

• ZAG
• REB
DOX

MEĐUNARODNI FESTIVAL
DOKUMENTARNOG FILMA
INTERNATIONAL DOCUMENTARY
FILM FESTIVAL

26.3.—
— 2.4.
2023.

KAPROL
BOUTIQUE
CINEMA&BAR

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ULAZNICE

ZAGREBDOX 26/03 – 02/04/2023

KAPROL BOUTIQUE CINEMA&BAR,
CENTAR KAPROL, ZAGREB

AKO STE U MOGUĆNOSTI, ULAZNICE KUPITE ONLINE

Preprodaja ulaznica za ZagrebDox počinje u srijedu, 15. ožujka.

Ulaznice se mogu kupiti na blagajnama kina Kaptol Boutique Cinema&Bar, Centar Kaptol, Nova Ves 17 u radno vrijeme blagajni, na tiketomatima u predvorju kina i online na www.kaptolcinema.hr.

REZERVACIJE ULAZNICA NISU MOGUĆE.

Cijena ulaznice za projekcije u 15:30 iznosi 4,00 eura (3,15 kuna).

Cijena ulaznice za projekcije u 17, 17:30, 19, 19:30, 21 i 22 sata iznosi 4,90 eura (36,90 kuna).

Cijena ulaznice za projekcije iz programa Teen Dox iznosi 3,50 eura (26,40 kuna).

THE BEST OF FEST

Cijena ulaznica za program The Best of Fest u nedjelju, 2. travnja za svih šest projekcija u jednoj od dvorana iznosi 11 eura (82,90 kuna), a za pojedinačnu projekciju 3,80 eura (28,60 kuna). Ulaznice za The Best of Fest se mogu kupiti isključivo na blagajnama kina Kaptol Boutique Cinema&Bar.

Detaljan raspored projekcija u programu The Best of Fest bit će objavljen u subotu, 1. travnja u 20 sati.

BESPLATNE PROJEKCIJE

Projekcije u 15 sati (od ponedjeljka do petka) su besplatne, baš kao i retrospektivni programi Autorska večer: Igor Bezinović, H-15: Petnaest godina našeg filma i 70 godina Zagreb Filma: Dokumentiranje divljine.

Ulaznice za besplatne projekcije podižu se samo na dan projekcije na blagajnama kina Kaptol Boutique Cinema&Bar, Centar Kaptol tijekom redovnog radnog vremena blagajni. **Jedna osoba može preuzeti najviše dvije besplatne ulaznice po projekciji.**

Ulaznice izdajemo do popunjjenja kapaciteta.

Uzak na ZagrebDox Pro i Posebna događanja je slobodan, bez prethodnog preuzimanja ulaznice.

RADNO VRIJEME CINESTAR BLAGAJNE

NEDJELJA, 26/03 - PETAK, 31/03

14:00 – 22:00

SUBOTA, 01/04

13:00 – 22:00

NEDJELJA, 02/04

11:00 – 22:00

ORGANIZATOR ZAGREBDOXA ZADRŽAVA PRAVO IZMJENE PROGRAMA I RASPOREDA

www.zagrebdox.net
info@zagrebdox.net

TICKETS

ZAGREBDOX 26/03 – 02/04/2023

KAPTOL BOUTIQUE CINEMA&BAR,
KAPTOL CENTRE, ZAGREB

IF POSSIBLE, PLEASE PURCHASE YOUR TICKETS ONLINE

ZagrebDox early-bird tickets sale starts on Wednesday, 15 March.

Tickets can be purchased at the Kaptol Boutique Cinema&Bar ticket office, Kaptol Centre, Nova Ves 17 during the ticket office opening hours, at vending machines in the cinema lobby and online at www.kaptolcinema.hr.

TICKET RESERVATION IS NOT POSSIBLE.

Ticket price for screenings at 3:30pm is 4,00 EUR (3,15 HRK).

Ticket price for screenings at 5pm, 5:30pm, 7pm, 7:30pm, 9pm and 10pm is 4,90 EUR (36,90 HRK).

Ticket price for Teen Dox section screenings is 3,50 EUR (26,40 HRK).

THE BEST OF FEST

Ticket price for The Best of Fest on Sunday, 2 April, for all the six screenings in one theatre is 11 EUR (82,90 HRK), or 3,80 EUR (28,60 HRK) for individual screenings. Tickets for The Best of Fest can be purchased only at Kaptol Boutique Cinema&Bar ticket offices.

A detailed screening schedule for The Best of Fest will be published on Saturday, 1 April, at 8pm.

FREE SCREENINGS

Screenings at 3pm, from monday to friday, as well as Author's Night: Igor Bezinović, H-15: Fifteen Years of Croatian Cinema and 70 Years of Zagreb Film: Documenting the Wilderness are free of charge.

Tickets for free screening should be picked up only on the screening day at the Kaptol Boutique Cinema&Bar ticket office during the opening hours. **One person can take not more than two free tickets per screenings.**

Tickets are issued until the capacity is full.

Admission to ZagrebDox Pro and Special events is open to public, without tickets.

CINESTAR TICKET OFFICE OPENING HOURS

SUNDAY, 26/03 – FRIDAY, 31/03
2pm – 10pm

SATURDAY, 01/04
1pm – 10pm

SUNDAY, 02/04
11am – 10pm

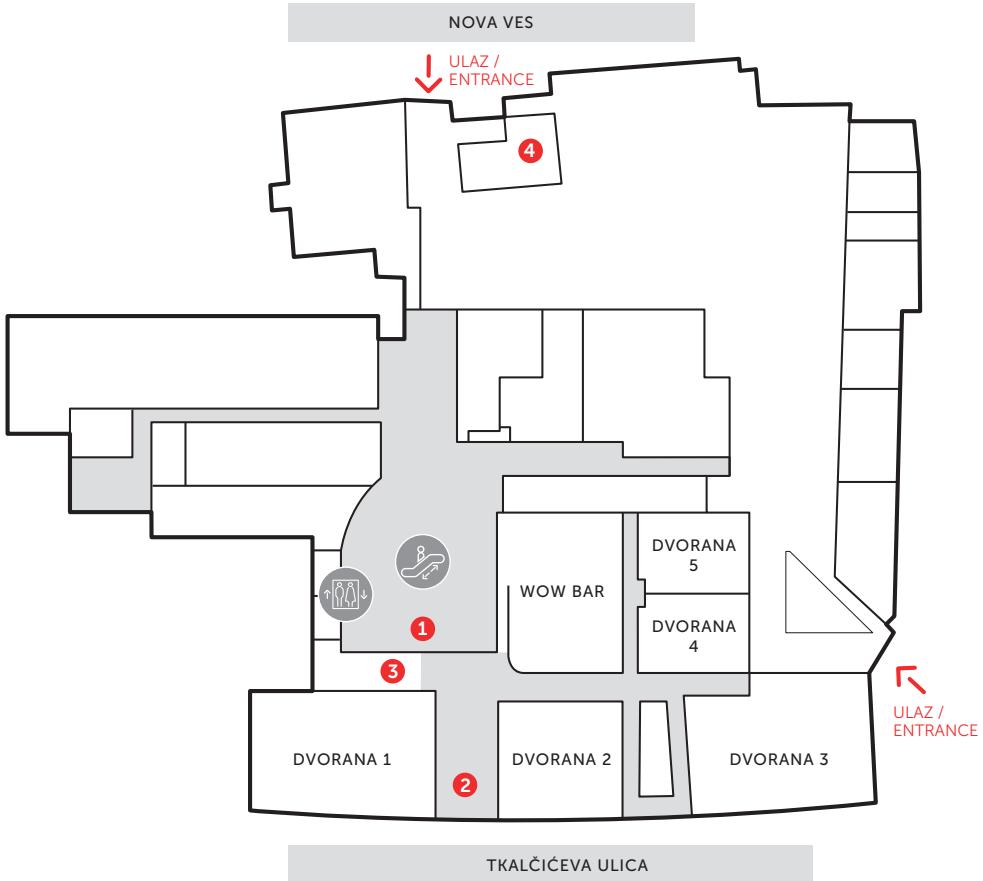
**THE ZAGREBDOX ORGANISER RESERVES THE
RIGHT TO MAKE CHANGES IN THE PROGRAMME
AND SCHEDULE**

www.zagrebdox.net
info@zagrebdox.net

LOKACIJE / LOCATIONS

KAPTOL BOUTIQUE CINEMA&BAR

Nova Ves 17, Zagreb



CENTAR KAPTOL

NIVO 2 / 2nd FLOOR

- ① INFO PULT / INFO POINT
- ② BLAGAJNE / BOX OFFICE - **KAPTOL BOUTIQUE CINEMA&BAR**
- ③ URED ZA GOSTE / HOSPITALITY OFFICE
- ④ FESTIVALSKI URED / FESTIVAL OFFICE

UVODNA RIJEČ / FOREWORD

Živimo u vrijeme u kome je prošlost bila loša, a budućnost je neizvjesna. Praviti festival u tom hijatusu, ovisno o gledanju, vrlo je lako ili vrlo složeno.

Povjesni značajan dio festivala Ukrajini, recesiji, prirodnim katastrofama i bolestima, ekologiji, rodnim pitanjima...? Pokazati i dokazati da smo svjesni i savjesni, da smo politički korektni, ili pak pokušati, u ovim turobnim vremenima, zabaviti publiku i pružiti joj (zasluženi) predah...?

Ta i takva pitanja postavljaju se svake godine pred svakog festivalskog programera, ove godine možda ipak snažnije i oštřije.

Naš, pa i moj, odgovor na njih je jednostavan... povratak izvorima koji su nužno bili zagušeni proteklih nekoliko godina. Danajbolje od svjetske, regionalne i domaće dokumentaristike, vratiti omiljene programe "Happy Dox" i "Glazbeni globus", uvesti stalni "Zeleni Dox", ponuditi novi program "Festivalski hitovi"... riječju – kroz stotinjak filmova pokušati prikazati stvarnost u kojoj živimo.

A ona, to smo vjerojatno ipak naučili, nikada, pa ni kada je najteže, nije – jednobojsna. Jer ni ljudski život to nikada nije. Poput gotovo nestvarne scene krstitki usred rata u Ukrajini, u filmu *Istočni front* autora Vitalija Manskog i Yevhena Titarenka. Ili pak uporne ljudske želje da ne ide putevinama koje su im drugi odredili u minijaturi *Desire lines* Duncana Cowelsa.

Između osmijeha kojim pratimo ljudе koji uporno idu travnjakom jer su im urbanistički planirane staze neprihvatljive i užasa rata u Ukrajini, smjestio se program ovogodišnjeg ZagrebDoxa.

Dodite, pogledajte filmove koje većinom nigdje drugdje nećete moći vidjeti i, što je najvažnije, sjednite s prijateljima na kavu, prije ili poslije filma.

Najbolji je to lijek protiv samoće, depresije i osjećaja bezizlaznosti koji predstavljaju onu istinsku pandemiju koja je poharala čovječanstvo posljednjih godina.

Budimo zajedno!

Nenad Puhovski,
osnivač i direktor ZagrebDoxa

We live in a time when the past was bad and the future is uncertain. To make a festival in this hiatus, depending on your point of view, is either very easy or very complicated.

To dedicate a large portion of the festival to Ukraine, the recession, natural disasters and diseases, ecology, gender issues...? To show and prove that we are conscious and conscientious, that we are politically correct, or to try, in these gloomy times, to entertain our audience and give them a (much needed) break?

Such and similar questions arise every year in every festival programmer's mind, this year maybe even stronger and sharper than ever.

Our, mine too, answer to them is not simple... a return to the source which was inevitably congested in the past few years. To select the finest of the global, regional and local documentary practice, to bring back people's favourite sections Happy Dox and Musical Globe, to introduce the permanent Green Dox section, to launch a new Festival Hits section... in brief – to portray the reality we live through a hundred films.

And the reality, that much we have probably learned, is never black or white, not even when it's the hardest. Neither is human life. Like the almost unreal baptism scene in the midst of the war in Ukraine, in *Eastern Front* by Vitaly Mansky and Yevhen Titarenko. Or like the stubborn human wish not to take the roads set by others in the miniature *Desired Lines* by Duncan Cowles.

This year's ZagrebDox programme has found its place somewhere between the smiles at the people who keep walking across lawns because they find urban planning pathways unacceptable and the war atrocities in Ukraine.

Come and see the films which you won't get a chance to see anywhere else and, most importantly, have a cup of coffee with friends before or after the film.

It's the best medicine against loneliness, depression and the feeling of hopelessness which represent the true pandemic that has ravaged the humankind over the past few years.

Let's stick together!

Nenad Puhovski,
ZagrebDox founder and director

ŽIRIJI / JURIES

MEĐUNARODNI ŽIRI / INTERNATIONAL JURY

Igor Bezinović

Zdenka Gold

Peter Jaeger

REGIONALNI ŽIRI / REGIONAL JURY

Barbara Orlicz-Szczypuła

Steve Rickinson

Corina Schwingruber Ilić

KRATKI ŽIRI / SHORT JURY

Christine Camdessus

Andrej Korovljev

Ivan Ramljak

MLADI ŽIRI / YOUNG JURY

Joren Slaets

Biljana Tutorov

Sigal Yehuda

MOVIES THAT MATTER ŽIRI / MOVIES THAT MATTER JURY

Luca D'Introno

Tvrtnko Jakovina

Snježana Pavić

FIPRESCI ŽIRI / FIPRESCI JURY

Josip Jurčić

Maximilian Schäffer

Ana Šturm

TEEN DOX ŽIRI / TEEN DOX JURY

Učenici i učenice Prve privatne gimnazije s pravom javnosti u Zagrebu / Pupils of First Private Gymnasium Zagreb:

Diego Antunović, Jolanda Beriša, Paola Bradarić, Helena Braovac, Petar Juričić, Mia Korunić, Petra Kostelić, Kiara Postružin, Roko Stojadinović Lozica i Lora Štiglić.

NAGRADA / AWARDS

VELIKI PEČAT / BIG STAMP

za najbolji film iz međunarodne konkurencije / for Best Film in International Competition

VELIKI PEČAT / BIG STAMP

za najbolji film iz regionalne konkurencije / for Best Film in Regional Competition

MALI PEČAT / SMALL STAMP

za najbolji kratki film / for Best Short Film

MALI PEČAT / SMALL STAMP

za najbolji film mladog/e autora/ice do 35 godina / for Best Film by a Young Filmmaker up to 35 Years of Age

HP NAGRADA PUBLIKE / HP AUDIENCE AWARD

za najbolji film po izboru publike / for Best Film Audience Choice

NAGRADA MOVIES THAT MATTER / MOVIES THAT MATTER AWARD

za film koji na najbolji način promiče ljudska prava / for the Film that Best Promotes Human Rights

NAGRADA TEEN DOX / TEEN DOX AWARD

za najbolji film koji govori o problemima mladih / for Best Film about Youth Issues

NAGRADA FIPRESCI / FIPRESCI AWARD

POČASNI VELIKI PEČAT / HONORARY BIG STAMP

dodjeljuje Nenad Puhovski, osnivač i direktor ZagrebDoxa / awarded by Nenad Puhovski, the founder and Director of ZagrebDox

Novčana nagrada za velike pečate dodjeljuje se pod pokroviteljskom Aviteha, a HP nagrada publike pod pokroviteljstvom Hewlett Packard. / The cash prize for Big Stamps is awarded under the auspices of Aviteh, and the HP Audience Award under the auspices of Hewlett Packard.





ZAG REB DOX

F

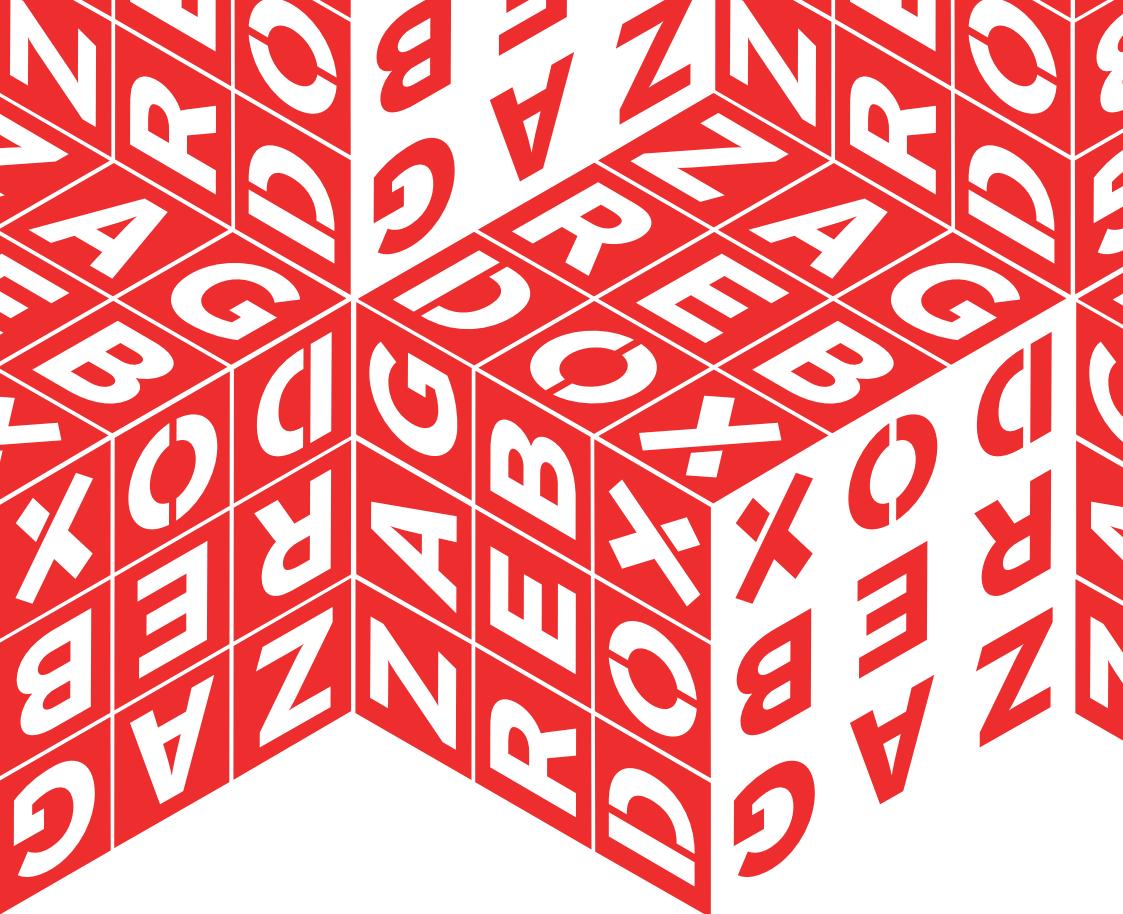
SVEČANO OTVARANJE

Fantastičan stroj

Axel Danielson, Maximilien Van Aertryck
Švedska, Danska, 2023., 85'

Nedjelja, 26/03, 20:00

Gost: Maximilien Van Aertryck, redatelj



OPENING CEREMONY

And the King Said, What a Fantastic Machine

Axel Danielson, Maximilien Van Aertryck
Sweden, Denmark, 2023, 85'

Sunday, 26/03, 20:00

Guest: Maximilien Van Aertryck, director

Ponedjeljak/ Monday 27/03

DVORANA 1

DVORANA 3

15:30

VRANE SU BIJELE /
CROWS ARE WHITE
Ahsen Nadeem, 98'

:FH

17:30

MODA, IZ POČETKA /
FASHION REIMAGINED
Becky Hutner, 100'

:GD

19:30

ZagrebDoXXL
OSAM POGLAVLJA /
EIGHT CHAPTERS
Jasmina Beširević,
Dalija Dozet, Tonći
Gaćina, Anja Koprivšek,
Petar Vukičević, Judita
Gamulin, Katarina Lukec,
Tiha K. Gudac, 80'

:MD

SUHO TLO U PLAMENU /
DRY GROUND BURNING
Joana Pimenta, Adirley
Queirós, 153'

22:00

TKIVO PLANINE /
MOUNTAIN FLESH
Valentina Shasivari, 18'
SKRIVENA PISMA /
HIDDEN LETTERS
Violet Du Feng, 86'

HAMLETOV SINDROM /
THE HAMLET SYNDROME
Elwira Niewiera, Piotr
Rosołowski, 85'

Međunarodna konkurenca /
International Competition

Regionalna konkurenca /
Regional Competition

ZagrebDoXXL

Besplatne projekcije /
Free Screenings

:Q&A Razgovor s autorom /
Discussion with Author

BD Biografski Dox / Biography Dox

GG Glazbeni globus / Musical Globe

MD Majstori Doxa / Masters of Dox

TD Teen Dox

SS Stanje stvari / State of Affairs

GD Green Dox

HD Happy Dox

FH Festival Hits

DVORANA 2

15:00

JEDAN DAN U UKRAJINI /
ONE DAY IN UKRAINE
Volodymyr Tykhyy, 78'

:FH

17:00

FANTASTIČAN STROJ
/ AND THE KING SAID,
WHAT A FANTASTIC
MACHINE

Axel Danielson, Maximilien
Van Aertryck, 85'

:Q&A :SS

19:00

VAN PROSTORA I
VREMENA / MATTER OUT
OF PLACE

Nikolaus Geyrhalter, 105'

:Q&A

21:00

BELLA CIAO
Giulia Giapponesi, 92'

:Q&A :GG

DVORANA 4

UTRKA KRNTIJA / A
MOUTHFUL OF PETROL

Jess Kohl, 35' :TD

OAZA / OASIS

Justine Martin, 14' :TD

DALEKO / AWAY

Ruslan Fedotow, 28' :TD

+

KAD ODRASTEM / WHEN I
GROW UP

Claire Billet, Olivier Jobard, 11'

MAJČINO MLIJEKO /
MOTHER'S MILK

Isaac Knights-Washbourn,
18'

HOPE HOTEL PHANTOM

Bojan Stojčić, 22'

TIŠINA STABALA BANANE
/ THE SILENCE OF THE
BANANA TREES

Eneos Čarka, 24'

SANJATI ARIZONU /
DREAMING ARIZONA

Jon Bang Carlsen, 76'

:MD

ISPOVIJESTI JEDNOG
TATTOO UMJETNIKA /
SCAB VENDOR

Lucas de Barros, Mariana
Thomé, 90'

:BD

DVORANA 5

07:15 - KOS / 7:15 -

BLACKBIRD

Judith Auffray, 30' :FH

HOĆEŠ LI ME POGLEDATI
/ WILL YOU LOOK AT ME

Shuli Huang, 20' :FH

JAIME

Francisco Javier

Rodriguez, 37' :BD

MARŠ NA RIM / THE

MARCH ON ROME

Mark Cousins, 98'

:SS

MAHSA (ZHINA), PRIČA
O LEGALNOM UBOJSTVU
/ MAHSA (ZHINA),
THE STORY OF A LEGAL
MURDER

Identitet autora skriven /
Authors' identity is hidden,
15'

:BD

BONNIE, CASTING
LEGENDA / BONNIE

Simon Wallon, 82'

:BD

ROJEK

Zaynē Akyol, 128'

Utorak / Tuesday 28/03

Međunarodna konkurenca /
International Competition

Regionalna konkurenca /
Regional Competition

ZagrebDoXXL

Besplatne projekcije /
Free Screenings

:QA Razgovor s autorom /
Discussion with Author

BD Biografski Dox / Biography Dox

GG Glazbeni globus / Musical Globe

MD Majstori Doxa / Masters of Dox

TD Teen Dox

SS Stanje stvari / State of Affairs

GD Green Dox

HD Happy Dox

FH Festival Hits

DVORANA 1

15:30

KATEDRALA / THE
CATHEDRAL
Denis Dobrovoda, 87'

:FH

17:30

I ZIDOVICI MOGU
GOVORITI / WALLS CAN
TALK
Carlos Saura, 75'

:MD

19:30

NOTHING COMPARES
Kathryn Ferguson, 100'

:GG

22:00

SOLMATALUA
Rodrigo Ribeiro-Andrade,
15' :SS

OSUĐENI / A FAMILY
SENTENCED
Saeed Keshavarz, 72'

:SS

DVORANA 3

IZ POZADINE / HARDLY
WORKING
Total Refusal, 21' :TD

NAPUŠTENI U TOLJATIU /
TOLYATTIADRIFT
Laura Sisteró, 70'

:TD

:TD

HLADNIJA KLIMA / A
COOLER CLIMATE
James Ivory,
Giles Gardner, 72'

:MD

OSAM POGLAVLJA /
EIGHT CHAPTERS
Jasmina Beširević,
Dalića Dozet, Tonći
Gaćina, Anja Koprivšek,
Petar Vukičević, Judita
Gamulin, Katarina Lukeč,
Tiha K. Gudac, 80'

JEDAN DAN U UKRAJINI /
ONE DAY IN UKRAINE
Volodymyr Tykhyy, 78'

:FH

DVORANA 2

15:00

SAM SADA / SAM NOW
Reed Harkness, 87'

:FH

17:00

PREĆICE / DESIRE LINES
Duncan Cowles, 8' :HD
KARAOKE RAJ / KARAOKE PARADISE
Einari Paakkonen, 75'

:Q&A :HD

19:00

LINA
Jasmina Beširević, 19' :Q&A
IZMEĐU REVOLUCIJA / BETWEEN REVOLUTIONS
Vlad Petri, 69'

:Q&A

21:00

DOSJE LABODOVIĆ: NESVRSTANI / NON-ALIGNED: SCENES FROM THE LABODOVIĆ REELS
Mila Turajlić, 100'**DVORANA 4****PJEVAMO O SOCIJALI / RUTHLESS TIMES - SONGS OF CARE**
Susanna Helke, 92'

:SS

H-15: PETNAEST GODINA NAŠEG FILMA / H-15: FIFTEEN YEARS OF CROATIAN CINEMA

:Q&A :HD

LJUBAV NIJE U NARANČAMA / LOVE IS NOT AN ORANGE
Otilia Babara, 73'

:Q&A :SS

SUSJED ABDI / NEIGHBOUR ABDI
Douwe Dijkstra, 29'
VRATA SNA / DREAMS' GATE
Negin Ahmadi, 64'**DVORANA 5****GODARDOVO FILMSKO NASLJEDE / GODARD CINEMA**
Cyril Leuthy, 100'

:BD

ŠUMICA / THICKET
David Gašo, 10' :Q&A**SOBA ZA LJUBAV / THE LOVE ROOM**
Suzana Dinveski, 90'**CABRALOVO SJЕĆANJE / CALLING CABRAL**
Welket Bungué, 18'**NA SKLISKOM TERENU / ICE UNDER HIS FEET**
Kirill Nenashev, 92'**DJETINJSTVO UZ RIJEKU / WATERS OF PASTAZA**
Inês T. Alves, 61'

:GD

Srijeda / Wednesday 29/03

DVORANA 1

15:30

BELLA CIAO
Giulia Giapponesi, 92'

:GG

17:30

MEĐUZBROJ /
SUBTOTALS
Mohammadreza Farzad,
15'

ALIS
Clare Weiskopf, Nicolás
van Hemelryck, 84'

:TD

19:30

ŠUMOTVORAC /
THE FOREST MAKER
Volker Schlöndorff, 87'

:Q&A

:Q&A

Međunarodna konkurenca /
International Competition

Regionalna konkurenca /
Regional Competition

ZagrebDoXXL

Besplatne projekcije /
Free Screenings

:Q&A Razgovor s autorom /
Discussion with Author

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MD Majstori Doxa / Masters of Dox

TD Teen Dox

SS Stanje stvari / State of Affairs

GD Green Dox

HD Happy Dox

FH Festival Hits

DVORANA 3

KLI(N)KA / GIRL GANG
Susanne Regina Meures,
98'

:TD

REBRA / RIBS
Farah Hasanbegović,
8'

ISTRAŽITELJ / THE
INVESTIGATOR
Viktor Portel, 73'

:Q&A

ZagrebDoXXL
ISTOČNA FRONTA /
EASTERN FRONT
Vitaly Mansky, Yevhen
Titarenko, 98'

LJUBAV NIJE U
NARANČAMA / LOVE IS
NOT AN ORANGE
Otilia Babara, 73'

:SS

22:00

SUSJED ABDI /
NEIGHBOUR ABDI
Douwe Dijkstra, 29'

VRATA SNA / DREAMS'
GATE

Negin Ahmadi, 64'

:MD

DVORANA 2

15:00

LINA
Jasmina Beširević, 19'

IZMEĐU REVOLUCIJA /
BETWEEN REVOLUTIONS
Vlad Petri, 69'

17:00

SJEVERNA
ZAOBLAZNICA / NORTH
CIRCULAR
Luke McManus, 85'

:Q&A :GG

19:00

KNIN - ZADAR
Melita Vrsaljko, 15' :Q&A

HORROR VACUI
Boris Poljak, 24' :Q&A

PRIZORI S MOJIM OCEM /
SCENES WITH MY FATHER
Biserka Šuran, 46'

:Q&A

21:00

DOSJE LABODOVIĆ:
CINÉ-GUERRILLAS /
CINÉ-GUERRILLAS:
SCENES FROM THE
LABODOVIĆ REELS
Mila Turajlić, 94'

:Q&A

DVORANA 4

ŠUMICA / THICKET
David Gašo, 10'

SOBA ZA LJUBAV /
THE LOVE ROOM
Suzana Dinveski, 90'

ZagrebDoXXL
DOBRA EKONOMIJA,
EPIZODA TURIZAM /
GOOD ECONOMY,
EPISODE TOURISM
Đuro Gavran, 52'

:Q&A :SS

:MD

DVORANA 5

MASTERCLASS

ALISA KOVALENKO:
RUBOVI RATA /
THE EDGES OF WAR

TKIVO PLANINE /
MOUNTAIN FLESH
Valentina Shasivari, 18'

SKRIVENA PISMA /
HIDDEN LETTERS
Violet Du Feng, 86'

:GD

:MD

Četvrtak / Thursday 30/03

Međunarodna konkurenca /
International Competition

Regionalna konkurenca /
Regional Competition

ZagrebDoXXL

Besplatne projekcije /
Free Screenings

:QA Razgovor s autorom /
Discussion with Author

BD Biografski Dox / Biography Dox

GG Glazbeni globus / Musical Globe

MD Majstori Doxa / Masters of Dox

TD Teen Dox

SS Stanje stvari / State of Affairs

GD Green Dox

HD Happy Dox

FH Festival Hits

DVORANA 1

15:30

GUMBO KOALICIJA /
GUMBO COALITION
Barbara Kopple, 112'

17:30

LJEPOTA I KRVOPROLIĆE /
ALL THE BEAUTY AND
THE BLOODSHED
Laura Poitras, 122'

:BD

19:30

ZagrebDoXXL
**IZ SVE SNAGE / FROM
ALL THE POWER**
Dimitar Dimitrovski Diba,
80'

:GG

22:00

SJEVERNA ZAOBILAZNICA /
NORTH CIRCULAR
Luke McManus, 85'

:GG

DVORANA 3

NEVINOST / INNOCENCE
Guy Davidi, 100'

:SS

ZagrebDoXXL
**KUĆA NA KRALJEVCU /
THE HOUSE IN
KRALJEVAC**
Pero Kvesić, 89'

ZagrebDoXXL
MERKEL
Eva Weber, 97'

:BD

**DOLAZAK PROLJEĆA U
BUČU / WHEN SPRING
CAME TO BUCHA**
Mila Teshaieva, Marcus
Lenz, 67'

:SS

DVORANA 2

15:00

**ISTOČNA FRONTA /
EASTERN FRONT**
Vitaly Mansky, Yevhen Titarenko, 98'

17:00

ENEMIES 86

Josipa Krčelić, 6'

:Q&A

**U POSJETU FORTUNI /
PAYING A VISIT TO
FORTUNA**

Mátyás Kálmán, 74'

:Q&A

19:00

**GIGI ZVAN ZAKON / THE
ADVENTURES OF GIGI
THE LAW**

Alessandro Comodin, 102'

:Q&A

21:00

**U VATRI: REKVIJEM ZA
KATIJU I MAURICEA
KRAFFTA / THE FIRE
WITHIN: REQUIEM FOR
KATIA AND MAURICE
KRAFFT**

Werner Herzog, 86'

:MD

DVORANA 4**REBRA / RIBS**
Farah Hasanbegović, 8'

**ISTRAŽITELJ /
THE INVESTIGATOR**
Viktor Portel, 73'

:GD

DVORANA 5**MASTERCLASS****TIHOMIR LADIŠIĆ:
KONFLIKT ZONA /
CONFLICT ZONE****UTRKA KRNTIJA /
A MOUTHFUL OF PETROL**

Jess Kohl, 35' :TD

OAZA / OASIS

Justine Martin, 14' :TD

DALEKO / AWAY

Ruslan Fedotow, 28' :TD

+

**KAD ODRASTEM /
WHEN I GROW UP**

Claire Billet, Olivier Jobard, 11'

**HAMLETOV SINDROM /
THE HAMLET SYNDROME**

Elwira Niewiera, Piotr Rosołowski, 85'

**POVIJEST SVIJETA
PREMA GETTY IMAGESU /
A HISTORY OF THE
WORLD ACCORDING
TO GETTY IMAGES**

Richard Misek, 18' :SS

**TIHA LJUBAV / SILENT
LOVE**

Marek Kozakiewicz, 72'

:SS

Petak / Friday 31/03

DVORANA 1

15:30

BOBI WINE: NARODNI PREDSJEDNIK / BOBI WINE: THE PEOPLE'S PRESIDENT
Christopher Sharp, Moses Bwayo, 114'

:BD

17:30

ZagrebDoXXL
PLAVA ISKAZNICA / BLUE ID
Burcu Melekoğlu, Vuslat Karan, 84'

:BD

19:30

NA PUTU / IN VIAGGIO
Gianfranco Rosi, 82'

:MD

22:00

NOTHING COMPARES
Kathryn Ferguson, 100'

:GG

DVORANA 3

OPASNO / DELIKADO
Karl Malakunas, 94'

:GD

DEZERTERI / DESERTERS
Damir Markovina, 46'

:Q&A

LOPTE / BALLS
Gorana Jovanović, 23'

ZagrebDoXXL
MANIFEST / MANIFESTO
Angie Vinchito, 68'

Međunarodna konkurenca /
International Competition

Regionalna konkurenca /
Regional Competition

ZagrebDoXXL

Besplatne projekcije /
Free Screenings

:Q&A Razgovor s autorom /
Discussion with Author

BD Biografiski Dox / Biography Dox

GG Glazbeni globus / Musical Globe

MD Majstori Doxa / Masters of Dox

TD Teen Dox

SS Stanje stvari / State of Affairs

GD Green Dox

HD Happy Dox

FH Festival Hits

ENEMIES 86
Josipa Krčelić, 6'

U POSJETU FORTUNI / PAYING A VISIT TO FORTUNA
Mátyás Kálmán, 74'

DVORANA 2

15:00

**VJEĆNOST ZA TEBE I
MENE / AN ETERNITY OF
YOU AND ME**
Sanne This, 79'

:HD

17:00

ZagrebDoXXL
AUTORSKA VEČER: IGOR BEZINoviĆ / AUTHOR'S NIGHT: IGOR BEZINoviĆ
NATPROSJEĆAN / ABOVE AVERAGE, 18'
SUSRET / AN ENCOUNTER, 25'
ČEKANJE / WAITING, 3'
KIERKEGAARD, 4'
LOVETTOVI / THE LOVETTS, 16'
KARTOLINE: MOMJAN / POSTCARDS:
MOMJAN, 5'
MIKROKAZETA - NAJMANJA
KAZETA KOJU SAM IKAD VIDIO /
MICROCASSETTE - THE SMALLEST
CASSETTE I'VE EVER SEEN,
suredateljica: Ivana Pipal, 19'
UNITED COLORS OF ZAGREB, 3'

19:00

IZLAZAK / HAULOUT
Evgenia Arbugaeva, Maxim Arbugaev, 25'

**DIVLJE RANJENE
ŽIVOTINJE / WILD
WOUNDED ANIMALS**
Jakob Pagel Andersen, 29'

ARALKUM
Mila Zhluktenko, Daniel Asadi Faezi, 14'

21:00

**TVRDO SRCE / A ROBUST
HEART**
Martin Benchimol, 12'

ANHELL69
Theo Montoya, 75'

DVORANA 4

MALI 70-IH / LE MALI 70
Markus CM Schmidt, 93'

:GG

**DOSJE LABUDoviĆ:
NESVRSTANI /
NON-ALIGNED: SCENES
FROM THE LABUDoviĆ
REELS**
Mila Turajlić, 100'

:Q&A

**HRPA AMATERA /
A BUNCH OF AMATEURS**
Kim Hopkins, 95'

:HD

ROJEK
Zaynê Akyol, 128'

:HD

DVORANA 5

KNIN - ZADAR
Melita Vrsaljko, 15'

HORROR VACUI
Boris Poljak, 24'

**PRIZORI S MOJIM OCEM
/ SCENES WITH MY
FATHER**
Biserka Šuran, 46'

ODRASTANJE / BLOOM
Fanie Pelletier, 84'

:TD

**07:15 - KOS /
7:15 - BLACKBIRD**
Judith Auffray,
30'

:Q&A :FH

**HOĆEŠ LI ME POGLEDATI
/ WILL YOU LOOK AT ME**
Shuli Huang, 20'

:FH

JAIME
Francisco Javier Rodriguez, 37'

:BD

**VAN PROSTORA I
VREMENA / MATTER OUT
OF PLACE**
Nikolaus Geyrhalter, 105'

Subota / Saturday 01/04

Međunarodna konkurenca /
International Competition

Regionalna konkurenca /
Regional Competition

ZagrebDoXXL

Besplatne projekcije /
Free Screenings

:Q&A Razgovor s autorom /
Discussion with Author

BD Biografski Dox / Biography Dox

GG Glazbeni globus / Musical Globe

MD Majstori Doxa / Masters of Dox

TD Teen Dox

SS Stanje stvari / State of Affairs

GD Green Dox

HD Happy Dox

FH Festival Hits

DVORANA 1

15:30

RAJ / PARADISE
Alexander Abaturov, 89'

:GD

17:30

**SVE JE U REDU,
KRUMPIRI PO SLIJEĐU /
EVERYTHING'S FINE,
POTATOES IN LINE**
Piotr Jasiński, 14'

:HD

**ZALAGAONICA / THE
PAWNSHOP**
Łukasz Kowalski, 81'

:HD

19:30

**VJEĆNO PROLJEĆE /
ETERNAL SPRING**
Jason Loftus, 86'

:FH

22:00

**IZ SVE SNAGE / FROM
ALL THE POWER**
Dimitar Dimitrovski Diba,
80'

:GG

DVORANA 3

**SUHO TLO U PLAMENU /
DRY GROUND BURNING**
Joana Pimenta, Adirley
Queirós, 153'

18:30

**ZAGREBDOX
DODJELA NAGRADA /
AWARD CEREMONY**

APOLONIA, APOLONIA
Lea Glob, 116'

:Q&A

**GIGI ZVAN ZAKON /
THE ADVENTURES OF
GIGI THE LAW**
Alessandro Comodin, 102'

	DVORANA 2	DVORANA 4	DVORANA 5
15:00	LJEPOTA I KRVOPROLIĆE / ALL THE BEAUTY AND THE BLOODSHED Laura Poitras, 122'	KLI(N)KA / GIRL GANG Susanne Regina Meures, 98'	SANJATI ARIZONU / DREAMING ARIZONA Jon Bang Carlsen, 76'
17:00	MEĐUZBROJ / SUBTOTALS Mohammadreza Farzad, 15' ALIS Clare Weiskopf, Nicolás van Hemelryck, 84	:TD IZLAZAK / HAULOUT Evgenia Arbugaeva, Maxim Arbugaev, 25' DIVLJE RANJENE ŽIVOTINJE / WILD WOUNDED ANIMALS Jakob Pagel Andersen, 29' ARALKUM Mila Zhuktenko, Daniel Asadi Faezi, 14'	:MD MAJČINO MLJEKO / MOTHER'S MILK Isaac Knights-Washbourn, 18' :Q&A HOPE HOTEL PHANTOM Bojan Stojčić, 22' :Q&A TIŠINA STABALA BANANE / THE SILENCE OF THE BANANA TREES Eneos Çarka, 24'
19:00	SIRENE / SIRENS Rita Baghdadi, 79'	VITIĆ PLEŠE / VITIĆ DANCES Boris Bakal, 90'	DEZERTERI / DESERTERS Damir Markovina, 46' LOPTE / BALLS Gorana Jovanović, 23' + KAD ODRASTEM / WHEN I GROW UP Claire Billet, Olivier Jobard, 11' :Q&A
21:00	U VATRI: REKVIJEM ZA KATIJU I MAURICEA KRAFFTA / THE FIRE WITHIN: REQUIEM FOR KATIA AND MAURICE KRAFFT Werner Herzog, 86' :MD	:GG :Q&A :SS MANIFEST / MANIFESTO Angie Vinchito, 68'	:MD TVRDO SRCE / A ROBUST HEART Martín Benchimol, 12' ANHELL69 Theo Montoya, 75' :Q&A

Nedjelja / Sunday

02/04

THE BEST OF FEST

Projekcije
nagrađenih
filmova /
Screenings of
award-winning
films

DETALJAN RASPORED PROJEKCIJA U
PROGRAMU THE BEST OF FEST BIT ĆE
OBJAVLJEN U SUBOTU, 01/04 U 20 SATI /
A DETAILED SCREENING SCHEDULE FOR
THE BEST OF FEST WILL BE PUBLISHED
ON SATURDAY, 01/04 AT 8 PM

ORGANIZATOR ZAGREBDOXA
ZADRŽAVA PRAVO IZMJENE PROGRAMA
I RASPOREDA / THE ZAGREBDOX
ORGANISER RESERVES THE RIGHT
TO CHANGE THE PROGRAMME AND
SCREENING SCHEDULE

	DVORANA 1	DVORANA 2
12:00	HP NAGRADA PUBLIKE / HP AUDIENCE AWARD	NAGRADA TEEN DOX / TEEN DOX AWARD
14:00	NAGRADA MOVIES THAT MATTER / MOVIES THAT MATTER AWARD	HP NAGRADA PUBLIKE / HP AUDIENCE AWARD
16:00	VELIKI PEČAT REGIONALNA KONKURENCIJA / BIG STAMP REGIONAL COMPETITION	MALI PEČAT MLADI/A AUTOR/ICA / LITTLE STAMP YOUNG AUTHOR
18:00	VELIKI PEČAT MEĐUNARODNA KONKURENCIJA / BIG STAMP INTERNATIONAL COMPETITION	VELIKI PEČAT REGIONALNA KONKURENCIJA / BIG STAMP REGIONAL COMPETITION
20:00	NAGRADA FIPRESCI / FIPRESCI AWARD	VELIKI PEČAT MEĐUNARODNA KONKURENCIJA / BIG STAMP INTERNATIONAL COMPETITION
22:00	MALI PEČAT MLADI/A AUTOR/ICA / LITTLE STAMP YOUNG AUTHOR	NAGRADA MOVIES THAT MATTER / MOVIES THAT MATTER AWARD

DVORANA 3

12:00

MALI PEČAT
KRATKOMETRAŽNI FILM
/ LITTLE STAMP SHORT
FILM

14:00

VELIKI PEČAT
REGIONALNA
KONKURENCIJA /
BIG STAMP REGIONAL
COMPETITION

16:00

VELIKI PEČAT
MEĐUNARODNA
KONKURENCIJA /
BIG STAMP
INTERNATIONAL
COMPETITION

18:00

NAGRADA TEEN DOX /
TEEN DOX AWARD

20:00

HP NAGRADA PUBLIKE
/ HP AUDIENCE
AWARD

22:00

POČASNI VELIKI PEČAT /
HONORARY BIG STAMP

ALIS

Clare Weiskopf, Nicolás van Hemelryck
Kolumbija, Rumunjska, Čile / Colombia, Romania, Chile, 2022, 84'

Berlinale: Crystal Bear & Teddy Award (2022)

Guadalajara IFF: Best Iberoamerican Documentary (2022)

Hot Docs: Audience top 20 (2022)

Sheffield DocFest: Youth Jury Award (2022)

Lima IFF: Best Director (2022)

Chicago IFF: Gold Hugo for Best Documentary (2022)

Kako možete zamišljati svoju budućnost kada ste rođeni bez ikakvih mogućnosti? U skloništu za tinejdžerke u Bogoti skupina djevojaka sklapa oči i zamišlja životnu priču izmišljene razredne kolegice po imenu Alis. Vježba počinje kao nevina igra, no kako fikcija poprima oblik, kako raste i stapa se sa stvarnošću, djevojkama se otvara mogućnost izlaska iz sebe i pogleda na vlastita iskustva iz drugačije perspektive. Kreirajući izmišljenu družicu, suočavaju se s nasiljem u koje su uronjene, što im daje jedinstvenu priliku da sanjaju o boljoj budućnosti. Duboka i snažna priča puna smijeha, ljubavi i glazbe koja se dogodi ondje gdje je najmanje očekujemo.

How to imagine your future when you were born without opportunities? In a shelter for teenage girls in Bogota, a group of young women are invited to close their eyes and imagine the life story of a fictional classmate named Alis. The exercise begins as an innocent game, but as the fiction takes shape, grows and blends with reality, it opens up the possibility for them to step outside of themselves and see their own experiences through a different perspective. Creating this fictional companion confronts them with the cycle of violence in which they have been immersed, and gives them a unique opportunity of dreaming with a brighter future. A deep and powerful story full of laughter, love and music that happens in the least expected place.

SRIJEDA / WEDNESDAY, 29/03, 17:30
DVORANA 1

SUBOTA / SATURDAY, 01/04, 17:00
DVORANA 2

ANHELL69

Theo Montoya
Kolumbija, Rumunjska, Francuska, Njemačka / Colombia, Romania, France, Germany, 2022, 75'

Venice IFF Critics' Week: Special Mention (2022)

DOK Leipzig: Golden Dove (2022)

Gijon IFF: FIPRESCI Award (2022)

Zinebi: Grand Award (2022)

Pogrebna kola kruže ulicama Medellína dok mladi redatelj priča priču o svojoj prošlosti u tom nasilnom i konzervativnom gradu. Prisjeća se preprodružke svog prvog filma. Tad se radala mlada medellínska queer scena, no glavni je protagonist umro od predoziranja heroinom u dobi od 21 godine, baš poput mnogih redateljevih poznanika. On sad pokušava zamisliti film koji nije uspio snimiti sa svojim prijateljima, o izgubljenoj budućnosti zbog samoubojstava i droge, no ujedno i zbog ugnjetavanja društva koje pokušava zatrvi bilo što što bi poljužalo status quo. Dočaravajući nam što to znači biti mlađi i queer u Medellínu, *Anhell69* propituje snove, sumnje i strahove jedne uništene generacije i borbu za nastavak stvaranja filmova.

A funeral car cruises the streets of Medellín, while a young director tells the story of his past in this violent and conservative city. He remembers the preproduction of his first film, where the young queer scene of Medellín was casted, but the main protagonist died of a heroin overdose at the age of 21, just like many friends of the director. He is trying to evoke the film he and his friends could never make together, about the lack of future for his generation, caused by suicide and drugs, but also by the oppression of a conservative society, which tries to exterminate anything that would challenge the status quo. Showing us how hard it is to be young and queer in Medellín, *Anhell69* explores the dreams, doubts and fears of an annihilated generation, and the struggle to carry on making cinema.

PETAK / FRIDAY, 31/03, 21:00
DVORANA 2

SUBOTA / SATURDAY, 01/04, 21:00
DVORANA 5

APOLONIA APOLONIA

Lea Glob
Danska, Poljska / Denmark,
Poland, 2022, 116

IDFA: Best Feature-Length
Documentary (2022)
Göteborg Film Festival: Dragon
Award (2023)
CPH:DOX (2023)
One World (2023)
Sofia IFF (2023)
Vilnius IFF (2023)

Apolonia je rođena u alternativnom kazalištu u Parizu, odrasla u zajednici umjetnika i studirala na jednoj od najprestižnijih europskih umjetničkih akademija. Dugi je niz godina danska redateljica Lea Glob pratila njezino nastojanje da nađe svoje mjesto u umjetničkom svijetu, njezine borbe s agonijama i radostima odrasle žene, odnose s drugima te vlastitim tijelom i stvaralaštvom. Kako vrijeme prolazi, a između Apolonije i Lee se rada posebna veza, svjedočimo nastanku filma i stjecanju slikarske slave. Trinaest godina kasnije, dvije žene i dalje razmišljaju o vlastitim putevima u ovom dojmljivom filmu o umjetnosti, ljubavi, majčinstvu, seksualnosti, prikazu i tome kako uspjeti u svijetu kojim vladaju patrijarhat, kapitalizam i rat, a da pritom ne izgubiš sebe.

Apollonia was born in an underground theatre in Paris, grew up in an artist community, and studied at one of the most prestigious art academies in Europe. Over the years, Danish filmmaker Lea Glob filmed her and her struggle to find her place in the art world, grappling with the agonies and joys of womanhood, the relationships with others and her own body and creation. As time passes and a special bond grows between Apollonia and Lea, we witness a film being born and a painter rising to fame. Thirteen years on, the two women continue to reflect on each other's paths in this mesmerising film about art, love, motherhood, sexuality, representation, and how to succeed in a world dominated by patriarchy, capitalism and war, without losing oneself.

PONEDJELJAK / MONDAY, 27/03, 15:30
DVORANA 3

SUBOTA / SATURDAY, 01/04, 19:30
DVORANA 3

ARALKUM

Mila Zhuktenko,
Daniel Asadi Faezi
Uzbekistan, Njemačka /
Uzbekistan, Germany, 2022, 14'

Visions du Réel: Best Short Film
(2022)
Drama ISFF: Jury Special Award
(2022)
Beldocs: Jury Special Mention
(2022)
Cyprus ISFF: Best Documentary
Film (2022)
Doclisboa (2022)

Aralkum, Aralska pustinja, golo je morsko dno, zadnje što je ostalo od Aralskog mora. Ona moćno otkriva smrtonosan utjecaj ljudskih radnji – u ovom slučaju raširenog uzgoja pamuka – na ekosustav. Redatelji snimaju posljednje stanovnike obale, koji su izgubili svoj način života zbog opustinjaivanja okoliša. Prizori tih tijela i prostora gdje se vegetacija bori za opstanak protiv pustinje koja je nekoć bila voda postaju slike postapokaliptičnog scenarija gdje je stvarno mjesto postalo melankolična granica, negdje između života i smrti. Ispreplećući različita filmska tkanja, *Aralkum* se prisjeća isušenog Aralskog mora i pruža starom ribaru priliku da još jednom, posljednji put, isplovi.

Aralkum, the Aral Desert, is the bare seabed, the last thing left of the Aral Sea. It powerfully reveals the deadly impact of human activities – in this case, the intensive cultivation of cotton – on an ecosystem. The directors film the shore's last inhabitants, who have lost their way of life to the desertification of their environment. The images of those bodies, of those spaces in which the vegetation struggles to resist the desert that was once water, then become images of a post-apocalyptic scenario in which the real place becomes a sort of melancholic border space, suspended between life and death. By weaving together different cinematic textures, *Aralkum* re-imagines the dried-up Aral Sea, allowing an old fisherman to set sail one last time.

PETAK / FRIDAY, 31/03, 19:00
DVORANA 2

SUBOTA / SATURDAY, 01/04, 17:00
DVORANA 4

MEDUNARODNA KONKURENCIJA / INTERNATIONAL COMPETITION

CABRALOVO SJEĆANJE CALLING CABRAL

Welket Bungué
Guinea-Bissau, Portugal, Brazil /
Guinea-Bissau, Portugal, Brazil,
2022, 18'

Sheffield DocFest: Jury Special
mention (2022)
Mostra de Cinemas Africanos
(2022)

Negdje između užurbana Silvestrova na otočju Bijagó i otkrića osjećaja koji se obnavlja pri ponovnu susretu ljudi i mesta, ovaj film prodire kroz slojeve jezika i ponašanja te slavi povijesnu i međugeneracijsku kompleksnost Gvineje Bisau, zemlje koja u sebi nosi jezive priče o ratu i otporu. Povijest je odvojila Gvinejce i Portugalce baš kao što su se Portugalci odvojili od čitave svoje kolonjalne prošlosti na teritorijima koje su pohodili. No ovaj film nije potvrda ni krivnje ni slave. Cilj mu je upaliti iskru pomirenja iz slikovnosti dvaju suvremenih naroda različita podrijetla koji dijele zajedničku kulturu – europsku portugalsku kulturu.

Between the hustle and bustle of a New Year's Eve spent in the Bijagó Islands, and the discovery of a feeling that is renewed with the reunion of people and places, the film penetrates the layers of language and behaviour to celebrate the historical and intergenerational complexity that inhabits Guinea-Bissau. This land has swallowed up horrendous stories of wars and resistance. History separated the Guineans from the Portuguese, just as the Portuguese separated themselves from all their colonialist past in the territories they passed through. But this film is not a certificate of guilt, nor of glory. It seeks to bring a pulse of reconciliation created from the imaginary of two contemporary folks, of different ancestries, but who share a common culture - the European Portuguese culture.

UTORAK / TUESDAY, 28/03, 19:00
DVORANA 5

ČETVRTAK / THURSDAY, 30/03, 19:00
DVORANA 4

DIVLJE RANJENE ŽIVOTINJE WILD WOUNDED ANIMALS

Jakob Pagel Andersen
Danska / Denmark, 2022, 29'

CPH:DOX (2022)
IDFA (2022)

Kada Jakob postane otac, počinju ga obuzimati snažni napadaji tjeskobe i prisiljen je razmišljati zašto je njegova reakcija tako snažna. Prisjećajući se djetinjstva i pitajući se je li ta tjeskoba nastojedna, redatelj posjećuje oca, šutljiva lovca i među njima se postupno razvija dublji odnos. Divlje ranjene životinje duboko je osobna priča o očinstvu, tjeskobi i prekidanju začaranih krugova. Zahvaljujući izražajnim i sugestivnim slikama, ujedno je i vizualno promišljanje o osjećajima tjeskobe. Ispunjen dojmom tragičnog nastanjivanja prostora svakodnevice, film se prirodno razvija na tragu duge tradicije okrutnih nordijskih obiteljskih portreta.

When Jakob becomes a father, he is overcome by fierce anxiety attacks and is forced to contemplate why his reaction is so strong. Thinking back to his childhood, and wondering if this anxiety runs in the family, the filmmaker visits his father, a taciturn hunter. Slowly, a deeper contact develops between them. Wild Wounded Animals is a deeply personal story about fatherhood, anxiety, and the breaking of vicious circles. Through expressive and suggestive images, it is also a visual meditation on the feelings of anxiety. Filled with a sense of the tragic inhabiting the spaces of daily life, the film takes its natural place in the long tradition of harsh Nordic family portraits.

PETAK / FRIDAY, 31/03, 19:00
DVORANA 2

SUBOTA / SATURDAY, 01/04, 17:00
DVORANA 4

HAMLETOV SINDROM

THE HAMLET SYNDROME

Elwira Niewiera, Piotr Rosołowski
Poljska, Njemačka / Poland,
Germany, 2022, 85'

Krakow FF: Golden Hobby-Horse (2022)

Locarno FF: Grand Prix Semaine de la critique (2022)

Adelaide IFP: Best documentary film (2022)

Trieste FF: Audience Best Documentary (2023)

DOK Leipzig (2022)

IDFA (2022)

CPH:DOX (2023)

Nekoliko mjeseci prije opsežne ruske invazije na Ukrajinu 2022. petoro mladih sudjelovalo je u jedinstvenoj kazališnoj predstavi s ciljem povezivanja ratnih iskustava i Shakespeareova Hamleta. Svakome od njih pozornica je mjesto gdje će tugu i traumu izraziti glasovitim pitanjem "biti ili ne biti", dvojom koja se odnosi na njihove živote. Protagonisti se bore protiv razočaranja, bespomoćnosti i bijesa u pokušaju da dovedu vlastite živote u red dok promišljaju svoju bolnu prošlost. Probe za predstavu isprepletene su sa snažnim pogledom u živote likova: film je snažan portret naraštaja koji se bori s ratnom traumom koja im, nakon ruske invazije, čini i sadašnjost i budućnost.

A few months prior to Russia's full-scale invasion of Ukraine in 2022, five young women and men participate in a unique stage production that attempts to relate their war experiences to Shakespeare's Hamlet. For each of them, the stage is a platform to express their grief and trauma through the famous question, "to be or not to be," a dilemma that applies to their own lives. The protagonists fight against disappointment, powerlessness, and anger, trying to put their lives back in order while processing their painful past. The rehearsals for the play are combined with an intense glimpse into the characters' lives: a powerful portrait of a generation coping with the trauma of war which, after Russia's invasion, is now their present and future alike.

PONEDJELJAK / MONDAY, 27/03, 22:00
DVORANA 3

ČETVRTAK / THURSDAY, 30/03, 19:00
DVORANA 5

ISTOČNA FRONTA

EASTERN FRONT

Vitaly Mansky, Yevhen Titarenko
Latvija, Ukrayina, Česka, SAD /
Latvia, Ukraine, Czech Republic,
USA, 2023, 98'

Berlinale (2023)

Artdocfest Riga (2023)

Od prvog trenutka velike ruske agresije na Ukrajinu Jevgen Titarenko snima sve što ga okružuje: vlastite osjećaje kada su prve granate počele padati na njegov grad, desetke tisuća izbjeglica koji se žure napustiti svoje domove te prijatelje s kojima je otišao u rat – rat koji je stigao sve do njegova vlastitog kućnog praga u Kijevu. Kao volonteri odreda prve pomoći na prvoj crti spašavali su životno ugrožene i evakuirale ranjene. Sniman videokamerama i mobitelima, *Istočna fronta* donosi iskustva tih mladića tijekom šest mjeseci punih drame, očaja, straha, mržnje, ogorčenosti, ljubavi i, najvažnije, vjere u pobjedu.

From the first minute of Russia's large-scale aggression against Ukraine, Yevhen Titarenko began to record everything that surrounded him: his own feelings when the first rockets began to bomb his city, tens of thousands of refugees in a hurry to leave their homes, and the friends with whom he went to war – a war which had progressed to the threshold of his own house in Kyiv. As volunteers in the first aid battalion on the front line, they provided life-saving support and evacuation of the injured. Captured on video recorders and mobile phones, *Eastern Front* reveals the experiences of these young men over six months full of drama, despair, fear, hatred, bitterness, love, and, most importantly, faith in victory.

SRIJEDA / WEDNESDAY, 29/03, 19:30
DVORANA 3

ČETVRTAK / THURSDAY, 30/03, 15:00
DVORANA 2

IZLAZAK HAULOUT

Evgenia Arbugaeva, Maxim Arbugaev
UK, 2022, 25'

Oscar Nominee (2022)
AFI Fest: Grand Jury Prize (2022)
Dokufest: Short Dox Winner (2022)
Cork IFF: Grand Prix (2022)
Palm Springs: Special Jury Award (2022)
Angers: Grand Prix du Jury (2023)
Berlinale (2022)
Hot Docs (2022)
DocAviv FF (2022)
Reykjavik IFF (2022)
Valladolid IFF (2022)

Na zabačenoj obali sibirskog Arktika, u vjetrom šibanoj kolibi samotni pomorski biolog Maksim Čakilev čeka drevno okupljanje morževa. No zagrijavanje mora i rastuće temperature donose neočekivanu promjenu. U prošlosti su se morževi tijekom migriranja odmarali na plutajućem ledu te rijetko izlazili na kopno, no nestanak leda danas ih je prisilio da potraže zaklon na obalama. Jednom kada stignu na kopno, moraju prelaziti mnogo veće udaljenosti kako bi se opskrbili hranom. Film izvještava o posljedicama globalnog zatopljenja na Arktiku te ujedno odaje počast tvrdoglavoj predanosti znanstvenika koji ulažu golem trud u proučavanje tog područja.

On a remote coast of the Siberian Arctic in a wind-battered hut, a lonely marine biologist Maxim Chakilev waits to witness an ancient gathering of walruses. But warming seas and rising temperatures bring an unexpected change. In the past, walruses would rest on the floating ice during their migration and come out on land in small numbers, but the disappearance of the ice now forces them to seek refuge ashore. Once on land, they must travel much longer distances to reach their food supply. The film is a report on the consequences of global warming in the Arctic and, at the same time, a tribute to the stubborn dedication of scientists who work in these lands with a great personal commitment. The feeling of being lost plays both a painful and a beautiful part of life.

PETAK / FRIDAY, 31/03, 19:00
DVORANA 2

SUBOTA / SATURDAY, 01/04, 17:00
DVORANA 4

LJEPOTA I KRVOPROLIĆE ALL THE BEAUTY AND THE BLOODSHED

Laura Poitras
SAD / USA, 2022, 122'

Venice IFF: Golden Lion (2022)
NYFF (2022)

Epska, emocionalna i slojevita priča o Nan Goldin, umjetnici i aktivistkinji međunarodnog ugleda, ispričana je kroz njezine projekcije, intimne intervjuve i revolucionarne fotografije. Prikazuju se i rijetke snimke njezine osobne borbe protiv obitelji Sackler, koju drži odgovornom za opijatsku krizu. Goldin je osnovala aktivističku grupu P.A.I.N. (Prescription Addiction Intervention Now) s ciljem prisiljavanja muzeja na odbijanje novca Sacklerovih kako bi sačuvali svoj ugled. Po uzoru na Act Up organizirali su prosvjede kako bi skrenuli pažnju na toksičnu filantropiju te obitelji čija je tvrtka Purdue Pharma svojim popularnim lijekom OxyContinom raspirila epidemiju uzimanja opijata.

All the Beauty and the Bloodshed is an epic, emotional and interconnected story about internationally renowned artist and activist Nan Goldin told through her slideshows, intimate interviews, ground-breaking photography, and rare footage of her personal fight to hold the Sackler family accountable for the opioid crisis. The story begins with P.A.I.N. (Prescription Addiction Intervention Now), a group Goldin founded to shame museums into rejecting Sackler money, destigmatize addiction and promote harm reduction. Inspired by Act Up, they orchestrated protests to call attention to the toxic philanthropy of the Sackler family, whose company, Purdue Pharma, ignited the opioid epidemic with its blockbuster drug, OxyContin.

ČETVRTAK / THURSDAY, 30/03, 17:30
DVORANA 1

SUBOTA / SATURDAY, 01/04, 15:00
DVORANA 2

MANIFEST

MANIFESTO

Angie Vinchito
Rusija / Russia, 2022, 68'

IDFA: Best Film in the Envision Competition (2022)
Artdocfest: Grand prize (2023)
DocPoint (2023)

Ovaj *found footage* film u cijelosti je sastavljen od često šokantnih videa koje su ruski tinejdžeri učitali na društvene mreže. Nevine jutarnje rituale za YouTube ili Tiktok od velikih evakuacija i Columbinea dijeli tek jedan korak. Ma koliko bizaran taj put bio, protagonisti ni u jednom trenutku ne ispuštaju svoje pametne telefone. Oni im služe kao svojevrstan štit od ovog okrutnog svijeta koji ih pretvara ne samo u promatrače već i u optužitelje. Film donosi pregršt okrutnosti: oni koji su do jučer bili nedužne žrtve nasilnih postupaka učitelja, obitelji ili države brzo se prilagođavaju i uče kako tu okrutnost širiti dalje. *Manifest* je bolan prikaz generacije izgubljene pod čizmom diktature.

This found footage film is composed entirely of often-shocking videos that Russian teenagers have posted on social media. From innocent morning rituals for YouTube or Tiktok, to large-scale evacuations and Columbine: it is just one step. And no matter how bizarre this path is, the protagonists never abandon their smartphone. It forms a kind of a shield between them and this brutal world, turning them into not only observers, but also accusers. The film shows the overflow of cruelty: those who only yesterday were innocent victims of the violent actions of a teacher, family or the state, quickly adapt and learn to transmit that cruelty tomorrow. *Manifesto* is a heart-wrenching portrait of a lost generation under a dictatorial regime.

Nakon projekcije u petak, 31/03 održat će se panel "Mentalno zdravlje mladih i društvene mreže" (str. 90)

After the screening on Friday, 31/03, a panel under the title "Teens' Mental Health and Social Media" will take place (p. 90)

PETAK / FRIDAY, 31/03, 19:30
DVORANA 3

SUBOTA / SATURDAY, 01/04, 21:00
DVORANA 4

MEĐUZBROJ

SUBTOTALS

Mohammadreza Farzad
Poljska, Njemačka, Iran / Poland,
Germany, Iran, 2022, 15'

Međuzbroj je filmski esej, promišljanje o neizvjesnostima života koji ne radi račune. Film je u cijelosti sastavljen od 8-milimetarskih kućnih snimki Iranaca, o nemogućem pokušaju da se svedu životni računi. Jeste li brojali svoje sijede vlas? Ili kuće koje ste kupili ili unajmili? Koliko ste poljubaca izmijenili? Koliko ste puta u snu letjeli? Možda niste. Nije ni važno u životu koji se živi onkraj brojki. Nadahnut istoimenom kratkom pričom Gregoryja Burnhamia i romanom *Autoportrait* Édouarda Levéa, ovo je prvi film Farzadove triologije o obitelji.

Subtotals is an essay film, a meditation on the uncertainties of a life that doesn't hand you any bills. It is an essay wholly composed of 8mm home movies of Iranian people, about an impossible attempt at accounting for one's life's products. Have you kept an account of your grey hair? Of the number of houses you have owned or rented? Of the number of kisses you have exchanged? Of the number of times you have flown in dreams? You may not have. It makes no real difference in a life lived beyond numbers. Inspired by a short story of the same title by Gregory Burnham and the novel *Autoportrait* by Édouard Levé, this is the first film in Farzad's trilogy revolving around the subject of the family.

SRIJEDA / WEDNESDAY, 29/03, 17:30
DVORANA 1

SUBOTA / SATURDAY, 01/04, 17:00
DVORANA 2

NA SKLISKOM TERENU

ICE UNDER HIS FEET

Kirill Nenashev
Njemačka, Gruzija, Češka /
Germany, Georgia, Czech
Republic, 2022, 92'

IDFA (2022)
Kaohsiung FF (2022)
Ottawa IFF (2023)

Maša i Ilja rođeni su otprilike u vrijeme kada je Vladimir Putin došao na vlast. Djevojka i mladić, poput svojih prijatelja, željni su živjeti u slobodnoj, demokratskoj i otvorenoj zemlji. Boreći se za slobodu i svoju budućnost, organiziraju debatne klubove i prosvjedne akcije, sudjeluju u demonstracijama i drže predavanja. Podržavaju svoje drugove koji se nalaze iza rešetaka, pokušavaju potaknuti svoje rođake, prijatelje i obične prolaznike u raznim ruskim gradovima da promijene mišljenje. No stoljetni stroj neslobode te mladiće naprsto pomete. Izbjiga rat. I svi se nađemo u nekoj drugoj stvarnosti. Snimke redatelja Kirila Nenasheva u kombinaciji s dirljivim arhivskim filmom donose intiman pogled na svijet mladih koji vjeruju u bolju Rusiju bez Putina.

Masha and Ilya were born around the time Vladimir Putin came to power. The girl and the boy, just like their friends, wanted to live in a free, democratic and open country. Fighting for freedom and their future, they organize debate clubs and protest actions, participate in pickets and give lectures. They support their comrades who are behind bars, trying to change the minds of their relatives, friends and ordinary passers-by in various Russian cities. The centuries-old machine of unfreedom sweeps the boys away. War breaks out. And we all find ourselves in another reality. Director Kirill Nenashev's footage, paired with moving archival film, offers an intimate look at the world of young people who believe in a better Russia without Putin.

UTORAK / TUESDAY, 28/03, 19:00
DVORANA 5

ČETVRTAK / THURSDAY, 30/03, 19:00
DVORANA 4

ROJEK

Zaynē Akyol
Kanada / Canada, 2022, 128'

Hot Docs: DGC Special Jury
Prize (2022)
Gimli IFF: New Voices Award
(2022)
Ji.Hlava: Best Film Testimony
Special mention (2022)
Yerevan IFF: Special Mention
(2022)
Visions du Réel (2022)
Dokufest (2022)

Film donosi osobne priče nekih od najvažnijih članova Islamske države (ISIS) koji su trenutačno zatočeni u logorima u Sirijskom Kurdistalu i dijele isti san o uspostavljanju kalifata. Razgovori s džihadistima isprepleteni su s različitim prikazima današnjeg, poslijeratnog Sirijskog Kurdistana. Film pokušava prikazati početak, uspon i pad Islamske države i donosi intiman pogled na nepoznatu stvarnost svjedočeći o ključnim trenucima koje su proživjeli sudionici sukoba. Rojek također pokazuje kako je taj ideološki rat tek začetak jedne nove prijetnje.

Rojek converses with some of the most important members of the Islamic State (ISIS), who are currently being detained in prison camps in Syrian Kurdistan. They share a common dream: establishing a caliphate. Confronted with the fundamentalist beliefs of the jihadists, the film attempts to trace the beginning, the rise and fall of the Islamic State through their personal stories. The documentary evolves along the thread of these conversations, intertwined with various sequences depicting current, post-war Syrian Kurdistan. The film offers an intimate gaze at an unknown reality, testifying of pivotal moments experienced by the actors of this conflict. It also tackles how this ideological war is only the beginning of a new kind of threat.

PONEDJELJAK / MONDAY, 27/03, 21:00
DVORANA 5

PETAK / FRIDAY, 31/03, 21:00
DVORANA 4

SKRIVENA PISMA

HIDDEN LETTERS

Violet Du Feng
Kina, SAD, Norveška, Njemačka
/ China, USA, Norway, Germany,
2022, 86'

Tribeca (2022)

Na razmeđu prošlosti i sadašnjosti, od potopljenih rižinih polja i sela do užurbanih velegradova *Skrivena pisma* prate dvije kineske milenijalke koje dijele fascinaciju *nüshuom*, tajnim pismom koje je povezivalo brojne naraštaje žena u tajnim sustavima podrške sestrinstvu, nadi i preživljavanju. Hu Xin, vodičica u Muzeju *nüshua* u pokrajini Hunan, želi nakon razvoda savladati to drevno pismo. Simu, u Šangaju, obožava glazbu i *nüshu*, no bračna očekivanja ugrožavaju joj obje zanimljenice. Pod utjecajem nasljeđa ženske solidarnosti *nüshua* te dvije žene pokušavaju naći ravnotežu na vlastitom putu u patrijarhalnoj kulturi duboko ukotvљenoj u ženskoj podčinjenosti muškarcima.

Spanning between past and present, from sunken rice fields and rural villages to bustling metropolitan cities, *Hidden Letters* follows two millennial Chinese women who are connected by their fascination with Nushu, a secret language that bonded generations of women in a clandestine support system of sisterhood, hope and survival. Hu Xin works as a Nushu museum guide and aspires to master the ancient script following the breakup of her marriage. In Shanghai, Simu is passionate about music and Nushu, but marital expectations threaten to end her pursuit of both. Influenced by Nushu's legacy of female solidarity, the two women struggle to find balance as they forge their own paths in a patriarchal culture steeped in female subservience to men.

PONEDJELJAK / MONDAY, 27/03, 22:00
DVORANA 1

SRIJEDA / WEDNESDAY, 29/03, 17:00
DVORANA 5

SUHO TLO U PLAMENU

DRY GROUND BURNING

Joana Pimenta, Adirley Queirós
Brazil, Portugal, 2022, 153'

Cinéma du Réel:
Grand Prize (2022)
Indielisboa: Grand Prize (2022)
Rio IFF: Special Jury Prize & Best
Cinematography (2022)

Gasolineiras de Kebradas, skupina žena pod vodstvom Chitare, u vlastitom pogonu rafinira ilegalno crpljenu naftu. S promatračnice njihove improvizirane rafinerije u daljinu se vide svjetla Brasílijie. Redatelji su zakoračili u taj svijet i zajedno s pet žena ispričali priču koja služi kao svojevrsna osveta brazilskoj eliti. Spajajući živopisnu stvarnost i režirane događaje, film promišlja o teritoriju, tijelima i željama čitavog jednog naraštaja ljudi koji su izmješteni, izdvojeni i zatočeni zahvaljujući projektu brazilske nacije. Stvarne lokacije, neinscenirani protesti protiv Bolsonara, glumci amateri koji igraju verzije samih sebe – kada uklonimo fikciju, vidimo da ništa nije ravno stvarnom životu.

Gasolineiras de Kebradas, a group of women under the leadership of Chitara, refine illegally tapped oil in their own plant. From the watchtower of their makeshift refinery, you can see the lights of Brasília in the distance. The directors entered this world and, together with five women, constructed a fiction that serves as a form of revenge against the Brazilian elite. Blending vivid reality with staged events, this film thinks the territory, the bodies and desires of an entire generation of people who were dislocated, segregated, and incarcerated by the project of a Brazilian nation. Lived-in locations, unstaged protests against Bolsonaro, non-professional actors playing versions of themselves: when you peel away the fiction, there is nothing like real life.

PONEDJELJAK / MONDAY, 27/03, 19:30
DVORANA 3

SUBOTA / SATURDAY, 01/04, 15:30
DVORANA 3

SUSJED ABDI NEIGHBOUR ABDI

Douwe Dijkstra
Nizozemska / Netherlands,
2022, 29'

Locarno FF: Pardino d'argento
(2022)

Gent FF: Best International Short
(2022)

Montclair FF: Best Documentary
Short (2022)

Uppsala SFF: Audience Award
(2022)

Winterthur: Grand Prix (2022)

PÖFF Shorts: Grand Prix (2022)

Clermont-Ferrand SFF: Special
Effects Award (2022)

Ji.hlava (2022)

Abdiwahab Ali djetinjstvo je proveo u Somaliji u vrijeme građanskog rata. Danas živi kao izbjeglica u Nizozemskoj, gdje dizajnira i izrađuje namještaj. Uz pomoć susjeda i redatelja Douwea Dijkstre iznova proživljava svoj život, koji su obilježili rat i nasilje. Zahvaljujući razigranim rekonstrukcijama u studiju za specijalne efekte, s maketama i kadrovima pred zelenim ekransom, Abdi i Douwe kreću na skriveno istraživačko putovanje u bolnu povijest, cijelo vrijeme s fokusom na kreativnom procesu. Snimaju Abdijeve uspomene iz djetinjstva, od rodnog grada Mogadishua do zločinačke prošlosti u Nizozemskoj. Film je ujedno i biografija i poticajna dekonstrukcija pokušaja obuhvaćanja nečije prošlosti.

Abdiwahab Ali spent his childhood in Somalia during the civil war. Now, living as a refugee in The Netherlands, he designs and makes furniture. With the help of his neighbour and filmmaker Douwe Dijkstra, he reenacts his life, marked by war and violence. Through playful reconstructions in a special effects studio, with scale models and green screen shots, Abdi and Douwe embark on a candid and investigative journey through a painful history, focusing on the creative process throughout. They film Abdi's childhood memories from his birthplace Mogadishu and his criminal past in The Netherlands. The film is both a biography and a stimulating deconstruction of an effort to grasp someone else's past.

UTORAK / TUESDAY, 28/03, 21:00
DVORANA 4

SRIJEDA / WEDNESDAY, 29/03, 22:00
DVORANA 1

TKIVO PLANINE MOUNTAIN FLESH

Valentina Shasivari
Švicarska / Switzerland, 2022, 18'

IDFA (2022)

Solothurn FF (2023)

U jednom švicarskom gorskom selu planinari kreću u pohod, vodoskok samouvjereno prska, a župnik priprema misu. Redateljica debitantica Valentina Shasivari dočarava mir tog blagog krajolika strogim, kontrastom bogatim crno-bijelim kadrovima. No zvučna pozadina, sa škriputanjem i pucketanjem iz podzemlja, negdje podno planina, nameće pitanja i izaziva jeziv, zloslutan dojam. Nešto se ovdje događa, ali što? Ljudi s naprednim mjernim uređajima preplavili su kraj, a lokalci su počeli detaljno poučavati krajolik. *Tkivo planine* je razmišljanje o ljudima i prirodi te vjeri i znanosti, distopiski portret zajednice koja živi pod stalnom prijetnjom.

In a Swiss mountain village, hikers head out, a fountain splashes reassuringly and a churchwarden prepares a mass. Debut director Valentina Shasivari evokes the calm of this serene landscape with tightly framed shots in contrast-rich black-and-white. But the soundtrack, with its creaks and crackles emanating from underground, beneath the mountains, raises questions and a creeping, ominous feeling. There's something going on here, but what is it? Men with high-tech measuring instruments pepper the landscape, and local people study their surroundings intensely. *Mountain Flesh* is a meditation on people versus nature, and religion versus science. It creates a dystopian portrait about a community living under constant threat.

PONEDJELJAK / MONDAY, 27/03, 22:00
DVORANA 1

SRIJEDA / WEDNESDAY, 29/03, 17:00
DVORANA 5

TVRDO SRCE A ROBUST HEART

Martin Benchimol
Argentina, UK, SAD / Argentina,
UK, USA, 2022, 12'

IDFA (2022)

Bafici (2023)

Na nevino plavoj pozadini mesari iz jedne argentinske klaonice govore o svom poslu, no uglavnom o svom privatnom životu. Pregača još uvijek umrljanih svježom krvlju, upuštaju se u kratke razgovore o očevima i djeci (ili njihovoj odsutnosti), o motivacijama i najdubljim strahovima. U jednostavnoj, no efektnoj priповijesti redatelja Martina Benchimola, sina radnika u klaonici, na površinu izlazi nešto bitno o svakome od tih mesara. Razgovori s argentinskim radnicima u klaonici prerastaju u razmišljanja o očinstvu, krvnim vezama i muževnosti.

Against a pristine blue background, butchers working in an Argentine abattoir talk about their work, but mostly about their private lives. With the fresh blood still on their white aprons, they engage in short conversations that touch on fathers and children (or their absence), on motivations and on deepest fears. In this simple but effective narrative, directed by Martin Benchimol, the son of a slaughterman, something meaningful about each of these butchers rises to the surface. Conversations with Argentinian slaughterhouse workers turn into an exploration of fatherhood, blood ties and masculinity.

PETAK / FRIDAY, 31/03, 21:00
DVORANA 2

SUBOTA / SATURDAY, 01/04, 21:00
DVORANA 5

VRATA SNA DREAM'S GATE

Negin Ahmadi
Iran, Francuska, Norveška / Iran,
France Norway, 2023, 64'

Berlinale (2023)

U ovom opservacijskom dokumentarcu iranska redateljica Negin Ahmadi kreće na osobno putovanje po ratnoj zoni sjeverne Sirije kako bi istražila što to znači biti žena. Sama s kamerom odlučuje potražiti odgovore na svoja pitanja susrećući se sa ženama koje utjelovljuju najsnažniji suvremeni mit ženske snage i slobode: kurđskim ratnicama. Osobna potraga i unutarnje borbe pretvaraju se u intiman ženski dnevnik u prvom licu. Prateći živote kurđskih žena, dijeleći ih i svjedočeći o njima redateljica pod znak pitanja stavlja sliku koju ima sama o sebi te cijenu jednakosti i slobode u toj komplikiranjoj regiji.

In this observational documentary Iranian female director Negin Ahmadi starts a personal journey into the combat zone of North Syria to question what it means to be a woman. Alone with her camera, she decides to look for an answer to her questions by encountering the women who embody the strongest contemporary myth of female strength and freedom: Kurdish female fighters. The personal search and internal struggles turn into an intimate women's diary written in the first person. Following, sharing and witnessing the life of this other Kurdish women put into question the image that the director has of herself and of the cost of equality and freedom in this difficult region.

UTORAK / TUESDAY, 28/03, 21:00
DVORANA 4

SRIJEDA / WEDNESDAY, 29/03, 22:00
DVORANA 1

DEZERTERI

DESERTERS

Damir Markovina
Hrvatska / Croatia, 2022, 46'

Ji.hlava IDFF: Best Central and East European Film & Best Sound Design (2022)

Trieste FF (2023)

Dezerteri je hibridni dokumentarni esej o generaciji bosanskohercegovačkih srednjoškolaca iz grada Mostara pogodenoj razornim ratom na pragu zrelosti. Ovaj mozaik sjećanja na rane devedesete sastavljen je od suvremenih razglednica i njemih kadrova mjesta gdje su se nekada vodili ratovi, a koje su protagonisti filma bili prisiljeni napustiti. Smirenost tih mjesta danas je u suprotnosti s emotivnim isjećcima iz pisama upućenih redatelju iz izbjegličkih kampova razasutih diljem Europe. Izbjeglice opisuju svoj bijeg preko granice, svoja iskustva u izbjegličkim kampovima i svoju dugotrajanu mržnju prema neprijateljima koji su im oteli dom i mladost. Film o nestaloj generaciji, egzilu, teškim izborima i odgovoru na najteže pitanje svakog rata: ostati ili bježati?

Deserters is a hybrid documentary essay about a generation of Bosnian and Herzegovinian high schoolers from the town of Mostar, struck by a devastating war on the verge of their maturity. This tapestry of memories of the early nineties is composed of modern-day postcards and silent shots of places where wars used to be waged and which the protagonists of this film were forced to abandon. The serenity of these places today is in contrast with the emotional excerpts from the letters addressed to the film's director from refugee camps scattered all over Europe. The refugees describe their flight across the border, their experiences in refugee camps and their lasting hate of the enemies who took away their home and their youth. A film about a lost generation, exile, difficult choices and an answer to the toughest question of any war: to stay or to run?

PETAK / FRIDAY, 31/03, 17:30
DVORANA 3

SUBOTA / SATURDAY, 01/04, 19:00
DVORANA 5

DOSJE LABUDOVIĆ: NESVRSTANI

NON-ALIGNED: SCENES FROM THE LABUDOVIĆ REELS

Mila Turajlić
Srbija, Francuska, Hrvatska, Crna Gora, Katar / Serbia, France, Croatia, Montenegro, Qatar, 2022, 100'

Festival International du Cinéma D'Alger: Grand Prix (2022)
IDFA (2022)
FAF Beograd (2022)
Trieste FF (2023)

Dosje Labudović: Nesvrstani dugometražni je dokumentarni film koji nas vodi na putovanje kroz arhiv Stevana Labudovića, osobnog snimatelja jugoslavenskog predsjednika Tita. Film prati rođenje Pokreta nesvrstanih, završuje iza kulisa tog doba s ličnostima, politikom i obećanjima koja su obilježila Treći svijet te istražuje kako je filmski medij pomogao u stvaranju globalnog projekta političke emancipacije.

Non-Aligned: Scenes from the Labudović Reels is a documentary feature-length film that takes us on an archival road trip through the birth of the Third World project, based on unseen 35mm materials filmed by Stevan Labudović, the cameraman of Yugoslav President Tito. Non-Aligned re-traces the birth of the Non-Aligned movement, examining how a global project of political emancipation was constituted by the cinematic image. Together with Ciné-Guerrillas, the film forms a documentary diptych.

Drugi dio diptika, film Dosje Labudović: Ciné-Guerrillas, prikazuje se u okviru Posebnih projekcija , str. 85

The second part of the dyptich, the film Ciné-Guerrillas: Scenes from the Labudović Reels, is being screened as a part of Special screenings, page 85

UTORAK / TUESDAY, 28/03, 21:00
DVORANA 2

PETAK / FRIDAY, 31/03, 17:00
DVORANA 4

ENEMIES 86

Josipa Krčelić
Hrvatska / Croatia, 2022, 6'

Maloljetni član navijačke skupine Bad Blue Boys donese opasnu i impulzivnu odluku koju, unatoč posljedicama, ne zažali.

An underage member of the Bad Blue Boys football fan group makes a dangerous and impulse decision which, despite the consequences, he never regretted.

ČETVRTAK / THURSDAY, 30/03, 17:00 | PETAK / FRIDAY, 31/03, 22:00
DVORANA 2 | DVORANA 3

GIGI ZVAN ZAKON THE ADVENTURES OF GIGI THE LAW

Alessandro Comodin
Italija, Francuska, Belgija / Italy,
France, Belgium, 2022, 102'

Locarno FF (2022)

Gigi je policajac na selu gdje se ništa ne događa. Nikada nije napustio selo, a dane provodi njegujući vrt. Međutim jednog dana neka se djevojka baci pod vlak. Nije to izoliran incident. Suočen s neobjašnjivim valom samoubojstava, Gigi počinje istraživati neobičan svijet između stvarnosti i maště, gdje vrt postaje džungla, a uvijek nasmiješeni policajac ostaje otvorena srca za ljubav. On se pita i na svoj način istražuje, preplavljen proturječnom i neobjašnjivom znatiželjom. Potajice nas uvodi u svoj svijet te nam iskreno i neustrašivo dopušta da ga promatramo. Kroz njegov pogled i emocije vidimo i doživljavamo djeliće njegova biljnog svijeta i ondje s njim dijelimo tajne koje ga opsjedaju, strasti koje ga pokreću i njegov spontani, neposredni smijeh.

Gigi is a police officer in a countryside where nothing ever happens. He never left the village and spends his days tending the garden. One day however, a young girl throws herself under a train. This is not an isolated incident. Facing an unexplainable suicide wave, Gigi starts investigating a strange world between reality and fantasy, where a garden turns into a jungle and where an ever-smiling policeman keeps his heart open to love. Gigi wonders and, in his own way, investigates, overwhelmed by his contradictory and unexplainable curiosity. He smuggles us into his world and, sincerely and fearlessly, he lets himself be observed. Through his eyes and emotions, we see and experience a little bit of his plant-filled world and there, with him, we share the mysteries that obsess him, the passions that move him and his spontaneous, forthright laughter.

ČETVRTAK / THURSDAY, 30/03, 19:00 | SUBOTA / SATURDAY, 01/04, 22:00
DVORANA 2 | DVORANA 3

HORROR VACUI

Boris Poljak
Hrvatska / Croatia, 2023, 24'

Rotterdam IFF (2023)

Horror vacui doslovno znači strah od praznog prostora ili strah pred prazninom. Termin je prvi upotrijebio Aristotel, a danas može označavati strah od neizvjesne budućnosti koja proizvodi osjećaj tjeskobe i usamljenosti. Kroz duge, asocijativno povezane kadar-sekvence film upozorava na postojeću militarizaciju u svijetu. Ne postoje nikakve odrednice kada ni gdje se nešto događa. U globaliziranu svijetu sve se može dogoditi bilo gdje i bilo kada. Film je snimljen jakim teleobjektivom, tako da se stilski nastavlja na Poljakova prethodna tri filma *Splitski akvarel*, *Autofokus* i *Oni samo dolaze i odlaze* tvoreći s njima svojevrsnu tetralogiju.

The term was coined by Aristotle, and it means fear of empty space. It is used as a metaphor of the fear of the uncertain future that causes feelings of anxiety and loneliness. With its one take sequences and free-associative editing style this meditative film sends out warning of the growing hyper-militarization of the world we live in, and what it causes to the human psyche. Due to the space and time of the events taking place in film being blurred, it can all happen everywhere at any time, in this globalized world. The film is stylistically following Boris Poljak's previous award-winning films *The Split Watercolour*, *Autofocus* and *They Just Come and Go*, forming a film tetralogy.

SRIJEDA / WEDNESDAY, 29/03, 19:00
DVORANA 2

PETAK / FRIDAY, 31/03, 15:00
DVORANA 5

HOPE HOTEL PHANTOM

Bojan Stojčić
SAD, Bosna i Hercegovina /
USA, Bosnia and Herzegovina,
2023, 22'

Daytonski mirovni sporazum, ispregovaran u zračnoj bazi Wright-Patterson, u američkoj državi Ohio, zaustavio je nasilni rat u Bosni i Hercegovini. Istovremeno je tu zemlju zarobio u nepromjenjiv kvazidemokratski sistem koji građane prepoznaje kroz tri etničke kategorije, a one koji se u to ne uklapaju označava kao Druge – građane bez prava na političko djelovanje ili priznanje. Dvadeset sedam godina nakon Dayton, početkom srpnja 2022. godine, redatelj je rezervirao sobu u Hope Hotelu, istom onom u kojem su odsjeli pregovarači. Spavajući, hodajući, jedući u istim prostorijama i hodnicima kao ljudi koji su oblikovali budućnost njegove zemlje, dokumentirao je odjeke tog historijskog događaja, sna koji je postao mora.

The Dayton Peace Accords, negotiated at the Wright-Patterson Air Force Base near Dayton, Ohio in 1995, ended the violent war in Bosnia and Herzegovina. The Agreement simultaneously trapped the country in an unchangeable quasi democratic state in which its citizens are recognized solely through three different ethnic categories, rendering everyone else as the Others – citizens without the right of political participation or recognition. Twenty-seven years later, early in July 2022, the director booked a room in the Hope Hotel, the same one the negotiators stayed in. Sleeping, walking, eating in same rooms and halls as people which shaped the future of his country, he documented echoes of this historical event, a dream turned nightmare.

PONEDJELJAK / MONDAY, 27/03, 17:00
DVORANA 4

SUBOTA / SATURDAY, 01/04, 17:00
DVORANA 5

ISTRAŽITELJ

THE INVESTIGATOR

Viktor Portel
Češka, Hrvatska / Czech Republic, Croatia, 2022, 73'

Ji.hlava (2022)

FIPADOC (2023)

Vladimir Dzuro bio je prvi češki istražitelj Međunarodnog kaznenog suda za bivšu Jugoslaviju u Haagu. Prikupljao je dokaze protiv ratnih zločinaca i počinitelja etničkog čišćenja, a njegova dva najveća slučaja bili su masakr na Ovčari i hapšenje tadašnjeg gradonačelnika Vukovara Slavka Dokmanovića te etničko čišćenje u sjeverozapadnoj Bosni za koje se odgovornim smatrao Željko Ražnatović - Arkan. Zajedno s Dzurom krećemo u obilazak mjesata njegovih istraživačkih radova u bivšoj Jugoslaviji i na susret s preživjelim svjedocima etnički motiviranih zločina. Kako danas izgleda Balkan u kojem se prije trideset godina odvijao rat? Što se događa s ljudima koji na tim mjestima žive i danas i kakva su njihova sjećanja? I najava, koji je smisao pravde donesene izvana?

Vladimir Dzuro was the first Czech investigator of the International Criminal Court for former Yugoslavia in The Hague. He collected evidence against war criminals and ethnic cleansers, and his biggest two cases were the Ovčara massacre and the arrest of the former mayor of Vukovar, Slavko Dokmanović, and ethnic cleansing in Northeast Bosnia by the orders of Željko Ražnatović Arkan. We accompany Dzuro on a tour of the locations of his investigations in former Yugoslavia and encounters with the surviving witnesses of ethnically motivated crimes. What do the Balkans where a war was raging thirty years ago look like today? What is it like for people still living in these places and what are their memories? And most importantly, what is the point of justice served externally?

SRIJEDA / WEDNESDAY, 29/03, 17:30
DVORANA 3

ČETVRTAK / THURSDAY, 30/03, 15:00
DVORANA 4

IZMEĐU REVOLUCIJA

BETWEEN REVOLUTIONS

Vlad Petri
Rumunjska, Hrvatska, Katar, Iran / Romania, Croatia, Qatar, Iran, 2023, 69'

Berlinale: FIPRESCI Award - Forum (2023)

Thessaloniki (2023)

CPH:DOX (2023)

Sedamdesetih godina prošlog stoljeća iranska studentica Zahra upoznaje studenticu Mariju na sveučilištu u Bukureštu i među njima se rada duboko prijateljstvo. Dok u Iranu ključa politički nemir, Zahra odustaje od studija i vraća se kući puna revolucionarnih težnji. Razdvojene i fizičkom udaljenosti i neizvjesnošću dvaju političkih režima na rubu propasti, one održavaju kontakt neprekinutim dopisivanjem gotovo deset godina, ispisujući kronike svoje borbe kao žene koje se bore za svoj glas. Film donosi subjektivnu, žensku povijest dviju zemalja i društava koja su eksperimentirala s različitim režimima, islamskim i komunističkim, u kojima je ljude represivni politički aparat sve više drobio.

In the 1970s, an Iranian student Zahra meets a fellow student Maria at university in Bucharest, and the two develop a deep friendship. As political turmoil brews in Iran, Zahra quits university and returns home full of revolutionary aspirations. Separated by both the physical distance and uncertainty of two political regimes on the verge of collapse, they maintain their connection through a series of letters, spanning over ten years, chronicling their struggles as women fighting for a voice. The film presents a subjective, feminine history of two countries and societies that experimented with different political systems, an Islamic and Communist one, in which people were gradually crushed by the repressive political apparatus.

UTORAK / TUESDAY, 28/03, 19:00
DVORANA 2

SRIJEDA / WEDNESDAY, 29/03, 15:00
DVORANA 2

BESPLATNA PROJEKCIJA / FREE SCREENING

REGIONALNA KONKURENCIJA / REGIONAL COMPETITION

KNIN – ZADAR

Melita Vrsaljko
Hrvatska / Croatia, 2023, 15'

U prvijencu Melite Vrsaljko *Knin – Zadar* pratimo svakodnevnicu redateljičina oca, skretničara na željezničkoj postaji Benkovac, u kojoj vrijeme kao da je stalo negdje u posljednjim desetljećima dvadesetog stoljeća. Temelj dramaturgije ovog filma suptilan je kontrapunkt spokoja i iščekivanja postignut minimalističkim i statičnim slikama prostora u propadanju koje podržava tiha i slojevita zvučna kulisa.

In Melita Vrsaljko's debut film *Knin – Zadar* we follow the daily routine of the director's father, a railroad shunter at the Benkovac railway station, where time seems to have stopped sometime in the last decades of the 20th century. The basis of this film's dramaturgy is a subtle counterpoint between serenity and expectation achieved by minimalist and static shots of a space in decay, against the backdrop of a quiet and multifaceted soundscape.

SRIJEDA / WEDNESDAY, 29/03, 19:00
DVORANA 2

PETAK / FRIDAY, 31/03, 15:00
DVORANA 5

LINA

Jasmina Beširević
Hrvatska / Croatia, 2023, 19'

Devetogodišnja Lina živi s mamom nakon što su joj se roditelji razveli. Saznaje da će božićne praznike provesti kod tate, dok će mama biti na dalekom putu. Međutim Lina strepi od odvajanja.

Nine-year old Lina lives with her Mom after her parents' divorce. She learns that she will be spending Christmas with Dad, while Mom is on a two-week holiday far away. However, she dreads the separation.

UTORAK / TUESDAY, 28/03, 19:00
DVORANA 2

SRIJEDA / WEDNESDAY, 29/03, 15:00
DVORANA 2

BESPLATNA PROJEKCIJA / FREE SCREENING

LOPTE BALLS

Gorana Jovanović
Srbija, Slovenija / Serbia,
Slovenia, 2022, 23'

ZINEBI: Best Documentary Short
(2022)
IDFA (2022)
Uppsala SFF (2022)
Vilnius SFF (2023)

Nogometni stadioni već su dugo vremena središta eskalacije sukoba. Ništa drugačije nije bilo ni na stadionima u federativnim republikama bivše Jugoslavije. Tri godine nakon paljenja jugoslavenske zastave na utakmici između Hajduka iz Splita i Partizana iz Beograda 1990. isti su se nogometni navijači borili u bitkama za nezavisnost svojih država. Danas se vojnici vojski šest bivših jugoslavenskih republika natječu u posve drugačijem kontekstu: na malonogometnom turniru u Sarajevu. Igrači uživaju u igri na mjestu s kojeg se nekada pucalo na opkoljeni grad. Već dulje od desetljeća sastaju se svake godine na turniru u ime mira, pri čemu ih prati gotovo potpuna medijska šutnja.

Soccer stadiums have long been the designated places for the escalation of conflicts. It was no different in stadiums in the constituent republics of former Yugoslavia. Three years after the burning of a Yugoslavian flag at a match between Hajduk Split and Partizan Belgrade in 1990, the same sports fans fought each other in battles for national independence. Nowadays, soldiers from the armies of six republics of the former Yugoslavia regularly compete in a very different context: at an indoor soccer tournament in Sarajevo. The players enjoy the game at a place that was once used to shoot at the besieged city. They have been getting together every year for more than a decade, for a tournament in the name of peace, with almost complete media silence.

PETAK / FRIDAY, 31/03, 17:30
DVORANA 3

SUBOTA / SATURDAY, 01/04, 19:00
DVORANA 5

MAJČINO MLIJEKO MOTHER'S MILK

Isaac Knights-Washbourn
Srbija / Serbia, 2022, 18'

DokLeipzig (2022)

U brdima zapadne Srbije, na svojoj farmi Dragica radni dan započinje mužnjom krave. Putovanje mlijeka do hrane otkriva njezinu posvećenost vlastitoj obitelji, sadašnjoj i onoj koje više nema. Odjevena u crninu poslije majčine smrti, bori se s ostavštinom koja joj je dodijeljena. Dok skribi o najmilijima, iznad nje nadvija se oblak sumnje: treba li ići majčinim koracima ili ostaviti ono što je naslijedila? Promatranje ritualnog rada i predanosti od jutra do mraka vodi nas na putovanje ograničenim svjetom Dragičina dvorišta. *Majčino mlijeko* nježno je promišljanje majčinstva i spona koje nas vežu.

In the hills of western Serbia, Dragica begins her workday on the farm by milking her cow. It is the journey of the milk into food that reveals her dedication to her family both past and present. Dressed in black, in the wake of her mother's passing, Dragica battles with the weight of legacy that has been handed down to her. As she provides for loved ones a cloud of doubt hovers above her: should she continue in her mother's footsteps or leave behind that which was bequeathed to her? Observing her ritualistic labour and devotion from sunrise to sunset, we are taken on a journey within the confines of her fences. *Mother's Milk* is a tender meditation on motherhood and the chains that bind us together.

PONEDJELJAK / MONDAY, 27/03, 17:00
DVORANA 4

SUBOTA / SATURDAY, 01/04, 17:00
DVORANA 5

OSAM POGLAVLJA EIGHT CHAPTERS

Jasmina Beširević, Dalija Dozetić,
Tonći Gačina, Anja Koprišek,
Petar Vukičević, Judita Gamulin,
Katarina Lukec, Tiha K. Gudac
Hrvatska / Croatia, 2022, 80'

Živimo u pretežno muškom svijetu, a možda najvažniji zadatak koji žene imaju jest stvoriti vlastiti identitet. Osam ženskih likova vodi nas kroz osam desetljeća života, od najmlade koja ima pet godina do najstarije koja ima 85. Tila hrabro kroči prema odrastanju. Jana može biti primjer i mlađima i starijima oko sebe. Tina uzbudeno iščekuje nagao i velik korak u svom odrastanju. Ana Marija je u kasnim dvadesetima i laganu strahu... Osam autorica režiralo je dokumentarni omnibus koji nam daje priliku da promotrimo stvaranje tih identiteta i svladavanje prepreka koje stoje pred djevojčicom, tinejdžerkom, ženom, majkom, nemajkom i bakom.

We live in a predominantly male world, and maybe the most important task women have is creating their own identity. We are guided through the path of eight decades of life by eight female characters, starting from the youngest one who is at the age of five, to the oldest one at the age of 85. Tila is bravely pedalling towards growing up. Jana can set a great example for both younger and older people around her. Tina waits for her sudden growing-up milestone with excitement. Ana Marija is at the end of her 20s with a dash of fear... Eight authors directed a documentary omnibus which offers us an opportunity to observe the creation of these identities and surpassing the obstacles laid ahead of a little girl, a teenager, a woman, a mother, a non-mother and a grandmother.

PONEDJELJAK / MONDAY, 27/03, 19:30
DVORANA 1

UTORAK / TUESDAY, 28/03, 19:30
DVORANA 3

PRIZORI S MOJIM OCEM SCENES WITH MY FATHER

Biserka Šuran
Nizozemska, Hrvatska /
Netherlands, Croatia, 2022, 46'

IDFA: Best Dutch Film (2022)
Trieste FF: Best Documentary
(2023)

U *Prizorima s mojim ocem* Biserka Šuran vodi oca kroz vremeplov uspomena u kojem iznova proživljavaju prizore iz svoje domovine, bivše Jugoslavije. Uspomene se odražavaju u filmskoj scenografiji u pozadini njihovih razgovora o nacionalnosti, identitetu, ljubavi, snovima i kajanju. Ljubavna pisma, arhivski materijali i anegdote članova obitelji publici pružaju uvid u obiteljske nedaće koje su ih snašle kada su morali napustiti domovinu. Simboličko putovanje zacjeljuje rane iz prošlosti, a redateljica i kći Biserka stvara prostor u kojem se povezuje s očevim iskustvima i neizbjegljnim odlukama. Rezultat je inspirativan razgovor kakav bi mnogi gledatelji poželjeli voditi s roditeljima.

In *Scenes with My Father* filmmaker Biserka Šuran takes her father on a trip down the memory lane in which she revives scenes from their country of birth, former Yugoslavia. Memories are reflected in cinematic decor sets in which they converse about nationality, identity, love, dreams and regrets. Love letters, archive material and anecdotes from family members give the audience an insight on the trials and tribulations the family experienced when they were forced to leave their home country. This symbolic road-trip therapeutically heals wounds from the past as the director and daughter Biserka creates space to relate to her father's experience and inevitable choices. The result is an inspiring conversation that many viewers might like to have with a parent.

SRIJEDA / WEDNESDAY, 29/03, 19:00
DVORANA 2

PETAK / FRIDAY, 31/03, 15:00
DVORANA 5

BESPLATNA PROJEKCIJA / FREE SCREENING

REBRA**RIBS**

Farah Hasanbegović
 BiH, Belgija, Mađarska, Portugal
 / Bosnia and Herzegovina,
 Belgium, Hungary, Portugal,
 2022, 8'

Visions du Réel (2022)
 Sarajevo FF (2022)
 Festival dei Popoli (2022)
 Passaggi d'Autore: Intrecci
 Mediterranei (2022)

Možemo li se roditi s krivicom? Negdje na pola puta između animacije i prošaptana priznanja, ova melodrama o odrastanju teži otkriti podrijetlo neprestana osjećaja krivnje. Počevši od prepričavanja zdravstvenog stanja, Farah Hasanbegović pomoću animacije traga za podrijetlom elemenata priče koju sami sebi pričamo o životu. Je li osjećaj krivnje isto što i krivnja? Elegantni potezi olovkom čine *Rebra* osjetilnim razmišljanjem o materijalnoj dimenziji naših osjećaja. Film propituje što to znači misliti da u nama postoji nekakav temeljni kvar te predlaže kako s time živjeti.

Can we be born guilty? In a space halfway between animation and whispered confession, this coming-of-age melodrama seeks to discover the origin of a constant feeling of guilt. Starting from the account of a medical condition, Farah Hasanbegović uses animation to search for the origin of the elements of the story we tell ourselves about our life. Is feeling guilty the same as being guilty? Through eloquent pencil strokes, *Ribs* is a sensorial mediation on the material dimension of our feelings. It is an exploration of what it means to think that there is something fundamentally broken in you and a speculative proposal for how to live with it.

SRIJEDA / WEDNESDAY, 29/03, 17:30
DVORANA 3

ČETVRTAK / THURSDAY, 30/03, 15:00
DVORANA 4

SOBA ZA LJUBAV THE LOVE ROOM

Suzana Dinveski
 Republika Sjeverna Makedonija
 / Republic of North Macedonia,
 2022, 90'

Thessaloniki: Neaniko Plano
 Award (2022)
 Phoenix FF (2023)

Kako izgledaju životi žena čiji muževi služe zatvorske kazne? Kako se bračni odnosi održavaju iz zatvora? Kako to utječe na njihovu djecu? Idrizovo, bivši pritvor za političke zatvorenike, danas je najveća zatvorska ustanova u Sjevernoj Makedoniji. Film donosi društveni portret dviju obitelji kroz pogled na intiman svijet bračnih posjeta u najzloglasnijem zatvoru u zemlji i utjecaj zatvora na obitelj i svijet koji ih okružuje. Priča je to o sponama ljubavi između oca i djece, strastvena priča o majčinskoj snazi i vječnoj ljubavi.

What are the lives of the women whose husbands are serving time in prison like? How are marital relationships maintained from prison? What effect does it have on their children? Idrizovo, a former interment camp for political prisoners, today remains and serves as one of the largest correctional facilities in North Macedonia. The film offers a social portrait of two families as it looks into the intimate world of conjugal visits at the country's most notorious prison, and the effects it has on family and their surrounding world. It is a story about the bond of love between a father and his children, a passionate tale of a mother's strength and eternal love.

UTORAK / TUESDAY, 28/03, 17:00
DVORANA 5

SRIJEDA / WEDNESDAY, 29/03, 15:00
DVORANA 4

REGIONALNA KONKURENCIJA / REGIONAL COMPETITION

ŠUMICA THICKET

David Gašo
Hrvatska / Croatia, 2022, 10'

Kratak razgovor o seksu u javnosti. Portret anonimna egzibicionista koji autora vodi kroz šumu za javni seks usred gradskog parka.

A short talk on having sex in the woods. A portrait of an anonymous exhibitionist who guides the director through a public sex forest located in the middle of a city park

UTORAK / TUESDAY, 28/03, 17:00
DVORANA 5

SRIJEDA / WEDNESDAY, 29/03, 15:00
DVORANA 4

TIŠINA STABALA BANANE THE SILENCE OF THE BANANA TREES

Eneos Čarka
Mađarska, Belgija, Portuga,
Albanija / Hungary, Belgium,
Portugal, Albania, 2022, 24'

IDFA (2022)
Festival dei Popoli (2022)
FIPADOC (2023)

Pogođen bolešću svoje kćeri Réke i njezinom odlukom da se udalji od obitelji, Mihály se u svojim sedamdesetima utapa u uspomenama koje je stvorio s njom. U svome domu, gdje film i nastaje i gdje je Mihály odrastao sa svojom obitelji, on se napaja iz vrela opipljivih uspomena: fotografija s ljetovanja, pisama, videovrpcu i dječjih crteža. Dok se brine o njima kao što se brine o svojim stablima banane, uspomene postaju žive, čarobne i transcendentne, a da ni u jednom trenutku ne prekidaju svoju tišinu. Film naposljetku postaje posrednik u pokušaju da se uspostavi izgubljena veza. Apstraktne slike i strpljiva zapažanja nagovještaju dojam prolaznosti i odnose gledatelja u vihor sjećanja i osjećaja koji vode do napetog finala.

Upset by his daughter Réka's illness and her decision to keep her distance from the family, seventy-something Mihály engulfs in the memories he created with her. At his home, where this film is being shot, and where he and his family grew up, he draws from a reservoir of tangible memories: vacation slides, letters, videotapes and children's drawings. As he nourishes them in the same way he nurtures his banana trees, they become alive, magical, and transcendental without ever breaking their silence. The film eventually becomes a go-between in an attempt to restore a lost connection. Abstract imagery and patient observations evoke a sense of transience that carries the viewer off in a maelstrom of recollections and feelings that lead to the gripping finale.

PONEDJELJAK / MONDAY, 27/03, 17:00
DVORANA 4

SUBOTA / SATURDAY, 01/04, 17:00
DVORANA 5

BESPLATNA PROJEKCIJA / FREE SCREENING

U POSJETU FORTUNI

PAYING A VISIT TO FORTUNA

Mátyás Kálmán
Mađarska, Hrvatska / Hungary,
Croatia, 2022, 74'

Pure Magic IFF: Best
Documentary (2022)
Sarajevo FF (2022)
Eastern Neighbours FF (2022)
Budapest IDFF (2023)

Anikó i Laci sredovječan su par koji živi u gradiću u Mađarskoj. Prije no što im se 2013. osmijehnula sreća pa su dobili na lutriji, živjeli su u duboku siromaštву, sanjajući o odmoru uz more. Kada su osvojili jackpot, zajedno su, istinski puni zahvalnosti, uronili u život koji im se činio luksuznim. Laciju je dobitak podrazumijevao privilegij nerada, dok je kod Anikó izazvao upravo suprotno – moć djelovanja. Na putu prema ostvarenju materijalne sreće njihov se odnos mijenja. Žena ne razumije muževovo ponašanje, a muž ne može prihvati svoju "novu" ženu. Suvremena priča o potrazi za srećom u pozadini pripovijeda o neobičnom paru – o njihovu užitku i poteškoćama s kojima su se suočili.

Anikó and Laci are a middle-aged couple living in a small town in Hungary. Before fortune smiled at them back in 2013, when they won the lottery, they were living in deep poverty, with dreams about a holiday by the sea. Once hitting the jackpot, hand in hand, truly full of gratitude, the couple dove into a life that they felt was luxury. For Laci winning implied the privilege of not doing, while for Anikó it meant the opposite - the power of doing. On their way to realizing material happiness, their relationship has changed. The wife doesn't understand her husband's behaviour, while the husband cannot accept his 'new' wife. This contemporary tale about searching for happiness underlines a personal story of this unordinary couple - their delight and the difficulties they had to face.

ČETVRTAK / THURSDAY, 30/03, 17:00
DVORANA 2

PETAK / FRIDAY, 31/03, 22:00
DVORANA 3

VAN PROSTORA I VREMENA MATTER OUT OF PLACE

Nikolaus Geyrhalter
Austria / Austria, 2022, 105'

Locarno FF: Pardo Verde Award
(2022)
Festival dei Popoli: Best feature
length documentary (2022)
DOK Leipzig 2022
IDFA (2022)
Viennale (2022)
Ji.hlava (2022)
Tallinn Black Nights (2022)
CPH:DOX (2023)
FIPADOC (2023)
Thessaloniki (2023)

Izraz "van prostora i vremena" odnosi se na predmete koji se nalaze gdje izvorno ne pripadaju. A takvih je predmeta mnogo na mjestima koje Nikolaus Geyrhalter posjećuje za potrebe ovog filma. Njegova jedinstvena slikovnost sastoji se od precizno složenih slika putem kojih redatelj dokumentira nepregledne količine otpada na našem planetu. Na svom putovanju od planinskih vrhunaca u Švicarskoj, preko obala Grčke i Albanije, austrijske spalionice otpada, Nepala i Maldiva, pa sve do pustinja Nevade autor filma prikazuje čistu beskonačnu ljudsku borbu da se pod kontrolu stave goleme količine otpada koje svakodnevno proizvodimo. Prikupljanje, usitnjavanje, spaljivanje, pokapanje – sizifovski posao koji prividno rješava globalni problem smeća koje potiho raste.

The term "matter out of place" refers to objects in a place they originally do not belong to. And there are many such objects in the places Nikolaus Geyrhalter visits for this film. In his unique imagery consisting of minutely composed pictures, the director traces immense amounts of waste across our planet. From the mountain tops of Switzerland to the coasts of Greece and Albania, into an Austrian refuse incinerator and then to Nepal and the Maldives, and finally to the deserts of Nevada. On his journey, he illustrates the sheer endless struggle of people to gain control over the vast amounts of waste that we produce every single day. Collecting, shredding, burning, burying – a Sisyphean task, which ostensibly solves the global problem of rubbish that is stealthily growing.

PONEDJELJAK / MONDAY, 27/03, 19:00
DVORANA 2

PETAK / FRIDAY, 31/03, 21:00
DVORANA 5

FESTIVALSKI HITOVI / FESTIVAL HITS

07:15 – KOS

07:15 – BLACKBIRD

Judith Auffray
Francuska / France, 2022, 30'

Ji.hlava: Best Film & Best Cinematography (2022)
Corsica Doc: Special Mention (2022)
Des Courts en Hiver: Audience Award (2023)
Cinéma du Réel (2022)
Torino FF (2022)

Jean živi kao pustinjak u šumi. Iz svoje kolibe sluša i snima zvukove životinja koje žive u okolnom području. Jedne noći začuje nepoznat krik. S Manom, djevojkom koja može komunicirati s pticama, kreće u potragu za tajanstvenim stvorenjem. Iako priča uključuje modernu opremu za snimanje i mikrofone, to joj ne umanjuje bajkovitu poetičnost. U središtu je ptičji pjev, a film potiče na slušanje, dok nas istodobno tjera da razmišljamo o tome kako čak i svakodnevni zvuk poput ptičjeg pjeva u sebi nosi nešto tajanstveno. Kos nas vraća tajni našeg postojanja, ujedno prenoseći načine koji nas sve, ljudi i neljude, povezuju s dubljom vjerom u filmska sredstva.

Jean lives as a hermit in a forest. From his cabin, he listens to and records the sounds of the animals that inhabit the surrounding area. One night, he hears the cry of an unknown animal. Along with Mana, a young girl who can communicate with the birds, he goes in search of the mysterious creature. Although the story involves modern recording equipment and microphones, this doesn't detract from its fairy-tale poeticism. With birdsong at its centre, the film encourages concentrated listening, while at the same time leading us to reflect on the fact that even a sound as ordinary as birdsong has something mysterious about it. The film draws us back to the mystery of our existence while conveying ways of connecting us, humans and non-humans, with a profound trust in the tools of cinema.

PONEDJELJAK / MONDAY, 27/03, 15:00
DVORANA 5

PETAK / FRIDAY, 31/03, 19:00
DVORANA 5

HOĆEŠ LI ME POGLEDATI WILL YOU LOOK AT ME

Shuli Huang
Kina / China, 2022, 20'

Cannes FF: Queer Palm (2022)
DOK Leipzig: Golden Dove (2022)
Sundance: Jury Award (2023)
Golden Horse Film Festival Winner (2022)
Clermont-Ferrand: Special Mention (2023)
DOC NYC Special Mention (2022)
Concorto Film Festival Special Mention (2022)
Hamptons International Film Festival (2022)

Mladi kineski redatelj u potrazi za samim sobom vraća se iz New Yorka u rodnii grad Wenzhou i više se nigdje ne osjeća kao kod kuće. Oko kamere kao da njegovu udaljenom pogledu daje opravdanje i hrabrost. Dugo odgađan razgovor s majkom vodi ga zajedno s njom na put prihvatanja i ljubavi. *Hoćeš li me pogledati* osobni je esej o strahu, tišini i ljubavi.

A young Chinese filmmaker in search for himself returns from New York City to his hometown Wenzhou, not feeling at home anywhere anymore. Through the camera lens, his distant gaze seems to be given justification and courage. A long due conversation with his mother dives the two of them into a quest for acceptance and love. *Will You Look At Me* is a personal essay on fear, silence, and love.

PONEDJELJAK / MONDAY, 27/03, 15:00
DVORANA 5

PETAK / FRIDAY, 31/03, 19:00
DVORANA 5

BESPLATNA PROJEKCIJA / FREE SCREENING

JEDAN DAN U UKRAJINI

ONE DAY IN UKRAINE

Volodymyr Tykhyj
Ukrajina, Poljska / Ukraine,
Poland, 2022, 78'

Sheffield DocFest: Special
Mention (2022)
Kharkiv MeetDocs (2022)
Warsaw FF (2022)
Montreal IDFF (2022)

Jedan dan u Ukrajini: 14. ožujka 2022. godine, 2944. dan rusko-ukrajinskog rata. U proteklih nekoliko tjedana žestoke su borbe nadrealno izmiješale mjesta i ljudi te stvorile postapokaliptičnu dimenziju koja otkriva nove osobine i uloge. Tisuće Kijevljana preselilo se na stanice podzemne željeznice. Nekada mirna predgrađa glavnog grada postala su ratne zone koje uništavaju i pljačkaju ruski okupatori. Ljudi više ne broje dane kao radne i slobodne, već broje dane od početka ruske invazije. Film predstavlja taj dan u životima zvijezde pop glazbe, videoinženjera, povjesničara, restauratora, polarnog istraživača i umirovljenika, koji su svi bili prisiljeni radikalno promijeniti način života.

This film plays out in Ukraine on a single day: March 14, 2022, the 2944th day of the Russian-Ukrainian War. In the last few weeks, intense warfare has surreally mixed places and people and created a post-apocalyptic dimension revealing new qualities and roles. Thousands of Kyivans have moved to live in subway stations. The capital city's previously calm suburbs have been transformed into battle zones of destruction and looting by Russian occupiers. People no longer live according to workdays or weekends, counting instead the number of days since Russia's full-scale invasion of Ukraine... The film presents this day in the lives of a pop music star, video engineer, historian, art restorer, polar researcher, and pensioner, who were all forced to radically change their lives.

PONEDJELJAK / MONDAY, 27/03, 15:00
DVORANA 2

UTORAK / TUESDAY, 28/03, 22:00
DVORANA 3

KATEDRALA THE CATHEDRAL

Denis Dobrovoda
Slovačka, Španjolska / Slovakia,
Spain, 2022, 87'

Krakow FF: Golden Horn Award
(2022)
Cinematik IFF: Audience Award
(2022)
IDFA (2022)
FIPADOC (2023)
PÖFF (2022)
Festival dei Popoli (2022)
One World IFF(2023)

Počevši 1961., Justo Gallego Martinez šezdeset je godina gradio katedralu veličine Sagrada Familije od otpadnog i recikliranog materijala u španjolskom gradu Mejorada del Campo. Uložio je vlastita sredstva i uglavnom radio sam, bez ikakva znanja o arhitekturi ili gradevini, dok ga je okolina smatrala luđakom. Mnogima je bilo teško razumjeti njegov projekt – osobito u multikulturalnom, sekularnom svijetu. Danas, potkraj života i s premašno snage da dovrši gradnju, Justo mora prihvatići činjenicu da će se njegova ilegalna katedrala možda rušiti. Dokumentarac se koristi arhivskim i aktualnim snimkama Justova podizanja svog remek-djela te sagledava složeno nasljeđe njegova života i genija.

Starting in 1961, Justo Gallego Martínez spent over 60 years building a cathedral the size of the Sagrada Familia using waste and recycled materials in Spanish Mejorada del Campo. He invested his own funds and worked mostly alone, without any expertise in architecture or construction, while his community labeled him a madman. His project is difficult to understand for many – especially in the multicultural, secularising world. Now nearing the end of his life and lacking in strength to continue the building, Justo has to confront the fact that his illegal cathedral might be demolished. The documentary employs archival materials and current footage to record the process of erecting Justo's masterpiece and examines the complex legacy of his life and genius.

UTORAK / TUESDAY, 28/03, 15:30
DVORANA 1

BESPLATNA PROJEKCIJA / FREE SCREENING

SAM SADA

SAM NOW

Reed Harkness
SAD / USA, 2022, 87'

Zurich FF: Golden Eye (2022)

Santa Cruz IFF: Best Documentary (2022)

Indie Memphis FF: Best Documentary (2022)

Savannah FF: Best Documentary, Best Director (2022)

Victoria FF: Best Documentary (2023)

Hot Docs (2022)

Nastao tijekom punih 25 godina, film prikazuje dva brata kako prelaze put od 3000 kilometara kako bi riješili obiteljsku tajnu. Snimajući svakim dostupnim formatom kamere, Sam Harkness i njegov stariji polubrat Reed stavljuju svoj kreativni svijet filmske fikcije u službu izravna suočavanja s problemom: Samova majka je nestala. No jesu li vesela braća spremna za ono što ih čeka? Ovaj dokumentarac uz pomoć hibridnog narativnog pristupa izvlači gradu iz golemog arhiva igralih filmova, kućnih videoa, intimnih obiteljskih intervjuja i vérité prizora iz nekoliko desetljeća. Optimistični tinejdžer Sam, odlučan da pronade mamu, postaje muškarac koji se sada nuda da će prekinuti ciklus generacijskih trauma.

Filmed over an expanse of 25 years, two brothers go on a 2 000-mile road trip to solve a family mystery. Shooting on nearly every camera format imaginable, Sam Harkness and his older half brother Reed employ their creative world of fiction filmmaking to dive headfirst into dealing with the issue at hand: Sam's mother is missing. But are these fun-loving brothers actually ready for what lies ahead? The documentary uses a hybrid narrative approach, drawing from a vast archive of fictional films, home videos, intimate family interviews and vérité scenes from over the decades. The optimistic teenage Sam we get to know, with his heart set on finding his mom, grows into a man whose new hope is to break the cycle of generational trauma.

UTORAK / TUESDAY, 28/03, 15:00
DVORANA 2

VJEĆNO PROLJEĆE

ETERNAL SPRING

Jason Loftus
Kanada / Canada, 2022, 86'

Thessaloniki DF: Audience Award, Human Values Award (2022)

Hot Docs: Audience Award (2022)

Movies that Matter: Special Mention (2022)

Lighthouse IFF: Documentary Jury Award, Documentary Audience Award (2022)

MLFF: Best International Documentary Feature, Audience Award (2022)

Suočena s vladinim prokazivanjima i kršenjem ljudskih prava protiv njihove duhovne prakse, skupina kineskih aktivista, članova duhovnih odmetnika Falun Gong, provodi odvažan i opasan plan hakiranja državne televizije. Poslije toga Changchun preplavljaju policijske racije, a ilustrator stripova Daxiong (*Justice League, Ratovi zvijezda*), praktičar Falun Gonga, bude prisiljen pobjeći... Spajajući snimke iz sadašnjosti i 3D animaciju nadahnutu Daxiongovom umjetnošću, ovaj animirani dokumentarac prepričava dogadaje na njihovu 20. obljetnicu te donosi neviđenu priču o prkosu, jeziva svjedočanstva o progonima te uzbudljivu priču o odlučnosti da se digne glas za političku i vjersku slobodu bez obzira na cijenu.

Confronted with government denunciations and human rights violations against their spiritual practice, a group of Chinese activists, members of outlawed spiritual group Falun Gong, executes a bold and perilous plan to hack into state television. In the aftermath, police raids sweep Changchun City, and comic book illustrator Daxiong (*Justice League, Star Wars*), a Falun Gong practitioner, is forced to flee... Combining present-day footage with 3D animation inspired by Daxiong's art, this animated documentary retraces the event on its 20th anniversary, and brings to life an unprecedented story of defiance, harrowing eyewitness accounts of persecution, and an exhilarating tale of determination to speak up for political and religious freedoms, no matter the cost.

SUBOTA / SATURDAY, 01/04, 19:30
DVORANA 1

BESPLATNA PROJEKCIJA / FREE SCREENING

VRANE SU BIJELE

CROWS ARE WHITE

Ahsen Nadeem
SAD, Japan, Irska / USA, Japan,
Ireland, 2022, 98'

Bergen IFF: Documentaire Extraordinaire (2022)
FIPADOC: Grand Prix (2023)
Savannah FF: Excellence in Cinematography (2022)
Hot Docs (2022)
SXSW (2022)
BFI London FF (2022)
DocPoint (2023)

Već dulje od tisuću godina tajna budistička sekta živi u izoliranu samostanu na vrhu brda Hiei, u blizini Kyoto, i provodi ekstremne tjelesne izazove u potrazi za prosvjetljenjem. U želji da pomiri svoje želje i svoju vjeru autor odlazi u taj strogi samostan u potrazi za odgovorima. No nije dobrodošao. Jedini redovnik koji želi s njim razgovarati jest otpadnik kojem su od meditacije draži sladoled i Slayer. Među njima se rada neobično prijateljstvo koje ih vodi do viših istina i, povremeno, sitnih nevolja. *Vrane su bijele*, film sniman dulje od pet godina i, tri kontinenta, propituje istinu, vjeru i ljubav, od vrha planina do dna korneta.

For over a thousand years, a secretive Buddhist sect has lived in an isolated monastery on the top of Mount Hiei near Kyoto, Japan, performing acts of extreme physical endurance in their pursuit of enlightenment. A filmmaker, struggling to reconcile his desires with his faith, sets off to the strict monastery in search of answers. Upon his arrival, his presence is not welcomed and the only monk who will speak with him is an outcast who prefers ice cream and Slayer to meditation. Together they forge an unlikely friendship that leads them to higher truths and occasionally, a little trouble. Shot over five years on three continents, *Crows are White* is an exploration of truth, faith and love, from the top of a mountain to the bottom of a sundae.

PONEDJELJAK / MONDAY, 27/03, 15:30
DVORANA 1

DOLAZAK PROLJEĆA U BUČU **WHEN SPRING CAME TO BUCHA**

Mila Teshaieva, Marcus Lenz
Njemačka, Ukrajina / Germany,
Ukraine, 2022, 67'

IDFA (2022)
CPH:DOX (2023)
Doc Point Helsinki (2023)
Göteborg FF (2023)
FipaDoc (2023)
Thessaloniki IFF (2023)
HRWFF London (2023)
HRWFF Oslo (2023)

Nakon što je 24. veljače 2022. počela invazije na Ukrajinu, Rusi su bombardirali Buču, Borodjanku, Irpin i druge gradove. Kada su se mjesec dana poslije povukli, šteta je bila golema. Redatelji Mila Tešajeva i Marcus Lenz odmah su onamo pristigli, na vrijeme da snime mještane kako izlaze iz skloništa. Tijekom dugih tjedana pratili su više građana kako se pokušavaju izvući iz tinjućih ruševina. Mrtvi se identificiraju, ruševine čiste, a tužitelji počinju govoriti o ratnom sudu. Isprva je sve prožeto panikom, očajem i tugom, no s prvim tragovima proljeća Ukrajinci otkrivaju svoju nesalomljivost. Ljudski duh jači je od rata i smrti.

Russians bombarded Bucha, Borodyanka, Irpin and other cities in the region following their invasion of Ukraine on February 24, 2022. By the time they retreated a month later, the damage was massive. Filmmakers Mila Teshaieva and Marcus Lenz went in immediately, in time to film local people emerging from their shelters. Over the course of many weeks, they follow various residents as they pick themselves up from the smoldering ruins. The dead are identified, debris is cleared, and prosecutors start talking about a war tribunal. At first, all is panic, despair and sadness, but as the first blossoms of spring start appearing, these Ukrainians also reveal their resilience. Human spirit overcomes war and death.

SRIJEDA / WEDNESDAY, 29/03, 19:00
DVORANA 4

ČETVRTAK / THURSDAY, 30/03, 22:00
DVORANA 3

FANTASTIČAN STROJ **AND THE KING SAID, WHAT A FANTASTIC MACHINE**

Axel Danielson,
Maximilien Van Aertryck
Švedska, Danska / Sweden,
Denmark, 2023, 85'

Sundance FF: Special Jury
Award (2023)
Berlinale: Generation 14plus
Special Mention & Cinema
Vision Award (2023)

Fantastičan stroj je provokativna analiza ljudske zaluđenosti sobom i uokvirivanjem svijeta očima kamere. Redatelji Axel Danielson i Maximilien Van Aertryck kamere su uperili ravno u društvo ne bi li istražili, objasnili i razotkrili kako je naša opsesija slijekom uspjela promijeniti ljudsko ponašanje. Uz pomoć nevjerljivne lepeze arhivskih snimaka oni slažu simboličku studiju kinematografije i društvene povijesti koju ona stvara: kakve su posljedice izloženosti milijardama slika koje se natječu za našu pažnju? Balansirajući između kritičkog pregleda i čudesnih iznenadenja, u ovom nagrađivanom dokumentarcu oni od tih snimaka stvaraju kakofoničan, živahan i prosvjetiteljski razgovor.

And the King Said, What a Fantastic Machine is a thought-provoking examination of humanity's infatuation with itself, and with framing the world through the camera's lens. Filmmakers Axel Danielson and Maximilien Van Aertryck turn their cameras directly on society to explore, explain and expose how our unchecked obsession with image has grown to change our human behavior. Using a mind-boggling array of archival footage they collage this emblematic study of cinema and the social history it creates: What are the implications of being exposed to the billions of images competing for our attention? Balancing critical examination with delightful surprises, they put their footage in cacophonous, lively, enlightening conversation in this awarded documentary.

PONEDJELJAK / MONDAY, 27/03, 17:00
DVORANA 2

LJUBAV NIJE U NARANČAMA

LOVE IS NOT AN ORANGE

Otilia Babara
Belgija, Moldavija, Nizozemska,
Francuska / Belgium, Moldova,
Netherlands, France, 2022, 73'

DOK Leipzig (2022)
Trieste FF (2023)

Početkom devedesetih nebrojene su žene napustile Moldaviju kako bi zarađivale za svoje obitelji. U nemogućnosti da se vrate kući pronašle su neobičan način da ostanu u kontaktu: doma šalju velike kartonske kutije s hranom i darovima o kojima se u to doba moglo samo sanjati. Djeca im zauzvrat šalju videovrpce. Ta razmjena postala je tisućama obitelji ritual. Uz pomoć intimnih osobnih arhiva film prikazuje krhkost obiteljskih veza u očima brojnih naraštaja majki i kćeri koje su bile prisiljene živjeti razdvojeno kako bi preživjele. Na taj način stvara se prikaz postsovjetske zemlje na povijesnoj prekretnici. Zemlje čije su žene ishitreno morale na sebe preuzeti tranziciju iz komunizma u kapitalizam.

In the early 90's, women left Moldova in large numbers to provide for their families. Unable to return home, they found a peculiar way to stay in touch: sending large cardboard boxes filled with gifts and food you could only dream about in those days. In return, their children would send videotapes. This exchange became a ritual among thousands of families. Through these intimate private archives, the film depicts the fragility of family bonds through the eyes of a generation of mothers and daughters who were forced to live apart in order to survive. While doing so, it portrays a post-soviet country caught in a crossroads of history. A country whose women were unwittingly put in charge of making the transition from communism to capitalism.

UTORAK / TUESDAY, 28/03, 19:00
DVORANA 4

SRIJEDA / WEDNESDAY, 29/03, 22:00
DVORANA 3

MARŠ NA RIM

THE MARCH ON ROME

Mark Cousins
Italija / Italy, 2022, 98'

Venice IFF (2022)
IDFA (2022)
Festival de Sevilla (2022)
Chicago IFF (2022)
Belfast FF (2022)
IFF Gent (2022)

S pomoću rijetke arhivske građe i svoje karakteristične filmske analize, Mark Cousins priopovijeda o usponu fašizma u Italiji i njegovu širenju u Europi tridesetih, a glavna poruka glasi da Mussolinijev poraz nije donio i kraj fašizma kao utjecajnog pokreta. Cousins se koristi različitim priopovjednim strategijama, od svoje poznate analize filmskih sekvenci, prizora iz talijanskih filmskih klasičnika, arhivskih snimaka, prizora iz Italije danas i scenskih čitanja. Analiza fašističkog filma *A Noi!* – pseudodokumentarca o Maršu na Rim – zorno prikazuje ključnu ulogu koju je odigrala propaganda. I filmski eseji i povijesni zapisi, *Marš na Rim* priopjest stavlja u današnji kontekst, u politički krajolik gmižuće krajnje desnice i manipuliranih medija.

Through little-seen archive and his characteristically cinematic analysis, Mark Cousins narrates the ascent of fascism in Italy and its fall-out across 1930s Europe, with the main message being that Mussolini's defeat did not mean the end of fascism as an influential movement. Cousins employs diverse narrative strategies, from his trademark detailed dissection of film sequences, scenes from Italian film classics, archival footage, images of current-day Italy, and staged readings. His analysis of the fascist film *A Noi!* – a pseudo-documentary about the March on Rome – points to the key role played by propaganda. Both essay film and historical document, *The March On Rome* contextualises history through the now, holding a mirror to a political landscape of a creeping far right and manipulated media.

PONEDJELJAK / MONDAY, 27/03, 17:00
DVORANA 5

NEVINOST INNOCENCE

Guy Davidi
Danska, Izrael, Finska, Island
/ Denmark, Israel, Finland,
Iceland, 2022, 100'

Venice IFF (2022)
IDFA (2022)
Docpoint (2023)

Što to znači odrastati u zemlji koja te prisiljava da postaneš vojnik? *Nevinost* je prikaz tragedije izraelske djece koja su odbijala mobilizaciju, no morala su kapitulirati. Njihove priče nikada nisu ispričane jer su tijekom vojne službe poginuli. Priča se temelji na njihovim jezivim dnevnicima, a film prikazuje njihove unutarnje borbe, uključujući vojne slike iz prve ruke, ključne trenutke iz djetinjstva do mobilizacije te kućne snimke poginulih vojnika čije su priče ušutkane pod egidom nacionalne prijetnje. Film prikazuje kulturu i sustav koji lome slobodnu volju. Ako se ne želiš ili ne možeš pokoriti njihovim zahtjevima i ako nisi spreman podnijeti posljedice prigovora, smrt će ti ostati jedina alternativa.

What does it mean to grow up in a country that forces you to become a soldier? *Innocence* portrays the tragedy of Israeli children who resisted to be enlisted in the army but capitulated. Their stories were never told as they died during their service. Through a narration based on their haunting diaries, the film depicts their inner turmoil. It interweaves first-hand military images, key moments from childhood until enlistment and home videos of the deceased soldiers whose stories are silenced and seen as a national threat. The film is an exploration of a culture and system that breaks down free will, and shows if you cannot or will not comply with the demands of it, and if you are not willing to carry the consequences of objection, then death can become the only alternative.

ČETVRTAK / THURSDAY, 30/03, 15:30
DVORANA 3

OSUĐENI A FAMILY SENTENCED

Saeed Keshavarz
Iran, 2023, 72'

Kada Reza pod tajanstvenim okolnostima završi u zatvoru, njegova žena prisiljena je preseliti se s njihovih četvero djece. Prema strogim iranskim zakonima o drogi, ako Rezu osude, prijeti mu smaknuće – stroga kazna postaje još stroža kada se u obzir uzmu goleme ekonomске posljedice po njegovu obitelj. S neizvjesnom budućnošću i nemajući kamo, Rezina obitelj nade se na milost i nemilost postupaka na koje ne može utjecati.

When Reza is jailed on drug charges under mysterious circumstances, his wife is forced to uproot the lives of their four children. Under Iran's strict drug laws, Reza faces execution if convicted—a harsh sentence made harsher still by the overwhelming economic and emotional toll it takes on his family. With the future uncertain and nowhere to go, Reza's family members find themselves at the mercy of actions taken far out of their control.

UTORAK / TUESDAY, 28/03, 22:00
DVORANA 1

PJEVAMO O SOCIJALI

RUTHLESS TIMES – SONGS OF CARE

Susanna Helke
Finska / Finland, 2022, 92'

Locarno Critic's Week (2022)

IDFA (2022)

Kasseler DokFest (2022)

Scanorama European Film Forum (2022)

L'Alternativa (2022)

UEFF (2022)

This Human World (2022)

WatchDocs (2022)

International Political FF (2023)

Ovaj crnoumorni film istražuje stanje u finskom sustavu javne skrbi, čiji zaposlenici pokušavaju preživjeti u uvjetima gdje su učinkovitost i profit postali najvažnije vrijednosti. Roboti tumaraju hodnicima domova, a medicinske sestre preraspoređene su u pozivne centre za daljinsku njegu. Anonimna svjedočanstva zaposlenih u javnoj skrbi postaju zborske pjesme o svakodnevici svih koji rade u nijihu sektoru. Film kroz pjesme daje glas onima koji se ne usuđuju progovoriti od straha da će izgubiti posao. Pjesme predstavljaju očaj i bijes, jer je briga za starije postala pitanje ekonomije. *Pjevamo o socijali* uistinu je originalan film koji na topao način odaje počast neopjevanim junacima svakodnevice.

This darkly humorous film explores the state of the Finnish public care system, with employees trying to survive in conditions where efficiency and profits have become the most important values. Robots roam the halls of care homes and nurses are relegated to remote-care call centres. The care workers' anonymous testimonies are composed into choral songs, depicting the everyday experiences of those working in the field. Through songs, the film gives a voice to those who don't dare to talk for fear of losing their jobs. The songs express despair and anger, because care for the elderly has become a question of economics. *Ruthless Times – Songs of Care* is a true original of a film that sends a warm greeting to the unsung heroes of the everyday.

UTORAK / TUESDAY, 28/03, 15:00
DVORANA 4

POVIJEST SVIJETA PREMA GETTY IMAGESU A HISTORY OF THE WORLD ACCORDING TO GETTY IMAGES

Richard Misek
Norveška, UK / Norway, UK,
2022, 18'

Hots Docs (2022)

Locarno FF (2022)

IDFA (2022)

Bergen IFF (2022)

Clermont-Ferrand ISFF (2023)

DocPoint (2023)

Getty Images najveća je banka slika na svijetu. Brojne slike koje su obilježile prošlo stoljeće – slike koje tvore naše kolektivno pamćenje – postoje samo iza Gettyjeve zaštite: pad Hindenburga, Apollovo slijetanje na Mjesec, početak rušenja Berlinskog zida... Ovo je studija o vlasništvu, profitu i moći sastavljena od arhivskih snimaka iz Gettyjeva online kataloga. Riječ je o strastvenu i pažljivo razradenu putovanju kroz neke od najznačajnijih trenutaka povijesnih promjena koje je kamera ikada zabilježila, putovanju koje promišlja o tome koliko komercijalni arhivi utječu na ono što vidimo. Zahvaljujući intervenciji s kraja priče, film ujedno predstavlja i malen, no izravan otpor Gettyjevoj privatizaciji prošlosti.

Getty Images is the largest image bank in the world. Many defining images of the last century – images that form a part of our collective memory – only exist behind Getty's paywall: the crash of the Hindenburg, the Apollo moon landings, the first breach of the Berlin Wall... The film is a study of property, profit, and power, made out of archive footage sourced from Getty's online catalogue. It forms an impassioned and meticulously crafted journey through some of the most significant moments of historical change ever caught on camera, while at the same time reflecting on how commercial archives influence what we see. Through an intervention revealed at the end of the narrative, the film also forms a small but direct resistance to Getty's privatization of the past.

ČETVRTAK / THURSDAY, 30/03, 21:00
DVORANA 5

BESPLATNA PROJEKCIJA / FREE SCREENING

SOLMATALUA

Rodrigo Ribeiro-Andrade
Brazil, 2022, 15'

IDFA (2022)
Festival do Rio (2022)
MoMA Doc Fortnight (2023)

U snovitoj afro-dijasporskoj odiseji, krajolici i uličice susreću se na raskrižju vremena. U konstelaciji crnih glasova i prisutnosti *Solmatalua* (što znači i "suncešumamjesec" i "sunceubitimjesec") putuje hipnotičkim cestama pradavnih i suvremenih predjela, spašavajući uspomene i istražujući moguće budućnosti. Redatelj se kloni tradicionalnih povijesnih rekonstrukcija i intuitivno montira kompoziciju gdje se slike crne dijaspora spajaju sa zvukovima iz prirode, vjerskim napjevima, pjesmama i popularnom glazbom Brazilaca koji se bore protiv rasizma. Rezultat je poetičan esej koji nas izravno povezuje s kolektivnom svijeću.

In a dreamlike Afro-Diasporic odyssey, divinities, landscapes and alleys meet at the crossroads of time. With a constellation of black voices and presences, *Solmatalua* (which means both "sunforestmoon" as "sunkillmoon") travels a dizzying itinerary through ancestral and contemporary territories, carrying out a mystical journey that rescues memories and searches for possible futures. The director stays clear of traditional historical reconstruction in the intuitively edited composition where images of the Black Diaspora are combined with nature sounds, religious singing, poems, popular music and the voices of Brazilians fighting against racism. The result is a poetic essay that connects us directly with a collective conscious.

UTORAK / TUESDAY, 28/03, 22:00
DVORANA 1

TIHA LJUBAV SILENT LOVE

Marek Kozakiewicz
Pojska, Njemačka / Poland,
Germany, 2022, 72'

Visions du Réel (2022)
Hot Docs (2022)
IDFA (2022)
DOK Leipzig (2022)
Millenium Docs Against Gravity
(2022)

Kada joj umre majka, 35-godišnja Aga vraća se iz Njemačke kući u Poljsku kako bi se brinula o Miłoszu, svom bratu tinejdžeru. Ona mu postaje i majka i otac, no postoji nešto što mu nije rekla, a to je njezina dugogodišnja ljubavna veza s drugom ženom, Majom. Kako da Aga kaže Miłoszu, proizvodu duboko konzervativne poljske kulture, da su ona i Maja više od najboljih prijateljica? Hoće li njih troje uspeti izgraditi nov oblik obitelji u ksenofobnoj i zatvorenoj poljskoj zajednici? *Tiha ljubav* osjetljivo priповijeda o njihovoj diskretnoj borbi protiv suštinski homofobnog društva, dok oni sami jednostavno pokušavaju opstatki kao obitelj. Nježna priča o hrabrosti da volimo unatoč svih strahovima.

When her mother dies, 35-year-old Aga moves from Germany back home in Poland to look after her teenage brother, Miłosz. She starts playing the role of both mother and father to him, but there is one thing she isn't telling him about. It's her long-term romantic relationship with another woman, Maja. How can Aga tell Miłosz, the product of a deeply conservative Polish culture, that she and Maja are more than best friends? Will the three of them manage to build a new model of a family in the midst of a xenophobic and closed Polish community? *Silent Love* delicately narrates their discreet struggle against a viscerally homophobic society, as they simply try to exist as a family unit. It's a tender story about the courage to love despite all the fears.

ČETVRTAK / THURSDAY, 30/03, 21:00
DVORANA 5

VITIĆ PLEŠE

VITIĆ DANCES

Boris Bakal
Hrvatska / Croatia, 2023, 90'

Dugometražni dokumentarni film o 20-godišnjoj borbi konceptualnog intermedijalnog umjetnika Borisa Bakala i umjetničke organizacije Bacači sjenki da obnove višestambenu zgradu u Zagrebu, remek-djelo modernističke arhitekture, koja tako postaje metafora cijelog društva. Hipertekstualna priča o istraživanju svrhe i uzaludnosti individualnog zalaganja za opće dobro. Priča o nama, drugima i prostoru između. Film sa sretnim završetkom s preokretom.

A feature documentary about the 20-year struggle of conceptual intermedia artist Boris Bakal and art organization Shadow Casters to restore (renew) a condominium building block in Zagreb, a masterpiece of modernist architecture, thus becoming a metaphor for the whole society. A hypertextual story about investigating the purpose and futility of individual advocacy for the common good. A story about us, others, and the space in between. The film with a happy ending with a twist.

SUBOTA / SATURDAY, 01/04, 19:00
DVORANA 4

BELLA CIAO

Giulia Giapponesi
Italija / Italy, 2022, 92'

IDFA (2022)

Desetljećima su ljudi, kada god su se borili protiv nepravde, pjevali *Bella ciao*. Neki kažu i da je to bila himna talijanskih partizana u borbi protiv fašista u Drugom svjetskom ratu, no porijeklo pjesme ostaje nejasno. Ideja ovog filma proizlazi iz potrebe da se istraži biografski put pjesme, koja je postala međunarodna. Uspomene preživjelih članova pokreta otpora isprečili su se s aktivistima koji pjevaju *Bella ciao* na prosvjedima u Čileu, Turskoj, Iraku i Kurdistanicu. Brz i dinamičan, film donosi mnoštvo glasova i dokazuje da se ta pjesma, bez autora ili zemlje, danas smatra baštinom svih onih koji se osjećaju potlačeno te nas podsjeća da je najveći hommage sjećanju na pokret otpora upravo nastavak borbe za slobodu.

For decades, wherever people have fought against injustice, they have sung *Bella ciao*. Some say it was the anthem of Italian partisans fighting against fascism in WWII, but the origins of the song are unclear. The idea behind the film comes from the need to retrace the biographical path of *Bella Ciao* as it became an international song. The memories of surviving Resistance witnesses merge with those of activists who sing *Bella Ciao* in their protests in Chile, Turkey, Iraq, and Kurdistan. With a fast pace, the film's plurality of voices and points of view tells us that this song, without author or country, is today a heritage of all those who feel oppressed and reminds us that the greatest tribute to the memory of the Resistance is to keep fighting for freedom.

PONEDJELJAK / MONDAY, 27/03, 21:00
DVORANA 2

SRIJEDA / WEDNESDAY, 29/03, 15:30
DVORANA 1

IZ SVE SNAGE FROM ALL THE POWER

Dimitar Dimitrovski Diba
Hrvatska / Croatia, 2023, 80'

Na izdisaju novog vala rađala se nova glazbena scena koja je prošla ispod radara velikih diskografskih kuća. Underground scena u Hrvatskoj nije bila koherentna, mnogi su tada pokušali naći svoj put kroz razne podvrste post art rocka i new wavea. Zdenko Franjić, tadašnji uposlenik Narodne banke Hrvatske, pasionirani zaljubljenik u underground, psychobilly, garage rock i indie glazbu, odlučio je pokrenuti nezavisnu izdavačku etiketu. Etiketa je bila nezavisna u svakom smislu te riječi, Franjić je sam financirao i presnimavao kasete koje je izdavao, sam je radio omote i otkrivao nove bendove. Kulminacija je bila vinil izdanje *Bombardiranje New Yorka*, kompilacije koja je sve okrenula naglavačke...

As the sun of the New Wave was setting, a new music scene was being born which passed under the large record companies' radar. The underground scene in Croatia was uncoherent, many tried to find their way through different subspecies of post art rock and new wave. Zdenko Franjić, a former employee of the National Bank of Croatia, a passionate lover of underground, psychobilly, garage rock and indie music, decided to establish an independent record label. The label was independent in every sense of the word, he financed it himself and copied the tapes he issued, he made his own covers and revealed new bands. The peak was the vinyl edition called *Bombardiranje New Yorka*, a compilation that turned everything upside down...

ČETVRTAK / THURSDAY, 30/03, 19:30
DVORANA 1

SUBOTA / SATURDAY, 01/04, 22:00
DVORANA 1

MALI 70-IH**LE MALI 70**

Markus CM Schmidt
Njemačka / Germany, 2022, 93'

DOK.fest Munich (2022)
Braunschweig IFF (2022)
Cinémas d'Afrique (2022)
Afrika Alive Festival (2023)

U Berlinu jedan big band otkriva stare ploče iz ere malijskog big banda, glazbe koja je utjelovila nadu u nezavisnost Malija prije no što je državni udar dokrajčio legendarne puhače. Nadahnuti tim pjesmama, Berlinčani putuju u Mali u potragu za junacima svoje kolekcije ploča. Ondje istražuju podrijetlo pjesama i nanovo okupljaju izgubljene puhače kako bi zasvirali sa zvijezdama Malija, što često dovodi do svada oko ispravnog ritma, te snimili studijski album u Bamaku. Film donosi rijedak pogled na suradnju umjetnika iz različitih kultura. Prikazuje ključne trenutke koji će u konačnici dovesti do stvaranja uistinu suradničkog albuma kojim će se odati počast jednom posebnom razdoblju u bogatoj glazbenoj povijesti Malija.

In Berlin, a bigband discovers old vinyls from the Malian Bigband era, music which embodied the hope for Malian independence before a coup brought an end to the legendary brass sections. Inspired by these songs, the Berliners travel to Mali to find the heroes of their vinyl-collection. There they research the origins of the songs and bring back the lost brass sections to play with forgotten Malian stars, leading often to heated arguments over the correct beats, and record an album in a studio in Bamako. The film offers a rare insight into the working relationships between artists from different cultures. It captures several key moments which would eventually lead to the production of a truly collaborative album that pays homage to a special period in Mali's rich musical history.

PETAK / FRIDAY, 31/03, 15:00
DVORANA 4

NOTHING COMPARES

Kathryn Ferguson
Irska, UK / Ireland, UK, 2022,
100'

Aegean FF: Audience Award
(2022)

Doc Edge: Thank You for the
Music Award (2022)

Docs Ireland: Audience Award
(2022)

Sundance FF (2022)

Tribeca FF (2022)

Hot Docs (2022)

Nothing Compares prati uspon Sinéad O'Connor do svjetske slave te prikazuje kako je na njezinu vrhuncu podizala glas, sve dok zbog svoje ikonoklastične osobnosti nije izbačena iz pop mainstreama. Fokusirajući se na proročke riječi i djela O'Connor od 1987. do 1993, film donosi autorski, bogat portret neustrašive umjetnice kroz suvremenu feminističku prizmu. U dokumentarcu se pojavljuju glazbeni spotovi i koncerti koji su obilježili jednu eru, kao i dosad nevidene snimke iz tog razdoblja i novi intervju sa samom O'Connor. Dodatni uvidi suvremenih umjetnika, glazbenika i društvenih komentatora analiziraju šire teme irske povijesti, politike i globalnog aktivizma, ne gubeći iz vida umijeće, utjecaj i nasljeđe Sinéad O'Connor.

Nothing Compares charts Sinéad O'Connor's rise to worldwide fame, and examines how she used her voice at the height of her stardom before her iconoclastic personality led to her exile from the pop mainstream. Focusing on Sinéad's prophetic words and deeds from 1987 to 1993, the film presents an authored, richly cinematic portrait of this fearless artist through a contemporary feminist lens. The documentary features era-defining music videos and concert performances alongside previously unseen footage from this period and a new interview with Sinéad herself. Additional insights from contemporary artists, musicians and social commentators introduce broader themes of Irish history, politics and global activism, all the while reflecting on Sinéad's artistry, impact and legacy.

UTORAK / TUESDAY, 28/03, 19:30
DVORANA 1

PETAK / FRIDAY, 31/03, 22:00
DVORANA 1

SIRENE

SIRENS

Rita Baghdadi
SAD, Libanon / USA, Lebanon,
2022, 79'

Sundance FF: Grand Jury Prize
(2022)

Outfest: Grand Jury Award
(2022)

Sun Valley FF: One in a Million
Documentary Award (2022)

Florida FF: Special Jury Award
(2022)

Thessaloniki DFF: Special
Mention (2022)

Tvrdočlava 23-godišnja gitaristica Lilas živi s majkom i bratom na periferiji Bejruta. Danju Lilas djeci predaje glazbeni, a noću pokušava održati svoj thrash metal bend *Slave to Sirens* na okupu. Odrastavši u sjeni gradanskog rata svojih roditelja, Lilas i njezine kolegice iz benda Shery, Maya, Alma i Tatyana imaju velike snove, no malo mogućnosti. Kada se sudjelovanje benda na glazbenom festivalu u Velikoj Britaniji ne pokaže kao velika prilika kojoj su se nadale, Lilas se vraća kući u Libanon na rubu sloma. Budućnost njezina benda, njezine zemlje i njezinih snova sada je na kocki, a Lilas na raskrižju. Mora odlučiti kakva liderica želi biti, ne samo svom bendu nego i kao mlađa žena koja se bori za samoodređenje u Libanonu, zemlji složenoj poput svake od *Sirena*.

Headstrong 23-year-old guitarist Lilas lives with her mom and brother on the outskirts of Beirut. By day, Lilas teaches music to kids. By night, she's trying to keep her thrash metal band, *Slave to Sirens*, together. Growing up in the shadow of their parents' civil war, Lilas and her bandmates, Shery, Maya, Alma, and Tatyana have big dreams but few opportunities. When the band's appearance at a UK music festival isn't the life-changer they had hoped for, Lilas comes home to Lebanon on the brink of collapse. The future of her band, her country, and her dreams now all at stake, Lilas faces a crossroad. She must decide what kind of leader she will be, not only for her band, but also as a young woman struggling to define herself in Lebanon, a country as complex as each of the *Sirens* themselves.

SUBOTA / SATURDAY, 01/04, 19:00
DVORANA 2

SJEVERNA ZAOBILAZNICA NORTH CIRCULAR

Luke McManus
Irsko / Ireland, 2022, 85'

IndieCork FF: Spirit of IndieCork
Award (2022)

Dublin IFF: Special Mention
(2022)

Louth IFF: Best Documentary
(2022)

FIPADOC: Grand Prix Music
Documentary Competition
(2023)

Sheffield DocFest (2022)

Sjeverna zaobilaznica je dokumentarni mjuzikl koji prolazi duž dublinske Sjeverne zaobilaznice, od parka Phoenix do dublinske luke, istražujući povijest, glazbu i ulicu koja spaja neke od najomiljenijih i najzloglasnijih mjesta u državi. U filmu se pojavljuju raznoliki, marginalni urbani likovi, a dok putujemo duž ceste, istražujemo brojne teme i povijesti. U crno-bijeloj tehnici i akademском formatu 4:3 ovaj film evocira brojne priče iz povijesti grada i nacije, od kolonijalizma, preko mentalnog zdravlja, do borbe za žensko oslobodenje i gentrifikacije. U filmu se pojavljuju glazbene izvedbe lokalnih umjetnika, a narodna glazba tog područja služi kao priopovjedni instrument.

North Circular is a documentary musical that travels the length of Dublin's North Circular Road, from the Phoenix Park to Dublin Port, exploring the history, music and streetscapes of a street that links some of the city's most beloved and infamous places. It features disparate, marginal urban characters, and, as it progresses along the street, explores numerous themes and histories. Told in black and white 4:3 Academy ratio, the film evokes many narratives from the history of the city and nation, from colonialism, to mental health, to the struggle for women's liberation and gentrification. It features musical performances from local artists, employing the folk music of the area as a narrative storytelling device.

SRIJEDA / WEDNESDAY, 29/03, 17:00 | ČETVRTAK / THURSDAY, 30/03, 22:00
DVORANA 2 | DVORANA 1

HRPA AMATERA A BUNCH OF AMATEURS

Kim Hopkins
UK, 2022, 95'

Sheffield DocFest: Audience
Award (2022)
DOK Leipzig (2022)

Članovi Bradford Movie Makersa, najtipičnijeg britanskog radničkog filmskog kluba, stare okruženi uspomenama i okrutnim prisjećanjem nedavnih godina. Kako bi si osigurali opstanak, odlučuju se na svoj dosad najmabiciozni projekt: remake omiljenog mjuzikla. Očajnički se držeći za svoje snove – i jedni za druge – na krilima bezbrojnih šalica čaja, oni se obraćaju eskapistima u svima nama. Film nam pruža suptilno urnebesan i duboko dirljiv portret zajedničke umjetničke ludosti. Hirovit i sardoničan ton te razigrana montaža privući će publiku na pomalo absurdno putovanje tijekom kojeg ćemo se sve češće pitati zašto itko uopće snima filmove.

The most quintessentially British working-class filmmaking club, Bradford Movie Makers' members grow old amid flickering memories and the brutal reckoning of their final years. To ensure its survival, the group has decided to embark on its most ambitious project: to remake a beloved musical. Desperately clinging to their dreams – and each other – and fuelled by endless cups of tea, this group speaks to the escapist dreamer in us all. The film gives a quietly hilarious, profoundly moving portrait of shared artistic folly. A whimsical tongue-in-cheek tone and playful editing will hook the audience on a slightly absurdist journey where we ponder more and more on why anyone makes a film in the first place.

PETAK / FRIDAY, 31/03, 19:00
DVORANA 4

KARAOKE RAJ KARAOKE PARADISE

Einari Paakkonen
Finska / Finland, 2022, 75'

CPH:DOX (2022)
Visions du Réel (2022)
DocsBarcelona (2022)
Sheffield DocFest (2022)

U ovom dirljivom, čudnovatom i simpatičnom filmu niz usamljenih duša nalazi društvo i utjehu pred mikrofonom. Evi, najiskusnija finska voditeljica karaoka, još jednom pakira opremu i kreće na neprekinutu turneu od grada do grada sjeverne Finske. Njezino se putovanje isprepliće s pričama *Karaoke raja*. Kari je usamljeni mehaničar u provincijskom gradiću koji organizira karaoke susrete u vlastitoj radionici. Elina jedva hoda zbog Parkinsonove bolesti, no uz punk pjesme pleše. Laura pjeva jer je previše boli kada govorit. Nekima su karaoke terapija. Drugima sredstvo za borbu protiv stidljivosti. Na kupu, njihove priče prikazuju iscjeliteljsku moć umjetnosti i nastupa.

In this heartwarming and quirky feel-good film a lovable cast of characters of lonely souls find company and solace in front of the microphone. Evi, Finland's most experienced karaoke hostess yet again packs her equipment and starts her constant tour from a town to a town through the northern landscapes of Finland. Her journey interconnects with the stories of *Karaoke Paradise*. Kari is a lonely mechanic in a provincial town who organizes karaoke gatherings in his garage. Elina can hardly walk because of Parkinson's, but punk songs make her dance. Laura sings because talking is too painful. For some, karaoke are therapy. For others, a mean to combat their shyness. Together, the stories add up to show the healing power of art and performance.

UTORAK / TUESDAY, 28/03, 17:00
DVORANA 2

PREĆICE DESIRE LINES

Duncan Cowles
UK, 2022, 8'

European FF Lille (2022)

Izdaleka promatrujući lude koji hodaju prećicama, redatelj primjećuje obrazac kod ljudske sklonosti da sijeku kutove te razmišlja što to znači za budućnost našeg planeta. Prećica je službeni naziv za neslužbeni put nastao erozijom uslijed ljudskih ili životinjskih tragova. Takvi putovi obično predstavljaju najkraći ili najjednostavniji smjer od polazišta do odredišta. Što prećice govore o ljudskoj prirodi i našem stavu prema klimatskim promjenama? Jesmo li osuđeni uvijek na liniju manjeg otpora? Ili se još možemo spasiti zajedničkim stvaranjem novog puta?

Through distant observation of people walking on desire lines, a filmmaker notices a pattern in people's tendency to cut corners, and reflects on what this might mean for the future of our planet. Desire Lines are the official name given to the unofficial paths created as a consequence of erosion by human or animal footfall. These paths usually represent the shortest or most easily navigated route between an origin and destination. What do desire lines say about human nature and our attitude towards the changing climate? Are we doomed to always take the path of least resistance? Or can we still be saved by collectively forging a new path together?

UTORAK / TUESDAY, 28/03, 17:00
DVORANA 2

SVE JE U REDU, KRUMPIRI PO SLIJEDU EVERYTHING'S FINE, POTATOES IN LINE

Piotr Jasiński
Česka, Poljska / Czech Republic,
Poland, 2022, 14'

Warshaw IFF: Best Documentary
Short, Audience Award (2022)
Ji.hlava (2022)

Poljski rudnik ugljena Turow štetno utječe na okoliš kraj češko-poljske granice te diže tenzije u međunarodnim odnosima. Poljacima je Turow izvor egzistencije, dok se češki lokalci boje mogućeg širenja pogona koje bi dovelo do manjka pitke vode i drugih ekoloških problema. Nakon što se češka vlada požalila Europskom sudu, Poljskoj je određena dnevna kazna od 500.000 eura dok se problem ne riješi. Tisuće Poljaka boje se da će ostati bez posla. Jedna od njih, 51-godišnja Teresa, čija obitelj radi u pogonu, odlučuje se boriti protiv Čeha - na lokalnom natjecanju u krumpir-salati.

Polish coal mine "Turow" has harmful impact on the environment by the Czech-Polish border and has been springing tensions in international relations. For the Polish, Turów is a means of livelihood, while local Czechs fear an eventual expansion of the plant would lead to drinking water deficiency and other ecological problems. After the Czech government complains to the Court of Justice of the EU, a daily penalty payment of €500000 is imposed on Poland, until solving the problem. Thousands of Poles are afraid of losing their jobs. One of them, fifty-year-old Teresa, whose family is employed at the plant, decides to fight with Czechs... In the local potato salad contest.

SUBOTA / SATURDAY, 01/04, 17:30
DVORANA 1

VJEĆNOST ZA TEBE I MENE

AN ETERNITY OF YOU AND ME

Sanne This
Danska / Denmark, 2022, 79'

Prague IFF: Best Feature Documentary (2022)
Lost Weekend FF: Best Documentary, Best Documentary Director (2022)
Nordic IFF: Best Director (2022)
CPH:DOX (2022)

Albert i Sanne žive u kući s mačkom Figarom i kokošima u dvorištu i više od svega sanjaju o djetetu. No ono što bi trebalo biti zaigrano i zabavno postaje borba ispunjena rasporedima, frustracijama i nesigurnostima. Kao iz mita o Sizifu, Albert i Sanne kotrljaju jedan kamen za drugim uzbrdo i gledaju ih kako se kotrljaju natrag kada stignu tik pred vrh. Sanne želi razgovarati o svojim strahovima i osjećajima. No inženjer Albert ne zna da je igdje dokazano da razgovor o takvим stvarima pomaže. *Vjećnost za tebe i mene* glazbena je komorna drama ispričana u tremirku o odnosima, ukorijenjenim rodnim ulogama i borbi dvoje ljudi da ispune svoj san o djetetu – a u glavnoj je ženskoj ulozi sama redateljica.

Albert and Sanne live in a house with their cat Figaro and chickens in the backyard. And more than anything, they dream of having a child. But what should be playful and fun, turns into a struggle filled with schedules, frustrations, and insecurities. As if taken from the myth of Sisyphus, Albert and Sanne roll one stone after another up the side of the mountain, only to see them roll back down just before they reach the top. Sanne wants to talk about her fear and feelings. But the engineer Albert doesn't know of any reports that proves that it helps to talk about things. *An Eternity of You and Me* is a musical chamber play told in sweatpants, about relationships, ingrained gender roles and two people's struggle to fulfil their dream of having a child - with the director herself in the female lead.

PETAK / FRIDAY, 31/03, 15:00
DVORANA 2

ZALAGAONICA THE PAWNSHOP

Łukasz Kowalski
Poljska / Poland, 2022, 81'

Astra FF: Grand Prix (2022)
DocLisboa (2022)
DOK Leipzig (2022)
Ji.hlava (2022)
One World FF (2022)
IDFA (2022)
CPH:DOX (2022)
Visions du Réel (2022)
DocAviv (2022)
Krakow FF (2022)
Melbourne IFF (2022)
Makedox (2022)
Kerala (2022)

Jola i Wiesiek dvoje su ekscentričnih poljskih poslovnjaka koji vode vjerojatno najveću zalagaonicu u Europi. Međutim njihovi sugrađani, osiromašeni nakon zatvaranja obližnjih rudnika, zalažu sveapsurdnije i beskorisnije predmete. Zajedno sa svojom kramom oni dovlače i svoje probleme, ali ni Wiesiekove lude marketinške ideje ni Jolino nježno srce ne uspijevaju održati posao kojem sve lošije ide. Iako zalagaonica stvara gubitke, ona postaje važnim središtem u životu lokalne zajednice. No uskoro se nađe na rubu bankrota, što Jolin i Wiesiekov odnos stavљa na kušnju. Katastrofa prijeti, a vlasnici posljednji put pokušavaju spasiti posao i svoju ljubav.

Jola and Wiesiek are a pair of eccentric Polish businessmen who run probably the biggest pawnshop in Europe. However, inhabitants of their city, deprived of a livelihood after the closure of nearby mines, pawn increasingly absurd and useless objects. Together with their junk, they are dragging in their problems, but neither Wiesiek's crazy marketing ideas nor Jola's tender heart can help the failing business. Although the pawnshop brings losses, it becomes an important center of life for the local community. Soon, however, it finds itself on the brink of bankruptcy, and Jola and Wiesiek's relationship is put to the test. With disaster looming, the owners make one last attempt to save their business and their love.

SUBOTA / SATURDAY, 01/04, 17:30
DVORANA 1

BESPLATNA PROJEKCIJA / FREE SCREENING

BOBI WINE: NARODNI PREDSJEDNIK

BOBI WINE: THE PEOPLE'S PRESIDENT

Christopher Sharp,
Moses Bwayo
Uganda, UK, SAD / Uganda, UK,
USA, 2022, 114'

Hamptons IFF: Audience Award
(2022)
Venice FF (2022)
IDFA (2022)
BFI London FF (2022)
Telluride FF (2022)
CPH:DOX (2023)

Bobi Wine, ugandski vođa opozicije, bivši saborski zastupnik i nacionalna glazbena zvijezda, u getima Kampale riskira vlastiti život te život svoje žene i djece u borbi protiv nemilosrdnog režima Yowerija Musevenija. U svojoj se borbi Wine koristi glazbom kako bi prokazao diktatorski režim, no mora se suprotstaviti i policiji i vojsci, koje ne prežu od nasilja i mučenja u uzaludnu pokušaju da zastraše i ušutkaju njega i njegove pristaše. Redatelji filma prate Winea i njegovu ženu tijekom nekoliko godina dokumentirajući njegov uspon. Sve počinje 2014. s prosvjednim pjesmama protiv režima, da bi kulminiralo 2021. s Wineovom predsjedničkom kandidaturom. Rezultat je epska i uzbudljiva drama o moći, taštini i demokraciji.

Born in the slums of Kampala, Bobi Wine, Ugandan opposition leader, former member of parliament, activist and national superstar musician, risks his life and the lives of his wife and their children to fight the ruthless regime led by Yoweri Museveni. In his fight, Wine uses his music to denounce the dictatorial regime, but he must also take on the country's police and military, which are not afraid to use violence and torture in a vain attempt to intimidate and silence him and his supporters. The film's directors follow Wine and his wife over several years, documenting his rise. It starts in 2014 with protest songs against the regime and culminates in 2021 with Wine's run for the presidency. The result is an epic and riveting drama about power, vanity and democracy.

PETAK / FRIDAY, 31/03, 15:30
DVORANA 1

BONNIE, CASTING LEGENDA

BONNIE

Simon Wallon
SAD, Francuska / USA, France,
2022, 82'

Venice IFF (2022)

Ovaj dokumentarac odaje počast rijetko spominjanoj i često pogrešno shvaćenoj ulozi casting direktora u procesu stvaranja filma. Uz sudjelovanje slavne casting direktorice Bonnie Timmerman i mnogih uspješnih glumaca i autora koji su radili s njom tijekom njezine blistave karijere – kao i impresivnog izbora rijetkih snimaka audicija iz njezinog bogatog arhiva – film analizira alkemiju s kojom vrhunski casting direktor spaja dašak osobnosti iz prostora audicije s konkretnim zahtjevima scenarija. Redatelj je želio skrenuti pažnju na važan doprinos casting direktora filmovima koji su nas obilježili.

This documentary celebrates the little heralded and often misunderstood role of a casting director in the filmmaking process. With the full participation of famed casting director Bonnie Timmerman and many of the successful actors and filmmakers who have worked with her throughout her illustrious career – as well as an impressive showcase of rarely-seen audition footage from Timmerman's extensive archive – this film dissects the alchemy of how a master casting director marries the glimmer of personality detected in the audition space with the specific demands of a screenplay. With this film, the director wanted to shine light on the vital contribution the casting director makes to the films that shape us.

PONEDJELJAK / MONDAY, 27/03, 19:00
DVORANA 5

GODARDOVO FILMSKO NASLJEĐE GODARD CINEMA

Cyril Leuthy
Francuska / France, 2022, 100'

Venice IFF (2022)
Doclisboa (2022)

Jean-Luc Godard jest film njim samim. Upravo je navršio 91 godinu, a snimio je više od 140 filmova. Odakle izvire njegova aura? Iz legendarnih filmova, dakako, no i iz samog Godarda, koji je podjednako i javna ličnost i čovjek okružen velom tajne. Nije lako primiti takvo sveto, zagonetno čudovište. Godardova putanja stremi samo jednom: neprestanu preporodu njegove umjetnosti. Čin stvaranja smatra nužnim činom kritike i dekonstrukcije. Umjetnik neumorno iznova izmišlja samog sebe da bi se neizbjježno i uništio. Ovaj nas portret vodi onkraj klišea o mitu koji je ponekad skliznuo u karikaturu te nas upoznaje s čovjekom koji je sentimentalniji no što se čini, čovjekom kojega prožima, a katkada i nadmašuje, njegova umjetnost.

Jean-Luc Godard is cinema, its quintessence. He has just turned 91, and made more than 140 films. Where does his aura come from? From legendary films of course, but also from Godard himself. He is a public figure as much as a man surrounded by mystery. It is not easy to seize such a sacred, enigmatic monster. Godard's itinerary follows only one direction: a constant renewal of his art. He sees the creative act as a necessary act of criticism and deconstruction. The artist reinvents himself tirelessly, and inevitably destroys himself. This portrait takes us beyond the clichés of a myth that has sometimes become caricatural, to meet a man more sentimental than it seems, a man inhabited, sometimes surpassed, by his art.

UTORAK / TUESDAY, 28/03, 15:00
DVORANA 5

GUMBO KOALICIJA GUMBO COALITION

Barbara Kopple
SAD / USA, 2022, 112'

DOC NYC (2022)
IDFA (2022)
Thessaloniki (2023)

Dvostruka dobitnica Oscara Barbara Kopple prati dvoje cijenjenih boraca za ravnopravnost i socijalnu pravdu: Marca Moriala i Janet Murguiju. Udržuju se u borbi protiv rasizma i žele osnažiti afro i latinoameričke zajednice tijekom tri burne godine u Americi. Film nas vodi nas na intimno – i ponekad duhovito – putovanje kroz njihove živote, domove i obiteljske pripovijesti koje ih motiviraju na misiji za pravedniju i ravnopravniju zemlju. Svojim karakterističnim cinéma vérité stilom Kopple prati taj nesmiljeni dvojac u izrazito turbulentnu periodu u američkoj povijesti, obilježenu globalnom pandemijom, ubojstvom Georgea Floyda, pokretom Black Lives Matter, izborima i pohodom na Capitol.

Two-time Academy Award-winning filmmaker Barbara Kopple follows two renowned warriors for equal rights and social justice: Marc Morial and Janet Murguía. They join forces in the battle against racism and seek to empower African American and Latino American communities through three turbulent years in America. The film takes us on an intimate — and sometimes humorous — journey into their lives, homes and the family histories that motivate their mission to achieve a more just and equitable country. In her characteristic cinema vérité style, Kopple follows this relentless duo in an extremely turbulent period in US history, encompassing the global pandemic, the murder of George Floyd, Black Lives Matter movement, elections, and the storming of the Capitol.

ČETVRTAK / THURSDAY, 30/03, 15:30
DVORANA 1

BESPLATNA PROJEKCIJA / FREE SCREENING

ISPOVIJESTI JEDNOG TATTOO UMJETNIKA SCAB VENDOR

Lucas de Barros, Mariana Thomé
SAD, Brazil / USA, Brazil, 2022, 90'

Warsaw IFF (2022)

Rođen je sa srebrnom žlicom u ustima, kao sin džez glazbenika Artieja Shawa i hollywoodske starlete Doris Dowling. Pubertetske godine Jonathana Shawa obilježio je bunt protiv glamurozna života njegovih roditelja i ekstremna averzija prema majčinu alkoholizmu. Nakon što je u dvadesetim umalo umro od predoziranja heroinom, postao je jedan od najtraženijih umjetnika tetovaže u New Yorku. Studio je otvorio 1993, četiri godine prije nego što je tetoviranje legalizirano na Manhattanu. Radnju su među ostalima posjetili Johnny Depp, Jim Jarmusch i Iggy Pop. Ulazeći duboko u psihu lika, dokumentarac istražuje kako je jedan čovjek, na vrhuncu karijere u tetoviranju, odlučio odustati od životnog stila bogatih i slavnih kako bi prekinuo vlastiti začaran ciklus.

Born with a silver spoon in his mouth, as the son of jazz bandleader Artie Shaw and Hollywood starlet Doris Dowling, Jonathan Shaw's teenage years were marked by rebellion against the glamorous life of his parents and extreme aversion to his mother's alcoholism. After almost dying of a heroin overdose in his 20s, Jonathan became the go-to tattoo artist in New York City. His studio opened in 1993, four years before tattooing was legal in Manhattan. Amongst the people who visited the shop were Johnny Depp, Jim Jarmusch and Iggy Pop. Going deep into the psyche of our character, the documentary explores how a man, at the height of his career as a tattoo artist, chose to give up on his celebrity lifestyle in order to escape from his own vicious cycle.

PONEDJELJAK / MONDAY, 27/03, 21:00
DVORANA 4

JAIME

Francisco Javier Rodriguez
Belgia / Belgium, 2022, 37'

Visions du Réel: Special Mention (2022)
IDFA (2022)
Valladolid IFF (2022)
Tallinn Black Nights FF (2022)
Camerimage (2022)

Tridesetrogodišnji Jaime Saldaña je shizofreničar koji je u psihijatrijskoj ustanovi proveo gotovo polovicu svog života. U nizu razgovora otkriva svoj svjetonazor, svoje supermoći, strahove i pobjede te sve ostalo što mu padne na um. Film je sastavljen od njegovih razgovora s redateljem Franciscom Javierom Rodriguezom. Rezultat je eksperiment s identitetom i film koji želi zamagliti granicu između činjenica i fikcije na isti način kako su zamagljene u Jaimeovoj glavi. Film propituje našu vlastitu percepciju stvarnosti i pita se kako je naša verzija postala norma.

A 33-years-old Jaime Saldaña is schizophrenic, and has been in a mental institution for almost half of his life. Through a series of conversations, he shares his world view, his superpowers, his fears and feats, and whatever else he has on his mind. The film is built from the conversations the director Francisco Javier Rodriguez had with Jaime. The result is an experiment in identity, as well as a film that attempts to blur the line between fact and fiction, just as they are blurred in Jaime's head. The film questions our own perception of reality and asks how did our version come to be the norm.

PONEDJELJAK / MONDAY, 27/03, 15:00
DVORANA 5

PETAK / FRIDAY, 31/03, 19:00
DVORANA 5

MAHSA (ZHINA), PRIČA O LEGALNOM UBOJSTVU

MAHSA (ZHINA), THE STORY OF A LEGAL MURDER

*Identitet autora skriven
/ Authors' identity is hidden
Iran, 2022, 15'*

Kolkata People's FF (2023)

Nakon Iranske revolucije 1979., u skladu sa svojim tumačenjima islamskih standarda, Iran je uveo obavezni dress code za žene. Mahsa Amini, 22-godišnja kurdska Iranka, umrla je u rujnu 2022. u bolnici u Teheranu pod sumnijivim okolnostima nakon što ju je vjerska moralna policija iranske vlade uhitila jer navodno nije nosila hidžab u skladu s vladinim standardima. Nakon rjezine smrti, službe su opovrgnule navode o policijskoj okrutnosti. Međutim svjedoci su izjavili da je bila pretučena, a prema liječničkim snimkama koje su procurile umrla je od ozljeda glave koje je zadobila nakon uhićenja. Smrt Mahse Amini izazvala je negodovanje u cijeloj zemlji te je dovela do niza prosvjeda.

After the Iranian Revolution of 1979., in accordance with its interpretation of Islamic standards, Iran introduced a mandatory dress code for women. In September 2022, the 22-year-old Iranian kurdish woman Mahsa Amini died in a hospital in Tehran under suspicious circumstances after The Guidance Patrol, the religious morality police of Iran's government, arrested her for allegedly not wearing the hijab in accordance with government standards. After her death, the Law Enforcement denied allegations of police brutality. However, eyewitnesses reported she was severely beaten, and leaked medical scans suggest she died due to head injuries received after her arrest. Amini's death rises objections all around the country and results in a series of protests.

PONEDJELJAK / MONDAY, 27/03, 19:00
DVORANA 5

MERKEL

Eva Weber
UK, Danska, Njemačka / UK,
Denmark, Germany, 2022, 97'

Telluride FF (2022)
IDFA (2022)

Merkel priopovijeda fascinantnu priču o tome kako je trostruka politička autsajderica – žena, znanstvenica i Istočna Njemica – postala prva njemačka kancelarka i de facto liderica cijelog svijeta. Uz pomoć opsežnih arhivskih materijala i razgovora s onima koji su je poznavali film donosi raskošan portret Angele Merkel, od odrastanja u Istočnoj Njemačkoj, studija kvantne kemije, njezina iznenadnog ulaska u politiku i brzog uspona. Podsjeca nas na to kako je uspjela unatoč dvostrukim mjerilima o ženama na rukovodećim položajima te obrazlaže politiku obilježenu istinom i integritetom. Riječ je o promišljenu pogledu na njezin život i karijeru i iz domaće i iz međunarodne perspektive, pogrežtu humorom, suptilnošću i oštrom kakva i dolikuje ovoj temi.

Merkel tells the astonishing story of how a triple political outsider – a woman, a scientist, and an East German – became Germany's first female chancellor and the de facto leader of the free world. Using vast archive materials and interviews with those who know her, the film creates a rich portrait, from Merkel's upbringing in communist East Germany, studies in quantum chemistry, her surprising start in politics and fast ascent. It reminds us how Merkel's success came despite the double standards facing women leaders, and makes a case for politics marked by truth and integrity. It is a thoughtful re-examination of her life and career from both a domestic and international perspective, told with humor, subtlety, and poignancy befitting of its subject.

Nakon projekcije održat će se panel "Žene u politici" (str. 89)

After the screening, a panel under the title "Women in Politics" will take place (p. 89)

ČETVRTAK / THURSDAY, 30/03, 19:30
DVORANA 3

PLAVA ISKAZNICA BLUE ID

Burcu Melekoğlu, Vuslat Karan
Turska / Turkey, 2022, 84'

IDFA: Audience Award (2022)
Thessaloniki IFF (2023)

Rüzgar Erkoçlar, glumac poznat od svoje desete godine, imao je stabilnu glumačku karijeru sve do 2012. kada je odlučio promjeniti spol. Vjerovao je, možda naivno, da će to proći neprimijećeno te da će se uspjeti resocijalizirati kao anoniman muškarac. Kada mu se izgled počeo mijenjati, zaposlio se u pekari. No nakon sedam mjeseci hormonske terapije bivši ga je glazbeni producent, a sada slavna ličnost s društvenih mreža, prokazao na Twitteru pred svojih 1,2 milijuna pratitelja. Te okolnosti dovele su ga do potrage za identitetom pred očima javnosti i velikom pažnjom medija. *Plava iskaznica* film je o potrazi za ljubavlju i prihvaćanjem te istinskim vlastitim identitetom kako bismo živjeli autentičnim životom.

A well-known actor since the age of 10, Rüzgar Erkoçlar maintained a consistent acting career until 2012 when he decided to begin his gender affirmation process. He believed, maybe naively, that he could do this under the radar and re-socialize as an anonymous man. Once his appearance started to change, he got a job at a bakery. But about seven months into hormone replacement therapy, a former music producer, new social media personality outed him on Twitter to his 1.2 million followers. These circumstances forced him to go through with his quest for his identity in front of the public eye and under extreme media scrutiny. Ultimately, *Blue ID* is a film about seeking love and acceptance and pursuing one's true identity in order to live an authentic life.

Nakon projekcije održat će se panel "Biti transrodna osoba u Hrvatskoj" (str. 89)

After the screening, a panel under the title "Being Transgender in Croatia" will take place (p. 89)

PETAK / FRIDAY, 31/03, 17:30
DVORANA 1

GLAZBA ZA CRNE GOLUBOVE MUSIC FOR BLACK PIGEONS

Jørgen Leth, Andreas Koefoed
Danska / Denmark, 2022, 92'

IDFA (2022)
Ji.hlava (2022)
Venice IFF (2022)
Doclisboa (2022)
FF Gent (2022)
ZINEBI (2022)

Ovaj dokumentarac istražuje živote i postupke nekih od najslavnijih i najplodnijih džez glazbenika, među kojima su Bill Frisell, Lee Konitz i Midori Takada. Filmska ekipa prati danskog gitarista i skladatelja Jakoba Broa tijekom 14 godina te svjedoči njegovim brojnim glazbenim susretima s glazbenicima svih generacija i nacionalnosti. Leth i Koefoed bilježe intimne i improvizirane trenutke između rodonačelnika eksperimentalne glazbe u studijima u New Yorku, Kopenhagenu i Luganu. Film je nadahnut ne samo pojedinačnim i raznolikim metodama predstavljenih glazbenika nego i jedinstvenom energijom i drugarstvom koji se radaju kada glazbenici suraduju. Ljubav prema glazbi je univerzalna i prelazi granice nacionalnosti, roda, rase i dobi.

The documentary explores the lives and processes of some of the world's most renowned and prolific jazz musicians including Bill Frisell, Lee Konitz, and Midori Takada. The film crew has followed Danish guitarist and composer Jakob Bro over the past 14 years, witnessing his musical encounters with musicians across generations and nationalities. Leth and Koefoed capture intimate and improvised moments between pioneers of experimental music at recording spaces in New York, Copenhagen, and Lugano. The film finds inspiration not only in the individual and diverse methods of the musicians documented, but also in the unique energy and camaraderie created when musicians collaborate. It shows that the love of music is universal, transcending differences in nationality, gender, color and age.

SRIJEDA / WEDNESDAY, 29/03, 21:00
DVORANA 4

HLADNIJA KLIMA A COOLER CLIMATE

James Ivory, Giles Gardner
UK, 2022, 72'

Cairo IFF (2022)
IFFR (2023)

U ovom duboko intimnom dokumentarcu Oscarom nagrađeni redatelj James Ivory otkriva kutiju sa snimkama s putovanja u Afganistan 1960. koje mu je promijenilo život. Snimke su stajale netaknute 60 godina. Ivory 2022., u dobi od 94 godine, odlučuje montirati film kako bi se prisjetio sebe u mladosti te tog neobičnog putovanja daleko od njegova rodnog grada u Oregonu koje mu je pomoglo da postane tko je trebao postati. Izmjenjujući nevjerljivatne snimke koje je snimio kao znatiteljni turist u Kabulu i Bamianu te osobnu priču o odrastanju u Oregonu, dok se mirio s vlastitim seksualnim identitetom i kretao u ono što će postati jedna legendarna filmska karijera, Ivory je snimio film o putovanjima na koja svi krećemo, oko svijeta i po našim unutarnjim krajolicima.

In this deeply personal documentary, the Oscar-winning filmmaker James Ivory uncovers boxes of film he shot during a life-changing trip to Afghanistan in 1960. The footage stayed untouched for 60 years. In 2022, Ivory, age 94, decided to edit the film as a means to look back at his younger self and to how this unlikely journey far from his hometown in Oregon helped him become who he was to be. Alternating between the incredible moving images he recorded as a curious visitor in Kabul and Bamyan and his own personal story growing up in Oregon, coming to terms with his own sexual identity, and embarking on what would become a legendary cinematic career, Ivory has made a film about the voyages we all take, around the globe and within our own interior landscapes.

UTORAK / TUESDAY, 28/03, 17:30
DVORANA 3

I ZIDOV MOGU GOVORITI WALLS CAN TALK

Carlos Saura
Španjolska / Spain, 2022, 75'

Tallinn Black Nights FF (2022)
San Sebastian FF (2022)
Mostra De Sao Paulo (2022)
IFFI Goa (2022)
Festival De Sevilla (2022)
Master Of Art FF (2023)
Festival De Cine De Punta Del Este (2023)

Višestruko nagrađeni redatelj Carlos Saura pokušava odgovoriti na pitanja koja su prisutna otako se ljudska vrsta odlučila izražavati slikovnom umjetnošću te sagledati u kakvu su odnosu s modernim svijetom. Kada su se ljudska bića odlučila na transcendentiju? Odakle izvire njihova strast prema komunikaciji? Je li zidno slikarstvo nasušna potreba za bilježenjem prolaska muškaraca i žena ovim svijetom? Tko može biti tvorac? Od spilje u Lascauxu (koju mnogi smatraju remek-djelom ljudskog stvaralaštva) do urbane umjetnosti umjetnosti koji slikaju po fasadama diljem svijeta, ovaj će vam dokumentarac zvoniti u glavi još dugo nakon što se ugase svjetla, a idući put kada prođete kraj ulične umjetnosti povezat ćete se s njom kao nikada prije.

Multi-awarded director Carlos Saura tries to answer questions that linger since humankind decided to express itself through pictorial art and how this relates to the modern world. When did the Human Being decide to transcend? What originated its passion to communicate? Is painting on walls a vital necessity to record the passage of men and women through this world? Who can be a creator? Going from the Cave of Lascaux (regarded by many as the master work of Human Creation) to Urban Art from artists that painted facades all over the world, this documentary will keep your head rumbling not only long after the lights are out and next time you walk by street art and start relating to it in ways you never did before.

UTORAK / TUESDAY, 28/03, 17:30
DVORANA 1

NA PUTU IN VIAGGIO

Gianfranco Rosi
Italija / Italy, 2022, 82'

Venice IFF (2022)
CPH:DOX (2023)

Zaintrigiran činjenicom da su dva putovanja pape Franje – prvo izbjeglicama koji se iskrcavaju na Lampedusi, a drugo 2021. na Bliski istok – tako nalikovala itinerarima njegovih filmovima *Fire at Sea* i *Notturno*, Gianfranco Rosi prati Papin križni put. Promatrajući Svetog Oca i njegov pogled na svijet, Rosi uspostavlja dijalog između arhivskih snimaka Franjinih pastoralnih putovanja, prizora iz vlastitih filmova, aktualnih događanja i novije povijesti stvarajući ravnotežu između linearnog tijeka vremena i filmskog sjećanja. Bilo kakav završetak protivio bi se razvojnoj prirodi filma i njegovoj usmjerenosti na ono što slijedi: otvoreni kraj u samoj je srži filma *Na putu*.

Intrigued by the fact that two of pope Francis's trips – the first to the refugees landing in Lampedusa; the second in 2021 to the Middle East – so closely mirrored the itineraries of his films *Fire At Sea* and *Notturno*, Gianfranco Rosi follows the Pope's Stations of the Cross. In observing the pontiff as he looks at the world, Rosi has established a dialogue between the archive footage of Francis' pastoral journeys, the images of his own films, current events and recent history, creating a balance between the linear flow of time and the memory of the cinema. Any sense of closure would have gone against the evolutionary nature of the film, its orientation towards whatever comes next: this open-endedness is the very essence of *In viaggio*.

PETAK / FRIDAY, 31/03, 19:30
DVORANA 1

SANJATI ARIZONU DREAMING ARIZONA

Jon Bang Carlsen
Danska, Estonija, Norveška /
Denmark, Estonia, Norway,
2022, 76'

IDFA (2022)
CPH:DOX (2023)

Jednom davno u malom gradu u unutrašnjosti pustinje u Arizoni živjela je skupina tinejdžera koji su odlučili postaviti predstavu o svojim životima. Svi su nosili emocionalne rane i gajili velike snove o budućnosti, no ujedno i strahove da će oni ostati tek puke maštarije. Igrajući same sebe, pronašli su hrabrost da se suoče s traumatičnim događajima iz djetinjstva i postave pitanja koja se inače ne bi usudili postaviti. Suočeni s izazovima koji ih ometaju na putu prema slobodi, tinejdžeri počinju izmišljati alternativnu stvarnost. Ova nekonvencionalna dokumentarna fantastika prikazuje prijelaz iz djetinjstva u odraslost, traganje i pronalazak vlastitog identiteta te liječenje trauma u tom procesu.

Once upon a time, in a small town deep in the Arizona desert, there was a group of brave teenagers who decided to put on a play about their own lives. They all had emotional baggage and big dreams for the future but feared deep down that they would remain just that: fantasies. Playing themselves, they found the courage to confront traumatic events from their childhood and ask questions they would otherwise not have dared to ask. Faced with the challenges standing in the way of their freedom, the teenagers began to invent an alternative reality for themselves. This unconventional documentary fantasy depicts the transition from childhood to adulthood, seeking and finding one's own new identity, and getting over traumas in the process.

PONEDJELJAK / MONDAY, 27/03, 19:00
DVORANA 4

SUBOTA / SATURDAY, 01/04, 15:00
DVORANA 5

SVE ĆE BITI U REDU EVERYTHING WILL BE OK

Rithy Panh
Francuska, Kambodža / France,
Cambodia, 2022, 98'

Berlinale: Silver Bear (2022)
Jerusalem FF: In the Spirit of
Freedom Award (2022)
IDFA (2022)
Cambodia IFF (2022)

Zamislite da životinje preuzmu vlast. Bi li se ponašale poput ljudi? Bi li činile iste greške, bi li se borile za moć, provodile strahovladu, sve proždirale? Što bi njihova umjetnička djela predstavljala? Bi li planet živio mirnije? Gust mnemonički esej Rithya Panha uz pomoć čudesnih dioramama pripovijeda distopisku priču iz 21. stoljeća. Nakon čitavog stoljeća genocidnih ideologija i destruktivnog specizma životinje su porobile ljude i zavladale svijetom. No zoološka revolucija okreće se i rekreira strahote 20. stoljeća. Sve će biti u redu distopiska je vizija u stilu *Životinjske farme* i *Planeta majmuna* popraćena dizajnom zvuka iz noćnih mora i poetično političkim komentarom.

Imagine that animals took power. Would they behave like humans? Would they make similar mistakes, would they fight for power, rule by terror, devour everything? What would their artworks represent? Would the planet be more at peace? Rithy Panh's dense mnemonic essay uses stunning dioramas to tell a twenty-first century dystopian story. After a century of genocidal ideologies and destructive speciesism, animals have enslaved humans and taken over the world. But, a zoological revolution is reversing and recreating the atrocities of the 20th century. *Everything Will Be OK* is a dystopian vision à la *Animal Farm* and *Planet of the Apes*, with nightmarish sound design and a poetically political commentary.

PONEDJELJAK / MONDAY, 27/03, 17:30
DVORANA 3

SRIJEDA / WEDNESDAY, 29/03, 21:00
DVORANA 5

ŠUMOTVORAC

THE FOREST MAKER

Volker Schlöndorff
Njemačka / Germany, 2022, 87'

Hamptons IFF: Victor Rabinowitz & Joanne Grant Award for Social Justice (2022)

Jerusalem FF (2022)

Warsaw IFF (2022)

Tony Rinaudo smislio je kako posaditi drveće na najneplodnijim područjima aktivirajući panje i korijenje te tako osigurao opstanak poljoprivrednicima u Africi. Njegova metoda ne obnavlja samo tlo, već i dostojanstvo i nadu. Nakon višedesetljetnih napora da se te ideje prihvate, danas ga iz ljubavi nazivaju poglavicom svih poljoprivrednika, a odana mu je i počast takozvanim alternativnim Nobelom. U *Šumotvorcu* Volker Schlöndorff prati Rinauda po raznim afričkim zemljama i promatra učinak njegove metode na borbu protiv dezertifikacije. Kao nadopunu svojoj perspektivi pozvao je afričke filmske autore da s njim surađuju i podijele svoja iskustva ruralnog života i lokalnih problema. Film prikazuje obične ljudе koji čine nevjerojatne stvari i pronosi snažnu poruku zajedništva, samosnaživanja i, iznad svega, nade.

Tony Rinaudo has found a way to grow trees in the most barren areas by activating the tree stumps and roots, securing the livelihood of thousands of farmers in Africa. His method restores not only soil but dignity and hope. After a decades' long uphill battle to gain acceptance for his ideas, today he is affectionately known as The Chief of all Farmers, and his life's work was honored with the so-called alternative Nobel. In *The Forest Maker* Volker Schlöndorff follows Rinaudo to different African countries to witness the effect his method has had on fighting desertification. To complement his view, he invited African filmmakers to collaborate with him and share their experience of rural life and local challenges. The film shows ordinary people doing extraordinary things and carries a strong message of community, self-empowerment and, above all, hope.

SRIJEDA / WEDNESDAY, 29/03, 19:30
DVORANA 1

U VATRI: REKVIJEM ZA KATIJU I MAURICEA KRAFFTA

THE FIRE WITHIN: REQUIEM FOR KATIA AND MAURICE KRAFFT

Werner Herzog
UK, Francuska, Švicarska / UK,
France, Switzerland, 2022, 86'

Gijon IFF: Special Jury Prize
(2022)

Doclisboa (2022)

Sheffield DocFest (2022)

Telluride FF (2022)

DOC NYC (2022)

Polazeći od osobnih arhiva dvaju strastvenih vulkanologa, Werner Herzog istražuje ljudsku fascinaciju jednom od elementarnih sila na našem planetu. Trećeg lipnja 1991. na otoku Kyushuu, u Japanu, tsunami pepela i kamenja brzinom od 160 kilometara na sat spustio se s vrha planine Unzen i progutao sve na svom putu. Četrdeset troje ljudi je poginulo, među kojima su bili Maurice i Katia Krafft, legendarni francuski vulkanolozi koji su snimali vulkane i riskirali život kako bi snimili neke od najspektakularnijih erupcija u 20. stoljeću. Iza sebe su ostavili arhiv s preko 200 sati snimaka, nevidenih u njihovoj spektakularnoj i hipnotičkoj ljepoti. Pomoću tog arhiva Herzog je snimio film u kojem osobno odaje počast Katiji i Mauriceu Krafftu, rekvijem njihovoj ostavštini.

Drawing from the personal film archive of two passionate volcanologists, Werner Herzog explores humanity's fascination with one of our planet's most elemental forces. On June 3rd, 1991, on Kyushu island in Japan, a tsunami of ash and rock descended at over 100 mph from the peak of Mount Unzen consuming everything in its path. Forty three people were killed, including Maurice and Katia Krafft, the legendary French volcanologists who filmed volcanoes and risked their lives to shoot the most spectacular eruptions of the 20th century. They left an archive of over 200 hours of footage, unprecedented in its spectacular and hypnotic beauty. From their archive, Herzog created a film in which pays his personal tribute to Katia and Maurice Krafft, a requiem celebrating their legacy.

ČETVRTAK / THURSDAY, 30/03, 21:00
DVORANA 2 | SUTORA / SATURDAY, 01/04, 21:00
DVORANA 2

DALEKO AWAY

Ruslan Fedotow
Mađarska, Portugal, Belgija /
Hungary, Portugal, Belgium,
2022, 28'

IDFA: Best short film (2022)
Verzio (2022)
Flickerfest (2022)

Dirljiv portret 16-godišnjih ukrajinskih izbjeglica Andreja i Alise, koji pomažu u školi za djecu izbjeglice u Budimpešti. Djeca se koriste oštrim, odraslim rječnikom za opisivanje svojih ratnih iskustava. Mladić iskreno analizira niz vojnih strategija, a djevojka uvjerljivo opisuje raketne napade. Poslije škole dvoje mlađih izrađuju šarene prosvjedne likovne radove po ulicama mađarske metropole potičući rasprave između proruskih i proukrainjskih prolaznika. Kamera ih snima bez komentara prikazujući svakodnevnu zabavu dvoje zaljubljenih tinejdžera kao i bolne pozive kući na bojište i sve veću svjesnost o uništenoj mladosti.

A heartbreaking portrait of 16-year-old Ukrainian refugees Andrey and Alisa, who help out at a school for refugee children in Budapest. The children use confrontational, adult vocabulary to describe their experiences of war. A young boy earnestly goes through a number of battle strategies, and a girl provides a vivid account of a rocket attack. After school, the young couple make colorful protest artwork out on the streets of the Hungarian capital, sparking discussions between pro-Russian and pro-Ukrainian passersby. The camera films the pair without commentary, capturing the everyday fun had by two teenagers in love, as well as the difficult phone calls to the home front and growing awareness of their wrecked youth.

Nakon projekcije u četvrtak, 30/03 održat će se panel "Solidarno s izbjeglicama" (str. 88)
After the screening on Thursday, 30/03, a panel under the title "Solidarity With Refugees" will take place (p. 88)

PONEDJELJAK / MONDAY, 27/03, 15:00
DVORANA 4

ČETVRTAK / THURSDAY, 30/03, 17:00
DVORANA 5

IZ POZADINE HARDLY WORKING

Total Refusal
Austrija / Austria, 2022, 21'

Locarno FF: Best Direction
Award & Junior Jury Award,
(2022)

Best Austrian Animation Festival:
ASIFA Award & Audience Award
(2022)

Prilep IFF: Best Concept (2022)

Vancouver IFF (2022)

Seminci (2022)

Viennale (2022)

Filmmaker FF (2022)

Uppsala Short FF (2022)

Iz pozadine je film koji u prvi plan stavlja likove koji bi u normalnim okolnostima ostali u pozadini videoigara: nekontrolirane likove koji nastanjuju digitalni svijet poput statista i time odaju dojam normalnosti. Obično ti digitalni statisti ne igraju nikakvu važnu ulogu u narativu igre, no u ovom su filmu pralja, konjušar, smetlar ili stolar četiri glavna lika. S etnografskom preciznošću promatramo njihov uobičajeni rad: kružni ritam zbog kojeg se čini da rade svakodnevno i neuromorno. No to ne rezultira proizvodom, niti ikako mijenja njihov status quo. Oni su poput sifizovskih strojeva, čiji tijek rada, obrasci radrnji, kao i greške i neispravnosti kreiraju živopisnu analogiju rada u kapitalizmu.

Hardly Working sheds a limelight on the very characters that normally remain in the background of video games: NPCs. They are non-player characters that populate the digital world as extras to create the appearance of normality. Usually these digital extras play no major role in the story of the game, but in this film a laundress, a stable boy, a street sweeper and a carpenter are the four main characters. With ethnographic precision, the film observes their daily work: a rhythm composed of loops that makes them work daily and tirelessly. Their work neither results in a product, nor does it change anything about their status quo. They are Sisyphus machines, whose labour routines, activity patterns as well as bugs and malfunctions paint a vivid analogy for work under capitalism.. .

UTORAK / TUESDAY, 28/03, 15:30
DVORANA 3

BESPLATNA PROJEKCIJA / FREE SCREENING

KLI(N)KA GIRL GANG

Susanne Regina Meures
Švicarska / Switzerland, 2022, 98'

DOK.fest Munich: Audience Award (2022)
Doc Edge: Best Editing (2022)
CPH:DOX (2022)
Docville (2022)
Hot Docs (2022)
Docs Against Gravity (2022)
Athens IFF (2022)
Reykjavik IFF (2022)
Sydney Underground FF (2022)

Četrnaestogodišnja Leonie uspješna je tinejdžerska influencerica koja živi u predgrađu Berlina. Salijeću je milijuni pratitelja, kao i tvrtke koje je zasipavaju proizvodima. Kada Leonieni roditelji prepoznaju golem potencijal kćerinih internetskih aktivnosti, brzo preuzmu upravljanje. No Leonie život, kojim diktiraju brendovi i pritisak da proizvodi sadržaj, ima i tamnu stranu koju adrenalin, slava i besplatne teniske ne mogu nadoknaditi. Redateljica se ne suzdržava u ogoljavanju života influencerice, koji je svjetlosnim godinama udaljen od javne percepcije. Film plovi vodama sustava društvenih mreža gdje se stvarnost rastapa u ništavilo koje održavaju na životu samo lajkovi i emotikoni.

Fourteen-year-old Leonie is a successful teen influencer who lives on the outskirts of Berlin. Millions of followers are at her feet, and companies shower her with products. When Leonie's parents recognise the enormous economic potential of their daughter's online activities, they quickly take over her management. But Leonie's life dictated by brands and pressure to produce content has a shadow side that the adrenaline, fame and free sneakers can't make up for. The director doesn't hold back in her behind-the-scenes depiction of the life of an influencer, an existence light years away from how the public would picture it. The film ventures among the folds of the social media system, where reality melts away into the ether to become a "nothing" sustained by likes and rictus smiles.

SRIJEDA / WEDNESDAY, 29/03, 15:30
DVORANA 3

SUBOTA / SATURDAY, 01/04, 15:00
DVORANA 4

NAPUŠTENI U TOLJATIJU TOLYATTI ADRIFF

Laura Sisteró
Španjolska, Francuska / Spain,
France, 2022, 70'

Docs Valencia: Best National Documentary (2022)
Krakow FF: Silver Horn Award (2022)
Cinespaña: Best Documentary (2022)
This Human World: Up & Coming Award (2022)
Visions du Réel (2022)
Hot Docs (2022)

Toljati je nekoć bio simbol napretka i socijalističkog ponosa, no danas je najsiromašniji velegrad u Rusiji. Poznat kao dom sovjetske automobilske industrije zahvaljujući legendarnoj Ladi, danas je zamrznut u vremenu, s najvećom stopom nezaposlenosti u zemlji. U tom kontekstu opustošenja rađa se Boyevaya Klassika, pokret tinejdžera koji spašavaju stare automobile iz obližnje tvornice te daju novu šansu ikoni nacionalnog ponosa i slave koju nikada nisu proživjeli. Film istražuje sukobe i snove tinejdžera iz Toljatija, prisiljenih da pronadu svoje mjesto u teškim okolnostima, koji su, iz buntovništva, pokrenuli stvaran ekspresivan pokret, zarobljeni na naoko beznadnu mjestu.

Tolyatti was once a symbol of progress and socialist pride, but now it is Russia's poorest large city. Famous for being home to the Soviet automobile industry, with its legendary LADA car, today it is frozen in time, with the highest youth unemployment rate in the country. In this context of desolation the "Boyevaya Klassika" emerges, a movement of teenagers who rescue the old cars from the local factory, giving a second chance to this icon of the national splendour they never lived. The film wants to explore the conflicts and dreams of the Tolyatti teenagers, forced to find their place in difficult circumstances and who, out of their rebelliousness, have started a real movement of expression, trapped in a seemingly hopeless place.

UTORAK / TUESDAY, 28/03, 15:30
DVORANA 3

OAZA OASIS

Justine Martin
Kanada / Canada, 2022, 14'

Gala Prends ça court!
CINELUME Award, UNIS
TV Award, ROMEO Award,
COLONELLE FILMS Award
(2022)
Dok Leipzig (2022)
IDFA (2022)
FIPADOC (2022)
Krakow FF (2022)
FIN Kids Festival (2022)
Festival du nouveau cinéma
(2022)

Tinejdžeri Raphaël i Rémi blizanci su, ali nisu isti. Snažno su međusobno povezani, no unatoč tome primjećuju da im veza počinje pucati kada jedan od njih, koji pati od sve primjetnijeg invaliditeta, ostaje zatočenik djetinjstva. Rémi se zabavlja s prijateljima, dok je Raphaël često sam. Zbog njegovih intelektualnih poteškoća njihovi će se putevi razilaziti kako budu stariji, no sada, posljednji put, odlaze zajedno na ljetno kampiranje. Okruženi su prirodom, a vrijeme oko njih kao da je stalo. U svom dokumentarnom prvijencu *Oaza* redateljica prikazuje ljubav između braće i njihovu sve izraženiju svijest o neizbjježnoj promjeni.

The young teenagers Raphaël and Rémi are twins, but they aren't the same. They are very attached to each other, yet they see their fusalional attachment crumble while one of them, suffering from an increasingly marked disability, remains a prisoner of childhood. Rémi has fun with his friends, while Raphaël is often alone. His intellectual disability will cause their paths to diverge as they grow older, but now, during one last summer, they go camping together. Surrounded by nature, time seems to want to stand still. In *Oasis*, her documentary debut, the director shows the affection between the brothers and their growing awareness of inevitable change.

PONEDJELJAK / MONDAY, 27/03, 15:00
DVORANA 4

ČETVRTAK / THURSDAY, 30/03, 17:00
DVORANA 5

ODRASTANJE BLOOM

Fanie Pelletier
Kanada / Canada, 2022, 84'

Ji.hlava: Best Debut Feature
(2022)
FICFA (2022)
RIDM (2022)
Carousel international du film
de Rimouski (2023)
Rendez-Vous Québec Cinéma
(2023)

Kroz trenutke u životu triju skupina djevojaka, slike koje blistaju s internetskih prijenosa mlađih žena diljem svijeta, *Odrastanje* uranja u svijet današnjih tinejdžerica. Proces otkrivanja vlastitog tijela i identiteta snima se u pokretu, mobitelom, i dijeli s vršnjacima na drugom kraju umreženog svijeta. Pažljivo promatramo hiperpovezanu, no usamljenu generaciju, prožetu velikom pronicljivošću, unutarnjom borborom, opsjednutostu vlastitom slikom i potrebom za potvrđivanjem pred složenim osjećajem otudenja. Ovaj intimni portret puberteta nastao je s velikim razumijevanjem za doživljaje i prezentiranje jednog naraštaja koji odrasta na rubu stvarnog i virtualnog svijeta.

Through moments in the lives of three groups of girls, images gleaned from the web and live streams of young women around the world, *Bloom* delves into the world of today's teenage girls. The process of inventing their own bodies and identity is being recorded on the move by their smartphones and shared with their peers from other parts of the networked world. We delicately observe a hyper-connected but lonely generation inhabited by great lucidity, an inner struggle with self-image obsession, and a need for self-affirmation in the face of a complex sense of alienation. This intimate portrait of adolescence is made with full comprehension of experiencing and self-presentation in a generation growing up on the brink of the real and virtual worlds.

PETAK / FRIDAY, 31/03, 17:00
DVORANA 5

BESPLATNA PROJEKCIJA / FREE SCREENING

UTRKA KRNTIJA A MOUTHFUL OF PETROL

Jess Kohl
UK, 2022, 35'

Camerimage: Golden Frog for
Best Documentary Short (2022)
IDFA (2022)
DOC NYC (2022)

U svojim dvadesetima Wayne je počeo s divljim utrkama u automobilima vlastite proizvodnje. Sada je vrijeme da njegov 12-godišnji sin JayDee preuzme štafetu. Wayne sinu pomaže da sklepaju auto u garaži, uči ga tehnikama upravljanja i psihički ga priprema. Kako mu se bliži prva utrka, JayDee osjeća sve veći pritisak želje da otac bude ponosan, da se ne ozlijedi te da pobijedi u utrci. Ovaj dokumentarac o odrastanju istražuje duboku obiteljsku povezanost u kojoj zajednička strast postaje poligon za roditeljske lekcije. Kako se nositi s nasilnicima? Što to znači ustrojati čak i ako stvari podu po kriju te zašto je tako važno da se očev san ostvari?

In his 20s, Wayne started banger racing, a rough style of racing in self-built cars. Now it's time for his 12-year-old son, JayDee, to carry the torch. Wayne helps his son fix up the car in the garage, teaches him steering techniques and prepares him mentally. As his first race draws closer, JayDee is feeling increasing pressure to make his dad proud, keep himself from being injured, and to win the race. This coming-of-age documentary explores a deep family connection, through which a shared passion becomes the catalyst for parental lessons. How do you deal with bullies? What does it mean to persevere even if things don't work out right away, and why does it feel so important to make your father's dream come true?

PONEDJELJAK / MONDAY, 27/03, 15:00
DVORANA 4

ČETVRTAK / THURSDAY, 30/03, 17:00
DVORANA 5

CRNE MAMBE

BLACK MAMBAS

Lena Karbe
Njemačka, Francuska /
Germany, France, 2022, 81'

CPH:DOX: F:ACT Award (2022),
Pordenone Docs Fest: Green Documentary Award (2022)
IDFA (2022)
Guadalajara IFF (2022)
DOK.fest (2022)
Sydney FF (2022)
Krakow FF (2022)
Durban IFF (2022)
DokuFest (2022)
Edinburgh FF (2022)
Reykjavik IFF (2022)

Tri mlade Južnoafrikanke bore se s ruševinama kolonijalne prošlosti kada prihvate tražen posao rendžera Crnih mamba, kojima je dodijeljeno pet velikih životinja (slonovi, nosorozi, lavovi, leopardi, bizoni) u parku Greater Kruger u Južnoj Africi. Nkateko, koja vodi ovaj posao kao prvi korak u karjeri, Qolile, koja dresira pse otkrivače krvolovaca kako bi uzdržavala obitelj dok joj muž traži posao, i Naledi, idealistica koja Crne mambe smatra vrhuncem osnaživanja žena, stoe na raskriju napretka svoje zemlje i njezine kolonijalne prošlosti. Kada ih šef izloži kako bi promicale "okolišno domoljublje", svaka od tih žena nađe se u jedinstvenoj kritičnoj točki preokreta.

Three young South African women must navigate the crumbling ruins of a colonial past when they take on the coveted job of Black Mambas Rangers, assigned to the Big Five animals (Elephants, Rhinos, Lions, Leopards, Buffalo) in the Greater Kruger Park, South Africa. Nkateko, who sees the position as a first step for her career; Qolile, training anti-poaching dogs to support her family while her husband looks for work, and Naledi, an idealist who sees the Black Mambas as the pinnacle of female empowerment, stand at the crossroads of the country's forward progress and its colonial past. When their boss puts them on display to promote "environmental patriotism" each finds herself at a unique critical juncture.

SRIJEDA / WEDNESDAY, 29/03, 19:00
DVORANA 5

DJETINJSTVO UZ RIJEKU

WATERS OF PASTAZA

Inês T. Alves
Portugal, 2022, 61'

IndieLisboa: Special Mention (2022)
Berlinale (2022)
IDFA (2022)
ZINEBI (2022)

U ekvadorskoj amazonskoj prašumi živi izolirana zajednica Suwa od 80-ak stanovnika. Duž rijeke Pastaza, na granici Ekvadora i Perua, njihova djeca žive svoj svakodnevni život gotovo autonomno uz veliku međusobnu suradnju. Redateljica je u zajednici provela dva mjeseca i razvila blizak odnos s djecom, koja su je naučila sve što je ondje potrebno za preživljavanje. Ovaj dokumentarac prati njihovu svakodnevnicu, njihovu intimnu vezu s prirodom te odnos s novim tehnologijama, koje su u toj zajednici novotarija. Uz posebni dječji svijet kao polazišnu točku, film skreće pažnju na važnost uspostavljanja održivijeg odnosa s okolišem.

Isolated in the Ecuadorian Amazon Rainforest lives a Suwa community of about 80 inhabitants. Along the course of the Pastaza river, on the border between Ecuador and Peru, their children run their daily lives almost autonomously and with a strong sense of collaboration. The director spent two months in the community and developed a close relationship with the children, who taught her everything necessary to survive in that territory. The documentary follows their day-to-day lives, showing their intimate connection with nature, as well as their relationship with the new technologies, quite recent in the community. Starting from the very specific universe of children, the film draws attention to the importance of establishing a more sustainable relationship with our environment.

UTORAK / TUESDAY, 28/03, 21:00
DVORANA 5

MODA, IZ POČETKA FASHION REIMAGINED

Becky Hutner
UK, SAD / UK, USA, 2022, 100'

Tribeca FF (2022)
Festival dei Popoli (2022)
Edinburgh FF (2022)
Architecture & Design FF (2022)
Victoria FF (2023)

Modna dizajnerica Amy Powney iz kulnog brenda Mother of Pearl nova je zvijezda londonske modne scene. Odrasla nekonvencionalnim životom u ruralnoj Engleskoj s roditeljima aktivistima, Amy je oduvijek zabrinjavao poguban utjecaj njezine industrije na okoliš. Kada osvoji željenu Vogueovu nagradu za najboljeg mladog dizajnera godine, Amy odlučuje novac od nagrade iskoristiti za stvaranje održive kolekcije od polja do gotovog odjevnog predmeta te transformirati čitavo svoje poslovanje. Njezino je putovanje vodi duboko u srž lanca nabave otkrivači razoran ciklus od deforestacije i mučenja životinja do samoubojstava poljoprivrednika. Njezina vlastita osobna revolucija postaje predvodnicom mnogo veće društvene promjene.

Fashion designer Amy Powney of cult label Mother of Pearl is a rising star in the London fashion scene. Raised off-the-grid in rural England by activist parents, Amy has always felt uneasy about the devastating environmental impact of her industry. When she wins the coveted Vogue award for the Best Young Designer of the Year, Amy decides to use the prize money to create a sustainable collection from field to finished garment, and transform her entire business. Powney's journey takes a deep dive into the supply chain, uncovering its destructive cycle from deforestation, and animal mutilation to farmer suicide. Her own personal revolution becomes the precursor of a much bigger, societal change.

PONEDJELJAK / MONDAY, 27/03, 17:30
DVORANA 1

OPASNO DELIKADO

Karl Malakunas
Australija, Hong Kong, Filipini,
UK, SAD / Australia, Hong Kong,
Philippines, UK, USA, 2022, 94'

Hot Docs (2022)
Los Angeles Asian Pacific FF
(2022)
Caamfest (2022)
Human Rights Watch FF (2022)
Mountainfilm (2022)
Doc Edge (2022)
Sydney FF (2022)

Film prati trojicu dojmljivih vođa mreže ekoloških ratnika i boraca, koji riskiraju život kako bi zaustavili političare i biznismene u uništavanju "posljednje ekološke granice" Filipina. Svojom aktualnošću odražava globalne bitke boraca za zemlju koji pogibaju u rekordnim brojkama pokušavajući spasiti prirodne resurse od pljački korporacija i vlada. Film također predstavlja jedinstveno razotkrivanje "rata protiv droge" predsjednika Rodriga Dutertea na Filipinima, koji je odnio tisuće života. *Opasno* prikazuje kako se političari koriste ratom protiv droge kako bi kontrolirali ekonomsku i političku moć, donosi priču o hrabrosti i otporu te inspirira druge na akciju.

Delikado follows three magnetic leaders of the network of environmental crusaders and vigilantes, as they risk their lives trying to stop politicians and businessmen from destroying the Philippines' "last ecological frontier". It is a timely film emblematic of the struggles globally for land defenders as they are being killed in record numbers trying to save natural resources from being plundered by corporations and governments. It is also a unique exposé of President Rodrigo Duterte's "war on drugs" in the Philippines, which has claimed thousands of lives. *Delikado* shows the drug war is used as a tool for politicians to control the levers of economic and political power. The film offers a story of courage and resilience to inspire others into action.

PETAK / FRIDAY, 31/03, 15:30
DVORANA 3

RAJ**PARADISE**

Alexander Abaturov
Francuska, Švicarska / France,
Switzerland, 2022, 89'

IDFA: Best Cinematography
(2022)
CPH:DOX (2023)
Göteborg IFF (2023)

U ljetu 2021. neviđen toplinski val i suša prouzročili su goleme požare koji su poharali 19 milijuna hektara zemlje na sjeveroistoku Sibira. U tom kraju u srcu tajge stoji selo Šologon, koje će uskoro prekriti gust oblak dima. Nošen vjetrom, crni pepeo donosi uznemirujuću vijest: šuma gori i vatra se brzo približava. Stanovnici ne očekuju nikakvu pomoći od vlade jer se Šologon nalazi na rubu "kontrolirane zone", područja gdje vlasti ne moraju uzbrditi šumske požare ako bi trošak njihova gašenja bio veći od troška procijenjene štete. Prepušteni sami sebi, seljani udružuju snage. Kamera prati ljudе koji ulaze u opožarenо područje...

In the summer of 2021, an exceptional heatwave and drought gave rise to giant fires that ravaged 19 million hectares of land in northeastern Siberia. In this region at the heart of the taiga lies the village of Shologon soon to be blanketed by a thick cloud of smoke. Spread by the wind, the black ashes carry alarming news: the forest is on fire and the flames are fast approaching. The inhabitants aren't expecting any help from the government, because Shologon is at the edge of a "control zone", an area where the authorities are not required to combat wildfires if the cost of extinguishing them would exceed the cost of estimated damage. Left to their own fate, the villagers join forces. The camera accompanies the men as they enter the fire zone...

SUBOTA / SATURDAY, 01/04, 15:30
DVORANA 1

ZEMLJA
THE LAND

Ivars Seleckis
Latvija / Latvia, 2022, 108'

IDFA (2022)
Trieste IFF (2023)

Zemlja prikazuje ciklus godišnjih doba u modernoj ruralnoj zajednici u Latviji. Redatelj prati pet obitelji punih godinu dana. Svaka živi na selu iz drugačijeg razloga: nekima je bilo dosta uredskog života i željeli su se baviti stvarnim, opipljivim stvarima, drugi su pak odlučili krenuti očevim stopama i još uvijek raditi na stotinu godina starim strojevima. Dok jedni djeluju kao da žive skladno, drugi očajnički dižu kredit za kreditom – čime se otvara aktualna tema o budućnosti poljoprivrede. Prizori iz ruralnog života popraćeni su redateljevom naracijom, ispunjenom razmatranjima o biti dokumentarnog filma.

The Land captures the cycle of the seasons in a modern rural community in Latvia. The director focuses on five families and follows them for a full year. They all have different reason for living in the countryside: some had had enough of office life and wanted to do real, tangible things, others are following in their father's footsteps and still working with century-old machinery. While one appears to be leading a harmonious life, another is desperately taking out loan after loan—opening up a highly topical discussion about the future of agriculture. The scenes of rural life are accompanied with director's own voice-over, filled with reflections about the essence of documentary filmmaking.

ČETVRTAK / THURSDAY, 30/03, 21:00
DVORANA 4

KUĆA NA KRALJEVCU

THE HOUSE IN KRALJEVAC

Pero Kvesić
Hrvatska / Croatia, 2023, 89'

U razdoblju koje se danas ocjenjuje izuzetno inovativnim i plodnim za hrvatsku kulturu postojalo je nekoliko značajnih okupljališta generacije sedamdesetih i osamdesetih u Zagrebu, no jedno je dosad izmaklo pozornosti – kuća na Kraljevcu 35. Sagradio ju je kazališni režiser Slobodan Praljak, a u njoj se u petnaestak godina smjestio i u nju navraćao velik broj vršnjaka koji su, ma koliko bili različiti, dijeleći troškove gradili i zajednički svjetonazor – Abdulah Sidran, Goran Babić, Mirko Ilić, Igor Kordej, Milan Trenc, grupa "Ayllu", Goran Pavelić Pipo, Davor Slamnig, Pjer Žardin, Zdenko Jelčić, Vili Matula, Dragan Despot, Davor Gobac... Kao posljednji u tom nizu, Pero Kvesić je kroz razgovore s nekolicinom prethodnika pokušao dokučiti zbog čega je upravo to mjesto okupljalo velik broj raznovrsnih, a izvanrednih kreativaca.

Zbog bolesti autora film su dovršili koscenaristica i montažerka Vesna Biljan Pušić i producent Nenad Puhovski.

In a period deemed today as particularly innovative and fruitful for Croatian culture, there were several important gathering places of the 70's and 80's generation in Zagreb, but one has escaped the public eye – the house in Kraljevec 35. It was built by stage director Slobodan Praljak, and over the course of 15 years it was inhabited and frequented by a large number of peers who, regardless of their mutual differences, shared the costs and built a common world view – Abdulah Sidran, Goran Babić, Mirko Ilić, Igor Kordej, Milan Trenc, the Ayllu group, Goran Pavelić Pipo, Davor Slamnig, Pjer Žardin, Zdenko Jelčić, Vili Matula, Dragan Despot, Davor Gobac etc. As the last in the series, Pero Kvesić, in conversation with some of them, tried to grasp why this place had always attracted so many diverse and outstanding creative talents.

Due to the author's illness, the film was completed by co-writer and editor Vesna Biljan Pušić and producer Nenad Puhovski.

ČETVRTAK / THURSDAY, 30/03, 17:30
DVORANA 3

AUTORSKA VEČER: IGOR BEZINOVIĆ / AUTHOR'S NIGHT: IGOR BEZINOVIĆ

PETAK / FRIDAY, 31/03, 17:00
DVORANA 2

Projekcija uz razgovor s redateljem / Screening with Q&A

Moderira / Host: Diana Nenadić

Ni nakon petnaestak godina redateljske prakse Igor Bezinović još nije podlegao zovu čiste fikcije ili "radosti" pripovijedanja. Naprotiv, za svoju zonu kreativnog komfora izabralo je posve "neudoban" rod, onaj gdje su uvjeti kakve uglavnom sam stvorio, a (etička) odgovornost prema ljudskom subjektu i stvarnosti daleko veća. No zato je izazovima nesavršene zbilje teže odoljeti, osobito autoru koji se prema njoj čvrsto postavio i želi je mijenjati, iskušavajući pritom sav potencijal dokumentarizma i suvremenih medija. Stoga se jedan dio njegove filmografije doživljava kao svojevrsna šetnja po rubovima, bilo da je riječ o društvenoj margini na kojoj prebivaju neki njegovi subjekti, ali i (odbačeni) predmeti, ili o rodovskim granicama gdje se u dokumentarizam zaigrano i istraživački prelijevaju elementi fikcije, eksperimenta, animacije, i obratno. S druge strane, vođen jakim aktivističkim porivima, Bezinović se često nalazio i u samome srcu turbulentnih društvenih zbivanja, spontano bilježeci ono što može samo dokumentarac – sirovu stvarnost. Autorska večer s Bezinovićem provest će nas kroz izabrane kreativne meandre njegova dosadašnjeg opusa.

Not even after 15 years of directing has Igor Bezinović surrendered to the call of pure fiction or the 'joys' of narration. Quite the contrary, for his zone of creative comfort he has chosen quite an 'uncomfortable' genre, where working conditions are what you make them, and (ethical) responsibility to the human subject and reality is much bigger. But that's what makes the challenges of imperfect reality all the harder to resist, especially for a filmmaker who took a hard stand against it and wants to change it, testing all the potential of the documentary practice and contemporary media in doing so. Hence, a part of his filmography is seen as a walk on the edge, be it the social margin where many of his subjects live, or (discarded) objects, or genre boundaries where the documentary marries elements of fiction, experimentation, animation and vice versa in a playful and exploratory way. On the other hand, spurned by forceful activism, Bezinović was often in the heart of turbulent social events, spontaneously registering what only documentary practice can – raw reality. Bezinović's Author's Night will walk us through the selected creative meanders of his work thus far.

NATPROSJEČAN ABOVE AVERAGE

Igor Bezinović,
Hrvatska / Croatia, 2009, 18'

ZagrebDox (2008)

Skena Up (2008)

Liburnia FF (2008)

MedFilm (2008) / Pančeveo FF
(2016)

Snimljen u šest sati na jednoj lokaciji, ovaj dokumentarac predstavlja čovjeka koji tvrdi da je 78 puta bio u pritvoru te da je u tome hrvatski rekorder. U tih je 78 puta, kaže, bio osuđen samo jednom. Upoznajemo njegovu odbojnost prema institucijama, ali i jednu osebujnu životnu filozofiju.

Shot within six hours on a single location, this documentary shows us a man who claims he has been detained 78 times which makes him a record-holder in Croatia. In these 78 times in prison, he was convicted only once. The film shows us his aversion against institutions and his peculiar life philosophy.

AUTORSKA VEČER: IGOR BEZINOVIĆ

SUSRET AN ENCOUNTER

Igor Bezinović,
Hrvatska / Croatia, 2009, 25'

Human Rights FF (2009)
Rotterdam IFF (2010)
Days of Croatian Cinema (2010)
Cinema City (2010)
Golden Beggar Festival (2010)
Motovun FF (2010)
Liburnia FF (2010)
Agrofilm (2010)
Tabor FF (2010)
Cinedays (2010)
Pančeveo FF (2016)

Zamislite zajedničke prosvjede studenata i seljaka! Jedan takav malo vjerljiv susret dogodio se na blagdan Tijelova 2009. godine u zagrebačkoj Vukovarskoj ulici. Studenti s Filozofskog fakulteta došli su podržati seljačke prosvjede ispred zgrade Ministarstva poljoprivrede. Unatoč činjenici da je navedeni događaj bio prisutan u svim medijima, ovaj je film jedini videozapis tog neobičnog jednodnevнog susreta studenata i seljaka. Euforična studentska noć i otrežnujući seljački dan, medijski osviješten aktivizam i teška mehanizacija na ulicama, plenumski oblik organizacije i posvađanje seljačke udruge – samo su neke od manifestacija tog neočekivanog savezništva.

Imagine joint demonstrations of students and farmers! Such an improbable encounter happened on the Feast of Corpus Christi in 2009 on Vukovarska street in Zagreb, when students from Faculty of Social Sciences came to support the farmers' demonstrations in front of the building of Ministry of Agriculture. In spite of the fact that this event was present in all the media, this film is the only video recording of this unusual one-day encounter of students and farmers. Euphoric student night and sobering farmers' day; media-conscious activism and heavy machines on the streets; plenary form of organization and quarrelling farmers' associations – these are just some of the manifestations of this unexpected alliance.

ČEKANJE WAITING

Igor Bezinović
Hrvatska / Croatia, 2014, 3'

ZagrebDox (2014)
Tabor FF (2014)
Liburnia FF (2014)
Dani hrvatskog filma (2014)
Pančeveo FF (2016)
FeKK (2017)
Balkanale (2018)

Radnici koji štrajkaju zbog neisplaćenih plaća i turisti koji su zbog štrajka prisiljeni čekati u koloni. Vrhunac je turističke sezone. Krčki most, Hrvatska. Dana 16. kolovoza 2012. godine.

Workers on strike who have not been paid for months and tourists who are forced to wait in their steamy cars in the middle of the tourist season. Krk Bridge, Croatia, 16th August, 2012.

KIERKEGAARD

Igor Bezinović
Hrvatska / Croatia, 2014, 4'

Kino Otok (2015)
Pančeveo FF (2016)
FeKK (2017)

Danski filozof Søren Aabye Kierkegaard (1813 – 1855) pokopan je na groblju Assistens u Kopenhagenu. U tom gradu proveo je cijeli svoj život. Tijekom života mnogo je razmišljao o smrti, a onda je umro.

Danish philosopher Søren Aabye Kierkegaard (1813 – 1855) was buried at the Assistens graveyard in Copenhagen, where he spent his whole life. During his life he was thinking about death a lot, and then he died.

LOVETTOVI THE LOVETTS

Igor Bezinović
Hrvatska / Croatia, 2018, 16'

Upoznajte g. i gđu Lovett, nagrađivane webcam-modele, poduzetnike i ljubitelje životinja, koji vole zabavljati ljudi online. Svakoga se dana trude svršiti, a na to potiču i svoje obožavatelje.

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

Tabor FF: Best Film (2018) / FeKK: Best Ex-Yu Film (2018) / CPH:DOX (2018) / Beldocs (2018) / Mediterranean FF (2018) / Motovun FF (2018) / Guanajuato IFF (2018) / Liburnia FF (2018) / FeKK (2018) / ISFF Winterthur (2018) / Geneva IFF (2018) / Human Rights FF (2018) / MECAL (2019) / La Fête Du Slip (2019)

KARTOLINE: MOMJAN POSTCARDS: MOMJAN

Igor Bezinović
Hrvatska / Croatia, 2019, 5'

Trieste FF (2019)
ETNOFilm (2019)

Psihogeografsko istraživanje istarskog gradića Momjana, s naracijom na istrovenetskom dijalektu. Proširena verzija filma Cartolina de Momjan 2 (2013) snimljena u sklopu TV serije Kartoline.

A psychogeographic exploration of the town of Mormiano, entirely narrated in the Istrian dialect. An extended version of the film Cartolina de Momjan 2 (2013), produced as an episode of the TV series Postcards (Kartoline)

MIKROKAZETA - NAJMANJA KAZETA KOJU SAM IKAD VIDEO

MICROCASSETTE
- THE SMALLEST
CASSETTE I'VE
EVER SEEN

Igor Bezinović, Ivana Pipal
Hrvatska, Srbija / Croatia,
Serbia, 2020, 19'

Zoki slučajno pronalazi mikrokasetu na hrpama smeća velikog odlagališta otpada na otoku Lošinju. Detaljnim istraživanjem odbačenog predmeta odajemo počast slučaju i maštiji.

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

Stoptrik IFF: Audience Grand Prix (2020) / Student Jury Award (2020) / Tabor FF: Special Mention (2021) / FeKK: Special Mention (2021) / The Calvert Journal FF: Best Experimental Film (2021) / Lublin FF: Best Film in Experimental Competition (2021) / Motovun FF (2020) / Sarajevo FF (2020) / Drama ISFF (2020) / Viennale IFF (2020) / Ji.hlava (2020) / Thessaloniki IFF (2020) / Les Arcs FF (2020) / Hong Kong IFF (2021) / Diversions ISFF (2021) / Liburnia FF (2021) / CinEast FF (2021)

UNITED COLOURS OF ZAGREB

Igor Bezinović,
Hrvatska / Croatia, 2022, 3'

Doček Nove godine, Zagreb, 1. siječnja 2023.

New Year's Eve, Zagreb, 1 January 2023

H-15: PETNAEST GODINA NAŠEG FILMA / H-15: FIFTEEN YEARS OF CROATIAN CINEMA

H-15: PETNAEST GODINA NAŠEG FILMA / H-15: FIFTEEN YEARS OF CROATIAN CINEMA

UTORAK / TUESDAY, 28/03, 17:00
DVORANA 4

U 2023. godini Hrvatski audiovizualni centar obilježava 15 godina od osnutka te će cjelogodišnjim programom u suradnji s najvažnijim domaćim festivalima - ZagrebDoxom, Animafestom Zagreb, Festivalom eksperimentalnog filma i videa - 25 FPS, Pulskim filmskim festivalom i Zagreb Film Festivalom - proslaviti uspjehe hrvatskog filma i hrvatske audiovizualne djelatnosti i stvaralaštva. Jedan od važnijih ciljeva jest domaću publiku podsjetiti na hrvatske filmove koje su voljeli, a koje je sufinancirao Hrvatski audiovizualni centar u 15 godina. U sklopu programa H-15: Petnaest godina našeg filma prisjetit ćemo se dobitnika nagrada publike s prethodnih izdanja ZagrebDoxa.

In 2023 the Croatian Audiovisual Centre marks its 15th birthday and for this occasion we are celebrating the success stories of Croatian cinema and Croatian audiovisual activities and creativity with a feature-length programme in association with the most important Croatian film festivals – ZagrebDox, Animafest Zagreb, 25 FPS Festival of Experimental Film and Video, Pula Film Festival and Zagreb Film Festival. One of the most important goals is to remind the local audience of the films they loved, co-funded by the Croatian Audiovisual Centre in the past 15 years. The films in the section H-15: Fifteen Years of Croatian Cinema will bring to memory audience award winners from the previous editions of ZagrebDox.

LJUDI S MLJEČNOG PUTA / PEOPLE FROM THE MILKY WAY

Miroslav Mikuljan, Hrvatska / Croatia, 2010

SUDBINA BROJA 13 / THE DESTINY OF LINE 13

Irena Škorić, Hrvatska / Croatia, 2010

NIJE TI ŽIVOT PJESMA HAVAJA / FAMILY MEALS

Dana Budisavljević, Hrvatska / Croatia, 2012.

GANGSTER TE VOLI / GANGSTER OF LOVE

Nebojša Slijepčević, Hrvatska / Croatia, 2013

DRAGI LASTANE/ DEAR LASTAN

Irena Škorić, Hrvatska / Croatia, 2014

LIJEPO MI JE S TOBOM ZNAŠ / I LIKE THAT SUPER MOST THE BEST

Eva Kraljević, Hrvatska / Croatia, 2015

SUSJEDI / NEIGHBORS

Tomislav Žaja, Hrvatska / Croatia, 2019

NUN OF YOUR BUSINESS

Ivana Marinić Kragić, Hrvatska, Srbija / Croatia, Serbia, 2020

LJUBAV OKO SVIJETA / LOVE AROUND THE WORLD

Andjela Rostuhar, Davor Rostuhar, Njemačka, Hrvatska / Germany, Croatia, 2021

VEĆE OD TRAUME / BIGGER THAN TRAUMA

Vedrana Pribacić i Mirta Puhlovski, Hrvatska / Croatia, 2022

70 GODINA ZAGREB FILMA: DOKUMENTIRANJE DIVLJINE / 70 YEARS OF ZAGREB FILM: DOCUMENTING THE WILDERNESS

ČETVRTAK / THURSDAY, 30/03, 17:00
DVORANA 4

Zagreb film u svojoj 70-godišnjoj povijesti proizveo je više od 1400 dokumentarnih filmova. U prvim desetljećima postojanja jedna od specijalnosti bili su mu popularnoznanstveni filmovi o prirodi koji dosežu razinu najblistavijih svjetskih dometa. U povodu 70. rođendana prvi put prikazujemo restaurirane kopije četiriju kratkih dokumentarnih filmova o životinjama. Tri je filma režirao majstor žanra Branko Marjanović, koji nakon zabrane političke satire *Ciguli Miguli* smiraj pronalazi u oazi filmova o prirodi i status klasika stječe prirodoslovnim opusom o planinskoj fauni i jadranskom podmorju, djelomice nastalom u okviru kulne serije *Mala čuda velike prirode*. Četvrti film jedan je od najboljih hrvatskih namjenskih filmova, duhovita minijatura Zvonimira Berkovića u kojoj je pripovjedač – pijetao. Nakon projekcije uslijedit će razgovor s doktorm biologije Dušanom Jelićem i snimateljem Sandijem Novakom o tome kako snimati divlje životinje u njihovu staništu a da ih ne ugrozimo.

Over the course of its 70-year-long history, Zagreb Film has produced more than 1400 documentary films. In the first decades of its existence, one of Zagreb Film's specialties were sci-fi films about nature which reached the levels of the finest global achievements. Ahead of its 70th birthday, for the first time we screen the restored copies of four short documentary films about animals. Three of them were directed by the master of the genre Branko Marjanović who, after the ban of his political satire *Ciguli Miguli*, found peace in the oasis of nature-themed films and acquired the status of a classic with the scientific oeuvre on mountain fauna and the Adriatic underwaters, partly as a segment of the iconic serial *Mala čuda velike prirode*. The fourth film is one of the finest Croatian commissioned films, Zvonimir Berković's humorous miniature, narrated by – a rooster. The screening will be accompanied by a Q&A with Dušan Jelić, PhD in biology, and cinematographer Sandi Novak about how to film wild animals in their habitat without jeopardising them.

LISICA

FOX

Branko Marjanović
Hrvatska / Croatia, 1964, 14'

Lisica glasi za jednu od najlukavijih životinja. S lakoćom nadmudruje svoj plijen, pa i lovačke pse. Hoće li uspjeti pobjeći i najokrutnijem i najpametnijem od svih svojih neprijatelja – čovjeku?

The fox is considered one of the most cunning animals. It easily outwits its prey, even hunting dogs, but will it manage to escape the cruellest and smartest of its enemies – the man?

SUBMARINA

Branko Marjanović
Hrvatska / Croatia, 1965, 14'

Prateći grupu ronioca, lovaca na amfore, kamera nas uvodi u začudan svijet jadranskog podzemlja.

Following a group of divers, amphora hunters, the camera immerses us into the wondrous world of the Adriatic underwaters.

LEPEZA SV. JAKOVA

ST. JAMES'S SHELL

Branko Marjanović
Hrvatska / Croatia, 1975, 15'

Iz samostana u Makarskoj, gdje se čuva iznimno vrijedna zbirka školjki, krećemo u podmorje. Proučavamo život školjke koja je dobila ime po svetom Jakovu. Školjka je to koja čak i skače, no ponekad ni to nije dovoljno da pobegne svom zakletvom neprijatelju, narančastoj zvjezdači.

From a monastery in Makarska preserving an extremely valuable shell collection, we embark underwater. We study the life of the shell named after St. Jacob. It is a shell which can even jump, but sometimes it's still not enough to escape its sworn enemy, the red comb star.

BALADA O PIJETLU

BALLAD OF A ROOSTER

Zvonimir Berković
Hrvatska / Croatia, 1964, 12'

Pripovjedač pijetao ponosan je na svoj suživot s čovjekom, sve dok ne shvati da će završiti u juhi. Reklamni film za tvornicu Podravka zahvaljujući maštovitu scenariju Zvonimira Berkovića nadilazi svoju namjensku formu.

The rooster narrator is proud of his coexistence with the man, until it realises it is about to end up in a soup. An advertising film for the Podravka factory which, thanks to Zvonimir Berković's imaginative script, far exceeds its commissioned form.

DOBRA EKONOMIJA, EPIZODA TURIZAM

GOOD ECONOMY, EPISODE TOURISM

Đuro Gavran
Hrvatska / Croatia, 2022, 52'

"Najljepše je sjediti u hladu stabla koje ti nisi posadio" načelo je segmenta ekonomije kojim se bavi dokumentarni serijal Dobra ekonomija. U šest epizoda - Uvod u dobru ekonomiju, Otpad, Turizam, Energetika, Hrana i Graditeljstvo - prikazan je niz poduzetničkih priča koje propitaju aktualni ekonomski sustav i daju odgovor na pitanje kako da osiguramo održiv, uravnovežen život nas samih ali i generacija koje dolaze. Epizoda Turizam bavi se pitanjem održivog turizma: okreće li se on ljudima, a ne samo profitu, imajući u vidu okolišne, društvene, kulturne i gospodarske aspekte razvoja? Ili je riječ samo o novom obliku uglađenog konzumerizma? Dolazi li do promjena i što one nose sa sobom? Premda je Hrvatska turistička zemlja, cijelovita studija o utjecaju turizma na okoliš u RH nikad nije napravljena. Epizoda će pokušati odgovoriti na pitanje kud plovi ovaj brod?

"The most beautiful thing is to sit in the shade of a tree you didn't plant," is the title of the economic segment in the focus of the documentary serial Good Economy. Throughout six episodes – Introduction to Good Economy, Waste, Tourism, Energy, Food and Construction – a series of entrepreneurial stories are presented, questioning the current economic system and answering the question of how to ensure a sustainable, balanced lifestyle of ourselves and the generations to come. The Tourism episode focuses on the issue of sustainable tourism: does it turn to people rather than profit, bearing in mind the environmental, social, cultural and economic aspects of development? Or is it just a new form of refined consumerism? Does change happen and what does it entail? Although Croatia is a tourist country, a comprehensive study of tourism's impact on the environment has never been conducted in Croatia. This episode attempts to answer the question "where to is this ship sailing"?

Nakon projekcije održat će se panel "Poduzetništvom do održivog života" (str. 88)

After the screening, a panel under the title "Entrepreneurship For Sustainable Life" will take place (p. 88)

SRIJEDA / WEDNESDAY, 29/03, 17:00
DVORANA 4

DOSJE LABUDOVIĆ: CINÉ- GUERRILLAS

CINÉ- GUERRILLAS: SCENES FROM THE LABUDOVIĆ REELS

Mila Turajlić
Srbija, Francuska, Hrvatska,
Crna Gora, Katar / Serbia,
France, Croatia, Montenegro,
Qatar, 2022, 94'

Toronto IFF (2022) / DOK
Leipzig (2022) / IDFA (2022) /
FAF Beograd (2022) / Festival
International du Cinéma D'Alger
(2022) / Trieste FF (2023) /

Dugometražni dokumentarni film koji nas vodi na putovanje kroz arhivu Stevana Labudovića, osobnog snimatelja jugoslavenskog predsjednika Tita. Dosje Labudović: Ciné-Guerrillas uvodi nas u medijsku bitku koja se odvijala tijekom Alžirskog rata za nezavisnost, u kojem je filmski medij mobiliziran kao oružje političke borbe protiv kolonijalizma. Film tvori dokumentarni diptih s autoričinim filmom Nesvrstani.

Ciné-Guerrillas: Scenes from the Labudović Reels is a documentary feature-length film that take us on an archival road trip through the birth of the Third World project, based on unseen 35mm materials filmed by Stevan Labudović, the cameraman of Yugoslav President Tito. Ciné-Guerrillas plunges us into the media battle that played out during the Algerian war for independence where cinema was mobilized as a weapon of political struggle against colonialism. Together with Non-Aligned, the film forms a documentary diptych.

Prvi dio diptika, film Dosje Labudović: Nesvrstani, prikazuje se u sklopu Regionalne konkurenkcije, str. 36 / The first part of the dyptich, the film Non-Aligned: Scenes from the Labudović Reels, is being screened as a part of Regional competition, page 36

SRIJEDA / WEDNESDAY, 29/03, 21:00
DVORANA 2

KAD ODRASTEM WHEN I GROW UP

Claire Billet, Olivier Jobard
Belgija / Belgium, 2023, 11'

Kada su u veljači 2022. ruske trupe pokrenule invaziju na Ukrajinu, učionice su utihnule. Ubrzo su nemilosrdnim granatiranjem uništene škole. Gotovo godinu dana kasnije nastava je ponovno započela, a škole se obnavljaju uz humanitarnu potporu Europske Unije. U filmu *Kad odrastem* troje upornih mladih Ukrajinaca nastavlja školovanje unatoč borbama. Dajući im glas, kampanja "Obrazovanje, bez obzira na sve" dokumentira njihove ambicije i hrabrost u zemlji razorenoj ratom. Ukrajina nije jedina zemlja u kojoj je otežan pristup kvalitetnom obrazovanju. Jednako je s milijunima djece zahvaćene mnogim humanitarnim krizama diljem svijeta.

When Russian troops invaded Ukraine in February 2022, classrooms fell silent. Soon, schools were destroyed by the relentless shelling. Almost a year on, classes have started again, and schools are being rebuilt with EU humanitarian support. In *When I grow up* three tenacious young Ukrainians resume their education despite the fighting. By giving them a voice, 'Education, no matter what' campaign documents their ambitions and courage in a country devastated by war. Ukraine is not the only country where access to quality education is disrupted, as this is the case for millions of children caught in many humanitarian crises around the world.

PONEDJELJAK / MONDAY,
27/03, 15:00
DVORANA 4

ČETVRTAK / THURSDAY,
30/03, 17:00
DVORANA 5

SUBOTA / SATURDAY,
01/04, 19:00
DVORANA 5

MOJ FOKUS / MY FOCUS: VETON NURKOLLARI

I WILL SURVIVE

Naizgled raznoliki filmovi u ovoj omanjoj selekciji – četiri dugometražna i još dva kratka – ipak dijele nešto zajedničko: pojam preživljavanja. Bilo da se radi o pukom preživljavanju glavnih protagonisti u vihoru rata kao u kravoj *Istočnoj fronti* Vitalija Manskog i Jevhena Titarenka, o opstanku i otpornosti ženske bande kao u zamišljenom postbolsonarovskom Brazilu u uzbudljivom i žanrovske neodređenom *Suhom tlu u plamenu* Joane Pimente i Adirleyja Queriósa, ili o neimanju sreće da se preživi kao u *Anhell69* Thea Montoye i u *U vatri: Rekvijem za Katiju i Mauricea Kraffta* Wernera Herzoga.

Ako tražite veličanstven film o preživljavanju, ovaj put životinja, a ne ljudi, tu je za Oscara nominiran *Izlazak* brata i sestre Maksima Arbugajeva i Jevgenije Arbugajeve. Rijetko se vidi tako dojmljiv dokumentarac, i zvukom i slikom. I napisljektu, uronite u priče preživjelih iz rata u bosanskom gradu Mostaru, u pismima koja putuju s jednog kraja svijeta na drugi, u diskretno očaravajućim *Deserterima* Damira Markovine. Ovih šest filmova odabrano je iz opširnog i predivnog ovogodišnjeg ZagrebDoxova programa, gdje vas čeka još čudesnih filmova o preživljavanju, ako se usudite pobliže pogledati.

Hvala Nenadu Puhovskom što me pozvao da uredim ovaj program.

Želim vam sretno gledanje i uspješan festival.

Veton Nurkollari,
umjetnički direktor DokuFest

With four feature-length films and two on the shorter side, this small selection of seemingly different films has one thing in common, a notion of survival. Be it a sheer survival of its main protagonists caught in the whirlwind of war, such as in Vitaliy Mansky's and Yehven Titarenko's blood boiling *Eastern Front*, survival and resilience of an all-female gang in an imagined, post Bolsonaro Brazil in electrifying and genre bending *Dry Ground Burning* by Joana Pimenta and Adirley Queríos, or the lack of luck in surviving in both, *Anhell69* by Theo Montoya and *The Fire Within: Requiem for Katia and Maurice Krafft* by Werner Herzog.

For a magnificent film about survival, of animals rather than of people, look no further than at Oscar-nominated *Haulout* by the brother and sister filmmaking duo, Maxim Arbugaev and Evgenia Arbugaeva. Seldom has a documentary been so utterly astounding, both in sound and vision. And finally, immerse yourself in stories of survivors of the war in Bosnia's city of Mostar, through the letters sent to each other from different corners of the world, in quietly mesmerizing *Deserters* by Damir Markovina. All six films have been chosen from the vast and wonderful program of this year's ZagrebDox, where even more amazing films about survival are lurking, if only one dares to look more closely.

With a nod to Nenad Puhovski for inviting me to curate this programme. I wish you a happy viewing and a great festival.

Veton Nurkollari,
Artistic Director DokuFest

ANHELL 69, Theo Montoya, 2022, 75', str. 26

DEZERTERI / DESERTERS, Damir Markovina, 2022, 46', str. 36

ISTOČNA FRONTA / EASTERN FRONT, Vitaly Mansky, Yevhen Titarenko, 2023, 98', str. 29

IZLAZAK / HAULOUT, Evgenia Arbugaeva, Maxim Arbugaev, 2022, 25', str. 30

SUHO TLO U PLAMENU / DRY GROUND BURNING, Joana Pimenta, Adirley Queirós, 2022, 153', str. 33

U VATRI: REKVIJEM ZA KATIJU I MAURICEA KRAFFTA / THE FIRE WITHIN: REQUIEM FOR KATIA AND MAURICE KRAFFT, Werner Herzog, 2022, 86', str. 70

POSEBNA DOGAĐANJA / SPECIAL EVENTS

DoXXL PANEL

PODUZETNIŠTVOM DO ODRŽIVOG ŽIVOTA / ENTREPRENEURSHIP FOR SUSTAINABLE LIFE

Nakon projekcije epizode *Turizam* iz serijala *Dobra ekonomija* / After the screening of the *Tourism* episode from the serial *Good Economy*

SRIJEDA / WEDNESDAY, 29/03, 17:00
DVORANA 4

SUDJELUJU / WITH: ĐURO GAVRAN, TEO PETRIČEVIĆ, DRAŽEN ŠIMLEŠA, DAVORKA VIDOVIĆ
MODERATORICA / HOST: DINA POKRAJAC

Kako pomiriti napetost između ulaganja koja daju prioritet društvenim i ekološkim ciljevima i onih kojima je prioritet finansijski povrat? Čini li doista društveno poduzetništvo razliku ili samo održava status quo koji je u osnovi neodrživ? Može li se smatrati etičkim ako i dalje pridonosi kapitalističkom sustavu koji održava nejednakost i izrabljivanje? Kako osigurati da se glasovi i perspektive onih koji su najviše pogodeni društvenim i ekološkim problemima istinski čuju? Na panelu će na ta pitanja pokušati odgovoriti Đuro Gavran, redatelj serijala *Dobra ekonomija*, Teo Petričević, društveni poduzetnik i inovator, Dražen Šimleša s Instituta društvenih znanosti Ivo Pilar, znanstvenik, ekolog i aktivist, te Davorka Vidović, istraživačica i docentica na Fakultetu političkih znanosti.

Panel: How to reconcile the tension between investment prioritising social and environmental goals and those giving precedence to financial return? Does social entrepreneurship truly make a difference or does it merely maintain the status quo which is basically unsustainable? Can it be considered ethical if it still contributes to the capitalist system which reflect inequality and exploitation? How to make the voice and views of those most struck by social and ecological issues really heard? The panel will try to answer these questions with the participation of the author of the Good Economy serial Đuro Gavran, social entrepreneur and innovator Teo Petričević, scientist, ecologist and activist Dražen Šimleša from the Ivo Pilar Institute of Social Sciences, and Davorka Vidović, researcher and a teaching docent at the Faculty of Political Science.

DoXXL PANEL

SOLIDARNO S IZBJEGLICAMA / IN SOLIDARITY WITH REFUGEES

Nakon projekcije filma *Daleko* / After the screening of *Away*

ČETVRTAK / THURSDAY, 30/03, 17:00
DVORANA 5

SUDJELUJU / WITH: SUZANA BORKO, NATALIA GRYSCHEŃKO, ANNA RICH
MODERATOR / HOST: HRVOJE PUKSEC

Gotovo pet milijuna Ukrajinaca registrirano je kao izbjeglice diljem Europe nakon ruske invazije na njihovu zemlju. U suradnji s UNHCR-om Hrvatska želja nam je potaknuti društveni dijalog o pravima izbjeglica i potrebi humanizacije sustava međunarodne zaštite kako bi svim izbjeglicama bili osigurani jednaki uvjeti te kako bi se izbjeglo stigmatizaciju i isključenje. U panelu će sudjelovati predstavnici organizacija koje se bave integracijom izbjeglica te ćemo govoriti o tome kako stvarati gostoljubive zajednice u kojima će izbjeglice moći ponovno izgraditi svoje živote te svojim kulturama, iskustvima i nadom u bolju budućnost doprinijeti izgradnji snažnijeg, raznolikijeg i inkluzivnijeg društva.

Almost five million Ukrainians have been registered as refugees across Europe following the Russian invasion in their country. In association with UNHCR Croatia, we aim to spark a social dialogue about the rights of refugees and the need to humanise a system of international protection to ensure all refugees equal conditions in order to avoid stigmatisation and exclusion. The panel will include representatives of organisation dealing with the integration of refugees, and we will speak about how to create hospitable communities for the refugees to rebuild their lives and contribute to building a better, more diverse and inclusive society with their cultures, experiences and hope for a better future.

DoXXL PANEL

ŽENE U POLITICI / WOMEN IN POLITICS

Nakon projekcije filma *Merkel* / After the screening of *Merkel*

ČETVRTAK / THURSDAY, 30/03, 19:30
DVORANA 3

SUDJELUJU / WITH: SANDRA BENČIĆ, JADRANKA KOSOR, KATARINA PEOVIĆ, VESNA ŠKARE OŽBOLT
MODERATORICA / HOST: IVANA DRAGIČEVIĆ

Iako se tek krajem mandata deklarirala kao feministkinja, Angela Merkel, polarizirajuća politička figura i jedna od najmoćnijih žena svijeta, itekako je promijenila percepciju žena na najvišim pozicijama političke moći. No žene i dalje nisu ravноправno zastupljene u politici većine europskih zemalja, a u Hrvatskoj su izrazito podzastupljene na rukovodećim pozicijama. To je simptom krize demokracije jer odgovarajuća zastupljenost žena u politici rezultira većom uspješnošću organizacije i zajednice. U razgovoru ćemo se osvrnuti na položaj žena u politici, izazove s kojima se suočavaju i prepreke koje su morale savladati da bi obnašale vodeće političke funkcije.

Although she declared herself as feminist only towards the end of her term of office, Angel Merkel, a polarising political figure and one of the most powerful women in the world, greatly changed the way women are perceived in the highest ranks. However, women are still not equally represented in politics in most European countries, and in Croatia there is an extreme underrepresentation of women in managerial positions. This is a symptom of democracy crisis, because an appropriate representation of women in politics results in a more successful organisation and community. In this panel we will take a look on the position of women in politics, the challenges they face and the obstacles they had to overcome to perform leading roles in politics.

DoXXL PANEL

BITI TRANSRODNA OSOBA U HRVATSKOJ / BEING TRANSGENDER IN CROATIA

Nakon projekcije filma *Plava iskaznica* / After the screening of *Blue ID*

PETAK / FRIDAY, 31/03, 17:30
DVORANA 1

SUDJELUJU / WITH: BOJANA IVANIŠEVIĆ, ESPI TOMIČIĆ, IVA ŽEGURA
MODERATORICA / HOST: DINA POKRAJAC

U posljednjih nekoliko mjeseci vrši se velik pritisak na teško izborena prava transrodnih osoba u Hrvatskoj. Od nedavne saborske sjednice o transrodoj djeci i mlađima do odluke Vijeća za elektroničke medije da financira istraživanje tzv. epidemije transseksualizma svjedočimo pravoj poplavi transfobije, manipulaciji znanstvenim podacima i brojkama u političke svrhe, podizanju panike i huškanju protiv LGBT osoba. Na Međunarodni dan vidljivosti transrodnih osoba organiziramo razgovor u kojem ćemo se osvrnuti na položaj transrodnih osoba s ciljem podizanja svijesti o diskriminaciji s kojom se svakodnevno susreću, važnosti edukacije i prisustvovanja u društvu te prihvaćanja rodnih različitosti koje može dovesti do novih oblika zajedništva.

In the past few months there has been a great pressure on the rights of transgender persons in Croatia. From the recent parliamentary session on transgender children and young adults, to the decision of the Electronic Media Council to fund research of the so-called epidemic of transsexualism, we are witnessing a real flood of transfobia, manipulation of research data and figures for political purposes, panic-mongering and haranguing against LGBT persons. On the International Transgender Visibility Day we are organising a panel about the position of transgender persons with the aim of raising awareness about the discrimination they face on a daily basis, the importance of education and presence in society, and acceptance of gender diversities which can lead to new forms of togetherness.

DoXXL PANEL

MENTALNO ZDRAVLJE MLADIH I DRUŠTVENE MREŽE / TEENS' MENTAL HEALTH AND SOCIAL MEDIA

Nakon projekcije filma *Manifest* / After the screening of *Manifesto*

PETAK / FRIDAY, 31/03, 19:30
DVORANA 3

SUDJELUJU / WITH: JUDITA GAMULIN, LOVRO MARUŠIĆ, KRISTIJAN OREŠKOVIĆ, SENA PUHOVSKI
MODERATORICA / HOST: DINA POKRAJAC

Uznemirujući videozapisi koje su ruski tinejdžeri objavili na YouTubeu i TikToku, okupljeni za film *Manifest*, pokazuju kako izgleda odrastanje u diktaturi i kako se perpetuirala začarani krug okružnosti. Za mentalno zdravlje izuzetno je važno okruženje u kojem živimo. No prema brojnim istraživanjima mentalno zdravlje mladih diljem svijeta u konstantnu je padu, sve je više poremećaja poput depresije i anksioznosti, a mnogi stručnjaci s time povezuju upravo utjecaj društvenih mreža. U našem društvu mentalno zdravlje i dalje je pomalo tabu tema, a kapaciteti za pružanje psihološke pomoći prepunjeni su. U razgovoru saznajemo kako potražiti pomoć, detektirati i definirati vlastite probleme te stvoriti prostore u kojima mladi nisu sami.

The disturbing videos uploaded by Russian teenagers on YouTube and TikTok, gathered for the film *Manifesto*, show what growing up in dictatorship looks like and how the vicious circle of cruelty is perpetuated. The environment we live in is extremely important for mental health. However, according to numerous researches, mental health of young persons around the world is constantly deteriorating, with rising incidence of disorders like depression and anxiety. Many experts connect this with the impact of social media. In our society, mental health is still a bit of a taboo and psychological help capacities are overloaded. In this panel we learn how to seek help, detect and define our own issues, and create space where the young will not feel alone.

ZAGREBDOX PRO

28/03 – 31/03



MENTORI / MENTORS:
HANS ROBERT EISENHAUER, JOHN APPEL, NEBOJŠA SLIJEPČEVIĆ

PRODUCENTICA / PRODUCER: VANDA VOLIĆ

MODERATOR I VODITELJ / MODERATOR AND HOST:
NEBOJŠA SLIJEPČEVIĆ

ASISTENT PRODUKCIJE / PRODUCTION ASSISTANT:
LUKA LEO ČUBRIC

ZagrebDox Pro jest petodnevni program koji okuplja autore dokumentarnih filmova u potrazi za izvrsnošću kroz analizu prijavljenih projekata, uz preporuke i prijedloge za daljnji razvoj. Ovogodišnje izdanje ZagrebDoxa Pro: Dox of War nišni je projekt koji se bavi dubljim istraživanjem ključnog pitanja: kako snimati rat? Cilj je razmjena mišljenja o toj krovnoj temi, ali i o konkretnim projektima. Na pažljivo osmišljenim programima sudionici će razmjenjivati znanje i iskustva s vrhunskim stručnjacima i cijenjenim europskim dokumentaristima, a osobito onima koji su se istaknuli ratnim filmovima.

ZagrebDox Pro is a five-day program that brings together documentary filmmakers in pursuit of excellence through analysis of their submitted projects, along with recommendations and suggestions for their further development. This year's edition of ZagrebDox Pro: Dox of War is a niche project focusing on deeper research of the key question: How to film a war? The aim is to exchange opinions about the umbrella theme, but also about the specific participant projects. At carefully designed events, participants will exchange knowledge and experience with top experts and significant European documentary filmmakers; namely those who gained prominence with their war films.

Majstorska predavanja u okviru ZagrebDox Pro / ZagrebDox Pro Masterclasses:

ALISA KOVALENKO: RUBOVI RATA / THE EDGES OF WAR

SRIJEDA / WEDNESDAY, 29/03, 15:00
DVORANA 5

TIHOMIR LADIŠIĆ: KONFLIKT ZONA / CONFLICT ZONE

ČETVRTAK / THURSDAY, 30/03, 15:00
DVORANA 5

MILA TURAJLIĆ: TRAGOM ARHIVA: OD ZVANIČNOG DO PRIVATNOG SJEĆANJA / TRACING ARCHIVES: FROM OFFICIAL TO PRIVATE MEMORY

PETAK / FRIDAY, 31/03, 15:00
DOKUKINO KIC, PRERADOVIĆEVA 5

MASTERCLASS: ALISA KOVALENKO

Rubovi rata / The Edges of War

MODERATOR: NEBOJŠA SLIJEPČEVIĆ

SRIJEDA / WEDNESDAY, 29/03, 15:00
DVORANA 5

Rubovi rata Predavanje će se baviti ratom i pričamaiza njega. Što tražimo i zašto? Neizravne i izravne priče o ratu, varijacije rizika i odluka, osobna i umjetnička perspektiva, emocionalni angažman i distanca, kako naći ravnotežu – o tim će se osjetljivim temama raspravljati na primjeraima rada na filmovima *Alisa in Warland* (IDFA, 2015), *We Will Not Fade Away* (Berlinale, 2023) i *Frontline*, koji je trenutačno u razvoju.

The masterclass will deal with the topic of war as a subject and the stories behind it. What are we looking for and why? Indirect and direct stories of war, variations of risks and choices, personal and artistic perspective, emotional engagement and distance, how to find a balance in between? These delicate issues will be discussed around the examples of working on the films *Alisa in Warland* (IDFA, 2015), *We Will Not Fade Away* (Berlinale, 2023) and *Frontline* which is currently in development.

MASTERCLASS: TIHOMIR LADIŠIĆ

Konflikt zona / Conflict Zone

ČETVRTAK / THURSDAY, 30/03, 15:00
DVORANA 5

Postoji niz profesionalnih, političkih, moralnih i drugih dilema vezanih uz svaki ratni sukob. Jedna od njih svakako je pitanje neutralnosti i nepristranosti u novinarskom pristupu. Koliko je moguće tu nepristranost zadržati u sukobu u kojem je riječ o zemlji u kojoj živiš, kao što je bilo u slučaju rata u Hrvatskoj? Koliko je važno poznavati povijest, religiju i političke prilike kad izvještavaš iz zemalja kao što su Irak i Afganistan? Koliko je moguće kretati se u ratnoj zoni kad si kao novinar ograničen i u neprestanoj pratrji jedne od strana u sukobu? Koliko je danas u vrijeme novih tehnologija i društvenih mreža važno provjeriti informacije i videosadržaje koji stižu iz zone sukoba? Kako je to izgubiti kolege novinare i snimatelje koji su smrtno stradali izvještavajući iz ratnih zona? Sve su to teme o kojima će svoja iskustva Tihomir Ladišić podijeliti na majstorskom predavanju u sklopu ZagrebDox Pro-a.

There is a series of professional, political, moral and other dilemmas regarding every military conflict. One of them is definitely the question of neutrality and unbiasedness in a journalist's approach to tackling war. To what extent is it possible to be unbiased in a conflict which includes the country you live in, as was the case with the war in Croatia? How important is it to know history, religion and political circumstances when reporting from a country like Iraq and Afghanistan? To what extent is it possible to move in a war zone when you're limited as a reporter and constantly accompanied by one of the conflicted sides? Today, in a time of new technologies and social media, how important is it to verify the information and video content arriving from the war zone? What is it like to lose fellow reporters and camerapersons who perished while reporting from the war zones? All these are topics on which Tihomir Ladišić will share his experiences at a ZagrebDox Pro masterclass.

MASTERCLASS: MILA TURAJLIĆ

Tragom arhiva: od zvaničnog do privatnog sjećanja / Tracing Archives: From Official to Private Memory

MODERATOR: NEBOJŠA SLIJEPEČEVIĆ

PETAK / FRIDAY, 31/03, 15:00

DOKUKINO KIC, PRERADOVIĆEVA 5

U suradnji s Restartom održat će se masterclass višestruko nagradjivane autorice Mile Turajlić (*Cinema Komunista, Druga strana svega, Dosje Labudović: Nesvrstani i Dosje Labudović: Ciné-Guerrillas*) uz fokus na njezinu višeslojnom radu s arhivima i raznim umjetničko-istraživačkim strategijama koje primjenjuje. Turajlić će govoriti o svojoj dugogodišnjoj fascinaciji arhivima kojima se okreće zbog nezadovoljstva namjernim brisanjem povijesti i kulturnog nasljeda Jugoslavije. Reappropriacija arhiva za Turajlić postaje gesta protiv zaborava i borba za pravo njezine generacije na pisanje vlastite povijesti, u osobnom i subjektivnom registru. Osvrnut će se i na pitanje komercijalizacije pristupa te vlasništva nad filmskim arhivima.

U 17:00 sati u Dokukinu KIC, Preradovićeva 5, održat će se projekcija filma Mile Turajlić Cinema Komunista, Srbija, 2010, 100'.

In association with Restart, we are organising a masterclass of the multi award-winning filmmaker Mila Turajlić (*Cinema Komunista, Druga strana svega, Dosje Labudović: Nesvrstani i Dosje Labudović: Ciné-Guerrillas*), with a focus on her versatile work with archives and different artistic and research strategies she applies. Turajlić will speak about her lasting fascination with archives to which she turns in her dissatisfaction with deliberate alteration of history and Yugoslavia's cultural heritage. Turajlić sees a reappropriation of archives a gesture against oblivion and her generation's fight for the right to write a history of their own, in a personal and subjective tone. She will also focus on the issue of access commercialisation and archive ownership.

At 17:00 in Dokukino KIC, Preradovićeva 5, a screening will be held of Mila Turajlić's Cinema Komunista, Serbia, 2010, 100'.

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Factum

Za nakladnika / For Publisher
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Urednica programske knjižice / Programme Booklet Editors
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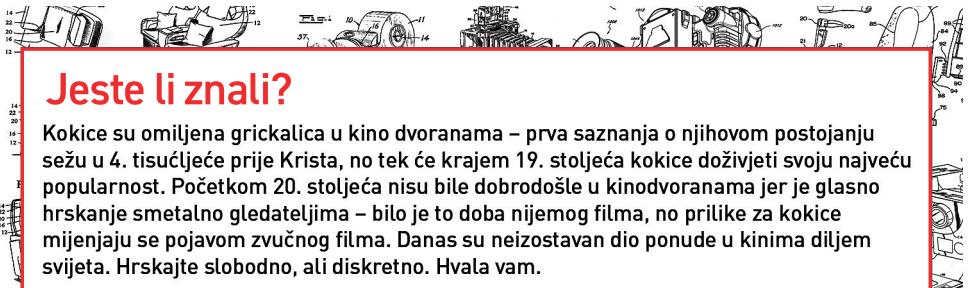
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Jeste li znali?

Kokice su omiljena grickalica u kino dvoranama – prva saznanja o njihovom postojanju sežu u 4. tisućljeće prije Krista, no tek će krajem 19. stoljeća kokice doživjeti svoju najveću popularnost. Početkom 20. stoljeća nisu bile dobrodošle u kinodvoranama jer je glasno hrskanje smetalo gledateljima – bilo je to doba nijemog filma, no prilike za kokice mijenjaju se pojavom zvučnog filma. Danas su neizostavan dio ponude u kinima diljem svijeta. Hrskajte slobodno, ali diskretno. Hvala vam.

A za vrijeme festivala...

Jana/Jamnica 0,5L	1,50 € (11,30 kn)	2,20 € (16,58 kn)
Srednje slane kokice	2,50 € (18,84 kn)	3,70 € (27,88 kn)
Nachos s umakom	3,50 € (26,37 kn)	4,50 € (33,91 kn)



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