

EUROPEAN FILM FESTIVAL



July, 17 - 23 2021

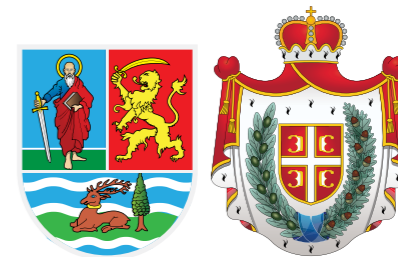
PALIC

CATALOGUE

POKROVITELJI
PATRONS



Republika Srbija
**MINISTARSTVO KULTURE I
INFORMISANJA**



AP VOJVODINA
**POKRAJINSKI SEKRETARIJAT
ZA KULTURU I JAVNO
INFORMISANJE**



GRAD SUBOTICA
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**OTVORENI UNIVERZITET
SUBOTICA**
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European
Film
Festival
Palić
2021.

Na kraju prošlogodišnjeg Festivala složili smo se da nikome ne bismo poželili da nam se ponovi godina kakava je bila prošla. Ne moram da objašnjavam, zašto? Za nama je godina "opasnog življenja" u kojoj smo ostali bez dragih prijatelja i kolega, bez najbližih. U vremenu kada je trebalo izboriti se sa globalnom pošlašću trebalo je izboriti se i za višedecenijske vrednosti koje su odavno sastavni deo naših života. Trebalo je održati Festival koji je bezmalo tri decenije sastavni deo naše filmske stvarnosti, našeg pogled u filmsku Evropu, mesto susreta sa autorima, gostima, novinarima sa svih evropskih destinacija. Susretište gde se prikazuju filmovi koji otvoreno, a kada treba i kritički, govore o vremenu u kome živimo. Nekoliko puta smo prošlogodišnji Festival pomerili, sve u nadi da će se stvoriti koliko toliko bezbedni uslovi da prikazemo filmove i nikoga ne ugrozimo, da gledajući filmove, bar na trenutak zaboravimo sve ono što je bila naša stvarnost. Da nismo tako čvrsto insistirali da se Festival mora održati u "punom kapacitetu" bilo bi mnogo lakše. Onlajn varijanta rešavala je mnoge probleme, ali ona nikada nije bila opcija. Sve bi bilo mnogo lakšejer ne bismo zavisili od mnogo toga a po najmanje da će se neko zaraziti, što je bio strah svih strahova. Ipak, držali smo se pravila da se filmov izvorno i prave za projekcije u dvoranama sa velikim platnom i sa publikom. Danas, sa ove vremenske distance, možemo biti zadovoljni što smo tako postupili jer Festival nije održan reda radi i samo da bi se ispoštovao kontinuitet. Ako je neko pomislio da će ove godine biti mnogo lakše, svakodnevnica ga je lako i brzo demantovala. Od početka priprema za ovogodišnji Festival znali smo da neće jer strah je još uvek prisutan i još uvek mnogo toga nije dostupno. Pre svega mislim na goste i njihove ljubazne odgovore da ove godine ipak neće moći da budu sa nama. Potpuno razumljivo. Nije samo strah već i propisi koji nam još uvek nisu saveznici.

Program je obimniji nego prošle godine jer su vraćene sve festivalske i prefestivalske manifestacije. Ovogodišnji Festival spremamo mesecima kao i predhodne. Mora tako jer je teško spremiti TAKO složenu strukturu kao što su festivali za mesec ili dva. Pred vama je novo izdanje našeg Festivala na kome će te imati dobar uvid u kretanja u filmskoj Evropi. Na vama je da odaberete ono što vas zanima i prepustite se magiji filma. Na nama koji organizujemo Festival je pre svega da se nadamo da će sve proći onako kako to svi želimo i da se nadamo da ćemo sledeći Festival ipak organizovati u mnogo povoljnijim uslovima nego što je to bilo ove godine, Želim vam dobrodošlicu. Prepustite se pokretnim slikama koje će nam pokazati gde je u ovom trenutku evropski film. Ne samo film.

Radoslav ZELENOVIĆ,

DIREKTOR FILMSKOG FESTIVALA PALIĆ 2021

PALIĆ 2021

At the end of last year's Festival, we agreed that we do not wish it to repeat, the way it was, in the next year. I don't have to explain, why! For us, it was a year of "dangerous living" in which some of our dear friends and colleagues, our closest ones, left us. At the time we had to fight the global plague, we had to fight for the decades of values that have been an integral part of our lives. It was necessary to hold the Festival, which has been an integral part of our film reality for almost three decades, our vision of European film, the place to meet authors, guests, journalists from all European destinations. A meeting place where screened films openly, and when necessary critically, talk about the time we live in. We postponed last year's Festival several times, hoping that the conditions would become as safe as possible to present the films without endangering anyone, so that, at least for a moment, while watching the films we could forget everything that was our reality. If we had not insisted so firmly that the Festival had to be held in "full capacity", it would have been much easier. The online variant would have solved many problems, but it was never an option. Everything would have been much easier because nobody would get infected, which was the fear of all fears. However, we followed the rule that films are originally made for screenings in theaters with a large screen and with the audience. Today, from this time distance, we can be satisfied that we did so because the Festival was not held for the sake of continuity. If someone thought that it is much easier this year, everyday life easily and quickly can deny it. From the beginning of the preparations for this year's Festival, we knew that it would not be easy, because fear is still present and many things are still not available. First of all, I think of the guests and their kind answers that they were not able to be with us this year. Completely understandable. It is not only fear but also regulations that are still not our allies.

The program is more extensive than last year's because all the festival and pre-festival events have been put on the timetable again. We have been preparing this year's Festival for months as we did before. It has to be like that because it is difficult to prepare such a complex structure as a festival in a month or two. Before you there is a new edition of our Festival, where you will have a good insight into the movements of European film. It is up to you to choose what interests you and indulge in the magic of the film. It is up to us who are organizing the Festival, first of all, to hope that everything will go the way we all want and to hope that we will organize the festivals to come in much more favorable conditions than they were this year, I welcome you. Indulge in moving images that will show us where European cinema is at the moment. And not just the cinema.

Radoslav ZELENOVIĆ,

DIRECTOR OF INTERNATIONAL FESTIVAL OF EUROPEAN FILM

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European
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2021.

EUROPEAN
FILM FESTIVAL



ŽIRI FESTIVALA

FESTIVAL JURY

July, 17 - 23 2021

PALIĆ

CHRISTOS NIKOU

Kristos Nikou je rođen u Atini 1984. godine. Karijeru je započeo radeći kao asistent režije igranih filmova. Njegov prvi dugometražni film APPLES otvorio je 77. Venecijanske Horizonte 2020. godine, osvojio mnogo nagrada i učestvovao na više od 80 festivala. Njegov kratki film KM je 2012. godine učestvovao na preko 40 međunarodnih filmskih festivala, osvojivši nagradu za Najbolji kratki film na Motovun Film Festivalu u Hrvatskoj. Kristos Nikou sada radi na svom drugom dugometražnom filmu u produkciji Kejt Blanšet (Dirty Films Productions).

Christos Nikou was born in Athens in 1984. He started his career working as feature films assistant director. His first feature length film APPLES opened the 77th Venice Orizzonti in 2020 and won many awards and participated in more than 80 festivals. In 2012, his short film KM participated in over 40 international film festivals, winning the Best Short Film Prize at the Motovun Film Festival in Croatia. Christos Nikou is now working on his second feature film produced by Cate Blanchett (Dirty Films Productions).



JOVAN ARSENIĆ

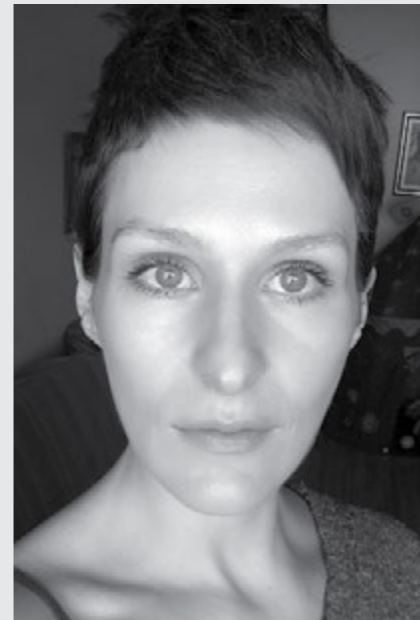
Rođen je 1974. godine u Zrenjaninu. 2000-te godine diplomirao psihologiju na Filozofskom fakultetu Univerziteta u Beogradu. 2004-te godine završava studije Filmske i Televizijske režije na Akademiji medijskih Umetnosti u Kelnu. Živi i radi kao psiholog, autor i režiser u Berlinu. Među filmovima koje je režirao i za koje je pisao scenario su POVRATNIK, COMA, HEROJI KOMŠILUKA, BROD BUDUĆNOST. Filmovi su mu prikazivani na velikim svetskim festivalima uključujući Berlinale, KarloveVari, Lokarno i Montreal.

He was born in 1974 in Zrenjanin. In 2000, he graduated in psychology at the Faculty of Philosophy, University of Belgrade. In 2004, he completed his studies in Film and Television Directing at the Academy of Media Arts in Cologne. He lives and works as a psychologist, author and director in Berlin. Among the films he directed and wrote screenplay for are RETURNEE, COMA, NEIGHBORHOOD HEROES, SHIP OF THE FUTURE. His films have been screened at some major world festivals including the Berlinale, Karlovy Vary, Locarno and Montreal.

DARIA ONYSHCHENKO

Daria Oniščenko je ukrajinsko-nemačka filmska rediteljka i scenaristkinja, diplomirala na Univerzitetu za televiziju i film u Minhenu, producentkinja i suosnivačica ukrajinske produkcijske kompanije 435 FILMS. Njen prvi dugometražni film EASTALGIA (2013) prikazan je i nagrađen na mnogim međunarodnim filmskim festivalima. Njena drama ZABORAVLJENI nagrađena je kao projekat sa najvećim međunarodnim potencijalom tokom Odeskog IFF-a, a svetsku premijeru je imala u konkurenciji 35. Varšavskog IFF-a i tamo je dobila posebno priznanje žirija. Daria je članica nemačke agencije za talente Above the Line i članica Ukrajinske filmske akademije. Daria svoje slobodno vreme posvećuje promociji ukrajinske kinematografije u inostranstvu i organizuje Dane ukrajinskog filma u Nemačkoj.

Daria Onyshchenko is a Ukrainian-German film director and screenwriter, graduate of the University of Television and Film in Munich, producer and co-founder of the Ukrainian production company 435 FILMS. Her first feature film EASTALGIA (2013) was screened and awarded at many international film festivals. Her drama THE FORGOTTEN was awarded as the Project with the biggest international potential during Odessa IFF, and had its world premiere in the competition of the 35th Warsaw IFF and got special Jury Mention there. Daria is a member of the German talent agency Above the Line and a member of the Ukrainian Film Academy. Daria dedicates her free time to the promotion of the Ukrainian cinema abroad and organizes Ukrainian Film Days in Germany.



MINJA PEKOVIĆ

Minja Peković je rođena 1983. u Sarajevu. Glumu je diplomirala u klasi Borisa Isakovića na Akademiji umetnosti u Novom Sadu. Do sada je ostvarila preko 40 uloga u pozorišnim produkcijama u Srbiji, od kojih najveći deo u Narodnom pozorištu u Subotici, čiji je član od 2007. Široj javnosti poznata je po ulozi u TV seriji "Tajkun". Dobitnica je brojnih priznanja, a od ove godine i Sterijine nagrade za glumačko ostvarenje i nagrade "Zoran Radmilović" za glumačku bravuru.

Minja Peković was born in 1983 in Sarajevo. She graduated in acting in the class of Boris Isaković at the Academy of Arts in Novi Sad. So far, she has played over 40 roles in theater productions in Serbia, mostly in the National Theater of Subotica, where she has been working since 2007. She is known to the general public for her role in the TV series "Tycoon". She is the laureate of numerous awards, and as of this year, the Sterija Award for acting and the Zoran Radmilović Award for acting prowess.

KLAUS EDER

Klaus Eder rođen je 1939. godine u Nemačkoj. Od 1959. godine studirao je nemačku književnost na univerzitetu u Stuttgartu. Od 1966. do 1968. bio je urednik filmskog časopisa Film. Od 1968. radi kao filmski kritičar na nacionalnom javnom radiju Bayerischer Rundfunk. Između ostalih, napisao je knjige o Andžeju Vajdi, Luisu Bunjuelu, Nikiti Mihalkovu i Andreju Končalovskom, Arturu Ripštajnu, Im Kvon-taeku, Nagisi Ošimi; Bio je koautor Istorije bugarske kinematografije, kustos serije od 30 filmova nemačkih 50-ih „Posle rata, pred zidom“ u Njujorškom filmskom društvu Linkoln Centra (2002), kustos serije filmovi nemačkog reditelja Helmuta Kautnera, praćene knjigom u izdanju Gete instituta (2007). Od 1986. do 2007. godine bio je selektor Međunarodnog filmskog festivala u Minhenu. Takođe je bio član mnogih međunarodnih žirija (Venecija, Montreal, Istanbul, Moskva, Karlove Vari, Odesa, Jerusalim, Bari). Generalni je sekretar Međunarodne federacije filmskih kritičara (FIPRESCI) od 1987.

Klaus Eder was born in 1939 in Germany. From 1959 he studied German literature at Stuttgart university. From 1966 to 1968 he was the editor of the monthly film magazine Film. From 1968 he works as a film critic for the national public radio Bayerischer Rundfunk. Among others he has written books on Andrzej Wajda, Luis Bunuel, Nikita Mikhalkov and Andrei Konchalovski, Arturo Ripstein, Im Kwon-taek, Nagisa Oshima; He was co-author of a History of Bulgarian Cinema, curator of a series of 30 films of the German 50s "After the War, Before the Wall" at the New York Film Society of Lincoln Center (2002), Curator of a series of films by German director Helmut Käutner, accompanied by a book published by the Goethe Institute (2007). From 1986 to 2007 he acted as a programmer of the Munich International Film Festival. He was also a member of many international juries (Venice, Montreal, Istanbul, Moscow, Karlovy Vary, Odessa, Jerusalem, Bari). He has been General Secretary of the International Federation of Film Critics (FIPRESCI) since 1987.



EUROPEAN
FILM FESTIVAL



FIPRESCI ŽIRI

FIPRESCI JURY

July, 17 - 23 2021

PALIĆ

ANDONI ITURBE TOLOSA

Andoni Iturbe Tolosa (Španija, 1977) je prodekan i profesor Odeljenja za audiovizuelne komunikacije i oglašavanje na Fakultetu za društvene nauke i komunikacije Univerziteta u Baskiji (Španija). Doktorirao je filmske studije na Univerzitetu Baskije i diplomirao je novinarstvo i istoriju umetnosti. Slobodni je filmski kritičar i filmski pisac. Član je Španskog udruženja istoričara filma (AEHC) i predsednik odeljenja za kinematografiju pri Društvu za baskijske studije - Eusko Ikaskuntza. Kao filmski kritičar radio je za Noticias Group, drugu vodeću novinsku agenciju u Baskiji i za radio stanicu EITB (Baskijska javna televizija i radio stanica). Objavljivao je tekstove o komunikaciji i kinematografiji za Routledge, Comunicacion i medios (Čile) i Springer Publishing Company. Njegova istraživačka područja su nove tendencije u komunikaciji, filmska estetika i odnosu između kinematografije i televizije. Predaje umetničku filmsku režiju, audiovizuelni jezik i nove tendencije u komunikaciji.

Andoni Iturbe Tolosa (Spain, 1977) is Vice Dean and Professor of the Audiovisual Communication and Advertising Department at the Faculty of Social Sciences and Communication, University of the Basque Country (Spain). He hold a PhD in Film Studies at the University of the Basque Country and has degree in Journalism and History of Art. He is freelance film critic and film writer. He is member of the Spanish Association of Film Historians (AEHC) and president of the Cinema section at the Basque Studies Society - Eusko Ikaskuntza. As a film critic, he has worked for Noticias Group, the second leading newspaper group in Basque Country and for EITB radio station (the Basque public television and radio station). He has published texts about communication and cinema for Routledge, Comunicación y medios (Chile) and Springer Publishing Company. His research areas are new tendencies in communication, film aesthetics and relationship between cinema and television. He teaches Art Direction in Cinema, Audiovisual Language and New Trends in Communication.



BARBARA GASSER

Barbara Gasser je višestruko nagrađivana novinarka, članica Holivudskog udruženja stranih novinara od 2011. godine i članica žirija nagrade Zlatni Globus. Od 2012. do 2016. gospođa Gasser bila je član Upravnog odbora Los Angeles pres kluba. Magistrirala je na Univerzitetu u Beču, gde je studirala medijske nauke, komunikacije i političke nauke. Pre novinarske karijere bila je osam godina zaposlena u Austrijskom saveznom ministarstvu spoljnih poslova. Pored svoje novinarske profesije radi i kao gostujući predavač na Univerzitetu primenjenih nauka Joanneum u Gracu.

Barbara Gasser is a multiple Award-winning journalist, a member of the Hollywood Foreign Press Association since 2011 and jury member of the Golden Globe Awards. From 2012 to 2016 Ms. Gasser served on the Board of Directors of the Los Angeles Press Club. She holds a Masters Degree from the University of Vienna, Austria, where she studied Media Science, Communications and Political Science. Prior to her career as journalist she was an employee of the Austrian Federal Ministry of Foreign Affairs for eight years. Along with her journalistic profession she is a guest lecturer at the University of Applied Science Joanneum in Graz.



DINU-IOAN NICULA

Dinu-Joan Nikula (1968, Bukurešt) je filmski kritičar i istoričar, doktor kinematografije i medija na Nacionalnom univerzitetu za pozorište i film u Bukureštu. Takođe je diplomirao na Letnjoj školi FIAF u Londonu 1996. godine. Bio je uključen u aktivnost Nacionalne filmske arhive (katalogizacija, programiranje), kustos velike rumunske retrospektive na festivalu Alpe Adria u Trstu 2001. Imao je nekoliko učešća, u zemlji i inostranstvu, u sabranim delima istorije filma (Belgija, Italija, Velika Britanija) i na naučnim sesijama (Turska, Grčka, Bugarska). Autor je časopisa *Putovanje u svet rumunskog animiranog filma* (1997), jedine sinteze nacionalne produkcije ovog žanra i koautor filma *Snimljeno u Rumuniji 2010-2014* (2017). Dugo godina je bio kolumnista na Radio Romania Cultural, a sada piše za kvartalni časopis *Film* (vodeći rumunski kinematografski magazin). Takođe je bio član FIPRESCI žirija na festivalima u Motovunu (2005), Kotbusu (2014), Kemnicu (2016) i Lajpcigu (2017).

Dinu-Ioan Nicula (1968, Bucharest, Romania) is a film critic and historian, cinema & media PhD at the National University of Theater and Film in Bucharest. He also graduated from FIAF Summer School London in 1996. He was involved into the activity of the National Film Archive (cataloging, programming), curator of the great Romanian retrospective at the Festival Alpe Adria in Trieste (2001). He had several participations, in country and abroad, in collective works of film history (Belgium, Italy, Great Britain) and at scientific sessions (Turkey, Greece, Bulgaria). He is the author of *Journey into the World of the Romanian Animation Movie* (1997), the only synthesis of the national production of this genre and coauthor of *Filmed in Romania 2010-2014* (issued in 2017). For many years he was columnist at Radio Romania Cultural, and now he is writing for the quarterly *Film* magazine (the main Romanian cinema magazine). He was also a member of the FIPRESCI jury at Motovun (2005), Cottbus (2014), Chemnitz (2016) and Leipzig (2017).



EUROPEAN
FILM FESTIVAL



TAKMIČARSKI PROGRAM

OFFICIAL SELECTION

July, 17 - 23 2021

PALIĆ

Prolazimo kroz čudno razdoblje, do sada nam nepoznato; suočavamo se s fenomenom koji još nismo iskusili u ovom novom milenijumu. Pandemija bitno utiče na sve sfere života, nažalost i na onu koju označavamo kao kraj života (Simjanović, Balašević, Bekjarev...). Svi, sa svog stanovišta, misle da su među onima koji su u najvećoj meri pogođeni posledicama delovanja virusa. Među njima su i oni koji deluju u oblasti filma i kinematografije. Prekinuta su ili odložena mnoga snimanja, u mnogim zemljama još uvek su zatvoreni bioskopi, producenti i distributeri čekaju tzv. "normalne okolnosti" kako bi pustili u bioskopski i festivalski život svoje nove filmove. Festivali, na kojima, po prirodi stvari, dolazi do interakcije velikog broja sineasta i profesionalaca, bili su suočeni sa izborom jedne od triju opcija: otkazati festival, održati ga online ili održati ga uživo sa svešću da će, iz razumljivih razloga, dobar broj filmova, sineasta, novinara otkazati učešće, Kan je prošle godine otkazao festival, Venecija je tek ličila na festival u svom uobičajenom programskom i organizacionom obliku, Berlin je ove godine održan samo online a Kan je, u pomerenom terminu, pre desetak dana hrabro pokazao da ima nade. Haotična situacija u svetskoj kinematografiji još uvek traje, uprkos svim pozitivnim nastojanjima da, u meri u kojoj pandemijske okolnosti to dozvoljavaju, stvari počinju da se dovode u red. Ovaj program filmova je prilog razumevanju fenomena novofestivalске realnosti ali i dokaz da je, uprkos svemu, moguće napraviti bar mali iskorak u festivalsku novu budućnost. Na programu, u konkurenciji za nagrade, su sinematički relevantni, novi filmovi iz različitih krajeva Evrope – Velike Britanije, Nemačke, Francuske, Rusije, Norveške, Poljske, Mađarske, Turske i Balkana – Makedonije, Hrvatske, Srbije. Oni koji će imati želju da pogledaju bar većinu ovih filmova, videće, uveren sam, da je evropski film vitalan, da evropski sineasti nisu izgubili kreativnu snagu a na nama, festivalskim ljudima, je da ih u tome svesrdno podržimo.

Selektor Glavnog takmičarskog programa

Nenad Dukić



We are living through a strange period, hitherto unknown to us; we are facing a phenomenon we have not yet experienced in the new millennium. The pandemic significantly affects all moments of life, unfortunately also the one we mark as the end of life (Zoran Simjanović, Đorđe Balašević, Ivan Bekjarev). Everyone thinks that he or she is among those most affected by the effects of the virus. Among them are those who work in the field of film and cinematography. Many shootings were interrupted or postponed, cinema theatres are still closed in many countries, producers and distributors are waiting for the so-called "Normal circumstances" to release their new films into the cinema and festival life. Festivals, where, by the nature of things, a large number of filmmakers and professionals interact, were faced with a choice of three options: cancel the festival, hold it online or hold it live with the awareness that, for understandable reasons, a good number of films, filmmakers, journalists will cancel participation. Cannes canceled the festival last year, Venice just looked like the festival with its usual program conception and organizational form, Berlin was held only online this year and Cannes, in a postponed term, ten days ago bravely brought hope. The chaotic situation in world cinema is still going on, despite all the positive efforts to make things better to the extent pandemic circumstances allow. This film program is a contribution to the understanding of the new festival reality, but also a proof that, in spite of everything, it is possible to make at least a small step into the Festival's new future. In the competition the programs there are cinematically relevant new films from different parts of Europe - Great Britain, Germany, France, Russia, Norway, Poland, Hungary, Turkey and the Balkans – North Macedonia, Croatia, Serbia. Those who have the desire to watch most of these films, will see, I am convinced, that European film is vital and that European filmmakers have not lost their creative power. And it is up to us, the festival people, to wholeheartedly support them.

Programmer of the Official Selection

Nenad Dukić



TURSKA, RUMUNIJA/ TURKEY, ROMANIA 2021

ČUVAR BRATA SVOJEGA

BROTHER'S KEEPER/ OKUL TIRAŞI



Jusuf i njegov najbolji drug Memo pohađaju internat za kurdske dečake smešten u planinama Istočne Anadolije. Nakon što se Memo misteriozno razboli, Jusuf biva prisiljen da se probija kroz školsku represivnu birokratiju ne bi li pomogao prijatelju. Pre nego što nastavnici shvate ozbiljnost Memovog zdravstvenog stanja i pokušaju da ga otpreme u bolnicu, škola biva zavejana iznenadnom, jakom mećavom. Očajnički pokušavajući da dopru do pomoći, bez stvarnog izlaza, nastavnici i učenici se međusobno optužuju. Kivni jedni na druge, uz grize savesti, otkrivaju duboko skrivene tajne, dok vreme, neumoljivo preteći, prolazi.

Yusuf and his best friend Memo are pupils at a boarding school for Kurdish boys, secluded in the mountains of Eastern Anatolia. When Memo falls mysteriously ill, Yusuf is forced to struggle through the bureaucratic obstacles put up by the school's repressive authorities to try to help his friend. But by the time the adults in charge finally understand the seriousness of Memo's condition and try to get him to the hospital, the school has been buried under a sudden, heavy snowfall. With no way out and now desperate to reach help, teachers and pupils engage in a blame game where grudges, feelings of guilt and hidden secrets emerge, as time ticks mercilessly on and threatens to run out.

FERIT KARAHAN

Rođen 1983, karijeru je počeo kao prvi asistent režije igranih filmova. Njegovi kratki filmovi *Pre poplave* i *Jusivovi snovi* prikazivani su na mnogim festivalima na kojima su osvajali brojne nagrade i priznanja. Njegov igrani prvenac *Pad sa neba* premijerno je prikazan na Filmskom festivalu u Antaliji gde je osvojio nagradu za Najbolji film. Takođe osvaja nagradu za Najbolji prvi film na filmskom festivalu u Ankari a kasnije biva prikazan na više od 15 festivala gde osvaja više od 10 nagrada.



Born in 1983 he started career as first assistant director on feature films. His short films *Before the Flood* and *Yusiv's Dream* have been screened at numerous festivals and have won awards and honorable mentions. His feature debut *The Fall From Heaven* premiered at the Antalya Film Festival and won Best Film Award. Also won Best First Film Prize at the Ankara Film Festival and was later screened at more than 15 festivals and won more the 10 awards.

Režija/ Director: **Ferit Karahan**
 Scenario/ Writer: **Ferit Karahan, Gülistan Acet**
 Fotografija/ Cinematography: **Türksoy Gölebeyi**

Montaža/ Editing: **Sercan Sezgin, Hayedeh Safiyari, Ferit Karahan**
 Scenografija/ Production Design: **Tolunay Türköz**
 Kostimograf/ Costume designer: **Fevziye Aslı Kömür**
 Šminka/ Make-up: **Fulya Demirci**
 Dizajn zvuka/ Sound Design: **Srdjan Kurpjel**

Zvuk/ Sound: **Kenan Güleşçe**
 Uloge/ Cast: **Samet Yıldız, Ekin Koç, Mahir İpek, Nurullah Alaca, Cansu Fıncı, Melih Selçuk**

Trajanje/ Duration: **85'**
 Produkcija/ Production: **Asteros Film (Istanbul)**

Producent/ Producer: **Kanat Dođramacı**

Izvršni producenti/ Executive Producers: **Tolga Günay, Ayhan Tepegöz, Craciun Alexandru Tudor**

ODABRANA FILMOGRAFIJA/ SELECTED FILMOGRAPHY

- 2013 Cennetten Kovulmak / The Fall From Heaven
- 2011 Xewna Yüsvi/ Yusiv's Dream
- 2010 Beriya Tofanê/ Before the Flood

FESTIVALI/FESTIVALS

- 2021 Berlin International Film Festival (Panorama selection)

Režija/ Director: **Piotr Domalewski**
 Scenario/ Writer: **Piotr Domalewski**
 Fotografija/ Cinematography: **Piotr Sobociński Jr**

Montaža/ Editing: **Agnieszka Glińska**
 Kostimograf/ Costume Designer: **Aleksandra Staszko, Sarah Yeoman**
 Muzika/ Soundtrack: **Hania Rani**
 Dizajn zvuka/ Sound Design: **Kacper Habisiak, Marcin Kasiński, Sebastian Kordasz**

Uloge/ Cast: **Arkadiusz Jakubik, Cosmina Stratan, David Pearse, Dawid Tulej, Donncha Crowley, Kinga Preis, Nigel O'Neil, Shane Casey, Zofia Stafiej**

Trajanje/ Duration: **100'**
 Produkcija/ Production: **Akson Studio**
 Producenti/ Producers: **Jan Kwieciński, Julie Ryan**

ODABRANA FILMOGRAFIJA/ SELECTED FILMOGRAPHY

- 2017 Silent Night (winner of the 42nd Polish Film Festival in Gdynia)
- 2017 60 Kilos of Nothing (short feature)
- 2016 Evil Deeds (student short)
- 2015 The Moment (student short)
- 2014 The Only Way (student short)
- 2013 Stranger (student short)
- 2012 The Last Action (student short)

FESTIVALI/FESTIVALS

- 2021 Dublin International Film Festival – Winner of Michael Dwyer Discovery
- 2021 Polish Film Awards
- 2021 Trieste Film Festival
- 2020 Polish Film Festival - Best Debut Actor - Zofia Stafiej (actress), Best Score - Hania Rani (composer), Best Screenplay - Piotr Domalewski (writer)
- 2020 San Sebastián International Film Festival (New directors selection)

Poljska, Irska/ Poland, Ireland, 2020

JA NIKADA NE PLAČEM

I NEVER CRY/ JAK NAJDALEJ STĄD



Ola, sedamnaestogodišnjakinja iz malog grada u Poljskoj, sama kreće u stranu zemlju. Ispostaviće se da je to putovanje njenog života, putovanje u nepoznato, na kojem će pokušati da se ponovo poveže sa svojim otuđenim ocem. U Irskoj će upoznati drugačiji svet i upoznati ljude koji će joj promeniti pristup životu.

Ola, a seventeen-year-old from a small city, sets off to a foreign country on her own. It will turn out to be the trip of her lifetime, a trip into the unknown, on which she will try to reconnect with her estranged father. In Ireland, she will come to know a different world and meet people who will change her approach to life.

PIOTR DOMALEWSKI

Piotr Domalewski je filmski režiser, scenarista, glumac i laureat prestižnog programa *30 minuta* Munk Studija koji podržava izvrsne mlade filmske stvaraoce. Nakon studija lutkarstva na Aleksandra Zelverovič akademiji dramskih umetnosti u Bjalistoku završio je I studije na Nacionalnoj teatarskoj akademiji u Krakovu. Njegovi kratki filmovi osvajali su nagrade na raznim festivalima širom Evrope. Piotr je takođe pozorišni pisac, njegova predstava *Pet kvadratnih metara* osvojila je nagradu publike na poljskom takmičenju za dramske pisce *Metafore stvarnosti*.



Piotr Domalewski is a film director, screenwriter, actor and laureate of Munk Studio's prestigious *30 minutes* programme which supports outstanding young filmmakers. He began his studies in puppetry department of Aleksander Zelwerowicz Academy of Dramatic Art in Białystok and continued education at the faculty of acting at the National Academy of Theatre Arts in Kraków. His short films have won awards at various festivals across Europe. Piotr is also a writer for theatre, his play *Five Square Meters* won the Audience Award at the Polish competition for playwrights *Metaphors of Reality*.

MAĐARSKA, LETONIJA, FRANCUSKA, NEMAČKA/ HUNGARY,
LATVIA, FRANCE, GERMANY, 2021

PRIRODNA SVETLOST NATURAL LIGHT/ TERMÉSZETES FÉNY



24

1943. godine mađarski oficir, kao član specijalne mađarske jedinice, čisti teritoriju od partizana u okupiranom Sovjetskom Savezu svedočeci nasilju koje ga nagoni na stid. Film je priča o krivici, odgovornosti i nemogućnosti individualnog delovanja.

In 1943 a Hungarian officer as member of a partisan hunter unit in the occupied Soviet Union witnesses violence that forces him to deal with shame. The film is a tale of guilt, responsibility, and the impossibility to act individually.

DÉNES NAGY

Deneš Nađ diplomirao je na Univerzitetu za pozorišnu i filmsku umetnost u Budimpešti (SZFE) 2009. godine. Kao gostujući student proveo je godinu dana na Berlinskoj filmskoj akademiji (DFFB). Njegov kratki igrani film *Soft Rain* premijerno je izvedena u kanskom programu *Dve sedmice reditelja* 2013. Njegov dokumentarni film *Još jedna Mađarska* imao je premijeru na 43. MFF Rotterdam a dokumentarni film *Harm* u takmičarskom programu za dokumentarni film 21. filmskog festival u Sarajevu 2015.



Dénes Nagy graduated from the University of Theatre and Film Arts of Budapest (SZFE) in 2009. As a guest student he spent a year at the Berlin Film Academy (DFFB). His short fiction *Soft Rain* was premiered at the 45th Directors' Fortnight in 2013 in Cannes. His documentary *Another Hungary* had its premiere at the 43rd IFF Rotterdam and *Harm* at the Documentary Competition of the 21st Sarajevo Film Festival 2015.

Režija/ Director: **Déne Nagy**
Scenario/ Writer: **Dénes Nagy**
Fotografija/ Cinematography: **Tamás Dobos**
Montaža/ Editing: **Nicolas Rumpl**
Scenografija/ Production Design: **Mártongh Ágh**
Kostimograf/ Costume Designer: **Márton Ágh**
Šminka/ Make-up: **Barbara Bibi Kund**
Muzika/ Soundtrack: **Santa Ratniece**
Dizajn zvuka/ Sound Design: **Jocelyn Robert**
Zvuk/ Sound: **Dominique Gaborieau**
Uloge/ Cast: **Ferenc Szabó, Tamás Garbacz, László Bajkó, Gyula Franczia, Ernő Stuhl, Gyula Szilágyi, Mareks Lapeskís, Krisztián Kozó, Csaba Nánási, Zsolt Fodor, József Barta, Aivars Kuzmins, Liene Kislicka**
Trajanje/ Duration: **103'**
Producenti/ Producers: **Sára László, Marcell Gerő**
Izvršni producent/ Executive Producer: **Melinda Erdős**
Koproducenti/ Co-Producers: **Inese Boka-Grübe, Caroline Piras, Melanie Blocksdorf, Viktória Petrányi, Olivier Dubois, Gints Grübe, Felix Blum**
Pridruženi producenti/ Associate Producers: **Alexander Bohr, Gábor Rajna, Árpád Szirmai, Attila Faragó**
Koprodukcija/ Co-Production: **Mistrus Media (Riga), Lilith Film (Paris), Propellerfilm (Berlin), Proton Cinema (Budapest), ZDF/ Arte (Mainz)**
Produkcija/ Production: **Campfilm (Budapest)**

ODABRANA FILMOGRAFIJA/ SELECTED FILMOGRAPHY

2015 *Seb/ Harm* (documentary)
2013 *Másik Magyarország/ Another Hungary* (documentary)
2013 *Lágy Eső/ Soft Rain* (short)
2009 *Berlinskaya fuga* (short documentary)

FESTIVALI/FESTIVALS

2021 Berlin International Film Festival - Silver Berlin Bear - Best Director
2021 Fajr Film Festival (Tehran) - Crystal Simorgh-Best Film
2021 Vilnius International Film Festival

Režija/ Director: **Kevin MekDonald**
Scenario/ Writer: **M. B. Traven, Rory Haines, Sohrab Noshirvani,**
Fotografija/ Cinematography: **Alwin H. Kuchler**
Montaža/ Editing: **Justine Wright**
Casting: **Nina Gold**
Scenografija/ Production Design: **Michael Carlin**
Kostimografija/ Costume Design: **Alexandra Byrne**
Muzika/ Soundtrack: **Tom Hodge**
Kostimograf/Costume Designer: **Alexandra Byrne**
Uloge/ Cast: **Judie Foster, Tahar Rahim, Shailene Woodley, Benedict Cumberbatch**
Trajanje/ Duration: **129'**
Produkcija/ Production: **Topic Studios, Black Sheep Pictures, Convergent Media, Oak Street Films, Sunny March, Wonder Street, 30West, BBC Films**
Producenti/ Producers: **Adam Ackland, Michael Bronner, Benedict Cumberbatch, Leah Clarke, Christine Holder, Mark Holder, Beatriz Levin, Lloyd Levin**

ODABRANA FILMOGRAFIJA/ SELECTED FILMOGRAPHY

2021 *Life in a Day* 2020
2014 *Black Sea*
2013 *How I Live Now*
2011 *The Eagle*
2009 *State of Play*
2006 *The Last King of Scotland*
2001 *Being Mick*
1997 *Howard Hawks: The American Artist*
1995 *The Making of an Englishman*

FESTIVALI I NAGRADE/ FESTIVALS & AWARDS

2021 AARP Movies for Grownups Awards - Best Supporting Actress (Jodie Foster)
2021 Glasgow Film Festival
2021 Golden Globes, USA - Best Supporting Actress- Jodie Foster
2021 Berlinale Special Gala
2021 Breckenridge Film Festival (Colorado, USA)
2021 Toronto International Film Festival

UK, 2021

DNEVNIK IZ GVANTANAMA THE MAURITANIAN



25

Dvostruka oskarovka Džudi Foster nalazi se u ulozi Nensi Holander, advokatice koja preuzima slučaj Mohameda Oulda Slahija (Tahar Rahim), Mauritanca koji je optužen da je angažovao teroriste koji su zabilježili avione u tornjeve Svetskog trgovačkog centra 11. septembra. Salahi je bez optužnice i suđenja 14 godina bio zatočen u američkom vojnom zatvoru Gvantanamo. Gubeći nadu, Salahi je pronašao saveznike u advokatici Nensi Holander i njejoj saradnici Teri Dankan, koju glumi Šelin Vudli. Scenario je adaptacija Slahijevog Guantanamo dnevnika objavljenog 2015.

Double Oscar winner Judie Foster is in the role of Nancy Hollander, a lawyer who takes over the case of Mohamed Ould Slahi (Tahar Rahim), a Mauritanian accused of hiring terrorists who crashed planes into the towers of the World Trade Center on September 11. Salahi was detained in the US military prison Guantanamo without indictment and trial for 14 years. Losing hope, Salahi found allies in lawyer Nancy Hollander and her associate Terry Duncan, played by Shailene Woodley. Screenplay written by M.B. Traven, Rory Haines, and Sohrab Noshirvani, adapted from Slahi's 2015 memoir Guantanamo Diary.

KEVIN MEKDONALD



Rođen u Glazgovu, Kevin Macdonald je snimio brojne nagrađivane dokumentarne filmove, uključujući *Jedan dan u septembru* (Oscar za najbolji dokumentarac 1999. godine); *Dodirivanje praznine* (BAFTA za najbolji britanski film godine, 2003); *Život u jednom danu* (2011); *Marli* (2012); i *Vitni* (Glavni program Festival u Kanu 2018)

Born in Glasgow, Scotland, Kevin Macdonald has made numerous award winning documentaries, including *One Day In September* (Oscar for Best Documentary in 1999); *Touching the Void* (BAFTA for Best British Film of the Year, 2003); *Life In a Day* (2011); *Marley* (BAFTA nominated in 2013); and *Whitney* (Official Selection, Cannes Film Festival 2018).

European
Film
Festival
Palić
2021.

NEMAČKA, FRANCUSKA/ GERMANY, FRANCE, 2021

KOPILOT

COPILOT/ DIE WELT WIRD EINE ANDERE SEIN



Asli i Said se upoznaju na zabavi u studentskom domu. Asli je fascinirana Saidovom harizmom i samopouzdanjem. Dvoje studenata se tajno venčavaju iako se Aslina majka protivi vezi. Nakon nekog vremena Said nestaje. Njegova odluka menja Aslin život - pre nego što uzdrma ceo svet.

Asli and Saeed get to know each other while spinning bottles at a party in their student hall of residence. Asli is fascinated by Saeed's charisma and self-confidence. The two students marry secretly even though Asli's mother is against the relationship. But, after a while Saeed disappears.

ANNE ZOHRA BERRACHED

Rođena je u Erfurtu, bivšem DRN-u, 1982. godine. Nakon završene srednje umetničke škole, diplomirala je socijalnu pedagogiju, radila kao nastavnica drame u Londonu, da bi diplomirala na Filmskoj akademiji u Baden-Virtembergu gde je režirala kratki dokumentarni film *Svetac i kurva* koji je prikazan na više od 80 festivala. Debitantski igrani film *Dve majke* prikazan je na smotri *Perspektive nemačkog filma* 2013. godine, gde je osvojio nagradu Dijalog u perspektivi. Naredni, *24 nedelje*, premijerno je prikazan u takmičarskom programu Berlinale 2016.



She was born in Erfurt, the former GDR in 1982. After graduating in social education, she worked as a drama teacher in London. She then took up a degree at the Film Academy Baden-Württemberg where she directed the short documentary *Saint & Whore* which was selected by over 80 international film festivals. Her debut feature film, *Two Mothers*, screened in the 2013 *Perspektive Deutsches Kino* where it won the *Dialogue en perspective award*. Her second feature, *24 Weeks*, premiered in the Berlinale Competition 2016.

Režija/ Director: **Anne Zohra Berrached**
 Scenario/ Writer: **Stefanie Misrahi, Anne Zohra Berrached**
 Fotografija/ Cinematography: **Christopher Aoun**
 Montaža/ Editing: **Denys Darahan**
 Kostimograf/ Costume Designer: **Melina Scappatura**
 Muzika/ Soundtrack: **Evgueni and Sacha Galperine**
 Dizajn zvuka/ Sound Design: **Niklas Kammertöns (BVFT), Mark Fragstein**
 Zvuk/ Sound: **Sylvain Rémy, Uve Haußig**
 Scenografija/ Production Design: **Janina Schimmelbauer**
 Kostim/ Costumes: **Melina Scappatura**
 Uloge/ Cast: **Canan Kir, Roger Azar, Özay Fecht, Jana Julia Roth, Ceci Chuh, Nicolas Chaoui**
 Trajanje/ Duration: **118'**
 Produkcija/ Production: **Razor Film Produktion, Haut et Court, zero one film**
 Producenti/ Producers: **Roman Paul, Gerhard Meixner, Christiane Sommer, Carole Scotta, Caroline Benjo, Julie Billy, Thomas Kufus, Tobias Büchner, Melanie Berke**
 Izvršni producenti/ Executive Producers: **Christian Granderath, Olivier Père, Rémi Burah, Andreas Schreitmüller**

ODABRANA FILMOGRAFIJA/ SELECTED FILMOGRAPHY

2016 *24 Wochen/ 24 Weeks*
 2013 *Zwei Mütter/ Two Mothers and Rechte Hand (short)*
 2012 *Hunde wie wir (short) and Heilige & Hure/ Saint & Whore (short)*
 2011 *Falscher Hase (short) and E.+U (short)*
 2010 *Vanitas (short)*
 2009 *Der Pausenc clown/ The Class Clown (short)*

FESTIVALI/FESTIVALS

2021 Berlin Film Festival (Panorama Sektion)

Režija/ Director: **Bruno Dumont**
 Scenario/ Writer: **Bruno Dumont**
 Fotografija/ Cinematography: **David Chambille**
 Montaža/ Editing: **Nicolas Bier**
 Kostimograf/ Costume design: **Alexandra Charles**
 Uloge/ Cast: **Léa Seydoux, Blanche Gardin, Benjamin Biolay, Emanuele Arioli, Juliane Köhler, Gaëtan Amiel, Jewad Zemmar and Marc Bettinelli.**
 Trajanje/ Duration: **133'**
 Produkcija/ Production: **3B Productions,**
 Koprodukcija/ Co-Production: **Arte France Cinéma, Red Balloon Film, Tea Time Film, Scope Pictures**
 Podrška/ Support: **Arte, Cine+, Pictanovo, Ile-deFrance region, Eurimages, SofiCine TV, Cinémaage**
 Producenti/ Producers: **Dorothe Beinemeier, Marcantonio Borghese, Rachid Bouchareb, Jean Bréhat**

FILMOGRAFIJA/ FILMOGRAPHY

2019 *Joan of Arc/ Jeanne*
 2018 *Coincoin et les z'inhumains/ Coincoin and the Extra-Humans*
 2017 *Jeannette: The Childhood of Joan of Arc*
 2016 *Ma Loute/ Slack Bay*
 2014 *P'tit Quinquin / L'il Quinquin*
 2013 *Camille Claudel 1915*
 2011 *Hors Satan*
 2009 *Hadewijch*
 2006 *Flandres/ Flanders*
 2003 *Twentynine Palms*
 1999 *Humanité/ Humanity*
 1997 *La vie de Jésus/ The Life of Jesus*

FESTIVALI/ FESTIVALS

2021 Cannes Film Festival (in competition)-world premiere

Francuska, Italija, Nemačka, Belgija/ France, Italy, Germany, Belgium 2021

FRANCUSKA

FRANCE/ PAR UN DEMI CLAIR MATIN



Slavna novinarka, mešajući svoju izuzetnu karijeru i privatnost, doživljava preokret u životu uzrokovan jezivom saobraćajnom nesrećom.

A celebrity journalist, juggling her busy career and personal life, has her life over-turned by a freak car accident.

BRUNO DUMONT

Bruno Dumont (1958) je francuski filmski režiser i scenarista. Do danas je režirao deset igranih filmova, svi na razmeđi realističke drame i avangarde. Njegovi filmovi su osvojili nekoliko nagrada na Filmskom festivalu u Kanu, dva Grand Prix: *L'Humanité* (1999) i *Flandres* (2006). Njegov *Hadewijch* je 2009. godine osvojio nagradu međunarodneog žirija kritike (FIPRESCI) na filmskom festivalu u Torontu.



Bruno Dumont (1958) is a French film director and screenwriter. To date, he has directed ten feature films, all of which border somewhere between realistic drama and the avant-garde. His films have won several awards at the Cannes Film Festival. Two of Dumont's films have won the Grand Prix award: *L'Humanité* (1999) and *Flandres* (2006). Dumont's *Hadewijch* won the 2009 Prize of the International Critics (FIPRESCI Prize) for Special Presentation at the Toronto Film Festival.

RUSIJA, ŠVAJCARSKA, FRANCUSKA, NEMAČKA/ RUSSIA, SWITZERLAND, FRANCE, GERMANY 2021

GRIPA PETROVLJEVIH PETROV'S FLU/ ПЕТРОВЫ В ГРИППЕ



Film prikazuje dan u životu strip-crtača Petrova i njegove porodice u postsovjetskoj Rusiji. Bolesnog od gripa, prijatelj Igor izvodi ga u dugačku šetnju, tokom koje vrludaju između realnosti i fantazije. Prema romanu *Петровы в гриппе и вокруг него/ Petrovi u gripu i oko njega* Alekseja Salnikova (LOM, Beograd, 2019).

The film depicts a day in the life of a comic book artist and his family in post-Soviet Russia. While suffering from the flu, Petrov is carried by his friend Igor on a long walk, drifting in and out of fantasy and reality. Based on the novel *Петровы в гриппе и вокруг него/ The Petrovs In and Around the Flu* by Aleksei Salnikov.

KIRILL SEREBRENNIKOV

Kiril Semjonovič Serebrennikov (1969.) je ruski pozorišni i filmski reditelj i pozorišni scenograf. Studirao je režiju na Rostovskom državnom univerzitetu. Od 2012. do februara 2021. bio je umetnički direktor Gogoljevog centra u Moskvi koji je, od malog zanemarenog pozorišta, eksperimentalnim postavkama ruske klasike, transformisao u jedan od najzbuđljivijih moskovskih kulturnih prostora. Režirao je operse produkcije u St. Peterburgu, Moskvi, Beču, Štuttgartu, Berlinu... Njegovi filmovi **Leto** i **Učenik** prikazani su u takmičarskim programima filmskog festivala u Kanu. U avgustu 2018. primio je francuski orden komandanta Reda umetnosti i književnosti.



Kirill Semyonovich Serebrennikov (born in 1969) is a Russian stage and film director, and theatre designer. He studied direction at Rostov State University, Russia. From 2012 until February 2021, he has been the artistic director of the Gogol Center in Moscow which he transformed from a small, overlooked theatre into one of the capital's most vibrant cultural venues with experimental updates of Russian classics and plays. He directed opera productions such as Falstaff at the Mariinsky Theater in St. Petersburg, Le coq d'or at the Bolshoi in Moscow and American Lulu at the Wiener Festwochen, Salome at the Stuttgart Opera and Il barbiere di Siviglia at the Komische Oper Berlin. His films **Summer** and **The Student** were both selected in the Cannes film festival competition programs. In August 2018, Kirill Serebrennikov became the commander of the French Order of Arts and Letters.

Režija/ Director: **Kirill Serebrennikov**
Scenario/ Writer: **Alexei Salnikov (novel) Петровы в гриппе и вокруг него, Kirill Serebrennikov**
Fotografija/ Cinematography: **Vladislav Opeyants**
Montaža/ Editing: **Yuriy Karikh**
Uloge/ Cast: **Chulpan Khamatova, Semyon Serzin, Yuri Kolokolnikov, Yuliya Peresild, Yuriy Borisov**
Trajanje/ Duration: **121'**
Produkcija/ Production: **Hype Film (Moscow)**
Producenti/ Producers: **Pavel Burya, Ilya Stewart, Murad Osman**
Koproducenti/ Co-Producers: **I. Dzhincharadze, Andreas Roald, Dan Wechsler, Jamal Z.Zade**
Koprodukcija/ Co-Production: **Charade Productions, Logical Pictures, Bord Cadre Films, Razor Film Production, Sovereign Films**
Podrška/ Support: **Kinoprime, ARTE France Cinéma, ZDF**

ODABRANA FILMOGRAFIJA/ SELECTED FILMOGRAPHY

2018 Лето/ Leto
2016 Ученик/ The Student
2012 Измена/ Betrayal
2008 Юрьев день/ Yuri's Day
2006 Изображая жертву/
Playing the Victim
2005 Постельные сцены/ Bed Stories
2004 Рагин/ Ragin

FESTIVALI/FESTIVALS

2021 Cannes Film Festival
(in competition)

Režija/ Director: **Zrinko Ogresta**
Scenario/ Writer: **Ivor Martinić**
Koscenarista/ Co-Writer: **Zrinko Ogresta**
Fotografija/ Cinematography: **Branko Linta h. f. s.**
Montaža/ Editing: **Tomislav Pavlič**
Muzika/ Soundtrack: **Dino Osmanagić & Kristijan Koščica**
Art Director: **Maja Merlić**
Kostimograf/ Costume designer: **Katarina Zaninović**
Šminka/ Make-up: **Slavica Šnur**
Snimatelj zvuka/ Sound Recordist: **Zoran Maksimović**
Dizajner zvuka/ Sound Designer: **Martin Semenčić**
Miks zvuka/ Sound Mixer: **Ivan Zelić**
Uloge/ Cast: **Vanja Čirić, Anja Šovagović-Despot, Nikša Butijer, Tea Harčević, Alen Liverić, Doris Šarić-Kukuljica**
Trajanje/ Duration: **85'**
Produkcija/ Production: **Interfilm, Zagreb**
Koprodukcija/ Co-Production: **Zillion Film, Beograd**
Finansijska podrška/ Financial Support: **HAVC (Zagreb), FCS (Beograd), HRT (Zagreb)**
Izvršni producent/ Executive Producer: **Maja Vukić**
Producent/ Producer: **Ivan Maloča**
Koproducent/ Co-Producer: **Lazar Ristovski**

FILMOGRAFIJA/ FILMOGRAPHY

2016 S one strane/ On the Other Side
2013 Projekcije/ Projections
2008 Iza stakla/ Behind the Glass
2003 Tu/ Here
1999 Crvena prašina/ Red Dust
1995 Ispran/ Washed Out
1991 Krhotine – Kronika jednog nestajanja/ Fragments: Chronicle of a Vanishing

FESTIVALI/ FESTIVALS

2021 Moscow International Film Festival (world premiere)
2021 Pula Film Festival

Hrvatska, Srbija/ Croatia, Serbia, 2021

PLAVI CVIJET A BLUE FLOWER



Sredovečna Mirjana službenica je u zagrebačkoj fabrici konca. Na dan skromne svečanosti na kojoj će primiti priznanje za dvadesetogodišnjicu rada, Mirjanini susreti i razgovori s bližnjima osvetljavaju delove njenog života koji je iza nje, onog koji vodi i života koji joj predstoji. *Plavi cvijet* film je o ženi, majci i kćeri, film koji budi emotivne asocijacije i podstiče da dobro promislimo o sebi.

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.

ZRINKO OGRESTA



Zrinko Ogresta rođen u Virovitici 1958, hrvatski je filmski reditelj, profesor filmske režije na zagrebačkoj Akademiji dramske umetnosti te član Evropske filmske akademije sa sedištem u Berlinu. Ogresta je autor celovečernih igranih filmova prikazivanih i nagrađivanih na uglednim svetskim festivalima (Venecija, Karlovi Vari, London, Monpelje, Haifa, Denver, Milano, Pula).

Zrinko Ogresta (born in 1958 in Virovitica, Croatia) is a Croatian screenwriter and film director, professor of film directing at the Academy of Drama Arts in Zagreb, Croatia, and a member of the European Film Academy in Berlin. Ogresta's films were screened and awarded at renowned international and local festivals (Berlin, Venice, Karlovy Vary, London, Montpellier, Denver, Milan, Pula)

UJEDINJENO KRALJEVSTVO/ UNITED KINGDOM, 2020

VOJVODA THE DUKE



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1961. godine, Kempton Banton, 60-godišnji taksista, krade Gojin portret Vojvode od Velingtona iz Nacionalne galerije u Londonu. Spreman je da vrati platno pod uslovom da Vlada Ujedinjenog kraljevstva više ulaže u fondove za brigu o starima.

In 1961, Kempton Bunton, a 60 year old taxi driver, steals Goya's portrait of the Duke of Wellington from the National Gallery in London. He would return the painting on condition that the government invested more in care for the elderly.

ROGER MICHELL

Rođen je 1956. u Pretoriji u Južnoj Africi. Školovao se na Klifton koledžu u Bristolu, gde je počeo pisati i režirati kratke drame, pre nego što je prešao na studije engleskog jezika na Kvins koledžu u Kembridžu, gde je režirao i glumio u desetinama predstava, osvojivši nagradu RSC Baz Gudbody za najboljeg studentskog reditelja NSDF (National Student Drama Festival). Ubrzo zatim postao je ugledni engleski pozorišni i filmski režiser čiji rad uključuje nagrađivanu predstavu *Private Dick* iz 1982, kao i popularne filmove poput *Notting Hill* (1999).



He was born in 1956 in Pretoria, South Africa. He was educated at Clifton College in Bristol, where he began directing and writing short plays, before reading English at Queens' College, Cambridge, where he directed and acted in dozens of plays, winning the RSC Buzz Goodbody Award for Best Student Director at the NSDF. Soon after he has become respected English theatre and film director whose work includes the 1982 award-winning play *Private Dick* as well as popular films like *Notting Hill*.

Režija/ Director: **Roger Michell**
 Scenario/ Writer: **Richard Bean, Clive Coleman**
 Fotografija/ Cinematography: **Mike Eley**
 Montaža/ Editing: **Kristina Hetherington**
 Scenografija/ Production Design: **Kristian Milsted**
 Muzika/ Soundtrack: **George Fenton**
 Zvuk/ Sound: **Denny Sheehan**
 Kostimograf/ Costume designer: **Dinah Collin**
 Vizuelni efekti/ Visual effects: **Automatik VFX**
 Uloge/ Cast: **Jim Broadbent, Helen Mirren, Matthew Goode, Anna Maxwell Martin, Fionn Whitehead, Charlotte Spencer**
 Trajanje/ Duration: **96'**
 Produkcija/ Production: **Neon Films, Pathe UK, Ingenious Media, Screen Yorkshire, Great Bison Productions**
 Producenti/ Producers: **Nicky Bentham**

FILMOGRAFIJA/ FILMOGRAPHY

2019 Blackbird
 2018 Nothing Like a Dame
 2017 My Cousin Rachel
 2013 Le Week-end
 2012 Hyde Park on Hudson
 2010 Morning Glory
 2006 Venus
 2004 Enduring Love
 2003 The Mother
 2002 Changing Lanes
 1999 Notting Hill
 1998 Titanic Town
 1996 My Night with Reg
 1995 Persuasion (TV)

FESTIVALI/FESTIVALS

2020 Venice Film Festival
 (out of competition)

Režija/ Director: **Joachim Trier**
 Scenario/ Writer: **Joachim Trier, Eskil Vogt**
 Fotografija/ Cinematography: **Kasper Tuxen**
 Montaža/ Editing: **Olivier Bugge Coutté**
 Muzika/ Soundtrack: **Ola Fløttum**
 Scenografija/ Production Design: **Roger Rosenberg**
 Kostimograf/ Costume designer: **Ellen Dæhli Ystehede**
 Uloge/ Cast: **Anders Danielsen Lie, Maria Grazia Di Meo, Renate Reinsve, Herbert Nordrum, Hans Olav Brenner**
 Trajanje/ Duration: **121'**
 Produkcija/ Production: **Arte France Cinéma, Oslo Pictures, Snowglobe Films**
 Producenti/ Producers: **Andrea Berentsen Ottmar, Thomas Robsahm**

FILMOGRAFIJA/ FILMOGRAPHY

2017 Thelma
 2015 Louder Than Bombs
 2011 Oslo, August 31st
 2006 Reprise

FESTIVALI/ FESTIVALS

2021 Cannes Film Festival

Norveška/ Norway, 2021

NAJGORA OSOBA NA SVETU THE WORST PERSON IN THE WORLD/ VERDENS VERSTE MENNESKE



Film beleži četiri godine života tridesetogodišnje Džuli koja plovi smutnim vodama svog ljubavnog života i bori se da pronađe svoj put, što je navodi da realno sagleda ko ona zapravo jeste. Film, nakon *Reprise* i *Oslo, 31. Avgusta*, zaokružuje Oslo trilogiju.

The film chronicles four years in the life of Julie who is turning 30 and who navigates the troubled waters of her love life and struggles to find her career path, leading her to take a realistic look at who she really is. This is third film in Trier's Oslo trilogy, following *Reprise* and *Oslo, August 31st*.

JOACHIM TRIER

Rođen u Kopenhagenu 1974, Joakim Trir odrastao je u Norveškoj, u filmskoj porodici. Nakon Evropskog filmskog koledža u Danskoj, pohađao je Britansku nacionalnu školu za film i televiziju, gde je snimio nekoliko nagrađivanih kratkometražnih filmova. Debitantski igrani film *Reprise* (2006) dobio je brojne nagrade, uključujući za najbolju režiju u Karlovim Varima i nagradu Discoveri u Torontu. Proglašen je 2007, na Sandens festivalu, za jednog od „deset režisera čije filmove treba gledati“. Njegov drugi igrani film *Oslo, 31. avgusta* (2011) premijerno je prikazan u Kanu u programu *Un Certain Regard*. Njegovi filmovi fokusirani su na sećanje i identitet, teme koje smatra esencijalnim za film.



Born in Copenhagen, 1974, Joachim Trier grew up in Norway in a filmmaking family. After attending the European Film College in Denmark, he trained at the British National Film and Television School, where he made several award winning short films. His debut feature *Reprise* (2006) received numerous international awards, including Best Director at Karlovy Vary and the Discovery Award at Toronto. In 2007 Joachim was named one of Variety's "10 Directors to Watch at Sundance". In 2011 his second feature film *Oslo, August 31st* premiered at Cannes in the *Un Certain Regard* program. His films focus primarily on memory and identity, which he regards as essential themes for cinema.

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European
Film
Festival
Palić
2021.

SEVERNA MAKEDONIJA, SRBIJA, BUGARSKA, UNMI KOSOVO*, SLOVENIJA 2020
NORTH MACEDONIA, SERBIA, BULGARIA, UNMI KOSOVO*, SLOVENIA

ČISTO LJUDSKI (van konkurencije) ONLY HUMAN (out of competition)



Čisto ljudski prikazuje šest karaktera u šest isprepletenih sekvenci. Ovo je dramska priča koja prikazuje očajne osobe koje pokušavaju da prežive, u potrazi za ljubavlju ili iskupljenjem.

Only Human stages six profiles in six interwoven sequences. This is a drama story featuring desperate characters in their quest for survival and love, or redemption.

IGOR IVANOV

Igor Ivanov Izi, filmski režiser i pisac, rođen je 1973. u Skoplju. Profesionalnu karijeru započeo je 1993, režirajući TV serije. Od 1995. do 2004. snimio je nekoliko kratkih i dokumentarnih filmova predstavljenih i nagrađenih na festivalima širom sveta. Kratki film *Bubački* bio je u konkurenciji 54. Berlinale i osvojio je Zlatnog leoparda na Filmskom festivalu u Lokarnu. Prvi dugometražni film, *Obrnuto*, predstavljen na filmskom festivalu u Karlovim Varima 2007, osvojio je nagradu za najbolju režiju na Filmskom festivalu Mostra De Valencia. Drugi igrani film, *Soba sa klavirom* iz 2013. godine, premijerno je prikazan u SAD-u na 50. filmskom festivalu u Čikagu.



Igor Ivanov Izi is a film director and writer, born 1973 in Skopje, Macedonia. He started his professional career in 1993, directing TV series. From 1995 to 2004 he made several short films and documentaries presented and awarded at festivals worldwide. His short *Bubacki* was in competition of the 54th Berlinale and won a Golden Leopard at Locarno Film Festival. In 2007 his first feature film *Upside Down* was presented at Karlovy Vary film festival and won the Best Director prize at Mostra De Valencia Film Festival. His second feature titled *The Piano Room* premiered in the USA at 50th Chicago Film Festival.

Režija/ Director: **Igor Ivanov**
Scenario/ Writer: **Igor Ivanov, Sašo Kokalanov**
Fotografija/ Cinematography: **Maja Radošević**
Montaža/ Editing: **Martin Ivanov**
Art Direction: **Kiril Spaseski**
Kostimograf/ Costume designer: **Polona Valentinčić**
Uloge/ Cast: **Aleksandar Matovski, Nataša Petrović, Igor Angelov, Jordan Simonov, Oliver Mitkovski, May-Linda Kosumović, Saško Kočev, Sergej Dimovski**
Trajanje/ Duration: **91'**
Produkcija/ Production: **SKOPJE FILM STUDIO**
Koprodukcija/ Co-Production: **ART & POPCORN, GALA Film, TRIGGER & IRIDIUM Film**
Producent/ Producer: **Tomi Salkovski**
Koproducenti/ Co-Producers: **Miroslav Mogorović, Galina Toneva, Bojan Mastilović**

FILMOGRAFIJA/ FILMOGRAPHY

2013 The Piano Room
2007 Upside Down

FESTIVALI I NAGRADE/ FESTIVALS & AWARDS

2021 IndieFEST Film Awards - Award of Excellence - Special Mention
2021 WorldFest Houston - Bronze Award - Black/ Dark Comedy
2021 Gbeck Future Film Festival (Canada) – Best film

Režija/ Director: **Milutin Petrović**
Scenario/ Writer: **Vojislav Nanović, Milena Marković (adaptacija)**
Fotografija/ Cinematography: **Erol Zubčević**
Montaža/ Editing: **Petar Jakonić**
Muzika/ Soundtrack: **Aleksandar Randelović**
Scenografija/ Production Design: **Milenko Jeremić**
Kostimografija/ Costume Design: **Marina Medenica**
Šminka/ Make-up: **Dušica Vuksanović**
Mix zvuka/ Sound Mix: **Petar Stojičić**
Casting: **Momir Milošević**
Uloge/ Cast: **Dragan Bjelogrić, Anđela Jovanović, Katarina Radivojević, Feđa Štukan, Tim Sejfi, Nela Mihailović, Marko Grabež, Aleksandar Ristovski, Nedim Nezirović, Dejan Bućin, Teodora Dragičević, Milica Gojković, Vaja Dujović**
Trajanje/ Duration: **98'**
Produkcija/ Production: **This and That Productions**
Producent/ Producer: **Snežana van Houwelingen**
Finansijska podrška/ Financial support: **Filmski centar Srbije, Creative Europe Media funding**

FILMOGRAFIJA/ FILMOGRAPHY

(igrani filmovi, reditelj/ feature films, director)

1987 Telefonomanija
(mid length graduate film)
2000 Zemlja istine, ljubavi i slobode
2005 Jug, jugoistok
2007 Agi i Ema
2015 Petlja

FESTIVALI/FESTIVALS

2021 European Film Festival Palić – world premiere

Srbija/ Serbia 2021

NEČISTA KRV – GREH PREDAKA BAD BLOOD



Film prati priču o Hadži Trifunu, uglednom srpskom trgovcu, koji pokušava da očuva mir sa turskim vlastima, ali i održi svoj ugled i uticaj u Vranju, važnoj turskoj varošici u blizini granice sa oslobođenom Srbijom. Dok Trifun priprema dva sina da ga naslede na poziciji vođe među srpskim narodom, muke mu stvaraju ne samo moćni turski begovi nego i sama njegova porodica. Trifun donosi niz teških odluka koje će kasnije uticati na njegove potomke, junake iz romana Nečista krv.

The film follows the story of Hadži Trifun, a prominent Serbian merchant, who tries to keep the peace with the Turkish authorities, but also maintains his reputation and influence in Vranje, an important Turkish town near the border with liberated Serbia. While Trifun is preparing his two sons to succeed him as the leaders of the Serbian people, he is suffering not only from powerful Turkish beys, but also from his family. Trifun makes difficult decisions that will later affect his descendants, the heroes of the novel Impure Blood by Serbian writer Bora Stanković.

MILUTIN PETROVIĆ

Diplomirao je filmsku i TV režiju na FDU u Beogradu. Režirao je pet igranih filmova i gotovo sve vrste televizijskih formi. Pored pozorišne režije, prisutan je na advertajzing sceni Srbije. Osnivač je i urednik internet radija Novi radio Beograd; vodio je *Parobrod*, ustanovu kulture beogradske opštine Stari grad. Od 2007. do 2014. Bio je redovni profesor Akademije umetnosti u Beogradu; od 2010. je gostujući profesor Fakulteta za medije i komunikacije univerziteta Singidunum, a od 2017. redovni profesor Fakulteta za ekonomiju, finansije i administraciju.



He graduated in film and TV directing at the FDU in Belgrade. He has directed five feature films and almost all the types of television formats. In addition to theater directing, he is present in Serbian advertising scene as well. He is the founder and the editor of the internet radio New Radio Belgrade; he ran *Parobrod*, a cultural institution of Stari grad - a Belgrade municipality. From 2007 to 2014, he was a full-time professor at the Academy of Arts in Belgrade; since 2010 he has been a visiting professor at the Faculty of Media and Communications at Singidunum University, and since 2017 a full-time professor at the Faculty of Economics, Finance and Administration.

EUROPEAN
FILM FESTIVAL



ŽIRI KRITIKE

CRITICS JURY

July, 17 - 23 2021

PALIĆ

ANA ŠTURM

Ana Šturm je istoričarka i sociološkinja sa posebnim interesovanjem za nevidljiva dešavanja svakodnevnog života. Izgubljena u filmovima, zavisna od kafe, đumbira i prvog snega, piše o filmovima, radi na filmovima i organizuje događaje i festivale (Kranjski filmski festival glumaca, Animateka). Od 2007. redovni je saradnik nekoliko slovenačkih filmskih časopisa. 2015. godine pohađala je Berlinale i Sarajevo Talent Campus za mlade filmske kritičare. Ona je osnivačica, članica i voditeljica prvog slovenačkog podkasta FilmFlov na temu pop-kulture. Kao članica Međunarodne federacije filmskih kritičara (FIPRESCI), učestvovala je u nekoliko međunarodnih žirija (Međunarodni filmski festival u Ljubljani, Motovun, Anneci, Karlovi Vari i Berlinale). U maju 2020. godine postala je glavni urednik časopisa Ekran.

Ana Šturm is historian and sociologist with a special interest in the invisible affairs of everyday life. Lost in movies, addicted to coffee, ginger and first snow, She writes about movies, works at the movies and organizes events and festivals (Kranj Actors Film Festival, Animateka). Since 2007, she is a regular contributor of several Slovenian film magazines. In 2015, she attended Berlinale and Sarajevo Talent Campus for young film critics. She is a founding member and host of the first Slovene film and popular culture themed podcast FilmFlow. As a member of the International Federation of Film Critics (FIPRESCI), she participated in several international juries (Ljubljana International Film Festival, Motovun, Annecy, Karlovy Vary and Berlinale). In May 2020, she became the editor-in-chief of Ekran Magazine.

DOMINIK SOBOLEWSKI

Dominik Sobolewski je došao iz oba filmska sveta. Pre 13 godina započeo je kao filmski blogger koji je ko-kreirao „Gledajući izbliza“ - sada jednu od najvećih nezavisnih filmskih platformi u Poljskoj. Zatim je dodao prisustvo na Jutjubu, a nedavno je domaćin filmskom podkastu. Od početka svoje karijere bio je gost / domaćin / selektor mnogih filmskih festival u Poljskoj. Takođe, osnovao je Mojo Movies - filmsku kompaniju sa sedištem u Poljskoj koja se bavi snimanjem reklama za TV kao i za širok spektar Internet formata, za domaće i međunarodne klijente. Iz produkcije je izašao i kratki dokumentarni film a sesnimanje kratkog igranog filma sprema se za kraj 2021. godine.

Dominik Sobolewski came from both movie worlds. 13 years ago he started as a movie blogger that co-created „Watching Closely“ – now one of the biggest independent movie platforms in Poland. Then he added YouTube presence, and quite recently he's been hosting a movie podcast. Since the beginning of his career he was the guest/the host/the programmer of many Polish film festivals. Also, he founded Mojo Movies – film company based in Poland that deals with shooting commercials for TV and for the wide spectrum of Internet formats, for domestic and international clients. The company has produced a short documentary and now it is warming up to shoot short feature in late 2021.



FOTO: MARKO KRUNIĆ



SUZANA ZLATANOVIĆ

Suzana Zlatanović diplomirala je produkciju na FDU. Od 1990. bavi se medijima pod pseudonimom Luna Lu. Karijeru je započela na Radiju B92. Autor je više televizijskih formata Histerik, Šizikarijum na rolerkosteru tranzicije, Glamurama, Štiklom u vrata, POPodne. Od 1994. piše kolumne za razna print izdanja od dnevnih novina do nedeljnika i mesečnika (NIN, Plejboj, Elle i mnogi drugi) Od 2014. bavi se digitalnim formatima - autor je serijala Taliya koji je postojao punih pet godina. Od 2020. radi na portalu Nova.rs jedinstven format koji kombinuje arhivski materijal i aktuelni pod nazivom Luna park koji se emituje i na televiziji Nova S. Autor je dve knjige - “SeksEpistolarni roman” i “Noćni životi Beograda”. Sarađivala je sa raznim filmskim rediteljima od Želimira Žilnika (film: Marble Ass), preko Saše Radivojevića (film: Poljupci), Darkom Nikolićem (film: Forma Formalina) do Srđana Dragojevića (filmovi: Lepa selo lepo gore, Rane, Mi nismo anđeli 2 i TV serija Parada). Trenutno radi na dokumentarnom filmu #BelgradeErased.

Suzana Zlatanović graduated production at FDA. Since 1990, she has been dealing with the media under the pseudonym Luna Lu. She started her career on B92 Radio. She is the author of several television shows like Hysterical, Schizikarium on the Roller Coaster of Transition, Glamurama, Heel in the Door, POPodne. Since 1994, she has been writing columns for various printed editions from daily newspapers to weeklies and monthly magazines (NIN, Playboy, Elle and many others). Since 2014, she has been dealing with digital formats - she is the author of the Talia series, which lasted for five years. Since 2020, she has been working on the Nova.rs portal, a unique format that combines archival material and the current one called Luna Park, which is also broadcast on Nova S television. She is the author of two books - “Sex Epistolary Novel” and “Belgrade Night Life”. She has collaborated with various film directors: Želimir Žilnik (Marble Ass), Saša Radivojević (Kisses), Darko Nikolić (Forma Formalina) and Srđan Dragojević (Pretty Village, Pretty Flame, The Wounds, We Are Not Angels 2 and the TV series Parade). She is currently working on #BelgradeErased documentary.



EUROPEAN
FILM FESTIVAL



PARALELE I SUDARI

PARALLELS AND ENCOUNTERS

July, 17 - 23 2021

PALIĆ

**PARALELE I SUDARI**

Ove godine sam zajedno sa kolegom selektorom Miroslavom Mogorovićem izabrao ukupno 17 filmova, uključujući četiri kratka i dva srednjeg metra. Njih 13, uključujući 11 dugometražnih igranih filmova i dva „srednjaka“, nadmetaću se za prestižnu nagradu ovog programa, ocenjivani od strane žirija međunarodnih filmskih kritičara/novinaru.

Ovih 17 filmova predstavlja širok spektar zemalja regije od interesa za Paralele i sudare, naime Centralnu i Istočnu Evropu. Kao i obično, pokušali smo da izbor učinimo što je moguće širim kako u pogledu geografije, tako i u pogledu tematike. Kao odgovor na trenutno snažan trend non-fikcije u Centralnoj i Istočnoj Evropi, postoji veći izbor dokumentarnih filmova, uključujući atmosferični kratki film Sumrak koji je od posebnog lokalnog interesa zbog pošumljenih mađarsko-srpskih pograničnih područja na kojima je sniman (govoreći o lokalnom interesu, radujemo se što predstavljamo kratku igranu fantastiku Branka, autora Subotičanina Akoša K. Kovača!). Pri sastavljanju ovog odeljka hteli smo da uvrstimo i neke filmove koji su već postigli značajan uspeh na festivalima (Šta vidimo kad pogledamo u nebo?, Unutrašnje ostrvo, Duhovi) kao i one koji se više čine kao „posebna otkrića“ (A Devil Jumping Around, The Shift, Nun of Your Business). U svakom slučaju, ono što smo tražili su snažni i prepoznatljivi filmski glasovi koji govore iz regiona Centralne i Istočne Evrope na načine koji pogađaju određene akorde u samom regionu, ali čije note su sposobne da odjekuju čitavom Evropom a takođe i širom sveta.

Selektor, Nil Jang

PARALLELS AND ENCOUNTERS

This year I and my fellow selector Miroslav Mogorović have chosen a total 17 films, including four shorts and two mid-length films. 13 of these, comprising the 11 feature-length films and the two “mid-lengthers,” will vie for the section’s prestigious prize, as selected by a jury of international film critics/journalists.

These 17 films are representing a wide range of countries in the “Parallels and Encounters” area of interest, namely Central and Eastern Europe. As usual we have tried to make the selection as broad as possible both in terms of geography and also in terms of theme. In response to the strength of current CEE non-fiction, there is a larger than ever selection of documentaries, including the atmospheric short Dusk that is of special local interest due to the forested Hungarian/Serbian borderlands where it was shot (speaking of local interest, we are delighted to present the short fiction Branka by Subotica’s very own Ákos K. Kovács!). In assembling this section, we tried to include some films which have already had significant success on the festival circuit (What Do We See When We Look at The Sky? The Island Within, Ghosts) with others which feel more like “special discoveries” (A Devil Jumping Around, The Shift, Nun of Your Business.) In each instance, what we look for is a strong and distinctive filmmaking voice, speaking from the CEE area in ways which strike particular chords in the region itself, but whose notes are capable or resonating all the way across Europe and indeed the globe.

Programmer, Neil Young

RUSIJA / RUSSIA, 2020

DEČAK

A BOY/ МАЛЬЧИК



Dvadesettrogodišnji Vitalij Akimov prikazuje svoju porodicu u Arsenijevu, ruskom provincijskom gradu. Desetogodišnji Stepan, posinak njegovog brata je vodič kroz ovo mračno okruženje, pojačano crno-belom filmskom slikom.

Twenty-three-year-old Vitaly Akimov portrays his family in the shrinking Russian provincial town of Arsenyev. Ten-year-old Stepan, his brother's stepson, acts as a guide through this grim environment, appropriately filmed in black and white.

VITALY AKIMOV



Vitaly Akimov je režiser dokumentarnih filmova, rođen je 1996. u Arsenijevu na ruskom Dalekom istoku. Od 2014. do 2019. živeo je i radio u Sankt Peterburgu. Trenutno živi i radi u Moskvi. Smatra da je u dokumentarnim filmovima najvažnije pronaći izvornu prirodu, a zatim posmatrati i čekati odlučujući trenutak. **Dečak** je njegov debitantski film.

Vitaly Akimov is a documentary filmmaker born in a provincial town Arseniev on the Russian Far East in 1996. From 2014 to 2019 he lived and worked in St. Petersburg. Now based in Moscow. He believes that the most important thing in documentary films is to find the original nature, then observe and wait till the decisive moment comes. **A Boy** is his debut film.

Režija / Director: **Vitaly Akimov**
 Scenario / Writer: **Vitaly Akimov**
 Fotografija / Cinematography: **Vitaly Akimov**
 Montaža / Editing: **Vitaly Akimov**
 Uloge / Cast: **Slavik Akimov, Stepan Akimov**

Trajanje/ Duration: **53'**

Producenti/ Producers: **Vitaly Akimov**

FESTIVALI/FESTIVALS

2020 Amsterdam International Documentary Film Festival

Režija / Director: **Zéphir Moreels and Alban Mercier**
 Fotografija / Cinematography: **Zéphir Moreels**
 Montaža / Editing: **Zéphir Moreels**
 Muzika / Soundtrack: **Alban Mercier**
 Simatelj zvuka / Sound Recording: **Alban Mercier**
 Uloge / Cast: **Vladas Rukša, Ildar Sakauskas, Laurita Peleniūtė, Aivaras Micius, Dainius Liškevičius**
 Mastering zvuka / Sound Mastering: **Leo Campbell**
 Prevod / Translation: **Ieva Trinkunaite**
 Trajanje / Duration:

ODABRANA FILMOGRAFIJA / SELECTED FILMOGRAPHY

Zéphir Moreels
 2018 *La Drève des Brûlés*

Litvanija / Lithuania, 2021

ĐAVO NEMA MIRA

A DEVIL JUMPING AROUND



Doživljaji sa putovanja i susreti sa drugačijim vrednostima i drugim bogovima u savremenoj Litvaniji, zemlji u kojoj su legende i paganska verovanja preživela i uticaj Katoličke crkve, a potom i Sovjetskog saveza. Još je prisutan uticaj na folklor ovih začuđujućih pojava koje kao da pripadaju drugom svetu.

A travel experience, an encounter with other codes and other gods in a contemporary Lithuania. In the country where legends and pagan practices have survived the influence of the Catholic religion and later the Soviet bloc to feed the folklore still tenacious, weighs the strange sensation of presences belonging to another world.



ZÉPHIR MOREELS

Zéphir Moreels je francusko-belgijski umetnik i režiser koji se uglavnom bavi vizuelnim umetnostima: videom, ilustracijom i grafikom. Svoj prvi, kratki film, *La Drève des Brûlés* režirao je 2018. Na soundtracku ovog filma saradivao je sa umetnikom Albanom Mercierom, sa kojim je zajedno režirao *Đavo nema mira*, svoj prvi dugometražni dokumentarni film sa temom paganskog nasledja u Litvaniji.

Zéphir Moreels is a French-Belgian artist and director working mainly in the visual arts such as video, illustration and graphic arts. In 2018 he directed his first short film *La Drève des Brûlés*. He also worked on the soundtrack of this film with the artist Alban Mercier, with whom he co-directed *A Devil Jumping Around*, his first feature documentary on the theme of paganism in Lithuania.



ALBAN MERCIER

Alban Mercier radi u Briselu i Marseju, uglavnom na polju videa, muzike, organizacije kulturnih dešavanja i grafičkog dizajna. Trenutno je fokusiran na dokumentarni film i umetnost zvuka. Član je performativnih muzičkih projekata *Officium*, *Geoid Color Circle* & Ended. Rezydent nekoliko vebradija poput *Lyl Radio* i *Nowhere Radio*.

Alban Mercier, works between Brussels and Marseille, mainly in the fields of video, music, event management and graphic design. He is currently focused on documentary film and sound art. He is a member of the performative music projects *Officium*, *Geoid Color Circle* & Ended. Resident of several webradios like *Lyl Radio* and *Nowhere Radio*.

MAĐARSKA/ HUNGARY, 2021

BRANKA



44

Jugoslavija, 1991. Branka se daleko od ratnih područja zapošljava u porodilištu državne bolnice. Mlada žena je sasvim sama, ali ispostavilo se da usamljenost nije najteži teret koji mora da nosi. Novorođenčad nestaju iz bolnice.

Yugoslavia, 1991. Far away from the war zones Branka gets a job at a maternity ward of a state hospital. The young woman is all alone, but it turns out loneliness is not the hardest burden Branka has to carry. Newborns are disappearing from the hospital.

K. KOVÁCS ÁKOS

Rođen je 1991. godine u Senti. Po završetku srednje škole u Subotici preselio se u Budimpeštu na studije fotografije na Univerzitetu Metropolitan. Njegov diplomski rad **Away** (režija Roland Ferge) debitovao je u programu Berlinale Generation 2014. Godine osvojivši posebno priznanje Međunarodnog žirija generacije Kplus. Kao director fotografije saradivao je i sa Sabolčem Hajduom na filmu **It's Not the Time Of My Life**. Od tada radi i kao scenarista i reditelj. **Branka** je njegov prvi kratki film.



He was born in 1991 in Senta, Yugoslavia. After finishing high school in Subotica, Serbia he moved to Budapest, Hungary to study cinematography at the Metropolitan University. His BA diploma work **Away** (directed by Roland Ferge) debuted at the Berlinale Generation program in 2014 where it won Special Mention of the Generation Kplus International Jury. His other collaborations as DOP include Szabolcs Hajdu's **It's Not the Time Of My Life**. Since then Ákos started working on films both as writer and director. **Branka** is his first short film.

Režija / Director: **K. Kovács Ákos**
 Scenarij / Writer: **K. Kovács Ákos, Tamás Oláh**
 Fotografija/ Cinematography: **Levente Tóth**
 Montaža/ Editing: **Dániel Márton**
 Scenografija/ Production Design: **Orb Selená**
 Zvuk/ Sound: **Levente Markos**
 Uloge/ Cast: **Dina Mušanović, Dorottya Antóci, Nenad Pečinar, Natália Vicei**
 Trajanje/ Duration: **19'56"**
 Produkcija/ Production: **Salamandra Film, Filmfabriq**
 Producenti/ Producers: **Gyurin Zsuzsi, Osváth Gábor**

ODABRANA FILMOGRAFIJA/ SELECTED FILMOGRAPHY

- 2017 Kiút (Director of photography)
- 2016 Ernelláék Farkaséknál/ It's Not the Time Of My Life (Director of photography)
- 2013 Away (Director of photography)

FESTIVALI/FESTIVALS

- 2021 Krakow Film Festival, Poland (Short competition) - World Premiere
- 2021 Friss Hús Budapest International Short Film Festival, Hungary

Režija/ Director: **Bálint Bíró**
 Scenarij/ Writer: **Bálint Bíró, Ezequiel Salinas**
 Fotografija/ Cinematography: **Ezequiel Salinas**
 Montaža/ Editing: **Marianna Rudas**
 Muzika/ Soundtrack: **Federico Disandro**
 Trajanje/ Duration: **21'**
 Produkcija/ Production: **DocNomads**
 Producenti/ Producers: **Bálint Bíró, Ezequiel Salinas**

ODABRANA FILMOGRAFIJA/ SELECTED FILMOGRAPHY

- 2018 Isle of Muck

FESTIVALI/FESTIVALS

- 2021 Budapest International Documentary Festival – Winner of the Festival Prize (Competition for Student Documentary)
- 2020 IDFA - Competition for Student Documentary

Mađarska/ Hungary, 2020

SUTON

DUSK / FÉLHOMÁLY



U ruralnom delu Mađarske, blizu granice sa Srbijom, nadvija se nevidljiva opasnost što vam svaki žitelj može potvrditi. Nepoznate prilike se šunjaju poljima, primećuju se nepoznati automobili, psi u dvorištima se čudno ponašaju a deca se uplaše čim padne mrak.

In a rural region of Hungary close to the Serbian border, an invisible danger looms - as any villager can tell you. Figures sneak across the fields, unknown cars are spotted, dogs in yards behave strangely, and children are scared when it gets dark.



BÁLINT BÍRÓ

Balint Biro je filmski režiser iz Mađarske, diplomac Univerziteta umetnosti Bournemouth i DocNomads Mobile Film School.

Bálint Bíró is filmmaker from Hungary. Alumnus of Arts University Bournemouth and DocNomads Mobile Film School.

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European
Film
Festival
Palić
2021.

European
Film
Festival
Palić
2021.

TURSKA, FRANCUSKA, KATAR / TURKEY, FRANCE, QATAR, 2020

DUHOVI GHOSTS / HAYALETLER



46

U danu u kojem se u celoj zemlji raspada elektrosistem, četvorica neznanaca iz različitih slojeva društva, slučajno se nađu u mreži trgovine drogom po istanbulskim getoima.

During a day of nation-wide power surge, four characters from very different walks of life coincide through a web of drug trafficking in the ghettos of Istanbul.

AZRA DENIZ OKYAY

Azra Deniz Okıai, rođena u Istanbulu, započela je da se bavi fotografijom u 12. godini, a već u 14. postala je asistentkinja fotografkinje Dore Gunel. Po završetku srednje škole u Lycee Francais Pierre Loti u Istanbulu, preselila se u Pariz na studije filma na Sorboni - Univerzitet Nouvelle koje je okončala master diplomom. Radila je u produkcijskoj kući Michel Gondry's *Partizan Production*. U Tursku se vratila 2010. godine i postala prva rediteljka u kompaniji Depo, reklamnoj produkcijskoj kući u Istanbulu. Snimala je razne kratke filmove i muzičke spotove.



Born in Istanbul, Azra Deniz Okyay started photography at the age of 12, and became an assistant at 14 of the photographer Dora Gunel. After finishing high school in Lycee Francais Pierre Loti of Istanbul, she moved to Paris to study Cinema at Sorbonne - Nouvelle University where she had her Bachelor's and Master's. She worked in Michel Gondry's *Partizan Production* company. She returned to Turkey in 2010 and became the first female director at Depo, an advertising production company in Istanbul. She has made various shorts and music videos.

Režija/ Director: **Azra Deniz Okyay**
 Scenario/ Writer: **Azra Deniz Okyay**
 Fotografija/ Cinematography: **Bariş Özbiçer**
 Montaža/ Editing: **Ayris Alptekin**
 Zvuk/ Sound: **Erman Abaza**
 Kostimograf/ Costume Design: **Burcu Karakaş, Sedat Çiftçi**
 Muzika/ Soundtrack: **Ekin Üzeltüzenci**
 Vizuelni efekti/ Visual Effects: **Ceren Ertürk**
 Uloge/ Cast: **Nalan Kuruçim, Dilayda Güneş, Beril Kayar, Emrah Özdemir**
 Trajanje/ Duration: **90'**
 Produkcija/ Production: **Heimatlos Films**
 Producenti/ Producers: **Dilek Aydın**

ODABRANA FILMOGRAFIJA/ SELECTED FILMOGRAPHY

2016 Sulukule Mon Amour
 2013 Little Black Fishes
 2011 Shaman Woman
 2006 The Clown

FESTIVALI I NAGRADE / FESTIVALS & AWARDS

2020 Antalya Golden Orange Film Festival - Best Film, Best Director, Best Supporting Actress, Best Supporting Actor, Best Editing
 2021 Online Film Critics Society Awards OFCS Award - Best Non-U.S. Release
 2020 Seville European Film Festival
 2020 Stockholm Film Festival
 2020 Thessaloniki Film Festival - Human Values Award, International Competition WIFT Award
 2020 Venice Film Festival - Grand Prize Critics' Week
 2020 Warsaw International Film Festival - Young FIPRESCI Jury Award - Best Eastern European Debut Film

Režija/ Director: **Laila Pakalniņa**
 Scenario/ Writer: **Laila Pakalniņa**
 Fotografija/ Cinematography: **Gints Bērziņš**
 Montaža/ Editing: **Ieva Veiveryte**
 Muzika/ Soundtrack: **Paulius Kilbauskas, Vygintas Kisevičius**
 Kostimograf/ Costume Designer: **Liene Dobrāja**
 Uloge/ Cast: **Madlēna Valdburga, Elza Leimane, Lauris Dzelzītis, Gatis Gāga, Kaspars Gods, Čirts Krūmiņš**
 Trajanje/ Duration: **84'**
 Producent/ Producer: **Laila Pakalniņa**
 Koproducent/ Co-Producer: **Dagne Vildžiūnaite**
 Produkcija/ Production: **Hargla Company**
 Koprodukcija/ Co-Production: **Just A Moment**

ODABRANA FILMOGRAFIJA/ SELECTED FILMOGRAPHY

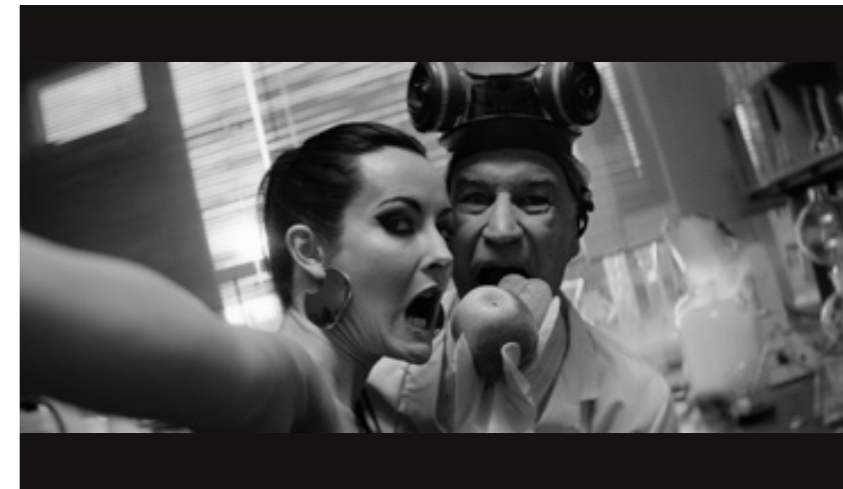
2019 Spoon (documentary)
 2009 Silence (short)
 2008 Stones (short)
 2007 Fire (short)
 2006 Water (short)
 2003 The Python (feature)
 2001 Papa Gena (documentary)
 1998 The Shoe (feature)
 1997 The Oak (documentary)
 1995 Urbans (documentary)
 1995 The Mail (documentary)
 1994 The Ferry (documentary)

FESTIVALI/FESTIVALS

2020 Tallinn Black Nights

Letonija, Litvanija/ Latvia, Lithuania, 2020

U OGLEDALU IN THE MIRROR/ SPOGULĪ



47

Krosfit trener postaje otac devojčice Snežane. Majka joj umire, a otac se ženi mladom ženom opsednutom krosfitom i sobom. Stalno vežba kako bi bila najbolja. I ona je zaista najbolja - može da uradi 50 zahtevnih burpi vežbi. U međuvremenu, mala Snežana igra se i odrasta u teretani. Vreme prolazi, i jednog dana se ispostavlja da, dok maćeha može da uradi 50 burpija, Snežana može 53...

A CrossFit trainer becomes the father of a baby girl, Snow White. Snow White's mother dies, and her father marries a young woman obsessed with CrossFit and herself. She works out all the time in order to be the best. And she really is the best – she can do 50 burpees. In the meantime, little Snow White plays and grows up in the CrossFit gym. Time passes, and one day it turns out - while the Stepmother can do 50 burpees, Snow White can already do 53 burpees...

LAILA PAKALNIŅA

Laila Pakalniņa je rođena 1962. godine u Letoniji. Studije televizijskog novinarstva završila je 1986. na Univerzitetu u Moskvi, a 1991. filmsku režiju u Moskovskoj školi filma (VGIK). Njen kratkometražni film *The Ferry* nagrađen je 1996. u Kanu *FIPRESCI* nagradom, za najbolji kratkometražni film.



Laila Pakalniņa was born in 1962, in Latvia. In 1986, she graduated from the Moscow University, Department of TV Journalism, and in 1991 from the Moscow Film Institute (VGIK), Department of Film Direction. She won the *FIPRESCI* prize in 1996. Cannes FF for the best short film with *The Ferry*.

European
Film
Festival
Palić
2021.

HRVATSKA/ CROATIA, 2020

NUN OF YOUR BUSINESS



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European
Film
Festival
Palić
2021.

Dve časne sestre upoznale su se u samostanu i zaljubile. Pratimo njihovu priču od zaređenja u potrazi za duhovnijim i boljim životom pa do odluke o napuštanju samostana.

The film follows two nuns falling in love and, disappointed by the Church's reaction and the institutional abuse, they decide to leave the convent and start a life together on a Dalmatian island.

IVANA MARINIĆ KRAGIĆ

Ivana Marinić Kragić, deluje kao producent i autor u Marinis Media u Zagrebu. Diplomirala je na Akademiji dramske umetnosti 2012. godine u Zagrebu, na odseku za kameru. Kao direktorica fotografije snimila je desetak kratkometražnih igranih filmova u režiji Ivana Mokrovića, Gorana Ribarića, Luke Čurčića, Filipa Maloča. Dokumentarni Nun of Your Business (2020) je njen prvi dugometražni film na kojem je radila kao producentkinja, rediteljka i direktorica fotografije i kojim je osvojila nagradu publike na ZagrebDox festivalu 2020. Članica je upravnog odbora Asocijacije filmskih radnika Hrvatske.



Ivana Marinić Kragić is a Co-Founder/ Producer at Marinis Media (Croatia). She graduated from the Academy of Dramatic Arts in 2012 in Zagreb, at the Department of Cinematography. As a director of photography, she made a dozen of short feature films directed by Ivan Mokrović, Goran Ribarić, Luka Čurčić, and Filip Maloča. Documentary Nun of Your Business (HT Audience Award - ZagrebDox 2020) is her first feature-length as a director, producer and cinematographer. Ivana is a board member of Filmmakers Association of Croatia.

Režija/ Director: **Ivana Marinić Kragić**
Scenaristkinje/ Writers: **Ivana Marinić Kragić, Ivana Vuković**
Fotografija/ Cinematography: **Ivana Marinić Kragić**
Montaža/ Editing: **Ivor Šonje**
Muzika/ Soundtrack: **Filip Mitrović**
Kostimograf/Costume Designer: **Lidija Andrić**
Scenografkinja/ Production Designer: **Tea Truta**
Dizajner zvuka/ Sound Designer: **Luka Gamulin**
Majstorica maske/ Mask: **Bianka Prskalo**
Uloge/ Cast: **Maruška Aras, Mia Anočić Valentić, Iva Mihalić, Ana Maras Harmander, Sanja Milardović, Jadranka Elezović, Asja Jovanović, Vlasta Ramljak**
Trajanje/ Duration: **71'**
Izvršna producentkinja/ Executive Producer: **Sabina Krešić**
Produkcija/ Production: **Marinis Media (Croatia), Set Sail Films (Serbia)**
Producenti/ Producers: **Ivana Marinić Kragić, Miloš Ivanović**

ODABRANA FILMOGRAFIJA/ SELECTED FILMOGRAPHY

(as a producer)

- 2013 The Little Raccoon (short, directed by Barbara Vekarić)
- 2012 Under the Surface (short, directed by Ivan Mokrović)
- 2015 Escape
- 2016 Zagreb Confidential - Imaginary Future (short, directed by Darko Fritz)

(as a co-producer)

- 2019 Love Cuts (feature)
- 2020 The Only Way Out (feature)

FESTIVALI/FESTIVALS

- 2021 Martovski Fest, Beograd
- 2021 SEEFest Los Angeles - Award for the Best Cinematography in a Documentary Film
- 2021 One World Film Festival, Prague
- 2020 ZagrebDox - HT Audience Award for the Best Film

Režija/ Director: **Aleksandr Mindadze**
Scenario/ Writer: **Aleksandr Mindadze**
Fotografija/ Cinematography: **Oleg Mutu**
Montaža/ Editing: **Dasha Danilova**
Scenograf/ Production Designer: **Kirill Shuvalov**
Kostimograf/Costume Designer: **Ina Isbasescu**
Uloge/ Cast: **Andrzej Chyra, Agata Kulesza, Evgenia Dodina, Taavi Eelmaa, Aleksandr Isakov, Marina Manych, Vladimir Mashkov, Vasiliy Mikhaylov**
Trajanje/ Duration: **89'**
Produkcija/ Production: **Passenger Film Studio (RU), REASON8 Films (UK), Impakt Film (PL)**
Producenti/ Producers: **Aleksandr Mindadze, Liza Antonova, Denis Krupnov**

ODABRANA FILMOGRAFIJA/ SELECTED FILMOGRAPHY

- 2015 My Good Hans
- 2011 Innocent Saturday
- 2007 Soaring
- 1995 A Play for a Passenger
- 1989 The Servant
- 1984 Planet Parade
- 1982 The Train Has Stopped
- 1980 Fox Hunting

FESTIVALI/FESTIVALS

- 2020 Tallinn Black Nights Film Festival - World Premiere

Rusija, UK, Poljska, Rumunija/ Russia, UK, Poland, Romania, 2020

PARKET PARQUET



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European
Film
Festival
Palić
2021.

Na putu da odvede svoju ćerku na gimnastiku, otac, ovisnik o kocki, zaustavlja se ispred kladionice, ostavljajući devetogodišnju ćerku samu u kolima. Po povratku, shvata da više ništa neće biti kao pre.

On his way to take his daughter to gymnastics, a gambling addict stops at a betting shop, leaving the 9-year-old girl in the car. When he returns, he realizes nothing will ever be the same again.

ALEKSANDR MINDADZE

Aleksander Mindadze rođen je 1949. u Moskvi a diplomirao je na Ruskom državnom univerzitetu za kinematografiju (VGIK). Jedan je od najcenjenijih scenarista i reditelja u Rusiji sa više od 20 scenarija pisanih od 1975. Početkom karijere udružio se sa priznatim ruskim rediteljem Vadimom Abdrašitovom, sa kojim je saradivao na jedanaest filmova. **Plumbum** u Veneciji 1987. godine osvojio je Zlatnu medalju Predsednika italijanskog senata. Dvojac Mindadze-Abdrašitov osvojio je Srebrnog medveda u Berlinu 1995. godine za film **Igra za putnika**. Mindadze je jedini ruski scenarista kome je dodeljena prestižna nagrada Ennio Flaiano i srebrni Pegaz Italijanske akademije za kulturu za „Književni doprinos kinematografiji“.



Aleksandr Mindadze was born in Moscow and graduated from the Russian State University of Cinematography (VGIK). He is one of the most acclaimed scriptwriters and directors in Russia with more than 20 of his screenplays produced since 1975. Early in his career, he teamed up with the acclaimed Russian director Vadim Abdrashitov, with whom he collaborated on eleven films. **Plumbum** at Venice in 1987 won The President of the Italian Senate's Gold Medal. The Mindadze-Abdrashitov duo won the Silver Bear at Berlin in 1995 for the film **A Play for a Passenger**. Mindadze is the only Russian scriptwriter to be awarded the prestigious Ennio Flaiano Prize and the Silver Pegasus from the Italian Academy of Culture for "Literature's Contribution to Cinema."

CRNA GORA/ MONTENEGRO, 2020

DUGA

RAINBOW



50

Šetnja glavnog junaka memorijskom trakom, pokrenuta jednim pogledom na dugu, vraća ga u detinjstvo, podsećajući ga na događaje koji su ga umetnički oblikovali. Film je nastao po motivima knjige *Dipingo dunque esisto!* prestižnog italijanskog umetnika Gaetana Grila.

The protagonist's walk down the memory lane, triggered by one glance at the rainbow, takes him back to his childhood, recalling events that shaped him into artist he later became. Based on autobiography book *Dipingo dunque esisto!* by the Italian artist Gaetano Grillo.

ALEKSANDAR VUJOVIĆ



Aleksandar Vujović je crnogorski reditelj, multimedijalni umetnik i producent. Magistrirao je na Accademia di Brera u Milanu, a usavršavanje nastavio na Njujorškoj filmskoj akademiji. Dobio je brojne nagrade za kratki film *Duga*.

Aleksandar Vujović is a Montenegrin director, multimedia artist and producer. He got his Masters' degree at the Accademia di Brera in Milan. Vujović completed professional training at the New York Film Academy. He received numerous awards for the short film *Rainbow*.

Režija/ Director: **Aleksandar Vujović**
 Scenario/ Writer: **Jelena Lela Milošević**
 Fotografija/ Cinematography: **Vladimir Vučinić**
 Montaža/ Editing: **Aleksandar Vujović**
 Scenograf/ Production Designer: **Stanislav Nikičević**
 Kostimograf/Costume Designer: **Jelena Roganović Đurić**
 Šminka/ Make up: **Milka Stojanović**
 Muzika/ Soundtrack: **Slobodanka Bobana Dabović Đurić**
 Dizajn i miks zvuka/ Sound Design & mix: **Aleksandar Brajović**
 Montaža muzike/ Music editing: **Mihailo Miha Radonjić**
 Color grading & mastering: **Living Pictures, Beograd**
 Kolorista/ Colorist: **Filip Orlandić**
 Specijalni efekti & animacija/ Special effects & animation: **Andrea Carpentieri**
 Uloge/ Cast: **Nikša Radojičić, Miloš Pejović, Ana Vučković, Đorđije Tatić**
 Trajanje/ Duration: **16'55"**
 Produkcija/ Production: **Apulia Film Commission**
 Izvršna produkcija/ Executive production: **Boka F**
 Podrška/ Support: **Filmski centar Crne Gore**
 Producenti/ Producers: **Aleksandar Vujović, Anja Sekulić**

ODABRANA FILMOGRAFIJA / SELECTED FILMOGRAPHY

2016 As Trains Go By
 2011 The Last Gift (student film).
 2010 The White Queen (student film).

FESTIVALI / FESTIVALS

2020 Balkan Panorama Film Festival, Izmir, Turkey - Yellow Umbrella Award for the Best Film
 2020 Kosice International Monthly Film Festival - Best Director Short Film
 2021 Screen Power Film Festival, London - Best Cinematography and Best Child Actor
 2021 International Symbolic Art Film Festival, Saint Petersburg - Best No-Dialogue Film
 2021 Onyko Films Awards (OFA), Odessa - Best Director Short Film
 2021 Super Indie Film Festival (SIFF), Los Angeles - Best Inspirational Film

Režija/ Director: **Krasznahorkai Balázs**
 Scenario/ Writer: **Krasznahorkai Balázs, Lengyel Balázs, Lovas Balázs**
 Fotografija/ Cinematography: **Réder György**
 Montaža/ Editing: **Politzer Péter**
 Kostimograf/Costume Designer: **Judit Sinkovics**
 Muzika/ Soundtrack: **Fügedi László**
 Uloge/ Cast: **Molnár Levente, Babai Dénes, Orbán Levente, Kovács Lajos, Rozi Lovas, Bodolai Balázs, Dombi Kati, Ema Vetean, Tzafetás Roland**
 Trajanje/ Duration: **92'**
 Produkcija/ Production: **Pipacs Film Ltd., AGA Media Ltd.**
 Producenti/ Producers: **Gábor Szántó, Iván Angelusz, Peter Reich**

ODABRANA FILMOGRAFIJA / SELECTED FILMOGRAPHY

2013 Edit and Miklos – Together for 77 years
 2009 Old Women from Omor
 2006 Hegyek közt/ Among the Mountains (short feature)
 2004 Remainder
 2002 Keletipá/ Deadline (short feature)
 2001 Fekete szél/ Blackwind (documentary)
 2000 Köd/ Fog (short feature)

FESTIVALI/FESTIVALS

2021 Sofia International Film Festival

Mađarska/ Hungary, 2020

JARUGA

RAVINE/ HASADÉK



51

Mađarski akušer i uskoro otac Balint, mora se na Uskrs vratiti u svoje rodno selo u Maramurešu u Rumuniji i suočiti se sa sinom kojeg je napustio pre 17 godina.

Hungarian obstetrician and soon-to-be father Balint must return to his native village in Maramures, Romania at Easter, and face the son he abandoned 17 years ago.

KRASZNAHORKAI BALÁZS



Balaž Krasznahorkai rođen je 1975. godine u Đuli u Mađarskoj. Po završetku studija mađarskog jezika i književnosti na Univerzitetu Atila Jožef u Segedinu, primljen je na Univerzitet za pozorište i film u Budimpešti, gde je 2005. diplomirao filmsku režiju. Od tada je režirao niz kratkih filmova i dokumentarnih filmova u studijima Bela Balaž, Studijo Inforg, KMH film i Katapult film.

Krasznahorkai Balázs was born in 1975 in Gyula, Hungary. After completing his studies of Hungarian language and literature at the Attila József University in Szeged, he was accepted at the Budapest University of Theatre and Film, graduating in 2005 in film directing. Since, he has directed a number of short films and documentaries at the Béla Balázs Studio, at Inforg Studio, at KMH Film and Katapult Film.

European
 Film
 Festival
 Palić
 Palić
 2021.

AZERBEJDŽAN, FRANCUSKA/ AZERBAIJAN, FRANCE 2020

UNUTRAŠNJE OSTRVO

THE ISLAND WITHIN / DAXILDÄKI ADA



52

European
Film
Festival
Palić
2021.

Emocionalno i fizički zlostavljani šahovski velemaistor beži na ostrvo naseljeno divljim konjima i jednim stanovnikom. Film je inspirisan istinitom pričom.

Emotionally and physically abused chess grandmaster escapes to an island populated by feral horses and one human inhabitant. The film is inspired by a true story.

RU HASANOV

Rufat Hasanov, rođen 1987. (Baku, Azerbejdžan), dobio je B.A. iz pozorišne režije na Bates koledžu (Mejn, SAD) i nastavio postdiplomske studije na naprednim kursevima scenarija i režije u Moskvi. Radio je za *Vice Media* u Njujorku i *Telekanal Dozhd* u Moskvi. Montirao je više nagrađenih filmova: *Brother Dejan* (B. Bakuradze), *Anthill* (V. Loginov), *Intimate Parts* (N. Merkulova & A. Chupov)...Njegov dugometražni debi *Kameleon* u rediteljskoj saradnji sa Elvinom Adigozelom nominovan je za Zlatnog leoparda u programu *Filmmakers of Present* na filmskom festivalu u Lokarnu 2013. godine. *Unutrašnje ostrvo* dobio je podršku francuskog Nacionalnog centra za kinematografiju i pokretne slike u Parizu i osvojio nagradu za najbolju režiju na Filmskom festivalu u Sarajevu 2020.



Rufat Hasanov, born in 1987 (Baku, Azerbaijan), received his B.A. in Theater at Bates College (Maine, USA) and went on to pursue his post-graduate degree in Directing at the Advanced Courses for Screenwriters and Directors in Moscow. Worked for *Vice Media* in NYC and *Telekanal Dozhd* in Moscow. Edited over a dozen award-winning films, including *Brother Dejan* (B. Bakuradze), *Anthill* (V. Loginov) and *Intimate Parts* (N. Merkulova & A. Chupov). His feature debut *Chameleon* co-directed with Elvin Adigozel was nominated for the Golden Leopard in the *Filmmakers of the Present* program at the 2013 Locarno Film Festival. His recent feature film *The Island Within* received support from the National Centre for Cinema and the Moving Image in Paris and won the *Best Director Award* at 2020 Sarajevo Film Festival.

Režija/ Director: **Ru Hasanov**
 Scenario/ Writer: **Ru Hasanov**
 Fotografija/ Cinematography: **Orkhan Abbasoff**
 Montaža/ Editing: **Orkhan Abbasoff, Ru Hasanov**
 Scenograf/ Production Designer: **Elturan Mammadov**
 Kostimograf/ Costume Designer: **Leyla Madatkhanova**
 Šminka/ Make-up Designer: **Ayten Huseynova**
 Muzika/ Soundtrack: **Katya Yonder & Farhad Farzali**
 Dizajn zvuka/ Sound Design: **Teymur Karimov**
 Uloge/ Cast: **Orkhan Ata, Vidadi Hasanov, Gurban Ismayilov, Elvin Adigozel**

Trajanje/ Duration: **79'**
 Produkcija/ Production: **Coyote Cinema, Azerbaijanfilm, Debut Film Studios, Arizona Prod.**
 Izvršni producent/ Executive Producer: **Nadir Aliyev**
 Producenti/ Producers: **Mushfig Hatamov, Ru Hasanov, Kamal Hasanov**

ODABRANA FILMOGRAFIJA / SELECTED FILMOGRAPHY

2013 Chameleon
 2011 Force Majeure (short) co-director

FESTIVALI / FESTIVALS

2020 Sarajevo Film Festival - Best Director Award
 2020 San Sebastian FF
 2020 Bosphorus Film Festival

Režija/ Director: **Reinis Kalviņš**
 Scenario/ Writer: **Reinis Kalviņš Aldis Bukšs**
 Fotografija/ Cinematography: **George Chiper-Lillemark**
 Montaža/ Editing: **Armands Začs**
 Scenografija/ Production Design: **Jānis Bijubens**
 Kostimograf/ Costume Designer: **Liene Dobraja**
 Šminka/ Make-up: **Maija Gundare**
 Zvuk/ Sound: **Artis Dukaļskis, Tālis Tālvaldis Āboliņš**
 Uloge/ Cast: **Pavels Griskovs, Nauris Indzeris, Edgars Ozolins**
 Trajanje/ Duration: **85'**
 Produkcija/ Production: **Mistrus Media w. Picture House**
 Producent/ Producer: **Gints Grūbe**

ODABRANA FILMOGRAFIJA/ SELECTED FILMOGRAPHY

(Reditelj/ as a Director)

2019 The Shift
 2016 Coffee and Cigarettes (short)
 2015 Blackout (short)
 2014 He Took the Bottle, but Left the Girl (short)
 2014 Video Art for Latvian pavillion at Cannes Film Festival

FESTIVALI/FESTIVALS

2020 Latvian National Film Festival - Latvian Film Prize - Best Debut Film, Best Costume Design
 2021 Sofia International Film Festival

LETONIJA/ LATVIA, 2020

NOĆNA SMENA

THE SHIFT / MAIŅA



53

European
Film
Festival
Palić
2021.

Budući da nije u stanju da se pobrine za dug prema vlasniku kompanije, taksista Marek (32) odlučuje da pobjegne iz grada. Ali izbeći nevolju je teže nego biti uvučen u nju.

Not being able to take care of a dept to a company owner, taxi driver Marek (32) decides to flee the city. But to escape the trouble is more difficult than to be drawn in it.

REINIS KALVIŅŠ

Reditelj i producent Reinis Kalviņš rođen je 1986. Tokom poslednje decenije živeo je u različitim mestima, od gradića u Zapadnoj Virdžiniji do Sarajeva. Studirao je komunikologiju (Hanza univerzitet u Groningenu, Holandija), marketing (Univerzitet Latvija), audio/ video i TV na Baltičkoj filmskoj i medijskoj školi u Estoniji, da bi studije okončao master diplomom Film Factory Sarajevo pod mentorstvom reditelja Bele Tara. *Varka* je je dobitnik Nacionalne filmske nagrade Letonije za najbolji debitantski film.



Reinis Kalviņš was born in 1986. Today he is working as a director and producer. Over the last decade he has lived in different off beat places from small town in West Virginia to Sarajevo. Studied Communication Science (Hanze University Groningen, NL), received BA degree Marketing and Advertising (University of Latvia), graduated Baltic Film and Media School, Estonia (AV/TV Media) and has Master's degree in film directing under the mentorship of Bela Tarr (MA program at Film Factory Sarajevo). *The Shift* received the Latvian National Film Award for the best debut.

KANADA, BOSNA I HERCEGOVINA/ CANADA, BOSNIA AND HERZEGOVINA, 2021

TABIJA

THE WHITE FORTRESS



Faruk je siročče koje živi sa bolesnom bakom u zapuštenom sarajevskom predgrađu, provodeći dane u potrazi za metalnim otpadom i ne prezajući od sitnog kriminala. Jednog dana upoznaje Monu, plahu tinejdžerku iz politički moćne i bogate porodice. Dok sanja da pobjegne od nadmoćne toksičnosti svog kućnog života, Mona traži utočište i otvara se Faruku, dečaku iz sveta potpuno drugačijeg od njenog.

In a rundown Sarajevo suburb, Faruk is an orphan who lives with his ill grandmother and spends his days foraging for scrap metal and dabbling in petty crime. One day he meets Mona, a timid teen from a politically powerful and affluent family. As Mona dreams of escaping the overbearing toxicity of her home life, she seeks refuge and opens herself up to Faruk, a boy from a world entirely different than her own.

IGOR DRLJAČA

Sa Albertom Šinom vodi produkcijisku kompaniju *Timelapse Pictures* i docent je na Odeljenju za pozorište i film Univerziteta u Britanskoj Kolumbiji. Njegovi nagrađivani kratki filmovi uključuju *Žene u ljubičastom* (2010), *Osigurač ili kako sam spalio Simona Bolivara* (2011) i *Arhivisti* (2020). Njegov hvaljeni debitantski igrani film *Krivina* (2012) premijerno je prikazan na Međunarodnom filmskom festivalu u Torontu. Njegov prvi dugometražni dokumentarni film *Kameni zvučnici* (2018) imao je svetsku premijeru na TIFF-u. *Bela tvrdava (Tabija)*, (2021), njegov treći narativni igrani film, koprodukcija je između Kanade i Bosne i Hercegovine. Svetsku premijeru imao je na 71. Berlinalu u okviru programa Generacija 14 Plus.



He runs the production company *Timelapse Pictures* with filmmaker Albert Shin, and is an Assistant Professor in the Department of Theatre and Film at the University of British Columbia. His award-winning short films include *Woman In Purple* (2010), *The Fuse or How I Burned Simon Bolivar* (2011) and *The Archivists* (2020). His critically-acclaimed debut feature *Krivina* (2012) premiered at the Toronto International Film Festival. His first feature documentary *The Stone Speakers* (2018) had its world premiere also at TIFF. *The White Fortress (Tabija)*, (2021), his third narrative feature, is a co-production between Canada and Bosnia-Herzegovina. It had its world premiere at the 71 Berlinale as part of the Generation 14Plus competition.

Režija/ Director: **Igor Drljača**
 Scenario/ Writer: **Igor Drljača**
 Fotografija/ Cinematography: **Erol Zubčević**
 Montaža/ Editing: **Ajla Odošević**
 Scenografija/ Production Design: **Sanda Popovac**
 Kostimograf/ Costume Designer: **Ina Arnautalić**
 Muzika/ Soundtrack: **Casey MQ**
 Uloge/ Cast: **Pavle Čemerikić, Sumeja Dardagan, Jasmin Geljo, Alban Ukaj, Kerim Čutuna, Irena Mulamuhčić**
 Casting director: **Timka Grin**
 Trajanje/ Duration: **88'**
 Produkcija/ Production: **Timelapse Pictures (Canada), SCCA/pro.ba (Bosna i Hercegovina)**
 Producenti/ Producers: **Albert Shin, Igor Drljača, Borga Dorter, Jordan Barker, Adis Đapo, Amra Bakšić Čamo**

ODABRANA FILMOGRAFIJA / SELECTED FILMOGRAPHY

- 2020 The Archivists (Short)
- 2018 The Stone Speakers (Documentary)
- 2015 The Waiting Room
- 2012 Krivina
- 2011 The Fuse or How I Burned Simon Bolivar (Short)
- 2009 On a Lonely Drive (Short)
- 2009 Woman in Purple (Short)
- 2008 Mobilni Snovi (Short)

FESTIVALI / FESTIVALS

- 2021 Berlin International Film Festival - Generation 14plus program

Režija/ Director: **Alexandre Koberidze**
 Scenario/ Writer: **Alexandre Koberidze**
 Fotografija/ Cinematography: **Faraz Fesharaki**
 Montaža/ Editing: **Alexandre Koberidze**
 Scenografija/ Production Design: **Maka Jebirashvili**
 Kostimograf/ Costume Designer: **Nino Zautashvili**
 Šminka/ Make-up: **Lana Amoeva**
 Muzika i dizajn zvuka/ Soundtrack & Sound Design: **Giorgi Koberidze**
 Uloge/ Cast: **Giorgi Bochorishvili, Ani Karseladze, Oliko Barbakadze, Giorgi Ambroladze, Vakhtang Panchulidze, Sofio Tchanishvili, Irina Chelidze, David Koberidze, Sofio Sharashidze**
 Trajanje/ Duration: **150'**
 Produkcija/ Production: **German Film and Television Academy Berlin (DFFB)**
 Koprodukcija/ Co-Production: **Sakdoc Film (Tiflis), New Matters Film (Leipzig, Berlin)**
 Producent/ Producer: **Mariam Shatberashvili**
 Koproducenti/ Co-Producers: **Ketevan Kipiani, Anna Dziapshipa, Luise Hauschild**

ODABRANA FILMOGRAFIJA/ SELECTED FILMOGRAPHY

(Reditelj/ as a Director)

- 2018 Linger on Some Pale Blue Dot
- 2017 Let the Summer Never Come Again
- 2017 The Perfect Spectator
- 2015 Colophon
- 2014 Looking Back Is Grace

FESTIVALI/FESTIVALS

- 2021 Berlinale - competition program (World Premiere)

Nemačka, Gruzija/ Germany, Georgia, 2020

ŠTA VIDIMO KAD POGLEDAMO U NEBO?

WHAT DO WE SEE WHEN WE LOOK AT THE SKY? / RAS VKHEDAVT, RODESAC CAS VUKUREBT?



Slučajan susret na uglu ulice dovodi do toga da se Liza i Đorđi zaljube na prvi pogled, ali pritom na njih pada zla čarolija. Da li će se ikada više sresti?

A chance encounter on a street corner has Lisa and Giorgi fall in love at first sight, but an evil spell is cast on them. Will they ever meet again?

ALEXANDRE KOBERIDZE

Posle studija mikroekonomije i filmske produkcije u Tbilisiju, Aleksander Koberidze se preselio u Berlin i studirao režiju na Nemačkoj filmskoj i televizijskoj akademiji u Berlinu (DFFB). Tokom studija režirao je nekoliko uspešnih kratkih filmova, počevši od kratkog filma *Kolofon* (2015) koji je dobio pohvale kritike na Kurzfilmtage Oberhausen. Njegov prvi dugometražni film *Let the Summer Never Come Again* (2017) osvojio je više nagrada na mnogim festivalima širom sveta, uključujući Grand Prix FIDMarsej.



After studying microeconomics and film production in Tiflis (Tbilisi), Georgia, Alexandre Koberidze moved to Berlin and studied directing at the German Film and Television Academy Berlin (DFFB). During his studies, he directed several successful short films, starting with his short *Colophon* (2015) that gained critical plaudits at the Kurzfilmtage Oberhausen. His first feature *Let the Summer Never Come Again* (2017) won multiple awards at many festivals worldwide, including the Grand Prix FID Marseille.

SRBIJA/ SERBIA, 2021

PROLEĆNA PESMA

THE SPRING POEM



Petra, mlada samohrana majka, nakon razvoda i smrti oca, pokušava da se oslobodi i živi svoj život uprkos svima, tražeći onog pravog.

Petra, a young single mother, after divorce and her father's death, tries to free herself and live her life in spite of everyone, looking for the right one.

NATALIJA AVRAMOVIĆ



Natalija Avramović (Dimitrijević) rođena je 1983.godine u Kruševcu. Završila je studije filmske i televizijske režije na Akademiji umetnosti u Beogradu. Trenutno radi kao reditelj i scenarista dugometražnih i kratkometražnih dokumentarnih filmova u *Filmskim novostima*.

Natalija Avramović (Dimitrijević) was born in 1983 in Kruševac, Serbia. She graduated from the Academy of Arts in Belgrade as a film and television director. She is currently working as a director and screenwriter of feature and short documentaries at the public institution *Filmske novosti*, Belgrade.

Režija/ Director: **Natalija Avramović**
 Scenario/ Writer: **Natalija Avramović, Ljubinka Stojanović**
 Fotografija/ Cinematography: **Dimitrije Joković**
 Montaža/ Editing: **Ana Radojičić**
 Kostimograf/ Costume design: **Anna Kolbianova**
 Muzika/ Sountrack: **Marko Matović**
 Uloge/ Cast: **Mihaela Stamenković, Ivan Đorđević Džudi, Đorđe Đokovic, Milan Kolak, Danica Maksimovic, Svetozar Cvetković, Ana Mandić, Gavrilo Avramović, Dušan Stanikić, Miloš Milovanović, Radovan Vujović**
 Trajanje/ Duration: **72'**
 Producent/ Producer: **Natalija Avramović**
 Koproducent/ Co-Producer: **Nada Savić**
Agencija Besne slike
 Produkcija/ Production: **Nacija**

FILMOGRAFIJA/FILMOGRAPHY

- 2017 Prolećna pesma (documentary)
- 2017 Ljuba (documentary)
- 2016 Mala kutija - Vasko Popa (documentary)
- 2016 Aleksandar Ler - Čovek koji je bombardovao Beograd (documentary)
- 2014 Ljubavi Josipa Broza (documentary)
- 2014 Radne akcije u Jugoslaviji (documentary)
- 2007 2 sa 2 (documentary short)
- 2005 Lilit (short)
- 2004 Iznad granice (documentary short)
- 2003 Mi kao da smo dresirani da budemo ono što jesmo (short)

FESTIVALI / FESTIVALS

- 2021 FEST, Beograd

Režija/ Director: **Petar Ristovski**
 Scenario/ Writer: **Nada Savić, Petar Ristovski, Teodora Ristovski**
 Fotografija/ Cinematography: **Vuk Papić**
 Montaža/ Editing: **Vladimir Marković Looney**
 Kostimograf/ Costume design: **Majda Cupać**
 Scenografija/ Production Design: **Mia Medenica, Nera Vulović**
 Zvuk/ Sound: **Milan Bogić, Andrej Ristevski, Antonio Toni Andrić**
 Šminka/ Make-up: **Vesna Mijušković, Jelena Čosović, Jevrosima Petković**
 Uloge/ Cast: **Teodora Ristovski, Nataša Marković, Stojan Đorđević, Dejan Dedić, Aleksandar Gligorić, Milica Bašić**
 Trajanje/ Duration: **30'**
 Produkcija/ Production: **Besne slike, Fakultet dramskih umetnosti Beograd, Zillion film**
 Producenti/ Producers: **Nada Savić**

ODABRANA FILMOGRAFIJA/ SELECTED FILMOGRAPHY

- 2018 Kralj Petar I/ King Petar the First
- 2015 Panta Draškić - cena časti
- 2013 Gde je Nađa? (co-director)

SRBIJA/ SERBIA, 2020

FURIJA

FURY



Furija se vraća u prošlost, u futurističku, neosetljivu sredinu koja se ogrešila o nju kao devojčicu. U potrazi za svojim krvnicima, ona prekraja rupe u pamćenju i, kao produžena ruka Pravde, kažnjava odgovorne.

Fury returns to the past, to the futuristic, insensitive environment that sinned against her when she was a little girl. In search of her torturers, she cuts holes in her memory and, as an extended hand of Justice, punishes the responsible.

PETAR RISTOVSKI



Završio je režiju na Fakultetu dramskih umetnosti u Beogradu. Nakon više filmova u kojima je bio asistent režije, rediteljski je debitovao filmom *Kralj Petar I* i osvojio treću nagradu za režiju Živojin Žika Pavlović na 12. Leskovačkom internacionalnom festivalu filmske režije – LIFFE kao i Zlatnog viteza za najbolji film 29. međunarodnog filmskog festivala u Sevastopolju, Rusija.

He graduated directing at the Faculty of Dramatic Arts in Belgrade. So far, he has worked mainly as an assistant director and his first feature film *King Peter the First* won the third prize for directing Živojin Žika Pavlović at the 12th edition of the Leskovac International Film Festival - LIFFE and the Golden Knight for Best Film at the 29th International Film Festival in Sevastopol, Russia.

BUGARSKA, NEMAČKA/ BULGARIA, GERMANY 2020

ČASOVI NEMAČKOG

GERMAN LESSONS/ УРОЦИ ПО НЕМСКИ



Sredovečni Nikola bori se za egzistenciju u Bugarskoj. Odlučuje da se preseli u Nemačku i, samo dan uoči odlaska, očajnički pokušava da ponovo uspostavi veze sa svim svojim voljenim.

A middle aged man named Nikola is struggling with his life in his home country Bulgaria. He decides to move to Germany and is desperately trying to restore relationships with all his beloved people, just a day before he leaves.

PAVEL G. VESNAKOV



Pavel G. Vesnakov (1987, Sofija). Student je slavnog sineaste Georgija Đulgerova i diplomac Novog bugarskog univerziteta. Prvi film, kratku dramu **Vozovi** režirao je 2011. Trećim kratkim filmom, **Pride**, osvojio je Gran pri Međunarodnog filmskog festivala u Klermon-Feranu u Francuskoj. Sledeći kratki, **Zeus**, osvojio je Gran pri filmskog festivala u Brestu, Francuska. **Časovi nemačkog** je njegov debitantski igrani film.

Pavel G. Vesnakov was born on 1987 in Sofia, Bulgaria. He is a student of famous Bulgarian cinematographer Georgi Djulgerov and a graduate of the New Bulgarian University. His first film is the short drama **Trains** (2011). His third short film **Pride** won Grand Prix at the International Film Festival in Clermont-Ferrand, France. His next short film **Zeus** won the Grand Prix at the Brest Film Festival in France. **German Lessons** is his debut feature film.

Režija/ Director: **Pavel G. Vesnakov**
 Scenario/ Writer: **Pavel G. Vesnakov**
 Fotografija/ Cinematography: **Orlin Ruevski**

Montaža/ Editing: **Victoria Radoslavova, Pavel G. Vesnakov**
 Scenografija/ Production Design: **Severina Stoyanova**

Zvuk/ Sound: **Stephan Herzog**
 Uloge/ Cast: **Julian Vergov, Vasil Banov, Elena Telbis, Stanka Kalcheva, Meglena Karalambova, Stefka Yanorova, Gerasim Georgev-Gero**

Trajanje/ Duration: **100'**

Produkcija/ Production: **Movimento with support of Bulgarian National Film Centre**

Koprodukcija/ Co-Production:

Heimathafen film

Izvršni producent/ Executive Producer:

Rosen Ignatov

Producenti/ Producers: **Orlin Ruevski, Monica Balcheva**

Koproducenti/ Co-Producers: **Sebastian Weyland, Manfred Giesecke, Knut Jager (Germany) Zdravko Shalichev, Konstantin Popov (Bulgaria)**

ODABRANA FILMOGRAFIJA/ SELECTED FILMOGRAPHY

- 2011 Trains (short)
- 2012 The Paraffin Prince (short)
- 2013 Pride (short)
- 2015 Zeus (short)
- 2019 Chimera (short)

FESTIVALI I NAGRADE/ FESTIVALS & AWARDS

- 2021 Riviera International Film Festival (Sestri Levante – Genova, Italy) - Jury Prize - Best Actor (Julian Vergov)
- 2021 Sofia International Film Festival - FIPRESCI Prize-Best Film, Special Jury Award-Best Film



EUROPEAN
FILM FESTIVAL



MLADI DUH EVROPE 2021

YOUNG SPIRIT OF EUROPE 2021

July, 17 - 23 2021

in memoriam Ljubomir Šimunić

PALIĆ

**MLADI DUH EVROPE**

Mladi duh Evrope, program koji se prikazuje svake noći u bioskopu na otvorenom, nastavlja da evoluirati i menja se - kako i priliči najrazudnijoj, najslobodnijoj, nepredvidivoj selekciji Festivala. Ove godine imamo samo dva „redovna“ dana kratkih filmova sa eksperimentalnom aromom, koje sam izabrao u dogovoru sa kolegama iz FEF-a. Kao i prethodnih godina, međutim, s ponosom najavljujemo jedno veče posvećeno kart blanš saradnji sa izvanrednim „drugarskim“ filmskim festivalom - ovog puta radi se o izboru naših prijatelja iz UnderDox festivala iz Minhena - i naravno naše počasno priznanje Underground Spirit nagrađivanoj rumunskoj producentkinji Adi Solomon. Jedne od večeri srpska publika imaće priliku da upozna jednog od najzbudljivijih mladih talenata pokretnih slika iz Velike Britanije, Ričarda Forbsa-Hamiltona, dok će poslednje večeri moći da gleda retko dugometražno delo koje krase Mladi duh, naime Accidental Luxuriance of the Translucent Watery Rebus hrvatskog maestra Dalibora Barića - niskobudžetni, zaslepljujuće maštoviti film koji je zapanjio mnoge i dobio dugačku listu nagrada u kategoriji animiranih dugometražnih filmova na dodeli Oskara ranije ove godine.

Selektor, Nil Jang

YOUNG SPIRIT OF EUROPE

Young Spirit of Europe, screened nightly open-air, continues to evolve and mutate -- as befits the wildest, freest, most unpredictable section of the festival. This year we have only two “regular” programmes of experimental-flavoured shorts chosen by myself (in consultation with EFF colleagues); as in previous years, however, we proudly host one evening dedicated to a “carte blanche” collaboration with an outstanding “comrade” film-festival -- this time selected by our friends at “UnderDox” of Munich, Germany -- and of course the tribute-section to our Underground Spirit of Europe honoree, namely the award-laden Romanian producer Ada Solomon. One evening introduces Serbian audiences to one of the most exciting young moving-image talents from the UK, Richard Forbes-Hamilton, while the final night sees a rare feature-length work gracing Young Spirit, namely the Croatian animation maestro Dalibor Barić’s Accidental Luxuriance of the Translucent Watery Rebus -- a low-budget, high-imagination dazzler which stunned many by making the “longlist” in the Academy Awards’ Animated Feature category earlier this year.

Programmer, Neil Young



○

Austrija, Francuska/Austria, France, 2021

Stop moušn – plesač, u ulozi filmskog autora, suzdržava se od suvišnih pokreta u vili u Bretanji, ustupajući mesto pojedinačnom kao i društvenom stanju koje je francuski filozof Pol Virilio opisao kao „polarnu inerciju“.

Stop Motion – a dancer as filmmaker refrains from superfluous movement in a villa in Brittany, giving way to an individual as well as social state described by the French philosopher Paul Virilio as “polar inertia”.

Režija/ Director: **Paul Wenninger**
Trajanje/ Duration: **5'**

ROTOR Sonic Body

Austrija/Austria, 2020

ROTOR | Sonic Body je multimedijalno delo umetničkog kolektiva NOI (Peter Kutin, Patrik Lener, Matijas Lenc). U središtu videa je istoimena skulptura - rotor, zvučno telo sastavljeno od zvučnika, koje se okreće oko sopstvene ose različitim, promenljivim brzinama. Iz zvučnika odjekuje minimalistička kompozicija kojoj zvuk moduliše brzina rotacije.

ROTOR | Sonic Body is the multimedia work by artist collective NOI (Peter Kutin, Patrik Lener, Mathias Lenz). At the center of the video is the eponymous sculpture - the rotor, a sonic body as loudspeaker arrangement that revolves around its own axis at different, changing speeds. Resounding from the loudspeakers is a minimalist composition, whose sounds are modulated by the speed of the rotation.

Režija/ Director: **NOI**
Trajanje/ Duration: **13'**

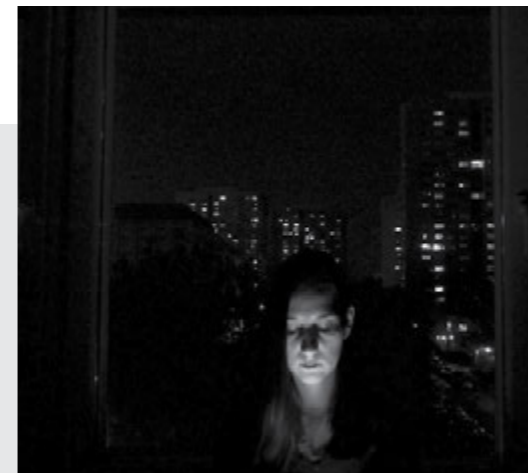
DISSOLUTION PROLOGUE (EXTENDED VERSION)

Austrija/Austria, 2020

Centralni lajtmotiv koji istražuje Zigfridd A. Fruhaf u svojim umetničkim delima tiče se prirode filma, njegove suštine. U Prologu o rastvaranju (proširena verzija), ovaj vodeći princip dovodi do povezanih pitanja u pogledu ograničenja medija i, kao što naslov sugerise, njihovog rastvaranja: metaforično, ovo se odnosi na ideju zavese kao amblema filma i njegovog vela iluzije koji se nikada ne spušta, već se neumorno podiže.

The central leitmotif investigated by Siegfried A. Fruhaf in his artistic works concerns the nature of film, its very essence. In *Dissolution Prologue (Extended Version)*, this guiding principle leads to associated questions in terms of the medium's limitations and, as the title suggests, their dissolution: metaphorically, this concerns the idea of the curtain as emblematic of the cinematic and its veil of illusion that never conclusively closes but rather relentlessly opens.

Režija/ Director: **Siegfried A Fruhaf**
Trajanje/ Duration: **6'**



HOME

Nemačka, Srbija/ Germany, Serbia, 2020

Dom je kratki eksperimentalni video koji emotivno dotiče dubok unutrašnji bol izazvan nemogućnošću pojedinca da vidi svoju porodicu i prijatelje tokom krize izazvane Kovidom-19.

Home is a short experimental video touching with sensibility on the profound inner pain caused by not being able to see one's far away family and friends during the Covid-19 lockdown crisis.

Režija/ Director: **Tanja Brzaković, Jelena Bosanac**
Trajanje/ Duration: **5'**

IMAGES OF THE MYSTICAL SYMPOSION

Srbija/Serbia, 2019

Tokom hladnog rata, uoči nuklearne pretnje, kada bi deca otišla na spavanje, odrasli su počinjali da igraju svoje igre u maniru „Raskalašnih šezdesetih“ ...

During the Cold War, on the eve of a nuclear threat, when the children would go to sleep, the adults would start playing their games in the “Swinging Sixties”...

Režija/ Director: **Milan Milosavljević**
Trajanje/ Duration: **5'25"**

LABOR OF LOVE

Nemačka/ Germany, 2020

Osećaj koji se širi, otkriva nova zakrivljenja - zauvek drugačija, zauvek promenljiva.

An expanding feeling, unfolding new inflections — forever different, forever changing.

Režija/ Director: **Sylvia Schedelbauer**
Trajanje/ Duration: **11'30"**





LINES

Srbija/Serbia, 2020

Ovo je kratki film, lični eksperiment sa animacijom gde se analogna i digitalna tehnika mešaju kako bi se dobio novi, originalni izgled. Kombinacija slike, kolaža, stopmoušna, tradicionalne i digitalne animacije čini ovaj film zanimljivim.

This is a short film, a personal animation experiment where analogue and digital techniques are mixed in order to get a new original look. Combination of painting, collage, stop motion, traditional and digital animation makes this film interesting.

Režija/ Director: **Ivan Stojković**
Trajanje/ Duration: **1'**



NENAD

Belgia / Belgium, 2020

Nenad je radnik u fabrici za remont vozova u Prijedoru, u Bosni i Hercegovini, koji, poput većine mladih oko njega, planira da ode na rad i, možda, trajni boravak u Sloveniju. Između nostalgije za domovinom i snova o boljem životu, film istražuje dileme koje nastaju kada odlučite da napustite svoju zemlju.

Nenad is a worker at a train repair factory in Prijedor, Bosnia and Herzegovina, and as many young people around him, he plans to go to work and possibly permanently live in Slovenia. Between nostalgia for the homeland and dreams of a better life, the film explores the dilemmas that arise when you decide to leave your country.

Režija/ Director: **Mladen Bundalo**
Trajanje/ Duration: **22'**



SUPERMOON VARIATIONS

UK, 2020

Noćni kaleidoskop mesečine kroz biljne forme.

Nocturnal kaleidoscope of the moonlight through herbal forms.

Režija/ Director: **Amy Cutler**
Trajanje/ Duration: **5'**



3 SONGS FOR SATURN

Rusija/ Russia, 2020

U maju 2020. godine u moskovskom zoološkom vrtu uginuo je aligator. 3 pesme za Saturna koriste pronađene snimke iz istorije kinematografije i Jutjuba kako bi rekonstruisali put stvarnog aligatora, čija biografija odzvanja manje poznatom masovnom deportacijom 20. veka.

In May 2020, an alligator died in the Moscow zoo. *3 Songs For Saturn* uses found-footage from cinema history and YouTube to reconstruct the journey of a real-life alligator, whose biography echoes a lesser-known mass deportation of the 20th century.

Režija/ Director: **Misho Antadze**
Trajanje/ Duration: **12'**



MIKROKASETA - NAJMANJA KAZETA KOJU SAM IKAD VIDIO MICROCASSETTE: THE SMALLEST CASSETTE I'VE EVER SEEN

Hrvatska/ Croatia, 2020

Među gomilama smeća na velikoj deponiji jednog hrvatskog ostrva, Zoki pronalazi mikrokasetu. Pažljivo proučavanje odbačenog predmeta prerasta u počast slučajju i mašti.

Among the garbage heaps of a big landfill on a Croatian island, Zoki uncovers a microcassette. A close study of the discarded object serves as a tribute to chance and imagination.

Režija/ Director: **Igor Bezinović, Ivana Pipal**
Trajanje/ Duration: **19'**



veils_yr_sleep [#0000FF ☽]

Škotska /Scotland, 2020

veils_yr_sleep [#0000FF ☽] je odlomak iz većeg tekućeg projekta. Prati medijsku diverziju izvedenu na 60. godišnjicu (ili godišnjicu žutog dijamanta) jedine posete Elvise Prisljija Velikoj Britaniji na aerodromu Prestvicku u Glasgovu (IATA: PIK, ICAO: EGPK). Poduhvat je izveden bez odobrenja i ovlašćenja.

veils_yr_sleep [#0000FF ☽] is an excerpt from a larger ongoing project. It follows a media-channelled disruption performed on the 60th anniversary (or yellow diamond anniversary) of Elvis Presley's only visit to the UK at Glasgow Prestwick Airport (IATA: PIK, ICAO: EGPK). No permission or authorisation was given for this performance.

Režija/ Director: **Sweætshops@**
Trajanje/ Duration: **3'34"**

BICEP - APRICOTS

UK, 2020

Mark Dženkin režira prelepo apstraktnu viziju za melodiju Apricots grupe Bicep. Nadovezujući se na istaknutu repeticiju i tempo, video ne prati tradicionalnu strukturu, već koristi vizuelne slike u impresionističkom stilu i DIY tehniku za postizanje konačnog rezultata.

Mark Jenkin directs a beautifully abstract vision for Bicep's Apricots. Building upon the track's focus on repetition and tempo, the video doesn't follow a traditional structure, instead using impressionist-style visuals and DIY techniques to achieve the final result.

Režija/ Director: **Mark Jenkin**
Trajanje/ Duration: **10'39"**

SLUČAJNA RASKOŠ PROZIRNOG VODENOG REBUSA

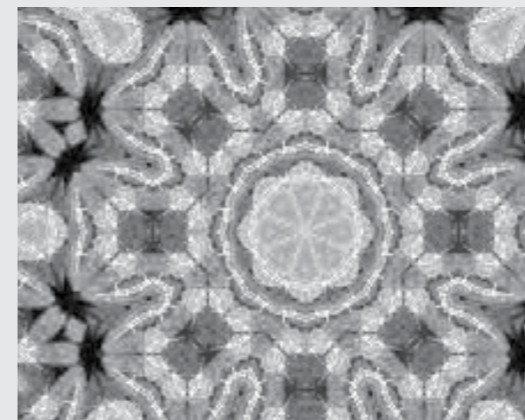
ACCIDENTAL LUXURIANCE OF THE TRANSLUCENT WATERY REBUS

Hrvatska/ Croatia, 2020

Martin je u bekstvu jer je pokušao da se bori protiv sistema. Sara je konceptualni umetnik. Zajedno, sa policijom na tragu, pridružuju se seoskoj revolucionarnoj komuni.

Martin is on the run because he tried to fight the system. Sara is a conceptual artist. Together they join a revolutionary commune in the countryside, with the police on their trail.

Režija/ Director: **Dalibor Barić**
Trajanje/ Duration: **81'**



KALEIDOSKELETON TI: THE DESI CYBORG

UK, 2020

Ovaj projekat je višedimenzionalni umetnički čin koji prevazilazi radikalno inkluzivnu politiku i artikuliše životni bol, koji podriva rasizam, sposobizam, seksizam i klasicizam u polju medicinskih nauka.

This project is a multi-dimensional artist act traversing radically inclusive politics, and articulating life-long pain, that subverts the racism, ableism, sexism and classism within the field of medical sciences.

Režija/ Director: **Aminder Virdee**

METEOR: EPILOGUE

Švajcarska/ Switzerland, 2021

Eksperimentalni film.
Experimental film..

Režija/ Director: **Anya Tsyrlina**

UNDER|DOX 16.

internationales filmfestival
dokument und experiment
7 - 13 okt 2021 münchen

UNDERDOX FILMSKI FESTIVAL

Filmski festival Underdoks, sa sedištem u Minhenu od 2006. godine, fokusira se na raznolike dokumentarne i eksperimentalne radove. To je ne-takmičarski festival koji ističe umetnike i stvaraoce filma koji obogaćuju razvoj svetske kinematografije u svim mogućim oblicima. Pored toga, dvogodišnja takmičarska sekcija Videodox nadilazi granice savremene video umetnosti i njene višestruke transformacije. Pored toga, program „Izgubljeno-nađeno“ predstavlja filmove za koje se verovalo da su izgubljeni i ponovo ih otkriva u svom originalnom analognom formatu prikazivanja. Program su osnovali novinarka i kino-aktivistkinja Dunja Bialas i vlasnik pozorišta, arhivista i programer Bernd Brehmer, koji do danas zajedno upravljaju festivalom.

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MANIFEST UNDERDOX-a (2016, ažuriran 2021)

- 1) Prikazujemo dokumentarne filmove, eksperimentalna dela, filmske eseje i igrane filmove.
- 2) Filmove projektujemo u izvornom formatu. (Super) 8 mm, 16 mm, 35 mm a i sve digitalne forme su podjednako dobrodošle.
- 3) Ne isključujemo filmove koji dugo traju.
- 4) Nemamo takmičarske programe i ne pozivamo na prijave.
- 5) Trudimo se da postignemo unutrašnji dijalog između filmova.
- 6) Ne verujemo u industriju.
- 7) Prethodno gledamo svaki film na velikom platnu.
- 8) Ne insistiramo na premijerama.
- 9) Razmenjujemo ideje sa drugim duhom prožetim festivalima.
- 10) Praktikuemo luksuz siromaštva.

UNDER|DOX 16.

internationales filmfestival
dokument und experiment
7 - 13 okt 2021 münchen

THE UNDERDOX FILM FESTIVAL

Munich based Underdox Film Festival since 2006 focuses on documentaries and experimental works of a large variety. It is a non-competitive festival which highlights artists and filmmakers that enrich the development of world cinema in all its possible forms. In addition the biennial competitive Videodox section transcends the boundaries of contemporary video art and its multiple transformations. Besides, the "lost & found" section presents missing believed lost films to be re-discovered in their original analogue screening format. The program was founded by journalist and ciné-activist Dunja Bialas and cinema-theatre owner, archivist and programmer Bernd Brehmer, who co-direct the festival to this day.

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THE UNDERDOX MANIFESTO (2016, updated 2021)

- 1) We show documentaries, experimental works, essay films and fiction features.
- 2) We project movies in their original format. (Super) 8mm, 16mm, 35mm and all digital forms are equally welcome.
- 3) We won't exclude films that have an excessive running time.
- 4) We are non-competitive and do not call for entries.
- 5) We try to achieve an inner dialogue between the films.
- 6) We do not believe in industry.
- 7) We watch each film beforehand on the big screen.
- 8) We do not insist on premieres.
- 9) We exchange ideas with other mind-related festivals.
- 10) We practice the luxury of being poor.



HALO MÜNCHEN

Jugoslavija /Yugoslavia, 1968

Svakodnevni život u dalmatinskom zaleđu menja se onim što gastarbajteri donose kući sa sobom - automobile, radio aparate i novi način života.

The everyday life in Dalmatian hinterland changes with what foreign workers bring back home with themselves - cars, radios and a new way of life.

Režija/ Director: **Krsto Papić**
Trajanje/ Duration: **12'**



SHOOT DON'T SHOOT

SAD / USA, 2012

PUCAJ NE PUCAJ predstavlja film sa uputstvima za sprovođenje zakona kojim se obučavaju policajci kako bi umeli instinktivno da odluče da li da pucaju ili ne. Osumnjičeni u ovoj sceni odgovara sledećem opisu: „Crnac koji nosi ružičastu košulju i žute pantalone“.

SHOOT DON'T SHOOT adapts a law enforcement instructional film that trains officers to decide by instinct whether or not to fire their guns. The suspect in this sequence fits the following description: "a black man wearing a pinkish shirt and yellow pants."

Režija/ Director: **William E. Jones**
Trajanje/ Duration: **5'**



UNDERDOX TRAILER 2020: DISTANCE FILM

Austrija / Austria, 2020

Ovaj film se sastoji od 100 sličica. Dužina 100 sličica u analognom 35-milimetarskom filmu iznosi 6,25 stopa = 1,91 metar. Držite druge ljude na ovoj udobnoj udaljenosti. Covid-19 je zao! Čuvaj se!

This movie consists of 100 frames. The length of 100 frames in analogue 35mm film is 6.25 feet = 1.91 meters. Keep other people at this comfortable distance. Covid-19 is bad! Stay safe!

Režija/ Director: **Siegfried A. Fruhauf**
Trajanje/ Duration: **?'**



HEUREUX-LES-PACIFIQUES!

Nemačka / Germany, 2012

Čista muzika reči Isoua, majstora poezije rastopljene u jedno jedino slovo, univerzalno prenosive po celom svetu, od Minhena do ostrva Tihog okeana ... Bora-Bora, Fidži, Samoaa ... Živeo Pacifik!

Pure Word Music by Isou, Master of a poetry molten to the single letter, universally communicable all over the world, from Munich to the Isles of the Pacific... Bora-Bora, Fiji, Samoaa... Heureux-Les-Pacifiques!

Režija/ Director: **Evelyn Rüsseler**
Trajanje/ Duration: **4'**



THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG ZWÖLF BOXKÄMPFER JAGEN VIKTOR QUER ÜBER DEN GROSSEN SYLTER DEICH 140 9

Austrija / Austria, 2009

3664 pronađenih filmskih kadrova projektovano je u ovom genijalno sastavljenom nizu. Koje od njih će um istaći, zavisi od gledaoca. Zwölf Bokkämpfer ... (naslov je pangram) sadrži onoliko filmova koliko ima gledalaca.

3664 found film frames are projected in this ingeniously compiled sequence. Which ones the mind lingers upon will vary per viewer. Zwölf Bokkämpfer... (the title is a pangram) contains as many films as there are spectators.

Režija/ Director: **Johann Lurf**
Trajanje/ Duration: **3'**



COUCH POTATO ROCKER STUBENHOCKER-ROCKER

Nemačka / Germany, 2020

Ljudi su u gradskom parku ili na zabavi na plaži. Samo je jedan mudar i ostaje kod kuće: lenji roker.

The people are in the city park or at the beach party. Only one is wise and stays at home: the couch potato rocker.

Režija/ Director: **Okin Cznapolowsky**
Trajanje/ Duration: **?'**



SQUARE DANCE HYPNOTIST

Kanada / Canada, 2012

Film sa kadrom od zida do zida koji sadži dupli progresivni lup snimaka plesnog podijuma. Slojeviti zvuk se sastoji od medijskih najava koje naglašavaju čovekovo otuđenje i policijske radio frekvencije sa zvcima potrage za ženom u bekstvu. Bekstvo nije moguće.

Spun-out film with wall-to-wall image comprising a doubled progressive loop of a piece of square dance footage. The layered audio consists of station announcements that emphasize alienation and a police radio with live pursuit of a fleeing woman. No escape possible.

Režija/ Director: **Allan Brown**

Trajanje/ Duration: **17'**



SIRMILIK

Kanada / Canada, 2010

Slike i zvuka snimljenog u Nacionalnom parku Sirmilik u Nunavutu, ovaj kratki film istražuje promene na ledenim prostranstvima Arktika, na nebu i u inuitskim zajednicama kao i lepotu kanadskog severa. SIRMILIK je nastao kao jedan od 13 filmova koji zajedno čine Projekat nacionalni park.

Shot and soundtracked in Nunavut's Sirmilik National Park, this short film explores the changes in the Arctic's icy expanses, skies and Inuit communities, and the beauty of the Canadian north. SIRMILIK was produced as one of 13 films that together make up the National Parks Project.

Režija/ Director: **Zacharias Kunuk**

Trajanje/ Duration: **10'**



EXPLORING VARIETY VIELFALT ERFORSCHEN

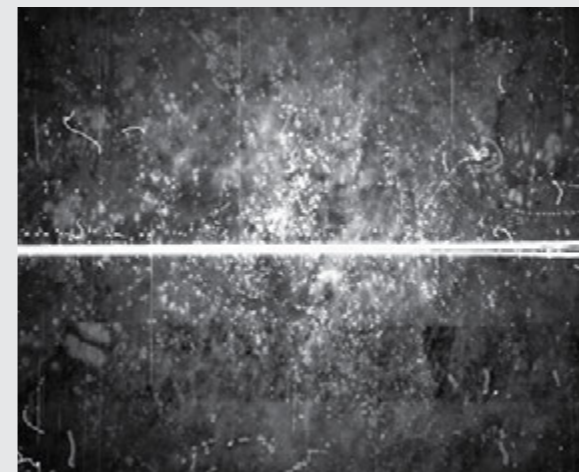
Nemačka / Germany, 2008

Film ističe raznolikost ukrasnih betonskih predmeta u javnim prostorima i pita šta će se dogoditi sa svim predmetima koji su nekada bili postavljeni da donesu lepotu i mir u naše okruženje u velikim gradovima i predgrađima? Ovim apstraktno formiranim preprekama za parkiranje ili ulepšanim igralištima nalik životinjama danas preti nestajanje ili potiskivanje staklenim i drvenim predmetima. „Još uvek ne osećamo gubitak, ali ...“

The film highlights the variety of decorative concrete objects in public spaces and asks what will happen to all the elements and environments that were once set up to bring beauty and peace to our neighborhood in the big cities and suburbs? These abstract formed parking barriers or animal like beautified playgrounds are nowadays threatened to vanish or be destroyed by glass and wooden miscellanea. "We still don't feel any loss yet, but..."there are spectators.

Režija/ Director: **Rainer Knepper/Katrin Leuthe**

Trajanje/ Duration: **2'**



STILL IN COSMOS

Japan, 2009

Delo nastalo veštom manipulacijom površine filma kao i snažanim zvučnim zapisom kako bi nastao slojevit i gust univerzum kontrolisanog haosa. U filmu od osamnaestak minuta doživljavamo život punim plućima, od rođenja do smrti i večnosti.

An immersive work that uses skilled manipulation of the film surface and a powerful drone soundtrack to create a layered and dense universe of controlled chaos. In about eighteen minutes we experience life to the fullest, from birth to death and eternity.

Režija/ Director: **Makino Takashi**

Trajanje/ Duration: **18'**



VEČE SA RIČARDOM FORBSOM-HAMILTONOM

FEF Palić je počastvovan i uzbuđen što će srpsku publiku upoznati sa magijom britanskog multidisciplinarnog umetnika u sponu Ričarda Forbsa-Hamiltona. Ričard, čiji su radovi (on slika, radi sa tekstilom, fotografijom, muzikom) prikazani u Njujorku, Berlinu, Muskatu (Oman), Budimpešti, San Diegu i Atini, lično će nam se pridružiti kako bi predstavio dva njegova izvanredna filma: *Ghost Eats Mud on the Mountain* (Duh jede blato na planini, 27min, 2018) i (treća studija) *Swedge of Heaven* (Borba nebesa, 15min), koji su svetsku premijeru imali na festivalu Alchemi Film and Moving Image u Škotskoj ovog proleća („Ovaj film je apsolutno čudo“ Tobi Tatum). Oba filma su manifestacija tekućih projekata (uključujući izložbe instalacija) i deluju na uzbudljivom, radikalnom, ali pristupačnom preseku filma, fotografije, digitalne animacije, video-igara i muzičkih spotova (Forbs-Hamilton snima svoje radove) pružajući halucinantna i bizarna senzorna iskustva. Oba filma zauzimaju određene geografske lokacije (prvi - Hong Kong, drugi - Eseks) snimljene na hiperrealističan, atmosferski način nakon čega postaju vrata

ka nezaboravnim, živopisno prikazanim „izmenjenim stanjima“. Pripremite se da budete zaslepljeni.

AN EVENING WITH RICHARD FORBES-HAMILTON

EFF Palić is honoured and excited to introduce Serbian audiences to the magic of the rapidly emerging British multi-disciplinary artist Richard Forbes-Hamilton. Richard, whose work (he paints, produces textiles, photographs, makes music) has been shown in New York, Berlin, Muscat (Oman), Budapest, San Diego and Athens, will be joining us in person to introduce and discuss two of his remarkable films: *A Ghost Eats Mud on the Mountain* (27min, 2018) and (third study for) *Swedge of Heaven* (15min), which had its world premiere at the Alchemy Film and Moving Image Festival in Scotland this spring (“This film is an absolute marvel,” Toby Tatum). Both are manifestations of ongoing projects (including installation exhibitions) and operate on the thrilling, radical but accessible intersection of cinema, photography, digital animation, video-game and music-video (Forbes-Hamilton scores his own works) delivering hallucinatory and bizarre sensory experiences. Both films take specific geographical locations (Hong Kong for one, Essex for the other) which are captured in hyper-real, atmospheric ways before becoming gateways to unforgettable, vividly-rendered “altered states.” Prepare to be dazzled.



A GHOST EATS MUD ON THE MOUNTAIN

UK, 2018

Duh jede blato na planini je apstraktno putovanje snimljeno sa otvorenim prostorima Hong Konga u pozadini. Čini se kao da prostori kroz koje se film kreće bivaju izvan vremena i prostora; negde između prošlosti i budućnosti, prirode i urbanog prostora, mita i dokumenta. Jedini prividni stanovnici ovog sveta su nerazlučiva figura i bivo.

A Ghost Eats Mud on the Mountain is an abstract journey set against a backdrop of spaces in Hong Kong. The spaces navigated through the film seem to sit outside of time and place; somewhere in between past and future, nature and urban space, myth and document. The only apparent inhabitants of this world are an indistinguishable figure and a buffalo.

Režija/ Director: **Richard Forbes-Hamilton**
Trajanje/Duration: **4'9"**



THIRD STUDY FOR SWEDGE OF HEAVEN

UK, 2020

Eksperimentalni film.

Experimental film.

Režija/ Director: **Richard Forbes-Hamilton**
Trajanje/ Duration: **14'46"**

EUROPEAN
FILM FESTIVAL



UNDERGROUND SPIRIT

July, 17 - 23 2021

PALIĆ

NAGRADA UNDERGROUND SPIRIT UNDERGROUND SPIRIT OF EUROPE AWARD

U poslednjih 25 godina samo je jedan producent odgovoran za dva dobitnika Zlatnog medveda na Berlinalu: Rumunka Ada Solomon bila je organizaciona snaga kako filma Radu Jude-a, Bad Luck Banging or Loony Porn, koji je nagradu dobio ovog februara, tako i filma Calin-a Peter-a Netzer-a Child's Pose, laureata 2013. godine. Osvajanje dva Zlatna medveda je dovoljno retko; učiniti to preko dva različita reditelja zaista je istorijsko dostignuće. Solomon, odgovorana za brojne filmove prikazane na FEF-u tokom godina, zaista je sila prirode na sceni producenata. Najpoznatija je po svojoj dugogodišnjoj saradnji sa Jude-om, protežući se sve do njegovog dugometražnog prvencu Najsrećnija devojka na svetu, dobitnika FEF Zlatnog tornja 2009. U njene zasluge takođe spadaju i znamenitosti poput filma Toni Erdmann Maren Ade (2016), a njena eklektična filmografija kreće se od filma Callas Forever (2002) Franca Zeffirellija do akcionog trilera Steven Seagal Shadov Man. Oduševljeni smo što smo prepoznali njena dosadašnja postignuća, u iščekivanju decenija filmskih poslastica koji tek predstoje.

In the last 25 years only one producer has been responsible for two Golden Bear winners at the Berlinale: Romania's Ada Solomon was the organisational force behind both Radu Jude's Bad Luck Banging Or Loony Porn, which landed the prize this February, and also Călin Peter Netzer's Child's Pose, the 2013 laureate. To win two Golden Bears is rare enough; to do so via two different directors is truly a historic achievement. Solomon, responsible for numerous films shown at EFF down the years, is truly a force of nature on the producing scene. She is best known for her long-standing collaboration with Jude, stretching all the way back to his feature debut The Happiest Girl in the World, winner of the EFF Golden Tower in 2009. But her credits also include such landmarks as Maren Ade's Toni Erdmann (2016), and her eclectic filmography ranges from Franco Zeffirelli's Callas Forever (2002) to the Steven Seagal action thriller Shadow Man. We are thrilled to recognise her achievement so far, while anticipating decades of delights still to come.

Neil Young

Ada Solomon

Ada Solomon je rumunska producentkinja i osnivačica Hi Film Productions i microFILM preduzeća. Producirala je filmove predstavljene i nagrađivane na najprestižnijim festivalima kao što su Kan, Berlin, Lokarno, Venecija i Sandens. Neki od njih su BAD LUCK BANGING OR LOONY PORN (Radu Jude, 2021, Zlatni medved, Berlin), AFERIM! (Radu Jude, 2015, Srebrni medved, Berlin) i CHILD'S POSE (Calin Peter Netzer, 2013, Zlatni medved, Berlin). Radila je sa najperspektivnijim filmskim stvaraocima iz Rumunije, od Kristiana Nemeskua i Paula Negoskua do Aleksandrua Solomona, Razvana Raduleskua i Adriana Sitarua da nabrojimo samo neke, kao i sa evropskim talentima u usponu poput Federika Bondija, Marte Bergman, Adriana Valeria, Kiare Malte. Ada je koproducira sa preko 15 evropskih zemalja, a svoje filmove objavila je na preko 50 teritorija. Bila je zadužena za produkcijske usluge za projekte poput CALLAS FOREVER Franka Zefirelija i TONI ERDMANN, nominovanog za Oscara, rediteljke Maren Ade. Zamenica je predsednice odbora Evropske filmske akademije, izvršna predsednica Evropske ženske audiovizuelne mreže, rumunska nacionalna koordinatorica EAVE, član izvršnog odbora ACE, član osnivač i član odbora Alijanse rumunskih producenata a bila je nagrađena Evropskom nagradom za koprodukciju - Prix Eurimages na Evropskim filmskim nagradama 2013. godine i takođe nagradom Centralnoevropske inicijative, na filmskom festivalu u Trstu 2018. godine.

Ada Solomon is a Romanian producer and the founder of Hi Film Productions and microFILM. She has produced films presented and awarded in the most prestigious festivals such as Cannes, Berlin, Locarno, Venice and Sundance. Her credits include BAD LUCK BANGING OR LOONY PORN (Radu Jude, 2021, Golden Bear, Berlin), AFERIM! (Radu Jude, 2015, Silver Bear, Berlin) and CHILD'S POSE (Calin Peter Netzer, 2013, Golden Bear, Berlin). She has worked with the most promising filmmakers from Romania, from Cristian Nemescu and Paul Negoescu to Alexandru Solomon, Razvan Radulescu and Adrian Sitaru to name just a few, as well as with European emerging talents like Federico Bondi, Martha Bergman, Adriano Valerio, Chiara Malta. Ada has co-produced with over 15 European countries and has released her films in over 50 territories. She has been in charge of production services for projects such as Franco Zeffirelli's CALLAS FOREVER and Maren Ade's Oscar-nominated TONI ERDMANN. She is Deputy Chairwoman of the Board of European Film Academy, the executive president of the European Women's Audiovisual Network, the Romanian National Coordinator of EAVE, member of the executive board of ACE, founding member and member of the Alliance of Romanian Producers board and was awarded with the European Co-production Award – Prix Eurimages at the 2013 European Film Awards and also with the Central European Initiative Award at the 2018 Trieste Film Festival.



NEMAČKA, AUSTRIJA/ GERMANY, AUSTRIA 2016

TONI ERDMANN



Šaljivdžija Winfrid se prerašava u upadljivog „Tonija Erdmana“ kako bi zadobio pažnju prezauzete Ines i izmenio njen korporativni način života. Igra između oca i ćerke dostiže apsurdne razmere sve dok Ines ne počne da uviđa da njen ekscentrični otac zaslužuje mesto u njenom životu...

Practical joker Winfried disguises himself as flashy "Toni Erdmann" to get busy Ines' attention and change her corporate lifestyle. The father-daughter challenge reaches absurd proportions until Ines begins to see that her eccentric father deserves a place in her life...

Režija/Director: **Maren Ade**
 Scenarijo/Writer: **Maren Ade**
 Fotografija/Cinematography: **Patrick Orth**
 Montaža/Editing: **Heike Parplies**
 Kostimograf/Costume designer: **Gitti Fuchs**
 Uloge/Cast: **Peter Simonischek, Sandra Hüller, Lucy Russell, Trystan Pütter, Michael Wittenborn, Hadewych Minis, Vlad Ivanov, John Keogh**
 Trajanje/Duration: **162'**
 Produkcija/Production: **Komplizen Film**
 Izvršni producent/ Executive Producer: **Ada Solomon**
 Koproducenti/ Co-Producers: **Bruno Wagner, Antonin Svoboda, David Keitsch, Sebastian Schipper**
 Producenti/Producers: **Maren Ade, Jonas Dornbach, Janine Jackowski, Michel Merkt**

ODABRANI FESTIVALI I NAGRADE/ SELECTED FESTIVALS & AWARDS

- 2017 German Film Awards – Best film, Best director, Best screenwriter, Best actor, Best actress
- 2017 National Society of Film Critics Awards, USA - Best Foreign Language Film
- 2017 Academy Awards, USA, Nominee for Best Foreign Language Film of the Year
- 2017 BAFTA Awards - Nominee for Best Film not in the English Language
- 2016 European Film Festival Palić - Zlatni toranj za najbolji film/ Golden Tower for Best Film
- 2016 Cannes Film Festival (Competition) - FIPRESCI Prize
- 2016 Brussels Film Festival – Golden Iris for Best Film – Special Prize of the Jury – Best Screenplay – RTBF TV Prize – Best Film
- 2016 Seville European Film Festival – Audience Award
- 2016 European Film Awards – Best film, Best director, Best screenwriter, Best actor, Best actress
- 2016 LUX Film prize of the European Parliament
- 2016 Swiss Film Critics Award
- 2016 Sight and Sound, Cashiers du Cinema, Film Comment – best film of the year

Režija/ Director: **Călin Peter Netzer**
 Scenarijo/ Writer: **Răzvan Rădulescu, Călin Peter Netzer**
 Fotografija/ Cinematography: **Andrei Butică**
 Montaža/ Editing: **Dana Lucreția Bunescu**
 Scenografija/ Production Design: **Mălina Ionescu**
 Kostimograf/ Costume designer: **Irina Marinescu**
 Zvuk/ Sound: **Cristian Tarnovețchi**
 Uloge/ Cast: **Luminița Gheorghiu, Bogdan Dumitrache, Florin Zamfirescu, Natasa Raab, Ilinca Goia**
 Trajanje/ Duration: **112'**
 Produkcija/ Production: **Parada Film (Bukarest)**
 Koprodukcija/ Co-Production: **Hai Hui Entertainment (Bukarest)**
 Producenti/ Producers: **Ada Solomon, Călin Peter Netzer**
 Koproducent/ Co-Producer: **Oana Giurgiu**

FESTIVALI INAGRADE/ FESTIVALS & AWARDS

- 2013 Berlin International Film Festival - Golden Bear for Best Film - FIPRESCI Prize (competition)
- 2013 Stockholm Film Festival - Telia Film Award
- 2013 Sydney Film Festival
- 2013 Vukovar Film Festival - Golden Barge for Best Film
- 2014 Premiile Gopo/ Gopo Awards (national Romanian awards) - Best feature film - Best director - Best screenplay - Best actress - Best actress in a supporting role - Best actor in a supporting role - Best editing - Best sound - Audience award

RUMUNIJA/ ROMANIA, 2012

POZICIJA DETETA

CHILD'S POSE/ POZITIA COPILULUI



Nakon strašne vesti o fatalnoj saobraćajnoj nesreći u kojoj je učestvovao njen sin, očajna majka čini sve što je u njenoj moći da svoje dete oslobodi krivice.

After terrible news of a fatal car accident involving her son, a desperate mother will do anything in her power to set her child free.

RUMUNIJA, BUGARSKA, ČEŠKA, FRANCUSKA/ ROMANIA, BULGARIA,
CZECH REPUBLIC, FRANCE, 2015

AFERIM!



Radnja filma odvija se početkom 19. veka u Rumuniji. Plemić unajmljuje policajca Kostandina da pronađe odbeglog roba ciganina koji je pobegao sa imanja nakon preljube sa njegovom ženom.

The story is set in early 19th century in Romania. A policeman, Costandin, is hired by a nobleman to find a Gypsy slave who has run away from his estate after having an affair with his wife.

Režija/ Director: **Radu Jude**
 Scenarijo/Writer: **Radu Jude, Florin Lazarescu**
 Fotografija/ Cinematography: **Marius Panduru**
 Montaža/ Editing: **Catalin Cristutiu**
 Kostimograf/ Costume designer: **Dana Păparuz**
 Šminka/ Make-up: **Petya Simeonova, Bianca Boerolu**
 Muzika/ Soundtrack: **Anton Pann, Trei Parale**
 Dizajn zvuka/ Sound Design: **Dana Lucretia Bunescu**
 Zvuk/ Sound: **Momchil Bozhkov**
 Uloge/ Cast: **Teodor Corban, Mihai Comanoiu, Toma Cuzin, Alexandru Dabija Luminita, Gheorghiu, Victor Rebengiuc, Alberto Dinache, Mihaela Sirbu, Alexandru Bindea, Adina Cristescu**
 Trajanje/ Duration: **108'**
 Produkcija/ Production: **HI Film Productions (Bukarest)**
 Koprodukcija/ Co-Production: **Klas Film (Sofia), Endorfilm (Prague)**
 Producent/ Producer: **Ada Solomon**
 Koproducenti/ Co-Producers: **Rossitsa Valkanova, Jiří Konečný**

FESTIVALI I NAGRADE/ FESTIVALS & AWARDS

- 2015 Berlin International Film Festival - Silver Berlin Bear, Best Director (ex aequo)
- 2015 Cork International Film Festival - Youth Jury Award
- 2015 Faro Island Film Festival
- 2015 IndieLisboa International Independent Film Festival - Grand Prize City of Lisbon
- 2015 ameson CineFest - Miskolc International Film Festival - FIPRESCI Award
- 2015 Namur International Festival of French-Speaking Film Golden - Bayard
- 2015 Sofia International Film Festival - Sofia Municipality Award - Special Mention
- 2015 Vukovar Film Festival - Golden Barge - Best Film

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OMAŽ DOBITNICIMA NAGRADE
“ALEKSANDAR LIFKA”

ALEKSANDAR LIFKA AWARD
LAUREATES HOMAGE PROGRAM

July, 17 - 23 2021

PALIĆ

CHRISTIAN PETZOLD

rođen je u Hildenu 1960. godine. Nakon studija nemačkog jezika i drame na Freie Universität Berlin, upisao se na Nemačku akademiju za film i televiziju u Berlinu (DFFB). Tamo je studirao filmsku režiju, istovremeno radeći kao asistent režije Harunu Farockiju i Hartmutu Bitomskom. Nakon diplomiranja, Kristian Pecold snimio je nekoliko zanimljivih TV filmova. 2000. godine izlazi njegovo prvo pozorišno ostvarenje, *The State I Am In* (2000), o par levičarskih terorista, koje ostavlja snažan utisak i donosi svom reditelju, Nemačku filmsku nagradu i nagradu za Najbolji film Hessischer. Do 2012. godine ovaj plodni autor uspeo je da snimi još dva TV filma i pet igranih, među kojima *Yella* (2007), senzitivni portret mlade žene koja pokušava da pobegne iz šaka svog nasilnog i posesivnog supruga, i *Barbara* (2012), koja je na Berlinalu osvojila nagradu za Najbolju režiju. Ova fina drama uvodi gledaoca u svakodnevnu životnu atmosferu DDR-a kao malo koji film ranije.

was born in Hilden in 1960. After studying German and Drama at the Freie Universität Berlin, he enrolled in Berlin's German Academy for Film and Television (DFFB). There he studied film direction while at same time working as an assistant director to Harun Farocki and Hartmut Bitomsky. After graduation, Christian Petzold made several interesting TV films. In 2000, his first theatrical feature, *The State I Am In* (2000), about a couple of left-wing terrorists, is released and makes a strong impression and earning its director both the German Film Award and the Hessischer Best Film Award. By 2012, this prolific creator has managed to make two more TV films and five additional features, among which *Yella* (2007), the sensitive portrait of a young woman who tries to escape the grip of her violent and possessive husband, and *Barbara* (2012), which won the Best Director award at the Berlinale. This fine drama plunges the viewer into the everyday life atmosphere of the GDR like few films before.

FILMOGRAFIJA/ FILMOGRAPHY

2020 Undine
 2018 Transit
 2014 Phoenix
 2012 Barbara
 2008 Jerichow
 2007 Yella
 2004 Gespenster/ Ghosts
 2002 Wolfsburg
 2001 Something to Remind Me (TV Movie)
 2000 The State I Am In
 1998 The Sex Thief (TV Movie)
 1996 Cuba Libre (TV Movie)
 1995 Pilots (TV Movie)
 1992 The Warm Money (Video short)
 1991 Ostwärts (Documentary short)
 1990 Süden (Documentary short)
 1988 Ich arbeite alles ab... Ehrenwort! (Short)

Nemačka/ Germany, 2012

BARBARA



Režija/ Director: **Christian Petzold**
 Scenario/ Writer: **Christian Petzold, Harun Farocki**
 Fotografija/ Cinematography: **Hans Fromm**
 Montaža/ Editing: **Bettina Böhler**
 Muzika/ Soundtrack: **Stefan Will**
 Scenografija/ Production Design: **Klaus-Dieter Gruber**
 Kostimograf/ Costume designer: **Anette Guther**
 Uloge/ Cast: **Nina Hoss, Ronald Zehrfeld, Rainer Bock**
 Trajanje/ Duration: **105'**
 Produkcija/ Production: **Schramm Film Koerner & Weber, ZDF, ARTE**
 Producenti/ Producers: **Anne Even, Florian Koerner von Gustorf**

FESTIVALI I NAGRADE/ FESTIVALS AND AWARDS

2013 German Film Critics Association Awards - Best Film
 2013 International Cinephile Society Awards
 2012 Berlin International Film Festival - Silver Berlin Bear, Best Director
 Berliner Morgenpost Reader's Prize
 2012 Capri, Hollywood - Capri European Actress Award: Nina Hoss
 2012 Dublin Film Critics Circle Awards
 2012 European Film Awards
 2012 German Film Awards - Best Film
 2012 Guild of German Art House Cinemas - Guild Film Award - Gold
 2012 Hawaii International Film Festival
 2012 Nuremberg Film Festival "Turkey-Germany" - Best Film
 2012 Turkish Film Critics Association (SIYAD) Awards
 2012 Valladolid International Film Festival

Istočna Nemačka, osamdesetih godina. Barbara je berlinska doktorica proterana u seosku bolnicu zbog zahteva za izlaznu vizu. Duboko nezadovoljna premeštajem i plašeci se svojih saradnika, mogućih Štazijevih doušnika, Barbara se drži po strani, posebno u odnosu na dobrodušnog šefa klinike Andrea. Slobodne trenutke provodi sa ljubavnikom dok se tajno priprema da jednog dana prebegne. Uprkos planovima, Barbara saznaje više o svom životu, što baca novo svetlo na njene želje i pogled na ljude oko nje. Sa promenljivom perspektivom, Barbara se suočila sa bolnom moralnom dilemom koja je primorava da izabere ono što stvarno ceni.

In 1980s East Germany, Barbara is a Berlin doctor banished to a country medical clinic for applying for an exit visa. Deeply unhappy with her reassignment and fearful of her co-workers as possible Stasi informants, Barbara stays aloof, especially from the good natured clinic head, Andre. Instead, Barbara snatches moments with her lover as she secretly prepares to defect one day. Despite her plans, Barbara learns more about her life that puts her desires and the people around her in a new light. With her changing perspective, Barbara finds herself facing a painful moral dilemma that forces her to choose what she values.



Nemačka, Francuska / Germany, France 2018

TRANZIT

TRANSIT



Čovek koji je pobjegao iz Francuske nakon nacističke okupacije, dolazi u posed dokumenata mrtvog pisca i preuzima njegov identitet. U Marseju upoznaje očajnu mladu ženu koja ne može da pronađe svog muža – čoveka čiji je identitet on preuzeo.

When a man flees France after the Nazi invasion, he assumes the identity of a dead author whose papers he possesses. Stuck in Marseilles, he meets a young woman desperate to find her missing husband - the very man he's impersonating.

Režija / Director: **Christian Petzold**
 Scenario/ Writer: **Christian Petzold, Anna Seghers**
 Fotografija/ Cinematography: **Hans Fromm**
 Montaža/ Editing: **Bettina Böhler**
 Kostimograf/ Costume designer: **Katharina Ost**
 Muzika/ Soundtrack: **Stefan Will**
 Dizajn zvuka/ Sound Design: **Dominik Schleier, Martin Steyer**
 Zvuk/ Sound: **Andreas Mücke-Niesytka**
 Uloge/ Cast: **Franz Rogowski, Paula Beer, Godehard Giese, Lilien Batman, Maryam Zaree, Barbara Auer, Matthias Brandt, Sebastian Hülk, Emilie de Preissac, Antoine Oppenheim**
 Trajanje/Duration: **101'**
 Produkcija/ Production: **Schramm Film Koerner & Weber**
 Koprodukcija/ Coproduction: **neon productions – Marseille, ZDF – Mainz, Arte - Straßburg**
 Producenti/ Producers: **Antonin Dedet, Florian Koerner von Gustorf**

FESTIVALI I NAGRADE/ FESTIVALS AND AWARDS

2018 Berlin International Film Festival (world premiere)
 2018 Sydney Film Festival
 2018 Nuremberg Film Festival "Turkey-Germany" – Best Film

Režija/ Director: **Christian Petzold**
 Scenario/ Writer: **Christian Petzold**
 Fotografija/ Cinematography: **Hans Fromm**
 Montaža/ Editing: **Bettina Böhler**
 Dizajn zvuka/ Sound Design: **Martin Steyer, Dominik Schleier, Benjamin Hörbe, Bettina Böhler**
 Zvuk/ Sound: **Andreas Mücke-Niesytka**
 Scenografija/ Production Design: **Merlin Ortner**
 Kostimograf/ Costume designer: **Katharina Ost**
 Uloge/ Cast: **Paula Beer, Franz Rogowski, Maryam Zaree, Jacob Matschenz, Anne Ratte-Polle**
 Trajanje/ Duration: **90'**
 Produkcija/ Production: **Schramm Film Koerner & Weber**
 Producenti/ Producers: **Florian Koerner von Gustorf, Michael Weber**
 Izvršni producent/ Executive Producer: **Anton Kaiser**
 Koprodukcija/ Co-production: **Les Films du Losange, Paris**
 Koproducent/ Co-producer: **Margaret Menegoz**

FESTIVALI I NAGRADE/ FESTIVALS AND AWARDS

2020 Beijing International Film Festival
 2020 Berlin International Film Festival - Silver Bear for Best Actress (**Paula Beer**) – FIPRESCI Prize

Nemačka, Francuska/ Germany, France, 2020

UNDINE



Undine je istoričarka i drži predavanja o urbanom razvoju Berlina. Nakon što je partner ostavi, sustiže je drevni mit - mora da ubije čoveka koji ju je izdao i vrati se u vodu.

Undine works as a historian lecturing on Berlin's urban development. But when the man she loves leaves her, the ancient myth catches up with her. Undine has to kill the man who betrays her and return to the water.

Nemačka/ Germany 2014

FENIKS PHOENIX



Nemačko-jevrejska kabare pevačica Neli preživela je Aušvic, ali je morala da se podvrgne rekonstruktivnoj operaciji jer joj je lice bilo unakaženo. Ne prepoznavši je, njen bivši suprug Džoni traži od nje pomoć kako bi dobio nasledstvo svoje supruge. Da bi videla da li ju je izdao, ona pristaje i postaje sopstvena dvojnica. Priča je nastala po romanu *Le Retour des Cendres/ Povratak iz pepela* (1961) francuskog autora Ibera Montejea.

German-Jewish cabaret singer Nelly survived Auschwitz but had to undergo reconstructive surgery as her face was disfigured. Without recognizing Nelly, her former husband Johnny asks her to help him claim his wife's inheritance. To see if he betrayed her, she agrees, becoming her own doppelganger. Adapted from the 1961 novel *Le Retour des Cendres/ The Return from the Ashes* by French author Hubert Monteilhet.

Režija/ Director: **Christian Petzold**
 Scenario/ Writer: **Christian Petzold, Harun Farocki**
 Fotografija/ Cinematography: **Hans Fromm**
 Montaža/ Editing: **Bettina Böhler**
 Muzika/ Soundtrack: **Stefan Will**
 Kostimograf/ Costume designer: **Anette Guther**
 Scenografija/ Production Design: **K. D. Gruber**
 Uloge/ Cast: **Nina Hoss, Ronald Zehrfeld, Nina Kunzendorf, Imogen Kogge, Michael Maertens, Uwe Preuss**
 Trajanje/ Duration: **94'**
 Produkcija/ Production: **Schramm Film Koerner & Weber, BR, WDR, ARTE**
 Producenti/ Producers: **Florian Koerner von Gustorf, Michael Weber**

FESTIVALI I NAGRADE/ FESTIVALS AND AWARDS

- 2016 CinEuphoria Awards – CinEuphoria Top Ten of the Year - Audience Award
- 2016 National Society of Film Critics Awards, USA - Best Foreign Language Film
- 2016 Golden Trailer Awards - Golden Trailer - Best Foreign Drama Trailer
- 2015 German Film Awards - Best Supporting Actress (Nina Kunzendorf)
- 2015 German Film Critics Association Awards
- 2015 International Film Festival Rotterdam
- 2015 Hong Kong International Film Festival - SIGNIS Award - Special Mention
- 2015 Mons International Festival of Love Films - Best Actress (Nina Hoss)
- 2015 Istanbul International Film Festival
- 2014 Lisbon & Estoril Film Festival João Bénard da Costa - Special Jury Award
- 2014 London Film Festival
- 2014 San Sebastián International Film Festival – FIPRESCI Prize
- 2014 Toronto International Film Festival

Režija/ Director: **Christian Petzold**
 Scenario/ Writer: **Christian Petzold**
 Fotografija/ Cinematography: **Hans Fromm**
 Montaža/ Editing: **Bettina Böhler**
 Muzika/ Soundtrack: **Stefan Will**
 Dizajn zvuka/ Sound Design: **Dirk W. Jacob**
 Scenografija/ Production Design: **Kade Gruber**
 Kostimograf/ Costume designer: **Anette Guther, Lotte Sawatzki**
 Šminka/ Make-up: **Monika Munnich**
 Uloge/ Cast: **Nina Hoss, Devid Striesow, Hinnerk Schönemann, Christian Redl, Barbara Auer, Burghart Klaußner, Michael Wittenborn, Peter Benedict, Peter Knaack, Wanja Mues, Joachim Nimtz, Martin Brambach**
 Trajanje/ Duration: **89'**
 Produkcija/ Production: **Schramm Film Koerner & Weber, ZDF, ARTE, Medienboard Berlin-Brandenburg**
 Producenti/ Producers: **Florian Koerner von Gustorf, Michael Weber**

FESTIVALI I NAGRADE/ FESTIVALS AND AWARDS

- 2008 German Film Awards - Best Performance by an Actress in a Leading Role (Nina Hoss)
- 2008 German Film Critics Association Awards - Best Film, Best Cinematography
- 2008 Jupiter Award - Jupiter Award - Best German Actress
- 2007 Berlin International Film Festival - Silver Berlin Bear, Best Actress (Nina Hoss) Femina-Film-Prize - Bettina Böhler
- 2007 Chicago International Film Festival
- 2007 Faro Island Film Festival

Nemačka/ Germany, 2007

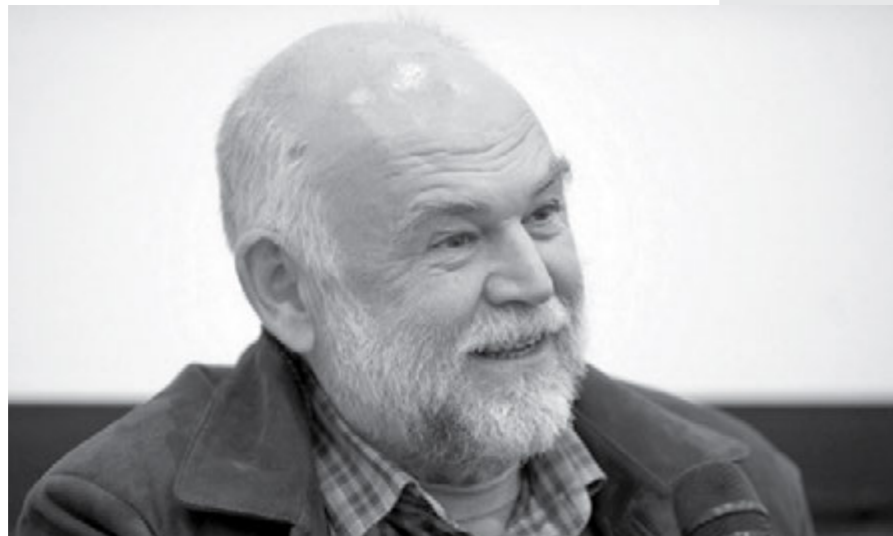
JELA YELLA



Jela je odlučila da napusti svoj gradić na istoku Nemačke zbog perspektivnog posla i novog života na drugoj strani Labe, ostavljajući za sobom propali brak i neostvarene snove. U Hanoveru upoznaje Filipa, mladog rukovodioca investicione kompanije, koji joj daje posao asistenta. Ali čudni glasovi i zvuci je muče – naviru, proganjajući je, istine iz prošlosti. Počinje da je brine to što bi njen novi život mogao postati suviše dobar da bi bio istinit. Odlučna je da budno pazi - jer oni koji se uspravaju mogu da dožive grubo buđenje.

Yella has decided to leave her small town in eastern Germany for a promising job and a new life on the other side of the Elbe, leaving behind a failed marriage and broken dreams. In Hanover, Yella meets Philipp, a young executive at an equity firm, who gives her a job as his assistant. But strange voices and sounds are plaguing Yella – truths from her past coming back to haunt her. She begins to worry that her new life could be too good to be true. She's determined to keep her eyes open – because those who sleep could well experience a rude awakening.

ALEKSANDAR BERČEK



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(Vrdnik, 1950) je jedan od najdarovitijih srpskih i jugoslovenskih glumac. Diplomirao je glumu na Akademiji za pozorište, film, radio i TV u Beogradu i do sada ostvario više od 130 uloga. Debi na filmu imao je u kratkom filmu DOMOVINA U PESMAMA (1971), a na celovečernjem igranom u DRAGI ANTOAN (1972). Nakon niza TV filmova, široku popularnost postiže kao Čibi u OTPISANIMA (1974-75). Saradivao je sa svim značajnijim rediteljima jugoslovenskog i srpskog filma a pamte se njegove uloge u TV seriji GRLOM U JAGODE i filmovima SPECIJALNO VASPITANJE, KVAR, NACIONALNA KLASA, MAJSTORI MAJSTORI. Za ulogu Miška u KO TO TAMO PEVA osvojio je "Zlatnu arenu" u Puli, a dalje su se nizali SNOVI, ŽIVOT I SMRT FILIPA FILIPOVIĆA, DEČKO KOJI OBEĆAVA (u kojem je igrao mladog buntovnika Slobodana Miloševića), VARIOLA VERA... Nije bežao od istorijskih uloga na TV (Miloš Obrenović u seriji VUK KARADŽIĆ i kralj Milan Obrenović u seriji KRAJ DINASTIJE OBRENOVIĆ) ali ni u komedijama - BALKAN EKSPRES 2 i LAJANJE NA ZVEZDE. Dramske uloge utkao je u filmove BOLJE OD BEKSTVA, ŽIVOT JE ČUDO i ZAVET. Nagrađen je priznanjem "Pavle Vuisić" za izuzetan doprinos umetnosti glume na domaćem filmu, 2001. na Festivalu glumačkih ostvarenja "Filmski susretu" u Nišu, na kojem je osvojio Gran prix "Naisa" za najbolju ulogu u filmu ŠEŠIR PROFESORA KOSTE VUJICA (2012) i čak četiri priznanja "Car Konstantin", za najbolje muške uloge u filmovima KO TO TAMO PEVA (1980), UVOD U DRUGI ŽIVOT (1992), NOŽ i BURE BARUTA (1999) i KRUGOVI (2013).

Aleksandar Berček (Vrdnik, Serbia, 1950) is one of the most talented Serbian and Yugoslav actors. He graduated in acting at the Academy of Theater, Film, Radio and TV in Belgrade and has played more than 130 roles so far. He made his film debut with the short film HOMELAND IN SONGS (1971), and in the feature film his debut was DRAGI ANTOAN (1972). After a series of TV films, he gained wide popularity as Čibi in WRITTEN OFF series (1974-75). He collaborated with all important directors of Yugoslav and Serbian cinema, and his roles in TV series THROAT INTO STRAWBERRIES and films SPECIAL EDUCATION, KVAR, NATIONAL CLASS CATEGORY UP TO 785 CCM, MASTERS, MASTERS are well remembered. For the role of Miško in WHO IS SINGING OVER THERE, he won the "Golden Arena" in Pula, followed by DREAMS, LIFE AND DEATH OF FILIP FILIPOVIĆ, THE PROMISING BOY (with his role of young rebel Slobodan Milošević), VARIOLA VERA... He didn't turn away from historical roles on TV (Miloš Obrenović in VUK KARADŽIĆ series and King Milan Obrenović in THE END OF THE OBRENOVIĆ DYNASTY series) and he also played in comedies - BALKAN EXPRESS 2 and BARKING AT THE STARS. He weaved his dramatic roles into the films BETTER THAN ESCAPE, LIFE IS A MIRACLE and PROMISE ME THIS. He was awarded the "Pavle Vuisić" award for outstanding contribution to the art of acting in domestic film at the 2001 Film Encounters - festival of acting in Niš, where he won the Grand Prix "Naisa" for the best role in film PROFESSOR KOSTA VUJIC'S HAT (2012) and as many as four "Tsar Constantine" awards for the best male roles in films WHO IS SINGING OVER THERE (1980), INTRODUCTION TO ANOTHER LIFE (1992), KNIFE and POWDER KEG (1999) and CIRCLES (2013).

Režija / Director: **Dejan Zečević**
 Scenario/ Writer: **Đorđe Milosavljević** (based on novel/ po romanu Dragoslava Mihailovića)
 Fotografija/ Cinematography: **Miladin Čolaković**
 Montaža/ Editing: **Milena Predić, Lazar Predojević**
 Scenografija/ Production Design: **Zorana Petrov**
 Kostimograf/ Costume design: **Jelena Dorđević**
 Šminka/ Make-up: **Petra Macura**
 Muzika/ Soundtrack: **Irena Dečermić**
 Uloge/ Cast: **Miodrag Dragičević, Aleksandar Berček, Sloboda Mićalović, Miodrag Radonjić, Mladen Sovilj, Miloš Timotijević, Aleksandar, Đurica, Nebojša Milovanović, Bogdan Diklić, Goran Šušljik, Dragan Bjelogrić, Ljubomir Bandović, Predrag Miki Manojlović**
 Producenti/ Producers: **Miloš Avramović, Goran Šušljik**
 Produkcija/ Production: **Eye To Eye, Radio Televizija Srbije (RTS)**

Režija/ Director: **Miloš Radivojević**
 Scenario/ Writer: **Nebojša Pajkić, Miloš Radivojević**
 Saradnja na scenariju/ Screenplay collaboration: **Bogdan Tirnanić**
 Fotografija/ Cinematography: **Božidar Nikolić**
 Montaža/ Editing: **Vuksan Lukovac**
 Scenografija/ Production Design: **Veljko Despotović**
 Konsultant na dizajnu filma/ Production Design consultant: **Kosta Bunuševac**
 Kostimograf/ Costume design: **Marija Tasić Kovačević**
 Ton/ Sound: **Marijan Meglić**
 Muzika/ Soundtrack: **Dušan Kojić Koja**
 Uloge/ Cast: **Aleksandar Berček, Rade Marković, Dušica Žegarac, Milena Zupančić, Velimir Bata Živojinović, Eva Darlan, Dara Džokić, Slobodan Aligrudić, Ivana Pejić, Tihomir Arsić, Dušan Kojić, Gordana Gadžić, Branislav Lečić, Srđan Šaper, Vladimir Divljan, Ivica Vdović**
 Trajanje/ Duration: **106'**
 Direktor filma/ Production Manager: **Mirjana Mijiljić Erak**
 Izvršni roducent/ Executive Producer: **Ilija Milutinović**
 Produkcija/ Production: **Avala film, FRZ**
 Dečko koji obećava
 U saradnji/ Collaboration with: **RO Film41 – Avala film**

NAGRADE/ AWARDS

1981 Pula, Festival jugoslovenskog igranog filma (FJIF) -Kodak-Pethe Award for cinematography (Božidar Nikolić)

Srbija/ Serbia 2016

ČIZMAŠI / BOOT WEARERS



Film je liriska priča o Žiki Kurjaku, naredniku Jugoslovenske kraljevske vojske, od detinjstva u rudarskom domu, vojničkih dana, do teške depresije, zatvora i gradskog ludila. Kurjak, oličenje ljudske dobrote, oštećen i poremećen, star čovek u bolnici, iscrpno kazuje svoju životnu priču.

The film is lyrical story about the sergeant of the former Yugoslav Royal Army Žika Kurjak, from childhood in miners' home, through military days, to severe depression, imprisonment and the metropolitan madness. Kurjak, the personification of human kindness, impaired and disturbed old man in hospital, speaks in detail about his life.

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Jugoslavija/Yugoslavia, 1985

DEČKO KOJI OBEĆAVA / THE PROMISING BOY



Slobodan Milošević je mladi perspektivni momak. Solidan je student, poslušan sin i pažljiv dečko. Ali, nakon kratke veze sa devojkom iz Švajcarske, sve se to menja. Njegova devojka, ljubomorna Maša, udara ga veslom u glavu i on se potpuno promeni. Svađe sa roditeljima, bežanje od kuće, seks sa različitim devojkama, čak i sa Mašinom majkom, masturbiranje tokom vožnje, pronalaženje načina da se izrazi kroz rokenrol...

Slobodan Milošević is a young promising guy. He is a solid student, obedient son and considerate boyfriend. But after his affair with one Swiss girl, all of that changes. His girlfriend Maša hits him in the head and he changes completely. He quarrels with his parents, runs away from home, has sex with different girls, even with Maša's mother, masturbates while driving the car, finds a way to express himself by playing rock'n'roll and does similar anarchic stuff.

European
Film
Festival
Palić
2021.

European
Film
Festival
Palić
2021.

Jugoslavija/ Yugoslavia 1983

KARAOĐORĐEVA SMRT

THE DEATH OF KARAOĐORĐE



Film je priča o smrti Karađorđa, vođe Prvog srpskog ustanka protiv Otomanske imperije.

The film is a story about the death of Karađorđe, the elected leader of the First Serbian Uprising that aimed at liberating Serbia from the Ottoman Empire.

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Srbija, Francuska/ Serbia, France 2007

ZAVET

PROMISE ME THIS



Unuk se zavetuje deda da će u gradu prodati kravu i vratiti se sa ženom. Film je metaforični prikaz određenog vremenskog perioda tranzicije Srbije. Upoznajući različite likove na svom putovanju, dečak upada u razne nevolje, uspevajući da ispuni obećanje.

A grandson gives his grandfather a vow to go to the city to sell a cow and come back with a wife. The film is metaphorical representation of certain period of time in transitional Serbia. Meeting the characters on his voyage, boy gets into various troubles, managing to fulfill the given promise.

Režija / Director: **Đorđe Kadijević**
 Scenario/ Writer: **Danko Popović**
 Fotografija/ Cinematography: **Bratislav Grbić**
 Montaža/ Editing: **Mirjana Mitić**
 Scenografija/ Production Design: **Stevo Škorić**
 Kostimograf/ Costume design: **Hajdana Bulajić**
 Muzika/ Soundtrack: **Dragoslav Aksentijević**
 Uloge/ Cast: **Aleksandar Berček, Marko Nikolić, Pavle Vujisić, Gorica Popović, Miodrag Radovanović, Bora Todorović, Miodrag Krstović, Jovan Janičijević, Janačko, Ljubomir Čipranić, Miroslav Čitaković, Svetozar Cvetković**
 Trajanje/ Duration: **91'**
 Direktor filma/ Production Manager: **Petar Ristić**
 Producent/ Producer: **Zoran Milatović**
 Produkcija/ Production: **Radiotelevizija Beograd**

Režija / Director: **Emir Kusturica**
 Scenario/ Writer: **Emir Kusturica, Ranko Božić**
 Fotografija/ Cinematography: **Milorad Glušica**
 Montaža/ Editing: **Svetolik Zajc**
 Scenografija/ Production Design: **Radovan Marković**
 Kostimografija/ Costume Design: **Nebojša Lipanović**
 Muzika/ Sound track: **Stribor Kusturica**
 Zvuk/ Sound: **Jean-Luc Audy**
 Uloge/ Cast: **Uroš Milovanović, Marija Petronijević, Aleksandar Berček, Miki Manojlović, Ljiljana Blagojević, Stribor Kusturica, Kosanka Đekić, Vladan Milojević**
 Trajanje/ Duration: **130'**
 Producent/ Producer: **Olivier Delbosc, Emir Kusturica, Marc Missonnier**
 Produkcija/ Production: **Rasta International (Serbia), Fidélité films (France)**
 Koprodukcija/ Co-Production: **France 2 cinema**
 U saradnji/ in association with: **Studiocanal**
 Sa učešćem/ With the participation of: **Canal+/ TPS Star**

FESTIVALI/ FESTIVALS

2007 Cannes Film Festival
 2007 Moscow International Film Festival
 2007 Prvi filmski festival Srbije-Novi Sad

Režija / Director: **Srdan Golubović**
 Scenario/ Writer: **Srdan Koljević, Melina Pota Koljević**
 Fotografija/ Cinematography: **Aleksandar Ilić**
 Montaža/ Editing: **Marko Glušac**
 Scenografija/ Production Design: **Goran Joksimović**
 Dizajn zvuka/ Sound Design: **Julij Zornik**
 Snimatelj zvuka/ Sound Recordist: **Branko Đorđević**
 Kostimograf/ Costume design: **Ljiljana Petrović**
 Muzika/ Soundtrack: **Mario Schneider**
 Uloge/ Cast: **Aleksandar Berček, Leon Lučev, Nebojša Glogovac, Nikola Rakočević, Hristina Popović, Boris Isaković, Vuk Kostić**
 Trajanje/ Duration: **112'**
 Producent/ Producer: **Jelena Mitrović** (Film House Baš Čelik), **Alexander Ris** (Neue Mediopolis Filmproduktion), **Emilie Georges** (La Cinéfacture), **Boris T. Matić** (Propeler Film), **Danijel Hočevar** (Vertigo)
 Produkcija/ Production: **Film House Baš Čelik** (Serbia), **Neue Mediopolis Filmproduktion** (Germany), **La Cinéfacture** (France), **Arte France, ZDF Arte, Propeler Film** (Croatia), **Vertigo** (Slovenia)

ODABRANE NAGRADE/
SELECTED AWARDS

2013 Berlin International Film Festival (Forum selection) - Prize of the Ecumenical Jury
 2013 Sundance Film Festival - Special Jury Prize
 2013 Festival filmski susreti Niš - Car Konstantin Award - Best Actor (Aleksandar Berček)
 - Best Episode Actor (Nikola Rakočević)
 2013 Yerevan International Film Festival Grand Prix - Golden Apricot - Best Film
 2013 Sarajevo Film Festival - Audience Award - Best Feature Film
 2013 SOFEST Film Festival - Statueta Sloboda - Best film
 2013 Sofia International Film Festival - Audience Award
 2013 Cinema Mediterraneen Du Bruxelles - Grand Prix
 2013 Tallinn Black Nights Film Festival - International Film Clubs Award - Special Mention
 2013 Wiesbaden goEast - Best Director
 2013 Festival filmskog scenarija Vrnjačka banja - Best Screenplay
 2013 Pula Film Festival, Minority Coproduction category - Best film, Best Actor (Aleksandar Berček) Best Director, FIPRESCI Award
 2013 Festroia Setubal IFF - Best Director Award, Best DOP Award

Srbija, Nemačka, Francuska, Slovenija, Hrvatska/Serbia, Germany, France, Slovenia, Croatia 2013

KRUGOVI

CIRCLES



Petoro ljudi je pogođeno tragičnim herojskim činom. Dvanaest godina kasnije, svako od njih moraće da se suoči sa prošlošću, kroz sopstvenu krizu. Da li će uspeti da prevladaju krivicu, frustracije, nagon za osvetom?

Five people are affected by a tragic heroic act. 12 years later, each of them will have to confront the past, through their own crisis. Will they succeed to overcome the guilt, frustration, urge for revenge?

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 Festival
 Palić
 2021.

EUROPEAN
FILM FESTIVAL



POČASNI LIFKA ZA DOPRINOS
REGIONALNOJ KINEMATOGRAFIJI

HONORARY LIFKA FOR THE
CONTRIBUTION TO THE REGIONAL CINEMA

July, 17 - 23 2021

PALIĆ



MILENA ZUPANČIČ

Prva dama slovenačkog glumišta i jedna od najznačajnijih jugoslovenakih glumica, Milena Zupančič (Jasenice, Slovenija, 1946) glumu je diplomirala na Akademiji za pozorište, film, radio i televiziju u Ljubljani. Više od pedeset godina je na sceni i na filmskom platnu. Za ulogu u filmu IDEALIST (1976) nagrađena je "Zlatnom arenom" u Puli i priznanjem "Carica Teodora" na glumačkom festivalu u Nišu, a popularnost je utvrdila ulogama u filmovima NOVINAR (1979) i DEČKO KOJI OBEĆAVA (1981). Osvojila je čak šest Sterijinih nagrada u Novom Sadu i najnagrađivanija je jugoslovenska glumica na ovom pozorišnom festivalu. Bila je prvakinja ansambla ljubljanske Drame, igrala na skoro svim slovenačkim i pozorišnim scenama Jugoslavije i radila aktivno za UNICEF punih 11 godina. Ona nije glumica samo sa ulogama klasičnih heroína i naivki u svojoj karijeri, već i svakodnevnih žena iz savremenog života. Igra pouzdanom i nekontrolisanom igrom, maestralno kombinuje mimiku i telesni izraz sa savršenom dikcijom. Milena je ostala simbol moderne glume, pa i danas na isti način vredno radi.

MILENA ZUPANČIČ

The first lady of the Slovenian theater and one of the most important Yugoslav actresses, Milena Zupančič (Jasenice, Slovenia, 1946) graduated in acting at the Academy of Theater, Film, Radio and Television in Ljubljana. She has been present on stage and on the film screen for more than fifty years. For her role in IDEALIST (1976) she was awarded the "Golden Arena" in Pula and the "Empress Theodora" award at the Niš Film Festival. Her popularity was established by her roles in JOURNALIST (1979) and THE PROMISING BOY (1981). She won as many as six Sterija Awards in Novi Sad and is the most awarded Yugoslav actress at this theater festival. She was the lead actress of the Ljubljana Drama Ensemble, played on almost all Slovenian and theater stages in Yugoslavia and worked actively for UNICEF for 11 years. In her career she has played not only the roles of classic heroines and naive women, but also roles of everyday women of modern life. Her art of acting is reliable and uncontrolled, masterfully combining facial expressions and body expressions with perfect diction. Milena has remained a symbol of modern acting, so even today she diligently works in the same manner.

EUROPEAN
FILM FESTIVAL



SLOVENIJA U FOKUSU

SLOVENIA IN FOCUS

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SOVENIJA U FOKUSU

Slovenačka kinematografija se već trideset godina razvija autohtono u novostvorenoj državi. Sa autorima afirmisanim i nagrađivanim na prostoru i u vremenu Ex države, slovenački film se obnovio kadrovski, obogatio tematski i kroz bioskope i filmske manifestacije učvrstio kao jedan od nosećih stubova slovenačke kulture. Sledbenici velikana kao što su Štiglic, Babič, Pogačnik, Klopčič, Hladnik, nastavili su kontinuirano da se upisuju u noviju istoriju poslednjih decenija prošlog veka kao Cvitkovič, Aćimović Godina, Slak, Pevec, Kozole. Kraj minulog i početak novog stoleća obeležavaju nova autorska imena: Marko Naberšnik, Igor Šterk, Hana Slak, Vinko Moderndorfer, Martin Turk, Igor Zare a iza njih, već im ulaze u trag: Urša Menart, Rudi Uran, Nina Blažin, Urška Đukić, Gregor Božič, Matej Nahtigal, Petra Seliškar. Bez namere da obuhvatimo imena, sveli smo izbor na autore i filmove prikazane na tri poslednje revije Dani slovenačkog filma. Kriterijum za svrstavanje filmova bio je tematska originalnost, autorska inovacija i autentičnost prizora slovenačkog prostora i entiteta. Mislim da ćete gledajući filmove osetiti drugačije preokupacije, kao u filmu *Nerazdvojni*, M. Naberšnika, nove pristupe (*Ona lovi*, U. Đukić) i uključenje prirodnog okruženja kao tumača raspoloženja (*Ne zaboravi da dišeš*, M. Turka). Cilj je da se otškrinuta vrata prema slovenačkom prostoru, širom otvore, da bi prostrujale sa obe strane ideje, energije i afiniteti, tako važni za stvaralaštvo i koprodukcijku saradnju između Srpske i Slovenačke kinematografije.

Selektor Dragomir Zupanc



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SOVENIA IN FOCUS

Slovenian cinema has been developing autochthonously in the newly created state for thirty years now. With authors, affirmed and awarded in the space and time of the Ex Yu, Slovenian film has been renewed in terms of staff, enriched thematically and strengthened through cinemas and film events, to become one of the main pillars of Slovenian culture. Followers of the greats such as Štiglic, Babič, Pogačnik, Klopčič, Hladnik, were continuously present in the recent history of Slovenian film (Cvitkovič, Aćimović Godina, Slak, Pevec, Kozole). The end of the past and the beginning of the new century are marked by new names: Marko Naberšnik, Igor Šterk, Hana Slak, Vinko Moderndorfer, Martin Turk, Igor Zare, and they are already being traced by: Urša Menart, Rudi Uran, Nina Blažin, Urška Đukić, Gregor Božič, Matej Nahtigal, Petra Seliškar. Without intention to include all the names, we have reduced the selection to authors and films shown at the last three Slovenian Film Days. The criteria for classifying films were originality of a theme, authorial innovation and authenticity of the scenes of the Slovenian region and entities. I think that by watching the films you will feel different preoccupations, as in *Inseparable*, by M. Naberšnik, new approaches (*After the Hunt*, U. Đukić) and the inclusion of the natural environment as an interpreter of mood (*Don't forget to breathe*, M. Turka). Our goal is to open the door of the Slovenian cultural space wide open, so that ideas, energy and affinities, so important for creativity and co-production, cooperation between Serbian and Slovenian cinema, flow from both sides.

Programmer Dragomir Zupanc

SLOVENIJA/ SLOVENIA 2019

BIK

THE BULL



Milan Veber, četrdesetogodišnji nezaposleni nastavnik likovnog, odavno je bez posla i na ivici besparice. Živi u iznajmljenom jeftinom malom studiju u nekada živahnom radničkom naselju u industrijskom gradu, osećajući se premladim da bi ostarilo i prestarim za novi početak - sve do jednog jutra posle pijane noći. Taman kad je hteo da otvori konzervu goveđeg paprikaša, pogleda kroz prozor i na ulici ugleda bika. Bika koji je upravo pobeo iz klanice. Film je inspirisan stvarnim događajem (bik beži iz mariborske klanice) koji je zabeležen mobilnim telefonom.

Milan Veber, a 40-year-old unemployed art teacher, has long been jobless and close to penniless. He lives in a cheap small studio that he rents in what used to be a lively working-class neighborhood of an industrial city, feeling too young to grow old and too old to start over - until one morning after a drinking night. Just when he is about to open a can of beef stew, he looks through the window and sees a bull in the street. A bull that has just escaped from the slaughterhouse. Film je inspirisan stvarnim događajem (bik beži iz mariborske klanice) koji je zabeležen mobilnim telefonom.

BOJAN LABOVIĆ



Bojan Labović je reditelj i scenarista, koji je radio na *Križu u kladivu* (2015), *Jezuiti se vraćaju* (1991) i *Prihodu* (1990). Režirao je i TV filmove, reklamne i namenske filmove, režirao je i u mariborskom pozorištu lutaka. Od 2021. godine direktor je Festivala slovenačkog filma.

Bojan Labović is a director and screenwriter, who worked on *Križ u kladivu* (2015), *Jezuiti se vraćaju* (1991) and *Prihod* (1990). He also directed TV films, commercials and special-purpose films, and he also directed at the Maribor Puppet Theater. Since 2021, he has been Slovenian Film Festival director.

Režija/ Director: **Bojan Labović**
 Scenario/ Writer: **Bojan Labović**
 Fotografija/ Cinematography: **Jure Černek**
 Montaža/ Editing: **Uja Irgolič**
 Scenografija/ Production Design: **Matic Gselman**
 Kostimografija/ Costume Design: **Belinda Radulović**
 Šminka/ Make-up: **Mojca Gorogranc Petrushevska**
 Dizajn zvuka/ Sound Design: **Julij Zornik**
 Direktor filma/ Line Producer: **Miha Černek**
 Production Manager: **Primož Ledinek**
 Uloge/ Cast: **Jure Ivanušič, David Čeh, Jurij Drnovšek, Minca Lorenci, Gorazd Marinkovič, Mateja Pucko, Nataša Ralijan, Nika Rozman, Janko Turnšek**
 Trajanje/ Duration: **13'**
 Produkcija/ Production: **Makus film**
 Koprodukcija/ Co-Production: **RTV Slovenija, Studio Legen, Staragara-zavod za kulturne ejavnosti**
 Podrška/ Support: **Mestna občina Maribor, Slovenski film center - SFC**
 Producent/ Producer: **Bojan Labović**

FILMOGRAFIJA/ FILMOGRAPHY (reditelj/ director)

- 1990 Prihod/ Arrival (mid length documentary)
- 1991 Jezuiti se vraćaju (mid length documentary)
- 1993 Zgodba o stoletju (mid length documentary)
- 2004 Potem Goldy reče, to moraš enkrat napisati (TV documentary)
- 2004 Mariborska dvorišča/ Back-Yards of Maribor (mid length documentary)
- 2015 Križ in kladivo/ Partisan Priest (historical TV documentary)
- 2019 Bik

Režija/ Director: **Igor Zupe**
 Scenario/ Writer: **Igor Zupe, Igor Bašin**
 Fotografija/ Cinematography: **Nejc Saje**
 Montaža/ Editing: **Lukas Miheljčak**
 Dizajn zvuka/ Sound Design: **Matjaž Moraus Zdešar**
 Učestvuju/ Protagonists: **Mladen Dolar, Milan Fras, Lado Jakša, Roman Uranjek, Igor Vidmar, Dragan Živadinov**
 Trajanje/ Duration: **52'**
 Produkcija/ Production: **Nord Cross Production**
 Koprodukcija/ Co-Production: **STRUP produkcija, RTV Slovenija**
 Podrška/ Support: **Slovenski filmski center - SFC**
 Producent/ Producer: **Viva Videnović**

FILMOGRAFIJA/ FILMOGRAPHY

- 1987 Kronologija pogodbe (mid length fiction)
- 1990 Silicijev horizont (mid length fiction)
- 2006 Glasba je časovna umetnost, LP film Pankrti - Dolgcajt

SRBIJA/ SERBIA, 2020

MUZIKA JE UMETNOST VREMENA 3:

LP FILM LAIBACH

MUSIC IS THE ART OF TIME 3: LP FILM LAIBACH

GLASBA JE ČASOVNA UMETNOST 3: LP FILM LAIBACH



Muzika je umetnost vremena 3: LP film Leibach je dokumentarni film o čuvenoj rok grupi Laibach.

Glasba je časovna umetnost 3: LP film Laibach is a Slovenian Documentary about famous rock band Laibach.

IGOR ZUPE



Reditelj i scenarista čiju dosadašnju filmografiju čine *Muzika je umetnost vremena 3: LP film Leibach* (2018), *Glasba je časovna umetnost, LP film Pankrti - Dolgcajt* (2006), *Hronologija nagodbe* (1987) i *Silicijumski horizont* (1990).

Igor Zupe is a director and screenwriter, who worked on *Glasba je časovna umetnost 3: LP film Laibach* (2018), *Glasba je časovna umetnost, LP film Pankrti - Dolgcajt* (2006), *Kronologija pogodbe* (1987) and *Silicijev horizont* (1990).

SLOVENIJA / SLOVENIA, 2018

NEĆU DA BUDEM LUZERKA

MY LAST YEAR AS A LOSER / NE BOM VEĆ LUZERKA



Špela ima skoro trideset godina. Diplomirala je istoriju umetnosti – znači da nikada nije imala stabilan posao; zarađuje samo povremenim poslovima. Za razliku od svoje dve najbolje drugarice koje su se odselile nekoliko godina ranije i ne planiraju da se vrate, Špela insistira na ostanku u Ljubljani, iako joj se većina društvenog života odvija preko Skajpa. Kada završi na kauču svojih razočaranih roditelja bez novca, posla i prijatelja, shvata da će biti mnogo teže odrasti nego što je mislila.

Špela is almost thirty. She has graduated in art history, which means that she has never had a regular job: she only makes money by casual work. Unlike her two best friends who moved abroad years ago and do not intend to return, Špela stubbornly insists on staying in Ljubljana, even though the majority of her social life takes place over Skype. When she ends up on her disappointed parents' couch without any money, work, or company, she realizes that it will be harder than expected to grow up.

URŠA MENART



Urša Menart je rođena 1985. u Ljubljani. U osnovnoj školi je bila ljubiteljka Alfreda Hičkoka, a danas je student na Akademiji za pozorište, film i televiziju u Ljubljani, gde je napravila svoj prvi dokumentarac THE VAIN CASE (2005). POKEMON IS FOR KIDS je njen prvi kratkometražni igrani film.

Urša Menart was born in 1985 in Ljubljana. In primary school she was a fan of Alfred Hitchcock, today she is a student at the Academy of Theatre, Radio, Film and Television in Ljubljana, where she made a short documentary THE VAIN CASE (2005). POKEMON IS FOR KIDS is her first short feature film.

Režija/Director: **Urša Menart**
 Scenario/Writer: **Urša Menart**
 Fotografija/Cinematography: **Darko Herič**
 Montaža/Editing: **Jurij Moškon**
 Kostimograf/Costume design: **Tina Bonča**
 Muzika/Soundtrack: **Simon Penšek**
 Uloge/Cast: **Eva Jesenovec, Živa Selan, Saša Pavček**
 Trajanje/Duration: **88'**
 Produkcija/Production: **Vertigo**
 Producenti/Producers: **Danijel Hočevar**

Režija/ Director: **Martin Turk**
 Scenario/ Writer: **Martin Turk, Gorazd Trušnovec**
 Fotografija/ Cinematography: **Radislav Jovanov**
 Montaža/ Editing: **Beppe Leonetti**
 Muzika/ Soundtrack: **Teho Teardo**
 Scenografija/ Production Design: **Marco Juratovec**
 Kostimografija/ Costume Design: **Emil Cerar**
 Šminka/ Make-up: **Mojca Gorogranc Petrushevska**
 Dizajn zvuka/ Sound Design: **Julij Zornik, Riccardo Spagnol**
 Uloge/ Cast: **Matija Valant, Tine Ugrin, Klara Kuk, Ronja Matijevc Jerman, Iva Krajnc Bagola, Nikola Đuričko, Jakob Cilenšek, Miha Rodman**
 Trajanje/ Duration: **98'**
 Produkcija/ Production: **Bela film**
 Koprodukcija/ Co-Production: **RAI Radiotelevisione Italiana, Quasar Multimedia, Studio Dim, RTV Slovenia**
 Podrška/ Support: **Friuli Venezia Giulia Film Commission FVG, Creative Europe-MEDIA, Re-Act, Hrvatski audiovizualni centar-HAVC, Slovenski film center-SFC**
 Producent/ Producer: **Ida Weiss**
 Koproducenti/ Co-Producers: **Marta Zaccaron, Marina Andree Škop, Darija Kulenović Gudan**

ODABRANA FILMOGRAFIJA/ SELECTED FILMOGRAPHY

- 2018 Dobar dan za posao/ Good Day's Work
- 2017 Nedeljsko jutro/ Sunday Morning (short)
- 2017 Pappenstory - A story about Slovenian amateur theater SAG Trieste (TV documentary)
- 2016 Dobro unovčeno popoldne/ A Well Spent Afternoon (short)
- 2015 Doberdob - roman upornika (documentary)
- 2012 Nahrani me z besedami
- 2011 Stvari, ki jih nisva nikoli naredila (short)
- 2010 Music from Trieste to Tarvisio (co-director, mid length documentary)
- 2009 Soba 408 (TV film)
- 2008 Vsakdan ni vsak dan (short fiction)

NAGRADE/ AWARDS

- 2020 FSF – Festival slovenskega filma - Vesna Award best cinematography (Radislav Jovanov)
- Vesna Award best fiction film (Martin Turk, Ida Weiss, Bela film)

FILMOGRAFIJA/FILMOGRAPHY

- 2014 Kaj pa Mojca?
- 2012 Nekoc je bila dezela pridnih
- 2011 Ves poet svoj dolg

FESTIVALI I NAGRADE/ FESTIVALS & AWARDS

- 2018 Ljubljana International Film Festival – Special Mention
- 2018 Slovene Film Festival – Special Mention

SLOVENIJA, ITALIJA, HRVATSKA/ SLOVENIA, ITALY, CROATIA, 2019

NE ZABORAVI DA DIŠEŠ

DON'T FORGET TO BREATHE/ NE POZABI DIHATI



Petnaestogodišnji Klemen živi sa starijim bratom Petrom i samohranom majkom u malom i zabačenom gradu. Klemenova svakodnevna rutina druženja sa voljenim bratom na teniskom terenu i kraj obližnje reke, prekida se iznenadnom i strasnom Petrovom ljubavnom vezom sa njegovom prelepom vršnjakinjom Sonjom, vezom koja u Klemenu pokreće bujicu sukobljenih emocija i bezobzirnih postupaka.

Fifteen-year-old Klemen lives with his elder brother Peter and single mother in a small and remote rural town. Klemen's well-established routine of spending time with his beloved brother on the tennis court and by the nearby river gets interrupted by Peter's sudden and passionate love affair with his gorgeous peer Sonja, which triggers a torrent of conflicting emotions and reckless actions in Klemen.

MARTIN TURK

Martin Turk (1978, Trst, Italija) diplomirao je filmsku i TV režiju na AGRFT Ljubljana. Njegovi filmovi prikazani su na filmskim festivalima širom sveta, uključujući i kanski na kojem je 2009. izabran za 18. sesiju rezidenture festivalske Kinofondacije. U oktobru 2018. godine, dugometražni *Good Day's Work* premijerno je prikazan na festivalu u južnokorejskom Busanu (IFFB). Film su producirali turski javni TV servis TRT, Obala Art Centar Sarajevo i Bela Film Ljubljana u okviru sarajevskog festivalnog pilot projekta *Sarajevo grad globalnog platna*. U oktobru 2019. godine, treći Turkov igrani film *Ne zaboravi da dišeš* premijerno je prikazan u takmičarskom programu Alice Nella Citta, filmskog festivala u Rimu, posvećenog filmovima za mlade.



Martin Turk (1978, Trieste, Italy) graduated film and TV direction from the AGRFT Ljubljana. His films have been screened at film festivals worldwide, including Cannes. In 2009, Turk was selected for the 18th session of the Cannes Cinefondation Residence. In October 2018, his feature *Good Day's Work* premiered at the Busan IFF. The film was produced by the Turkish public television TRT, Obala Art Centar Sarajevo, and Bela Film Ljubljana in the context of the Sarajevo FF pilot project *Sarajevo City of Global Screen*. In October 2019, Turk's third feature *Don't Forget to Breathe* premiered in the competition section of the Rome FF Alice Nella Citta, dedicated to youth films.

SLOVENIJA/ SLOVENIA 2020

RASTANAK

THE FAREWELL/ ODPOTOVANJE



Filozofska meditacija o mladom Tomažu Pengovu, jednom od najvećih muzičara u slovenačkoj istoriji i autoru mnogih vanvremenskih pesama, od kojih će ga neke pratiti na ovom filmskom putovanju kroz njegov svet. U nasleđu Pengova nalazi se Otpotovanja, prva rok kantautorska ploča objavljena u bivšoj Jugoslaviji.

A philosophical meditation on a young Tomaž Pengov, one of the greatest musicians in Slovenian history and the author of many timeless songs, some of which will accompany him on this cinematic journey through his world. Pengov's legacy features 'Otpotovanja', the first singer-songwriter record released in the former Yugoslavia.

PETRA SELIŠKAR

Rediteljka, spisateljica i producentkinja Petra Seliškar (1978) osnovala je sopstvenu produkcijsku kuću 2003. godine, fokusirajući se na dokumentarne filmove. Svojim bogatim iskustvom i talentom procvetala je kao filmska autorka sa dubokim uvidom, senzibilitetom, snažnom narativnom snagom i inovativnim pristupom. Njena filmografija uključuje dokumentarne filmove *My World Is Upside Down* (2016), *Mother Europe* (2013) i *This Is Where I Live* (2011).



Director, writer, and producer Petra Seliškar (1978) founded her own production house in 2003, focusing on documentaries. With her rich experience and talent, she has flourished as a filmmaker with profound insight, sensibility, strong narrative force, and an innovative approach. Seliškar's filmography includes the following documentaries – *My World Is Upside Down* (2016), *Mother Europe* (2013), *This Is Where I Live* (2011).

Režija/ Director: **Petra Seliškar**
 Scenario/ Writer: **Petra Seliškar**
 Fotografija/ Cinematography: **Brand Ferro**

Montaža/ Editing: **Sasko Potter Micevski**
 Muzika/ Soundtrack: **Tomaž Pengov**
 Dizajn zvuka/ Sound Design: **Sasko Potter Micevski**
 Trajanje/ Duration: **65'**
 Produkcija/ Production: **Petra Pan film**
 Podrška/ Support: **Slovenski film center - SFC**
 Producent/ Producer: **Petra Seliškar**
 Koproducent/ Co-Producer: **Sara Ferro**

FILMOGRAFIJA/ FILMOGRAPHY (reditelj/ director)

- 1999 Illusion (short fiction)
- 2001 Con-Fusion Chefs and DJ (documentary, UK)
- 2002 Okno (short fiction)
- 2002 Iz prahu sončnih žarkov (short fiction, UK, Slovenia)
- 2005 Turkish Tea (documentary TV series - 5 episodes, Slovenia, North Macedonia)
- 2006 Babice revolucije/ Grandmothers of Revolution (documentary feature)
- 2013 Mama Europa/ Mother Europe (documentary feature, Slovenia, Croatia, North Macedonia)
- 2015-2016 Kdo si pa ti? (documentary TV series – 4 episodes)
- 2016 Water and Fire (documentary feature, Slovenia, North Macedonia)
- 2016 Moj narobe svet/ My World Is Upside Down (documentary feature, Slovenia, Croatia, North Macedonia)
- 2020 Otpotovanja/ The Farewell (documentary feature)

Režija/ Director: **Igor Šterk**
 Scenario/ Writer: **Dušan Čater**
 Fotografija/ Cinematography: **Miloš Srdić**
 Montaža/ Editing: **Petar Marković**
 Muzika/ Soundtrack: **Jura Ferina, Pavao Miholjević**
 Dizajn zvuka/ Sound Design: **Julij Zornik**
 Line Producer: **Luka Jauh**
 Uloge/ Cast: **Matija David Brodnik, Ronja Matijevec Jerman, Ivanka Mežan, Lotos Vincenc Šparovec, Mak Tepšič, Dare Valič, Ivan Vastl**
 Trajanje/ Duration: **83'**
 Produkcija/ Production: **A. A. C. Productions**
 Koprodukcija/ Co-Production: **MB Grip, Studio 100, Gustav film**
 Podrška/ Support: **Slovenski film center - SFC**
 Producent/ Producer: **Petra Vidmar**

FILMOGRAFIJA/ FILMOGRAPHY (reditelj/ director)

- 1989 Razglednice/ Postcards (short documentary)
- 1992 One way ticket (short fiction)
- 1997 Express, Express
- 2002 Ljubljana
- 2005 Uglasevanje/ Fine Tuning (short fiction)
- 2007 Every Breath You Take (short)
- 2009 9:06
- 2015 Pozabljeni (TV serie, 1 episode)
- 2016 Pojdi z mano/ Come Along

NAGRADE/ AWARDS

- 2017 DSR – Društvo slovenskih režiserjev – Stigličev pogled Award, best directing (Igor Šterk)
- 2017 ZFS – Združenje film. snemalcev Slovenije – Iris Award, best cinematography (M. Srdić)
- 2016 FSF – Festival slovenskega filma -Audience Award (Igor Šterk) -Vesna Award – best music/ score (Jura Ferina, Pavao Miholjević) -Vesna Award – best sound design (Julij Zornik) -Vesna Award – special achievement award (Igor Šterk)
- 2016 AKMS – Art kino mreža Slovenije (awarded at FSF – Festival slovenskega filma) -Art Cinema Network Award (Igor Šterk, A. A. C. Productions)

SLOVENIJA/ SLOVENIA 2016

PODI SA MNOM

COME ALONG/ POJDI Z MANO



U potrazi za najboljom fotografijom za školsko takmičenje, četrnaestogodišnjaci se upućuju u zabačena brda. Takmičenje za nagrade pretvara se u borbu za opstanak ... Na kraju, glavni junak Manc je taj koji ih bezbedno vodi kući. Ovo je priča o punoletstvu, o ljubavi, prijateljstvu i junaštvu. Topao, ali napet a ponekad i jeziv film, fokusira se na ono što se događa u današnjem svetu kada tehnologija prestane da deluje i kada iskrсну iskonski ljudski instinkti.

In search of the best photo for the school competition, four thirteen-year-old pupils head into remote hills. The competition for awards turns into a struggle for survival... At the end, the main hero Manc, is the one who safely guides them back home. This is a coming-of-age story about love, friendship and heroism. The warm but suspenseful and sometimes spine-chilling film focuses on what happens in today's world when technology stops working and the primal human instincts come to light.

IGOR ŠTERK



Filmski stvaralac i producent Igor Šterk (1968) međunarodnoj filmskoj publici poznat je po svojim dobro prihvaćenim i nagrađivanim igranim ostvarenjima, uključujući svoj igrani prvenac *Ekpress, Ekpress* (1997) ali i *Ljubljana* (2002), *Fine Tuning* (2005), *9:06* (2009) i film za mlade *Come Along* (2016).

The filmmaker and producer Igor Šterk (1968) is known to the international film audiences for his well-received and award-winning features, including his debut *Ekpress, Ekpress* (1997), *Ljubljana* (2002), *Fine Tuning* (2005), *9:06* (2009), and the youth film *Come Along* (2016).

SLOVENIJA/ SLOVENIA, 2019

MARSOVA LUKA

PORT OF MARS



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2021.

Film je intimni, pseudo-dokumentarni portret specifične Luke i njen odnos sa gradom na koji prilično značajno utiče. Pored poetskog aspekta, film ističe i njegove tamne strane. Zagađenje, usamljenost, pritisak i pohlepna invazija na stari grad, nekada ostrvo, kojeg kao da pokreće sila Marsa koja se ne može obuzdati. Više ne.

The film is intimate, pseudo-documentary portrait of a specific Port and its relationship with the town it affects quite significantly. In addition to the poetic aspect, the film also highlights its dark sides. The pollution, loneliness, greedy invasion and suppression of the old town, once an island as if driven by the force of Mars that cannot be contained. Not any longer.



MAURO LAINŠČEK

Mauro Lainšček je slovenački scenarista i reditelj koji je režirao kratki film *Marsova luka* (2019)

Mauro Lainšček is a Slovenian screenwriter and director, who worked on *Port of Mars* (2019).

Režija/ Director: **Mauro Lainšček**
 Scenarij/ Writer: **Mauro Lainšček**
 Fotografija/ Cinematography: **Mauro Lainšček**
 Muzika/ Soundtrack: **Jlgorrr, Zbignew Preisner**
 Producent/ Producer: **Mauro Lainšček**

FILMOGRAFIJA/ FILMOGRAPHY

2019 Marsova luka

FESTIVALI I NAGRADE/ FESTIVALS & AWARDS

- 2019 FNF – Festival neodvisnega filma – best film
- 2020 Festival svobodne video produkcije Kamnik, Slovenija-priznanje Zlata ribica
- 2020 ZFS – Združenje filmskih nemalcev Slovenije – best cinematography (nomination)

Režija/ Director: **Urška Djukić**
 Scenarij/ Writer: **Urška Djukić**
 Fotografija/ Cinematography: **Lev Predan Kowarski**
 Snimatelj/ Camera Operator: **Lev Predan Kowarski**
 Montaža/ Editing: **Miloš Kalusek**
 Scenografija/ Production Design: **Grega Nartnik, Minea Sončan Mihajlović**
 Kostimografija/ Costume Design: **Tina Bonča**
 Šminka/ Make-up: **Lija Ivančič**
 Dizajn zvuka/ Sound Design: **Julij Zornik**
 Direktorica filma/ Line Producer: **Mojca Pernat**
 Production Manager: **Primož Ledinek**
 Uloge/ Cast: **Nataša Barbara Gračner, Ana Pavlin, Gojmir Lešnjak, Lučka Počkaj, Marko Golik**
 Trajanje/ Duration: **19'**
 Produkcija/ Production: **Nosorogi**
 Koprodukcija/ Co-Production: **Filmsko društvo Film Factory**
 Podrška/ Support: **Slovenski film center - SFC**
 Producent/ Producer: **Marina Gumzi**
 Koproducent/ Co-Producer: **Mojca Pernat**

FILMOGRAFIJA/ FILMOGRAPHY (reditelj/ director)

- 2019 Lovka
- 2019 SEE Factory Sarajevo mon amour (omnibus co-director)
- 2019 The Right One (short fiction, Bosnia and Herzegovina, France)
- 2016 Dober tek, življenje!/ Bon Appétit, La Vie! (short animated)
- 2014 Mulci: Abortus/ Kids (short animated)
- 2014 Stories of the Ghetto (mid length documentary)
- 2013 Coffee (short experimental)
- 2013 Festival HISTeRIA (mid length documentary)
- 2010 Prvi dan v službi/ First Day at Work (mid length fiction)
- 2009 Gopsod podzavest/ Mr. subconsciousness (short fiction)
- 2009 Srd narave (short animated)

FESTIVALI I NAGRADE/ FESTIVALS & AWARDS

- 2020 SHORT to the Point Int. Short Film Festival (Romania) – Best Actress (Nataša Barbara Gračner)

SLOVENIJA/ SLOVENIA, 2019

ONA LOVI

AFTER THE HUNT/ LOVKA



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2021.

Silva, strastveni lovac u srednjim godinama, poziva svoju ćerku tinejdžerku Anu da joj se prvi put pridruži u lovu, ali putovanje kreće neočekivano. Film je minijaturni odraz ženskosti u eri rodne ravnopravnosti.

Silva, a passionate middle-aged hunter, invites her teenage daughter Ana to join her for a hunt for the first time, but the trip takes an unexpected turn. The film is miniature reflection on femininity in the era of gender equality.

URŠKA DJUKIĆ

Urška Djukić (1986) diplomirala je na Umetničkoj školi Univerziteta u Novoj Gorici. Njen kratki film *Bon Appétit, La Vie!* dobio je nagradu za *Najbolji kratki film* na FSF-u 2016. godine. 2018. pozvana je da učestvuje u SEE Faktori, zajedničkom projektu kustosa Dve nedelje reditelja i Sarajevskog FF, namenjenom mladim rediteljima. U tom kontekstu, ko-režirala je kratki film *The Right One* koji je predstavljen na IFF-u u Kanu 2019. Iste godine izabrana je za 39. Cinefondation rezidenturu, gde je nastavila razvoj svog debitantskog igranog filma *Little Trouble Girls*. Kombinujući akciju uživo, animaciju i razne oblike eksperimentalnih tehnika, Urška Djukić kreira hibridne vizuelne narative i posebno je usredsređena na istraživanje tema povezanih sa savremenom ženom.



Urška Djukić (1986) graduated from the University of Nova Gorica at School of Arts. Her short *Bon Appétit, La Vie!* received the Best Short Film Award at the 2016 FSF. In 2018, she was invited to participate at the SEE Factory, a joint project for young directors curated by the Directors' Fortnight and the Sarajevo FF. In this context, she co-directed a short film *The Right One* that was presented at the 2019 Cannes IFF. In the same year, she was selected for the 39th Cinéfondation Residence, where she continued the development of her debut feature *Little Trouble Girls*. By combining live-action, animation, and various forms of experimental techniques, Urška Djukić creates hybrid visual narratives and is especially focused on exploring topics related to contemporary womanhood.

SLOVENIJA/ SLOVENIA 2020

ISTORIJA BICIKLIZMA

HISTORY OF CYCLING/ZGODOVINA BICIKLIZMA

**Bilo ih je sedamnaest.****Sedamnaest biciklista.****Sedamnaest biciklista sa ruksacima i puškama na ramenima...**

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2021.There were seventeen of them.
Seventeen cyclists.
Seventeen cyclists with backpacks and rifles on their shoulders...

KARPO A. GODINA

Kratki film *Istorija biciklizma* je odgovor reditelja Karpa Godine i pesnika Borisa A. Novaka na manipulacije Vlade i mašinerije vladajuće stranke po kojoj su bicikli bili sredstvo nacističke i fašističke propagande i da se slovenački levičari i komunisti nisu borili protiv okupatora sve do Hitelorovog napada na SSSR 22. juna 1941. Novak, okružen protestantima na biciklima, recituje odlomak iz svog epa *Vrata nepovrata* inspirisanog poduhvatom, tzv. „akcijom biciklista“, sedamnaestorice komunista koji su se, na dan napada Sila osovine na Jugoslaviju 6. aprila 1941, prijavili kao dobrovoljci kraljevskoj vojsci. U ljubljanskom garnizonu su dobili puške, bicikle su ukrali i uputili se u Štajersku, u odbranu domovine.



The short film **History of Cycling** is a response of director Karpo Godina and poet Boris A. Novak to the manipulations of the government and the machinery of the ruling party, according to which bicycles were means of Nazi and fascist propaganda and that Slovenian leftists and communists did not fight the occupiers until Hitler's attack on the USSR on 22 June 1941. Novak, surrounded by protestants on bicycles, recited an excerpt from his epic *Doors of No Return* inspired by an endeavor, so-called "the action of cyclists", of seventeen communists who, on the day of Nazi attack on Yugoslavia on April 6, 1941, volunteered at the Yugoslav Royal Army. They got rifles in the Ljubljana garrison, stole some bicycles and headed to Styria, to defend the homeland.

Snimatelj/ Camera Operater: **Karpo A. Godina**Učestvuje/ Protagonist: **Boris A. Novak**Trajanje/ Duration: **4'**Režija/ Director: **Matej Nahtigal**Scenarijo/ Writer: **Zoran Benčič**

Fotografija/ Cinematography:

Jani-Petteri PassiMontaža/ Editing: **Vladimir Gojun**

Scenografija/ Production Design:

Tina Merica

Kostimograf/ Costume design:

Sanja GrcićŠminka/ Make-up: **Alenka Nahtigal**Muzika/ Soundtrack: **Alen Sinkauz,****Nenad Sinkauz**Dizajn zvuka/ Sound Design: **Boštjan****Kačičnik**Uloge/ Cast: **Uroš Fürst, Primož****Vrhovec, Ivo Barišič, Jana Zupančič,****Jelena Percin, Borut Veselko, Lejla****Korač, Katarina Stegnar, Matija Vastl,****Niko Goršič**Trajanje/ Duration: **90'**Producent/ Producer: **Tomi Matić,****Siniša Juričić**Produkcija/ Production: **Lignit film**Koprodukcija/ Co-Production: **Eurofilm,****Revolution Dole**Sufinansiranje/ Co-Funding: **Slovenski****filmski center – SFC**

FILMOGRAFIJA/FILMOGRAPHY

2015 Psi brezčasja/ Case: Osterberg

FESTIVALI I NAGRADE/ FESTIVALS AND AWARDS

2020 SEEfest - South East European
Film Festival - Special Mention
(best cinematography)2019 FSF - Festival slovenskega filma
- Vesna Award - best supporting
role (Jana Zupančič)

SLOVENIJA, HRVATSKA/ SLOVENIA, CROATIA 2019

KORPORACIJA CORPORATION



Leon Gal je policijski inspektor u kasnim tridesetim čije su istrage često na ivici legalnog, ali nikada nisu korumpirane. U kraju u kojem je odrastao sa pokojnom majkom, zavisnicom od droge, korporacija Rihter planira najveći razvoj u istoriji grada. Preko svoje devojke - otmene prostitutke Veronike Gril, čiji je klijent visoko pozicionirani političar i jedan od glavnih igrača u projektu - Leon Gal saznaje da je kupovina zemlje bila sumnjiv posao.

Leon Gall is a police inspector in his late thirties, whose investigations are often on the verge of legality, but never corrupt. In the neighborhood where he grew up with his late mother, a drug addict, the Rihter Corporation is planning the biggest development in the city's history. Through his girlfriend – the high-end prostitute Veronika Gril, whose client is a high-profile politician and one of the main players in the project – Leon Gall finds out that the purchase of the land was a shady deal.



MATEJ NAHTIGAL

Matej Nahtigal je slovenački rediteljja poznat po filmovima *Korporacija* (2019) i *Slučaj: Osterberg* (2015)Matej Nahtigal is Slovenian a director, who worked on *Corporation* (2019) and *Case: Osterberg* (2015).

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2021.

SRBIJA, SLOVENIJA/ SEBIA, SLOVENIA 2020

REŠETARI SA CRVENOG KRSTA: VEK TRAJANJA U BEOGRADU

SIEVE-MAKERS FROM RED CROSS: A CENTURY OF EXISTENCE IN BELGRADE

REŠETARJI S CRVENEGA KRSTA: STOLETJE OBSTOJA V BEOGRADU



Sitarska radionica na Crvenom krstu u Beogradu postoji već 100 godina. Slovenac iz Ribnice, Edo Cvar je po završetku Prvog svetskog rata počeo da se bavi izradom sita i rešeta. Doveo je u Beograd polaznike iz Ribnice, među njima i svog rođaka Ivana Debeljaka. Proizvode izrađene u radionici prodavali su u Srbiji i Vojvodini. U Etnografskom muzeju u Beogradu otvorena je izložba o ovoj radionici i njenom sadašnjem vlasniku, Ivanu Debeljaku mlađem.

The sieve shop at the Red Cross in Belgrade has existed for 100 years. After the end of the First World War, Edo Cvar, a Slovenian from Ribnica, started making sieves. He brought some students from Ribnica with him to Belgrade, and among them was his cousin Ivan Debeljak. The products made in the workshop were sold in Serbia and Vojvodina. An exhibition about this workshop and its current owner, Ivan Debeljak Jr., was opened at the Ethnographic Museum in Belgrade.



DRAGOMIR ZUPANC

Dragomir Zupanc rođen je 1946 u Ljubljani, Slovenija. Diplomirao je filmsku i televizijsku režiju na FDU u Beogradu 1971. u klasi profesora Aleksandra Petrovića. Član UFUS od 1972. Scenarista je i reditelj više TV filmova za RTS, RTVCG, kao i RTVSLO.

Dragomir Zupanc was born in 1946 in Ljubljana. He graduated in film and television directing at the FDA in Belgrade in 1971 in the class of Professor Aleksandar Petrović. He has been a member of UFUS (Serbian Film Artists Association) since 1972. He is a screenwriter and director of several TV films for public TV stations in Serbia, Montenegro and Slovenia.

Režija/ Director: **Dragomir Zupanc**
 Scenario/ Writer: **Dragomir Zupanc**
 Fotografija/ Cinematography: **Goran Musić**
 Montaža/ Editing: **Vladimir Šojat**
 Trajanje/ Duration: **22'55"**
 Producenti/ Producers: **Saša Vrebić, Vladimir Šojat, Aleš Pavlin, Andrej Štritof**

ODABRANA FILMOGRAFIJA/ SELECTED FILMOGRAPHY TV SERIJE

Slikarski pravci XX veka
 Prilozi za istoriju Yu filma i politpornografiju
 Hit Libris
 Otvorena knjiga
 Letnja duhovna Akademija
 Lasno je naučiti no je teško odučiti (igrana serija)

TV PROJEKTI

Svetibor
 Tamo gde loze plaču
 Evropa oko Evrope
 Pogled s tornja
 Čembalo u četiri slike
 Umetnost sedamdesetih

Režija/ Director: **Marko Naberšnik**
 Scenario/ Writer: **Marko Naberšnik**
 Montaža/ Editing: **Jan Lovše**
 Dizajn zvuka/ Sound Design: **Sašo Kalan**
 Učestvuju/ Protagonists: **Ludvik Bagari, Darko Bajić, Sharon Bar Ziv, Dragan Bjelogrić, Jan Cvitković, Janez Hočevar, Nejc Gazvoda, Dimitrije Vojnov**
 Trajanje/ Duration: **7'**
 Produkcija/ Production: **Perfo**
 Producenti/ Producers: **Andrej Štritof, Aleš Pavlin**

ODABRANA FILMOGRAFIJA/ SELECTED FILMOGRAPHY

- 2019 Posebne zgodbe: (Pre)zgodaj odrasli (mid length documentary)
- 2019 Posebne zgodbe: Za vedno (mid length documentary)
- 2018 Posebne zgodbe (mid length documentary)
- 2017 Slovenija, Avstralija in jutri ves svet (Slovenia, North Macedonia)
- 2015 Matija Vertovec (TV documentary)
- 2014 Die Wälder sind noch grün/ The Woods Are Still Green (Austria, Slovenia)
- 2012 Šanghaj/ Shanghai Gypsy (Slovenia, Croatia, Italy, Romania)
- 2009 Hodnik (TV film)
- 2007 Petelinji zajtrk/ Rooster's Breakfast (Slovenia, Croatia)
- 2006 Sen kresne noči/ Midsummer Night Dream (TV film)
- 2003 Izkušnja razlike (mid length TV documentary)

SLOVENIJA/ SLOVENIA, 2020

NERAZDVOJNI

INSEPARABLE/ NELOČLJIVI



Mart 2020. Po proglašenju epidemije Covid-19, uspostavljaju se ograničenja kretanja i time narušava društveni život. *Nerazdvojni* je priča o grupi prijatelja koji još uvek pronalaze načine da se međusobno povežu i podele svoje misli.

March 2020. As the Covid-19 epidemic is declared, movement restrictions are put in place and social life is disrupted. *Inseparable* tells the story of a group of friends who can still find a way to connect and share their thoughts with each other.

MARKO NABERŠNIK



Scenarista i reditelj, Naberšnik (1973, Maribor) je 2002, za film *Pavle* (2001) dobio nagradu za najbolji studentski film na Festivalu slovenačkog filma (FSF). Master studije Akademije za teatar, radio, film i TV u Ljubljani završio je 2010. Filmovi *Petelinji zajtrk/ Petlicev doručak* (2007) i *Šanghaj/ Shanghai Gypsy* (2012) laureati su Velika Zlata Rola Award za najgledanije filmove u slovenačkim bioskopima.

Screenwriter and director, Naberšnik (1973, Maribor) won the award for the best student film at the Slovenian Film Festival (FSF) in 2002 for the film *Pavle* (2001). He completed his master studies at the Academy of Theater, Radio, Film and TV in Ljubljana in 2010. Films *Rooster's Breakfast* (2007) and *Shanghai Gypsy* (2012) are laureates of the Velika Zlata Rola Award for the most watched films in Slovenian cinemas.

EUROPEAN
FILM FESTIVAL



NOVI MAĐARSKI FILM

NEW HUNGARIAN FILM

July, 17 - 23 2021

PALIĆ

MAĐARSKA/ HUNGARY, 2020

KREM

CREAM/ HAB



Dora je poslastičarka koja oko sebe stvara poseban, gorko-slatki svet. Dok to čini, govori o svim svojim životnim lažima ali i otkriva pravu ljubav.

Dóra is a pastry shop girl who creates a special bitter-sweet world around herself. On her way she tells of all of her life lies and discovers real love.

LAKOS NÓRA

Nora Lakos je rediteljka nagrađivanih kratkih filmova i TV serije. **Krem** je njen debitantski igrani film. Diplomirala je filmsku režiju na Univerzitetu za pozorišnu i filmsku umetnost u Budimpešti, a pohađala je kurseve filmske režije u Briselu na INSAS-u i na Londonskoj filmskoj školi. Njeni kratki filmovi prikazivani su na međunarodnim filmskim festivalima u Sarajevu, Sofiji, Torontu... Dobitnica je nagrada Britanskog saveta za kratki film i Posebnog priznanja grada Sarajeva za kratki film **Edina**.



Nóra Lakos has directed award winning short films and TV series. **Cream** is her debut feature film. Nora graduated as a film director at the University of Theatre and Film Arts, Budapest and also took courses in film directing in Brussels at INSAS and at London Film School. Her short films were invited to international film festivals such as Sarajevo Film Festival, Sofia Film Festival, TIFF... She won British Council Short Film Award and Sarajevo City of Film Special Mention for her short film **Edina**.

Režija/ Director: **Lakos Nóra**
 Scenario/ Writer: **Fekete Fruzsina**
 Koscenaristkinje/ Co-writers: **Lakos Nóra, Kerékgyártó Yvonne**
 Fotografija/ Cinematography: **Bálint Dániel**
 Montaža/ Editing: **Barsi Béla**
 Art Director: **Szurdi Juci**
 Kostimograf/ Costume Designer: **Lányi Fruzsina**
 Muzika/ Soundtrack: **Balázs Ádám**
 Dizajn zvuka/ Sound Design: **Zányi Tamás**
 Uloge/ Cast: **Kerekes Vica, Mátray László, Gyarmati Erik, Zsigmond Emőke, Bányai Miklós**
 Trajanje/ Duration: **90'**
 Produkcija/ Production: **AGA Media Kft.**
 Producenti/ Producers: **Iván Angelusz, Katalin Harrer, Péter Reich**

ODABRANA FILMOGRAFIJA/ SELECTED FILMOGRAPHY

- 2015 Math tutorial (short)
- 2014 I would return for a day (animated documentary)
- 2013 My granny's belly (short)
- 2012 Hungarian moustache (documentary)
- 2011 Edina
- 2009 At home (short)
- 2008 Hanna (short)
- 2006 Coming Soon (experimental short)

FESTIVALI I NAGRADE/ FESTIVALS & AWARDS

- 2021 Canadian International Comedy Film Festival
- 2021 London New Renaissance Film Festival – Love Story Film Festival – Best Feature
- 2021 Paris Int. Film Festival – Special Jury Award, Best Feature Film, Best Feature Director
- 2020 Firenze Festival Internazionale di Cinema e Donne - Gilda Award - Best Film

Režija/ Director: **Varsics Péter**
 Scenario/ Writer: **Csurgó Csaba**
 Fotografija/ Cinematography: **Nagy András**
 Montaža/ Editing: **Kovács Zoltán**
 Kostimograf/ Costume Designer: **Andó Ildikó, Marton Diana**
 Art Director: **Varga Judit**
 Kompozitor/ Music composed by: **Balázs Ádám**
 Dizajn zvuka/ Sound Designer: **Csaba Major**
 Uloge/ Cast: **Béres Márta, Fekete Ernő, Hais Dorottya, Trokán Nóra, Lengye Tamás**
 Trajanje/ Duration: **105'**
 Produkcija/ Production: **ÍGY VAGY TÖKÉLETES Ltd.**
 Koprodukcija/ Co-Production: **Szupermodern Stúdió Ltd. Budapest**
 Producenti/ Producers: **Köves Ábel, Lajos Tamás**

ODABRANA FILMOGRAFIJA/ SELECTED FILMOGRAPHY

- 2012 A Strange Kind of Love (short film)

FESTIVALI/FESTIVALS

- 2021 Hungarian Motion Picture Festival

Mađarska/ Hungary, 2021

SAVRŠENI STE ONAKVI KAKVI JESTE

PERFECT AS YOU ARE/ ÍGY VAGY TÖKÉLETES



Film je drama o smišljenim lažima, u kojoj autor reklama u stvaralačkoj krizi pokušava da oživi sopstvenu književnu karijeru lažirajući romantičnu vezu sa autorkom bestselera o "srećnom životu punim plućima".

The film is a dramedy about the lies we tell, where a burnt-out advertising man tries to boost his own literary career by faking a romantic relationship with the author of a bestselling self-help book.

VARSICS PÉTER

Peter Varsics je mađarski režiser i montažer, rođen 1985. Studirao je Lepe umetnosti na Univerzitetu ELTE. Od asistenta režije brzo se iskazao kao režiser i montažer reklama, muzičkih spotova i trejlera za filmove. Njegov rediteljski i urednički rad doneo mu je priznanja širom sveta, nominacije i nagrade na Promaks, Clio i Golden Trailer Awards festivalima. **Savršeni ste onakvi kakvi jeste** je njegov prvi igrani dugometražni film.



Péter Varsics is a Hungarian director and editor, born in 1985. He studied Fine Arts at ELTE (Eötvös Loránd University) in Budapest. Starting off as an assistant director he quickly worked himself up as a director and editor on commercials, music videos and movie trailers. His directorial and editorial work won him recognition and acclaim across the globe with nominations and awards at Promax, Clio, Golden Trailer Awards. **Perfect As You Are** is his debut feature film as a director.

MAĐARSKA/ HUNGARY, 2020

POST MORTEM



Fotograf umrlih osoba i devojčica suočavaju se sa duhovima u ukletom selu posle Prvog svetskog rata.

A post mortem photographer and a little girl confront ghosts in a haunted village after the World War I.

BERGENDY PÉTER

Peter Bergendi je mađarski reditelj, rođen 1964. Diplomirao je psihologiju sa tezom Psihologija horor filma. Deset godina bio je glavni urednik mađarskog izdanja *Nemačkog kinematografskog magazina*, radio je kao akademski istraživač u Mađarskom filmskom institutu, takođe i kao urednik i režiser na mađarskoj televiziji. Njegov špijunski film o hladnom ratu *Exam* (2011) osvojio je Zlatnog Huga za Nove reditelje na Međunarodnom filmskom festivalu u Čikagu 2012. Politički triler, TV film *Trezor* (2018) bio je prvi mađarski TV film nominovan za međunarodnu nagradu Emmi 2020. *Post mortem* je prvi mađarski horor film.



Péter Bergendi is a Hungarian director, born in 1964. He originally graduated as psychologist, with thesis on horror film psychology. For ten years he was the editor-in-chief of the Hungarian issue of *German Cinema Magazine*, he worked as academic researcher for the Hungarian Film Institute, also as editor and director in Hungarian television. His cold war spy film noir *Exam* (2011) has won New Directors Gold Hugo, in Chicago International Film Festival 2012. His next, TV thriller *Trezor* (2018) was the first ever Hungarian TV-film nominated for International Emmy Award in 2020. His latest film *Post mortem* is the first Hungarian horror ever made.

Režija/ Director: **Bergendy Péter**
 Scenarijo/ Writer: **Zánkay Piros**
 Fotografija/ Cinematography: **Nagy András**
 Montaža/ Editing: **Király István**
 Art Director: **Hujber Balázs**
 Kostimograf/Costume Designer: **Breckl János**
 Muzika/ Soundtrack: **Pacsay Attila**
 Dizajner zvuka/ Sound Designer: **Balázs Gábor**
 Uloge/ Cast: **Klem Viktor, Hais Fruzsina, Schell Judit**
 Trajanje/ Duration: **115'**
 Produkcija/ Production: **Post Mortem Film Ltd.**
 Izvršni producent/ Executive Producer: **Hellebrandt Gábor**
 Koprodukcija/ Co-Production: **Szupermodern Stúdió Ltd. Budapest**
 Producenti/ Producers: **Ábel Köves, Tamás Lajos**

ODABRANA FILMOGRAFIJA/ SELECTED FILMOGRAPHY

- 2018 *Trezor* (TV film)
- 2004 *Állítsátok meg Terézanyut!/ Stop Mom Teresa!*
- 2011 *A vizsga/ The Exam* (TV film)

FESTIVALI I NAGRADE/ FESTIVALS & AWARDS

- 2021 Brussels International Festival of Fantasy Film (BIFFF)
- 2021 Cinefantasy International Fantastic Cinema Festival
- 2021 Fantaspoo International Fantastic Film Festival
- 2021 Fantasporto International Fantasy Film Award - Best Director
- 2020 FANCINE Festival de Cine Fantastico de la Universidad de Malaga
- 2020 San Sebastián Horror and Fantasy Film Festival
- 2020 Sitges - Catalanian International Film Festival
- 2020 Splat! FilmFest
- 2020 Trieste Science+Fiction Festival - Méliès d' argent Award Special Mention- Best European Feature-length Film from the Fantastic Genre, RAI 4 Award - Best Film, Wonderland Award - Best Film
- 2020 Warsaw International Film Festival

Režija/ Director: **Horvát Lili**
 Scenarijo/ Writer: **Horvát Lili**
 Fotografija/ Cinematography: **Maly Róbert**
 Montaža/ Editing: **Szalai Károly**
 Kostimograf/Costume Designer: **Szlávik Juli**
 Muzika/ Soundtrack: **Keresztes Gábor**
 Dizajn zvuka/ Sound Design: **Várhegyi Rudolf**
 Art Director: **Sztevanovity Sandra**
 Uloge/ Cast: **Stork Natasa, Bodó Viktor, Vilmányi Benett**
 Trajanje/ Duration: **95'**
 Produkcija/ Production: **POSTE RESTANTE**
 Producenti/ Producers: **Miskolczi Péter, Csernátóy Dóra, Horvát Lili**

ODABRANA FILMOGRAFIJA/ SELECTED FILMOGRAPHY

- 2015 *Szerdai gyerek/ The Wednesday Child*

FESTIVALI/FESTIVALS

- 2021 Cleveland International Film Festival
- 2021 Dublin International Film Festival - Dublin Film Critics Award - Best Director
- 2021 International Cinephile Society Awards - ICS Award - Best Original Score
- 2020 Antalya Golden Orange Film Festival - International Feature Film Competition Award - Best Actress (Natasa Stork)
- 2020 Chicago International Film Festival - Gold Hugo - New Directors Competition
- 2020 Philadelphia Film Festival- Best Narrative Feature
- 2020 Valladolid International Film Festival - Best Actress (Natasa Stork), Golden Spike - Best Film, Pilar Miró Award - Best New Director
- 2020 Warsaw International Film Festival - FIPRESCI Prize

Mađarska/ Hungary, 2020

PRIPREME ZA ZAJEDNIČKI ŽIVOT NA NEODREĐENO VREME

PREPARATIONS TO BE TOGETHER FOR AN UNKNOWN PERIOD OF TIME FELKÉSZÜLÉS MEGHATÁROZATLAN IDEIG TARTÓ EGYÜTTLÉTRE



Marta, četrdesetogodišnja neurohirurkinja, se zaljubljuje. Ostavlja svoju blistavu američku karijeru i vraća se u Budimpeštu da započne novi život sa voljenim čovekom. Uzalud ga čeka na Mostu slobode – ne pojavljuje se. Marta ga očajnički traži, i kada ga konačno pronađe ljubav svog života, on tvrdi da se nikada nisu sreli.

Márta, a 40-year-old neurosurgeon, falls in love. She leaves her shining American career behind and returns to Budapest to start a new life with the man. She waits for him in vain at the Liberty Bridge – he does not appear at the rendezvous. Márta starts to search for him desperately, but when she finally finds him, the love of her life claims that they have never met before.

LILI HORVÁT

Lili Horvat (1982) odrasla je u Budimpešti. Studirala je audiovizuelne umetnosti na Sorbonne Nouvelle u Parizu i filmsku režiju na Univerzitetu za pozorište i film u Budimpešti. *The Wednesday Child*, njen prvi igrani film, laureat je selekcije *East of the West* u Karlovim Varima 2015. i dobitnik brojnih nagrada širom sveta. 2016. godine Lili je suosnivač producentske kuće Poste Restante u kojoj je producirala svoj drugi film *Pripreme za zajednički život na neodređeno vreme*.



Lili Horvát (1982) grew up in Budapest. She studied audiovisual arts at the Sorbonne Nouvelle in Paris and film directing at the University of Theatre and Film in Budapest. *The Wednesday Child*, Lili's first feature won the *East of the West* competition at Karlovy Vary 2015, and received numerous awards worldwide. In 2016, Lili co-founded the production company Poste Restante which produced her second feature *Preparations To Be Together For An Unknown Period Of Time*.

MAĐARSKA/ HUNGARY, 2020

SEDAM SITNIH SLUČAJNOSTI

SEVEN SMALL COINCIDENCES/ HÉT KIS VÉLETLEN



Nešto nazivamo slučajnošću kada se, u susretu naizgled beznadežnih života, iznenada pojavi mogućnost slobode i sreće.

We call something a coincidence when, at the intersection of seemingly hopeless lives, the possibility of freedom and happiness suddenly appears.

GOTHÁR PÉTER

Peter Gotar (Pečuj, 1947) je režiser kulturnih filmova poput *Zaustavljeno vreme*, *Neproćenjiv dan*, *Vreme je* i *Outpost*. Njegovi filmovi prikazani su na više od 100 festivala širom sveta i dobitnici su brojnih prestižnih nagrada, između ostalih u Veneciji, Kanu, Tokiju, Čikagu, Karlovim Varima... U poslednjih 15 godina Gotar je uglavnom radio kao pozorišni reditelj i univerzitetski profesor. Sa *Sedam sitnih slučajnosti* vraća se filmskom stvaralaštvu.



Péter Gothár (Pécs, Hungary, 1947) is the director of cult films such as *Time Stands Still*, *A Priceless Day*, *It's Time* and *The Outpost*. His films have been screened at more than 100 festivals worldwide and have won numerous prestigious awards in Venice, Cannes, Tokyo, Chicago, Karlovy Vary, among others. In the past 15 years, Gothár has mostly worked as a theatre director and as a university professor. With *Seven small coincidences* he returns to filmmaking.

Režija/ Director: **Gothár Péter**
 Scenario/ Writer: **Gothár Péter, Németh Gábor, Bognár Péter**
 Fotografija/ Cinematography: **Táborosi András**
 Montaža/ Editing: **Szórád Máté**
 Scenografija/ Production Design: **Torma Marcsi**
 Kostimograf/ Costume Designer: **Tihanyi Ildi**
 Muzika/ Soundtrack: **Selmeczi György**
 Montažeri zvuka/ Sound Editors: **Juhász Róbert, Székely Tamás**
 Uloge/ Cast: **Rezes Judit, Mészáros Máté, Börcsök Olivér, Mészáros Blanka**
 Trajanje/ Duration: **106'**
 Direktor filma/ Production Manager: **Óvári Eszter**
 Produkcija/ Production: **Filmpartners, Sparks**
 Producenti/ Producers: **Pataki Ági, Kovács Gábor**

ODABRANA FILMOGRAFIJA/ SELECTED FILMOGRAPHY

2008 Deposition/ Tanúvallomás (short film)
 2003 Hungarian Beauty/ Magyar szépség
 2001 Passport/ Paszport
 1995 Vaska Easoff/ Haggyállógva Vászka
 1994 The Outpost/ A részleg
 1990 Melodrama/ Melodráma
 1987 Just Like America/ Tiszta Amerika
 1985 Time/ Idő van
 1981 Time Stands Still/ Megáll az idő
 1979 A Priceless Day/ Ajándék ez a nap

FESTIVALI I NAGRADE/ FESTIVALS & AWARDS

2020 Seville European Film Festival
 2020 Warsaw International Film Festival

Režija/ Director: **Herendi Gábor**
 Scenario/ Writer: **Gergely Dorka, Bárány Márton**
 Fotografija/ Cinematography: **Szatmári Péter**
 Montaža/ Editing: **Király István, Szabó Tomi**
 Kostimograf/Costume Designer: **Sinkovics Judit**
 Muzika/ Soundtrack: **Hrutka Róbert**
 Dizajner zvuka/ Sound Designer: **Major Csaba**
 Uloge/ Cast: **Molnár Áron, Barna Bányai Kelemen, Török-Illyés Orsolya**
 Trajanje/ Duration: **124'**
 Produkcija/ Production: **Toxikoma Film**
 Producenti/ Producers: **Illés Gabriella, Herendi Gábor, Nagy Mónika**

ODABRANA FILMOGRAFIJA/ SELECTED FILMOGRAPHY

2001 A Kind of America
 2002 Tea (TV sitcom)
 2003 Love Bugs (TV sitcom)
 2004 Hungarian Vagabond
 2006 Lora
 2008 A Kind of America 2
 2011 Társas Játék/ Shall We Kiss (first Hungarian HBO drama series)
 2015 Kincsem
 2017 Kind of America 3

Mađarska/ Hungary, 2021

TOXIKOMA



Narkomanska zvezda i opaki psihijatar sukobljavaju svoja ega, ali ni za jednog nema pobeđe dok traju međusobni napadi. Po memoarima glumca Đeze Saboa.

The junkie star and the badass psychiatrist clash egos, but neither can win if they keep battling each other. Based upon the memoirs written by actor Győző Szabó.

HERENDI GÁBOR



Gábor Herendi rođen je 1960. u Budimpešti. Od 1989. do 1991. radio je kao kreativni pisac za reklamne agencije. Od 1991. do 1993. bio je kreativni direktor u BBDO Adv. Agencija Budimpešta i počeo i da režira reklame. 1993. osnovao je Skifilm Studio Production Company. Režirao je i producirao više od 400 reklama i muzičkih spotova.

Gábor Herendi was born in 1960 in Budapest, Hungary. From 1989 to 1991 he worked as a free-lance copywriter for Advertising Agencies. From 1991 to 1993 he was creative director at BBDO Adv. Agency Budapest and began directing commercials. In 1993 he founded Skifilm Studio Production Company. Since the inception of his career he has directed and produced more than 400 commercials and music videos.

EUROPEAN
FILM FESTIVAL



EKOLOŠKI DOKUMENTARCI

ECO DOX

July, 17 - 23 2021

PALIĆ

SENKA PANDEMIJE

Ovogodišnja selekcija ekoloških dokumentaraca po prirodi stvari u centar pažnje stavlja niz tema koje svedoče o davno poremećenom odnosu ljudske populacije prema prirodnim resursima i živom svetu. Mada je, inače jasna slika čiji sadržaj sve više interesuje i zaokuplja pažnju evropskih dokumentarista, zamagljena Covid-19 pandemijom, temom svih tema u ovom trenutku, svi delovi u mozaiku ovogodišnjeg programa reflektuju jasnu poruku i ideju o tome da nam nije ostalo još mnogo vremena za osveščivanje trenutne, vrlo dramatične pozicije u kontekstu prirodnog okruženja

Vodeni tokovi i izvorišta su uzurpirani, određene vrste biljnog i životinjskog sveta ugrožene

do nestajanja, obnovljivi izvori energije još nedovoljno iskorišćeni, lanac ishrane uveliko isprekidan, a donosioci odluka širom planete grade, kako bi to rekao francuski antropolog Mark Auge, ne-mesta, građevine sa funkcijom, ali bez duha, kojima čovek nadomešćuje otuđenost od svog izvornog staništa koje sve više napušta.

U ovom trenutku pozicija autora dokumentarnog filma koji referiše na ove teme je paradoksalna. U nameri da estetizuje svoj ugao gledanja na ove suštinske probleme kolektivnog opstanka, biva neminovno prestignut brzinom kojom se događaji stvarno odvijaju širom planete. Ovde se više ne postavlja pitanje aktuelnosti, već potrebe da se kroz prizmu različitih autorskih poetika ostavi trag o jednom (poslednjem) vremenu i njegovim iskušenjima, sa svešću o tome da je film isuviše "spor" za tu vrstu trke, ali sa neuporedivo sugestivnim izražajnim sredstvima

Baš kao i u filmu koji otvara ovogodišnji program> COVID 19: SVET U OPASNOSTI, montiranom od uglavnom arhivskog materijala, kadrovi koje vidimo snimljeni širom sveta, sistematski svedoče o jednoj takođe dramatičnoj (prirodnoj) pojavi, do skoro su bili zastrašujuće senzacionalni, da bismo ih sada gledali kao već stare vesti, koje neminovno prepuštaju primat nečemu drugom sto dolazi na red usled akceleracije prirodnih procesa. Pošto se ovi procesi još uvek odvijaju uz naše aktivno prisustvo, neophodno je da se u cikličnoj formi iznova na njih vraćamo i opominjemo.

Selektor Igor M. Toholj

128

European
Film
Festival
Palić
2021.



THE SHADOW OF THE PANDEMIC

This year's selection of Eco Documentaries, by the nature of things, focuses on topics that testify to the long-disturbing attitude of the human population towards natural resources and the living world. Generally clear picture, whose content is increasingly interesting and captures the attention of European documentarians, is blurred by the Covid-19 pandemic, the theme of all themes at the moment. All parts of this year's program mosaic reflect a clear message and the idea that we do not have much time to raise awareness about current, very dramatic situation in the context of the environmental issues.

Watercourses and springs have been usurped, certain species of flora and fauna are endangered to extinction, renewable energy sources are still underused, the food chain is severely broken, and decision-makers around the planet are building, as the French anthropologist Marc Auge would say, non-places, buildings with function but without spirit, with which alienated man replaces his original habitat.

At the moment, the position of the documentary film authors who refer to these topics is paradoxical. In order to aestheticize a point of view on these essential problems of collective survival, they are inevitably overtaken by the speed of the actual events across the planet. Yet, the actuality is no longer relevant, but the need to mark the end of time through the prism of different authorial poetics, with the awareness that the film and its means of expression is too "slow" for this type of race.

Just like in the film that opens this year's program> COVID 19: THE WORLD IN DANGER, edited from mostly archival material. The shots we see were taken all over the world, systematically testifying to a dramatic (natural) phenomenon, recently frighteningly sensational, they are now seen as old news, which inevitably leaves primacy to something else that comes next due to the acceleration of natural processes. Since these processes are still taking place in our active presence, it is necessary to return to them again and again.

Programmer Igor M. Toholj

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2021.

NEMAČKA, GRUZIJA/ GERMANY, GEORGIA, 2020

ALGORITAMSKO OSTRVO

ALGORITHMIC ISLAND



Malo ribarsko selo Anaklia u zapadnoj Gruziji, na obali Crnog mora, nalazi se u stanju naizgled neprestanog iščekivanja da postane futuristički lučki grad, dok horizont spekulativne logističke budućnosti zemlje, istovremeno bliske i nestvarne, postepeno nestaje.

A small fishing village of Anaklia, on the shores of the Black Sea in west Georgia, is set in a state of seemingly perpetual anticipation of becoming a futuristic port city, as the horizon of the country's speculative logistical future - at once near and mythical - is gradually receding.

TEKLA ASLANISHVILI

Tekla Aslanishvili je umetnica, režiserka i esejistkinja sa adresama u Berlinu i Tbilisiju; Njen rad se fokusira na nove oblike algoritamskog upravljanja i njihov uticaj na urbane prostore i njihove subjekte. Diplomirala je na državnoj Umetničkoj akademiji u Tbilisiju 2009. i magistrirala na Univerzitetu umetnosti u Berlinu - odsek za eksperimentalni film i umetnost novih medija. Bila je stipendistkinja Digital Earth fondacije 2018-2019 i dobitnica je nagrade Han Nefkens Foundation - Fundacio Antoni Tapies Video Art Production Award 2020 i nominovana za Ars-Viva Art Avar 2021. *Algorithmic Island* je njen prvi dugometražni celovečernji film.



Tekla Aslanishvili is an artist, filmmaker and essayist based in Berlin and Tbilisi; Her work focuses on new forms of algorithmic governance and their impact on urban spaces and their subjects; she graduated from the Tbilisi State Academy of Arts in 2009 and holds an MFA from the Berlin University of the Arts - the department of Experimental Film and New Media Art; She is a 2018-2019 Digital Earth Fellow and most recently the recipient of the Han Nefkens Foundation - Fundacio Antoni Tapies Video Art Production Award 2020 and the nominee for Ars-Viva Art prize 2021. *Algorithmic Island* is her first documentary feature film

Režija/ Director: **Tekla Aslanishvili**
 Fotografija/ Cinematography: **Nikoloz Tabukashvili**
 Učestvuju/ Featuring: **Ketevan Bochorishvili, Nikoloz Japaridze, Evelina Gambino, Orit Halpern, Alika Yorshia**
 Uloge/ Cast: **Alika Yorshia, Giga Izoria, Bacho Khasia, Zaza Kiria**
 Montaža/ Editing: **Tekla Aslanishvili**
 Muzika/ Soundtrack: **Mzia Arabuli, Gogi Dzodzuashvili**
 Montaža zvuka i muzike/ Sound & Music Editing: **Nika Pasuri**
 Snimatelj zvuka/ Sound Recordings: **Irakli Shonia**
 Vizuelni efekti/ Visual effects: **Viktor Bone**
 Digital Colorist: **Delfina Mayer**
 Trajanje/ Duration: **57'**
 Producenti/ Producers: **Tekla Aslanishvili**
 Podrška/ Support: **Digital Earth Fellowship/ Hivos and Elsa-Neumann-Scholarship (NaFöG)**

ODABRANA FILMOGRAFIJA/ SELECTED FILMOGRAPHY

- 2020 Trial and Error
- 2015 Wild Babies of the Proletariat (short digital film, commissioned by CSM, Kiev)
- 2013 Dreams Come Tr (short digital video, TICA-Tirana Institute of Contemporary Art)

FESTIVALI I NAGRADE / FESTIVALS & AWARDS

- 2020 International Short Film Festival Oberhusen
- 2020 Kurzfilm Festival Hamburg - Special Mention
- 2020 Kasseler Dokfest (Kassel, Germany)
- 2021 Videonale 18 (Bonn, Germany) - Special Mention
- 2021 Zeitgeist Film Festival (Huntington Beach, California, USA)

Scenario i Režija/ Writers & Directors: **Jarosław Jabrzyk & Łukasz Ruciński**
 Fotografija/ Cinematography: **Piotr Wacowski, Krzysztof Nowicki, Rich Contfalone (USA), Max Rosen (USA), Sumit Sabarhwal (India), Massimo Staiti (Italy), Łukasz Pokojski (UK)**
 Montaža/ Editing: **Tomasz Polsakiewicz**
 Grafika/ Graphics: **Michał Kosiński**
 Kolorista/ Color Grading: **Tomasz Poznański**
 Zvuk/ Sound: **Piotr Roguś**
 Muzika/ Dubbing Mixer: **Przemek Gorlas**
 Trajanje/ Duration: **72'**
 Produkcija/ Production: **TVN**
 Producent/ Producer: **Jarosław Jabrzyk**

FESTIVALI/FESTIVALS

- 2020 Polish Film Festival in America, Chicago
- 2020 World Media Festival, Hamburg

Poljska/ Poland, 2020

KOVID-19: SVET U OPASNOSTI

COVID-19: THE WORLD IN DANGER / COVID 19: ŚWIAT W ZAGROŻENIU



U proleće 2020. svet je morao dramatično da reaguje na koronavirus. Film je detaljan pogled na to kako je planeta politički i društveno odgovorila na razornu pandemiju.

In spring 2020, the world had to dramatically react to Coronavirus. The film is a detailed look at how the globe politically and socially responded to the devastating pandemic.

ŁUKASZ RUCIŃSKI



Łukasz Ruciński nagrađivani je istraživački novinar, reporter i filmski režiser specijalizovan za društvene i angažovane teme. Diplomirao je novinarstvo i političke nauke na Varšavskom univerzitetu. Njegovo radno iskustvo odnosi se uglavnom na televiziju (trenutno na programu *Supervizor* na TVN), ali interesuje se za dokumentarne i igrane filmove. Student je filmske režije na Varšavskoj filmskoj školi.

Łukasz Ruciński is award winning hard-nosed investigative journalist, reporter and film director specializing in social and investigative topics. He graduated from Journalism and Political Sciences at the Warsaw University. His work experience refers mostly to television (currently on *Supervizor* at TVN), but his interests are in documentary and feature films. Currently, he is a student of film directing at the Warsaw Film School.



JAROSŁAW JABRZYK

Jarosław Jabrzyk je izveštač, istraživački novinar, glavni urednik programa *Supervizor* u produkciji TVN od 1999. Takođe je višestruki dobitnik novinarskih nagrada (Grand Press, SDP, nagrada Batori Foundantion i druge).

Jarosław Jabrzyk is reporter, investigative journalist, editor-in-chief of the *Supervizor* programme associated with TVN since 1999. He is also multiple journalistic award winner (Grand Press, SDP, Batory Foundantion Award and other).

ČEŠKA, ŠVAJCARSKA, JORDAN/ CZECH REPUBLIC, SWITZERLAND, JORDAN, 2020

VODA ŽIVOTA

LIVING WATER/ ŽÍT VODU



Voda života je filmsko putovanje kroz sukob države Jordan, poljoprivrednih preduzeća i starosedelaca Vadi Rum doline oko poslednjeg obilnog izvora pijaće vode.

Living Water is an atmospheric journey into the clash between the state of Jordan, agricultural businesses and Wadi Rum indigenous communities over the last abundant source of drinking water.

PAVEL BORECKÝ

Pavel Borecký (Prag, 1986) je socijalni antropolog i audiovizuelni etnograf. Sa završenim studijama održivog razvoja i socijalne antropologije bavio se teoretskim i primenjenim istraživanjima na polju etnobotanike (Peru), lokalnih zajednica (Estonija), humanizacije urbanog razvoja (Češka)...Kao dobitnik stipendije Swiss Excellence, trenutno završava multimedijski doktorat o oskudici vode na Bliskom Istoku. **Voda života** je njegov prvi dugometražni dokumentarni film.



Pavel Borecký (Prague, 1986) is a social anthropologist and audiovisual ethnographer. As a holder of MSc in Sustainable Development and MA in Social Anthropology, he completed various primary and applied research projects in the fields of ethnobotany (Peru), civic society building (Estonia) and urban development (Czech Republic). As an awardee of Swiss Excellence scholarship, he is currently finishing multimedia PhD on water scarcity in the Middle East. **Living Water** is his first feature documentary film.

Režija/ Director: **Pavel Borecký**
 Scenarij/ Writer: **Pavel Borecký**
 Fotografija/ Cinematography: **Pavel Borecký**
 Montaža/ Editing: **Pavel Borecký**
 Dramaturg/ Dramaturgy: **Veronika Janatková**
 Kolorist/ Color Grading: **Branko Avramovski**
 Grafički dizajn/ Graphic Design: **Daniel Vojtišek**
 Istraživači/ Research Supervision: **Michaela Schäuble, Elias Salameh**
 Script consultations: **Hussam Hussein**
 3D model: **Muna Dahabiyeh, Mark Gropius**
 Muzika/ Soundtrack: **Shadi Khries**
 Dizajn zvuka/ Sound Design: **John Grzinich**
 Trajanje/ Duration: **77'**
 Producenti/ Producers: **Anthropictures, Center for Strategic Studies, UJ, Institute of Social Anthropology, UNIBE**

FILMOGRAFIJA/ FILMOGRAPHY

2018 Devil's Garden
 2015 Solaris

FESTIVALI/FESTIVALS

2020 Ji.hlava IDFF (official selection)
 2021 CPH:DOX (official selection)
 2021 Visions du Reel (official selection)

Režija/ Director: **Pepe Andreu, Rafa Molés**
 Scenarij/ Writer: **Pepe Andreu, Arunas Matelis, Rafa Moles, Ólafur Rögnvaldsson**
 Fotografija/ Cinematography: **José Luís González Iglesias**
 Muzika/ Soundtrack: **Alberto R. Lucendo**
 Dizajn zvuka/ Sound Design: **José Luis Rubio**
 Uloge/ Cast: **Heiðar Ingi Aðalgeirsson, Björk Bergsdóttir, Guðbergur Bergsson, Friðrik Áskell Clausen, Óskar Guðjónsson, Þorgeir Guðmundsson, Aðalgeir Jóhannsson, Kristinn Jóhannsson**
 Trajanje/ Duration: **95'**
 Producenti/ Producers: **Patricia Velert**
 Produkcija/ Production: **SUICAFILMS (Spain), REC Grabaketa Estudioa (Spain), AX films (Iceland) and Studio Nominum (Lithuania)**
 Podrška/ Support: **Institut Valencià de cultura, Icelandic Film Centre, Lithuanian Film Centre**

ODABRANA FILMOGRAFIJA / SELECTED FILMOGRAPHY

Rafael Moles, Pepe Andreu (as a co-directors)
 2019 Pecking at the window
 2018 Experimento Stuka
 2016 Sara Baras, All Her Voices
 2014 Five days to dance

FESTIVALI/FESTIVALS

2021 Krakow Film Festival
 2020 Premis de l'Audiovisual Valencià

Španija, Island, Litvanija/ Spain, Iceland, Lithuania, 2020

SUPA OD JASTOGA

LOBSTER SOUP



U blagotvorno spokojnom islandskom selu, Krili svako jutro priprema supu od jastoga iz kafića Briggjan. Njegova supruga pomaže u kuhinji i žudi da se vrati u Rejkjavik. U istom kafiću Ali, Krilijev brat, sedi sa starim ribarima, poslednjim islandskim bokserom i prevodiocem Don Kihota na islandski. Svakodnevno razgovaraju i pronalaze nova rešenja za svetske probleme...

Every morning Krilli prepares the lobster soup from Bryggjan café, a tiny place in Iceland's most anodyne village. His wife helps out in the kitchen and longs to get back to Reykjavik. In the café, Krilli's brother, Ali, sits with the old fishermen, Iceland's last boxer and the translator of Don Quixote into Icelandic. Every day they discuss and find a new solution to the world's problems...

PEPE ANDREU

Reditelj i scenarista sa diplomom iz audiovizuelnih komunikacija. Koreditelj dokumentarca Sara Baras. All her voices (2016) prikazanog na festivalima u Malagi, Valensiji i Krakovu i finalisti nacionalne José María Forqué Awards. Takođe, koreditelj Experimento Stuka (2018), najbolji dokumentarni film na dodeli Valencian Audiovisual Awards i nagraden Specijalnim priznanjem festivala dokumentarnog filma DocsValencia 2018.

Director and screenwriter with degree in Audiovisual Communication. Co-director of the documentary Sara Baras. All her voices (2016) premiered at the Malaga Festival and the Miradas Award at the DocsValencia Festival, selected at the Krakow festival and finalist at the Forqué Awards. Co-director of Experimento Stuka (2018), best documentary at the Valencian Audiovisual Awards and special mention at DocsValencia 2018.

RAFA MOLÉS

Direktor i scenarista sa diplomom iz informacionih nauka. 2012. godine dobio je nagradu Novinar godine Valencian Communiti. Bio je profesor na Univerzitetu Jaume I u Castellonu (Španija). Koreditelj dokumentarca Five days to dance (2014), laureata Canal+ nagrade na MiradasDoc festivalu i učesnika na festivalima, između ostalih, u San Sebastijanu, Barseloni i Santa Barbari.



Director and scriptwriter with degree in Information Sciences. In 2012 he received the Journalist of the Year award at the III Edition of the Valencian Community Journalistic Awards. He has been a professor at the Jaume I University of Castellón (Spain). Co-director of the documentary Five days to dance (2014), Canal + award at the MiradasDoc Festival and selected at the San Sebastián Festival, DocsBarcelona or the Santa Bárbara International Festival, among others.

BOSNA I HERCEGOVINA/ BOSNIA AND HERZEGOVINA, 2020

OBIČNO ČUDO-STUBLAJA

STUBLAJA-ORDINARY MIRACLE



Dokumentarni zapis o močvari Stublaja, jedinoj preživeloj iz celog nekadašnjeg prirodnog rezervata Bardača. Močvare Stublaja i Bardača su bile proglašene ramsarskim područjem, najvećim prirodnim rezervatom ptica selica u Bosni i Hercegovini. Nakon privatizacije područje je isušeno i pretvoreno u poljoprivredno dobro. Danas je ostao samo mali deo ovog predivnog čuda prirode.

A documentary about the Stublaja swamp, the only survivor from the entire former Bardača nature reserve. The wetlands of Stublaja and Bardača were declared Ramsar site, the largest nature reserve of migratory birds in Bosnia and Herzegovina. After privatization it was drained and turned into an agricultural property. Today, only a small part of this beautiful wonder of nature remained.

BRANKO LAZIĆ

Rođen 1968 u Sarajevu. Živi u Banjaluci. Autor više od 500 emisija, spotova, i dokumentarnih filmova. Radi na Radio televiziji Republike Srpske kao urednik dokumentarnog programa. Radio je i kao fotoreporter, snimatelj, reditelj, producent, šef produkcije i direktor programa ATV BL. Mentor na radionicama dokumentarnog filma Krakofil panč. Dobio više od 50 nagrada na domaćim i međunarodnim festivalima za dokumentarne filmove. Autor 7 dugometražnih i 15 kratkometražnih dokumentarnih filmova.



Born in 1968 in Sarajevo, now living in Banja Luka. Author of more than 500 TV shows, videos, and documentaries. He works at the Radio Television of Republika Srpska as documentary program editor. He has worked as a photojournalist, cameraman, director, producer, production manager and program director of ATV BL, mentor at the workshops of documentary film Krakofil Punch. He has won more than 50 awards at domestic and international documentary film festivals. He is the author of 7 feature and 15 short documentaries.

Režija/ Director: **Branko Lazić**
Fotografija/ Cinematography: **Danijel Pavlović, Branko Lazić**
Montaža/ Editing: **Vedran Marić**
Stručni saradnik/ Consultant: **Draško Ignjatić**
Muzika/ Soundtrack: **LAB**
Trajanje/ Duration: **19'**
Producenti/ Producers: **Aleksandar Đorđević**
Produkcija/ Production: **DFTA**
Dokumentarista za RTRS

ODABRANA FILMOGRAFIJA/ SELECTED FILMOGRAPHY

- 2018-20 Nepoznato, a naše (TV serija, 5 epizoda)
- 2018 Carobjak iz Mutnja (documentary)
- 2015 Bila Sam Mala (documentary short)
- 2015 Jadranka (documentary)
- 2015 To be or not to be Ivan Hiti (documentary)
- 2014 Živa glava i vinkl (documentary short)
- 2013 Brojevi (documentary short)
- 2012 Arie
- 2010 Bila sam mala
- 2009 Dobrovoljno umro
- 2007 Tajne rata
- 2001 Škola života
- 2000 Četiri stiha za Božić
- 2021 Visions du Reel (official selection)

Režija/ Director: **Ondřej Vavrečka**
Scenario/ Writer: **Ondřej Vavrečka**
Fotografija/ Cinematography: **Simon Todorov**
Montaža/ Editing: **Anna Petruželová, Benjamin Kolmačka, Ondřej Vavrečka**
Muzika/ Soundtrack: **Tomáš Vtípil, Marie Ladrová, Ondřej Vavrečka, Veronika Svobodová**
Zvuk/ Sound: **Jan Richtr**
Trajanje/ Duration: **62'**
Produkcija/ Production: **Silk Films**
Koprodukcija/ Co-Production: **Czech Film Fund, AVEK Kapiosto**
Producenti/ Producers: **Alžběta Janáčková**

ODABRANA FILMOGRAFIJA/ SELECTED FILMOGRAPHY

- Rafael Moles, Pepe Andreu**
- 2016 De Potentia Dei
 - 2014 The Interposed
 - 2011 Ultimatum Refugium
 - 2009 Beginning and Lion/ Origin Aleph

FESTIVALI/FESTIVALS

- 2021 Munich International Documentary Festival
- 2020 Ji.hlava International Documentary Film Festival-world premiere

Češka / Czech Republik, 2020

LIČNI ŽIVOT RUPE

PERSONAL LIFE OF A HOLE / OSOBNÍ ŽIVOT DÍRY



Lični život rupe odnosi se na trenutnu situaciju Zapadnog čoveka. Živimo i okruženi smo, mnogim različitim rupama. Sveta rupo, šta da se radi sa svim tim rupama? Film odgovara na savremena pitanja ekologije, ekonomije, kulture, a na kraju i ljubavi.

Personal Life of a Hole relates to the current situation of Western people. We live and we are surrounded by many different holes. Holy hole, what to do with all these holes? The film responds to contemporary issues of ecology, economics, culture, and finally love, too.

ONDŘEJ VAVREČKA



Ondřej Vavrečka, filmski stvaralac i umetnik, studirao je ekonomiju, jezike, filozofiju i film. Autor je četiri dugometražna dokumentarna filma i mnogo kratkih filmova; nastupao je sa nekoliko muzičkih grupa, organizovao izložbe, prikazivao fotografije i slike, glumio u pozorištu, šio svoje kostime i generalno se sam probijao kroz ovaj svet, rupe, brda, planine, mora...

Ondřej Vavrečka is a filmmaker, artist, and scholar. He studied economics, languages, philosophy, and film. He has created four feature-length documentaries and many shorts, performed in several musical groups, curated exhibitions, showcased photographs and paintings, acted in theatre, sewed his own costumes, and generally made his own way through this world, holes, hills, mountains, seas...

ŠPANIJA/ SPAIN, 2020

UKRADENA RIBA

STOLEN FISH



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U najmanjoj zemlji kontinentalne Afrike, Gambiji, kineske korporacije izlovljavaju i izvoze ribu u Evropu i Kinu za ishranu životinja u industrijskom uzgoju. Kao rezultat, Gambijcima je uskraćen njihov primarni izvor proteina, a prekomerni ribolov iscrpljuje morske ekosisteme. Film prati Aboua, Mariamu i Paula, troje Gambijaca koji, usred teških migracionih puteva, dele intimne priče o svakodnevnoj borbi, besu, nadi i čežnji za svojim voljenima.

In the smallest country of continental Africa, The Gambia, fish is now being powdered up by Chinese corporations and exported to Europe and China to feed animals in industrial farming. As a result, Gambians are being deprived of their primary source of protein and overfishing is depleting marine ecosystems. The film follows Abou, Mariama and Paul, three Gambians who share intimate stories of daily struggle, anger, hope and longing for their loved ones in the midst of difficult migration routes.

GOSIA JUSZCZAK

Poljska režiserka dokumentarnih filmova trenutno živi u Madridu. Diplomirala je na kursu dokumentarne režije 'DOK PRO' na Filmskoj školi Andrzeja Wajde u Varšavi. U svom dokumentarnom radu Gosia se fokusira na pitanja od društvenog značaja, migracija i granica. Njen kratki dokumentarni film *Videonotes: Ethnoligue*, koji prikazuje multikulturalnu amatersku fudbalsku ligu, poljski filmski portal *Stopklatka* nominovao je za nagradu *Off Discovery of the Year*. *The Cargo Women of Melilla*, film robovskom radu marokanskih žena na južnoj granici EU, predstavljen je u okviru serije Novara Docs. *Ukradena riba* je njen prvi film srednjeg metra.



Polish documentary director based in Madrid. Graduate of Dok Pro documentary directing course at Andrzej Wajda Film School in Warsaw. In her documentary work, Gosia focuses on issues of social importance, migration and borders. Her short documentary *Videonotes: Ethnoligue*, portraying a multicultural amateur football league, was nominated to the *Off Discovery of the Year* award by a Polish film portal *Stopklatka*. *The Cargo Women of Melilla*, a take on a slave-like work of Moroccan women on the Southern EU border, was showcased within the Novara Docs series. *Stolen Fish* is her mid-length debut.

Scenario i Režija/ Writer & Director:

Gosia Juszczak

Fotografija/ Cinematography: **Filip**

Drożdż

Montaža/ Editing: **Adriana F.**

Castellanos

Muzika/ Soundtrack: **ST Gambian**

Dream

Zvuk/ Sound: **Igor Klaszyński**

Postprodukcija zvuka/ Sound post-

production: **Dariusz Wanserz**

Kolorista/ Colour Grading: **Ebrahim**

Alfadhala

Grafički dizajn/ Graphic Design: **Marta**

Florkowska-Dwojak, Magdalena

Juszczak

Učestvuju/ Featuring: **Abou Saine,**

Mariama Jatta, Paul John Kamony

Trajanje/ Duration: **30'**

Line Producers: **Emilia Pluskota,**

Aleksandra Leszczyńska

Producenti/ Producers: **Gosia Juszczak**

Izvršna rodukcija/ Executive Production:

Minority Rights Group International

Koprodukcija/ Co-Production:

Compassion in World Farming, Rosa

Luxemburg Stiftung Madrid

Finansijska podrška/ Financial support:

European Union

FESTIVALI/ FESTIVALS

2020 Sheffield Doc/Fest

2020 Watch Docs Human Right Film Festival (Warsaw)

2020 Kortfilmfestivalan-The Norwegian Short Film Festival (Grimstad, Norway)

2020 Afrykamera Film Festival (Poland) - Special Mention

2020 Sustainable Living Film Festival (Turkey)

2020 East Silver Market (Torino)

2021 doc edge International

Documentary Film Festival

(Auckland, New Zealand)

2021 Festival MiradasDoc (Guía de

Isora - Tenerife, Spain)

2021 One World Film Festival (Slovakia)

Režija/ Director: **Nemanja Babić**

Scenario/ Writer: **Neda Radulović**

Fotografija/ Cinematography: **Andrija**

Kovač

Snimatelj/ Camera Operater: **Vladimir**

Miladinović

Montaža/ Editing: **Nemanja Babić,**

Andrija Kovač

Muzika/ Soundtrack: **Aleksandra**

Vrebalov

Snimatelj zvuka/ Sound recordist:

Andrija Kovač

Dizajn i miks zvuka/ Sound Design &

Mix: **Nikola Cvijanović, Stanislav Tomić**

Grafički dizajn i vizuelni efekti/ Graphic

Design & Visual FX: **Andrija Kovač, Emir**

Šehanović

Colorist: **Andrija Kovač**

Dodatni audio i video zapisi/ Additional

AV: **Radoš Ružić, Aleksandar Jakonić,**

Predrag Pejić

Trajanje/ Duration: **24'45"**

Produkcija/ Production: **Playground**

produkcija

Podrška/ Support: **Filmski centar**

Srbije/ Film Center Serbia

Producent/ Producer: **Sarita Matijević**

FILMOGRAFIJA/ FILMOGRAPHY

(reditelj/ director)

2015 Nedodirljivi/ The Unidentified (TV film)

2015 Ulični svirači/ Street Musicians (documentary)

2013 Lopata je mala/ The Shovel Is Too Small (co-director)

FESTIVALI/FESTIVALS

2021 Martovski festival, Belgrade

Srbija/ Serbia, 2020

METAPLAZMA, SLUČAJ PTICA

METAPLASM: THE VULTURE FILE



Film ispituje odnose ljudi i ptica, načine na koje se kroz vreme odvija međuzavisnost dve vrste. U centru pažnje su supovi – ugrožena vrsta grabljivica koje se hrane mrtvim životinjama, poznati još i kao lešinari. Nakon što su ih ljudi skoro potpuno uništili, supovi u Srbiji danas opstaju zahvaljujući konstantnom monitoringu – čipovanju, markiranju, satelitskom praćenju i organizovanom hranilištu u Specijalnom rezervatu prirode Uvac. Naučni i umetnički pogledi se prepliću, otkrivajući distopijsko/utopijsku ambivalencnost svakog praćenja – stremeći idealnom suživotu, stvorena je još jedna vrsta koja u potpunosti zavisi od ljudskog delovanja.

The film explores the relationship between humans and birds and their mutual dependence over time. The focus is on Eurasian griffons – an endangered species of predators that feed on dead animals, also known as vultures. After being almost completely destroyed by humans, vultures in Serbia today survive thanks to constant monitoring – chipping, marking, satellite tracking and organized feeding in the Uvac Nature Reserve. The scientific and artistic views intertwine here, revealing the dystopian/utopian ambivalence of each track – in their quest for ideal coexistence; the humans have created yet another species that depends entirely on their actions.

NEMANJA BABIĆ

Reditelj i montažer (Beograd, 1980). Filmom je počeo da se bavi u Akademskom filmskom centru Doma kulture „Studentski grad“ 1999. Sledeće godine upisuje Fakultet dramskih umetnosti, smer za filmsku i TV montažu. Tokom studija učestvuje u realizaciji više dokumentarnih i eksperimentalnih filmova u produkciji AFC-a: *Peti čin* (2002. najbolji eksperimentalni film na 49. Martovskom festivalu) *Zid uspomena* (2003. najbolji scenario na 50. Martovskom festivalu) i dr. Nakon diplomiranja 2006. kao montažer i reditelj učestvovao je u produkciji brojnih dokumentarnih filmova i TV projekata na prostoru bivše Jugoslavije, Bliskog Istoka i SAD. Za film *Nedodirljivi* dobio je nagradu za najbolji kratki dokumentarni film na SEE Film festivalu u Los Angelesu.



Film director and editor (Belgrade, 1980). Started working in film at the Academic Cinema Club (AFC) of the Students' City Cultural Center in 1999. The next year, he enrolled at the Faculty of Dramatic Arts, majoring in film and TV editing. During his studies, he took part in making several documentaries and experimental films produced by AFC: *Fifth Act/ Peti čin* (2002 best experimental film at the 49th Martovski Festival, Belgrade), *Wall of Memories/ Zid uspomena* (2003, best screenplay at the 50th Martovski Festival) and others. After obtaining his BA in 2006, as an editor and director, he participated in numerous documentaries and TV projects in the former Yugoslavia, the Middle East and the United States. His *The Unidentified/ Nedodirljivi* won the award for best short documentary at the SEE Film Festival in Los Angeles.

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Film
Festival
Palić
2021.

FRANCUSKA/ FRANCE, 2021

PTICE AMERIKE

BIRDS OF AMERICA



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European
Film
Festival
Palić
2021.

U prvoj polovini 19. veka, francuski ornitolog Žan-Žak Audubon otputovao je u Ameriku kako bi prikazao život ptica duž reke Mississippi. Audubon je takođe bio nadareni slikar. Njegovo životno delo u obliku klasične knjige „Ptice Amerike“ neprocenjiva je dokumentacija i izumrlih vrsta i čitavog sveta mašte. U istom periodu rana industrijalizacija i proterivanje urođenika bili su u punom jeku. Ovaj prekrasni film rekonstruiše Audubonov put po jugu Amerike.

In the first half of the 19th century, the French ornithologist Jean-Jacques Audubon travelled to America to depict birdlife along the Mississippi River. Audubon was also a gifted painter. His life's work in the form of the classic book 'Birds of America' is an invaluable documentation of both extinct species and an entire world of imagination. During the same period, early industrialisation and the expulsion of indigenous peoples was in full swing. The gorgeous film traces Audubon's path around the South today.

JACQUES LOEUILLE



Žak Luil je francuski režiser rođen 1983. godine. Pohađao je Školu likovnih umetnosti i Fresnoy - Državne studije savremene umetnosti. Trenutno se bavi umetničkim filmovima, dokumentarcima i filmskim esejima.

Jacques Loeuille is a French director born in 1983. He studied at the School of Fine Arts and at Fresnoy - National faculty of Contemporary Arts. Now, he produces art films, documentaries and film essays.

Režija/ Director: **Jacques Loeuille**
 Scenario/ Writer: **Jacques Loeuille**
 Fotografija/ Cinematography: **Jacques Loeuille**
 Montaža/ Editing: **Jacques Loeuille**
 Music/ Soundtrack: **Nigji Sanges**
 Trajanje/ Duration: **80'**
 Produkcija/ Production: **Météores Films, ARTE France Cinéma**
 Producenti/ Producers: **Ariane Métails**

FILMOGRAFIJA/ FILMOGRAPHY

- 2020 Modigliani et ses secrets (documentary)
- 2018 Menaces en mers du Nord (TV documentary)
- 2017 The Woman Weighing Gold (documentary short)
- 2016 Kupka: Pionnier de l'art abstrait (TV documentary)
- 2016 Le journal de Théodore Kracklite (short)
- 2013 Marguerite Yourcenar: Alchimie du paysage (TV documentary)
- 2011 An Optimist in Andalusia (documentary short)
- 2010 Roadside Attractions (documentary)
- 2009 Balade américaine en Flandres (documentary)

FESTIVALI / FESTIVALS

- 2021 CPH:DOX (Copenhagen)
- 2021 International Film Festival Rotterdam



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European
Film
Festival
Palić
2021.

EUROPEAN
FILM FESTIVAL



**NOVI EVROPSKI
DOKUMENTARNI FILM**

NEW EUROPEAN
DOCUMENTARIES

July, 17 - 23 2021

PALIĆ

UZROCI, POSLEDICE, NEIZVESNA SADAŠNJOST I LEPŠA PROŠLOST

Kada u filmu *Gorbačov: Raj*, Vitalija Manskog, proslavljenog ukrajinskog reditelja sa staništem u Moskvi glavni akter svom sagovorniku sa druge strane kamere saopsti da odgovor na najvaznije pitanje u njihovom razgovoru glasi-"slučaj je zaključen", u kontekstu selekcije dokumentaraca iz ovogodišnjeg programa lako možemo da se zapitamo, da li je zaista tako?

Da li bi neko zaista poverovao da je tada već sve bilo gotovo ili je tek počelo da se događa?

Ako nam ovo saopšti čovek za čijeg mandata se dogodila katastrofa u Černobilu, srušen Berlinski zid, a Baltičke republike u SSSR dobile nezavisnost, to itekako ima civilizacijsku težinu, da ne koristim geopolitičku terminologiju.

Autori aktuelnih evropskih dokumentaraca su itekako zapitani nad današnjom Evropom i upozoravaju - da je tranzicija istočnoevropskih društava u neoliberalni kapitalizam poprimila karakter parodije, da današnji hibridni politički sistemi i likovi koji u njima figuriraju ne ulivaju poverenje, a da vrednosti do kojih držimo umnogome zahtevaju preispitivanje i reinterpretaciju baš kao i dekodiranje antičkih mitova na čijem razumevanju počiva evropska kultura. Ni političke kataklizme iz prošlosti 20. veka, na koje neki autori referišu očigledno nisu dovoljne da nas upozore i pripreme za budućnost.

Sa druge strane, neki autori nude intimistički, epistolarni pogled na ljudsku komunikaciju tokom pandemijskog lokdauna, kao kreativni odgovor ili poetičnu terapiju posledica strašnog šoka koji je potresao čovečanstvo.

U tradiciji ovog programa imamo priliku da zavirimo i sa druge strane stvarnog života i stvaralaštva evropskih reditelja, ovog puta jednog od najvećih svih vremena, a prošlost koju na ovaj način otkrivamo nam donosi nevinost i lepotu "analognog" života i stvaralaštva, koju ne smemo prepustiti zaboravu.

Selektor Igor M. Toholj



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FILM FESTIVAL
PALIĆ
July 17-23, 2021

CAUSES, CONSEQUENCES, UNCERTAIN PRESENT AND BETTER PAST

When in *Gorbachev: Heaven*, Vitaly Mansky, celebrated Ukrainian director based in Moscow, the main protagonist tells his interlocutor on the other side of the camera that the answer to the most important question in their conversation is "the case is closed", in the context of programming documentaries for this year's program, we may ask, is that really so?

Would anyone really believe that everything was over then or was it just starting?

If this is told to us by a man during whose mandate the Chernobyl catastrophe took place, the Berlin Wall collapsed, and the Baltic republics gained independence from the USSR, it certainly has geopolitical meaning for civilization.

The authors of current European documentaries are very critical about today's Europe and warn - that the transition of Eastern European societies to neoliberal capitalism has taken on the character of a parody, that today's hybrid political systems and the characters in them do not look confident, and that the values we stick to require reinterpretation just like decoding ancient myths on which rests the understanding of European culture. Even the political cataclysms from 20th century, which some authors refer to, are obviously not enough to warn us and prepare us for the future.

On the other hand, some authors offer an intimate, epistolary view of human communication during the pandemic lockdown, as a creative response or poetic therapy of the consequences made by the terrible shock that stroke humanity.

Traditionally, in this program, we have the opportunity to peek on the other side of real life and work of European directors, this time one of the greatest of all time, since the past we discover this way brings us innocence and beauty of "analog" life and work, which we mustn't leave in oblivion.

Programmer Igor M. Toholj

SLOVENIJA/ SLOVENIA, 2020

ANTIGONA - KAKO SE USUĐUJEMO!

ANTIGONE - HOW DARE WE!
ANTIGONA - KAKO SI DRZNEMO!



Film predstavlja savremeno čitanje čuvene grčke tragedije, osvetljavajući društveno-političke i etičke probleme Evropske unije danas. Po motivima drame Trostruki život Antigone Slavoj Žižeka.

The film is a contemporary reading of the famous Greek tragedy, enlightening EU social political and ethical issues. Based on motifs from *The Triple Life of Antigone* by Slavoj Žižek.

JANI SEVER

Jani Sever (1963), producent, režiser i scenarista, diplomirao je istoriju na ljubljanskom Filozofskom fakultetu. 1980-ih svirao je u pank bendovima i objavljivao poeziju u slovenačkim književnim časopisima. Bio je novinar i glavni urednik (1996 - 2006) vodećeg slovenačkog političkog nedeljnika *Mladina*, osnivač multimedijalnog portala Vest (2006) i produkcijske kuće Sever & Sever (2011). Režirao je dva igrana filma, više od deset dokumentarnih filmova, pet kratkih filmova i veb seriju.



Jani Sever (1963) is a historian who graduated at Ljubljana Faculty of Philosophy. In 1980's he wrote lyrics, played in punk bands and published poetry in Slovene literary magazines. He was a journalist and editor-in-chief (1996 - 2006) of the leading Slovene political weekly magazine *Mladina*, and the founder of the multimedia portal Vest (2006) and a production company Sever&Sever (2011). He works as producer, director and screenwriter. He has produced two fiction feature movies, more than ten documentaries, five short movies and a web series.

Režija/ Director: **Jani Sever**
 Scenario/ Writer: **Jani Sever, Stojan Pelko, Miloš Kalusek**
 Fotografija/ Cinematography: **Mitja Licen**
 Montaža/ Editing: **Miloš Kalusek**
 Zvuk/ Sound: **Julij Zornik**
 Scenografija/ Production Design: **Lara Štefančič**
 Kostimografija/ Costume Design: **Tina Kolenik**
 Trajanje/ Duration: **86'**
 Uloge/ Cast: **Anja Novak, Primož Bežjak, Jure Henigman, Doroteja Nadrah, Matej Zemljic, Matija Vastl, Zan Perko, Gregor Prah**
 Protagonist/ Featuring: **Slavoj Žižek**
 Produkcija/ Production: **Sever & Sever d.o.o.**
 Koprodukcija/ Co-Production: **RTV Slovenia**
 Podrška/ Support: **Slovenian Film Centre**
 Producenti/ Producers: **Nina Jeglič**

ODABRANA FILMOGRAFIJA/ SELECTED FILMOGRAPHY

- 2018 Pero Lovšin - Ti lahko (documentary)
- 2016 Izključeni/ Status Zero (documentary)
- 2015 Richard Pride Jutri (documentary short)
- 2014 Boom boom bis (short)

FESTIVALI I NAGRADE/ FESTIVALS & AWARDS

- 2020 Slovene Film Festival - Best Documentary award, Best Editing award, Best Actor award, Special Jury Prize
- 2020 Ji.hlava IDFF
- 2021 Trieste Film Festival

Režija/ Director: **Kevin MekDonald**
 Scenario/ Writer: **M. B. Traven, Rory Haines, Sohrab Noshirvani,**
 Fotografija/ Cinematography: **Alwin H. Kuchler**
 Montaža/ Editing: **Justine Wright**
 Casting: **Nina Gold**
 Scenografija/ Production Design: **Michael Carlin**
 Kostimografija/ Costume Design: **Alexandra Byrne**
 Muzika/ Soundtrack: **Tom Hodge**
 Kostimograf/Costume Designer: **Alexandra Byrne**
 Uloge/ Cast: **Judie Foster, Tahar Rahim, Shailene Woodley, Benedict Cumberbatch**
 Trajanje/ Duration: **129'**
 Produkcija/ Production: **Topic Studios, Black Sheep Pictures, Convergent Media, Oak Street Films, Sunny March, Wonder Street, 30West, BBC Films**
 Producenti/ Producers: **Adam Ackland, Michael Bronner, Benedict Cumberbatch, Leah Clarke, Christine Holder, Mark Holder, Beatriz Levin, Lloyd Levin**

ODABRANA FILMOGRAFIJA/ SELECTED FILMOGRAPHY

- 2021 Life in a Day 2020
- 2014 Black Sea
- 2013 How I Live Now
- 2011 The Eagle
- 2009 State of Play
- 2006 The Last King of Scotland
- 2001 Being Mick
- 1997 Howard Hawks: The American Artist
- 1995 The Making of an Englishman

FESTIVALI I NAGRADE/ FESTIVALS & AWARDS

- 2021 AARP Movies for Grownups Awards - Best Supporting Actress (Jodie Foster)
- 2021 Glasgow Film Festival
- 2021 Golden Globes, USA - Best Supporting Actress- Jodie Foster
- 2021 Berlinale Special Gala
- 2021 Breckenridge Film Festival (Colorado, USA)
- 2021 Toronto International Film Festival

Italija/ Italy, 2020

FELLINOPOLIS



Uđite u svet Federika Fellinija. Svet iza njegove kamere, na scenama i kulisama njegovih filmova. Snimci urađeni skrivenom kamerom, koje je na svetlost, nakon 40 godina, izneo Feručo Kastronuovo. Između 1976. i 1986., Feručo je snimao filmove koji prikazuju zakulisne aktivnosti tokom snimanja Fellinijevih filmova *Grad žena*, *A brod plovi* i *Džindžer i Fred*, otkrivajući odvojeni svet, grad mašte, naseljen jedinstvenim likovima, koji imaju svoj vlastiti život... pravi *Fellinopolis*.

Enter the world of Federico Fellini. The world behind his camera on the sets and backstages of his films captured by hidden camera and brought to the light after 40 years by Ferruccio Castronuovo. Between 1976 and 1986, Ferruccio made films showing the backstage activity of the Federico Fellini films: *City of Women*, *And the Ship Sails On* and *Ginger And Fred* unveiling a world apart, a city of the imagination, populated by unique characters, which had a life of its own, a veritable *Fellinopolis*.

SILVIA GIULIETTI

Rođena u Milanu 1962. godine, Silvia Đulijeti provela je detinjstvo u Rimu. Još kao tinejdžerka imala je prve zadatke u filmskoj kompaniji Gaumont Italia u kojoj je radila njena majka. U tom periodu bila je prisutna na setovima Federika Felinija. Početkom 80. pridružila se grupi operatora koji su radili za direktora fotografije Armanda Nannuzzia, postavši jedna od prvih žena kamermana. 2004. godine osnovala je sopstvenu produkcijsku kompaniju iFrame, posvetivši se kratkim filmovima, dokumentarcima, muzičkim spotovima, reklamama i koncertnim snimanjima. Od 2005. predaje tehnike digitalnog snimanja i montaže na Slobodnom univerzitetu kinematografije u Rimu i Udruženju arhitekata u Londonu, gde predaje tehnike režije, digitalnog snimanja i montaže.



Born in Milan in 1962, Silvia Giulietti spent her childhood in Rome. As a teenager she carried out her first assignments in Gaumont Italia, the film company her mother worked at. At that period she was present on the sets of Federico Fellini. At the beginning of the 80s she joined the group of operators working for the director of photography Armando Nannuzzi, becoming one of the first women camera operators. In 2004 she founded her own independent production company iFrame dedicating herself to short films, documentaries, music videos, commercials and live concert videos. Since 2005 she has been teaching digital shooting and editing techniques at the Free University of Cinema in Rome and at the Architectural Association in London, where she teaches directing, digital shooting and editing techniques.

ŠPANIJA/ SPAIN, 2020

INTEREGNUM (Filmovana prepiska Fernanda Gomeza Lune i Cezara Soute Vilanove)

INTEREGNUM (A filmed correspondence by Fernando Gómez-Luna & César Souto Vilanova)



Zbog proglašenog vanrednog stanja i obaveznog karantina, Fernando je zaglavio u Barceloni, a Cesar u Santiagu de Kompostela udaljenog hiljadu kilometara.. Zajedno su stvorili prodoran filmski kolaž od svojih svakodnevnih utisaka tokom dana stagnacije i neizvesnosti i od pisama koja su razmenili između marta i maja 2020. Lajtmotiv njihove Covid-prepiske je želja da se slobodno kreću u potrazi za pouzdanim uporištima. Jedno od njih je duboko prijateljstvo.

Because of the declared state of emergency and mandatory quarantine requirements, Fernando was stuck in Barcelona and César in Santiago de Compostela, a thousand kilometers away. Together, they have created a penetrating film collage from their everyday impressions during the days of stagnation and uncertainty and from the letters they exchanged between March and May 2020. The leitmotif of their Covid correspondence is the desire to move about freely and the search for fixed points. One of these is a deep friendship.

FERNANDO GÓMEZ-LUNA

Fernando Gomez Luna (1981) je diplomirao na audiovizuelnim komunikacijama Univerziteta u Seviji i naprednim studijama filmske analize Univerziteta u Kordobi, a zvanje mastera kreativnog dokumentarnog postupka stekao na Univerzitetu Pompeu Fabra u Barceloni. Autor desetak filmova koji premošćuju granice između video arta, dokumentarnog i igranog. Neki od filmova, poput *Face Is Made of Pitch* i *Red Necklase* nagrađivani su na brojnim festivalima. Trenutno radi na igranom filmu *The Firm Trail*.



Fernando Gómez-Luna (1981) graduated in Audiovisual Communication (University of Sevilla), has diploma of Advanced Studies in Film Analysis (University of Córdoba) and master in Creative Documentary (Pompeu Fabra University). He has made a dozen creations since 2009, transitioning between video art, documentary and fiction. Some of them, *My Face Is Made of Pitch*, *Red Necklase*, have been selected and awarded at various festivals. He's currently working on the feature film *The Firm Trail*.

CÉSAR SOUTO VILANOVA

Cesar Souto Vilanova je diplomirao novinarstvo na Univerzitetu Santiago de Compostela a zvanje mastera kreativnog dokumentarnog postupka stekao na Univerzitetu Pompeu Fabra u Barceloni. Od 1998. godine radi na Televiziji Galicije (TVG). *Os días afogados* (2015), u režiji sa Luisom Avileom Bakuerom, njegov je prvi dokumentarni film; najbolji film latinoameričke selekcije festival dokumentarnog filma u Santiagu de Čileu 2016. i najbolji španski dokumentarac na festivalu MirasDoc 2017. Objavio je knjigu poezije *Sucesos* (2004). Trenutno radi na filmu inspirisanim američkim modernističkim pesnikom Volasom Stivensom.



César Souto Vilanova (1975), filmmaker, journalist and poet. His first documentary *Os Dias afogados* (2015) won the prize for the Best film of the Latin American Competition at Santiago de Chile International Documentary Festival FI-DOCS 2016 and the Best film of the Spanish Documentary Competition at MirasDoc 2017. He graduated journalism at Santiago de Compostela University and completed the Creative Documentary master at Pompeu Fabra University. He Works as a journalist at TV of Galicia TVG since 1988. Book of poetry *Sucesos* (2004). Currently, he is working on a film inspired in the figure of the American modernist poet Wallace Stevens.

Scenario, režija, fotografija, montaža i produkcija/ Writers, Directors, DOPs, Editors & Producers:

Fernando Gómez-Luna & César Souto Vilanova

Postprodukcija zvuka/ Sound

Posproduction: **Juan López López**

Kolorista/ Color Grading: **Bruno Ojeda Molina**

Trajanje/ Duration: **78'**

Režija/ Director: **Jindřich Andrš**
Scenario/ Writer: **Jindřich Andrš**
Fotografija/ Cinematography: **Tomáš Frkal**

Montaža/ Editing: **Lukáš Janičik**

Muzika/ Soundtrack: **Eliška Cílková**

Zvuk/ Sound: **Šimon Herrmann**

Trajanje/ Duration: **91'**

Produkcija/ Production: **Moloko Film**

Koprodukcija/ Co-Production: **Studio FAMU**

Producenti/ Producers: **Milos Lochman,**

Augustina Micková

Koproducent/ Co-Producer: **Ondřej**

Šejnoha

**ODABRANA FILMOGRAFIJA/
SELECTED FILMOGRAPHY**

2017 The Last Shift of Tomáš Hisem

2016 Mike a jeho ultras

2016 Like Hunter

**FESTIVALI I NAGRADE/
FESTIVALS & AWARDS**

2021 25th Ji.hlava Int. Documentary Film Festival
- Best Czech Documentary Film 2020
- Silver Eye Award feature length category
- Audience Award

2020 DOK Leipzig
- Golden Dove Audience Award

2021 Moscow International Documentary Film Festival
DOKER- Best Director Award

2021 Zagreb Dox
2021 Crossing Europe

- Filmfestival Linz

2021 International Documentary Film Festival Millenium (Brussels)

2021 Iceland Documentaru Film Festival (IceDocs)

Češka/ Czech Republic, 2020

**NOVA SMENA
A NEW SHIFT/ NOVÁ ŠICHTA**

Dokumentarni film prati rudara koji je, nakon zatvaranja rudnika uglja, u procesu prekvalifikacije za kompjuterskog programera. Ali, može li se uklopiti u mladu ekipu koja je u "digitalnom fazonu" nakon 25 godina fizičkog rada?

The documentary follows a worker who retraines as a computer programmer after his coal mine closes. But after 25 years as a physical laborer, can he fit in with the young and trendy digital crowd?

JINDRIH ANDRŠ

Jindrich Andrš (1994) je režiser debitant i producent koji je studirao režiju dokumentarnog filma na praškoj FAMU, studije filma na Karlovom univerzitetu i Edinburgh Napier-u. Dobio je specijalnu nagradu na IDFF Jihlava 2017 i druge nagrade za svoj kratki film *Poslednja smena Tomaša Hisema*. Kao producent, debitovao je kratkim filmom *Pripjat Piano* - filmska poema iz Černobila za koju je dobio nagradu Silver Eie za 2019. godinu.



Jindřich Andrš (1994) is debuting director and producer who studied documentary film directing at FAMU and film studies at Charles University and Edinburgh Napier. He has received Special Mention Award at IDFF Jihlava 2017 and other awards for his short film *The Last Shift of Tomas Hisem*. As a producer he debuted with short film *Pripyat Piano* - a film poem from Chernobyl. *Pripyat Piano* has received Silver Eye Award in 2019.

LETONIJA, ČEŠKA/ LATVIA, CZECH REPUBLIC, 2020

GORBAČOV. RAJ

GORBACHEV. HEAVEN/ ГОРБАЧЕВ. РАЙ



Intervju sa bivšim predsednikom SSSR-a Mihailom Gorbačovom, jednim od najuticajnijih ličnosti prošlog veka, čija je vladavina najavila kraj Sovjetskog Saveza. U intimnom okruženju, on iznosi svoje viđenje Rusije nekada i sada.

The film is an interview with former USSR president Mikhail Gorbachev, one of the most influential figures of the last century, whose rule heralded the end of the Soviet Union. In an intimate setting, he gives his view of Russia then and now.

VITALIJ MANSKIY

Rođen je 1963. u Lavovu. 1982. godine ušao je u Sveruski državni institut za kinematografiju (VGIK). Od prvog, iz 1989. godine, snimio je više od 30 filmova, predstavljenih na više od 400 međunarodnih filmskih festivala. Nagrađen je sa više od 50 nagrada u Rusiji i svetu. Filmovi su mu prikazani na vodećim TV kanalima u praktično svim evropskim zemljama, u Japanu, Australiji, Kini, Kanadi i drugim zemljama. Od 1996. Manski radi na pronalaženju i arhiviranju privatnih, amaterskih filmova snimljenih u doba bivšeg SSSR-a, od 1930. do 1990.



He was born in 1963 in Lvov. In the year 1982 he entered the All-Russian State Institute of Cinematography (VGIK). His first work in the world of cinematography appeared in 1989, and since that time he has shot more than 30 films. His works were presented at more than 400 international film festivals. He was awarded with more than 50 awards and prizes in Russia and abroad. His films were shown on the leading channels in practically all European countries, as well as in Japan, Australia, China, Canada and other countries. Since 1996 Manskiy has been working on a project that aims at archivation of amateur private video files that were shot in the times of the former USSR from 1930s until 1990s.

Režija/ Director: **Vitaliy Manskiy**
 Scenario/ Writer: **Alexander Gelman, Vitaliy Manskiy**
 Fotografija/ Cinematography: **Alexandra Ivanova**
 Montaža/ Editing: **Yevgeny Rybalko**
 Dizajn zvuka/ Sound Design: **Anrijs Krenbergs**
 Muzika/ Soundtrack: **Kārlis Auzāns**
 Trajanje/ Duration: **100'**
 Produkcija/ Production: **Vertov SIA, Hypermarket Film**
 Podrška/ Support: **ARTE, Czech Television, Current Time TV**
 Producenti/ Producers: **Natalia Maskaia (Vertov), Vit Klusák, Filip Remunda (Hypermarket)**

ODABRANA FILMOGRAFIJA/ SELECTED FILMOGRAPHY

- 2018 Putin's Witnesses (documentary)
- 2016 Close Relations (documentary)
- 2015 Under the Sun (documentary)
- 2013 Pipeline (documentary)
- 2011 Motherland or Death (documentary)
- 2008 Rassvet/Zakat. Dalai Lama 14 (documentary)
- 2008 Devstvennost (documentary)
- 2006 Tender's Heat: Wild Wild Beach (documentary)
- 2005 Gagarin's Pioneers (documentary)
- 2003 Anatomy of T.A.T.U. (documentary)
- 2002 Brodvej, Crno more (documentary)
- 2001 Gorbachev. After Empire (TV documentary)
- 1999 Chastnye kroniki. Monolog (documentary)
- 1992 Lenin's Body (documentary short)
- 1990 Jewish Happiness

FESTIVALI I NAGRADE/ FESTIVALS & AWARDS

- 2020 IDFA (Amsterdam), world premiere - Award for Best Directing
- 2020 Tallinn Black Nights
- 2021 Sheffield DocFest
- 2021 ZagrebDox
- 2021 Artdocfest Riga
- 2021 DocsBarcelona
- 2021 Crossing Europe Film festival Linz
- 2021 Budapest IDF
- 2021 Sofia IFF
- 2021 CPX:DOX
- 2021 Visions du Reel
- 2021 DocAviv
- 2021 GoEast Wiesbaden
- 2021 Hong Kong IFF
- 2021 DOK fest Munich

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 PALIĆ
 July 17-23, 2021

EUROPEAN
FILM FESTIVAL



EFA SHORTS

KRATKI FILMOVI NOMINOVANI ZA
EVROPSKU FILMSKU NAGRADU 2020

EFA SHORTS

SHORT FILMS NOMINATED FOR
THE EUROPEAN FILM AWARDS 2020

July, 17 - 23 2021

PALIĆ



EFA shorts 2020- Mnogostruka panorama savremenog evropskog filma

Efa shorts je kratka filmska turneja Evropske filmske akademije, koja publici širom Evrope - i šire donosi najnovije kandidate, nominacije i pobjednike **EVROPSKOG KRATKOG FILMA**.

U programu je izbor evropskih kandidata za kratki film, od kojih je svaki predstavljen na renomiranom evropskom festivalu kratkometražnog filma kao kandidat za evropsku filmsku nagradu 2020.

Ove godine na Evropskom filmskom festivalu Palić predstavljamo kandidate sa Međunarodnog festivala kratkog filma Drama, Međunarodnog filmskog festivala u Valjadolidu, Kurzfilm festivala u Hamburgu, Međunarodnog festivala kratkometražnog filma na Kipru, Međunarodnog festivala kratkog filma u Klermon-Ferandu, Međunarodnog filmskog festivala u Berlinu, Međunarodnog festivala kratkog filma u Leuvenu, Međunarodnog filmskog festivala Curtas Vila do Conde, Međunarodnog filmskog festivala Odense - OFF, Festivala kratkog filma u Upsali, VIENNA SHORTS - Međunarodnog festivala kratkog filma, Go Short - Međunarodnog festivala kratkog filma Nijmegen, Motovun filmskog festival, Međunarodnog filmskog festivala u Rigi i Filmskog Festivala u Veneciji.

EFA Shorts 2020 – a manifold panorama of contemporary European filmmaking

Efa shorts is the European Film Academy's short film tour, which brings the latest EUROPEAN SHORT FILM candidates, nominees and winner to audiences across Europe – and beyond.

The programme features a selection from the European Short Film Candidates, each of them presented at a renowned European (short) film festival as candidate for the European Film Awards 2020.

This year on European Film Festival Palić we present the candidates of Drama International Short Film Festival, Valladolid International Film Festival, Kurzfilm Festival Hamburg, International Short Film Festival of Cyprus, Clermont-Ferrand International Short Film Festival, Berlin International Film Festival, Leuven International Short Film Festival, Curtas Vila do Conde – International Film Festival, OFF – Odense International Film Festival, Uppsala Short Film Festival, - International Short Film Festival, Go Short - International Short Film Festival Nijmegen, Motovun Film Festival, Riga International Film Festival and Venice Film Festival.



OMILJENI

FAVOURITES/FAVORITEN

Austrija, Nemačka /Austria, Germany, 2019

Nakon što se posvađala sa majkom, mlada Sofija stopira prema jugu u potrazi za ocem kojeg nikada nije imala.

After falling out with her mother, young Sofia hitchhikes southwards in search of the father she never had.

Režija/Director: **Martin Monk**
Trajanje/Duration: **18'**



MESO

FLESH/CARNE

Španija, Brazil / Spain, Brazil, 2019

Pet žena, svaka u različitoj fazi svog života, deli iskustva o svom odnosu sa svojim telima i o tome kako ih drugi doživljavaju.

Five women, each in a different stage of their life, share experiences about their relationships to their bodies and how others perceive them.

Režija/ Director: **Camila Kater**
Trajanje/ Duration: **12'**



GENIUS LOCI

Francuska / France, 2020

Jedne noći, mladi usamljenik Reine, vidi urbani haos kao mistično jedinstvo koje deluje živo, poput nekakvog vodiča.

One night, Reine, a young loner, sees the urban chaos as a mystical oneness that seems alive, like some sort of guide.

Režija/ Director: **Adrien Mériageu**
Trajanje/ Duration: **16'**



U SREDINI

IN BETWEEN/NË MES

Unmi Kosovo*, 2020

U ruralnim delovima Kosova i Metohije grade se identične kuće za članove porodica koji rade u inostranstvu u nadi da će se jednog dana vratiti da se nastane u svojom starom kraju.

In rural Kosovo, identical houses are built for family members working abroad, in the hope that they will one day return to settle in their old homeland.

Režija/ Director: **Samir Karahoda**
Trajanje/ Duration: **13'**



NEVIDLJIVI HEROJ

INVISIBLE HERO/INVISÍVEL HERÓI

Portugalija, Francuska / Portugal, France, 2020

Duarte, slepac u pedesetim godinama, počinje da traži svog prijatelja Leandra koji je misteriozno nestao. Uprkos lisabonskim letnjim vrućinama, Duarte prelazi kilometre u po svom kraju, ali izgleda da niko nije video njegovog prijatelja, niti ga se seća. Potraga će ga na kraju uvesti u kasnu noć i otkriti njegovu tajnu.

Duarte, a blind man in his 50's, starts to look for his friend Leandro who mysteriously disappeared. Despite Lisbon's summer heat, Duarte walks miles in his neighbourhood but no one seems to have seen his friend, nor remembers him. His quest will eventually lead him to the heart of the night and reveal his secret.

Režija/ Director: **Cristèle Alves Meira**
Trajanje/ Duration: **27'**



TO NIJE BILA PRAVA PLANINA MUHAMEDE

IT WASN'T THE RIGHT MOUNTAIN, MOHAMMAD

Francuska / France, 2020

Abraham i Isak su na putu ka gori Morija, ka žrtvovanju. Brod prepun ovnova plovi mračnim i dubokim morem, punim boca sa pismima koja niko nikada nije otvorio. Ali otvorio sam jednu od ovih boca i pročitao pismo. Napisao ga je Muhamed, sin Sabaha, koji je jednostavno zahvalio Bogu ne tražeći od njega ništa zauzvrat. Tu počinje moja priča, priča o problematičnoj pastirci, koja iznenada pronade ono što je tražila. I izgubi ga. Tako to biva.

Abraham and Isaac are on their way to Mount Moriah, towards the sacrifice. A boat filled with rams is sailing on a dark and deep sea, full of bottles with letters that no one has ever opened. But I opened one of these bottles and read the letter. It was written by a Mohammad, son of Sabah, who simply thanked God without asking him for anything in return. This is where my story begins, a story of a troubled shepherdess, who suddenly finds something she was looking for. And loses it. That's the way it is.

Režija/ Director: **Mili Pecherer**
Trajanje/ Duration: **29'**



JEZERO SREĆE

LAKE OF HAPPINESS

Belorusija, Nemačka, Španija / Belarus, Germany, Spain, 2019

U malom beloruskom selu gde vreme kao da stoji, Jasja devetogodišnja devojčica, mora da se izbori sa majčinom smrću. Otac odlučuje da je pošalje u sirotište, ali ona jednog dana odlučuje da pobegne i vrati se kući.

In a small Belarusian village where time seems to stand still, Jasja, a nine-year-old girl, has to deal with her mother's death. Her father decides to send her to an orphanage. But one day she decides to run away and go back home.

Režija/ Director: **Aliaksei Paluyan**
Trajanje/ Duration: **29'**



NHA MILA

Portugalija, Švajcarska / Portugal, Switzerland, 2019

Nakon 14 godina izbjivanja iz domovine, Salome je prisiljena da se vrati na Zelenortska ostrva da vidi brata na samrti. Tokom zaustavljanja na aerodromu u Lisabonu, Agueda spremačica, prepoznaje Salome kao „Milu“, njenu prijateljicu iz detinjstva. Agueda poziva Salome da ode sa aerodroma i vreme čekanja provede u njenoj kući sa ženama iz njene porodice. Komšiluk je vodi na duhovno putovanje, čije odredište otvara bolno sećanje na vezu sa zavičajem.

After 14 years away from her homeland, Salomé is forced to return to Cape Verde to see her dying brother. During her stopover at Lisbon airport, Agueda, a cleaning lady, recognizes Salomé as "Mila", her childhood friend. Agueda invites Salomé to leave the airport and spend the stopover at her home, with the women of her family. The neighborhood transports her on a spiritual journey, whose destination unfurls a painful bond with her homeland..

Režija/ Director: **Denise Fernandes**
Trajanje/ Duration: **18'**

NINA

НИНА

Bugarska / Bulgaria, 2019

Nina trinaestogodišnja džeparoškinja oštrog i lukavog pogleda, proverava sadržaj muškog novčanika koji je upravo ukrala. Ona radoznalo i tužno bulji u nepoznate porodične slike - Nešto kasnije Nina biva uhvaćena u sledećem pokušaju krađe. Međutim, žrtva lana odbija da preda Ninu policiji i odlučuje da se malo pozabavi devojkom.

Nina, a 13-year-old pickpocket with a sharp and wise look, is checking the content of a man's wallet she has just stolen. She is staring at the unknown family pictures with curiosity and sadness - A little later, Nina is captured in her next attempt to steal. Surprisingly, the victim Yana refuses to surrender Nina to the police and decides to pay a little attention to the girl.

Režija/ Director: **Hristo Simeonov**
Trajanje/ Duration: **20'**



DAVNO PROŠLO

DVANO PROŠLO/ PAST PERFECT

Portugalija / Portugal, 2019

Melanholični film - arheološko istraživanje stanja duha naše sadašnjosti.

A melancholic film - the archaeological investigation of the state of mind of our present.

Režija/ Director: **Jorge Jácome**
Trajanje/ Duration: **23'**



NAJBOLJI GRAD UOPŠTE NIJE GRAD

THE BEST CITY IS NO CITY AT ALL/DIE BESTE STADT IST KEINE STADT

Austrija / Austria, 2019

U svom esejističkom filmu Christoph Schwarz meša višestruke perspektive najvećeg bečkog područja urbane ekspanzije. Oni dele sentimentalnu kritiku rasta i romantično odbijanje napretka dok se suočavaju sa neizbežnim ekološkim kolapsom, koji nam izgleda verodostojniji od bilo kog srećnog završetka.

In his essay film Christoph Schwarz mixes multiple perspectives on Vienna's largest urban expansion area. They share a sentimental criticism of growth and a romantic refusal to progress while facing imminent ecological collapse, which seems more credible to us than any happy ending.

Režija/ Director: **Christoph Schwarz**
Trajanje/ Duration: **15'**

UGRIZ

THE BITE/A MORDIDA

Portugalija, Brazil / Portugal, Brazil, 2019

Naučnici uzgajaju genetski modifikovane komarce kako bi zaustavili epidemije u Brazilu, dok se istovremeno odvijaju netradicionalni seksualni odnosi.

Scientists are breeding genetically modified mosquitoes to stop epidemics in Brazil, while parallel, nontraditional sexual relations take place.

Režija/ Director: **Pedro Neves Marques**
Trajanje/ Duration: **26'**





SMENA

THE SHIFT

Portugalija, UK / Portugal, UK, 2020

Film teži da prikaže ranjivo stanje privremenog radnika i otkrije neposredne posledice opasno male i uvek prisutne distance između zaposlenosti i siromaštva, sigurnosti i nemira.

The film aims to capture the vulnerable condition of a temporary worker and to reveal the immediate consequences of the dangerously short and ever-present distance separating employment and poverty, security and tumult.

Režija/ Director: **Laura Carreira**
Trajanje/ Duration: **9'**



NA PRAŠNJVOM MORU

TO THE DUSTY SEA/À LA MER POUSSIÈRE

Francuska / France, 2020

Ostavši sami duboko u letu, Malo i Zoe se svim silama trude da uhvate majčin neuhvatljivi pogled.

Left alone deep in the summer, Malo and Zoe are trying their best to catch their mother's elusive eye.

Režija/ Director: **Héloïse Ferlay**
Trajanje/ Duration: **12'**



STRIC TOMAS, RAČUNOVOĐA DANIMA

UNCLE THOMAS, ACCOUNTING FOR THE DAYS / TIO TOMÁS, A CONTABILIDADE DOS DIAS

Portugalija, Kanada, Francuska / Portugal, Canada, France, 2019

Nastavši iz Regininih ličnih i vizuelnih sećanja, film je počast njenom ujaku Tomasu, skromnom čoveku jednostavnog i neupadljivog života. Film iznosi njen stav da čovek ne mora da bude neko da bi postao izuzetan u našim životima.

Emerging from Regina's personal and visual memories, the film is a tribute to her uncle Thomas, a humble man with a simple and anonymous life. This is her acknowledgment that one does not have to be somebody to become exceptional in our lifes.

Režija/ Director: **Regina Pessoa**
Trajanje/ Duration: **13'**

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ZSIGMOND VILMOS
FESTIVAL

July, 17 - 23 2021

PALIĆ

Interreg - IPA CBC
Mađarska – Srbija



SELEKCIJA FILMOVA SA ŽIGMOND VILMOŠ FILM FESTIVALA IZ SEGEDINA U OKVIRU 28. FESTIVALA EVROPSKOG FILMA PALIĆ

Otvoreni univerzitet Subotica, kao izvršni producent Festivala evropskog filma Palić i Centar za organizaciju događaja i medijskih aktivnosti Segedin (Szegedi Rendezvény- és Médiaközpont Nonprofit Kft.), kao izvršni producent Žigmond Vilmoš Film Festivala, uspešno su u partnerstvu realizovali projekat FILMY - Filmska umetnost povezuje mlade ljude, u okviru Interreg IPA CBC programa Mađarska – Srbija.

Projekat FILMY stavio je u fokus razvoj filmske publike i filmskih radnika u prekograničnom regionu realizacijom tri vrste aktivnosti: 1. Filmska edukacija za mlade, 2. Razvoj filmskih klubova u prekograničnom regionu i 3. Saradnja dva filmska festivala iz prekograničnog regiona.

Uspešna saradnja dva filmska festivala nastavljena je i nakon završetka projekta te će u okviru 28. Festivala evropskog filma Palić biti prikazana selekcija sačinjene od 4 filma iz programa Žigmond Vilmoš Film Festivala.

O ŽIGMOND VILMOŠ FILM FESTIVALU:

Segedin je rodni grad svetski poznatog, dobitnika Oskara Žigmond Vilmoša, koji je takođe i počasni građanin ovog grada. Skoro stotinu godina star, sjajni Belvarosi bioskop u Segedinu je jedan od najstarijih tradicionalnih bioskopa u Mađarskoj. Najveća sala sa pet stotina sedišta u bioskopu nosi ime Žigmonda Vilmoša od 2005. godine, zbog čega je on bio veoma ponosan. Svaki put kada bi dolazio u Segedin, nije propustio da poseti "njegov bioskop".

Pored ličnih veza, naš filmski festival inspirisan je veličinom Vilmosa Zsigonda u filmskoj umetnosti, njegovom čašću i reputacijom. Kvalitet njegovog rada i njegov uticaj na sledeće generacije imaju isti efekat kao i cilj festivala - da skrene pažnju na važnog ko-stvaraoca filmova, kinematografa.

"Imenovanje festivala jasno pokazuje da analiziramo filmove iz kinematografske perspektive. Međutim, od Vilmosa smo naučili važnu stvar da se vizija i rad kinematografa ne može proceniti izolovano od drugih elementa. Najbolji primer toga je upravo njegov rad. Ostvarivanje kinematografskih ideja mora se procijeniti uzimajući u obzir rediteljeve namere ili poruku čitavog filma. Tako na ovaj način mi ne nagrađujemo samo kinematografski rad, već i filmove kao celine."

SZABÓ GÁBOR HSC, PREDSEDIK ŽIRIJA

***Vilmoš Žigmond** (Segedin, 1930 – Big Sur, Kalifornija, 2016) bio je mađarsko-američki snimatelj/ direktor fotografije, jedan od glavnih protagonista američkog Novog talasa, čiji rad je uticao na oblikovanje američke kinematografije 70-ih. Saradivao je sa Robertom Altmanom, Stevenom Spielbergom (Oskar za „Bliski susret treće vrste“), Majklom Čiminom (BAFTA za „Lovac na jelene“), Brajanom de Palmom, Vudijem Alenom...

SELECTION OF FILMS FROM THE ZSIGMOND VILMOS FILM FESTIVAL FROM SZEGED AS A PART OF THE 28th EUROPEAN FILM FESTIVAL PALIĆ

Open University Subotica as an executive producer of the European Film Festival Palić and Szeged Event and Media Center (Szegedi Rendezvény- és Médiaközpont Nonprofit Kft.) as an executive producer of Zsigmond Vilmos* Film Festival are partners in project FILMY – Film art connects young people, realized within Interreg IPA CBC program Hungary – Serbia. FILMY project focuses on development of film audiences and filmmakers in the cross-border region by realizing three sorts of activities: 1. Film education for youth, 2. Development of film clubs in the region, 3. Cooperation of the two film festivals. The successful cooperation between the two film festivals continued after the end of the project, so the 28th European Film Festival Palić will screen a selection of 4 films from the Zsigmond Vilmoš Film Festival.

ABOUT ZSIGMOND VILMOS FILM FESTIVAL:

Szeged is the hometown of world famous, Oscar laureate Zsigmond Vilmos, honorary citizen of the town. Built almost hundred years ago, marvelous Belvarosi Mozi in Szeged is one of the oldest traditional cinema theaters in Hungary. The largest screening hall with five hundred seats, in 2005 was named after Zsigmond Vilmos, which made him very proud. He never missed to visit "his cinema" every time he was in Szeged.

Apart from personal connections, our Film Festival is inspired by the significance of Zsigmond Vilmos for the film art, by his honor and reputation. Quality of his work and his influence on younger generations has the same goals as the Festival – to pay attention on important film co-worker, cinematographer.

"The name of the Festival clearly shows that we look at film art from the cinematographer's perspective. However, we have learned an important lesson from Vilmos – vision and cinematographer's work cannot be evaluated separately from other film elements. His work is the best example of this. Realization of cinematographer's ideas must be in correlation with director's intentions and the message of the film itself. This means that we award not only cinematographers but films as a whole."

SZABÓ GÁBOR HSC, JURY PRESIDENT

***Vilmos Zsigmond**, (Szeged, 1930 – Big Sur, California, 2016) was a Hungarian-American cinematographer. His work in cinematography helped shape the look of American movies in the 1970s, making him one of the leading figures in the American New Wave movement. Over his career he became associated with many leading American directors, such as Robert Altman, Steven Spielberg (AA for Close Encounters of the Third Kind), Brian De Palma, Michael Cimino (BAFTA for The Deer Hunter) and Woody Allen.

ŠPANIJA/ SPAIN, 2020

NEVIDLJIVO ČUDOVIŠTE

THE INVISIBLE MONSTER/ EL MONSTRUO INVISIBLE



Aminodinov otac se uvek smeši jer kaže da „veseli ljudi žive duže“. Zbog toga, u svojoj osmoj godini, Aminodin namešta svoj najbolji osmeh radeći na deponiji Papandayan pored koje živi sa porodicom. S druge strane, njegov rođak Aliman izgubio je osmeh kada su bombe počele da padaju na grad Marawi tokom petomesečnog oružanog sukoba 2017, između filipinskih snaga bezbednosti i militantata povezanih sa Islamskom državom Irak i Levant (ISIL).

Aminodin's father always smiles because he says that "cheerful people live longer." That's why, at the age of eight, Aminodin puts on his best smile while working at the Papandayan landfill, where he lives with his family. His cousin Aliman, on the other hand, lost his smile when bombs began to fall on Marawi City during a five-month-long armed conflict in Marawi, Philippines, that started on May 23, 2017, between Philippine government security forces and militants affiliated with the Islamic State of Iraq and the Levant (ISIL)

HAVIER i GILJERMO FESER

Režiser i scenarista, Javier Feser Perez de Petinto (Madrid, 1964) osvojio je šest Gojinih nagrada i potpisao je izuzetne filmove poput *El milagro de P. Tinto*, *Camino* i dve animirane filmske verzije *Mortadelo i Filemon*, slavni španski strip junaka Franciska Ibanjeza. *Campeones* je 2018. bila najuspešnija španska produkcija. Osnivač je produkcijske kuće Linea Films (1986). Stariji brat, Giljermo (1960), poznat po programu *Gomaespuma*, pisac je. Napisao je scenarija za neke od filmova koje je režirao Javier, a upustio se u režiju sa *Candidom*.



A director and screenwriter, Javier Feser Pérez de Petinto (Madrid, 1964) has won six Goya awards and has signed such outstanding films as *El milagro de P. Tinto*, *Camino* and two animated adaptations of *Mortadelo y Filemón*, 3D animated comedies based on the Francisco Ibáñez's characters from the *Mort & Phil* comic book series. *Campeones*, was the most successful Spanish production of 2018. He was the founder of Linea Films in 1986. Elder brother Guillermo (1960), known for his *Gomaespuma* program, is a writer. He has co-written some of the films directed by his brother Javier, and jumped to the direction with *Candida*.

Režija/ Director: **Javier and Guillermo Fesser Perez de Petinto**
 Scenario/ Writer: **Javier and Guillermo Fesser Perez de Petinto**
 Fotografija/ Cinematography: **Jairo Iglesias**
 Montaža/ Editing: **Antonio Frutos, Pablo Más**
 Zvuk/ Sound: **Arman Ciudad**
 Montaža zvuka/ Sound Editing: **Charly Schmuckler**
 Direktor produkcije/ Production Director: **Elsa Ruiz Diaz**
 Učestvuju/ With: **Aminodin Munder, Asnaira A. Cadir, Cawi Nasroding Mama, Junaisa Alimusa, Aliman Macao, Yasser Daluma, Amalia Macao, Joel P. Dee**
 Trajanje/ Duration: **29'**
 Produkcija/ Production: **Películas Pendelton**
 U saradnji/ Collaboration with: **Accion contra el Hambre**
 Izvršni producent/ Executive Producer: **Luis Manso**
 Producenti/ Producers: **Nuria Berro, Marina Betete, Alicia Garcia, Carmen Gayo**

FILMOGRAFIJA/ FILMOGRAPHY

2018 Campeones
 2014 Mortadelo y Filemón/ Mortadelo and Filemon: Mission Implausible
 2013 Al final todos mueren
 2013 Invictus, el correo del César
 2008 Camino
 2006 Cándida
 2004 Binta and the Great Idea
 2003 Mortadelo & Filemon: The Big Adventure
 1998 El milagro de P. Tinto
 1995 El sedcieto de la tiompeta
 1995 Aquel ritmillo

FESTIVALI i NAGRADE/ FESTIVALS & AWARDS

2020 DocsMX - Festival Documental Ciudad Mexico
 2020 Camerimage - Short Documentary Films Competition
 2020 Portobello Film Festival (London, UK)
 2020 Festival Cine Solidario Guadalajara - Fescigu (Spain)
 2021 11th Annual Queens World Film Festival (USA)
 2021 Cleveland International Film Festival-The Sammy and Jules Award for the Short Film with the Biggest Heart
 2021 Savigliano Film Festival (Italy)
 2021 Grenzland-Filmtage Selb International Film Festival-Audience Award Medium Length Film

Režija/ Director: **Sándor Csoma**
 Scenario/ Writer: **Sándor Csoma**
 Fotografija/ Cinematography: **István Balázs Balázs**
 Muzika/Soundtrack: **Csaba Kalotás**
 Montaža/ Editing: **Dániel Márton**
 Igraju/Cast: **Kincső Blénesi, Gijs Naber, Levente Orbán, Katalin Vad-Horváth, Norbert Saray, János Szilárd Szabó, Csaba Vass, Tamás Allaga**
 Trajanje/ Duration: **28'**
 Produkcija/ Production: **Inforg-M&M Film Kft.**
 Producenti/ Producers: **Nóra Alföldi, Miklós Bosnyák, Dániel Deák, László Dreissiger, Ernő Mesterházy, Zoltán Mártonffy, Mónika Mécs**

FILMOGRAFIJA/ FILMOGRAPHY

2017 Nothing Really Happened (Short)
 2016 Tabula rasa (Short)
 2014 A telep (Short)
 2014 Hagyj élni! (Short)
 2013 The Stone (Short)
 2012 Az Öreg (Video short)

FESTIVALI i NAGRADE/ FESTIVALS & AWARDS

2020 Bujtor Istvan Film Festival Hungary - Special Prize - Best Screenplay - Best Cinematography
 2020 Busho, Budapest International Short Film Festival - Special Prize of the Student Jury
 2020 Hungarian Film - Critics' Awards - Best Short Film
 2020 Hungarian Film Week - Best Short Film
 2020 Lubuskie Film Summer - Bronze Grape - Best Short Film
 2020 New York Cinematography - Awards April Award - Best Student Cinematography
 2020 Zsigmond Vilmos Film Festival - Critics Choice Award - Best Cinematography
 2019 European Cinematography Awards (ECA) - September Award - Best Student Film
 2019 Golden Eye Festival - Best Student Work - Best Cinematography

MAĐARSKA/HUNGARY, 2019

KASTING

CASTING



The 18-year-old Julia lives in a poor mining town with her brother. One day she tries her luck at a model casting in the hope of starting a new life abroad. However during the casting it turns out that they are looking for porn actresses. Unexpectedly Julia finds herself in a situation where her decency is endangered.

Osamnaestogodišnja Julia živi sa svojim bratom u siromašnom rudarskom gradiću. Jednoga dana ona odlučuje da oproba svoju sreću na kastingu za modele u nadi da će početi novi život u inostranstvu. Tokom kastinga, međutim, ispostavlja se da se traže porno glumice. Neočekivano, Julija se našla u situaciji koja je ugrožava njen obraz.

SÁNDOR CSOMA



Sándor Čoma rođen je 1985. godine. Magistrirao je filmsku umetnost na budimpeštanskom univerzitetu Metropolitan, a magistrirao je režiju na Univerzitetu za pozorišnu i filmsku umetnost u Budimpešti, 2018. godine.

Sándor Csoma was born in 1985. He obtained a Master's Degree from the Budapest Metropolitan University as a motion picture artist and earned an MA from the University of Theatre and Film Arts in Budapest, 2018.

MAĐARSKA/ HUNGARY, 2019

ONI KOJI SU OSTALI

THOSE WHO REMAINED/ AKIK MARADTAK



Oni koji su ostali prikazuje proces isceljenja preživelih iz holokausta, viđen očima mlade devojke u posleratnoj Mađarskoj. Po romanu Žuže F. Varkonji. Film je bio kandidat mađarske kinematografije za najbolji strani film na dodeli nagrada Američke akademije 2019. godine.

Those Who Remained reveals the healing process of Holocaust survivors through the eyes of a young girl in post-World War II Hungary. Based on a novel by Zsuzsa F. Várkonyi. Hungary's entry for Best International Feature Film at the 2019 Academy Awards.

TÓTH BARNABÁS



Tóth Barnabás, rođen 1977. u Strazburu, studirao je na Akademiji filmske i pozorišne umetnosti u Budimpešti. Scenarista je i reditelj dva dugometražna filma – *Camembert Rose* (2009) i *Those Who Remained* (2019). Njegov kratkometražni film *My Guide* (2013) je prikupio preko 1.8 miliona internet pregleda i time postao jedan od najuspešnijih kratkih filmova mađarske kinematografije.

Born 1977 in Strasbourg, Barnabás Tóth studied at the University of Film and Theater (Budapest). He wrote and directed two feature films, *Camembert Rose* (2009) and *Those Who Remained* (2019). His short film *My Guide* (2013) has been viewed over 1.8 million times on Vimeo, making it one of the most successful short films ever made in Hungary.

Režija/ Director: **Tóth Barnabás**
 Scenario/ Writer: **Muhi Klára, Tóth Barnabás**
 Fotografija/ Cinematography: **Marosi Gábor HSC**
 Montaža/ Editing: **Mógor Ágnes**
 Kostimograf/ Costume designer: **Lengyel Rita**
 Muzika/ Soundtrack: **Pirisi László**
 Zvuk/ Sound: **Bálint Zándoki**
 Uloge/ Cast: **Hajduk Károly, Szóke Abigél, Nagy Mari, Simkó Katalin, Horkay Barnabás, Lukáts Andor**
 Trajanje/ Duration: **88'**
 Produkcija/ Production: **Inforg-M&M Film**
 Producenti/ Producers: **Mécs Mónika**

FILMOGRAFIJA/ FILMOGRAPHY

- 2018 Susotázs/ Chuchotage (short, shortlisted for the Oscars 2019)
- 2017 Van egy határ/ Operation Stone (short)
- 2015 Az Elmenetel/ The Leaving (short)
- 2013 Újratervezés/ My Guide (short, qualified for the Oscars 2014)
- 2009 Rózsaszín Sajt/ Camembert Rose
- 2006 Egy szavazat/ One vote (short)
- 2005 Szerelem meg hal/ Getting Even (short)
- 2005 Autogram/ Otograf (short)
- 2003 Vonaton/ On a Train (short)

FESTIVALI/FESTIVALS

- 2020 Palm Springs International Film Festival
- 2020 Sofia International Film Festival
- 2020 Festival of European films in Paris
- 2019 Cairo International Film Festival
- 2019 Jameson CineFest – Miskolc International Film Festival
- 2019 Antalya Golden Orange Film Festival
- 2019 Telluride Film Festival

NAGRADE/AWARDS

- 2020 Hungarian Film Critics Awards – Film Critics Award
- 2020 Hungarian Film Week – Best Actor, Best Director, Best Screenplay, Grand Prize
- 2019 Jerusalem Jewish Film Festival – The Schoumann Award
- 2019 Anchorage International Film Festival – Best Feature

Režija/ Director: **Bagota Béla**
 Scenario/ Writer: **Bagota Béla**
 Fotografija/ Cinematography: **Garas Dániel**
 Scenografija/ Production Design: **Damokos Csaba**
 Montaža/ Editing: **Szalai Károly**
 Muzika/ Soundtrack: **Márkos Albert**
 Kostimograf/ Costume designer: **Judit Sinkovics**
 Uloge/ Cast: **Csaba Krisztik, András Hatházi, Emőke Pál, Gábor Tollas, László Mátray, Júlia Nyakó**
 Trajanje/ Duration: **97'**
 Produkcija/ Production: **Matrix Film**
 Producent/ Producer: **Kántor László**
 Izvršni producenti/ Exec. Producers: **Bagota Béla, Faragó Attila, Rajna Gábor, Szirmai Árpád**

FILMOGRAFIJA/ FILMOGRAPHY

- 2010 Tiszta kézzel
- 2009 Hódomb
- 2008 Különös történetek
- 2008 Egymás mellett

FESTIVALI/FESTIVALS

- 2020 Aubagne International Film Festival
- 2019 Warsaw International Film Festival (world premiere)

NAGRADE/AWARDS

- 2019 Alexandre Trauner Art FF, Szolnok, Hungary–Best Production Design (**Csaba Damokos**)
- 2020 Hungarian Film Critics Awards – Best Director (**Bagota Béla**)
- 2020 Hungarian Film Week – Best Cinematographer (**Dániel Garas**)
- 2020 Fantasporto – Directors' Week Award – Best Director (**Bagota Béla**) – Best Screenplay (**Bagota Béla**)

MAĐARSKA/ HUNGARY, 2019

VALAN – Dolina anđela

VALAN – Valley of Angels/ VALAN - Az angyalok völgye



Valan, transilvanijski rudarski grad; istraga o nestaloj sestri uvodi Petera u lavirint prošlosti, u kojoj se otkrivaju gresi, mnogo bolniji no što je mogao i zamisliti.

In Valan, a Transylvanian mining town, Peter's investigation about his missing sister leads him to the maze of the past where more painful sins and solutions are revealed than he would ever thought.

BÉLA BAGOTA



Béla Bagota je snimio nekoliko kratkometražnih filmova tokom studiranja: *Side By Side*, *Mea culpa*, *Frustration*. Njegov film *With Clean Hands* je 2010. godine osvojio nagradu za najbolji diplomski rad na Univerzitetu za pozorište i film u Budimpešti. *Valan* je njegov prvi dugometražni film.

Béla Bagota made several shorts films during his university years: *Side By Side*, *Mea culpa*, *Frustration*. His short film, *With Clean Hands* won the Best Graduation Film of the University of Theatre and Film (Budapest) in 2010. Valan is his first feature film as a director.

EUROPEAN
FILM FESTIVAL



**PROMOCIJA MEĐUNARODNOG
FESTIVALA DEČJEG I OMLADINSKOG
ANIMIRANOG FILMA – MULTIMOST**

PROMOTION OF THE INTERNATIONAL
FESTIVAL OF CHILDREN AND YOUTH
ANIMATED FILM – MULTIBRIDGE

July, 17 - 23 2021

PALIĆ



MEĐUNARODNI FESTIVAL DEČJEG I OMLADINSKOG ANIMIRANOG FILMA

Međunarodni festival dečjeg i omladinskog animiranog filma je namenjen deci i omladini Srbije, Evrope i celog sveta, ali i autorima koji stvaraju za decu i omladinu. To podrazumeva stvaralaštvo mladih, kao i stvaralaštvo namenjeno njima. Festival je utemeljen na ciljevima i zadacima rusko-srpskog projekta Multimost, pokrenutog još 2016. godine od strane studija za animaciju - Dom animacije iz Sremskih Karlovaca. Projekat je 2019. nagrađen Evropskom jezičkom oznakom, od strane fondacije Tempus u saradnji sa Ministarstvom prosvete nauke i tehnološkog razvoja RS, Zavodom za unapređenje obrazovanja i vaspitanja, Francuskim institutom za kulturu i Institutom Servantes. Broj učesnika u projektu je vrlo brzo rastao iz godine u godinu. Projektu su se priključili i studiji iz Italije, Ukrajine i Izraela. Četvrte godine godine postojanja projekat prerasta u međunarodni festival dečije i omladinske animacije MM fest (Multimost fest).

Festival karakterišu tri profesionalne delatnosti:

- selekcija tematskih filmova, prezentacija autora i projekcija animiranih filmova,
- praktična, obrazovna delatnost/ pedagoški rad,
- stručno naučna/ istraživačka delatnost – konferencije.

Takmičarski program je raspoređen u 4 kategorije:

- Kategorija Dečije stvaralaštvo – filmovi dece do 15 godina.
- Kategorija Stvaralaštvo mladih – filmovi mladih od 16 do 19 godina.
- Kategorija Studentski filmovi – filmovi mladih od 19 do 25 godina koji izučavaju animaciju na akademskom nivou.
- Kategorija Filmovi za decu i mlade – filmovi koje su pravili profesionalci za mlade.

Možemo reći da je ovo festival koji putem animacije želi da podstakne decu i omladinu iz različitih zemalja i sa različitih kontinenata na saradnju i istraživanje, kreativno stvaralaštvo kroz druženje, učenje jezika, na izučavanje svoje i upoznavanje drugih kultura.

Festival je tematski i vrednosti koje podržava su: porodica, tradicija, vera, prijateljstvo, saradnja, uzajamno poštovanje i ljubav.



THE INTERNATIONAL FESTIVAL OF CHILDREN AND YOUTH ANIMATED FILM

The International Festival of Children's and Youth Animated Film is intended for children and youth of Serbia, Europe and the whole world, but also for authors who create for children and youth. This implies the creativity of young people, as well as creativity intended for them. The festival is based on the goals and tasks of the Russian-Serbian project Multimost, launched in 2016 by the animation studio - Dom Animation from Sremski Karlovci, Serbia. In 2019 the project was awarded the European Language Label by the Tempus Foundation in cooperation with the RS Ministry of Education, Science and Technological Development, the Institute for the Advancement of Education, the French Institute of Culture and the Cervantes Institute. The number of participants in the project grew very quickly from year to year. Studios from Italy, Ukraine and Israel also joined the project. In its fourth year the project grows into the international festival of children's and youth animation MM Fest (Multimost Fest).

The Festival is characterized by three professional activities:

- selection of thematic films, presentations of authors and screenings of animated films,
- practical, educational activity / pedagogical work,
- professional scientific /research activity - conferences.

The competition program is divided into 4 categories:

- Children's creativity - films for children up to 15,
- Youth Creativity - films of young people from 16 to 19,
- Student films - films of young people from 19 to 25 years of age who study animation at the academic level.
- Films for children and youth - films made by professionals.

We can say that this is a festival that through animation wants to encourage children and youth from different countries and from different continents to cooperate and research, creativity through socializing, learning languages, learning their own and getting to know other cultures.

The festival is thematic and the values it supports are: family, tradition, faith, friendship, cooperation, mutual respect and love.

STVARALAŠTVO DECE DO 15 GOD. / WORKS BY CHILDREN UP TO 15



Novi Sad dečija prestonica kulture 2/
Novi Sad Children's Capital of Culture 2 5'18"

Jakov Popov, Dečji kulturni centar
Novi Sad i Studio DOM Sremski Karlovci

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STVARALAŠTVO MLADIH / WORKS BY YOUNG PEOPLE



Listanje starih knjiga/
Leafing Through Old Books 3'
Wild Kids Animation Studio, Izrael

FILMOVI ZA DECU I MLADE / FILMS FOR CHILDREN AND YOUTH



TRKIJA, 7'14"
Marija Vulić i Isidora Vulić, (Srbija)

BELA ZEMLJA / WHITE EARTH 6'42"

Ira Elšanski,
Союзмультфильм, (Rusija)

A KAKO SU NAŠI KOSMONAUTI / AND HOW ARE OUR COSMONAU 6'42"

Galina Golubjova,
Союзмультфильм, (Rusija)

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European
Film
Festival
Palić
2021.

PROJEKAT MULTIMOST / MULTIMOST PROJECT



KARANTIN ANIMACIJA / QUARANTINE ANIMATION 10'12"

u izradi filma učestvovala su deca iz 12 studija
i 3 zemlje



EUROPEAN
FILM FESTIVAL



SPECIJALNE PROJEKCIJE

SPECIAL SCREENING

July, 17 - 23 2021

PALIĆ

SRBIJA / SERBIA, 2021

PRIZORI IZ ŽIVOTA DŽUKCA

LIFE OF A MUTT



Prizori iz života džukca govori o psima lualicama koji se suočavaju sa društvom u dubokom stanju empatične, ekološke i moralne degeneracije.

Life of a Mutt tells the stories of stray dogs who face society in a profound state of empathetic, ecological and moral degeneration.

TANJA BRZAKOVIĆ

Tanja Brzaković, rođena u Beogradu, studirala je filmsku i TV režiju na Fakultetu dramskih umetnosti u Beogradu i postdiplomske studije na Univerzitetu u Hamburgu. Radila je kao asistentkinja režije i rediteljka, scenaristkinja i docentkinja u Beogradu, Hamburgu i Berlinu. Snimila je 4 celovečernja dokumentarna filma, 15 kratkih igranih i dokumentarnih filmova. Njeni filmovi su prikazivani na internacionalnim festivalima širom sveta i osvojili su više nagrada, kao što su na Festivalu Shoking Short Award / 13th Street 2002, Sehſuchte u Potsdamu 2003, srebrna nagrada za nemački kratki film 2002, Bergischer Filmpreis 2003, Zlatni vitez u Palermu 2010, na festivalima Sediciorto, Religion Today, Festival etnografskogfilma, MikroFAF 2019/20 i drugim. Član je Evropske Filmske Akademije (EFA).



Tanja Brzaković, born in Belgrade, studied film and TV directing at the Faculty of Drama Arts in Belgrade and postgraduate studies at the University of Hamburg. She worked as an assistant director and director, screenwriter and assistant professor in Belgrade, Hamburg and Berlin. She has made 4 feature-length documentaries, 15 short feature films and documentaries. Her films have been screened at international festivals around the world and have won several awards at the Shoking Short Award Festival / 2002 13th Street Festival, 2003 Sehſuchte in Potsdam, Silver Award for German Short Film 2002, Bergischer Filmpreis 2003, Golden Knight in Palermo 2010, at the festivals Sediciorto, Religion Today, Ethnographic Film Festival, MikroFAF 2019/20 and others. She is a member of the European Film Academy (EFA).

Režija/Director: **Tanja Brzaković**
 Scenariio/Writer: **Tanja Brzaković**
 Animacija/Animation: **Vuk Palibrk**
 Fotografija/Cinematography: **Boško Đorđević, Aleksandar Kalezić, Tanja Brzaković**

Montaža/Editing: **Branka Pavlović, Irena Domazetović, Mina Nenadović, Jelena Bosanac, Srđan Mitrović-Hitch**
 Muzika/Soundtrack: **Janja Lončar**
 Uloge/Cast: **Jelena Bosanac – Narator, Anica Dobra – Mama, Momčilo Bajagić Bajaga – Bog, Mirjana Karanović – Dona, Iskra Brajović – Srečko, Dejana Bačko – Snupi, Milica Tričković – Lokica, Jelena Miljković – Bokica, Milica Đuran – Afrika, Lena Subotić - Boškana**
 Trajanje/Duration: **77'**
 Produkcija/Production: **Talas film**
 Producenti/Producers: **Nebojša Miljković**

ODABRANA FILMOGRAFIJA/ SELECTED FILMOGRAPHY

- 2021 If ... (igrano-eksperimentalni)
- 2020 Home, (kratki, igrano-eksperimentalni)
- 2019 Volja Božija (kratki igrani)
- 2018 Doći će žuti ljudi sa istoka i piće vodu sa Morave (dokumentarni)
- 2015 Jovica i njegovi zubi (dokumentarni)
- 2008 Jelenin svet (dokumentarni)

FESTIVALI I NAGRADE/ FESTIVALS AND AWARDS

- 2021 FEST International Film Festival

Režija/ Director: **Sanjin Mirić**
 Scenariio/ Writer: **Sanjin Mirić & Vit Hlasensky**
 Fotografija/ Cinematography: **Zdenek Tripes & Borek Minarik**
 Montaža/ Editing: **Sanjin Mirić**
 Kostimograf/Costume Designer: **Judit Sinkovics**
 Muzika/ Soundtrack: **Pavel Hrubes**
 Uloge/ Cast: **Lordan Zafranović, Jelena Ćirić, protojerej Srđan Jablanović, Vid Luković, Milorad Luković, Zuzana Hruskova, Natalie Zelinska, Zdenek Rysavy, Jan Rysavy**
 Trajanje/ Duration: **124'**
 Produkcija/ Production: **RODOLJUB z.s. Czech-Serbian Friendship Association Prague**
 Producenti/ Producers: **Sanjin Mirić, Jelena Ćirić, Petr Bergmann**

ODABRANA FILMOGRAFIJA/ SELECTED FILMOGRAPHY

- 2006 13. komnata (TV Series documentary)

FESTIVALI/FESTIVALS

- 2021 Assurdo Film Festival - Monthly Award - Best Documentary
- 2021 Tagore International Film Festival - April Monthly Award - Best Cinematography, Best Director
- 2021 Vesuvius International Monthly Film Festival - March Award - Best Documentary
- 2021 Continental Film Festival - Best Cinematography
- 2021 Creation International Film Festival - Festival Prize- Best Feature Length Documentary Cinematography
- 2021 Golden Wheat Awards - Golden Wheat Award Best Production
- 2021 Impact Docs Awards - Award of Merit
- 2021 International Symbolic Art Film Festival - Bi-Monthly Award - Best War Film
- 2021 Reale Film Festival - March Award - Best Feature Documentary
- 2020 Sweden Film Awards - August Award - Best First Documentary
- 2020 Athens International Monthly Art Film Festival - December Award
- 2020 Falcon International Film Festival (FIFF) - September Edition - Best Director, Best
- 2020 The IndieFest Film Awards - Award of Distinction - Humanitarian Award
- 2020 Accolade Competition - Award of Merit Special Mention - Best Documentary Feature
- 2020 IndieFEST Film Awards - Award of Excellence - Documentary Feature
- 2020 Paris Play Film Festival - Festival Prize - Best Documentary

Češka / Czech Republic, 2020

SEDAM HILJADA DUŠA

SEVEN THOUSAND SOULS



Sedam hiljada duša je dokumentarno-igrani film o stradanju srpskih i ruskih vojnika i interniranih civila u austrougarskim logorima na teritoriji današnje Češke - Jindrihovice i Broumov. Kampovi su imali oko 500 objekata u kojima je bilo oko 60 000 ratnih zarobljenika.

Seven Thousand Souls is a documentary - a feature film about the suffering of Serbian and Russian soldiers and interned civilians in Austro-Hungarian camps on the territory of today's Czech Republic - Jindrihovice and Broumov. The camps had about 500 facilities where there were about 60,000 prisoners of war.

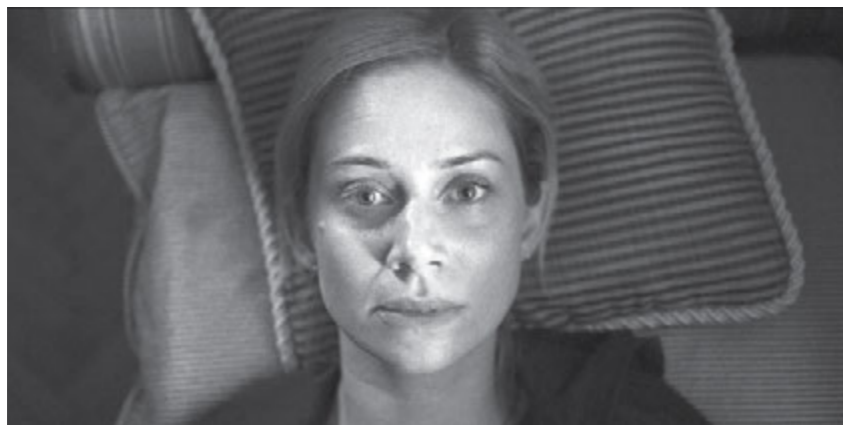
Sanjin Mirić

Rođen je 1961. godine u Visokom. Od srednje škole pratio je domaću i stranu kinematografiju i filmsko stvaralaštvo, i zbog toga se pridružio zeničkom bioskopskom klubu Nedeljko Radić, gde je počeo da snima svoje amaterske filmove, predstavljene na mnogim festivalima amaterskog filma širom bivše Jugoslavije i inostranstva, nagrađene velikim brojem nagrada dok Mirić dobija titulu majstora amaterskog filma. Studirao je na odseku za dokumentarnu režiju na Filmskoj akademiji u Pragu (FAMU). Od tada je radio na svim velikim praškim TV stanicama, uglavnom režirajući zabavne emisije, a autor je i nekoliko dokumentarnih filmova.



He was born in 1961 in Visoko, Bosnia and Herzegovina. From high school he followed domestic and foreign cinematography and filmmaking, and because of that joined the Zenica cinema club Nedeljko Radić, where he began making his own amateur films, presented at many amateur film festivals throughout the former Yugoslavia and abroad, awarded with a large number of Grand Prix awards and the title of Master of Amateur Film. He studied at the Department of Documentary Directing at the Film Academy in Prague (FAMU). Since then, he has worked on all major TV stations in Prague, mostly directing entertainment shows, and is the author of several documentaries.

SRBIJA/ SERBIA, 2021

KLJUN (serija - prve dve epizode)
KLJUN (series – episodes one and two)

Sonja Kljun, ambiciozna detektivka iz Beograda, poslata je u Suboticu da ispita seriju sumnjivih samoubistava. Ali kada je istraga odvede na trag ozbiljne zavere, Sonju počinju da proganjaju snovi iz njene traumatične prošlosti, i još strašnije budućnosti.

Sonja Kljun, an ambitious detective from Belgrade, was sent to Subotica to investigate a series of suspicious suicides. But after the investigation leads her to a serious conspiracy, dreams from her traumatic past and even more horrific future start to haunt her.

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UROŠ TOMIĆ

Rođen 1980. godine, diplomirao je filmsku i TV režiju na Fakultetu dramskih umetnosti u Beogradu. 2010. godine producirao je igrani film *Tilva Roš*, jedan od najuspešnijih srpskih filmova na međunarodnim festivalima u poslednjih 20 godina. 2014. režirao je pilot epizodu serije *Odeljenje* za TV Nova. Njegov projekat *Grupa* prva je srpska serija koju je Keshet International preuzeo za globalnu distribuciju.



Born in 1980, he graduated Film and TV Directing at the Faculty of Drama Arts in Belgrade. In 2010, he produced feature film *Tilva Roš*, one of the most successful Serbian films at international festivals over the last 20 years. In 2014 he directed a pilot of series *The Department* (Odeljenje) for TV Nova. His project *The Group* is the first Serbian series picked up by Keshet International for the global distribution.

JELENA GAVRILOVIĆ

Rođena je 1990. godine u Beogradu. Završila je studije filmske i televizijske režije na FDU. Njeni studentski filmovi *Momci, gde ste* i *Sve je više stvari koje dolaze* prikazani su i nagrađivani na brojnim međunarodnim filmskim festivalima. 2013. godine režirala je prvu web seriju na Balkanu pod nazivom *#SamoKažem* koja je osvojila prestižnu nagradu Satelit u Hollywoodu u kategoriji Originalni novi format i mnoge druge nagrade širom sveta. *Nikog nema* njen diplomski film premijerno je prikazan na Filmskom festivalu u Lokarnu. Režirala je dve epizode hvaljene srpske kriminalističke TV serije *Grupa* (2019) (premijerno prikazana na Sarajevo FF, distribucija Keshet International) i režirala i producirala dva dokumentarna filma za VICE.



Jelena Gavrilović was born in 1990 in Belgrade. She completed her studies of Film and Television Directing at the FDU, Belgrade. Her student films *Boys, where are you* and *With Many Things to Come* were screened and awarded at numerous international film festivals. In 2013, she directed the first web series in the Balkans called *#JustSaying* (#SamoKažem), which won the prestigious Satellite Award in Hollywood in the category of Original New Format, and many other awards worldwide. *Nobody here* is her MA graduation film and it premiered at the Locarno Film Festival. She directed two episodes of the acclaimed Serbian crime TV series *The Group* in 2019 (premiered at Sarajevo FF, distributed by Keshet International) and directed and produced two documentaries for VICE.

Režija/ Director: **Jelena Gavrilović i Uroš Tomić**

Scenario/ Writer: **Matija Dragojević i Ljubica Luković**

Fotografija/ Cinematography:

Dušan Grubin

Montaža/ Editing: **Nemanja Čeranić**

Muzika/Soundtrack: **Vladimir Pejkočić**

Scenografija/ Production Design:

Livija Mikić i Nevena Mijušković

Kostimografija/ Costume Design:

Tatjana Strugar

Dizajn zvuka/ Sound Design:

Vladan Koki Korać

Uloge/ Cast: **Ivana Vuković, Drena**

Mršić, Stefan Vukić, Mićko Ljubičić,

Ljiljana Blagojević, Ivana V. Jovanović,

Ljubiša Milišić, Mirko Vlahović, Mario

Knezović

Producent/ Producer: **Biljana Prvanović**

Kreativni Producent/Creative producer:

Srđan Dragojević

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EUROPEAN
FILM FESTIVAL
PALIĆ
July 17-23, 2021

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European
Film
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2021.

EUROPEAN
FILM FESTIVAL



KLASICI NA TRGU

CLASSICS ON THE SQUARE

July, 17 - 23 2021

PALIĆ

MAĐARSKA/ HUNGARY, 1997

FRAJLICA

DOLLYBIRDS/ CSINIBABA



28. august 1962. godine. Gagarin je već obleteo Zemlju, svi ostali su se pripremali za Treći svetski rat, a u Mađarskoj se već neko vreme baš ništa nije događalo i izgledalo je kao da se ništa i neće događati bar narednih trideset godina. Međutim, da bi se to osiguralo, izvesni g. Simon, zakonski poverenik i dežurni čuvar socijalističkog poretka i dostojanstva, stupa u akciju.

August 28th 1962. Gagarin is back to the Earth and others prepared for World War III, nothing has happened in Hungary since some time, and it looked like nothing will either for a good 30 years or so. However, to ensure the certain, Mr. Simon, block-trustee and ever-watching bastion of socialist order and decency steps into action.

TÍMÁR PÉTER



Peter Timar (Budimpešta, 1950) je mađarski filmski režiser i scenarista. Režirao je 14 igranih filmova i više kratkometražnih. **Pre nego što se let slepog miša završi** (1989) bio je u programu 39. Berlinskog međunarodnog filmskog festivala, a **6:3 Play It Again Tutti** iz 1999. u selekciji 21. Međunarodnog filmskog festivala u Moskvi.

Tímár Péter (Budapest, 1950) is a Hungarian film director and screenwriter. He has directed 14 films since 1985. His 1989 film **Before the Bat's Flight Is Done** was entered into the 39th Berlin International Film Festival. His 1999 film **6:3 Play It Again Tutti** was presented at the 21st Moscow International Film Festival.

Režija /Director: **Tímár Péter**
 Scenariio/ Writer: **Péter Tímár, Márton Gyula**
 Fotografija/ Cinematography: **Szatmári Péter**
 Montaža/ Editing: **Tímár Péter**
 Kostimograf/ Costume design: **Pártényi Zsuzsa**
 Muzika/ Soundtrack: **Bágya András, Fényes Szabolcs, Majláth Júlia, Nádas Gábor Nádas György, Tamás Deák**
 Uloge/ Cast: **Gálvölgyi János, Almási Sándor, Tóth Anita, Reviczky Gábor, Igó Éva, Tóth Ildikó**
 Trajanje/ Duration: **100'**
 Producenti/Producers: **Rózsa János**
 Produkcija/ Production: **MMA, Objektív Film, Telefilm**

ODABRANA FILMOGRAFIJA/ SELECTED FILMOGRAPHY (igrani filmovi, reditelj/ feature films, director)

2010 Zimmer Feri 2/ Haunted Holiday
 2008 Casting minden
 2006 A herceg haladéka
 2005 Le a fejjel!
 2001 Vakvagányok/ Blind Guys
 1999 6:3 avagy, játszsd újra Tutti/ 6:3 Play It Again Tutti
 1998 Zimmer Feri
 1996 Hajlékbemutató
 1991 Csapd le csacsi!
 1989 Hagyjátok Robinsont!
 1989 Mielőtt befejezi röptét a denevér/ Before the Bat's Flight Is Done
 1987 Muziklip
 1985 Egészséges erotica/ Sound Eroticism

FESTIVALI/FESTIVALS

1997 Hungarian Film Week - Grand Prize

Režija /Director: **Robert Bresson**
 Scenariio/ Writer: **Robert Bresson (based on The Forged Coupon by Leo Tolstoy)**
 Fotografija/ Cinematography: **Pasqualino De Santis, Emmanuel Machuel**
 Montaža/ Editing: **Jean-François Naudon**
 Kostimograf/ Costume design: **Monique Dury**
 Uloge/ Cast: **Béatrice Tabourin, Sylvie van den Elsen, Michel Briguët, Caroline Lang, Vincent Ristrucci, Christian Patey, Marc Ernest Fourneau, Didier Baussy**
 Trajanje/ Duration: **85'**
 Producenti/Producers: **Jean-Marc Henchoz, Daniel Toscan du Plantier**
 Produkcija/ Production: **Eôs Films, France 3 Cinéma, Marion's Films**

FILMOGRAFIJA/FILMOGRAPHY

1977 The Devil, Probably
 1974 Lancelot of the Lake
 1971 Four Nights of a Dreamer (based on Dostoevsky's White Nights)
 1969 Une Femme Douce/ A Gentle Woman (based on Dostoevsky's A Gentle Creature)
 1967 Mouchette
 1966 Au Hasard Balthazar
 1962 The Trial of Joan of Arc
 1959 Pickpocket
 1956 A Man Escaped
 1951 Journal d'un cure de champagne/ Diary of a Country Priest
 1945 Les Dames du Bois de Boulogne
 1943 Les Anges du Péché/Angels of Sin

FESTIVALI I NAGRADE/ FESTIVALS & AWARDS

1983 Cahiers du Cinéma – Best Film - Top 10
 1983 Cannes Film Festival – Best Director (Grand Prix du cinema de creation, ex equo)
 1985 National Society of Film Critics Awards – USA NSFC Award - Best Director

Francuska, Švajcarska/ France, Switzerland, 1983

NOVAC

MONEY/ L'ARGENT



Falsifikovana novčanica od 500 franaka prenosi se od ruke do ruke dok neopreznost ne dovede do tragedije. Prema romanu Lažni kupon Lava Tolstoja.

A forged 500-franc note is passed from person to person until carelessness leads to tragedy. Based on the novel The Forged Coupon by Leo Tolstoy.

ROBERT BRESSON

Robert Breson (1901–1999) debitovao je filmom **Andeli greha** 1943. Njegov sledeći film **Les Dames du Bois de Boulogne** (1945, scenario Žan Kokto) bio je poslednji koji je radio sa profesionalnim glumcima. Od **Journal d'un cure de champagne/ Dnevnik seoskog sveštenika** (1951) stvorio je jedinstveni minimalistički stil kojim je iz filma izostavljeno sve sem same suštine (često su presudni detalji dati samo u zvučnoj podlozi), sa glumcima (naziva ih „modelima“) koji bezizražajno igraju. To je zahtevan i težak, intenzivno ličan stil, što znači da njegovi filmovi nikada nisu postigli veliku popularnost (retko je snimao više od jednog filma svakih pet godina), ali među kritičarima i sineastima ima fanatične sledbenike, koji ga smatraju za jednog od najvećih umetnika u istoriji kinematografije.



Robert Bresson (1901–1999) made his debut with **Les Anges du Péché/ Angels of Sin** in 1943. His next film, **Les Dames du Bois de Boulogne** (1945, writer Jean Cocteau) would be the last time he would work with professional actors. From **Journal d'un cure de champagne/ Diary of a Country Priest** (1951) onwards, he created a unique minimalist style in which all but the barest essentials are omitted from the film (often, crucial details are only given in the soundtrack), with the actors (he calls them “models“) giving deliberately flat, expressionless performances. It's a demanding and difficult, intensely personal style, which means that his films never achieved great popularity (it was rare for him to make more than one film every five years), but he has a fanatical followers among critics and filmmakers, who rate him as one of the greatest artists in the history of the cinema.

ITALIJA, FRANCUSKA/ ITALY, FRANCE, 1990

GLAS MESECA

THE VOICE OF THE MOON/ LA VOCE DELLA LUNA



Zabavne avanture netom otpuštenog pacijenta ustanove za mentalno zdravlje i njegove grupe neprilagođenih koji, tražeći ljubav, otkrivaju niz zavera koje treba da razreše. *Glas Meseca* (inspirisan romanom *Poema o lunaticima* Ermana Kavaconija) je poslednji film Federika Felinija (1920-1993).

The amusing and entertaining adventures of a recently released mental institution patient and his band of misfits, who discover conspiracies to concur while looking for love. *The Voice of the Moon* (Based on the novel *Il poema dei Lunatici* by Ermano Cavazzoni) was Fellini's last film before his death in 1993.

FEDERICO FELLINI

Zaintrigiran likovima reportera u američkim filmovima, isprobao je stvarnu, životnu ulogu novinara i privukao pažnju nekoliko urednika svojim karikaturama i stripovima, a zatim i člancima. Mladi Fellini je voleo vodvilj i od 1940. se družio sa tada vodećim komičarem Aldom Fabrizijem. Roberto Rossellini je želeo Fabricija kao Don Pietra u filmu *Rim, otvoreni grad* (1945) i uspostavio je kontakt posredovanjem Felinija koji je radio na scenariju tog filma, a zaslužan je i za Rosselinijev *Paisan* (1946). Na tom filmu je zalutao u montažu, počeo da posmatra kako nastaju filmovi (slično kao stari nemi filmovi sa naglaskom na vizuelnim efektima, dijalog je kasnije sinhronizovan). Tako je Fellini, sredinom svojih dvadesetih, pronašao životni poziv.



Intrigued by the image of reporters in American films, he tried out the real life role of journalist and caught the attention of several editors with his caricatures and cartoons and then started submitting articles. The young Fellini loved vaudeville and was befriended in 1940 by leading comedian Aldo Fabrizi. Roberto Rossellini wanted Fabrizi to play Don Pietro in *Rome, Open City* (1945) and made the contact through Fellini. Fellini worked on that film's script and is on the credits for Rossellini's *Paisan* (1946). On that film he wandered into the editing room, started observing how Italian films were made (a lot like the old silent films with an emphasis on visual effects, dialogue dubbed in later). Fellini, in his mid-20s, had found his life's work.

Režija / Director: **Federico Fellini**
 Scenario/ Writer: **Ermanno Cavazzoni, Federico Fellini, Tullio Pinelli**
 Fotografija/ Cinematography: **Tonino Delli Colli**
 Montaža/ Editing: **Nino Baragli**
 Scenografija/ Set decorator: **Dante Ferretti**
 Kostimograf/ Costume design: **Maurizio Millenotti**
 Muzika/Sountrack: **Nicola Piovani**
 Uloge/ Cast: **Roberto Benigni, Paolo Villaggio, Nadia Ottaviani, Marisa Tomasi, Angelo Orlando, Susy Blady, Dario Ghirardi, Dominique Chevalier, Nigel Harris**
 Trajanje/ Duration: **120'**
 Producenti/Producers: **Mario Cecchi Gori, Vittorio Cecchi Gori**
 Produkcija/ Production: **Cecchi Gori Group Tiger Cinematografica**

IZABRANA FILMOGRAFIJA/ SELECTED FILMOGRAPHY (samo kao reditelj/ as a director)

1987 Intervista
 1986 Ginger and Fred
 1983 And the Ship Sails On
 1980 City of Women
 1978 Orchestra Rehearsal
 1976 Fellini's Casanova
 1973 Amarcord
 1972 Roma
 1970 I Clowns
 1969 Fellini Satyricon
 1965 Juliet of the Spirits
 1963 8½
 1960 La Dolce Vita
 1957 Nights of Cabiria
 1955 Il bidone
 1954 La strada
 1953 I vitelloni
 1952 The White Sheik
 1950 Variety Lights

FESTIVALI I NAGRADE/ FESTIVALS & AWARDS

1991 Italian National Syndicate of Film Journalists - Silver Ribbon - Best Score
 1990 David di Donatello Awards - Best Actor, Best Editing, Best Production Design
 1990 Golden Ciak Awards - Golden Ciak - Best Cinematography
 1990 Cannes Film Festival (out of competition)

Režija/ Director: **Rajko Grlić, Matjaž Ivanišin**
 Scenario/ Writer: **Rajko Grlić, Matjaž Ivanišin**
 Fotografija/Cinematographer: **Marko Brdar, Marko Cafnik, Rajko Grlić, Matjaž Ivanišin, Matjaž Mrak, Lev Predan Kowardski, Darko Šinko**
 Montaža/ Editing: **Matic Drakulić**
 Muzika/Soundtrack: **Drago Ivanuša**
 Igraju/ Cast: **Dušan Jovanović, Milena Zupančič, Boris Cavazza, Radko Polič**
 Trajanje/ Duration: **71'**
 Produkcija/ Production: **Np7 d.o.o., Vertigo**
 Producenti/ Producers: **Rajko Grlić, Danijel Hočevar**

ODABRANA FILMOGRAFIJA/ SELECTED FILMOGRAPHY

RAJKO GRLIĆ

2016 Ustav Republike Hrvatske / The Constitution
 2010 Neka ostane među nama / Just Between Us
 2006 Karaula
 2001 Novo, novo vrijeme (Documentary)
 2000 Josephine
 1991 Čaruga
 1989 Đavolji raj / That Summer of White Roses
 1985 Za sreću je potrebno troje
 1984 U raljama života
 1981 Samo jednom se ljubi
 1978 Bravo maestro
 1974 Kud puklo da puklo

MATJAŽ IVANIŠIN

2017 Playing Men (documentary)
 2017 Vsaka dobra zgodba je ljubezenska zgodba / Every Good Story Is a Love Story / Svaka dobra priča je ljubavna priča (documentary)
 2013 Karpopotnik / Karpotrotter (documentary)

Slovenija, Hrvatska/ Slovenia, Croatia, 2017

SVAKA DOBRA PRIČA JE LJUBAVNA PRIČA

EVERY GOOD STORY IS A LOVE STORY

VSAKA DOBRA ZGODBA JE LJUBEZENSKA ZGODBA



Film je priča o pozorišnoj predstavi i četiri poznata lica koja učestvuju u njenom stvaranju: piscu i reditelju Dušanu Jovanoviću, glumici Mileni Zupančič i glumcima Radku Poliču i Borisu Kavaci. Film dokumentuje četvromesečni proces stvaranja predstave, od prve probe do premijere, dok se eliminiše privatni život umetnika...

The film is a story about a theatre play and about four famous persons who are involved in its creation: the writer and director Dušan Jovanović, actress Milena Zupančič and actors Radko Polič and Boris Cavazza. The film documents the four-month period of creation, from the first rehearsal to the premiere, while the personal life of the artists is eliminated...

RAJKO GRLIĆ

Rajko Grlić (Zagreb, 1947), režiju igranog filma magistrirao 1971. na FAMU u Pragu. Napisao je, režirao i producirao interaktivnu filmsku školu How to Make Your Movie; An Interactive Film School, koja je 1998. u Njujorku proglašena za najbolju svetsku multimediju. Dobitnik je Nagrade grada Zagreba, Godišnje nagrade „Vladimir Nazor“, Nagrade „Vladimir Nazor“ za životno delo, Nagrade grada Denvera za doprinos svetskom filmu, Nagrade Jugoslovenske kinoteke za doprinos evropskom filmu, počasni je građanin Monpeljea i počasni doktor Univerziteta u Novoj Gorici.

Rajko Grlić (b. 1947, Zagreb, Croatia), finished postgraduate studies in film directing in 1971 at FAMU School in Prague. He wrote, directed and produced the interactive film school How to Make Your Movie; An Interactive Film School which was selected Best World Multimedia in New York in 1998. He is a laureate of the City of Zagreb Award, Annual Award „Vladimir Nazor“, Lifetime Achievement Award „Vladimir Nazor“, City of Denver Award for the contribution to world cinema, Award of the Yugoslav Film Archive, a honorable citizen of Montpellier and a honorary Doctor of the University in Nova Gorica.

MATJAŽ IVANIŠIN

Matjaž Ivanišin (rođen 1981. u Sloveniji), školovao se na Akademiji za pozorište, radio, film i televiziju u Ljubljani. Njegov studentski film Quick View (2005) osvojio je nekoliko nagrada. Ivanišin je osvojio nagradu France Brenk za svoj debitantski dugometražni dokumentarni film Karpopotnik. Njegov drugi dugometražni dokumentarni film Playing Men prikazan je u selekciji Međunarodnog filmskog festivala Entrevues u Belforu, Francuska, gde je osvojio nagradu Cine + Distribution Support.



Matjaž Ivanišin (1981, Slovenia) was educated at the Academy of Theatre, Radio, Film and Television in Ljubljana. His student film Quick View (2005) won several awards. He received the France Brenk award for his debut feature-length documentary Karpotrotter. Ivanišin's second feature-length documentary Playing Men was selected for Belfort, where it won the Cine + Distribution Support Award.

FRANCUSKA, POLJSKA, ŠVAJCARSKA/ FRANCE, POLAND, SWITZERLAND 1994

TRI BOJE: BELO

THREE COLORS: WHITE/ TROIS COULEURS: BLANC



Nakon što ga, u ponižavajućim okolnostima, žena napusti, stidljivi glavni junak Tri boje: belo gubi i novac, stan, prijatelje...Duboko posramljeni immigrant odjednom postaje pariski prosjak rešen da osvetom povрати svoj život.

A shy man who, after being left by his wife in humiliating circumstances in Paris, loses his money, his residency, and his friends. As a deeply ashamed beggar in Paris, Karol begins his effort to restore equality to his life through revenge.

KRZYSZTOF KIEŚLowski

Kšištof Kješlovski (1941-1996) započeo je karijeru snimajući dokumentarne filmove. Sredinom sedamdesetih, pripadnik je pokreta *Film moralne anksioznosti* (*Kino moralnego niepokoju*) koji je okupljao nadolazeću generaciju poljskih reditelja (Kšištof Zanusi, Andžej Vajda, Agnješka Holand...) koja je, izrazito kritički, progovorila o poljskom društvu u vremenu žestokih socijalnih i političkih previranja. Njegovo najpoznatije delo je trilogija *Tri boje: crvena* (1994) donela mu je nominacije za Oskara za najbolju režiju i najbolji scenario (sa Kšištofom Pješevicem) 1995, *Tri boje: plavo* (1993) osvaja Zlatnog lava u Veneciji 1993, a *Tri boje: belo* (1994) Kišlovskom donosi nagradu za najboljeg reditelja na Berlinu 1994. godine.



He started his career shooting documentaries and, in the mid-seventies, became associated with *The Cinema of Moral Anxiety* movement. It grouped several Polish directors, including Krzysztof Zanussi and Andrzej Wajda, and aimed at depicting the conditions of Poles under communism. His best known work was the Three Colors trilogy. *Three Colors: Red* (1994) brought him Academy Award nominations for best director and best screenplay (with Krzysztof Piesiewicz) in 1995, *Three Colors: Blue* (1993) shared the Golden Lion at Venice in 1993, and *Three Colors: White* (1994) earned Kieslovski the best director award at 1994 Berlinale.

Režija /Director: **Krzysztof Kieślowski**
Scenarij /Writer: **Krzysztof Kieślowski, Krzysztof Piesiewicz**
Fotografija/ Cinematography: **Edward Kłosiński**

Montaža/ Editing: **Urszula Lesiak**
Muzika/Soundtrack: **Zbigniew Preisner**
Uloge/ Cast: **Zbigniew Zamachowski, Julie Delpy, Janusz Gajos. Jerzy Stuhr**

Trajanje/ Duration: **92'**

Producenti/Producers: **Marin Karmitz**

Produkcija/ Production: **MK2**

Productions, France 3 Cinéma (Paris), CAB Productions, TOR Productions, Canal+

IZABRANA FILMOGRAFIJA/ SELECTED FILMOGRAPHY

- 1994 Three Colors: Red
- 1994 Three Colors: White
- 1993 Three Colors: Blue
- 1991 Podwójne życie Weroniki/ The Double Life of Véronique
- 1988 Krótki film o miłości/ A Short Film About Love
- 1988 Krótki film o zabijaniu/ A Short Film About Killing
- 1987 Przypadek/ Blind Chance
- 1985 Bez końca/ No End
- 1979 Amator/ Camera Buff
- 1976 The Scar/ Blizna
- 1975 Personel
(first feature-length film)

FESTIVALI I NAGRADE/ FESTIVALS & AWARDS

- 1994 Berlin International Film Festival - Silver Berlin Bear - Best Director
- 1994 Faro Island Film Festival - Golden Moon Award - Best Screenplay



EUROPEAN
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ČASOVI PERSIJSKOG PERSIAN LESSONS (2020)



Žanr/genre: drama

Režiser/director: Vadim Perelman

Dužina trajanja/duration: 127'

Uloge/cast: Nahuel Pérez Biscayart, Lars Eidinger, Jonas Nay, Leonie Benesch, Alexander Beyer, Luisa-Celine Gaffron, David Schütter, Guiseppe Schillaci, Antonin Chalon, Mehdi Rahim-Silvioli

Država/state: Rusija, Nemačka, Belorusija/Russia, Germany, Belorussia

Kratki sadržaj: Okupirana Francuska, 1942. Belgijanac Žil, zajedno sa drugim Jevrejima, poslat je u logor. Uspeva da izbegne pogubljenje zaklinjući se stražarima da on nije Jevrej Žil, već Persijanac Reza.

Short synopsis: Occupied France, 1942. Belgian Gilles, along with other Jews, was sent to a concentration camp. He manages to avoid execution by swearing to the guards that he is not a Jew Gilles, but a Persian Reza.

TELO HRISTOVO CORPUS CHRISTI / BOZE CIALO (2019)



Žanr/genre: drama

Režiser/director: Jan Komasa

Dužina trajanja/duration: 115'

Uloge/cast: Bartosz Bielenia, Aleksandra Konieczna, Eliza Rycembel

Država/state: Poljska, Francuska/Poland, France

Kratki sadržaj: Nominovan za Oskara za najbolji film na stranom jeziku i dobitnik preko 30 nagrada na festivalima širom sveta, samo u Poljskoj ga je videlo preko 1.400.000 gledalaca, Telo Hristovo je uzbudljiv i provokativan film, priča o dvadesetogodišnjaku koji doživljava duhovnu transformaciju u pritvoru za mlade.

Short synopsis: Nominated for the Oscar for Best Foreign Language Film and winner of over 30 awards at festivals around the world, seen by over 1,400,000 viewers in Poland alone, The Body of Christ is an exciting and provocative film, the story of a 20-year-old experiencing a spiritual transformation in custody for young people.

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2021.

JOŠ JEDNA TURA ANOTHER ROUND/ DRUK (2020)



Žanr/genre: Komedija, drama/comedy, drama

Režiser/director: Thomas Vinterberg

Dužina trajanja/ duration: 117'

Uloge/cast: Mads Mikkelsen, Thomas Bo Larsen, Magnus Millang, Lars Ranthe, Maria Bonnevie, Susse Wold, Albert Rudbeck Lindhardt

Država/state: Danska, Švedska/Denmark, Sweden

Kratki sadržaj: Ovo je priča o četiri prijatelja koji rade kao profesori u srednjoj školi koja pokušavaju da poboljšaju svoj život time što eksperimentišu konstantnim održavanjem nivoa alkohola u krvi.

Short synopsis: This is the story of four friends who work as high school teachers, trying to improve their lives by experimenting with maintaining constant alcohol level in their blood.

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Palić
2021.

BERLIN ALEKSANDERPLAC BERLIN ALEXANDERPLATZ (2020)



Žanr/genre: drama

Režiser/director: Burhan Qurbani

Dužina trajanja/duration: 183'

Uloge/cast: Welket Bungué, Albrecht Schuch, Jella Haase

Država/state: Nemačka, Holandija, Francuska, Kanada/Germany, Netherlands, France, Canada

Kratki sadržaj: Najnovija filmska adaptacija istoimenog romana Alfreda Doblina. Pokušavajući da čamcem ilegalno pređe iz Afrike u Evropu, Francis doživljava brodolom. U tom trenutku očaja, obećava Bogu da će biti dobar čovek ukoliko preživi. Bog mu uslišava molitve i Francis stiže u Nemačku živ i zdrav. Međutim, živeći kao izbeglica bez državljanstva i jednakih prava, nije mu ni malo lako da se drži svog obećanja.

Short synopsis: The latest film adaptation of homonymous Alfred Doblin's novel. Trying to cross illegally from Africa to Europe by boat, Francis experiences a shipwreck. In the moment of despair, he promises God that he will be a good man if he survives. God answers his prayers and Francis arrives in Germany alive and well. However, living as a refugee without citizenship and equal rights makes hard for him to keep his promise.

O BESKONAČNOSTI ABOUT ENDLESSNESS (2019)



Žanr/genre: Drama

Režiser/director: Roy Andersson

Dužina trajanja/duration: 1h18'

Uloge/cast: Bengt Bergius, Anja Broman, Marie Burman

Država/state: Švedska, Nemačka, Norveška/Sweden, Germany, Norway

Godina/year: 2019

Kratki sadržaj: Roy Anderson u svoj filmski opus dodaje osvrt na ljudski život u svoj svojoj lepoti i okrutnosti, sjaju i banalnosti. Film je praktično inspirisan Šeherezadinim pričanjem, u pozadini čujemo ženski glas kako povezuje scene koje su kao bajka – otuda je i narator vila koja ih priča i uz čije ćemo nežno vođenje lutati i sanjariti 78 minuta koliko traje ovo delo.

Short synopsis: With this film Roy Anderson gives a review of human life in all its beauty and cruelty, splendor and banality. The film is practically inspired by Scheherazade's story, in the background we hear a female voice connecting fairy tale-like scenes - hence the narrator is fairy who tells them and with whose gentle guidance we will wander and dream for 78 minutes.

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ISTINA THE TRUTH/ LA VÉRITÉ (2019)



Žanr/genre: drama

Režiser/director: Hirokazu Koreeda

Dužina trajanja/duration: 106'

Uloge/cast: Catherine Deneuve, Juliette Binoche, Ethan Hawke, Clémentine Grenier, Manon Clavel

Država/state: Francuska, Japan, Švajcarska/France, Japan, Switzerland

Kratki sadržaj: Fabijen je ostarela francuska filmska zvezda koja, uprkos povremenom gubitku pamćenja, ostaje dostojna poštovanja i na koju i dalje treba da se računa.

Short Synopsis: Fabien is an aging French movie-star who, despite the occasional loss of memory, remains worthy of respect and who should still be counted on.

ŠARLATAN CHARLATAN (2020)



Žanr/genre: drama, istorijski/history drama

Režiser/director: Agnieszka Holland

Dužina trajanja/duration: 118'

Uloge/cast: Ivan Trojan, Josef Trojan, Juraj Loj

Država/state: Češka, Irska, Slovačka, Poljska/Czech Republic, Slovakia, Poland

Kratki sadržaj: Priča koja oduzima dah o čoveku nadarenim izuzetnim sposobnostima, smeštena u pozadinu događaja totalitarnih pedesetih...

Short synopsis: A breathtaking story about a man gifted with exceptional abilities, set in the background of the totalitarian fifties ...

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PALIĆ

KUĆNI PATULJCI: OPERACIJA KOLAČIĆI

THE ELFKINS (2019)



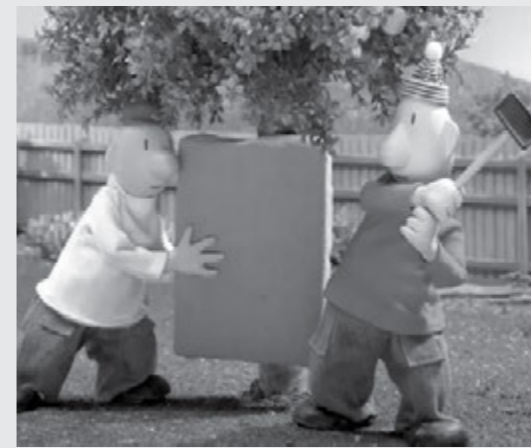
Originalni naziv/original title: Die Heinzels - Rückkehr der Heinzelmännchen
Žanr/genre: Animirani, avantura, komedija/animated, adventure, comedy
Režiser/director: Ute von Münchow-Pohl
Dužina trajanja/duration: 1h18'
Zemlja/state: Nemačka/Germany
Godina/year: 2019

Kratki sadržaj: Skrivali su se pod zemljom otkako ih je, pre više od 200 godina proterala zlobna krojačeva žena. Ali, živahna devojčica među njima koja više nije mogla da podnese ovakav skučen život dolazi na površinu zemlje u nameri da otkrije svoj istinski poziv. Zajedno sa dva drugara, završava u pekari mrzovoljnog šefa Tea koji se stalno svađa sa svojim bratom. Dok patuljci prave veliki haos, devojčica je spremna da pomogne Teu. A ko bi više voleo da ga učini "pečenim" nego patuljci?

Short synopsis: They have been hiding underground since they were expelled more than 200 years ago by an evil tailor's wife. But a lively girl among them who could no longer bear such a cramped life comes to the surface of the earth with the intention of discovering her true calling. Together with two friends, she ends up in the bakery of the grumpy boss Tea, who is constantly arguing with his brother. While the elves are making a big mess, the girl is ready to help Theo. And who would rather make it "baked" than elves?

PAT I MAT - MAJSTORSKE AVANTURE

PAT AND MAT: MASTERS' ADVENTURES (2019)



Originalni naslov/original title: Pat a Mat: Kutilské trampoty
Žanr/genre: animirani/animated
Režiser/director: Marek Benes
Dužinatrajnja/duration: 57'
Država/state: Češka/Czech Republic
Godina/year: 2019

Kratki sadržaj: Kakvu će zamku Pat i Mat prirediti lopovu koji im je ukrao jabuke i kakvu će novu praonicu automobila napraviti za svoj automobil? Pravljenje palačinki na uobičajeni način je dosadno i oni izmišljaju poseban način. Nijedan izazov nije dovoljno velik i nijedan problem nije prepreka za naša dva majstora. Ne pokušavajte ovo kod kuće.

Short synopsis: What kind of trap will Pat and Mat set for the thief who stole their apples and what kind of new car wash will he make for his car? Making pancakes in the usual way is boring so they invent a special way. No challenge is big enough and no problem is an obstacle for our two masters. Don't try this at home.

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KAPETAN SABLJOZUBI I MAGIČNI DIJAMANT

CAPTAIN SABERTOOTH AND THE MAGIC DIAMOND (2019)

Žanr/genre: Animirani, avantura, komedija/animated, adventure, comedy
Režiser/director: Razmus A. Sivertsen
Dužinatrajnja/duration: 1h22'
Zemlja/state: Norveška/Norway
Godina/year: 2019

Kratki sadržaj: Smrtonosni gospodar džungle Maga Kahn i njegova zla kraljica, Sirima, napokon su se domogli Magičnog dijamanta. Kruže glasine da tokom punog meseca, dijamant ispunjava želje. San Maga Kahna jeste da može da izađe na sunce, kako bi mogao da vlada i van mračne džungle. Ali sve se menja kada mladi Marko ukrade dijamant pre nego što će mesečina obasjati isti. Besan Maga Kahn šalje svoju vojsku majmuna u lov, kako bi uhvatili Marka. Magični dijamant mora biti vraćen po svaku cenu. U međuvremenu, Pinki živi bezbrižnim životom u Mesečevom zalivu, dok je Veronika dosadno i željna je avanture. Pustolovina kreće kada se pojavi Kapetan Sabljozubi sa svojom vojskom gusara u potrazi za dijamantom. Pinki i Veronika se ukrcavaju na Mračnu Damu i zajedno sa gusarima kreću u maničnu potragu za Magičnim Dijamantom. Nakon opasnog putovanja na ostrvo Maga Kana, Pinki i Marko shvataju da imaju mnogo više zajedničkog od toga da sačuvaju dijamant, kako od kapetana Sabljozubog, tako i od Maga Kana.

Short synopsis: The deadly jungle lord Maga Kahn and his evil queen Sirima, have finally gotten the Magic Diamond. Rumors are circulating that during the full moon, the diamond fulfills wishes. Maga Kahn's dream is that he can go out in the sun, so that he can rule outside the dark jungle. But everything changes when young Marko steals a diamond before the moonlight shines on it. An angry Maga Kahn sends his army of monkeys on a hunt to capture Mark. The magic diamond must be returned at all costs. Meanwhile, Pinky lives a carefree life in the Bay of the Moon, while Veronica is bored and eager for adventure. The adventure begins when Captain Sabertooth appears with his army of pirates in search of a diamond. Pinky and Veronica board the Dark Lady and, together with the pirates, embark on a manic search for the Magic Diamond. After a dangerous trip to the island of Maga Kahn, Pinky and Marko realize that they have much more in common than saving a diamond, both from Captain Sabertooth and Maga Kahn.



MOJA PORODICA I VUK

MY FAMILY AND THE WOLF (2019)



Originalni naslov/original title: Ma famille et le loup
Žanr/genre: komedija, fantazija, porodični/comedy, fantasy, family
Režiser/director: Adrià García
Uloge/cast: Carmen Maura, Pierre Rochefort, Bruno Salomone
Dužinatrajnja/duration: 1h20'
Država/state: Belgija, Francuska/Belgium, France
Godina/year: 2019

Kratki sadržaj: Devetogodišnji Hugo provodi letnje praznike sa rođacima i bakom Sarom. Kada deca saznaju da vuk dolazi po baku, oni se organizuju da je spasu i kreću u nezaboravnu avanturu.

Short synopsis: Nine-year-old Hugo spends summer holidays with relatives and grandmother Sara. When the children find out that the wolf is coming for their grandmother, they organize to save her and embark on an unforgettable adventure.

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BEZREPI PELE

TAILLESS PELE /PELLE SVANSLÖS (2020)



Žanr/genre: animirani/animated
Režiser/director: Christian Ryltenius
Uloge/cast: Đurđina Radić, Aleksandar Lazić, Novak Ašković
Dužinatrajanja/duration: 1h07'
Država/state: Švedska/Sweden
Godina/year: 2020

Kratki sadržaj: Jedna dan iznenadna oluja povede ovo simpatično bezrepe mače u pravu avanturu u jedan čudan grad. Tamo Pele upoznaje nove drugare i razvija veliko prijateljstvo. Međutim, nije uvek lako biti nova mačka u gradu. Nemaju svi dobre namere i ubrzo Pele silno želi da se vrati kući.

Short synopsis: One day a sudden storm takes this cute tailless kitten on a real adventure to a strange city. There, Pele meets new friends and develops a great friendship. However, it is not always easy to be a new cat in the city. Not everyone has good intentions and soon Pele strongly wants to return home.

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STELA (2019)



Žanr/genre: Porodični/family
Režiser/director: Stojan Vujičić
Dužina trajanja/duration: 1h31'
Uloge/cast: Petar Manić, Toni Mihajlovski, Hristina Popović, Dejan Lilić, Stela Ava Korabska, Simeon Moni Dameski
Država/state: Severna Makedonija, Srbija, Nemačka/North Macedonia, Serbia, Germany
Godina/year: 2021

Kratki sadržaj: Nakon očajničkog pokušaja da probudi pažnju svojih roditelja, jedanaestogodišnji Nikola beži od kuće. Stela, pas šarplaninac, je jedina koja može da nađe put do njegovog srca i vrati mu veru u život.

Short synopsis: After a desperate attempt to arouse the attention of his parents, eleven-year-old Nikola runs away from home. Stella a shepherd dog, is the only one who can find the way to his heart and restore his faith in life.

VIKING VIK I ČAROBNI MAČ

VIC THE VIKING AND THE MAGIC SWORD (2019)

Žanr/genre: Animirani, avantura/animated, adventure
Režiser/director: Éric Cazes
Dužinatrajanja/duration: 1h22'
Zemlja/state: Nemačka/Germany
Godina/year: 2019



Kratki sadržaj: Vik je sin moćnog Halvara, vikinškog poglavara. Njegov tata ima zlatno srce, ali dela brže nego što misli, što nažalost stvara probleme čitavom plemenu. Vik možda nema očinsku snagu, ali ima hrabro srce i prilično je lukav. Obe vrline pokazaće se ključnim kada se, zahvaljujući zlokobnom prokletstvu, Vikijeva majka pretvori u zlatni kip. Hrabri momak će okupiti posadu koja kreće u potragu za čarobnim ostrvom. Prema legendi, samo tamo može da poništi čaroliju i vrati majku. Ulog će biti ne samo sudbina voljene majke, već i sudbina celog plemena.

Short synopsis: Vik is the son of the mighty Halvar, the Viking chief. His dad has a heart of gold, but he acts faster than he thinks which unfortunately creates problems for the whole tribe. Vic may not have paternal strength, but he has a brave heart and is quite cunning. Both virtues will prove crucial when, thanks to a sinister curse, Vicky's mother turns into a golden statue. The brave guy will gather a crew that sets off in a search of a magical island. According to legend, only there can he undo the spell and bring his mother back. The stake will be not only the fate of the beloved mother, but also the fate of the entire tribe.

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PRATEĆI PROGRAM

ACCOMPANYING PROGRAMMES

July, 17 - 23 2021

PALIĆ

RADIONICA FILMSKE KRITIKE

Tradicionalno, Radionica mladih filmskih kritičara ponovo će okupiti talentovane mlade filmske kritičare u podsticajnoj atmosferi FEF Palić. Podsticanje talenata godinama je jedan od glavnih ciljeva našeg festivala. To je šansa za talentovane mlade ljude iz cele Evrope da vide raznolike programe, da istraže bogatu savremenu evropsku filmsku umetnost i razmene mišljenja sa svojim kolegama, a takođe i prilika da otkriju nove autore, nove pristupe filmskoj umetnosti kao i nove načine za privlačenje nove publike.

Ove godine pozvali smo 9 kritičara iz 6 zemalja da nam se pridruže od 20. do 22. jula i nastave lepu tradiciju koju smo uspostavili na našem festivalu. Domaćin radionice je poznati filmski kritičar Nil Jang koji je i selektor nekoliko programa FEF Palić. Radionicu podržava naš dugogodišnji partner Filmski centar Srbije.



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FILM CRITIC WORKSHOP

The traditional Young Film Critic Workshop will once again gather talented young film critics in the stimulating atmosphere of EFF Palić. For years, fostering talents is one of the main objectives of our Festival. It is a chance for talented young people from all around Europe to see diverse programs, to explore the rich contemporary European film art and to exchange opinions with their colleagues, and also, a chance to discover new authors, new approaches to film art and new tools for reaching new audiences.

This year we invited 9 critics from 6 countries to join us from 20th to 22nd of July and continue the beautiful tradition that we established at our Festival. Workshop is hosted by renowned film critic Neil Young who is also programming several programs of EFF Palić. Workshop is supported by our long standing partner Film Centre Serbia.



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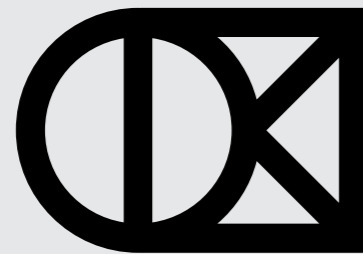
DOKSrbija - radionica dokumentranog filma

DOKSrbija radionica dokumentranog filma na Palićkom filmskom festivalu deo je projekta godišnjeg programa radionica koje organizuje udruženje. Sarađujući sa filmskim festivalima u celoj Srbiji, cilj je da se podstakne i podrži decentralizacija nacionalne dokumentarističke scene.

Radionica je zamišljena kao edukativni program koji podstiče formiranje zdravog okruženja za razmenu mišljenja, ideja i iskustava. Kao takva namenjena je jednako mladim filmskim stvaraocima, iskusnim filmskim profesionalcima ali i filmskim entuzijastima zainteresovanim za ulazak u svet dokumentaraca.

DOKSrbija radionica na Palićkom festivalu fokusiraće se na aktuelnosti u dokumentaristici, produkcione aspekte realizacije međunarodnih projekata, pre svega između država različitog produkcionog kapaciteta, kao i na prelazak u online okruženje tokom faza razvoja projekata i distribucije.

DOKSrbija je strukovno udruženje autora i producenata dokumentarih filmova koje daje potporu srpskim dokumentaristima, te ukupnom razvoju, produkciji i prikazivanju domaćih kreativnih dokumentaraca u Srbiji i svetu .



DOKSRBIJA
DOKUMENTARISTI
SRBIJE

DOKSrbija - documentary film workshop

DOKSrbija documentary film workshop at the Palić Film Festival is the part of the project of the annual workshop program organized by the homonymous association. By cooperating with film festivals throughout Serbia, the goal is to encourage and support the decentralization of the national documentary scene.

The workshop is conceived as an educational program that encourages the formation of the healthy environment for the exchange of opinions, ideas and experiences. As such, it is intended equally for young filmmakers, experienced film professionals and film enthusiasts eager to enter the world of documentaries.

DOKSrbija workshop at the Palić Festival will focus on current events on documentary scene, production aspects of international projects, primarily between countries of different production capacity, as well as the transition to an online environment during the project development and distribution phases.

DOKSrbija is a professional association of documentary authors and producers that provides support to Serbian documentarians, as well as the overall development, production and screening of creative documentaries in Serbia and the world.



DOKSERBIA
DOCUMENTARY
FILMMAKERS
OF SERBIA

KAKO SE GLEDA FILM- MALA ŠKOLA BONTONA

KAKO SE GLEDA FILM- MALA ŠKOLA BONTONA je edukativni program, radionica, namenjen deci osnovnoškolskog uzrasta od 10 do 15 godina i posvećen edukaciji u oblasti audiovizuelne culture i umetnosti.

Namera je da se podstakne kultura odlaska u bioskope i kultura gledanja audiovizuelnih sadržaja, ali i da se svest polaznika potkrepi teorijskim znanjima iz navedenih oblasti. Upoznavanjem sa osnovnim metodama i tehnikama analize filma, od polaznika se očekuje da počnu da razmišljaju o različitim pojavama, koje će im pomoći da shvate unutrašnju strukturu filma, kao i da formiraju pozitivan stav o kulturi audiovizuelnih medija. Kroz realizaciju bioskopskih projekcija i vežbe u kojima će polaznici samostalno dolaziti do zaključaka, projekat ima za cilj:

- razvoj opažanja
- razvoj kritičkog mišljenja
- upoznavanje sa svetom filma
- upoznavanje sa metodama i tehnikama analize filma
- otkrivanje individualnih afiniteta i talenta
- otkrivanje mnoštva filmskih zanimanja i upoznavanje sa njihovim značenjem
- podsticanje razvoja bioskopske kulture
- razvoj publike

Autorski tim projekta:

1. Zoran Janković (koordinator programa)
2. Đorđe Bajić (koordinator programa)
3. Nemanja Boškov (organizator projekta)
4. Nevena Đonlić (koordinator projekta)

Projekat je podržan od strane Ministarstva kulture i informisanja Republike Srbije i realizovaće se tokom 2021. godine kao zajednički projekat Mreže kinoprikazivača Srbije.

HOW TO WATCH THE FILM- LITTLE SCHOOL OF EARTHQUAKE

HOW TO WATCH A FILM - SMALL SCHOOL OF BONTON is an educational program, workshop, intended for children of primary school age from 10 to 15 and dedicated to education in the field of audiovisual culture and art.

The intention is to encourage the cinema attending culture and the culture of watching audiovisual contents, but also to support the participants' awareness of the theoretical knowledge concerning the mentioned areas. By getting acquainted with the basic methods and film analysis techniques, participants are expected to start thinking about different phenomena, which will help them understand the internal structure of film, as well as to form a positive attitude towards the culture of audiovisual media. Through the cinema screenings and exercises where participants are expected to come upon their own conclusions, the project aims are:

- development of observation
- development of critical thinking
- introduction to the world of film
- introduction to the methods and techniques of film analysis
- discovering of individual affinities and talents
- presenting film professions and getting to know their real meaning
- encouraging the development of cinema culture
- development of audience

Project team:

1. Zoran Janković (program coordinator)
2. Đorđe Bajić (program coordinator)
3. Nemanja Boškov (project organizer)
4. Nevena Đonlić (project coordinator)

The project is supported by the Ministry of Culture and Information of the Republic of Serbia and will be implemented in 2021 as a joint project of the Serbian Cinema Screenings Network.





SLOVENIJA U FOKUSU - DANI SLOVENAČKOG FILMA NA PALIĆU FF 2021

OKRUGLI ŠTO: DOMETI AKTUELNE SLOVENAČKE KINEMATOGRAFIJE

U razgovoru o savremenom slovenačkom filmu fokusiramo se na umetničke domete, kulturnu politiku i produkcione aspekte kinematografije Slovenije danas, sa posebnim osvrtom na filmove i autore-ke u programu SLOVENIJA U FOKUSU FEF PALIĆ 2021.

Učesnici će takođe govoriti o filmskoj umetnosti u Sloveniji u jugoslovenskom periodu i doprinosu istaknute glumice Milene

Zupančič, laureatkinje FEF PALIĆ 2021.

Učestvuju: gosti iz Slovenije - filmski poslenici i stvaraoci, predstavnici FC Srbije i FEF Palić.

Razgovor vodi: dr Ivana Kronja, filmolog, filmska kritičarka i koordinatorka DSF.

Ove godine dobitnica Počasnog priznanja FEF PALIĆ je istaknuta slovenačka filmska i pozorišna glumica Milena Zupančič, čija su pojava i neponovljivi dramski nastup zaštitni znak najpre slovenačkog autorskog filma u jugoslovenskom periodu (Matjaž Klopčič: *Cveće u jesen – Cvetje v jeseni*, SFRJ, 1973; *Udovištvo Karoline Žašler – Vdovstvo Karoline Žašler*, 1976, Berlin FF; Igor Pretnar: *Idealist*, 1976, Moskva FF). a zatim i slovenačkog filma u pozorišta sve do danas. Milena Zupančič dobitnica je Zlatne Arene u Puli 1976. i 1977. za glavnu žensku ulogu u *Idealisti* i *Udovištvo Karoline Žašler*. Prvakinja je Nacionalnog teatra u Ljubljani i dobitnica Prešernove nagrade za životno delo 1993. Od 2000-2011. bila je ambasadorka UNICEF-a za Zapadni Balkan. Od aprila 2021. igra u novoj predstavi *Cement Beograd* Beogradskog dramskog pozorišta u Beogradu, u režiji Sebastijana Horvata.

SLOVENIA IN FOCUS - DAYS OF SLOVENIAN FILM AT PALIĆ FF 2021

ROUND TABLE: ACHIEVEMENTS OF CURRENT SLOVENIAN CINEMA

In the conversation about contemporary Slovenian film, we focus on the artistic achievements, cultural policy and production aspects of Slovenian cinema today, with a special focus on films and authors in the SLOVENIA IN FOCUS program at EFF PALIĆ 2021.

Participants will also talk about film art in Slovenia as the part of Yugoslav cinema and the contribution of prominent actress Milena Zupančič, EFF PALIĆ 2021 laureate.

Participants: guests from Slovenia – filmmakers and film professionals, representatives of FC Serbia and EFF Palić.

Moderator: Dr. Ivana Kronja, filmologist, film critic and DSF coordinator.

This year, the winner of the EFF PALIĆ Honorary Award is the prominent Slovenian film and theater actress Milena Zupančič, whose appearance and unique dramatic performance are the trademark of first Slovenian auteur films in the Yugoslav period (Matjaž Klopčič: *Flowers in Autumn*, SFRY, 1973; *The Widowhood of Karolina Žašler*, 1976, Berlin FF; Igor Pretnar: *Idealist*, 1976, Moscow FF) and Slovenian film and theater in general until today. Milena Zupančič won the Golden Arena in Pula in 1976 and 1977 for the leading female role in *The Idealist* and the *Widowhood of Karolina Žašler*. She is the champion of the National Theater in Ljubljana and the laureate of the Prešeren Lifetime Achievement Award in 1993. From 2000-2011 she was UNICEF's ambassador to the Western Balkans. Since April 2021, she has been performing in the new play *Cement Belgrade* by the Belgrade Drama Theater, directed by Sebastijan Horvat.



IZLOŽBA FILMSKIH PLAKATA "TRAGOVI JEDNOG VREMENA"



Prvi filmski plakat, autora Marselina Ozola (Marcellin Auzolle), odštampan za promociju filma Poliveni polivač (L'ArroseurArrosé, 1895) braće Limijer (Lumière) nesumnjivo mnogo duguje litografijama Tuluz Lotreka (Henri de Toulouse-Lautrec) i, onome što je odlikovalo Lotrekov pristup: svojevrsni minimalizam i bravurozna upotreba tipografije, istovremeno su stvarali osećaj atmosfere i usmeravali pažnju posmatrača na najvažnije momente. Na plakatu za film braće Limijer koji traje svega 45 sekundi u prvom planu je publika koja se smeje dok se u pozadini vidi jedna od komičnih scena (slapstick) sa baštovanom.

Osnovna namena filmskog plakata jeste da najavi novi film koji će se pojaviti u bioskopima i informiše publiku o datumu premijere, nazivu i protagonistima filma. Vizuelna rešenja filmskog plakata nastoje da sugerišu određeni žanr kao i narativ koji film sledi. Osim toga, već sa pojavom prvih filmskih plakata dizajneri su se uhvatili u koštac i sa onim što se od sedamdesetih godina pa sve do savremenog razvoja različitih digitalnih platformi, naziva „ekonomijom pažnje“. Sažimajući neke od najvažnijih momenata filma u jednoj vrsti kolaža/montaže, plakati su pre svega težili da privuku pažnju potencijalnih gledalaca. Sa prvim filmskim plakatima formirala se i „gramatika“ te nove pismenosti pažnje modernih gledalaca. Za filmske studije, od Holivuda do Bombaja, pažnja je vrlo brzo postala kapital, a filmski plakati simptom širenja njegove moći među masama. Već sa razvojem tehničke reprodukcije, posebno filma a kasnije i televizije, postaje jasno da je pažnja ograničeni resurs za koji različiti mediji moraju da se bore. Do osamdesetih godina dvadesetog veka na filmskim plakatima su dominirale ilustracije.

Plakati jugoslovenskog filma iz pedesetih godina, uprkos vladajućoj političkoj ideologiji, u velikoj meri slede nastajanje osnovnih obrazaca „ekonomije pažnje“ koja dolazi sa Zapada, i katkad postižu zadivljujuće efekte. Tako se na plakatu za Slavicu u režiji Vjekoslava Afrića, pored

fotografije jedne scene iz filma, navodi da je u pitanju prvi domaći igrani film i nabrajaju sve bitne informacije, od glavnih uloga, snimatelja, muzike, do proizvodnje i distribucije. Plakati u kojima dominira crtačka virtuoznost ili minimalistički pristup, rasterećeni komercijalnog pritiska tržišta često postižu izvanredne efekte upravo stoga što u prvi plan stavljaju grafička rešenja. Mnogi plakati su rađeni u dve verzije, gde se u jednoj primenjuje sasvim svedeno grafičko rešenje, a drugoj dominira fotografija bilo glumaca bilo neke od izabranih scena iz filma.

Neka rešenja pobuđuju pažnju svojim radikalnim odsustvom informacija, gde se pored samog naziva filma, ponekad pojavljuje samo produkcija ili režiser. Takođe često se naglašava da je u pitanju domaći umetnički film, čime se očigledno isticala razlika u odnosu na strane, ili različite dokumentarno propagandne filmove tog vremena. Nasuprot takvom pristupu plakati čija se rešenja zasnivaju isključivo na fotografiji često su manje-više tipizirani i svode se u najvećem broju slučajeva na fotografiju neke scene iz filma i osnovne podatke. Kod ovakvog pristupa izdvaja se plakat za film Skupljači perja (1967), Aleksandra Petrovića, koji posmatračevu pažnju fokusira na figuru stare Romkinje koja puši lulu sugerišući da se iza tog lica skriva fantazmagorična priča o neobičnoj kulturi urbanih nomada. Najzad postoje plakati koji manje ili više uspešno slede holivudski obrazac gde se nastoji uhvatiti nešto od atmosfere filma i sugerisati žanrovska pripadnost. To je slučaj sa komedijama Soje Jovanović, Sumnjivo lice, Pop Ćira i pop Spira.

Za sve koji su odrastali uz filmove, plakati su bili neka vrsta putokaza kroz mladalačko doba, duboko urezanih u sećanju. Utoliko ne čudi što su kolekcionari starih filmskih plakata spremni da odvoje ozbiljne sume novca za neke od najatraktivnijih. Filmski plakati su deo mladosti, nezamenjivi toposi krivudave linije odrastanja, koji su formirali čitave generacije u narastajućem medijskom haosu. Sa pojavom novih kanala distribucije, najpre VHS, DVD-a, potom, mreže i različitih platformi poput Netfixa, čini se da filmski plakat nije izgubio na svojoj važnosti, naprotiv, u digitalnom okruženju samo je postao prilagodljiviji. Čak i u slučaju kada više dominira fotografija uz različite digitalne intervencije filmski plakat zadržava vlastitu logiku „ekonomije pažnje“ nastojeći da ostane prepoznatljiv. U sveopštoj inflaciji slika, kada brojni algoritmi korisnicima nude nove sadržaje koji su najbliži njihovim interesovanjima, više nema nikakve sumnje da je pažnja ograničeni resurs, pa se samim tim sve više počinje govoriti o „ekologiji pažnje“. Upravo stoga filmski plakati iz vremena kada je film menjao senzibilitet čitavih generacija imaju sve veću kako emotivnu, tako i kulturnu vrednost ocrtavajući obrasce nastanka pismenosti pažnje kao konstitutivnog momenta „nove osećajnosti“.

Jovan Ćekić

FILM POSTERS EXHIBITION - TRACES OF A TIME

The first film poster, by Marcellin Auzolle, printed for the promotion of the Lumière brothers' L'Arroseur Arrosé (1895), undoubtedly owes much to the lithographs of Toulouse-Lautrec, a kind of minimalism and bravura use of typography, that at the same time created a sense of atmosphere and directed the observer's attention to the most important moments. On the poster for the Lumier brothers' film, which lasts only 45 seconds, in the foreground is the audience laughing while one of the comic scenes (slapstick) with the gardener can be seen in the background.

The main purpose of the film poster is to announce a new film that will appear in cinemas and inform the audience about the date of the premiere, the title and the protagonists of the film. The visual solutions of the film poster try to suggest a certain genre as well as the narrative that the film follows. In addition, with the appearance of the first film posters, designers have tackled what is called the "economy of attention" from the seventies until the modern development of various digital platforms. Summarizing some of the most important moments of the film in one type of collage / montage, the posters primarily sought to attract the potential viewers' attention. With the first film posters, the "grammar" of the new attention literacy of modern viewers was formed. For film studios, from Hollywood to Bombay, attention quickly became capital, and movie posters were a symptom of the spread of its power among the masses. With the development of technical reproduction, especially film and later television, it became clear that attention is a limited resource for which different media have to fight. Until the 1980s, film posters were dominated by illustrations.

Posters of Yugoslav film from the 1950s, despite the prevailing political ideology, largely follow the emergence of basic "attention economy" patterns coming from the West, and sometimes achieve astonishing effects. Thus, the poster for Slavica directed by Vjekoslav Afrić, in addition to a photograph of a scene from the film, states that this is the first domestic feature film and lists all important information, from the main roles, cameramen, music, to production and distribution. Posters dominated by drawing virtuosity or a minimalist approach often achieved extraordinary effects precisely because they put graphic solutions in the foreground. Many posters were made in two versions, where one uses a completely reduced graphic solution, and the other is dominated by photographs of either the actors or some of the selected scenes from the film.

Some solutions attract attention with their radical lack of information, where, in addition to the very title of the film, sometimes only appears the production company or the director. It is also often emphasized that it is a domestic art film, which obviously highlighted the difference in relation to foreign, or various documentary propaganda films of that time. In contrast to such an approach, posters with based exclusively on photography are often more or less typified and in most cases are reduced to the photography of a scene from the film and basic data. By this approach, poster for Feather Gatherers (1967) by Aleksandar Petrović stands out, focusing viewer's attention on the figure of an old Roma woman smoking a pipe, suggesting that behind that face lies a phantasmagoric story about the unusual culture of urban nomads. Finally, there are posters that more or less successfully follow the Hollywood pattern trying to capture something of an atmosphere of the film and suggest genre affiliation. That is the case with the Soja Jovanović comedies: Suspicious Face, Pop Ćira and Pop Spira.

For all those who grew up with movies, posters were a kind of signpost through their youth, deeply engraved in their memory. It is not surprising that collectors of old movie posters are ready to set aside serious sums of money for some of the most attractive ones. Movie posters are a part of youth, irreplaceable topos of growing up, which have formed entire generations in the growing media chaos. With the advent of new distribution channels, first VHS, DVD, then, networks and various platforms like Netflix, it seems that the movie poster has not lost its importance, on the contrary, in the digital environment it has only become more adaptable. Even in the case when photography dominates with various digital interventions, the film poster retains its own logic of "attention economy", trying to remain recognizable. In the general inflation of images, when numerous algorithms offer users new content that is closest to their interests, there is no longer any doubt that attention is a limited resource, so there is more and more talk about the "attention ecology". That is why film posters, from the time when the film changed the sensibility of entire generations, have an increasing emotional and cultural value, outlining the patterns of attention literacy as a constitutive moment of the "new sensibility".

Jovan Ćekić

KAMEROM KROZ VREME – OBJEKTIVI ISTORIJE

Krenite na putovanje kroz istoriju filma! Kolekcija filmskih kamera koja je obeležila najveće trenutke filmske umetnosti je pred vama. Glumci i režiseri, scenaristi i direktori fotografije, kao i bioskopska publika, tokom čitavog jednog veka, uživali su u filmskoj umetnosti snimljenoj ovim prelepim mašinama. Tu je i kolekcija kamera koje su koristile „Filmske novosti“, svedok političke, društvene i kulturne istorije bivše Jugoslavije, posebno u vreme pre televizije. Kroz sočiva ovih kamera stvorena je istorija a zlatno doba filmske umetnosti dospelo je u sve krajeve sveta. Neke od ovih kamera se i dalje koriste, jer ih neki filmski autori preferiraju, hvaleći kvalitet i autentičnost njima snimljenih materijala. Ne propustite priliku da ih vidite uživo na 28. FEF Palić.

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THROUGH TIME BY CAMERA - LENSES OF HISTORY

Embark on a journey through the history of film! Collection of film cameras which marked the greatest moments of film art is in front of you. Actors and directors, scriptwriters and directors of photography as well as the cinema audiences, throughout the century, experienced film art made by these beautiful machines. There is also collection of cameras used by “ Filmske Novosti ”, the witness of political, social and cultural history of ex Yugoslavia, especially in times before television. Through the lenses of these cameras the history was made and golden age of film art was delivered to every corner of the world. Some of these cameras are still in use, preferred by some filmmakers praising the quality and authenticity of the produced photography. Do not miss the opportunity to see them live at 28th EFF Palić.

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PROMOCIJA KNJIGE “GLOGI” ALEKSANDRA ĐURIČIĆA PROMOTION OF THE BOOK “GLOGI” BY ALEKSANDAR ĐURIČIĆ



Aleksandar Đuričić, novinar i pisac, svojim književnim prvencem *Posle fajronta* (romanisirana biografija Pavla Vuisića) uzburkao je duhove na književnoj sceni bivše Jugoslavije, intrigirajući humorom, iskrenošću i neponovljivim epizodama iz naše kinematografije. Za svoju drugu knjigu *Čuverkuće, udovice pisaca* 2018. godine dobio je nagradu Dejan Medaković, za dugo sećanje, koja se dodeljuje za memoarsku prozu. Ovo potresno štivo publika je dočekala sa ushićenjem, a u mnogim kritikama Đuričićevo delo je okarakterisano kao sveska živosti, ezoterije i privatnosti, koja otkriva daleko više, a svakako ubedljivije od svih socioloških i kulturoloških studija.

Treća knjiga *Tajne slavnih Srba*, bogato ilustrovana crtežima Andreja Josifovskog *Pijaniste*, objavljena je 2019. godine i predstavlja zbirku priča o najvećim srpskim umetnicima od sredine XIX veka pa do današnjih dana.

Đuričić je autor nekoliko nagrađenih priča.

Najveći pisci oduvek su govorili da umeće pisanja nije umeće izmišljanja ili pukok ređanja reči, već umeće gledanja i slušanja sveta oko sebe. Gledajući, slušajući i postavljajući prava pitanja, Aleksandar Đuričić je saznao mnogo toga – o živima, o mrtvima, i o besmrtnima o čemu jeste i reč u knjizi *Glogi*.

Aleksandar Đuričić, journalist and writer, stirred the spirits on the literary scene of the former Yugoslavia with his literary debut *After the Closing Time* (novelized biography of Pavle Vuisić), intriguing with humor, sincerity and unique episodes from Yugoslav cinema.

In 2018, he received Dejan Medaković Award for his second book *Čuverkuće, Writers' Widows*, awarded for memoir prose. The audience welcomed this shocking reading with admiration, and in many reviews Đuričić's work was characterized as a notebook of liveliness, esotericism and privacy, which reveals far more, and certainly more convincingly than all sociological and cultural studies.

His third book, *Secrets of Famous Serbs*, richly illustrated with drawings by Andrej Josifovski Pianist, was published in 2019 and presents a collection of stories about the greatest Serbian artists from the middle of the 19th century to the present day. Đuričić is the author of several award-winning stories.

The greatest writers have always said that the art of writing is not the art of inventing or just arranging words, but the art of seeing and listening to the world around you. By watching, listening and asking the right questions, Aleksandar Đuričić learned a lot - about the living, the dead, and the immortals, which is what the book *Glogi* is about.

Kako je živeo, voleo i plakao Nebojša Glogovac?

Lobanja, Šone, Šonsi, Glogi, Nebojša, Pančevac - i još mnogo imena i nadimaka imao je čovek koji je glumi, ali i svemu ostalom, dao i karakter i reč.

Bio je svoj i neosvojiv. Davao se kome je hteo, a za uzvrat nije tražio ništa.

Svedočenja najbližih otkrivaju nepoznate detalje iz života ovog velikana: kako je kao momak radio u prodavnici muzičkih uređaja, šta mu se sve dešavalo dok je stopirao od Pančeva do Beograda, zašto mu se na prijemnom ispitu na Akademiji dramskih umetnosti tresla noga i kako su sve velike uloge i najveći reditelji posle toga tražili i jurili baš njega.

Ovde su prvi put objavljene pesme koje je pisao za svojo dušu. U najlepšem maniru sudaraju se ispostavi mladih glumaca koji su ga doživljavali kao čaleta i bardova jugoslovenske scene koji nikada ne mogu da zaborave trenutke provedene sa njim, i na sceni i u kafani. Sudar generacija, koje je samo Glogi umeo da objedini.

Zašto je odbio Anđelinu Džoli, a prihvatio da bude Draža Mihailović, šta mu je značila “Crvena Zvezda” i koje su ga strasti, pored motora, tavl i kuvanja, još opsedale.

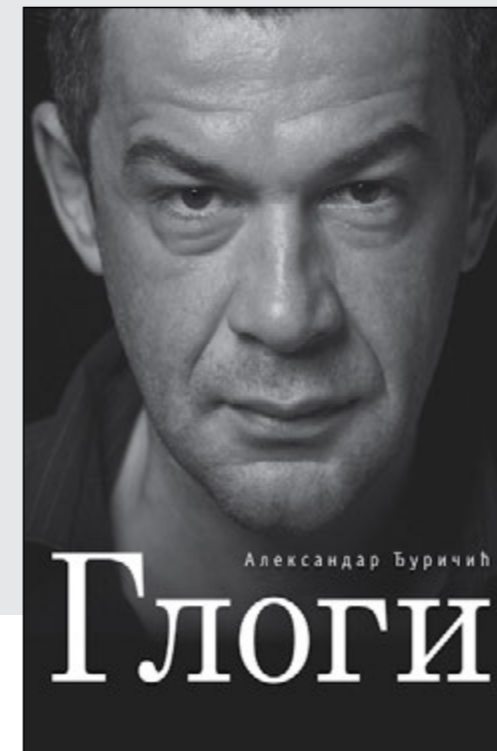
O inspiraciji i radovanju svakodnevnim trenucima, ali i o momentima kada mu je život dodelio ulogu da se suoči sa smrću, govore njegovi prijatelji.

O najvoljenijem srpskom glumcu pripovedaju Vojin Četković, Nataša Ninković, Anica Dobra, Žarko Laušević, Rade Šerbedžija, Nikola Đuričko, Vida Ognjenović, Nikola Pejaković, Paolo Mađeli, Jagoš Marković, Aleksandar Popovski, ali i žene s kojima se voleo, kumovi, prijatelji, ljudi koji su bili sa njim kada nije bio na sceni, kada se saplitao o sopstveni talenat i kada mu je trebalo snage da se popne na glumački tron. S kojeg nikada nije sišao.

Na ovoj vrtešci reči i emocija, suze smenjuju smeh, a smeh izaziva suze. Nema zaustavljanja, fliper se igra u četiri ruke.

Umeo je i da živi, a i da umre.

Njegov recept nalazi se među ovim stranicama.



How did Nebojsa Glogovac live, love and cry?

Skull, Šone, Šonsi, Glogi, Nebojša, Pančevac - and many other names and nicknames were given to the man who gave character and expression to the acting.

He was his own and invincible. He gave himself to whomever he wanted, and in return he did not ask anything.

Testimonies of those closest to him reveal unknown details from this great man's life: that he worked as a boy in a music store, what happened to him while he was hitchhiking from Pančevo to Belgrade, why he was so nervous at the entrance exam at the Academy of Drama Arts and that great roles and the greatest directors after that sought and chased him.

His soul songs are published in this book for the first time. In the book, in the most beautiful manner, collide confessions of young actors who perceived him as a dad, and bards of the Yugoslav scene who can never forget the moments spent with him, both on stage and in the cafe. That was the clash of generations, which only Glogi was able to unite.

Why did he reject Angelina Jolie, and accepted to be Draža Mihailović, what did Red Star football club mean to him and what passions, besides motorcycles and cooking, haunted him.

His friends aslo talk about inspiration and rejoicing in everyday moments, and also about the moments when he played the role of facing death.

Vojin Četković, Nataša Ninković, Anica Dobra, Žarko Laušević, Rade Šerbedžija, Nikola Đuričko, Vida Ognjenović, Nikola Pejaković, Paolo Magielli, Jagoš Marković, Aleksandar Popovski, but also women he loved, godparents, friends, talk about the most beloved Serbian actor. People who were with him when he wasn't on stage, when he stumbled upon his own talent, and when he needed the strength to ascend to the acting throne. From which he never descended. In this carousel of words and emotions, tears replace laughter, and laughter causes tears. No stopping, pinball is played in four hands.

He knew how to live and die.

His recipe is among these pages.

PROMOCIJA KNJIGE “NEDA ARNERIĆ: OD SNA DO JAVE, I NATRAG” TATJANE NJEŽIĆ



Knjiga “Neda Arnerić: Od sna do jave, i natrag” na jedinstven način približice čitaocima detalje iz života slavne glumice i upoznati ih sa magijom koju je širila velikim platnom. Autorka knjige i novinarka **Tatjana Nježić** svojom najnovijom knjigom uspjela je da prikaže ne samo glumački portret **Nede Arnerić** već i da oslika njen put od sna do jave, i natrag.

Pored razgovora i intervjuva u kojima se nikad nije libila da bude iskrena i da sa publikom podeli sopstvene impresije i spoznaje, u ovoj knjizi pročitacete šta su o **Nedi Arnerić** rekli i zapisali njeni prijatelji i bliski saradnici. Takođe, imaćete priliku da se prisjetite najznačajnijih uloga koje su obeležile njenu karijeru, i to tako što će vas serija crno-belih fotografija poput vremeplova odvesti u zlatno doba filmske umetnosti.

Knjiga “Neda Arnerić: Od sna do jave, i natrag” prvenstveno je namenjena poštovaocima lika i dela **Nede Arnerić**, ali i svim zaljubljenicima u film, umetnost i stvaralaštvo. Život i delo **Nede Arnerić** fasciniraju i njene poštovaoce i kolege, jer je živela i radila onako kako to čine posebni ljudi, svesni stvarnosti. U knjizi “Neda Arnerić: Od sna do jave, i natrag” zabeleženi su najsajjniji trenuci koji su predodredili njen put i učinili je kulturnom ličnošću srpske i jugoslovenske kinematografije.

Možda o njenoj ličnosti ipak najbolje govore njeni prijatelji i saradnici:

Energiju pogleda koja se ne zaustavlja ispred objektivna i kamere, već prolazi kroz njih imaju samo najbolji glumci. Neda je bila od tih.

Božidar Nikolić

Neda je do kraja urbana, a to znači slobodna.

Jovan Ćirilov

Etika se kod Nede podrazumeva. Suprotno modi i duhu novog doba, Neda je i dalje verovala u ljude. A za to danas treba hrabrost. Verujem da umetnička biografija Nede Arnerić ne bi bila kompletna bez pomena etičke vertikale koju je nosila u sebi, tiho i postojano. I jedi hrabrost.

Žanko Tomić

Izražajnost njenog izrazito slovenskog šarma ogleda se najviše u njenim očima i osmehu. Urbana dimenzija u Nedinj ličnosti davala je nešto više likovima koje je igrala.

Slobodan Šijan

Čuteći smo se razumeli. Bili smo otvoreni jedno prema drugom, razgovarali o raznim temama... Bili su to trenuci koji su činili da se čovek poetičnije oseća. Putanja prijateljstva koja na najbolji način obeležava život.

Bogdan Diklić

PROMOTION OF THE BOOK “NEDA ARNERIĆ: FROM DREAM TO REALITY, AND BACK” BY TATJANA NJEŽIĆ

The book “Neda Arnerić: From Dream to Reality, and Back” will bring readers closer to the details of the famous actress' life in a unique way and introduce them to the magic she spread on the big screen. The author of the book and journalist **Tatjana Nježić**, with her latest book, managed to present not only the acting portrait of **Neda Arnerić**, but also to paint her journey from dream to reality, and back.

In addition to conversations and interviews in which she never hesitated to be honest and to share her own impressions and insights with the audience, in this book you will read what her friends and close associates said and wrote about **Neda Arnerić**. You will also have the opportunity to reminisce about the most important roles that marked her career, by a series of black-and-white photographs that will take you like a time machine to the golden age of film art.

The book “Neda Arnerić: From Dream to Reality, and Back” is primarily intended for admirers of the character and work of **Neda Arnerić**, but also for all film, art and creativity lovers. The life and work of **Neda Arnerić** fascinate her admirers and colleagues, because she lived and worked the way special people do, aware of reality. The book “Neda Arnerić: From Dream to Reality, and Back” records the brightest moments that predetermined her path and made her a cult person of Serbian and Yugoslav cinema.



Perhaps some of her friends and associates can tell us more about her personality:

Only the best actors have the energy of the gaze that does not stop in front of the lens and the camera, but passes through them. Neda was one of those.

Božidar Nikolić

Neda is completely urban, which means free.

Jovan Ćirilov

Ethics is taken for granted with Neda. Contrary to the fashion and spirit of the new age, Neda still believed in people. And it demands a lot of courage today. I believe that Neda Arnerić's artistic biography wouldn't be complete without mentioning the ethical vertical she carried within herself, quietly and constantly. Lady Courage.

Žanko Tomić

The expressiveness of her distinctly Slavic charm is mostly reflected in her eyes and smile. The urban dimension in Neda's personality gave something special to the characters she played.

Slobodan Šijan

We understood each other in silence. We were open to each other, we talked about various topics... Those were the moments that made me feel more poetic. A path of friendship that marks life in the most beautiful way.

Bogdan Diklić

PISCI U BIOSKOPU: KNJIŽEVNA ISTORIJA NAŠIH FILMSKIH DOŽIVLJAJA



Antologija „Pisci u bioskopu: Književna istorija naših filmskih doživljaja“, u izdanju Filmskog centra Srbije i Službenog glasnika, nova je knjiga našeg istaknutog filmskog stvaraoca Slobodana Šijana. Knjiga donosi izbor tekstova u kojima naši i regionalni pisci, neretko iz veoma lične perspektive, pišu o fenomenu filma. U knjizi se nalaze tekstovi Ive Andrića, Branislava Nušića, Stanislava Vinavera, Rastka Petrovića, Boška Tokina, Miloša Crnjanskog, Bogdana Tirnanića, Aleksandra Petrovića, Danila Kiša, Dubravke Ugrešić i drugih. Na gotovo 500 stranica, antologija „Pisci u bioskopu“ sadrži pripovetke, odlomake iz romana, dnevnčkih ili memoarskih zapisa, novinske članke i druge tekstove u kome pisci, novinari i filmski stvaraoci, iz različitih uglova, daju svoje viđenje sedme umetnosti od njenih početaka pa sve do danas.

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WRITERS IN CINEMA: LITERARY HISTORY OF OUR FILM EXPERIENCES

An anthology “Writers in Cinema: Literary History of Our Film Experiences”, published by the Film Center Serbia and the Official Gazette, is a new book by our prominent filmmaker Slobodan Šijan. The book brings a selection of texts in which our and regional writers, often from a very personal perspective, write about the phenomenon of film. The book contains texts by Ivo Andrić, Branislav Nušić, Stanislav Vinaver, Rastko Petrović, Boško Tokin, Miloš Crnjanski, Bogdan Tirnanić, Aleksandar Petrović, Danilo Kiš, Dubravka Ugrešić and others. At almost 500 pages, the anthology “Writers in Cinema” contains short stories, excerpts from novels, diaries or memoirs, newspaper articles and other texts in which writers, journalists and filmmakers, from different angles, give their views on the seventh art from its beginnings until today.



Slobodan Šijan (1946, Belgrade) is one of the most important filmmakers in the region. Šijan was active painter till 1980 and he entered the world of cinema at mid 70's trough experimental film and television. He studied art at the Belgrade Academy of Fine Arts and film directing at Faculty of Drama Arts in Belgrade. He has published various texts about film in national and international magazines and he also edited several books and publications on regional and world's filmmakers. His major book Film Leaflet was published in 2009. During 1990 and 1991 Slobodan Šijan was director of Yugoslav Film Archive. Now he works as a professor at Belgrade Faculty of Drama Arts.



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PROJEKTNE AKTIVNOSTI U OKVIRU 28. FESTIVALA EVROPSKOG FILMA PALIĆ 2021

EKOLOŠKA PANEL-DISKUSIJA:

„Koncept upravljanja otpadom u Subotičkom regionu i Zelena agenda EU za Zapadni Balkan“

Jedan od izazova u zaštiti životne sredine sa kojima se Subotica, ali i cela Srbija susreće, jeste nizak nivo upravljanja otpadom. I pored usvajanja planova, te probnog rada Regionalne deponije Subotica, još uvek se ne zna kada će ovaj proces zaživeti, pa će se na ovom skupu pokušati odgovoriti i na još neka pitanja kao što su: kako će se organizovati selekcija otpada, koja je uloga privatnih otkupnih stanica, kada će se započeti rekultivacija gradske deponije u Subotici i sl.

Biće to prilika da se koncept upravljanja otpadom u regionu Subotice sagleda i sa aspekta smernica Evropskog zelenog plana za dostizanje klimatske neutralnosti do 2050. godine. Ova ekološka tranzicija u Evropskoj uniji ne može biti efikasna ako se ne uključe i okolne zemlje, te je usvojena Zelena agenda za Zapadni Balkan u kojoj je cirkularna ekonomija jedna od pet ključnih oblasti, sa posebnim osvrtom na otpad, recikliranje, održivu proizvodnju i efikasnu upotrebu resursa.

O svemu ovome i iz ugla kinematografije na Panel diskusiji „Koncept upravljanja otpadom u Subotičkom regionu i Zelena agenda EU za Zapadni Balkan“, u utorak 20. jula 2021. godine u 11 časova u „Maloj gostioni“ na Paliću.



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PROJECT ACTIVITIES WITHIN THE 28TH EUROPEAN FESTIVAL FILMA PALIĆ 2021

ECOLOGICAL PANEL-DISCUSSION

“The concept of waste management in the Subotica region and the EU Green Agenda for the Western Balkans”

One of the challenges in environmental protection that Subotica, as well as the whole of Serbia, faces, is the low level of waste management. Despite the adoption of plans and trial work of the Regional Landfill Subotica, it is still unknown when this process will come to life, so this meeting will try to answer some important questions such as: how to organize waste selection, what is the role of private purchase stations, when the re-cultivation of the city landfill site in Subotica will start, etc.

It will be an opportunity to look at the concept of waste management in the region of Subotica from the aspect of the guidelines of the European Green Plan for achieving climate neutrality by 2050. This ecological transition in the European Union cannot be effective if the surrounding countries are not included, and the Green Agenda for the Western Balkans was adopted, in which the circular economy is one of the five key areas, with special emphasis on waste, recycling, sustainable production and resource efficiency.

On all this from the cinema angle as well in the Panel discussion “The concept of waste management in the Subotica region and the EU Green Agenda for the Western Balkans”, on Tuesday, July 20, 2021 at 11 am, in the restaurant “Mala Gostiona” in Palić.

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RADIONICA MIOB - naredna generaciji ljubitelja filma

U okviru programa Kreativna Evropa - MEDIJI u akciji za PODRŠKU EVROPSKIM MREŽAMA FESTIVALA, Evropski filmski festival Palić sa partnerima sprovodi projekat nazvan po mreži filmskih festivala „Pokretne slike - otvorene granice“ (MIOB)

Partneri u ovoj mreži i projektu pored Otvorenog univerziteta Subotica, kao organizatora Evropskog filmskog festivala Palić, su Crossing Europe Film Festival Linz (Austrija), FilmFestival Cottbus (Nemačka), Les Arcs European Film Festival (Francuska), Scanorama Film Festival - Evropski film Forum Vilnius (Litvanija), Festival evropskog filma u Sevilji (Španija) i Filmski festival u Trstu (Italija).

Mrežne aktivnosti u okviru projekta usmerene su na sledećih pet stubova:

1. MIOB kao referentni alat za filmske stvaraoce i publiku
2. Razvoj publike
3. MIOB, jedinstvena celina u okviru izložbenog lanca
4. Kontinuirano i kooperativno učenje
5. Izazov ekološke održivosti

Tokom 28. izdanja Evropskog filmskog festivala Palić (17.07. - 23.07.2021.) U okviru projekta biće organizovana radionica posvećena narednoj generaciji ljubitelja filma (blogeri i vlogeri). Cilj ove akcije je uključivanje mreže u prepoznavanje novih komunikacionih alata i novih tipova uticaja. Ova trodnevna radionica (21. do 23. jula), koju će voditi dva ključna stručnjaka, okupi će sedam mladih blogera / vlogera (18-25 godina) iz šest zemalja i pomoći članovima festivala da razviju alate za približavanje umetničkih festivala mladima kako bi kreirali događaje prilagođene interesovanjima mlade generacije. MIOB bi na ovaj način bio u stanju da podigne svest mlade generacije značaju evropske kinematografije i festivalskog / kulturnog turizma. Očekivani efekti su različiti:

- Postavljanje modela za mlade blogere / vlogere koji pokrivaju događaje, umetnike i lokacije povezane sa festivalima koje posećuju
- Razvijanje nove publike za festivale kroz nove kanale komunikacije
- Izgradnja čvršće veze između festivala, nezavisnih blogera / vlogera i turističkog sektora
- produbljivanje znanja o afinitetima mlade publike kroz njihove reakcije i odziv na predstavljeni sadržaj
- Dovođenje novih sponzora radi razvoja veće međunarodne vidljivosti umetničkih festivala u budućnosti.

www.miob.info



MIOB WORKSHOP - next cinephile generation



Within the Creative Europe – MEDIA program in Action for Support to European Networks of Festivals European film festival Palić with its partners is implementing project named after film festival network “Moving Images - Open Borders” (MIOB)

Partners within this network and project beside Open university Subotica, as organizer of European film festival Palić, are Crossing Europe Film Festival Linz (Austria), FilmFestival Cottbus (Germany), Les Arcs European Film Festival (France), Scanorama Film Festival - European Film Forum Vilnius (Lithuania), Seville European Film Festival (Spain) and the Trieste Film Festival (Italy).

Network activities within project are focused on the following five pillars:

1. MIOB as a reference tool for filmmakers and audiences
2. Audience development
3. MIOB, a singular entity within the exhibition chain
4. Continuous and cooperative learning
5. Environmental sustainability challenge

During the 28th edition of European film festival Palić (17.07. - 23.07.2021) in scope of the project a workshop dedicated to the next cinephile generation (bloggers and vloggers) will be organized. The aim of this action is to involve the network in the acknowledge of new communication tools and new types of influencers. This three-day workshop (21st to 23rd July), led by two key experts will gather seven young bloggers/vloggers (aged 18-25) from six countries, and help festival members to develop tools for bringing arts festivals closer to young people as well as to create events tailored to the interests of young generation. MIOB would be in this way able to raise awareness of the younger generation on the topic of European cinema and festival/cultural tourism. Expected effects are diverse:

- Stating a model for young bloggers/vloggers to cover the events, artists and locations connected to festivals they are visiting
- Developing a new audience for festivals through new communication channels
- Building a stronger connection between festivals, independent bloggers/vloggers and tourism sector
- Deepening our knowledge of young audience's affinities through their reactions and responsiveness to the presented content
- Bringing new sponsors in perspective evolving around higher international visibility of art festivals.

www.miob.info

Radionica kreiranja grafita na Festivalu evropskog filma Palić u okviru prekograničnog projekta Panona net

Otvoreni univerzitet Subotica Doo u partnerstvu sa Udruženjem Slap iz Osijeka, Fondom Turistički klaster mikroregije Subotica-Palić, Gradom Vukovarom i Opštinom Velika sprovodi projekat Panona net – Model upravljanja destinacijom u okviru Programa Interreg – IPA Program prekogranične saradnje Hrvatska-Srbija. Glavni cilj projekta je integracija prekogranične turističke ponude aktivnog i kulturnog turizma kroz zajedničku platformu za upravljanje destinacijama i zajednički poslovni model. Jedan od šest kulturnih događaja koji se organizuju u okviru projekta Panona net je radionica kreiranja grafita. U okviru projekta, u saradnji sa Gradom Vukovarom, Otvoreni univerzitet Subotica organizovaće dve radionice kreiranja grafita na platnu. Prva radionica trebala je biti realizovana u julu 2020 godine tokom 27. Festivala evropskog filma Palić, uz prisustvo grafitera iz Hrvatske u saradnji sa festivalom VukovArt – luka umetnosti. Obzirom na epidemiološku situaciju u regionu prethodne i ove godine dolazak grafitera iz Hrvatske nije moguć te će radionice biti održane uz učešće grafitera iz Subotice i drugih gradova Srbije. Prva radionica će biti održana u periodu od 16.07. – 19.07.2021 tokom 28. Festivala evropskog filma Palić. Cilj radionice kreiranja grafita na platnu je saradnja, razmena ideja i iskustva kao i stvaranje grafita na platnu sa motivima iz oblasti filma. Tokom 4 dana trajanja radionice, grafiteri u Subotici će prisustvovati uključenjima uživo iz Vukovara gde će organizatori VukovArt festivala i umetnici iz Hrvatske u formi predavanja preneti svoje iskustvo u izradi grafita i murala. Kreirani grafiti na platnu će nakon radionice biti izloženi na Velikoj terasi na Paliću u formi izložbe. Otvoreni univerzitet Subotica kao organizator radionice želi da na ovaj način produbisarađnju sa partnerskim festivalom VukovArt-om i da kroz ove aktivnosti proširi segment pratećeg programa festivala i privuče novu mladu urbanu publiku na Festival evropskog filma Palić.

Grafiti su poruke na zidovima objekata, kojima autor izražava svoje mišljenje u tekstualnom ili slikovnom obliku. Kao grana ulične umetnosti, spada među popularnije načine umetničkog izražavanja, koji je nastao još u srednjem veku.

Projekat je sufinansiran sredstvima EFRR i IPA II fondova Evropske unije.
www.interreg-croatia-serbia2014-2020.eu

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Graffiti creating workshop at the European Film Festival Palić within the cross-border project Panona net

Open University Subotica Ltd. in partnership with the Slap Association from Osijek, the Tourist Cluster Fund of the Subotica-Palić microregion, the City of Vukovar and the Municipality of Velika implements the Panona net project - Destination Management Model within the Interreg - IPA Cross-border Cooperation Program Croatia-Serbia. The main goal of the project is the integration of cross-border tourist offer with pro-active and cultural tourism through a common destination management platform and a common business model. One of the six cultural events organized within the Panona net project is the Graffiti Creating workshop. Within the project, in cooperation with the City of Vukovar, the Open University Subotica will organize two workshops on creating graffiti on canvas. The first workshop was to be realized in July 2020 during the 27th European Film Festival Palić, with the presence of graffiti artists from Croatia in cooperation with the festival VukovArt - Port of Art. Due to the epidemiological situation in the region last year and this year, the arrival of graffiti artists from Croatia is not possible, and the workshops will be held with the participation of graffiti artists from Subotica and other cities in Serbia. The first workshop will be held in the period from 16 to 19 July 2021 during the 28th Palić European Film Festival. The goal of the workshop of creating graffiti on canvas is cooperation, exchange of ideas and experiences as well as creating graffiti on canvas with motifs from the field of film. During the 4 days of the workshop, graffiti artists in Subotica will attend live performances from Vukovar, where the VukovArt festival organizers together with artists from Croatia will share their experience in making graffiti and murals in the form of lectures. After the workshop, the created graffiti on canvas will be exhibited on the Great Terrace in Palić in the form of an exhibition. The Open University of Subotica, as the organizer of the workshop, wants to deepen cooperation with the partner festival VukovArt and through these activities to expand the segment of the accompanying program of the Festival and attract a new young urban audience to the European Film Festival Palić.

Graffiti are messages on the walls of buildings, by which the author expresses his opinion in textual or pictorial form. As a branch of street art, it is one of the most popular way of artistic expression, which originates in the Middle Ages.

The project is co-financed by the ERDF and IPA II funds of the European Union.
www.interreg-croatia-serbia2014-2020.eu

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NEnasilje

NONviolence (2019)



Film je nastao u sklopu projekta NEnasilje, Mirovne grupe mladih Dunav, kao odgovor mladih na problematiku nasilnog delovanja s kojom se susreću tokom odrastanja a s ciljem razvijanja svijesti o prisutnom nasilju u zajednici. Time povećaju kod mladih osjećaj važnosti vršnjačke pomoći i saradnje u cilju prevencije vršnjačkog i nasilja među mladima uopšte.

Dvoje mladih, najboljih prijatelja, okupili su skupinu mladih koji su prošli edukativni program vezan za teme nenasilja među mladima, uvažavanja različitosti, izgradnje mira, nenasilno delovanje, te nakon edukacije osmisli scenarijo filma sa željom da kroz "jezik" svojstven mladima sami ukažu na prisutnost i oblike nasilja s kojima se susreću, ali u isto vreme i prikažu svu pozadinsku priču koja iza nasilja stoji i čak minoriziraju određenu vrstu nasilja "BIP-om" koji se proteže kroz film.

The film was made as part of the NONviolence project, by Danube Youth Peace Group, as a response of young people to the problems of violence they face while growing up, with the aim of developing awareness of the violence in the community. This increases young people's sense of the importance of peer assistance and cooperation in order to prevent peer and youth violence in general.

Two young people, best friends, gathered a group of young people who went through an educational program related to non-violence among young people, respect for diversity, peace building, non-violent action, and after the education created a screenplay desiring to indicate the presence and the forms of violence they encounter through the "language" familiar to the young, but at the same time show all the background of the violence and even downplay a certain type of violence with the "BIP" that runs through the film.

Autori/ Authors: **Luka Bjelanović i Luka Bogojević**

Montaža/ Editing: **Luna Uglik**

Učestvuju/ Protagonists: **Luka Bjelanović, Luka Bogojević, Luka Orešković**

Trajanje/ Duration: **5'43"**

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Film Festival Linz**
crossingeurope.at

**European Film
Festival Palić**
palicfilmfestival.com

**Festival del Cinema
Europeo**
festivaldelcinemauropeo.com

**Film Festival
Cottbus**
filmfestivalcottbus.de

**Les Arcs European
Film Festival**
lesarcs-filmfestival.com

**Scanorama Filmfestival –
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scanorama.it

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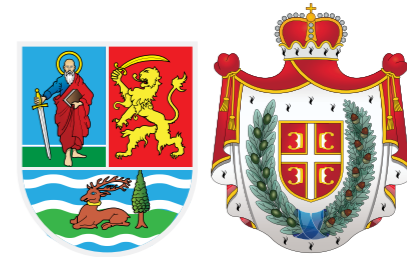
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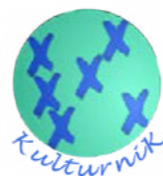
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