

ROW, ROW,



ROW YOUR BOAT!



24. Filmska revija mladeži & 12th four river film festival

**24. Filmska REVija mladeži
& 12th four river film festival**

**10. – 14. 9. 2019.
KARLOVAC**

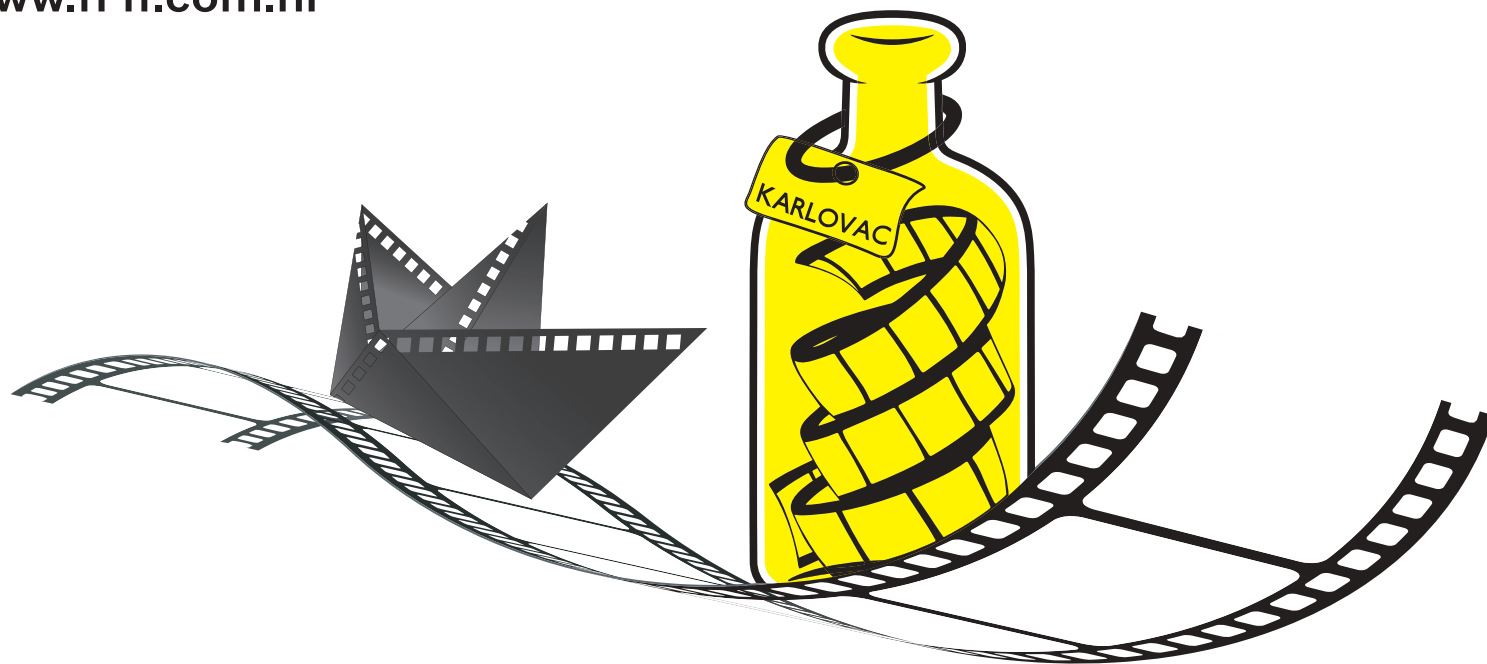


24. Filmska REVija mladeži & 12th four river film festival

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KARLOVAC

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PROGRAMSKI RASPORED
PROGRAM SCHEDULE

UTORAK, 10. rujna 2019.

10.00, Gradski muzej:

Dječje filmsko stvaralaštvo 1

12.00, Gradski muzej:

Dječje filmsko stvaralaštvo 2

14.00, GK Zorin dom (bočna dvorana):

Debata: Trebaju li za nasilje maloljetnika zakonski odgovarati njihovi roditelji ili skrbnici?

17.00, ispred GK Zorin Dom:

speed-dating

20.00, rijeka Korana:

Svečano otvaranje: Zagrebački ekvinocij (r: Svebor Mihael Jelić)

23.00, Ziggy:

filmski mingl uz Bob Milana



SRIJEDA, 11. rujna 2019.

09.30, GK Zorin dom:

Filmska runda + 1. projekcija natjecateljskog programa

10.00, Gradski muzej:

Dječje filmsko stvaralaštvo 3

12.00, GK Zorin dom:

VAFI & RAFI + 2. projekcija natjecateljskog programa

12.00, Gradski muzej:

Dječje filmsko stvaralaštvo 4

20.30, rijeka Mrežnica:

Dom (r: Dario Pleić)

22.30, Ziggy:

filmski mingl uz Josipa Čopa



ČETVRTAK, 12. rujna 2019.

09.30, GK Zorin dom:

Prodigy Camp + 3. projekcija natjecateljskog programa

10.00, Gradski muzej:

Dječje filmsko stvaralaštvo 5

12.00, GK Zorin dom:

Enimation Elephant + 4. projekcija natjecateljskog programa

12.00, Gradski muzej:

Dječje filmsko stvaralaštvo 6

15.00 - 17.00, različite lokacije:

radioničko-teoretski program za učenike i mentore

18.30 - 20.00 - druženje na Dobri

20.30, rijeka Dobra:

Tina & Sendy (r. Hani Domazet),

Ultra (r. Igor Jelinović),

Kol'ko god nas noge nose (r. Renata Lučić)

23.00, Ziggy:

filmski mingl uz Gretu James & Shoe Shine Boys



PETAK, 13. rujna 2019.

09.30, GK Zorin dom:

International Youth Media Summit + 5. projekcija natjecateljskog programa

10.00, Gradski muzej:

Dječje filmsko stvaralaštvo 7

12.00, GK Zorin dom:

Ale Kino! Great Film Adventure + 6. projekcija natjecateljskog programa

12.00, Gradski muzej:

Dječje filmsko stvaralaštvo 8

15.00 - 17.00, različite lokacije:

radioničko-teoretski program za učenike i mentore

18.30 - 20.00 - druženje na Kupi

20.00, rijeka Kupa:

Filmski kviz

21.00, rijeka Kupa:

Lada Kamenski (r. Sara Hribar)

23.00, Ziggy:

filmski mingl



SUBOTA, 14. rujna 2019.

12.00, Aquatika:

Dodjela nagrada i svečano zatvaranje



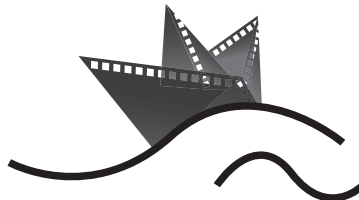
Lokacije info:

rijeka Korana – Foginovo kupalište

rijeka Mrežnica – kupalište „Kod Bosiljevca“

rijeka Dobra – dvorac Novigrad na Dobri

rijeka Kupa – Stari grad Ozalj







TUESDAY, 10 September 2019

10:00 AM, The City Museum:

The Best of Children's Film Festival 1

12:00 (noon), The City Museum:

The Best of Children's Film Festival 2

2:00 PM, The Zorin dom Theater

(side hall):

A Debate: Should parents or guardians be legally responsible for juvenile violence of their children?

5:00 PM, The Zorin dom Theater

(in front of the building):

speed-dating

8:00 PM, The Korana River:

The Grand Opening: Zagreb Equinox

(dir. Svebor Mihael Jelić)

11:00 PM, Ziggy:

Film Mingling with Bob Milan



WEDNESDAY, 11 September 2019

9:30 AM, The Zorin dom Theater:

Filmska runda + the 1st

Competition Screening

10:00 AM, The City Museum:

The Best of Children's Film Festival 3

12:00 (noon), The Zorin dom Theater:

VAFI & RAFI + the 2nd

Competition Screening

12:00 (noon), The City Museum:

The Best of Children's Film Festival 4

8:30 PM, The Mrežnica River:

Home (dir. Dario Pleić)

10:30 PM, Ziggy:

Film Mingling with Josip Čop

THURSDAY, 12 September 2019

9:30 AM, The Zorin dom Theater:

Prodigy Camp + the 3rd

Competition Screening

10:00 AM, The City Museum:

The Best of Children's Film Festival 5

12:00 (noon), The Zorin dom Theater:

Enimation Elephant + the 4th

Competition Screening

12:00 (noon), The City Museum:

The Best of Children's Film Festival 6

3:00 - 5:00 PM, various locations:

practice and theory workshops for students and mentors

6:30 - 8:00 PM - hang-out on the

Dobra River

8:30 PM, the Dobra River:

Tina & Sendy (dir. Hani Domazet),

Ultra (dir. Igor Jelinović),

As far as our feet take us (dir. Renata Lučić)

11:00 PM, Ziggy:

Film Mingling with Greta James &

Shoe Shine Boys



FRIDAY, 13 September 2019

9:30 AM, The Zorin dom Theater:

International Youth Media Summit +

the 5th Competition Screening

10:00 AM, The City Museum:

The Best of Children's Film Festival 7

12:00 (noon), The Zorin dom Theater:

Ale Kino! Great Film Adventure +

the 6th Competition Screening

12:00 (noon), The City Museum:

The Best of Children's Film Festival 8

3:00 - 5:00 PM, various locations:

practice and theory workshops for students and mentors

6:30 - 8:00 PM - hang-out on the

Kupa River

8:30 PM, the Kupa River:

The Film Quiz

9:00 PM, the Kupa River:

Lada Kamenski (dir. Sara Hribar)

11:00 PM, Ziggy:

Film Mingling



SATURDAY, 14 September 2019

12:00 (noon), Aquatika:

Awards Ceremony



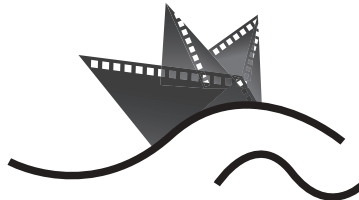
About the Locations:

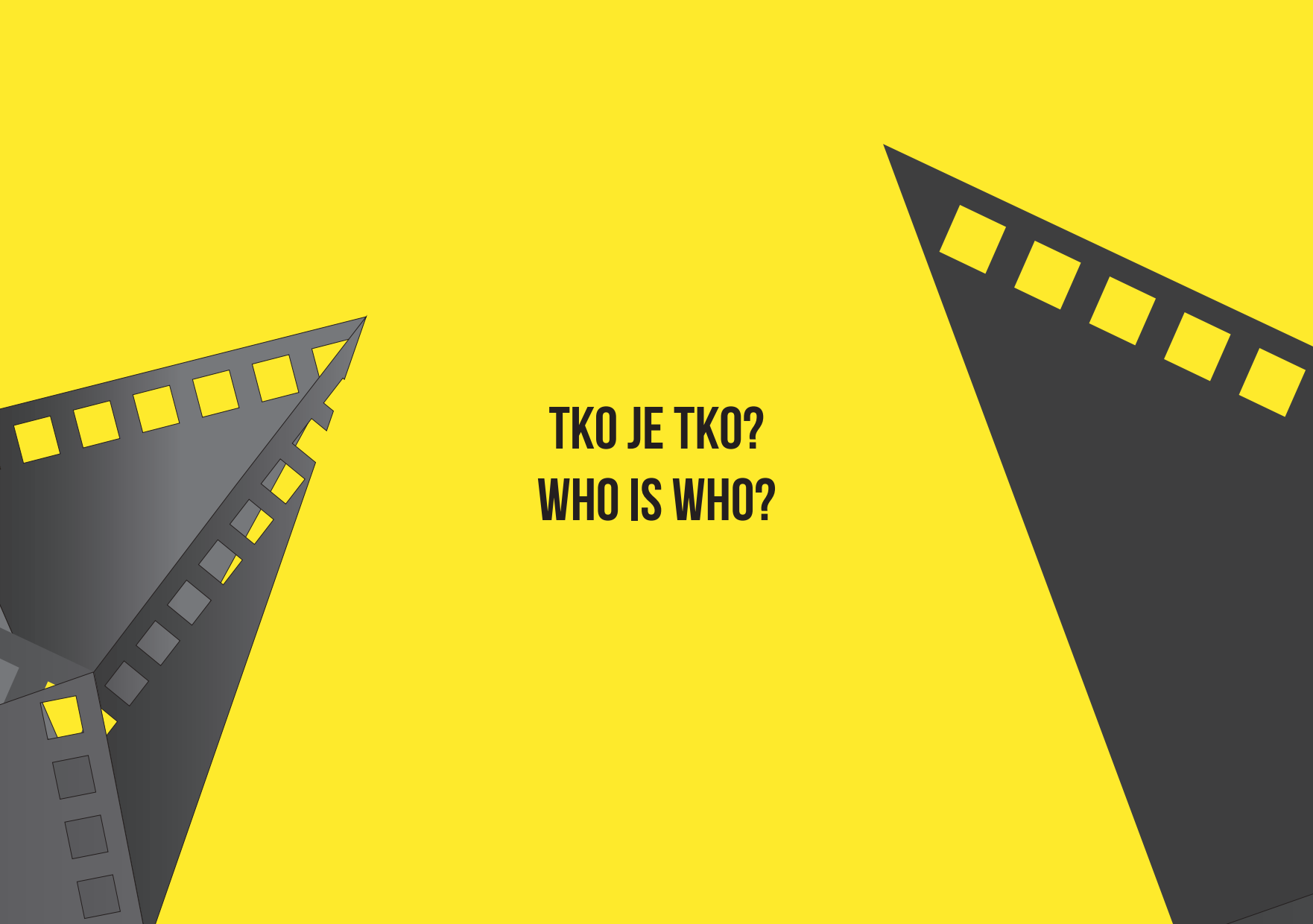
The Korana River – Foginovo beach

The Mrežnica River – the beach „Near Bosiljevac“

The Dobra River – the Novigrad Castle

The Kupa River – the Ozalj Castle



The background is a solid bright yellow. Two stylized film strips, one dark grey and one black, enter from the bottom corners and meet at a point at the top, forming a large triangle. The film strips have yellow rectangular frames. The text is centered within the yellow triangular area.

TKO JE TKO?
WHO IS WHO?

KOORDINATORICA REVIJE I FESTIVALA / MANAGER OF THE YFF AND FRFF

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Lucija Strugar

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Marija Graša, Miran Ratković

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Antonio Britvar, grafički urednik / graphic design

Lucija Strugar, grafička urednica / graphic design

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Leonard Boljkovac

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VOZAČI / DRIVERS

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Adrian Cvitković

Juraj Krivačić

INTERVENTNI VOD / INTERVENTION SQUAD

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Damjan Milčić

Nikola Sertić

Luka Crnković

Danko Kovačina

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KONSEKUTIVNI PRIJEVOD / CONSECUTIVE TRANSLATION

Vedrana Mihalić

Art Plus d.o.o.

24. FILMSKA REVIIJA MLADEŽI & 12th four river film festival

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Karlo Špoljar

FESTIVALSKI PROMO / FESTIVAL PROMO

Rudolf Ravbar

Karlo Špoljar

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Tamara Perković

Zdenka Mihelj

Zlatko Novaković

Svjetlana Višnić Novaković

Daniel Pejić

Damir Pezerović

Marija Ratkaj

Matija Ratkaj

Noa Ratkaj

Domagoj Šavor

Igor Jurilj

Marko Kekić

Luka Padežanin

Domagoj Šebalj

Elena Cvitković

Mario Fudurić

Mario Vlahović

Leo Staković

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Paula Dumešić

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Jasmina Brbović

Stjepan Petković

Dora Renjić

Toni Kvaternik

Luka Crnković

Emil Unger

Leon Unger

Leda Nikolić

Lucija Katarina Šešelj

Marta Bregeš

Frano Roknić

Martin Misterija

Mihaela Kobašić

Marta Bosanac

Lara Drušković

Morana Mladić

Dora Dejanović

Marija Bišćan

Lucija Grgić

Hana Volner

Marina Jurčić

Mirna Štambuk

Beti Polović

Mirta Furjanić

Bruna Belić

Bruna Maleš

Mila Grginčić

Gabriela Prpić

Marija Skočibušić

Jana Islamović

Ana Glamuzina

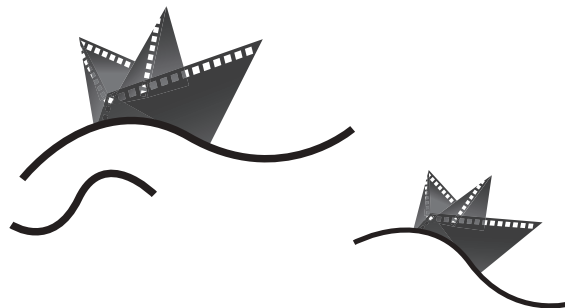
Lara Belavić

Ariana Šalković

Lucija Kovačić

Stjepan Hren

Stella Žaja



Karlovac, September 10 – 14, 2019

MUSEUM



HOSTEL

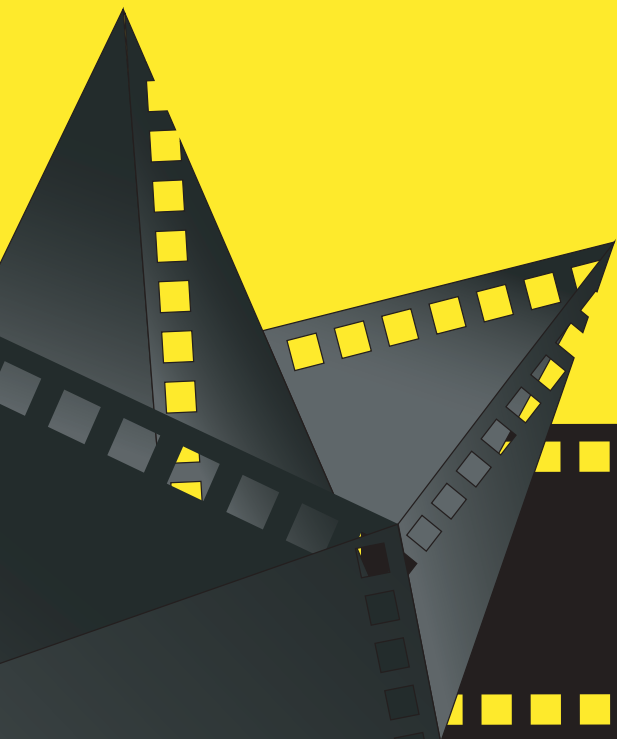


YOUTH
LIBRARY



ZIGGY





UVODNA RIJEČ PODVUČENA ŽUTIM
INTRO HIGHLIGHTED IN YELLOW

Postoje dvije vrste ljudi – oni koji u rujnu ponovno sjedaju u školske klupe, i oni kojima je od kraćenja razlomaka ipak draže posljednje dane ljeta kratiti na žutom tepihu Four River Film Festivala i Filmske revije mladeži. Karlovačka se filmska bajka i ove godine nastavlja, a među pedeset nijansa žute sigurno ćete pronaći neku koja vam stoji kao salivena. Prije no što ponovno uplovimo u najžuće filmske vode, valja se osvrnuti preko ramena, tek toliko da ne zaboravimo početne koordinate.

Iako je zahvaljujući ovom festivalu, Karlovac posljednjih godina sinonim za Meku srednjoškolskog filma, epidemija žutila, znana i kao Filmska revija mladeži, putovala je diljem Hrvatske dvanaest godina u kontinuitetu brzinom od 24 sličice u sekundi. Iako se Karlovčani često žale na svoju malu mikroklimu, vlagu, maglu i puste ulice, upravo se ovo tlo pokazalo idealnim za uzgoj filmske trake i odgoj onih koji njome rukuju.

Od 2007. godine Revija stoluje u Karlovcu, a vitezovi Hrvatskog filmskog saveza i Kinokluba Karlovac pod vodstvom direktorica svemira: Marije Ratković Vidaković, Sanje Zanki Pejić i Ksenije Sanković; dosad su osvojili srca čak 4000 posjetitelja filmskih projekcija te dvjestotinjak mladih autora čiji broj raste sa svakim novim izdanjem festivala. Od 2008. godine u sklopu Revije organizira se i Four River Film Festival, njezina međunarodna inačica, odnosno festival namijenjen srednjoškolskom filmu – jedinstven ne samo na području Hrvatske, već i cijele regije, a obožavan od Gangesa do Kupe.

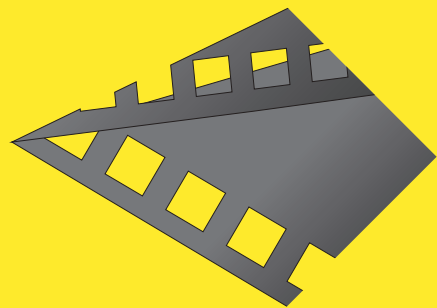
Ove godine na valove se otisnulo više od 1500 filmova kratkog metra, a najboljih sedamdesetak uplovit će u korita četiriju Karlovačkih ljepotica te se usidriti u Gradskom kazalištu Zorin dom od 10. do 14. rujna. Četiri festivalska dana, osim u filmovima natjecateljskog programa, uživat ćemo i u radionicama, okruglim stolovima i razvojnim platformama za srednjoškolski film, te društvu svih žutokljunaca i žutokljunki koji se itekako dobro snalaze u filmskim vodama – koje god boje one bile! Mirno vam more, filmaši, gledamo se u Karlovcu!

There are two kinds of people – those who are eager to go back to school come September, and those who would much rather spend the last days of summer basking on the yellow carpet of the Four River Film Festival and the Youth Film Festival. The film fairy tale of Karlovac goes on, and among the fifty shades of yellow, you're sure to find one that suits you perfectly. But before we set sail on the yellow-tinted cinematic seas, we would do well to look back on our points of origin.

Although it has transformed Karlovac into the mecca of high school filmmaking, the yellow gold rush known as the Youth Film Festival has been traversing Croatia for twelve years, at the speed of 24 frames per second. The people of Karlovac often complain about their local microclimate, with its fog, damp, and empty streets, yet it has nevertheless proved to be fertile ground for growing film stock –and for nourishing creativity of those who keep it rolling!

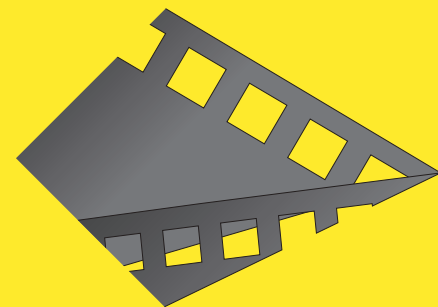
Since 2007, the Festival has made Karlovac its official residence, while the heroic knights of the Croatian Film Association and the Karlovac Cinema Club, with their fearless leaders, Marija Ratković Vidaković, Sanja Zanki Pejić and Ksenija Sanković, have won the hearts of as many as 4000 cinemagoers and two hundred young filmmakers, whose numbers rise with each passing year. Since 2003, the Youth Film Festival is held concurrently with the Four River Film Festival as its international edition. It represents a celebration of high school filmmaking unparalleled not only on the national, but also on the regional level, one which has found its place in the hearts of film enthusiasts from the Kupa all the way to the Ganges.

This year, more than 1500 short films set out on this cinematic voyage, while about seventy of the best among them are due to sail into the riverbeds of the four beauties of Karlovac and cast anchors at the Zorin dom Theater between 10th and 14th September. Over those four days, we will revel not just in the films in the competition, but also in numerous workshops, round tables and development platforms for high school film projects, all in the company of these young sailors already skilled at navigating the stormy waters of film, be those black and white or in color! Anchors aweigh, young filmmakers, Karlovac awaits!



PRIVREMENA INSTALACIJA U PROSTORU

TEMPORARY SPATIAL INSTALLATION



„1094“ (an antimonument to social migration)

Privremena prostorna instalacija/intervencija „1094“ prva je „riječna instalacija“ koju sam osmislila s namjerom da bude realizirana specifično u Karlovcu. U potpunosti želim podrediti intervenciju rijeci na kojoj će biti izvedena. Intervencija radi u korelaciji s prostorom, odnosno ovisi o prirodnim uvjetima, vodostaju i strujanju rijeke pa se može reći da su intervencija i prostorni smještaj objekta u simbiotskom odnosu. Razlog zašto sam odabrala rijeku kao izvedbenu lokaciju činjenica je da rijeke igraju veliku ulogu u životu Karlovca, a ne koriste se u jednakoj mjeri u kojoj se za intervencije koristi javni prostor, kao što je to slučaj s umjetničkim intervencijama koje su se pojavljivale i bile realizirane na prostoru Karlovca u posljednjih 10-ak godina. Koncept instalacije veže se na, u posljednjih nekoliko godina, vrlo aktualnu, ali i potisnutu problematiku učestalog odlaska mladih iz Karlovca. Zbog nedostatka radnih mjesta, niskih radničkih prava, stranačkog zapošljavanja, nepotizma i sveprisutne korupcije te općeg nezadovoljstva trenutnim statusom sve se veći broj mladih odlučuje na iseljavanje iz grada bez namjere da se vrate. Prema podacima državnog zavoda za statistiku, do siječnja 2017. godine 1094 osobe napustile su Karlovačku županiju.

ARTIST'S STATEMENT: Migracija se kao frekventnija društvena pojava uzrokovana socio-ekonomskim uvjetima i opadanju životnog standarda posljednjih godina intenzivno medijski i socijalno problematizira. Fokus je na dramatisiranju odlaska, a pažnja se usmjerava na građane koji migriraju zanemarujući pritom građane koji ostaju, što ne ostavlja puno prostora za osobni moment mirenja sa situacijom. Instalacija odnosno intervencija i performans moja su verzija antispomenika koji ne komemorira moment odlaska, već ga aktualizira kao reakciju na trenutne uvjete.

Niz tok rijeke spuštać će se 1094 nepripadnih objekata, u ovom slučaju papirnatih brodova. Efektom koji će stvoriti jato migrirajućih brodova želim skrenuti pažnju na važnost vidljivosti i transparentnosti pojave kojom se i lokalne vlasti te mjerodavne institucije na bave dovoljno, ali i pružiti građanima koji ostaju u svojoj lokalnoj sredini moment za prihvaćanje i stjecanje osobnog mira. Intervencija u formi migrirajuće privremene instalacije sastoji se od papirnatih brodova (njih 1094) koji će performativno biti pušteni u rijeku Koranu. Postupak će biti videodokumentiran te će kasnije videomaterijal služiti kao metamorforzna trajna videoinstalacija u galerijskom ili drugom, po mogućnosti javnom prostoru. Instalacija će samostalno migrirati van vidnog polja promatrača ovisno o strujanju rijeke.

The temporary installation/intervention 1094 is the first „river installation“ I created with the specific intention of having it performed Karlovac.

My intention is for the installation to be subordinate to the river on which it will be performed. The intervention functions in relation to space, in other words, it depends on the environmental conditions, the ebb and flow of the river, so it can be said that the intervention and its location are to be in a symbiotic relationship. I chose the river as the site of the performance because rivers are a central part of life in Karlovac, but they haven't been used in art projects as much as some other locations over the past ten years. The concept of the installation is related to a burning local issue that remains insufficiently addressed – that of the emigration of young people from Karlovac.

A lack of jobs and labour rights, nepotism and hiring according to party affiliation and membership, as well as all-permeating corruption and dissatisfaction with the current situation, cause an increasing number of young people to choose to leave permanently. Statistical data shows that 1094 people left Karlovac County in the period before January 2017.

ARTIST'S STATEMENT Migration, as a common social phenomenon caused by socio-economic problems is often talked about in the media. The focus of the often dramatic reports is largely on those who leave, rather than those who remain, which leaves little room for personal reflection. This project is my version of an antimonument to the situation, which, rather than commemorating it, explores the act of leaving in light of the current conditions in society. 1094 objects out of place, in this case paper ships will be flown on the river. The effect of a fleet of migrating ships aims to draw attention to the visibility and the transparency of a phenomenon that is essentially ignored by the relevant institutions, while also providing those who remain with an opportunity for acceptance and a chance to find peace. The intervention in the form of a migrating temporary installation consists of a fleet of 1094 paper ships that will be flown on the river Korana, which will be documented on video. The Footage will be used as a permanent video installation in a gallery, or some other public setting. The installation will migrate out of the observer's field of vision in accordance with the ebb and flow of the river.

A stylized graphic of a film strip with yellow sprocket holes, winding across the frame from the top left to the bottom right. Two dark, angular, geometric shapes resembling film reels or camera components are positioned at the top left and bottom right, appearing to hold or guide the film strip.

FESTIVALSKI FORŠPAN
FESTIVAL TRAILER

24. Filmska revija mladeži & 12th four river film festival

Hrvatski filmski savez neguje bogatu paletu obrazovnih i revijskih programa. Kako je Filmska revija mladeži i Four River Film Festival samo jedan od njih, kroz godine je cilj vodstva Saveza bio da se navedeni programi što više i bolje povežu te međusobno isprepletu te da se upravo kroz stvaranje festivalskog foršpana uključi što više sudionika Savezovih programa – pogotovo jer su krajnji korisnici isti: djeca, mladi, studenti i njihovi profesori. Tako je ove godine čast da izradi festivalski foršpan pripala učeniku XIII. gimnazije iz Zagreba – Karlu Špoljaru, kojemu život nije film, ali ga sam režira. Karlo je dugogodišnji sudionik Revije i Festivala što kao autor, ali isto tako kao dio organizacijskog tima.

The Croatian Film Association supports a wide range of festivals and educational programs. As the Youth Film Festival and the FRFF make just one of those programs, the Association has made its goal to facilitate forming various connections between those programs and include as many of their participants into the creation of the Festival trailer, seeing as it is aimed at the same final audience: children, young people, students and their teachers. Therefore, the honor to make the Festival trailer this year fell to Karlo Špoljar, a student of the 13th High School in Zagreb, whose life is no movie, but at least he directs it himself. Karlo is a long-time participant of the Festival and the Festival as an author, but also as part of an organizational team.



Four stylized film strips, each with a grey body and yellow sprocket holes, are positioned in the corners of the image, pointing towards the center. The background is a solid yellow color.

MREŽA FILMSKOG STVARALAŠTVA MLADIH

YOUTH CINEMA NETWORK



Youth
Cinema
Network

Što je Youth Cinema Network?

Youth Cinema Network mreža je filmskih festivala za mlade, organizacija i učitelja filmske i medijske kulture koji promoviraju i unapređuju izradu filmova kod mladih. YCN djeluje kako bi se osnažilo mlade filmaše da ispričaju svoje priče pružajući im alate i perspektive. Vizija je YCN-a dovesti mlade filmaše i njihove priče do međunarodne publike kroz međunarodnu suradnju. Krajnji cilj ove mreže jest obogatiti europsku filmsku kulturu.

Ukratko...

U rujnu 2013. predstavnici filmskih festivala za mlade i medijskih centara iz 15 europskih država sastali su se na međunarodnom festivalu srednjoškolskog filma Four River Film Festival u Karlovcu u Hrvatskoj. Zajedno su osnovali mrežu Youth Cinema Network. Radi se o mreži europskih filmskih festivala za mlade i medijskih centara čiji je cilj poboljšati razmjenu između članica ustanova i podržati filmsko stvaralaštvo mladih i medijsku pedagogiju. Mreža se sastoji od partnerskih festivala, organizacija i udruga koji aktivno rade na području filmskog stvaralaštva mladih. Zamišljena je kao jedinstvena platforma sa zajedničkom internetskom stranicom. Glavni cilj jest osnažiti filmsko stvaralaštvo mladih Europe, ohrabriti mlade filmaše za profesionalnu izradu filmova i pružiti im alate i znanja za pričanje svojih filmskih priča na filmskim festivalima diljem Europe. Ne samo da postoji internetska stranica koja transparentno prikazuje aktivnosti svih organizacija u mreži, već postoji i Facebook stranica koja zadovoljava potrebe mladih koji većinu vremena provode na društvenim mrežama. Tako će svatko moći redovito dobivati informacije o novim aktivnostima u mreži, komunicirati sa svim sudionicima seminara i sl.

Kako ovo pomaže vama kao filmašima?

Praktično: kada predate film, pokušat ćemo ga raširiti u mreži. Mreža će vam i olakšati prijavljivanje za financiranje međunarodnih radionica i naprednih treninga. Planiramo i dodijeliti međunarodnu nagradu za film mladih, osmišljenu kao potporu izvršnim talentima.

I što je vrlo važno, želimo obogatiti europsku filmsku kulturu potporom posebno autentičnih filmova, neobičnih i izazovnih, koji idu protiv glavne struje u kinima i na televiziji.

What is YCN?

YCN is a network of youth film festivals, organizations and film/media teachers that promotes and improves filmmaking by young people. YCN works to empower young filmmakers to tell their stories by giving them tools and perspectives. YCN's vision is — through international collaboration — to bring the young filmmakers and their stories to an international audience. The ultimate goal of this network is to enrich the European film culture.

To make the long story short...

In September 2013 representatives of youth film festivals and mediacenters from 15 European countries met at the international festival of high school film "Four River Film Festival" in Karlovac, Croatia. There, they jointly founded the "Youth Cinema Network". It is a network for European youth film festivals and mediacenters whose aim is to improve the exchange among member institutions and support youth film and media pedagogy. The Network consists of partner festivals, organizations and associations which actively work in the area of youth filmmaking. It is imagined as a unique platform with a joint web page. The main goal is to empower European youth filmmaking, to encourage young filmmakers in making films professionally and to provide them with tools and knowledge to tell their film stories on film festivals across Europe. Not only is there a web page which will transparently show activities of all organizations included in the Network, but there is also a Facebook page which will match the needs of young people who spend most of the time on social networks. This is how everybody will be able to regularly get information about new activities in the Network, communicate with all the Seminar participants, etc.

How does this help you as filmmakers?

Practically: when you enter a film, we will try to spread it in the network. The network will also make it easier to apply for funding for international workshops and advanced training. We are planning on awarding an international prize for young film, designed to support outstanding talents.

And, very important: we want to enrich European film culture by supporting especially authentic films, unusual and daring, which are in contrast to the mainstream in cinema and on TV.

SELEKCIJSKA KOMISIJA
SELECTION COMMITTEE





ANA ĐORĐIĆ

Ana Đorđić (Zagreb, 1983.). Diplomirala je kroatistiku i filozofiju na Filozofskom fakultetu Sveučilišta u Zagrebu. Radi kao nastavnica Hrvatskog jezika i Filmske umjetnosti u XIII. gimnaziji. Suvoditeljica je (uz kolegicu doc. art. Jelenu Modrić) Filmske naSTAVE u kinu Tuškanac te Metodičkih vježbi – film u srednjoškolskom obrazovanju na Školi medijske kulture „Dr. Ante Peterlić“ te članica selekcijske komisije Filmske revije mladeži i Four River Film Festivala. Vanjska je suradnica Hrvatskoga filmskog saveza na obrazovnim i revijskim programima te Hrvatskoga audiovizualnog centra na projektu filmske pismenosti. Doktorandica je na Poslijediplomskome doktorskom studiju književnosti, izvedbenih umjetnosti, filma i kulture Filozofskog fakulteta Sveučilišta u Zagrebu.

Ana Đorđić (b. 1983, Zagreb). She has a degree in Croatian Studies and Philosophy from the Faculty of Humanities and Social Sciences in Zagreb. She teaches the Croatian Language and Film Arts at the 13th High School in Zagreb. She also teaches courses on film for high schoolers at the Tuškanac cinema (with doc. art. Jelena Modrić), as well as Methodology courses for teaching film at the “Dr. Ante Peterlić” School of Media Culture, in addition to being a member of the Youth Film Festival and the Four River Film Festival selection committee. She is a post-graduate student of literature, performing arts, film and culture at the Faculty of Humanities and Social Sciences in Zagreb.



DINKA RADONIĆ

Dinka Radonić (Zagreb, 1984.) diplomirala je Filmsko i TV snimanje na Akademiji dramske umjetnosti, Sveučilišta u Zagrebu. Radi kao snimateljica i direktorica fotografije na kratkim igranim, dokumentarnim i eksperimentalnim filmovima zadnjih desetak godina. Debitirala je kao redateljica filmom “IKEA for YU” (s Marijom Ratković Vidaković) 2018. godine. Edukacijom se bavi od 2007. kao voditeljica raznih filmskih radionica, od kojih su najznačajnije, Škola medijske kulture Dr. Ante Peterlić, u produkciji HFSA i Škola dokumentarnog filma, u produkciji Restarta. Članica je žirija na Reviji hrvatskog filmskog i videostvaralaštva od 2013. - 2018. godine. Od 2018. godine radi kao predavač u sklopu Centra za Multimediju, na Tehničkom veleučilištu u Zagrebu.

Dinka Radonić (b. 1984, Zagreb) graduated Film and TV at the Academy of Dramatic Arts, University of Zagreb. She works as a filmmaker and director of photography on short fiction, documentary and experimental films for the past 10 years. She debuted as director of the film “IKEA for YU” (with Marija Ratković Vidaković) in 2018. She has been an educator in various film workshops, most notably Dr. Ante Peterlić, produced by HFS and the School of Documentary Film, produced by Restart. She was a member of the jury at the Croatian Children’s Film Festival from 2013 till 2018. Since 2018, she has been working as a lecturer at the Center for Multimedia at the Technical Polytechnic of Zagreb.

BOŠKO PICULA



Boško Picula (Šibenik, 1973.) politolog i filmski kritičar. Na Fakultetu političkih znanosti u Zagrebu studirao je politologiju i novinarstvo. Dobitnik je Rektorove nagrade. Nakon diplome na matičnom je Fakultetu magistrirao međunarodne odnose i doktorirao komparativnu politiku. Radi kao docent na Fakultetu političkih znanosti. Suradnik je Visoke škole međunarodnih odnosa i diplomacije Dag Hammarskjöld u Zagrebu, među ostalim i na kolegiju Politika kroz umjetnost, te Filozofskog fakulteta u Zagrebu. Autor je više znanstvenih i stručnih radova. Tijekom studija počeo je objavljivati u filmskom magazinu Hollywood. Filmske kritike objavljivao je i u Vijencu, Total Filmu, Globusu, Hrvatskom filmskom ljetopisu te na mrežnoj stranici film.hr. Koautor je emisije o filmu Café cinéma i emisije o filmu za djecu i mlade Kokice na Hrvatskoj televiziji. Kao filmski kritičar surađuje s Hrvatskom televizijom (emisija Špica, riva, korzo) i Hrvatskim radijem (emisija Licem u lice). Vodi emisiju o animiranom filmu Animatik. Režirao je videospot za pjesmu Daleko skupine Batida, nominiranog za glazbenu klupsku nagradu Zlatna koogla. Sudjelovao je u selekcijskim povjerenstvima i ocjenjivačkim sudovima više domaćih filmskih revija i manifestacija (Filmska revija mladeži i Four River Film Festival u Karlovcu, „Pazi, snima se!“ – HTV-ov izbor hrvatskog filma predstavnika na festivalu Ciak Junior, VAFI – Internacionalni festival animiranog filma djece i mladih u Varaždinu, Visegrad Animation Forum u Trebonu, Đakovački rezovi u Đakovu), a kao urednik festivalskih publikacija radio je za zagrebački Animafest, Pulski filmski festival i One Take Film Festival u Zagrebu. Član je Hrvatskog politološkog društva, Hrvatskog novinarskog društva, Western Political Science Association (WPSA), Hrvatskog društva filmskih kritičara, Državnog povjerenstva za Natjecanje u debati te Upravnog odbora Francuske alijanse Zagreb. Na 26. Animafestu – Svjetskom festivalu animiranog filma u Zagrebu 2016. bio je član žirija Velikog natjecanja dugometražnog filma. Član je Umjetničkog vijeća Hrvatskog audiovizualnog centra kao umjetnički savjetnik za filmske koprodukcije s manjinskim hrvatskim udjelom.

Boško Picula (b. 1973, Šibenik), political scientist and film critic. He studied political science and journalism at the Faculty of Political Science in Zagreb and is a winner of the Rector's Award. After earning his degree, he went on to obtain a Master's degree in International Relations and a Doctoral degree in Comparative Politics at his alma mater. He is a senior lecturer at the Faculty of Political Science and an external associate at the Faculty of Humanities and Social Sciences, as well as the University College of International Relations and Diplomacy Dag Hammarskjöld in Zagreb, where he teaches a course on Politics in Art, among other things. He has authored a number of scientific and professional papers. As a student he began contributing to the "Hollywood" film magazine. His reviews have also been published in "Vijenac", "Total Film", "Globus", as well as the "Croatian Film Chronicles" and the film.hr website. He is the co-author of "Café cinéma," a Croatian Television program about film, and a similar program aimed at children called "Kokice". As a film critic, he has also contributed to various programs on the Croatian Television ("Špica, riva, korzo") and the Croatian Radio ("Licem u lice"). He hosts a television show about animated film called "Animatik". Additionally, he has directed the music video for the song "Daleko" by the Croatian band Batida, which was nominated for the Zlatna Koogla independent music award. He has been a member of various selection committees and award juries at different Croatian film festivals (the Youth Film Festival and Four River Film Festival in Karlovac, Pazi, snima se! (Watch out, we're filming!) – the selection competition for Croatia's entry for the Ciak Junior festival, VAFI - the International Children and Youth Animation Film Festival Varaždin, the Visegrad Animation Forum in Trebon, the Đakovački rezovi festival in Đakovo). He has also been the editor of a number of festival publications: the Zagreb Animafest, the Pula Film Festival and the One Take Film Festival of Zagreb). He is a member of the Croatian Political Science Association, Croatian Journalists' Association, Western Political Science Association (WPSA), Croatian Society of Film Critics and the National Debate Championships Committee, as well as the board of directors of the French Alliance in Zagreb. At the 26th Animafest - World Festival of Animated Film in Zagreb 2016, he was a jury member of the Grand Feature Film Competition. He is also a member of the artistic council of the Croatian Audiovisual Centre, serving as the artistic advisor for minority co-productions.





OSVRT NA SELEKCIJU

COMMENTS ON THE SELECTION



Ovogodišnji proces selektiranja filmova bio je strašno težak zbog nevjerojatne količine pristiglih filmova iz cijeloga svijeta, ali i zbog njihove neosporne kvalitete. Dapače, mnogi su nas se filmovi toliko dojmili da su otvorili ozbiljne rasprave o filmskoj pedagogiji, ontološkom statusu pojedinih filmskih rodova, filmskoj edukaciji u Hrvatskoj i u svijetu, ograničenoj programskoj minutaži našega festivala koji raste s obzirom na kvalitetu i broj pristiglih filmova, ali ne i u svome trajanju, i to zbog objektivnih razloga koji nemaju veze sa samim organizatorima, već s manjkom novca za nešto što bi uvijek trebalo biti prioritet.

Naime, ovaj festival nije samo kulturni događaj koji se bavi umjetničkim stvaralaštvom mladih već je i važan susret mladih iz Hrvatske, ali i iz cijeloga svijeta koji u Karlovcu ne uče samo o filmu, ne vježbaju samo strane jezike nastojeći međusobno komunicirati i družiti se, već zapravo uče i o životu te o značaju prijateljstva, empatije, ljubavi i druženja. Da mladi već mnogo znaju o najvećim ljudskim vrijednostima, pokazali su nam i njihovi filmovi. Naime, među pristiglim filmovima bilo je onih koji su prvi, zbunjeno šarmantan, susret s filmom, ali i onih koji su djelo već filmski zrelih iako vrlo mladih autora. Među njima je bilo filmova različitih rodova i žanrova, estetika i poetika, kao i filmova kojima su se pokazale više ili manje svladane zanatske vještine. Ipak, ono što je svim pristiglim filmovima zajedničko jest nevjerojatna lakoća mladenačke kreacije, ljepota stvaranja, mnogo uložena truda i, što je najvažnije, jako puno ljubavi prema filmu.

I zato svim filmskim ekipama svakog prijavljenog filma treba čestitati. Hvala mojim kolegama Dinki i Bošku na nevjerojatno kvalitetnoj suradnji, kao i našoj voditeljici Sanji na strpljenju koje joj je trebalo da s nama završi proces selekcije. Na kraju, sve vas pozivam da dođete u naš grad na četiri rijeke vidjeti crème de la crème svjetskoga filmskog stvaralaštva mladih te da doživite najbolji filmski festival u kozmosu! Uspomene koje ćete stvoriti u Karlovcu obogatit će vas za cijeli život. Živjeli!

Ana Đorđić

This year, the selection process was incredibly challenging, both because of the sheer number of submissions from around the world, and because of their indisputable quality. We were so impressed by some of these films that they inspired serious discussions of film pedagogy, the ontological status of certain film types and the status of film education in Croatia and the world, as well as the time limit imposed on the festival when it comes to its duration. This festival keeps growing in terms of the number of submitted films and their quality, yet the duration remains the same. This is through no fault of the organizers themselves, but is instead due to a number of objectively valid reasons, such as the lack of funding for something that should always be considered a priority.

This festival is more than just a cultural event promoting the creative efforts of young people, it also provides young people from Croatia and all over the world with an important opportunity to come together, as they arrive in Karlovac not only to learn about film and practice foreign languages in their attempts to communicate and make friends, but also to learn about life and the meaning of friendship, empathy, love and togetherness. As evidenced by their films, young people are well aware of the importance of these values. The submissions range from charmingly fumbling debuts to cinematically well-rounded achievements by very young authors (as varied in genre with films as they are in aesthetics and poetics), with works that demonstrate a grasp of a number of tricks of the trade in between. Still, what all these films have in common is the incredible lightness of youthful creativity, the enjoyment of the creative process and the effort that went into each creation, as well as, most importantly, an immense love of film.

Therefore, the teams behind each submission deserve heartfelt congratulations. I'd also like to thank my colleagues, Dinka and Boško, for an incredibly enjoyable collaboration, and our leader Sanja, for the patience with which she helped us complete the selection process. Finally, I'd like to invite you all to come to our town on the banks of the four rivers to see the very best of youth filmmaking and experience the best film festival in the universe! You will cherish the memories you make here for the rest of your life! Cheers!

Ana Đorđić

OCJENJIVAČKI SUD JURY





TIHANA LAZOVIĆ

Tihana Lazović (rođena u Zadru 1990.) diplomirala je na Akademiji dramske umjetnosti u Zagrebu 2013. godine. Godine 2014. snimila je film „Zvzdan“ redatelja Dalibora Matanića, u kojem je glumila glavnu ulogu. Film je osvojio nagradu žirija u službenom natjecateljskom programu „Un certain Regard“ 68. filmskog festivala u Cannesu. Za utjelovljenje triju različitih ženskih uloga u tom filmu nagrađena je Zlatnom arenom za najbolju glumicu na 62. filmskom festivalu u Puli, Nagradom za istaknutu glumicu na 25. filmskom festivalu u Cottbusu, Nagradom za najbolju glumicu na Međunarodnom filmskom festivalu Cinoche u Quebecu u Kanadi i Nagradom za najbolju glumicu na kosovskom filmskom festivalu u Prištini. Na Međunarodnom filmskom festivalu u Berlinu 2016. Tihana je izabrana među 10 najperspektivnijih europskih glumaca u programu „Shooting Stars“ za ulogu u nagrađivanom „Zvzdanu“. Glumila je sporednu ulogu u filmu Zrinka Ogreste „S one strane“, koji je bio u službenoj konkurenciji programa „Panorama“ na 66. Berlinu. Krajem 2016. završila je snimanje talijansko-belgijskog filma „Sembra mio figlio“ (Poput mog sina) u režiji Costanze Quatriglio, u kojem ima glavnu ulogu. Glumila je u TV serijama „Novine“, koje se emitiraju na Netflixu, i „Uspjeh“ na HBO-u. Tumači glavnu žensku ulogu u novom filmu Dalibora Matanića „Zora“. Uz film, Tihana radi i u kazalištu te pjeva u jazz sastavu.

Tihana Lazović (born in Zadar, Croatia, in 1990) graduated from Zagreb Academy of Dramatic Art in 2013. The following year she played a leading role in Zvzdan (The High Sun), directed by Dalibor Matanić. The film won the Jury Prize in the official competition programme Un certain Regard at the 68th Cannes Film Festival. For portraying three different women in the film, she received the Golden Arena for Best Actress at the 62nd Pula Film Festival, the Award for Outstanding Actress at the 25th Film Festival Cottbus, the Best Actress Award at the Cinoche International Film Festival in Quebec, Canada, and the Best Actress Award at Pristina Film Festival in Kosovo. At the 2016 Berlin International Film Festival, Tihana was selected as one of the 10 most promising European actors in the Shooting Stars programme for her role in the award-winning The High Sun. She appeared in Zrinka Ogresta's On the Other Side (2016), which was screened in the official Panorama section at the 66th Berlinale. In late 2016 she finished filming the Italian-Belgian film Sembra mio figlio (Just like My Son), directed by Costanza Quatriglio, in which she had a leading role. She appeared in the TV series The Paper, which is broadcast on Netflix, and The Success, showing on HBO. She plays the female lead in Dalibor Matanić's new film The Dawn. In addition to film work, Tihana also works in the theatre and is the lead singer of the jazz band.



KATARIINA RÄTY

Katariina Rätty redateljica je i scenaristica koja živi u Helsinkiju. Stekla je prvostupanjsku diplomu iz filmske umjetnosti s Tehničkog veleučilišta primijenjenih znanosti Arcada, uz zvanje prvostupnice poslovnog upravljanja s Ekonomskog fakulteta Hanken, a studirala je i dramske umjetnosti i pedagogiju na helsinškoj Akademiji dramskih umjetnosti. U posljednje se vrijeme bavi videoumjetnošću i eksperimentalnim kratkim filmovima. Također je radila na scenskim izvedbama uživo te kao koordinatrica produkcije televizijskih serija. Njezini najnoviji filmovi bave se istraživanjem tjelesnog teatra i pokreta. Nagrađivani kratki filmovi Blind, Second Illusion i GO! prikazani su joj u sklopu niza međunarodnih filmskih festivala i eksperimentalnih programa.

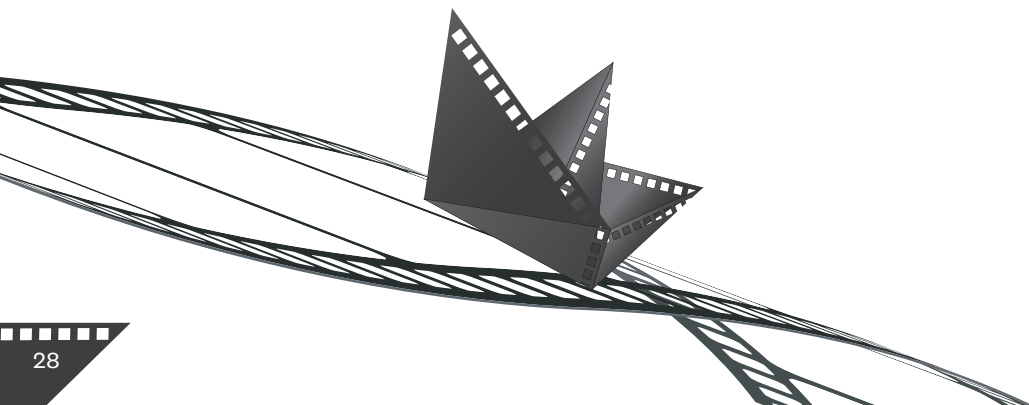
Katariina Rätty is director and screenwriter living in Helsinki, Finland. She holds a BA in Film from Arcada University of Applied Sciences, BBA in Economics from Hanken School of Economics and has also studied Drama and Pedagogy in Helsinki Theatre Academy. Lately her work has been focusing on video art and experimental short films. She has also worked with live stage performances and as production coordinator in television series. In her latest films she has explored physical theatre and movement. Her award winning short films Blind, Second Illusion and GO! have been screened in several international film festivals and experimental programs.

TOBIAS INGELS



Tobias Ingels rođen je 1971. u Švedskoj. Petnaest je godina živio i studirao u Londonu. Stekao je magisterij iz fotografije i videoumjetnosti na londonskom Royal College of Art 2001. godine. Potom je radio za velike institucije poput galerija Tate Britain, Tate Modern te Royal Society of Arts, kao i za mnoge umjetnike, u svojstvu stručnjaka i voditelja projekata za upravljanje postavljanjem umjetničkih djela. Tobias se vratio u Švedsku 2011, gdje je između ostalog radio za Švedsku televiziju na produkciji televizijskih serija te kao regionalni povjerenik za likovnu umjetnost. Tobias je trenutno zaposlen u regionalnom resursnom centru Film i Dalarna, gdje njegov posao obuhvaća iznalaženje strategija za održavanje poslovanja malih kina u ruralnim sredinama, kao i stvaranje platformi za osnaživanje djelovanja regionalnih filmaša. U slobodno vrijeme posvećuje se obitelji i svom projektu iz ljubavi, Festivalu japanskog filma, koji je u proteklih pet godina izrastao u najveći festival te vrste u Skandinaviji. Najviše se veseli filmu „Parazit“ korejskog redatelja Bonga Joon-hoa, a veliki je obožavatelj japanskog redatelja Katsuhito Ishiia.

Tobias Ingels was born 1971, Sweden. He lived and studied in London, UK, for fifteen years. He left the Royal College of Art in London with an MA in photography and video art in 2001. He then worked at big institutions such as Tate Britain, Tate modern and the Royal Society of Arts, as well as various artist as an expert and project manager of the installation of art works. Tobias moved back to Sweden 2011, where he has worked, among other things, in production of several TV series for Swedish Television, and as a regional fine art commissioner. Tobias currently works for a regional resource centre Film i Dalarna, establishing strategies for the survival of small countryside cinemas and creating platforms, such as festivals, which enable regional filmmakers to thrive and flourish. His spare time is spent on his family and his pet project, the Japanese film festival which has grown into the biggest Scandinavian festival of Japanese film. The film he is looking most forward to see is Parasite, directed by Bong Joon-ho, Korea, and he is a big fan of the Japanese director Katsuhito Ishii.







ŽIRI MLADIH YOUTH JURY



24. FILMSKA REVIIJA MLADIŽI & 12th four river film festival

Žiri mladih sastoji se od mladih filmskih entuzijasta iz festivala partnera Four Rivera. Mladi filmaši iz cijelog svijeta kroz pet festivalskih dana gledaju sve filmove koji se natječu u konkurenciji Revije i Festivala te na kraju dodjeljuju sedam nagrada: za najbolji scenarij, režiju, snimanje, montažu, mušku i žensku glumu te nagradu Žuta zastava.

Ovogodišnji žiri mladih čine:

The Youth Jury is comprised of young film enthusiasts from the Four River Film Festival partners. Young filmmakers from all over the world watch all the films competing in the national and international competition programme during five festival days, and finally give seven awards: for best screenplay, directing, shooting, editing, male and female acting, and the Yellow Flag Award.

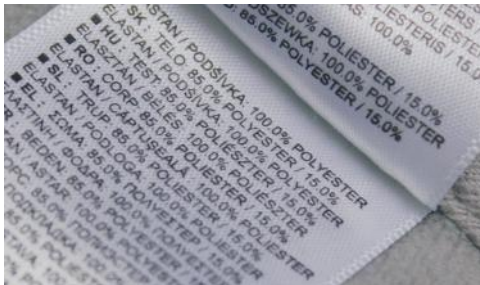
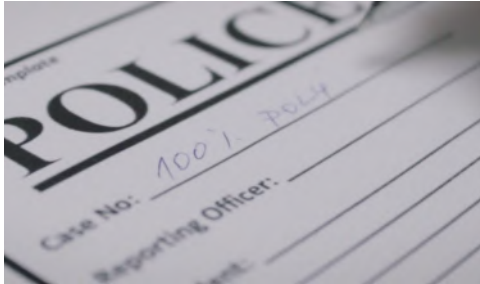
This year's jury consists of:

David Gašo
Sara Erdeljić
Alberto Domini
Giorgia Pia Fasano
Marta Frasca
Antonio Lippi
Alice Pia Maggioletti
Francesco Sannino
Marco Sannino
Simona Pia Vitolo
Antonio Vivone
Nimai Kolega
Isabella Victora
Sofia Marie Kocher
Gabriel Matačić
Dorotea Brajković

24. Filmska REVija mladeži[👑]

NATJECATELJSKI PROGRAM COMPETITION PROGRAM





slobodni stil / freestyle

2019 / 02' 57''

Redatelj / director:

Luka Stjepanović

Produkcija / production:

Privatna umjetnička gimnazija

Država / country:

Zagreb, Hrvatska / Croatia

100% POLYESTER

Sinopsis / synopsis:

Tema filma je ekologija i poticanje na recikliranje. U filmu je sedam likova koji su privedeni u policiju. Nakon policijskog snimanja i otvaranja slučaja glavni lik završava u kanti za recikliranje. Nakon smrti u kanti lik doživljava poliestersku reinkarnaciju u obliku jakne.

This is a film about the environment and the importance of recycling. Seven characters are arrested in the movie. A case is opened and the suspects are processed, when the main character ends up in a recycling bin, dead, only to later be reincarnated as a polyester jacket.

Dinka Radonić:

Intrigantno obrađena tema o predmetima koji nam u djetinjstvu život znače, a s vremenom i samo sjećanje na njih izbljedi. Kroz ekološko osviješten pristup, vrlo zanimljivog vizualnog, kao i režijskog izričaja, autor nam iz vizure tih istih predmeta dinamično prikazuje svoje viđenje ove tematike.

This is an intriguing film about the objects that mean the world to us when we are children, but as time goes by they fade away even from our memories. The author provides a dynamic exploration of the subject from the point of view of the objects themselves, with an approach characterized by a great deal of environmental awareness, and an interesting visual and directorial style.

Ana Đorđić:

Dovijetljiva ideja o uhićenim poliesterskim plišancima od kojih će jedan postati poliesterska jakna u ovom je vizualno atraktivnom filmu dovedena do vrhunca krajnjom porukom o nužnosti recikliranja i važnosti ekologije. Film je to sa stilom, ritmom i značajnom porukom.

The clever idea about a group of stuffed animals made of polyester, one of whom will end up as a jacket, culminates in this aesthetically pleasing film by delivering the message about the importance of recycling and caring for the environment. This is a film that boasts great style, rhythm, and an important message.

Boško Picula:

Privedite osumnjičene na ekološki način. Tako bi se ukratko mogla opisati ova gorko-slatka priča o igračkama koje nakon svoga radnoga vijeka završe u kanti za otpatke. Što se kasnije dogodi, otkriva nam intrigantno osmišljena priča o igračkama u djetinjstvu, razvijanju svijesti o zaštiti okoliša, ali i pravim prijateljima.

The environmental version of *The Usual Suspects*. This is a good summary of this bittersweet story about discarded toys. The intriguing film reveals their later fates, while also raising awareness about environmental issues and extolling the virtues of true friendship.



slobodni stil / freestyle

2018 / 02' 49"

Redatelj / director:

Lucija Pigl

U filmu sudjelovali / in co-operation with:

Hanna Grimmston, Jessica Simms, Lucy Goodwin, Danielle Katz, Katharina Zukov, Takami Sato, Fiona Joy Howe

Produkcija / production:

samostalni autor / independent author

Država / country: Zagreb, Hrvatska / Croatia

120 SEKUNDI 120 SECONDS

Sinopsis / synopsis:

Tri žene različitih očekivanja upotrijebe test za trudnoću. Nakon samo dvije minute, njihov život mogao bi se zauvijek promijeniti.

Three women with different expectations take pregnancy tests. After a mere 120 seconds, their lives could change forever.

Dinka Radonić:

Tri djevojke nalaze se u istoj situaciji na tri različite lokacije. Zanimljivim režijskim rješenjima i paralelnom montažom, postignuta je interesantna interpretacija teme i napeta atmosfera kroz čitavo trajanje filma.

Three girls find themselves facing the same predicament in three different locations. The subject is interpreted in an interesting way, due to some intriguing directorial choices and parallel editing, creating suspense that holds for the duration of the movie.

Ana Đorđić:

Film koji zaslužuje čistu peticu, a prati tri potencijalno trudne žene koje čekaju 120 sekunda kako bi dobile rezultate kućnog testa na trudnoću. Kakav god bio željeni ishod, tih 120 sekunda traje kao cijela vječnost, a to je dodatno naglašeno šumom otkucaja sata. Izvršna ideja i izvršna realizacija!

This film deserves the highest marks. It follows three potentially pregnant women as they wait 120 seconds for the results of their home pregnancy tests. Regardless of the hoped-for result, the 120 seconds from the title feel like an eternity, a feeling which is accentuated by the ticking of the clock. Equally gripping in idea and execution.

Boško Picula:

Iščekivanje rezultata testa na trudnoću svaka žena doživljava na svoj način, uz svoje osjećaje i svoj pogled na budućnost. Tako i tri mlade žene u ovom filmu dvije minute do odgovara na pitanje jesu li zatrudnjele iščekuju na duboko intiman način. Njihovo paralelno ispričano iščekivanje ostvareno je uz puno ritma, emocija i napetosti, baš onako kako to izgleda u stvarnosti. I to u realnom vremenu.

Every woman reacts in her own deeply personal way to waiting for the results of a pregnancy test, taking stock of her emotions and visions of the future. The three protagonists of this film are no exception. They go through their own deeply intimate responses to those two minutes, as they wait to discover whether or not they are pregnant. Their stories are told concurrently and rhythmically, with a lot of emotion and suspense, just like in real life. And in real time to boot.



dokumentarni / documentary
2019 / 10' 06"

U filmu sudjelovali / in co-operation with:

Antonio Dragojević, Aleksandar Lazinica, Mato Šundrica, Zoran Borovina, Nikica Batistić, Ivan Mustapić, Ante Parilo, Antonio Tomić, Ante Marević, Roko Jelčić, Marin Jurković

Produkcija / production: Muški učenički dom

Država / country:

Dubrovnik, Hrvatska / Croatia

ALEX

Sinopsis / synopsis:

On dolazi iz druge zemlje i razlikuje se od ostalih... Ali zašto?

He comes from another country and he is different from everyone else....but why?!

Dinka Radonić:

Zanimljiva priča o talentiranom mladiću iz Tivta, bubnjaru koji ima neuobičajenu prepreku. Kroz dokumentirane priče njegovih najbližih, upoznajemo i njega samoga.

This is an interesting story about a talented young man from the Montenegrin town of Tivat, a drummer facing an unusual obstacle. We get to know him through the stories told by his loved ones.

Ana Đorđić:

Aleksandar je gimnazijalac i glazbenik iz Crne Gore koji je doselio u Dubrovnik zbog školovanja. On nije poseban samo po tome već i po mnogočemu drugome. Sasvim je sigurno da će ovaj dokumentarac gledatelja držati u neizvjesnosti do gotovo samoga kraja, ali i vrlo konstruktivno pokazati da nema tog problema koji je jači od vedrine duha i pozitivnoga karaktera.

Aleksandar is a high school student and musician who moved to Dubrovnik from Montenegro for school, but that is just one of many things that make him special. This documentary is sure to keep the viewers on their toes almost to the last minute, proving that nothing can defeat a joyful spirit and a positive attitude.

Boško Picula:

U slučaju dobrog dokumentarnog filma najsloženije je naći osobu ili događaj koji svojom posebnosti od prvoga kadra svjedoče o filmičnosti priče. Upravo je to pošlo za kamerom mladim filmašima iz Dubrovnika koji su u svom darovitom kolegi čiji je nadimak naslov filma, pronašli pravog protagonista ove izvrsno složene dokumentarne priče. Lucidno koncipirano i snimljeno te dinamično ispričano.

The hardest part of making a good documentary is choosing the subject: a person or event that will prove worthy of cinematic treatment from the opening shot. The young filmmakers from Dubrovnik achieved this by turning the camera on their talented classmate, whose nickname is the title of this wonderfully executed documentary. A coherent, well-filmed concept and a dynamic story.



slobodni stil / freestyle

2019 / 03' 52"

Redatelj / director: Ivan Srakić, Luka Jazić

U filmu sudjelovali / in co-operation with:

Mihovil Rismondo, Veronika Milinović, Toma Medvešek, Tin Rožman, Marko Kasalo, Vili Gobac, Antonio Agostini, Marin Stević, Igor Jurinić

Produkcija / production:

Akademija dramske umjetnosti

Država / country: Zagreb, Hrvatska / Croatia

BARSKA TUČNJAVA BAR FIGHT

Sinopsis / synopsis:

Bježeći usred noći od svojih progonitelja, dvadesetogodišnji Robi sakriva se u obližnjem kafiću. Nakon što iza sebe ugleda Sikija kako ulazi u kafić, Robi se zatvara u zahodu. Iza njega, međutim, pojavljuje se Ivo, vođa huliganske družine koja upravlja tim kafićem. Ivo miče Robija s vrata i otvara ih, a Siki ga napadne, misleći da Robi izlazi van. Nakon žestokog okršaja, Ivo pobjeđuje Sikija, te on i njegovi pomoćnici bježe iz kafića. U tom trenutku, Robi se pokušava tiho iskrasti iz kafića, ali za Ivo – to nije opcija. Running from his pursuers in the middle of the night, twenty-year-old Robi takes refuge in a nearby bar. When he sees Siki come after him, Robi tries to hide in the toilet, but there he runs into Ivo, the head of the rival gang which runs the place. Ivo drags Robi from the door and opens it, and is immediately attacked by Ivo, who mistakes him for Robi. A brawl ensues, Ivo emerges victorious, and escapes the bar with his sidekicks. Robi tries to take this opportunity to sneak out of the bar, but Ivo has a different idea.

Dinka Radonić:

Jedan od najzanimljivijih i najzahtjevnijih režijskih i snimateljskih zadataka je forma kontinuiranog kadra. Iako se radi o snimateljskoj vježbi, ovaj film je cjelovito djelo u svim područjima filmske produkcije. Uspješnost ovog primjera postignut je vještom režijom, izvrsnim pokretima kamere, postavom rasvjete, te glumačkom interpretacijom tučnjave.

The continuous shot is one of the most interesting, yet most demanding tasks for any director or

cinematographer. Although this film is primarily an exercise in cinematography, it is also quite well-rounded. The film owes its success to the deftness of its director, excellent camerawork lighting design and great performances during the bar fight itself.

Ana Đorđić:

Filmčina. I to u jednom kontinuiranom kadru. Ne mogu ni zamisliti koliko je zahtjevno snimiti ovakav film, no iskreno ću priznati da me filmsko umijeće cijele ekipe koja stoji iza ovoga filma posve oborilo s nogu. Besprijekoran film na svim razinama. Definitivno moj osobni favorit.

This is a film and a half! And filmed in a single take at that! I cannot even begin to imagine the effort that went into making this, but I'm not ashamed to admit that I was knocked off my feet by the skill exhibited by the entire team. This film is flawlessly executed on every level. Definitely my personal favorite!

Boško Picula:

Kada se u samo tri minute ispriča cjelovita filmska priča, i to uporabom kontinuiranog kadra koji je znao namučiti i najumješnije redatelje, onda svakako treba čestitati svima koji su u kontinuitetu – od prve zamisli do odjavne špice – realizirali ovako pismen, uzbuđljiv i zaokružen rad. Gotovo je i gledatelj uvučen u sam film.

When all it takes to tell a well-rounded cinematic story is three minutes and a single continuous shot (a challenge for even the most gifted of directors) then it becomes clear that everyone involved in the making of this exciting film (from the original idea to the end credits), which demonstrates a large degree of cinematic literacy, deserves heartfelt congratulations. The viewer almost becomes a part of the action himself.



dokumentarni / documentary
2018 / 10' 10"

U filmu sudjelovali / in co-operation with:

Luka Kukec, Josip Pešić, Nives Jurki

Produkcija / production:

XIII. gimnazija

Država / country:

Zagreb, Hrvatska / Croatia

BOŽIĆ U XIII. GIMNAZIJI **CHRISTMAS AT THE XIIITH** **GENERAL-EDUCATION HIGH SCHOOL**

Sinopsis / synopsis:

U ovome filmu nekoliko srednjoškolaca intervjuiira svoje profesore. Postavljaju pitanja kao npr. kako provode svoje božićno jutro.

In this movie, several high school students interview their teachers. They ask them about things like the way they spend their Christmas mornings.

Dinka Radonić:

Prikazujući sam proces izrade ovog dokumentarnog zapisa, novinarska skupina učenika otkriva nam božićnu atmosferu u njihovoj školi. Kroz razgovore s profesorima imamo priliku vidjeti i njihovu opuštenu, privatnu stranu.

By turning the camera on the documentary-making process itself, members of the journalism group show us how Christmas is celebrated at their school. The interviews also allow us a glimpse of the teachers in a more relaxed, less formal setting.

Ana Đorđić:

Znamo da je u XIII. gimnaziji uvijek veselo, no reportaža polaznika Novinarske radionice o Božiću u XIII. gimnaziji daje naslutiti koliko je doista veselo – i ravnatelj, i nastavnicima, i učenicima. Vrckav, zaigran, veseo i šarmantan film koji ne govori samo o božićnim običajima već i o pozitivnom, uvažavajućem i iskrenom odnosu učenika i nastavnika u Trinaestoj. Osim toga, film ostavlja dojam kao da su se učenici prilikom snimanja i dobro zabavljali. U tome je njegova ljepota.

We know that the XIIth is always a fun place, but this report, filmed by members of the school's journalism group about Christmas at the school show us exactly how fun it is there for the principal, the teachers and the students. Quirky, playful, full of joy and charm, this film shows Christmas celebrations at the school, but also the positive, mutually respectful and honest relationship cultivated by the teachers and the students. In addition to all this, the audience truly gets the impression that making this film was a lot of fun, and therein lies its beauty.

Boško Picula:

Čak i oni koji ništa ne znaju o nastavnicima naslovne zagrebačke gimnazije, a takvih je ogromna većina, kroz ovaj će spoj novinarske reportaže i dokumentarnog filma složiti pune profile svih koji su stali ispred mikrofona. I to u božićnom ozračju koje je uvijek prava prigoda za „otvaranje duše“. Usto, mladi su se filmaši potrudili osmisliti i prigodnu kostimografiju svojih protagonista. Baš zabavno.

This combination of a documentary and a report will enable even who know nothing about the teachers from the titular Zagreb high school (which will probably entail the majority of the audience) to form a rather well-fleshed-out impression of everyone who stands in front of the microphone. After all, Christmastime is the perfect time to bare your soul to others. The young filmmakers also made the effort of designing the costumes for their protagonists to wear for the occasion. Really fun!



animirani / animated

2019 / 01' 31''

Redatelj / director:

Petra Donković

U filmu sudjelovali / in co-operation with:

Ante Zlatko Stolica

Produkcija / production:

Privatna umjetnička gimnazija

Država / country:

Zagreb, Hrvatska / Croatia

CIKLUS THE CYCLE

Sinopsis / synopsis:

Ciklus je eksperimentalni film o kompostu s prenesenim značenjem, raden tehnikom stop-animacije.

"The Cycle" is an experimental metaphorical film about compost, made in stop motion.

Dinka Radonić:

Ekološki osviješten, u tehnici stop-animacije, ovaj rad prikazuje kružni ciklus života prirode. Igrajući se vizualima svakodnevnih namirnica na shodan način, autorica nam u prenesenom značenju izlaže svoja razmišljanja.

This stop motion piece shows a lot of environmental awareness in its depiction of natural life cycles. Appropriately playing with the visuals of groceries we consume every day, the author gets her message across through metaphor.

Ana Đorđić:

Zaigrana i vrlo kratka stop-animacija otkrit će svoj značaj u posljednjem kadru ovoga filma koji ujedno sadrži i njegovu poantu. Posebna je zanimljivost ovoga filma da je autorica crpila inspiraciju ne samo u vlastitoj ekološkoj osviještenosti već i u djelu Jana Švankmajera. Izdigne li se interpretacija ovoga filma na jednu višu razinu, dobit ćemo i mnogo jaču poantu od one isključivo povezane s ekologijom.

In short and playful stop motion, this film does not offer a resolution or deliver its message until the very final shot. What makes this piece particularly interesting is the fact that the young female author was inspired not only by her own environmental awareness, but also by the work of Jan Švankmajer. The interpretation of this film has the potential to transcend exclusively ecological issues.

Boško Picula:

Mlada se animatorica u svom radu posvećenom pitanju zaštite okoliša nadahnula stvaralaštvom proslavljenoga češkog animatora Jana Švankmajera i pogodila je dvostruko. Prvo jer je vlastitom zaigranošću i osjećajem za stop-animaciju realizirala metaforičan prikaz onoga što ju idejno zanima i drugo – velikanu svjetske animacije dokazala je da i u Hrvatskoj stvaraju pravi poznavatelji njegova stila.

The young filmmaker draws inspiration for this environmental film from the work of Jan Švankmajer, the famous Czech animator, and is doubly successful in doing so. Firstly because her own playfulness and feeling for stop motion result in a metaphorical depiction of the ideas she is trying to convey, and secondly because she proves that Croatia is home to some real connoisseurs of the great filmmaker's style.



dokumentarni / documentary
2019 / 15' 00"

Redatelj / director:

Valentina Ban, Natali Ban

Produkcija / production:

Dom mladih

Država / country:

Novi Vinodolski, Hrvatska / Croatia

DAVID

Sinopsis / synopsis:

Film je stvarna priča o dječaku koji se bori s ozbiljnom bolešću. Kroz intervju i isječke saznat ćete više o njemu, njegovoj obitelji i njihovoj životnoj priči.

This is a true story about a boy battling a serious disease. Through interviews and clips, you will find out more about him, his family and their story.

Dinka Radonić:

Iskrena i dirljiva priča o mladiću Davidu koji se nosi sa životnom situacijom nepojmljivom za njegovu dob. Ovaj film predstavlja nam istinske vrijednosti obiteljske ljubavi i prijateljske podrške. Hrabrim istupom David nas inspirira da budemo sve ono što možemo biti.

This is an earnest and moving story about David, a young man faced with a predicament that should be unimaginable at his age. This film speaks of the true value of familial love and friendly support. With this brave film appearance, David inspires us to reach our full potential.

Ana Đorđić:

Ovaj potresan, ali optimističan dokumentarac progovara o Davidu i njegovoj bolesti, a zapravo, upravo zahvaljujući Davidu, o radosti života, nadi, hrabrosti, obitelji i o neizmjerljivoj ljubavi. Vrlo pozitivan film koji će nas podsjetiti na ono što je doista važno, a na što zaboravljamo opterećeni nekim svakodnevnim, ali posve nebitnim sitnicama koje nazivamo problemima.

This heart-rending yet hopeful documentary tells the story of David and his illness while sending a message of joy, hope, courage, family and unconditional love, thanks to the protagonist himself. A thoroughly optimistic film which reminds of what truly matters in life, those things we, perhaps, lose sight of as we get bogged down by those entirely irrelevant nuisances we call problems.

Boško Picula:

David ima devetnaest godina, studira na Filozofskom fakultetu u Rijeci, piše knjige i obožava glumiti, a volio bi i studirati glumu. No, uz svoju darovitost i marljivost svakodnevno se nosi i sa svojom teškom i nepredvidljivom bolešću. O tome u ovom pažljivo realiziranom i nadasve sugestivnom dokumentarcu govore David, njegova obitelj i prijatelji nanovo nam potvrđujući da su ljudsko zajedništvo, ljubav i hrabrost najvažniji u svakom trenutku. I iza i ispred kamera.

David is nineteen, he's a student at the Faculty of Humanities and Social Sciences in Rijeka, as well as a writer and an acting enthusiast with an ambition to study the dramatic arts. With all his talent and hard work, he still has to deal with a serious and unpredictable illness. David and his friends and family talk about it in this attentively made and above all evocative documentary, which proves once again that togetherness, love and courage are the most important things in life. In front of the camera and behind it.



dokumentarni / documentary

2018 / 06' 11"

U filmu sudjelovali / in co-operation with:

Karlo Špoljar, Ora Kovač, Mia Laura Jurčić,
Lucija Katarina Šešelj, Paula Kovač

Produkcija / production:

samostalni autor / independent author

Država / country:

Zagreb, Hrvatska / Croatia

DJECA SUNCA THE CHILDREN OF THE SUN

Sinopsis / synopsis:

Snimljen u sklopu projekta o ljudskim pravima Finding Humanity, film Djeca sunca govori o poteškoćama s kojima se susreću ljudi s Downovim sindromom u svojoj potrazi za poslom te u svakodnevnom životu.

Created as a part of the Finding Humanity project on human rights, The Children of the Sun shows the hardships faced by people with Down Syndrome in their search for jobs and daily lives.

Dinka Radonić:

Dokumentarni zapis edukativnog karaktera koji se bavi tematikom Downovog sindroma. Kroz toplu priču jedne majke, kao i stručnjaka u tom području, učimo o djeci sunca.

This is an educational documentary about Down Syndrome. Through the heartwarming story of a mother and a testimony from an expert in the field, we learn about the Children of the Sun.

Ana Đorđić:

Dokumentarni film o djeci s Downovim sindromom uspješno ruši stereotipe i predrasude. Počinje metodom intervjua slučajnih prolaznika, a zatim daje obuhvatnu sliku Downova sindroma iz različitih perspektiva: kako roditeljske, tako i one liječničke. Doista jako dobar dokumentarac.

This documentary about children with Down Syndrome successfully dispels stereotypes and prejudice. It begins by interviewing passers-by, before providing a comprehensive picture of Down Syndrome from different points of view: that of the parent and the medical professional. This is a great documentary indeed.

Boško Picula:

Znanje je preduvjet svakog napretka, a osobito je važno kada se taj napredak odnosi na naše spoznaje o drugim ljudima, djeci osobito. Iza pojma djeca sunca ovaj nam informativni dokumentarni film predstavlja djecu s Downovim sindromom te istodobno nježnim i ozbiljnim načinom obrađuje o važnoj životnoj temi.

There is no progress without knowledge, and this is particularly true when it comes to learning about other people, especially children. This educational documentary explains the term "Children of the Sun" and introduces children with Down Syndrome, while providing information about an important topic tenderly and seriously.



igrani / fiction
2019 / 04' 33''

Redatelj / director:

Nina Damjanović

U filmu sudjelovali / in co-operation with:

Lorena Kalić, Kosta Milošević

Produkcija / production:

samostalni autor / independent author

Država / country:

Rijeka, Hrvatska / Croatia

ETIKETE LABELS

Sinopsis / synopsis:

Promišljajući o svijetu u kojem živimo, glavni nas lik uvodi u tematiku etiketiranja (stvaranja predrasuda). U svom promišljanju donosi nam neka od mogućih objašnjenja zašto ljudi imaju takve loše navike i daje nam neka od mogućih rješenja.

While contemplating the world we live in, the protagonist introduces the issue of social labels (and perpetuating prejudice). He explains the possible reasons why people engage in this destructive behavior and goes on to offer some solutions.

Dinka Radonić:

Kroz oči mladića promatramo kritički osvrt na suvremeno društvo. Opterećen etiketiranjem, glavni protagonist prenosi autoričinu ideju o besmislu osuđujućeg društva u kojem živi. Uvjerljivom naracijom u pozadini, ukazuje nam se važnost sagledavanja vrijednosti svake osobe, kao zasebnog bića.

This is a critical examination of the contemporary society through the eyes of a young man. Burdened by "labels", the protagonist is an expression of the author's concept of the pointlessness of the judgmental society he is part of. The compelling narration makes a point about the importance of appreciating the value of each individual.

Ana Đorđić:

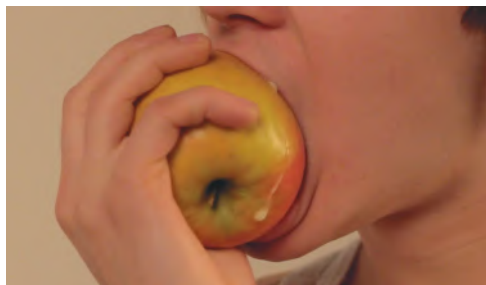
Ovaj angažirani film počinje kadrovima etiketa na odjeći, no postupno prelazi u ozbiljnije pitanje društvenog etiketiranja koje pokušava sagledati sa svih strana te ljudski razumjeti, i to bez etiketiranja. Etikete koje jedni drugima dodjeljujemo neizbježne su, no ono što je bitno jest kako se mi nosimo s njima i upravo je u toj poruci snaga ovoga filma.

This social awareness film opens with shots of clothing labels before gradually transitioning into the wider, more serious topic of social labels, which the film attempts to examine objectively and compassionately without forcing any labels of its own. At a certain level, labeling people may be inevitable,, but what matters is how we deal with those labels. In this message lies the true strength of this movie.

Boško Picula:

Etikete na predmetima koje kupujemo i etikete koje pripisujemo drugim ljudima počesto su jednake. U oba slučaja etikete pojednostavljuju doživljaj. No, ljudi nisu predmeti i nemoguće ih je svesti na samo određene informacije. O zlu etiketiranja ovaj film govori bitno, vizualno spretno i, što je najvažnije, bez etikete.

The labels on the things we buy and the labels we give to other people are often unsettlingly similar. In both cases, they represent an oversimplified view of reality. Yet people are not objects and it is impossible to reduce them to a finite set of features. This film tackles the evils of ascribing labels to people in a sharp, visually compelling way – and most importantly, without resorting to labeling.



slobodni stil / freestyle

2019 / 03' 04"

Redatelj / director:

Merjem Memić

U filmu sudjelovali / in co-operation with:

Tara Marinković, Fran Česi, Lucija Stolnik

Produkcija / production:

Blank filmski inkubator

Država / country:

Zagreb, Hrvatska / Croatia

GENEZA GENESIS

Sinopsis / synopsis:

Film tematizira fenomen tzv. istočnog grijeha. Putem motiva jabuke i zemlje istražuje svijet adolescentske seksualnosti.

The film deals with the phenomenon of the so-called original sin. Through the motives of the apple and the dirt, it explores adolescent sexuality.

Dinka Radonić:

Kao što i sam naslov nagovještjuje, ovaj eksperimentalni film inspiriran je procesom stvaranja. Dvoje aktera lišeni individualnosti u potpuno neutralnom praznom prostoru, vode nas kroz taj proces. Aludirajući na Adama i Evu putem simbola jabuke, autorica izražava svoju viziju geneze.

As implied by the title, this experimental film was inspired by creation. Two protagonists, entirely devoid of individuality in the completely neutral, empty space, guide us through the process of creation. Alluding to Adam and Eve through the use of the apple as a symbol, the author explores her own vision of genesis.

Ana Đorđić:

Jabuka kao simbol grijeha, tjelesnost, seksualnost i zemlja u ovome filmu slobodnog stila asociraju ne samo na starozavjetne motive iz Knjige postanka, na što upućuje i sam naslov filma, već i na naše poimanje vlastite seksualnosti te na to koliko je na to utjecala kultura kojoj pripadamo. Snažna simbolika, intertekstualnost i izostanak konačnog odgovora očit su recept za jako dobar film.

Dirt and the apple as a symbol of sin, carnality and sexuality are used in this movie to allude not only to the motifs from the Old Testament Book of Genesis (as implied by the title), but also to our own personal notions of sexuality and the ways those are shaped by culture. Powerful symbolism, intertextuality and the reluctance to provide definite, clear-cut answers make for a very good movie.

Boško Picula:

Kako je nastao život? Sveto pismo daje vlastiti odgovor na ovo fundamentalno pitanje, a ovaj film nadahnut biblijskom simbolikom otkriva vlastiti pogled na ljudsku tjelesnost, iskonske želje, ograničenja i položaj u svijetu. Sve je to prikazano uz čistu, a slojevitom scenu i mizanscenu nakon kojih se otvara još pitanja.

How was life created? The Scripture provides an answer to this fundamental question, while this film uses biblical symbolism to offer its own view of the body and primal desires, as well as human limitations and man's place in the world. All of this is illustrated with a clear but layered setting and mise-en-scene that lead to more questions.



igrani / fiction
2019 / 05' 05"

Redatelj / director:

David Gašo

U filmu sudjelovali / in co-operation with:

Ian Tomljenović, Mia Marković, Mihael Batrnek,
Gloria Benčina, Sara Erdeljić

Produkcija / production:

samostalni autor / independent author

Država / country: Osijek, Hrvatska / Croatia

GREŠKA U EMOCIJAMA **ERROR IN EMOTION**

Sinopsis / synopsis:

Error in Emotion triler je smješten u ne tako dalekoj budućnosti koji se bavi etičkim problemima ubrzanog tehnološkog razvoja. Čak se i ljudi bore s definiranjem emocija – mogu li ljubav i ljubomora biti naučeni?

Error in Emotion is a futuristic thriller dealing with the ethical issues of rapid technological advancement. If even humans struggle with defining emotion, can love and jealousy ever be learned?

Dinka Radonić:

Futurističkom tematikom, autori ovog kratkog igranog filma preispituju temeljne obrasce ljudskog ponašanja. Crno-bijelom fotografijom i minimalističkom glazbenom podlogom, dočarana je hladna atmosfera zamišljene budućnosti.

The creators of this futuristic short examine the basic patterns of human behavior. The cold imaginary future comes to life in black and white, with a minimalist soundtrack.

Ana Đorđić:

Sophie je android koji uči promatranjem svijeta oko sebe, no može li android imati istinske emocije? Mogu li se emocije naučiti? Jesu li emocije istog porijekla kao i inteligencija? Ovaj samo naizgled futuristički film zapravo problematizira svijet sutrašnjice i otvara relevantna filozofska i etička pitanja na koja moramo dati odgovor brže nego što razvijamo tehnologiju. Jako, jako dobar film.

Sophie is an android who learns by observation, but can an android truly feel? Can emotions be learned? Do emotions come from the same place as intelligence? This film, only outwardly futuristic, actually depicts the fast-approaching world of tomorrow and addresses philosophical and ethical questions we must find answers to before technological advancements go too far. A really, really good movie.

Boško Picula:

Tematski na tragu Oscarom nagrađenog filma Ex Machina i TV serije Ljudska vrsta, ali i književnih radova Philipa K. Dicka, ova kratka igrano filmska bravura više nego uspješno spaja znanstvenu fantastiku, kriminalistički zaplet i filozofsko pitanje tko zapravo može imati emocionalnu inteligenciju. Samo ljudska bića ili svi nalik njima. Mada nas film vodi u imaginarni svijet, itekako je realističan.

Thematically reminiscent of the Oscar-winning film Ex Machina or the TV show Humans, as well as the writings of Philip K. Dick, this masterful fiction short successfully combines science fiction with a mystery plot and the philosophical question of who can possess emotional intelligence. Is it human beings or everyone like them? Although the film takes place in a fictional world, the problems it is touching on are more than real.



slobodni stil / freestyle

2019 / 00' 15''

Redatelj / director:

Karlo Špoljar

Produkcija / production:

samostalni autor / independent author

Država / country:

Zagreb, Hrvatska / Croatia

HAK – AKO PIJEŠ, NE VOZI! HAK – DON'T DRINK AND DRIVE!

Sinopsis / synopsis:

Ako piješ, ne vozi!
Don't drink and drive!

Dinka Radonić:

Kreativno osmišljena i uspješno izvedena reklamna forma namjenskog filma. Jednostavnim vizualnim elementima i specifičnom zvučnom kulisom, autor prenosi svrhu poruke.

A creatively devised and successfully executed commercial commissioned film. The author uses straightforward visual elements and a singular soundscape to deliver his message.

Ana Đorđić:

Kratak i jasan namjenski film koji počiva na jednostavnoj, ali vrlo efektnoj ideji. Upravo bi tako trebao izgledati jedan namjenski film. Bravo, Karlo! This is a short and clear commissioned film resting on a simple yet effective idea. It does exactly what a film of its kind is supposed to do. Well done, Karlo!

Boško Picula:

Spojiti namjenu, moguću životnu situaciju i vizualno moćnu metaforu na ovako razrađen i upečatljiv način, može samo netko tko izvrsno poznaje sve mogućnosti filmskog izražavanja. Sjajan rad koji sigurno zaslužuje i svjetski plasman.

Only somebody well-versed in film can combine a commission brief with a realistic plot and a visually compelling metaphor in such a well thought out and memorable way. This is a great film that deserves attention on a global scale.



slobodni stil / freestyle

2019 / 00' 15"

Redatelj / director:

Rene Rehak

U filmu sudjelovali / in co-operation with:

Rene Recek, Zdenko Bašić

Produkcija / production:

samostalni autor / independent author

Država / country:

Zagreb, Hrvatska / Croatia

HAK – KACIGA GLAVU ČUVA **HAK – THE HELMET KEEPS** **THE HEAD SAFE**

Sinopsis / synopsis:

Kaciga glavu čuva.

The helmet keeps the head safe.

Dinka Radonić:

Kroz nekoliko situacija raznih era prošlosti, dislociranih u vremenu i prostoru, autor nas ovim promotivnim radom upozorava na opasnosti spomenute u naslovu djela.

By portraying several situations from different historical eras, scattered over time and space, the author warns us of the dangers mentioned by the title.

Ana Đorđić:

Reneov namjenski film nastao za HAK-ov natječaj osvaja svojim kreativnim i zabavnim pristupom jednome od klasičnih prometnih pravila. S jednostavnim, ali promišljenim idejama ne može se pogriješiti.

Rene's film commissioned for a competition organized by the Croatian Automobile Club delights with its creative and entertaining approach to one of the most fundamental traffic rules. You can't go wrong with straightforward, yet clever ideas.

Boško Picula:

Da, kaciga glavu čuva još od starovjekovnih vremena, a danas je i nužnost i spas za svakoga tko se na svojim biciklima i motociklima uključuje u promet. Samo da ne shvatimo da nam je glava neprocjenjiva kada ostanemo bez nje. Ovaj razigrani namjenski film govori upravo o tome, i to tako da se sve odmah shvati.

Yes, the helmet has protected the head since ancient times, and it remains indispensable to anyone who participates in traffic on a bike of any kind. As long as it doesn't take losing our heads for us to realize how valuable they are! That is the message of this commissioned film, delivered in an immediately understandable way.



dokumentarni / documentary
2019 / 02' 25"

Redatelj / director:

Luka Stjepanović

U filmu sudjelovali / in co-operation with:

Željka Č., Emilija J., Rada D., Neda P., Mirjana K.P.,
Darjana K.

Produkcija / production:

Privatna umjetnička gimnazija

Država / country: Zagreb, Hrvatska / Croatia

IMAŠ LI MALO VREMENA? DO YOU HAVE A LITTLE TIME?

Sinopsis / synopsis:

Tema filma je tolerancija, odnos mladog čovjeka i osoba treće životne dobi. Snimio sam šest starijih žena koje govore o svom odnosu s mladim osobama i kako im mlade osobe mogu poboljšati život.

This is a film about tolerance and the relationship between a young person and a person who is advanced in years. I have filmed six older women as they discussed their relationships with young people and talked about how young people can help make their lives better.

Dinka Radonić:

Minimalističkim režijskim postupcima ovoga dokumentarca, prikazana nam je tema odnosa starosti i mladosti. Konceptualnim kadriranjem, prikazujući isključivo gestikulacije ruku, uz tople riječi snimljenih osoba, ovaj rad prikazuje individualnost svake sugovornice.

Through minimalist directing choices, this documentary explores the relationship between youth and old age. Conceptual shots that focus exclusively on hand gestures, paired with the participants' tender conversations nevertheless allow the individual personalities of the speakers to shine through.

Ana Đordić:

Zanimljiv dokumentarac koji osvježava što tolerancija znači u starijoj životnoj dobi i u kakvoj je ona vezi sa životnim iskustvom, ali i s mladima. Redateljev izbor koji je rezultirao time da ne vidimo protagonistkinje, već ih samo čujemo u off-u pun je pogodak, kao što je to i metonimijski prikaz njihovih ruku.

This interesting documentary teaches us how important tolerance is to people when they reach a certain age, and the way tolerance relates to experience, as well as how it pertains to youth. It was an excellent choice on the part of the director to refrain from showing her protagonists' faces and instead only allow the viewer to hear them in voice-over, while representing them metonymically, through their hands.

Boško Picula:

Strpljenje, susreti, pomoć, tolerancija, učenje, empatija... Sve nam ovo treba kao ljudskim bićima u društvu drugih ljudi, a ponajviše kada smo u godinama u kojima je mladost daleko iza nas. O čovjekovoj potrebi za ljudskošću ovaj znalački osmišljen i realiziran film progovara na tako topao i pametan način. Izvrstan rad.

Patience, assistance, tolerance, learning, empathy, encounters... These are the things we need as humans living among other humans, particularly when we are rich in years. This masterfully imagined and executed film speaks of our need for connection in a warm and insightful way. An excellent film.



igrani / fiction
2018 / 03' 27''

Redatelj / director:

Grgur Šikić, Aleksandra Žagar, Marta Špoler Čanić

U filmu sudjelovali / in co-operation with:

Ria Blažević, Luka Domljan, Ema Reberski, Ena Koco, Lovro Hostić, Jan Novak Vukašinić, Elena Žužul

Produkcija / production:

Bacači sjenki

Država / country: Zaprešić, Hrvatska / Croatia

Karlovac, 10. – 14. rujna 2019.

JA SAM ĐURO MY NAME IS ĐURO

Sinopsis / synopsis:

Film je nastao u sklopu napredne radionice filmske škole Frooom, 2018. godine u Zagrebu. Mentorice Anja Pletikosa i Dalija Dozet inicirale su kreativno razmišljanje grupe polaznika o različitosti. Što znači biti različit, kako se ona doživljava i proživljava? Od ideje do realizacije filma prošlo je pet dana, što znači da su u tom kratkom roku djeca timski, uz prisustvo mentorica, osmislila priču, scenaristički ga obradila, kreirala knjigu snimanja i odradila sve komponente predprodukcije od odabira lokacija i podjele uloga do uvježbavanja dijaloga i glume. Snimanje slike i zvuka također uz superviziju mentorica napravili su polaznici sami.

The film was created during the Frooom film school advanced workshop held in Zagreb in 2018. The mentors, Anja Pletikosa and Dalija Dozet, encouraged a group of students to think about diversity creatively. What does it mean to be different, how is being different experienced and expressed? After coming up with an original idea, completing the film took only five days. In other words, the team of children, supervised by their mentors, managed to devise a story, script it, create a storyboard, and then complete the entire pre-production process from location scouting to casting and the rehearsals in a mere five days. The filming and sound editing, while also supervised by the mentors, was also done by the students themselves.

Dinka Radonić:

Topla priča o pronalasku i zadržavanju vlastitog identiteta. Autori filma kroz niz situacija prikazuju važnost osobnog razvitka. Skečevski pristup izlaganja, te izmjenjivanje crno-bijele i slike u boji, daju vedru notu i vrijedne karakteristike joj tematici.

A heartwarming tale about finding and celebrating your own identity. The authors show the importance of personal growth through a variety series of situations. Their examinations of the topic in sketch form, in alternating black and white and color images, send an important and optimistic message.

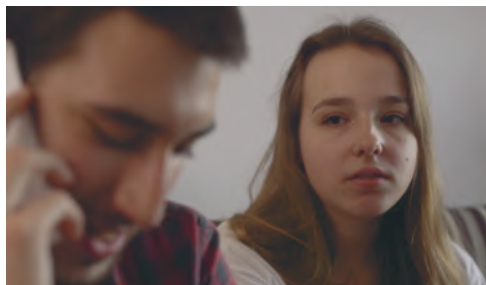
Ana Đorđić:

Strašno simpatičan film o dječaku Đuri koji sve što želi jest to da mu se dopusti da bude ono što jest. Film je to koji šarmantno propagira nekonformizam, individualizam i različitost kao sve ono što Đuru čini sretnim, a trebalo bi činiti sretnim i sve nas. Jer, umjesto ukalupljivanja, svi zapravo želimo slobodu da budemo svoji. Sladak i pitak film koji izvrsno funkcionira bez ijedne izgovorene riječi.

A tremendously enjoyable film about a boy called Đuro, whose only wish is to be allowed to be who he is. The film charmingly advocates nonconformism, individualism and embracing differences- the things that bring joy to Đuro, and that should bring joy to us all. After all, deep down we all yearn to be allowed to be true to ourselves, instead of fitting into a mould. A sweet and enjoyable movie which doesn't need words to convey a message.

Boško Picula:

Đuro se ne odijeva kao drugi, niti ne vježba kao svi ostali, a užinu bi mu prije prihvatile mačke nego kolege iz škole. Đuro je jednostavno svoj i kao takav sretan. Film nastao u svrhu poticanja svijesti o različitosti u društvu uspijeva jer je i sam – različit. Konkretan, maštovit, razigran, veseo, odvažan i svima razumljiv. Đuro doesn't dress like other people, he doesn't do exercise like other people, and his school lunch would probably sooner be appealing to cats than to his classmates. Đuro is simply himself and he's happy that way. The success of this film about embracing differences lies in the fact that it breaks the mold itself. To put it simply, it is a creative, playful, entertaining and bold film that speaks to everyone.



igrani / fiction

2019 / 12' 31''

Redatelj / director:

Petra Pavetić Kranjčec

U filmu sudjelovali / in co-operation with:

Ian Tomljenović

Produkcija / production:

Blank filmski inkubator

Država / country:

Zagreb, Hrvatska / Croatia

KLÍNKA THE KID

Sinopsis / synopsis:

Igrani film Klínka prikazuje odnos mlađe djevojke i njezinog starijeg dečka te kako njihov odnos funkcionira u preprekama osobnih htijenja i poimanja što je smisao veze gdje likovi zajedno istražuju osobnu zrelost i djetinjastost.

"The Kid" is a film about the relationship between a young girl and her older boyfriend and the obstacles they face because of their divergent ambitions and expectations of the relationship, as they explore the meaning of personal maturity and immaturity together.

Dinka Radonić:

Par sati u životu mladog para u jednoj noći. Autor nam prikazuje kako različitost dobi u tim godinama, može uzrokovati drugačije želje i očekivanja, što najavljuje samim naslovom Klínka. Akteri ovoga kratkog igranog filma predstavljaju nam mladenačke odnose i ukazuju na važnost međusobnog poštivanja.

This film follows a young couple over the course of a few hours in a single night. The author demonstrates that an age difference between romantic partners at that stage in life can result in differences in expectations and aspirations, as alluded to by the title itself. The central figures of this short fiction film of young love show us the importance of mutual respect.

Ana Đorđić:

Vrlo kvalitetan igrani film mlađe redateljice nastao u Blankovoj produkciji propituje ljubavnu vezu starijeg momka i jedne klinke na pametan, promišljen i uvjerljiv način. Tematizira ljubavni odnos s obzirom na njihove razlike u (emocionalnoj i seksualnoj) zrelosti te ukupnim dojmom, kao i relativno otvorenim krajem, pokazuje i filmsku zrelost same redateljice.

This is an exceptionally good fiction film, made by a young female director and produced by Blank, which explores the romantic relationship between a young man and his even younger girlfriend (the titular "kid") in an intelligent, inventive and compelling way. It examines the relationship in light of the differences in (emotional and sexual) maturity between the protagonists and, due to its general effect and a relatively open ending, demonstrates the filmmaking maturity of the director herself.

Boško Picula:

Sve je lako kad si mlad i zaljubljen. Sve do jednog trenutka. O takvom trenutku i trenucima govori novi veoma zreli rad iz Blank_filmskog inkubatora koji se, kada je posrijedi filmsko stvaralaštvo mladih u Hrvatskoj, potvrđuje kao prva adresa kada je u pitanju svestrano promišljanje života mladih ljudi u prostoru između djetinje zaigranosti i nužnosti odrastanja. Odlično u svakom dijelu.

Nothing can go wrong when you're young and in love – up to a point. It is one such point, and many others like it, that are explored with a lot of wisdom in this film produced by Blank, the number one place in Croatia when it comes to young people's cinematic explorations of the lives at the point between childish playfulness and the inevitability of growing up. Great in every way.



dokumentarni / documentary
2018 / 01' 21"

Redatelj / director:

Marijan Vukas

U filmu sudjelovali / in co-operation with:

Laura Herceg

Produkcija / production:

Škola za primijenjenu umjetnost

Država / country:

Zagreb, Hrvatska / Croatia

LJUDSKA PRAVA HUMAN RIGHTS

Sinopsis / synopsis:

Za temu ljudskih prava odabrao sam slobodu na umjetničko izražavanje jer je to izražavanje sam bunt prema sistemu i najbolji način za izraziti svoje emocije i svoje ideje. Čineći to na gradskim ulicama, naša izražavanja imaju publiku/promatrače, koji su svjedoci tome. U mom mini filmu, u suradnji sa svojim kolegama, odlučio sam rasprostraniti Pravo na slobodu umjetničkog izražavanja, tako da je svaka pojedina riječ napisana u različitom dijelu grada Rijeke i u različitom stilu.

For my human rights assignment, I decided to make a film about artistic expression, since art is inherently a form of rebelling against the system, as well as the best way of expressing one's feelings and ideas. Doing art in the streets attracts an audience/observers who bear witness to our self-expression. In this short film, my collaborators and I decided to spread the message of "the right to artistic expression" by writing the words of the slogan in different parts of the city of Rijeka, in a variety of fonts and styles.

Dinka Radonić:

Pravo na slobodu umjetničkog izražavanja – dokumentarna minijatura zanimljivog stilskog izričaja, koja potiče na slobodu umjetničkog izražavanja. Crno-bijela slika, podložena inspirativnom pozadinskom naracijom, uspješno vizualizira postavljenu ideju i tematiku.

The right to the freedom of artistic expression is championed in this stylistically intriguing short documentary. Filmed in black and white, and inspirationally narrated, it represents a successful visual representation of the underlying idea.

Ana Đorđić:

Sloboda umjetničkog izražavanja kao jedno od ljudskih prava nešto je što nikad ne smije prestati biti (umjetnička) tema. Kratak i sladak film jasne poruke.

The freedom of artistic expression as a human right is a subject worthy of repeated artistic exploration. The film is short, sweet, and clear in delivering its message.

Boško Picula:

Otkako su ljudi na početku svoje evolucije počeli ostavljati umjetničke tragove u okolišu, pravo na slobodu umjetničkog izražavanja neodvojivi je dio civilizacije. Nekoć zidovi špilja, danas zidovi urbanih cjelina, ali uvijek potreba da se nešto kaže i – pokaže. Pokazuje to i ovaj elegantno snimljeni crno-bijeli minimanifest.

Ever since humans began using art to embellish their surroundings at the very dawn of time, the freedom of artistic expression has been a fundamental aspect of civilization. From cave paintings to the graffiti on urban dwellings, humans have always had a deeply-rooted need to express themselves. Filmed in elegant monochrome, this miniature manifesto is another testament to that fact.



MAMAC THE BAIT

Sinopsis / synopsis:

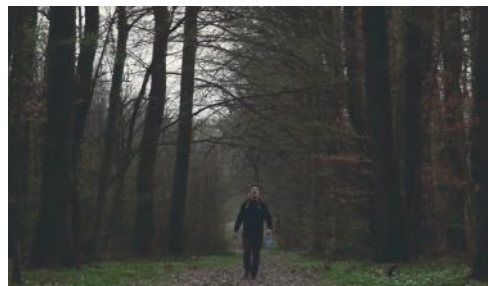
Film se bavi kompliciranim, narušenim odnosom između pojedinca i medija, te s time povezanim problemima s identitetom.

This film explores the troubled relationship between the individual and the media, as well as the related issues with identity.

Dinka Radonić:

Tehničkom domišljatošću, ovaj film na zanimljiv način izlaže kritiku društva u kojem se mlad čovjek danas nalazi. Atmosferičnost ovog rada proizlazi iz zanimljive upotrebe scenografskih elemenata, kao i ekspresivnih rasvjetnih rješenja. Interesantnim montažnim postupcima i vještim raskadriravanjem, autor gradi napetost kroz cirkularnu formu petlje.

Technically inventive, this film provides critical commentary on the society young people live in. The evocative atmosphere is a result of interesting set design and expressive lighting, while clever editing and skillful framing help build suspense in the circular form of a loop.



slobodni stil / freestyle

2019 / 04' 31"

Redatelj / director:

Patrik Ivačić

U filmu sudjelovali / in co-operation with:

Leonardo Ivačić

Produkcija / production:

Gimnazija „Fran Galović“

Država / country:

Koprivnica, Hrvatska / Croatia

Ana Đorđić:

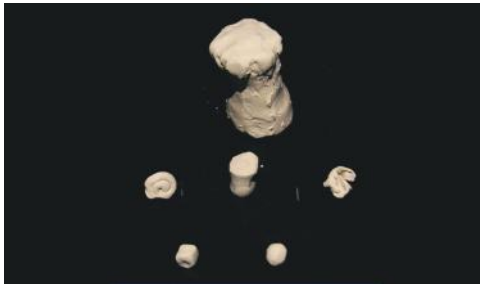
Vrlo zanimljiv film slobodnog stila i uokvirene kompozicije potiče nas na to da se doista zapitamo o tome kakav je naš odnos prema medijima i koja je njihova moć, i to posebice danas. Dobra ideja i jasna poruka čine ovaj film jednim od pamtljivih.

A captivating freestyle film with a framed composition which encourages examination of the way we relate to the media, especially nowadays. A clever idea and a clear message make this one of the more memorable films in this year's selection.

Boško Picula:

U ovom je filmu vodeća odlika ugođaj – snolik, uznemirujuć i ostvaren kroz efektanu simboliku, a sinergija priče i njezine vizualizacije dokaz da se i u školskim klupama nalaze filmaši puno zreliji od svojih mladih godina. S obzirom da smo svi manje-više postali mamcima zaslona koje gledamo, film je prava slika života.

The defining feature of this film is its dreamlike, unsettling atmosphere, achieved through the effective use of symbolism, while the way the visuals combine with the story is a reminder that precocious filmmakers, wise beyond their years, can be found in our classrooms too. Since we're all more or less in thrall to our screens, this film rings quite true.



animirani / animated
2019 / 01' 44''

U filmu sudjelovali / in co-operation with:

Lucija Majnarić, Marija Nikolić, Jurica Nikolić,
Lucija Petkovićek, Josip Skledar, Andrej Cirkveni,
Irma Škaljo, Martina Anić

Produkcija / production:

Foto kino video klub Zaprešić

Država / country:

Zaprešić, Hrvatska / Croatia

METAMORFOZE **THE METAMORPHOSES**

Sinopsis / synopsis:

O svijetu oko nas koji žrtvuje sam sebe radi kopiranja tuđih ideja i u isto vrijeme umrtvljuje inovativnost i potencijal vlastitog bića.

The world around us sacrifices itself for the sake of copying other people's ideas. At the same time, that is killing innovation and the potential of our own being.

Dinka Radonić:

Oblikovanjem gline, ostvaren je vizualni sadržaj zamišljenih ideja uz glazbenu podlogu. Zanimljivom clay animacijom, ovaj rad prezentira spretnost modeliranja u svrhu umjetničkog izričaja.

The ideas in this movie are visually executed in clay and then set to music. Through interesting claymation, this piece demonstrates the possibilities offered by clay for artistic expression.

Ana Đorđić:

Animirane metamorfoze uvijek su zabavne, a posebice kad se njima bave mladi autori iz FKVK-a Zaprešić. Jer i u potencijalnoj jednostavnosti nekih njihovih filmova uvijek se krije jedna dublja poruka. Ovaj put ona se tiče naših vlastitih preobrazba na koje okolina ima snažan utjecaj.

Metamorphoses in animated form are always entertaining, especially when created by the young filmmakers from the Zaprešić Film, Video and Cinema club. The deceptive simplicity of their films always hides a deeper message. This time, it refers to the ways humans are transformed by their environment.

Boško Picula:

Koliko je Wagnerova glazba poticajna za metamorfoze, potvrđuju i iznimno efektne promjene oblika i pokreta u ovom animiranom filmu u kojem glina postaje materijalom nastanka cijeloga jednoga maloga svijeta. Uz himničnu melodiju i kontrastnu pozadinu, ispred nas se nižu metamorfoze bića i predmeta punih mašte.

The extraordinarily effective transformations of silhouette and movement in this animated short in which an entire miniature world is created from clay show just how conducive Wagner's music is to metamorphoses. Against the backdrop of stirring melodies and contrasting backgrounds, we witness the metamorphoses undergone by a plethora of imaginative beings and objects.



slobodni stil / freestyle

2018 / 07' 44''

Redatelj / director:

Deborah Jančić

Produkcija / production:

Pulska filmska tvornica

Država / country:

Pula, Hrvatska / Croatia

MJESEČARKA THE SLEEPWALKER

Sinopsis / synopsis:

U potrazi za vlastitim mjestom u kaosu današnjice autorica dočarava osjećaj dezorijentiranosti, neizvjesnosti i zbunjenosti. Ima li zaključka emociji ili je ona samo dio ponavljajuće stvarnosti?

Seeking her place amid everyday chaos, the author communicates the feelings of aimlessness, uncertainty, and confusion. Can you put an end to an emotion or is it just a part of a constantly recurring reality?

Dinka Radonić:

Radnja ovoga eksperimentalnoga filma, smještena je u vizualno atraktivnu ruševinu. Intrigantnom lokacijom u kombinaciji sa specijalnim efektima, stvorena je nadrealna atmosfera koja djeluje kao san. Tražeći nešto nepoznato unutar postapokaliptičnog ambijenta, akterica uspješno nalazi ono što je tražila.

This experimental film takes place in an aesthetically pleasing ruin, which, combined with special effects, results in a dreamlike, uncanny atmosphere. The protagonist searches for something in this post-apocalyptic setting, ultimately finding what she was looking for.

Ana Đorđić:

Mjesečarka je još jedan u nizu filmova slobodnog stila u ovogodišnjoj konkurenciji Revije, a bavi se unutarnjim dvojama i dezorijentacijom. Djeluje kao da sama podsvijest progovara iz protagonistice. Čak i da je film bio nešto kraći, vjerujem da mu ništa ne bi nedostajalo.

The Sleepwalker is another freestyle film in this year's selection that deals with inner doubt and aimlessness. In it, the Subconscious seems to speak through the protagonist. This film would have lost nothing if some of its running time was cut.

Boško Picula:

Na fino ugođenoj točki na kojoj se dodiruju horor, fantastika i filmski eksperiment, ovaj rad dočarava unutarnje i vanjske prostore u kojima se neprestance testira ljudska egzistencija. U središtu je priče djevojka koja krećući se po zlokobnim prostorima u biti ispituje vlastitu kob. Pametno složeno i – složeno u svojim idejama.

Set at the intersection of horror, fantasy and experimental film, this piece paints a picture of internal and external spaces where human existence is constantly tested. This is a tale of a girl whose wandering through ominous spaces serves as a way of putting her own destiny to the test. Complex and cleverly filmed.



igrani / fiction
2019 / 04' 02"

Redatelj / director:

Dorja Cug

U filmu sudjelovali / in co-operation with:

Dea Vitas

Produkcija / production:

Škola za umjetnost, dizajn, grafiku i odjeću Zabok

Država / country:

Zabok, Hrvatska / Croatia

MODERNA KUHARICA THE MODERN COOK

Sinopsis / synopsis:

Zbog nesavjesnog odlaganja otpada te nesavjesne uporabe određenih materijala sve smo više zatrpani smećem koje nam se sada, u nekom smislu, počinje vraćati na tanjur. Naime, dokazano je kako u određenoj hrani ima tragova mikroplastike te kako se kroz zagađeno tlo mijenja sastav naše hrane koja pod okolnostima raznih procesa postaje nezdrava. Unutar ovog filma problematizirali smo navedenu temu na pomalo ironičan način.

Irresponsible waste management and the unsustainable use of certain materials have resulted in the proliferation of waste, which has, in a way, begun to find its way back to our plates. Research has shown that certain types of food contain traces of microplastics, while soil pollution affects other types of food through a variety of chemical processes. This film addresses that subject with a hint of irony.

Dinka Radonić:

Kritički osvrt na temu uništavanja prehrambenih namirnica u modernoj zajednici. Kroz šaljiv pristup u formi kulinarske emisije, autorice nam prikazuju vlastito viđenje ekološke problematike prikazom neizbježnih dodataka u svakodnevnoj prehrani.

This film is a critical examination of the subject of food waste in contemporary society. Parodying the format of a culinary show, the authors express their opinions on environmental issues by depicting the unavoidable "additions" to contemporary food.

Ana Đorđić:

Što to kuha moderna kuharica? Ovaj je film zapravo svojevrsna simpatična i zaigrana vježba filmskih izražajnih sredstava, kuhanja i spremanja obroka koji, iako nisu jestivi, dobro izgledaju.

What's cooking in the modern cook's pot? This film represents a charming, playful exercise in film techniques, as well as preparing meals which, although inedible, sure do look good.

Boško Picula:

Ono što je u ovom filmu snimljeno na veoma zabavan način – priprema obroka od teško razgradivih ili nerazgradivih stvari – u mnogobrojnim je dijelovima prirode dio ekocida. I istinski 'obrok smrti' živim bićima u tako onečišćenoj prirodi. Uostalom, i sami smo izloženi toj prijetnji te je ovaj film i slikom i idejom – izvrstan.

What this film shows in a very entertaining way – preparing meals from things that are not biodegradable – contributes to the destruction of nature in many parts of the world and, as such, represents a genuinely "deadly meal" to many living beings that dwell in thus polluted nature. After all, this is a threat that affects us, too, which makes this film an outstanding achievement both visually and conceptually.



slobodni stil / freestyle

2018 / 04' 53''

Redatelj / director:

Marija Milovan

Produkcija / production:

Pulska filmska tvornica

Država / country:

Pula, Hrvatska / Croatia

MOJE BIJELO VRIJEME MY WHITE TIME

Sinopsis / synopsis:

Ikonografski prikaz jeze ili jeza oko autoričinog poimanja i viđenja vremena.

A visual portrayal of dread, or the dread regarding the filmmaker's understanding of time.

Dinka Radonić:

Ovaj rad slobodne forme spoj je nekoliko tehnika eksperimentalnog videa. Koristeći bijelu pozadinu kao prazan, neutralan prostor, akterice svojom prisutnošću stvaraju scenografske elemente.

This freestyle piece combines several experimental techniques. By utilizing the white background as an empty, neutral space, the protagonists create the setting with their own presence.

Ana Đorđić:

Koncept vremena u filmskom svijetu podrazumijeva unutarnje filmsko vrijeme i vrijeme trajanja filmske projekcije. Redateljica se u ovome filmu poigrava konceptom vremena eksperimentirajući dvostrukom ekspozicijom. Zanimljiv pristup, ali mrvicu – u kontekstu vremena trajanja filmske projekcije – predugo.

The concept of cinematic time has two meanings, signifying both the time within a film and its running time. The director of this piece experiments with double exposition to play with that concept. An interesting piece, if slightly too long – in the latter sense.

Boško Picula:

Vrijeme i način kako ga koristimo uvijek može postati eksperimentom. Pitanje je samo hoće li eksperiment uspjeti. U slučaju ovog pomno osmišljenog filma bogate likovnosti, višestrukih simbola i prijeteće atmosfere, eksperiment je – uspio. Ovo je film u koji nije jednostavno ući, ali se trud isplati.

Time, and the way we use it, lends itself to experimentation. The only question is whether the experiment proves successful. In the case of this carefully devised film marked by rich imagery and symbolism, as well as an ominous atmosphere, the answer to that question is, without a doubt, affirmative. This is not an easily accessible film, but the effort of engaging with it definitely pays off.



igrani / fiction
2019 / 14' 11"

Redatelj / director:

Matija Benić

U filmu sudjelovali / in co-operation with:

Toma Serdarević, Mirna Čupić, Bruno Benaković,
Vida Žagar, Domagoj Obadić

Produkcija / production:

samostalni autor / independent author

Država / country: Zagreb, Hrvatska / Croatia

MONOLOZI I OSTALA ZLA MONOLOGUES AND OTHER EVILS

Sinopsis / synopsis:

Dinkov dan je jednostavan. Nabaviti kobasicu od poznanika i napraviti pizzu za prijatelje. No, da bi to obavio, mora razgovarati s ljudima. Može li on to?

Dinko's plan for the day is simple. Buy some sausage from a guy and make pizza for a friend. But in order to do that, he has to actually talk to people. Can he do it?

Dinka Radonić:

Kako i sam naslov kaže, ovaj se film bavi monolozima raznoga tipa, koji se prebacuju s jednog lika na drugi. Intrigantnim montažnim postupcima i dijaloški razrađenom scenarijskom strukturom, prikazani su isjecci života prosječnog studenta filozofskog fakulteta. Autor filma od početka do kraja dosljedno slijedi svoj monološki filmski postupak, pritom ga naglašavajući montažnim rezom.

As indicated by the title, this film deals with monologues of all kinds, turning the focus from one monologuing character to the other. Through intriguing editing techniques and a well-devised dialogue structure, we get insight into the life of a typical student of humanities. The author is consistent in pursuing monologue as his chosen technique, emphasizing it even more via editing.

Ana Đorđić:

Matijin igrani film bavi se ponavljajućim monolozima junaka koji istodobno sluša gotovo jednake takve monologe drugih ljudi. Je li se naša međusobna komunikacija svela na monologe umjesto dijaloga? Imamo li uopće strpljenja za tuđe monologe? Kako biste dobili neke od odgovora na ova pitanja, svakako pogledajte ovaj korektno realiziran film.

Matija's fiction film focuses on its protagonist's repetitive monologues while he is in turn forced to listen to similar ones delivered by other people. Has our communication become reduced to a series of monologues that take the place of true dialogue? How much patience do we have for other people's monologues? Watch this well-made film to find some answers to these questions.

Boško Picula:

Kako protječe svakodnevnica ponešto introvertiranog studenta psihologije? Protječe li onako kao u ovom igranom filmu, dijalozi su uvijek u sjeni monologa kao simbola usmjerenosti samih na sebe. Koliko god ponekad bili okruženi drugim ljudima, osjećamo se ili sami ili usamljeni. Je li razlog tomu što zapravo ne slušamo na pravi način vlastite misli i osjećaje? Ovaj film o tome sjajno komunicira.

How does a slightly introverted psychology student spend his time? If it is anything like this film, then true dialogue is always overshadowed by monologue, the ultimate form of self-absorption. We can be surrounded by a crowd of people and still feel alone. Is it because we are not really in touch with our deepest thoughts and feelings? This film tackles those issues brilliantly.



dokumentarni / documentary

2019 / 04' 54''

Redatelj / director:

Eva Basta

U filmu sudjelovali / in co-operation with:

Goran Štraus, Marko Kekić, Rudolf Ravbar, Petra Pleše

Produkcija / production:

Kinoklub Karlovac

Država / country:

Karlovac, Hrvatska / Croatia

NASTAVI OKRETATI PEDALE KEEP TURNING THE PEDALS

Sinopsis / synopsis:

Dokumentarni film koji nas uvodi u intimnu priču o cjeloživotnoj ljubavi čovjeka i bicikala. Protagonist Goran Štraus uoči zatvaranja svoje radnje s biciklima i odlaska u mirovinu prisjeća se što je nekad, a što danas znači okretati pedale i kako su one obilježile njegovu, samo jednu od mnogih priča malih obrtnika u svijetu pokretne trake.

A documentary that introduces us to the intimate story of a lifelong love of man and bicycles. The protagonist Goran Štraus, closing his bicycle shop and retiring, remembers what he used to be and what it means today to turn the pedals and how they characterized his, just one of many stories of small craftsmen in the world of conveyor.

Dinka Radonić:

Ovaj dokumentarac izvrsnog naslova, zove nas da pogledamo priču o čovjeku koji na inspirativan način gaji ljubav prema biciklima. Najjača odlika ovoga filma upravo je univerzalnost njegove tematike – čovjek koji čitav život radi posao koji voli u dvojbi je oko odlaska u mirovinu. Izvrsno snimljenim detaljima njegovog radnog ambijenta, autorica nas približava temi koju obrađuje, a protagonist nas svojom srdačnošću privlači svojoj životnoj strasti.

With its snappy title, this documentary captures our attention to tell the story of a man with an inspiring love of bicycles. The film's greatest strength is the universality of its story: that of a man who has been doing a job that he loves all his life, so he is now reluctant to retire. By allowing the camera to linger on the charming details inside the man's workshop, the author allows the audience to get familiar with the subject, while the protagonist's gregariousness serves as a great introduction to his life's passion.

Ana Đorđić:

Dokumentarni film naše Karlovčanke Eve vrlo je lijepe fotografije, nešto sporijeg ritma te (ne)očekivane teme, posebice sjetimo li se da je bicikl bio simbol jednog od prijašnjih izdanja ovoga festivala. U centru je ovoga kratkoga klasičnog dokumentarca zanimljiv protagonist zaljubljen u bicikle. Ne sumnjamo da će i naši karlovački Kinoklubaši uspješno nastaviti okretati pedale, ali one filmske.

This documentary, made by a girl from Karlovac called Eva, is characterized by lovely cinematography, a languid tempo and an (un)expected topic that seems particularly delightful because the bicycle was used as the logo for one of the earlier editions of this festival. The film focuses on an interesting protagonist with an ardent love of bicycles. The young film lovers of Karlovac will undoubtedly take the advice from this film to heart and "keep turning the pedals" – or rather, in their case, keep the film rolling.

Boško Picula:

Bicikli, srećom, nikad nisu bili popularniji. I među mladima, i među odraslima, i među filmašima koji u njima pronalaze nadahnuće za svoje radove posvećene čovjekovoj predanosti slobodi kretanja i čuvanju vlastitog zdravlja. O svojoj zaljubljenosti u bicikle govori protagonist ovoga dokumentarca koji ih popravljajući uvijek ostaje u sjajnoj psihofizičkoj kondiciji. Prava tema i pravi sugovornik.

Luckily, bicycles have never been more popular with the young or the old, including filmmakers, who find in them the inspiration for exploring man's dedication to the freedom of movement and maintaining health. Explaining his great love of bicycles in this film is a man who keeps in great mental and physical shape by fixing bikes of all kinds. Both the topic and the person are chosen impeccably.

Karlovac, September 10 – 14, 2019



slobodni stil / freestyle

2019 / 01' 25"

U filmu sudjelovali / in co-operation with:

Matej Dorić, Filip Mikić, Mario Petrunić, Matija Dežjot

Produkcija / production:

Srednja škola Duga Resa

Država / country:

Duga Resa, Hrvatska / Croatia

NOT

Sinopsis / synopsis:

Ovaj kratki film nastao je kao vježba animacije. Željeli smo naučiti izrađivati pokretne fotografije pa smo koristili pjesmu kao predložak i pokušali na temelju nje napraviti dinamičnu knjigu snimanja. This short movie was made as an animation exercise. We wanted to learn how to create cinemagraphs so we used a poem as a template and tried to make a dynamic storyboard based on it.

Dinka Radonić:

U ovome djelu slobodne forme, inspirativni tekstovi u rimi prikazani su u doslovnom vizualnom prijevodu. Raskadriravajući stihove, autori nam prezentiraju svoje viđenje individualnosti i poimanja sebe.

In this freestyle piece, inspiring verses are transformed into visuals. By putting the verses on screen, the creators express their own attitudes towards individuality and the self.

Ana Đorđić:

Ovaj vrlo kratak film slobodnog stila nastao je, kako sami autori tvrde, kao vježba animacije, no iako je u pitanju samo vježba, efektno i jasno daje do znanja da ne smijemo biti definirani onime što nismo, nego upravo suprotno: onime što doista jesmo.

According to its creators, this short freestyle film was originally devised as an exercise in animation. Even so, it is clear in sending the message that we should not be defined by what we are not, but rather by what we are.

Boško Picula:

Što nas čini onim što jesmo, a što ne? Mladi filmaši iz Duge Rese slažu vlastiti, uspio kolaž slika, definicija i metafora tragajući za odgovorima na pitanje što čovjeka čini čovjekom. Ovo je film koji je uvijek lako i potrebno pogledati ponovno.

What is it that truly makes us who we are? The young filmmakers from Duga Resa have compiled a very engaging collection of images, definitions and metaphors in their search for the answer to the question of what defines us as humans. This is a film that can, and should, be seen many times.



igrani / fiction

2019 / 04' 25"

Redatelj / director:

Filip Dučić

U filmu sudjelovali / in co-operation with:

Aisha Koing Barušić, Drago Žuljić

Produkcija / production:

Foto kino video klub Zaprešić

Država / country:

Zaprešić, Hrvatska / Croatia

OFELIJA OPHELIA

Sinopsis / synopsis:

Naglo buđenje, otvorite oči i nađete se na nepoznatom krevetu u nepoznatoj sobi, oko vas hladni zidovi i vrata. Odete do vrata, pokušate ih otvoriti, ali su zaključana... Zatim tražite bilo koji način da izađete... Nema spasa. Ili možda ima. Možda vi znate gdje je ključ samo ga zbog nekog razloga ne odlučite koristiti.

You wake up suddenly, opening your eyes and finding yourself on a strange bed in a strange room, surrounded by nothing but bare walls and a single door. You reach the door and try to open it, but they are locked... You try to find another way out, any way out... But it is no use. Except maybe there is a way, maybe you've had the key all along, but you've chosen not to use it.

Dinka Radonić:

U ovom kratkom igranom filmu, autor nam u mističnoj atmosferi metaforički prikazuje osobe zatočene u vlastitoj nemoći. U nemogućnosti pronalaska „izlaska van“ prikazuje nam kako je, najčešće, rješenje u našim vlastitim rukama. Igrajući se svjetlom (i tamom) kroz zanimljive montažne postupke, dočaran nam je unutarnji nemir osobe u sukobu same sa sobom.

In this mystical short fiction film, the author metaphorically depicts what it feels like to be trapped by your own powerlessness. It shows that, even when it seems like there is no way out, the key to solving our problems is often already in our hands. By playing with light and darkness and through clever editing, we get a sense of the inner turmoil of a person at war with herself.

Ana Đorđić:

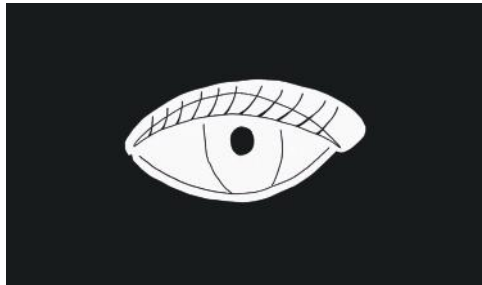
Zanimljiva ideja vrlo je dobro realizirana u ovome psihološkom trileru koji se na svome kraju pretvara u nešto sasvim neočekivano. Riječ je o dosta dobrom igranu filmu, a znakovit naslov nesigurnom gledatelju može dodatno obogatiti njegovo razumijevanje.

This psychological thriller boasts an interesting idea that is well-executed, with an unexpected final twist. It is a rather good fiction film with an indicative title that provides the perceptive viewer with additional clues about the film's meaning.

Boško Picula:

Kada smo zatočeni? Isključivo onda kada se nađemo u prostoru iz kojega trenutačno nema izlaza? Ili kad god sami sebe zatočimo u strahove, neznanja i nesigurnosti? Metaforično propitujući mogućnost izlaska iz onoga što nas čini zarobljenima, ovaj minuciozno razrađeni i briljantno snimljeni film daje sav odgovor.

When do we become prisoners? Is it only when we find ourselves in a space that momentarily offers no way out? Or do we become prisoners when we limit ourselves by our own fear, ignorance and insecurity? This meticulously developed and brilliantly filmed piece provides all the necessary answers to the above questions through a metaphorical exploration of the possibility of escaping everything that keeps us trapped.



animirani / animated
2019 / 00' 50''

Redatelj / director:

Stella Pin, Antonella Pin

U filmu sudjelovali / in co-operation with:

Tamara Ramadi

Produkcija / production:

XIII. gimnazija

Država / country:

Zagreb, Hrvatska / Croatia

OPOMENA THE WARNING

Sinopsis / synopsis:

Film je interpretacija A. B. Šimićeve pjesme Opomena. Film govori o tome kakav bi čovjek trebao biti.

The film is an interpretation of A. B. Šimić's song "The Warning". The film talks about what man should be like.

Dinka Radonić:

Citirajući dojmjljive stihove A. B. Šimića, ova videocrtica kroz jednostavne animacijske postupke vizualizira ideju stihova koji su recitirani u pozadinskoj naraciji.

Quoting the impressive verses of A.B. Šimić, this video miniature uses simple animation techniques to translate their message into the visual form, while the verses are heard in voice-over.

Ana Đorđić:

Lijepa kolažna animacija, nastala na temelju možda najpoznatije Šimićeve pjesme, mogla bi poslužiti i u nastavi Hrvatskoga jezika prilikom obrade gradiva hrvatskog ekspresionizma. Vizualnim jezikom prikazati sadržaj refleksivne pjesme sigurno nije bio lak zadatak, no mlade su ga autorice vrlo dobro svladale. Bravo!

This beautiful collage animation, an adaptation of what is perhaps Šimić's most well-known poem, could easily be used in a classroom to teach Croatian expressionism. It could not have been easy to translate the content of a reflexive poem into a visual medium, but the young female authors did a wonderful job of it. Well done!

Boško Picula:

„Čovječe, pazi da ne ideš malen ispod zvijezda...“. Ovi opominjući, a tako nadahnjujući stihovi velikoga hrvatskog pjesnika A. B. Šimića odavno su dio literarne svijesti naraštaja školaraca i ljubitelja poezije. Zato je ovaj animirani kroki inspiriran njima pogodio misaonu slojevitost u svojoj crno-bijeloj kolažnoj vizuri.

“Man, be careful not to walk small under the stars...” These cautionary, yet so inspiring verses by the great Croatian poet A.B. Šimić are beloved by generations of school children and poetry lovers alike. Therefore, this animated croquis inspired by those verses manages to successfully capture their beauty in black-and-white collage visuals.



igrani / fiction

2018 / 08' 20"

Redatelj / director:

Kajan Branimir Bulić

U filmu sudjelovali / in co-operation with:

Mladen Skitarelić, Damir Bulić, Anja Gačić

Produkcija / production:

samostalni autor / independent author

Država / country:

Pula, Hrvatska / Croatia

PIJUNOVA IGRA THE PAWN'S GAME

Sinopsis / synopsis:

Dvojica mafijaša odluče odigrati partiju šaha o kojoj ovisi budućnost njihovog surađivanja.

Two mafia bosses play a game of chess that will decide their future dealings.

Dinka Radonić:

Gangsterski obračun ekraniziran kroz igru šaha. Metafrazirajući poziciju pijuna na šahovskoj ploči, autor nam prikazuje postavu mafijaških organizacija. Konačnim preobratom ovaj se film drži klasičnih narativnih elemenata kriminalističkog žanra.

A gangster showdown plays out through a game of chess. Ascribing metaphorical meanings to the position of the pawn on a chessboard, the author portrays organized crime. The final twist employs some classic elements of the genre.

Ana Đorđić:

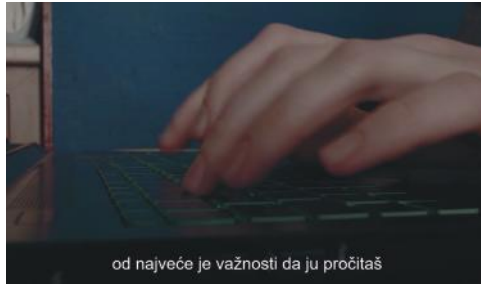
Gangsteri, šah i pištolji kao temeljni motivi ovoga filma garantiraju dobru žanrovsku zabavu. Ostaje samo pitanje tko će na kraju pobijediti u Pijunovoj igri. Jako dobar film.

Gangsters, a game of chess and a gun are the main motifs of this film and, as such, promise fans of the genre a good time. The only remaining question is – who will win the Pawn's Game? A really good film.

Boško Picula:

Čuje se sicilijanska glazba, u pozadini cvrčci cvrče, a na izoliranom mjestu susreću se, reklo bi se, sumnjivi tipovi. I – kreće obračun. Da, ali ne odmah kratkim cijevima, nego šahovskim figurama. Domišljata reinterpretacija gangsterskih filmskih priča ovdje je zaživjela uz puno znanja o filmu, kontekstu i šahu. Bravissimi!

As Sicilian music plays and crickets sing in the background, a group of shady characters gathers at a remote location. And thus the showdown begins. However, sawn-off guns are not the weapon of choice this time, but chess pieces. This clever reimagining of a gangster movie works well, owing to its creators' extensive knowledge of filmmaking, context, and chess. Bravissimi!



slobodni stil / freestyle

2019 / 04' 03"

Redatelj / director:

Leon Bjelinski

U filmu sudjelovali / in co-operation with:

Laura Čulek, Valentin Šaban, Leon Bjelinski,
Ante Zlatko Stolica

Produkcija / production:

Privatna umjetnička gimnazija

Država / country: Zagreb, Hrvatska / Croatia

PORUKA IZ BUDUĆNOSTI **A MESSAGE FROM THE FUTURE**

Sinopsis / synopsis:

Koja je zapravo prava poruka iz budućnosti?
What is the real message from the future?

Dinka Radonić:

Iz distopijske budućnosti obraća nam se čovjek u nadi da će njegove riječi doprijeti do slušatelja. Kroz pozadinsku naraciju, autor nam vizualno prikazuje osobu koja piše pismo nekomu u prošlosti. Slanjem poruke o mogućem spasu čovječanstva, on pokušava spasiti i samoga sebe.

A man speaks to us from a dystopian future, hoping that we will take his words to heart. Alongside the narration, the author depicts a person writing a letter to an unknown someone from the past. By sending the message about the possible salvation of humanity, he is trying to save himself too.

Ana Đorđić:

Poruka iz budućnosti poruka je koju mladi stalno ponavljaju, ali čini se da je oni koji donose odluke ne uspijevaju čuti. Ovaj film slobodnog stila apelira na ljude sadašnjosti da se potrudu ne postati ljudi budućnosti. Angažiran film koji potiče na razmišljanje.

The message from the future is one which young people keep repeating, although the powers that be remain deaf to it. This freestyle piece warns the people of today to avoid the fate of the people of the future. A social awareness film that truly makes you think.

Boško Picula:

Koliko je daleko potrebno vratiti se u prošlost ljudskog roda da bi se ispravile sve one loše stvari počinjene nakon tog trenutka. Očito jako, jako daleko... Kazuje nam to ova reska filmska poruka iz budućnosti koju nije nimalo lako slušati s njenim apokaliptičnim opisima. Ili su baš oni potrebni da se trgnemo već sada...

How far into the past must we go to right all the wrongs that came after? The answer is, obviously, a long, long way back. This is the harsh cinematic message from the future delivered by this film. Its apocalyptic prophecies are anything but easy to hear. But perhaps that is exactly what we need in order to start acting now.



slobodni stil / freestyle

2019 / 00' 52"

Redatelj / director:

Adrian Krajcar

U filmu sudjelovali / in co-operation with:

Borna Banovec, Sara Strugar, Filip Dučić, Andrian Curiš, Dea Kovačević, Patricia Kranjčić, Vida Kunst

Produkcija / production:

Škola za umjetnost, dizajn, grafiku i odjeću Zabok

Država / country: Zabok, Hrvatska / Croatia

PRAČOVJEK PREMA TELEVIZORU FROM THE PRE-HISTORIC MAN TO THE TV

Sinopsis / synopsis:

Iako je postojanje pračovjeka znanstvena činjenica, slika koju imamo o njemu je vizualna fikcija. Učenici su u ovom filmu kroz estetiku GIF-a istraživali tu fikciju služeći se pritom arhetipskim simbolima. Although the existence of the pre-historic man is a scientific fact, the image we have of him is a visual fiction. In this video, students have attempted to explore that fiction through the aesthetics of the GIF, while using some archetypal symbols.

Dinka Radonić:

Ovaj kratak rad ostvaren je kombinacijom različitih videotehnika u eksperimentalnoj formi. Igrajući se GIF animacijom i korištenjem pračovječnih simbola, ovaj uradak tek postavlja pitanje iz naslova.

This short piece combines various experimental filming techniques. By playfully combining animated GIFs with pre-historic symbols, the film links the two parts of the title.

Ana Đorđić:

Igranje filmskom formom u biti je srž filmskog eksperimentiranja, a u ovome eksperimentalnom filmu nastojalo se vizualno istražiti vremenski skok od pračovjeka do televizora. Dosta dobro. Playing with form is at the heart of cinematic experimentation, and this particular experimental film is a visual exploration of the timelapse between pre-historic people and television. Quite good!

Boško Picula:

Neki vas filmovi odmah privuku svojom vizualnom domišljatošću, gotovo dizajnerskim slikopisom. Tako i ovaj međuepohalni skok od pračovjeka do televizora u trenutku otkriva likovnu i scensku darovitost svojih autora. Maštovito.

Some films immediately captivate the audience with their visual ingenuity and almost designer visuals. This quick timelapse encompassing the period between pre-historic times and the invention of television is a testament to the artistic and cinematic talents of its creators. Imaginative.



animirani / animated

2019 / 01' 10"

Redatelj / director:

Josip Skledar, Jurica Nikolić

Produkcija / production:

Foto kino video klub Zaprešić

Država / country:

Zaprešić, Hrvatska / Croatia

PRVO SU DOŠLI... FIRST THEY CAME FOR...

Sinopsis / synopsis:

Kad se nešto dogodi, uvijek okrećemo glavu. Tko će nama pomoći?

When something happens, we always look away. But then, who is going to help us?

Dinka Radonić:

Bezvremenska poezija Martina Niemöllera, temelj je ovoga uratka. Jednostavnom animacijskom tehnikom, ali s vidljivo uložnim trudom, autor nam prezentira svoju interpretaciju jakih stihova *Prvo su došli...*

This piece is based on the timeless verses by Martin Niemöller. Using a pared-down animation technique that a lot of effort evidently went into, the author presents his interpretation of the powerful verses. "First they came for..."

Ana Đorđić:

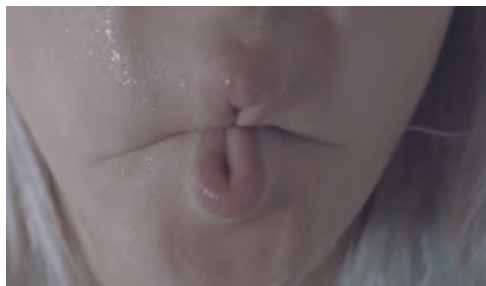
Poznata pjesma *Prvo su došli* Martina Niemöllera i prikladna jednostavna animacija zajednički su odaslali moćnu poruku koja danas jednako vrijedi kao i u vrijeme kad je nastala. Manje je uvijek više, a autori ovoga filma pokazali su da to itekako dobro znaju.

Martin Niemöller's famous poem "First they came for...", paired with suitably straightforward animation, sends a powerful message that is equally relevant today as it was when the poem was originally written. Less is always more, as the creators of this film are well aware.

Boško Picula:

Iako je pjesma njemačkog teologa i luteranskog pastora Martina Niemöllera izvorno vezana uz njegovo suprotstavljanje nacističkom totalitarizmu 30-ih godina 20. stoljeća, štošta je u njezinim porukama transepohalno, i što je najgore, suvremeno. Ovako moćna lirika ima briljantno osmišljenu animiranu ekstenziju u radu mladih filmaša iz Zaprešića čija jednostavnost skicira i misao o banalnosti zla njemačko-američke teoretičarke totalitarizma Hanne Arendt. Uznemirujuće uvjerljivo.

Although the titular poem by German theologian and Lutheran pastor Martin Niemöller originally referred to his activism against the Nazi totalitarianism of the 1930s, much about it transcends epochs, so it remains tragically relevant even in our time. The powerful lyrics are brilliantly coupled with animation by the young filmmakers from Zaprešić, while their simple visuals also bring to mind Hannah Arendt's ideas about the banality of evil. Unsettlingly convincing.



igrani / fiction

2018 / 07' 48''

Redatelj / director:

David Gašo

U filmu sudjelovali / in co-operation with:

Lora Kovač, Nikola Radoš, Sara Erdeljić

Produkcija / production:

samostalni autor / independent author

Država / country: Osijek, Hrvatska / Croatia

RIBA THE FISH

Sinopsis / synopsis:

Ilustracija straha i emotivnog zatvora. Djevojka se pokušava suočiti sa strahom od vode, no možemo li strah pobijediti sami?

A depiction of fear and emotional imprisonment. A girl tries to overcome her fear of water, but can fear be defeated if you're all alone?

Dinka Radonić:

Mladi parovi nerijetko se svađaju oko raznih tema. U ovom slučaju to je naizgled beznačajan razlog, ali koji otkriva puno dublje teme. Vizualno zanimljivom fotografijom i metaforičnošću scenariističkih ideja, autor nam prikazuje isječak života dviju osoba u životnom neskladu, te mogući ishod neizgovorenih misli.

Young couples fight a lot, and about many things. In this film, the argument starts over something seemingly minor, yet indicative of deeper problems. Through intriguing visuals and a screenplay rich with metaphors, the author gives us a glimpse into the lives of two increasingly estranged people and shows us the possible fallout from the things they never say.

Ana Đorđić:

Ovaj igrani film obiluje detaljima i krupnim planovima koji apostrofiraju psihološko stanje junakinje dok ona pokušava svladati svoje strahove, a završava promišljenom montažnom usporedbom djevojke i ribe. Svime navedenim, kao i ukupnom izvedbom ove psihološke drame, David nije pokazao samo svoju filmsku pismenost već i svoje filmsko sazrijevanje. Bravo!

This fiction film is rich in details and close-ups that provide insight into the female protagonist's mental state as she tries to overcome her fears; it ends with a visual parallel between the girl and the fish through imaginative editing. All of this, coupled with the overall effect of this psychological drama, demonstrates not only David's cinematic literacy but also how far he has come as a filmmaker. Bravo!

Boško Picula:

Kao riba u vodi ili kao riba na suhom? Odgovor na ovu dvojbu doznat ćemo u završnici ovoga zrelog filmskog rada o jednom mladom ljubavnom paru čija sudionica, ispitujući vlastitu nutritivnu, ispituje kakvoću veze u kojoj se nalazi. Izvrstan koncept, jednako takav snimateljski rad te uvjerljiv spoj glume i simbola.

A fish in water? Or a fish on dry land? The answer is revealed in the finale of this mature cinematic achievement centered around a young couple, and particularly the woman in that relationship as she re-examines herself and the state of her relationship. A great concept, accompanied by equally stunning cinematography and a compelling combination of strong performances and powerful symbolism.



slobodni stil / freestyle
2019 / 03' 17"

Redatelj / director:

Eva Magdić Govedarica

U filmu sudjelovali / in co-operation with:

Karla Birkić, Mia Luka Vincetić, Robert Delija, Hana Matović, Martin Dragun, Bartol Žimbrek-Turković

Produkcija / production:

samostalni autor / independent author

Država / country: Samobor, Hrvatska / Croatia

Karlovac, 10. – 14. rujna 2019.

RIBOLOV THE FISHING

Sinopsis / synopsis:

Dvoje ljudi nastoje zavesti istu osobu pomoću origamija.

Two people try to seduce the same person by making origami.

Dinka Radonić:

Kroz šaljiv pristup, ovaj film slobodne forme predstavlja nam zanimljivu igru filmskih elemenata. Scenarij je baziran na priči koju vodi narator svojim duhovitim načinom izgovaranja teksta. Autor nam ovim režijskim postupcima prikazuje da sadržaj slike u ovakvoj komičnoj formi, zapravo postaje sekundaran.

This film is a witty freestyle interplay of cinematic elements. The script is based on a story which is divertingly delivered by the witty narrator. The author's directing technique demonstrates that in such comedic forms as this one, the image itself often becomes secondary.

Ana Đorđić:

U cjelokupnoj ovogodišnjoj konkurenciji nijedan me film nije nasmijao kao ovaj, i to osobito zbog urnebesno duhovita naratora. Riječ je o jednostavnom filmu punom duha, s pokojim origamijem i svega troje sjedećih protagonista. Sjajno!

No other film in this year's selection has made me laugh as much as this one, mostly thanks to its uproariously funny narrator. This is a simple film with a lot of spirit, featuring several origami figures and only three seated protagonists. Great work!

Boško Picula:

Ponekad je u filmu najvažnije ono što se čuje, odnosno koga se čuje. To je u ovom neobično zabavnom i duhovitom filmu pripovjedač koji na luckast način komentira troje mladih i njihove naizgled ni po čemu važne aktivnosti. No, kada se počnu spajati zvuk i slika nastane iskričava filmska razglednica vrsnog apsurda.

Sometimes the most important element of a movie is what, or rather, who you can hear. In this exceptionally funny and ingenious film, that element is the narrator and his quirky comments about the three young protagonists and their apparently insignificant activities. However, when sound and image combine, the result is a sparkly cinematic postcard marked by ingenious absurdity.



animirani / animated

2019 / 02' 03"

Redatelj / director:

Lucija Petkoviček

U filmu sudjelovali / in co-operation with:

Karla Anić

Produkcija / production:

Foto kino video klub Zaprešić

Država / country:

Zaprešić, Hrvatska / Croatia

SLIJEPCI THE BLIND

Sinopsis / synopsis:

Lutkice u rukama drže nešto svima prepoznatljivo – ekran. Ekran od kojega nas se više ne može odvojiti. Lutkice predstavljaju živuće, hodajuće mrtvace koji bijelih, slijepih i praznih očiju upijaju svjetlo koje dolazi iz tog ekrana. No nismo li to zapravo mi sami? Izgubljeni u tisuće ekrana sa šarenim svjetlima, hipnotizirani bliještjećim uzorcima i zabavnim reklamama umišljene stvarnosti, dok se život događa izvan tog ekrana. Mi smo ti koji moramo osvijestiti i mijenjati sebe. Vrijeme je da to napravimo. Snimljeno prema istoimenoj pjesmi Charlesa Baudelairea.

By now everyone must have figured out what the dolls are holding- mobile phones. Mobile phones we are inseparable from. The dolls represent the living, walking dead who absorb the light emanating from their screens with their blind, empty eyes. Are they not like us? Lost in thousands of colorful images, hypnotized by sparkling lights and engaging commercials which show artificial reality, while real life just passes us by. We are the ones who need to wake up and start to change. It is time to do that. Based on a poem by Charles Baudelaire.

Dinka Radonić:

Inspirirana pjesmom Charlesa Baudelairea, ova stop-animacija podložena je jezovitom mantrom stihova pjesme The Blind. Mističnom atmosferom prikaza robota koji gledaju u mobilne uređaje, prikazana nam je surova realnost tehnološki preopterećenog društva u kojemu se nalazimo.

Inspired by Charles Baudelaire's poem, this stop motion film is punctuated by the verses from "The Blind" like a sinister mantra. In a mystical atmosphere, robots are shown staring at mobile devices, as this film exposes the harsh realities of the technological overload that troubles our own reality.

Ana Đorđić:

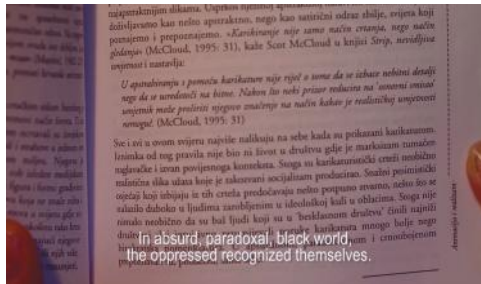
Ovaj animirani film pruža snažnu kritiku našeg načina života koji je opterećen virtualnim umjesto stvarnim i u kojem ljudi sve manje bivaju ljudima, a sve više androidima. Ono što je posebno zanimljivo jest to kako tekst Baudelaireove pjesme, u ovome kontekstu, gotovo proročki prati ono što vidimo ne samo na platnu već i u našim životima. Pametan, dovitljiv i moćan film!

This animated film serves as an unflinching critique of our way of life, which values the virtual over the real, and in which people are slowly losing their humanity and turning into androids. What makes this film particularly intriguing is the way Baudelaire's verses sound almost prophetic in this context, reflecting what we can see not only on the screen but also in our own lives. A clever, ingenious and powerful film!

Boško Picula:

Francuski pjesnik Charles Baudelaire, autor jedne od najutjecajnijih zbirka pjesama 19. stoljeća Cvijeće zla, dobio je u ovom sugestivnom animiranom filmu pravu reinterpretaciju za 21. stoljeće. Baudelaireove se stihove s pravom smatra vizionarskim u tumačenju ljudske prirode, dok je ova likovno čista i idejno britka stop-animacija optimalno spojila njegov stvaralački nerv i neurozu suvremenog doba.

The work of French poet Charles Baudelaire, author of one of the most influential volumes of poetry of the 19th century, The Flowers of Evil, is suitably adapted for the 21st century in this evocative animated film. Baudelaire's verses are rightfully regarded as visionary in their interpretation of human nature, while this visually straightforward and sharp stop motion piece serves as the perfect amalgamation of his creative genius and the neuroses of our time.



igrani / fiction
2019 / 06' 37"

U filmu sudjelovali / in co-operation with:

Josip Skledar, Andrej Cirkveni, Dario Anđel, Irma Škaljo, Lucija Petkovićek, Marija Nikolić, Jurica Nikolić, Kaja Klarić, Jakov Klarić, Martina Klarić

Produkcija / production:

Foto kino video klub Zaprrešić

Država / country:

Zaprrešić, Hrvatska / Croatia

Karlovac, 10. – 14. rujna 2019.

SMETNJE DISTRACTIONS

Sinopsis / synopsis:

Koliko god da nas ponekad sve žvircira i nervira, pa čak i oni najbliži, uvijek su upravo oni ti koji nam donose mir.

Sometimes the whole world gets on our nerves, even the people we love. However, it is our loved ones who always bring us peace again.

Dinka Radonić:

Priča o životnim smetnjama, od onih iritantnih kojih se želimo riješiti, do onih lijepih, koje su nam na neki način, drage. Glavni lik trudi se ugasiiti sva smetala svojega boravišta koje su naizgled sitničave, ali kada se pojave pravi uzročnici nereda, on nalazi mir koji mu je nedostajao.

A story of life's distractions, from the annoying ones that we seek to eliminate, to the more beautiful ones, those we even cherish. The main character tries to get rid of all the annoying distractions in his home, only to truly find peace once the true reasons behind his lack of focus finally appear.

Ana Đorđić:

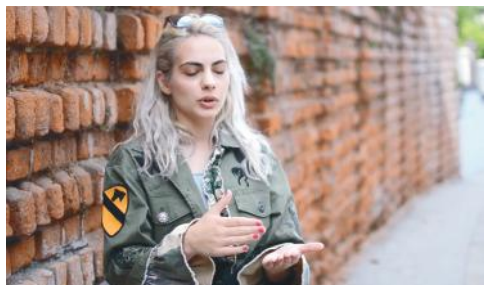
Duhovit i topao film o „smetnjama“ koje se svima događaju. O koncentraciji i dekoncentraciji. O kapanju vode, otkucajima sata, zvonu mobitela, zvuku vlaka i perilice rublja, zvrndanju ključeva, zvucima televizora i ljudskim glasovima koji nam donose osmijeh na lice čak i onda kad nam ometaju koncentraciju. Sjažno!

A tender and witty film about the distractions we all face, a film about focus and the lack of it. About the sound of water dropping, the ticking of the clock, the ringing of the telephone, the whistle of the passing train, the rattling of the keys, the chatter from the TV, and finally, the sounds of laughter and the voices of our loved ones, which bring a smile to our face even when they're distracting. Excellent!

Boško Picula:

Čitati zahtjevno štivo iz područja filmologije ponekad zna biti još zahtjevnije dekoncentriraju li nas svakodnevni zvukovi, šumovi i rad različitih uređaja. Srećom, ne i glasovi i pokreti naših najbližih koji nas, upravo suprotno, motiviraju i – koncentriraju na ono najbitnije. Evo nam iz Zaprrešića ponovno jednog pravog malog remek-djela neobičnog promišljanja običnog života. Mudro i zabavno.

Reading a convoluted paper on film studies can be even more demanding if we are constantly distracted by all kinds of noises, such as those coming from the many appliances in our homes. Luckily, the voices and movements of our loved ones have the opposite effect – they increase motivation and help us focus on what truly matters. The filmmakers from Zaprrešić have delivered yet another little masterpiece that examines the commonplace from an uncommon point of view. This film is both wise and entertaining.



dokumentarni / documentary
2019 / 14' 24"

U filmu sudjelovali / in co-operation with:

Lea Brečak, Magdalena Novoselić, Elizabeta Kulikova, Andra Kruna Ramsay, Ema Mrazović

Produkcija / production:

XVI. gimnazija

Država / country:

Zagreb, Hrvatska / Croatia

SVE U ŠESNAEST(OJ) THE SWEET SIXTEENTH

Sinopsis / synopsis:

Sve u šesnaest(oj) je film o XVI. gimnaziji u Zagrebu. Prikazuje izvanškolske aktivnosti, dvojezični program, atmosferu i sve što čini ovu srednju školu posebnom. Mogli bismo sumirati njen sadržaj kroz ravnateljčinu izjavu: „Mi smo znatiželjni, ambiciozni, marljivi i talentirani.“

The Sweet Sixteenth is a film about the XVIth General-Education High School in Zagreb. It showcases the school's extracurricular activities, its bilingual program, as well as the atmosphere at the school and everything else that makes it special. The following statement by the principal summarizes the content of the film quite accurately: "We are curious, ambitious, diligent and talented".

Dinka Radonić:

U određenoj dobi odrastanja, svaki čovjek traži svoje mjesto. Ovi su mladi ljudi to mjesto našli u videoformi. Intervjuirajući mnoge sugovornike kojima je poveznica XVI. gimnazija, oni su zabilježili dojmove kako je pohađati njihovu školu i sve izvanškolske aktivnosti.

At a certain point, young people start looking for their own place in the world. These young filmmakers have found it in filmmaking. They interviewed a number of people connected by Zagreb's XVIth General-education High School and captured what it is like to attend the school and participate in its many extracurricular activities.

Ana Đordić:

Promotivni film zagrebačke XVI. gimnazije ostvario je svoju namjensku funkciju u potpunosti, što znači da bi doista mogao neke osmaše (ili njihove roditelje)

zainteresirati za izbor baš ove jezične gimnazije u kojoj mladi, osim što uče strane jezike i sudjeluju u različitim izvanastavnim aktivnostima, evidentno uspješno snimaju i filmove. Informativan, pregledan i zanimljiv film koji prikazuje sve posebnosti jedne srednjoškolske ustanove te koji dokazuje da je u Šesnaestoj doista „sve u šesnaest“.

This promotional film made for Zagreb's XVIth General-Education High School fulfills its purpose as a commissioned film splendidly. It would be in no way surprising if after watching this film some eighth-graders (or their parents) opted for this language-oriented high school, where young people can participate in a variety of extracurriculars, which include making movies with such evident success. Informative, comprehensive and interesting, this film provides insight into all the aspects of school life and shows that the school's stellar reputation is well deserved.

Boško Picula:

Od kolijevke pa do groba najljepše je (srednjo) školsko doba. Malo se tko ne bi složio s ovom često ponavljanom uzrečicom nakon što pogleda namjenski film o jednoj od najpopularnijih zagrebačkih gimnazija. Mada ovako zamišljeni radovi počesto skrenu u predvidljivost, u konkretnom je slučaju ona izbjegnuta upravo prikazom onoga što učenike i nastavnike ove gimnazije čini drukčijima i kreativnima u njihovoj školskoj svakodnevici. Zato i film o njima djeluje – kreativno.

High school is the best time of your life. This oft-repeated cliché rings particularly true in this commissioned film about one of Zagreb's most popular high schools. Such films often fail to avoid the pitfalls of predictability, but this particular one manages to do so by focusing on the things that make the teachers and the students unique, as well as the creativity with which they approach life at the school, which makes the film itself a creative standout.



dokumentarni / documentary
2019 / 03' 11"

Redatelj / director:

Tamara Ramadi, Antonella Pin, Stella Pin, Irina Pleša

Produkcija / production:

XIII. gimnazija

Država / country:

Zagreb, Hrvatska / Croatia

SVI ZA ORLOVAC ALL FOR ORLOVAC

Sinopsis / synopsis:

Posjetili smo rehabilitacijski centar u Orlovcu i snimili kratak uvod za humanitarni koncert XIII. gimnazije.

We visited the Orlovac Rehabilitation Center and filmed a short intro for a charity concert at the XIIIth General-Education High School.

Dinka Radonić:

Kratki presjek djelatnika i članova centra za rehabilitaciju Orlovac, koji nas upoznaje s njihovim radom. Ovaj dokumentarni zapis dobar je početak za daljnje istraživanje ove humanitarne teme.

A glimpse of the lives and the work of the staff and the care recipients of the Orlovac Rehabilitation Center. This documentary seems like a good starting point for further explorations of this topic.

Ana Đorđić:

Još jedan film XIII. gimnazije kratak je dokumentarac o Centru za rehabilitaciju Zagreb Orlovac koji potiče umjetničko stvaralaštvo osoba s posebnim potrebama, a njegov najdirljiviji dio jesu upravo nevjerojatno simpatični korisnici Centra. Ono što je posebno značajno jest dojam da i djelatnici i korisnici Orlovca pronalaze u svojem zajedničkom radu ispunjenje i veselje. Film je ujedno bio i poziv na humanitarni koncert za Orlovac koji su nesebično organizirali učenici XIII. gimnazije, na čemu im i ovim putem valja čestitati.

Another film by the young filmmakers from the XIIIth General-Education High School, this is a short documentary about the Zagreb-Orlovac Rehabilitation Centre, which supports the artistic endeavors of people with special needs. At the heart of the film are the center's deeply likable care recipients, while the joy and fulfillment that the recipients and the staff derive from working together are particularly notable. The film also serves as an invitation for a charity concert for Orlovac organized by the students of the school, which is also commendable.

Boško Picula:

Centar za rehabilitaciju Zagreb poznat po svojoj adresi na Orlovcu više je nego zahvalna tema za dokumentarni film jer i svojom djelatnošću, i svojim štićenicima, i svojim zaposlenicima predstavlja jednu od ključnih karika svakog humano uređenog društva. A to je sveobuhvatna skrb potrebitih. Pregledan i informativan, film je uspio zapis o ljudima koje s obje strane skrbi spaja – ljudskost.

The Zagreb Rehabilitation Centre, better known by its Orlovac address, makes for an excellent subject of documentary because its activities, as well as its care recipients and caregivers, stand for one of the key elements of any humane society: the care for those in need. Comprehensive and informative, this film is a successful portrayal of people from both sides of the caregiver-care recipient relationship, bound together by human compassion.



slobodni stil / freestyle

2019 / 00' 20"

Redatelj / director:

David Gašo

U filmu sudjelovali / in co-operation with:

Sebastijan Borovčak, Anja Soldo, Maja Soldo, Anamarija Maršić,
Matej Opolcer, Antun Balog, Zoe Stober, Matea Bartulović

Produkcija / production:

Filmska RUNDA

Država / country: Osijek, Hrvatska / Croatia

ŠPICA FILMSKE RUNDE THE TRAILER FOR FILMSKA RUNDA

Sinopsis / synopsis:

Špica za 4. Filmsku RUNDU, reviju hrvatskog kratkog filma, nastala na Špica radionici pod mentorstvom Antuna Baloga.

The trailer for the Fourth Filmska runda, the Croatian short film festival, filmed during a trailer workshop mentored by Antun Balog.

Dinka Radonić:

Svaki filmski festival voli svoju mladu i novu publiku. Dinamičnom montažom i zanimljivim vizualima ovaj uradak marketinški ispunjava svoj cilj. Film festivals love their audiences, young and new. This film achieves its goal with interesting visuals and clever editing.

Ana Đorđić:

Špica za osječku Četvrtu filmsku RUNDU kratka je, brzog ritma, precizna i dojmljiva. Točno onakva kakva treba biti. Čini se da su Špice filmske RUNDE iz godine u godinu sve uspjelije.

The trailer for the fourth Filmska runda in Osijek is short, fast-paced, precise and memorable. In other words, it's just what it should be. The trailers for this festival seem to get better each year.

Boško Picula:

Ako se po jutru dan poznaje, onda se i filmski festivali poznaju po svojoj špici. Filmska runda u Osijeku iz godine u godinu ima izvrsne festivalske špice koje služe kao najbolje moguće pozivnice za ono što najavljuju. Kratko i učinkovito.

If the morning shows the day, then the trailer shows the festival. The Filmska runda in Osijek is known for its amazing festival trailers which serve as the best possible invitation to the event they are announcing. Short and to the point.



dokumentarni / documentary
2019 / 11' 02''

Redatelj / director:

Karlo Gagulić

U filmu sudjelovali / in co-operation with:

Antun Antolović, Lara Rogić, Lea Vukmanić

Produkcija / production:

Blank filmski inkubator

Država / country:

Zagreb, Hrvatska / Croatia

U SVIJETU ANĐELA IN THE WORLD OF ANGELS

Sinopsis / synopsis:

Moja baka Marija skuplja anđele preko 40 godina i u tih 40 godina sakupila ih je preko 1600. Svake godine nakon što se upali prva adventska svijeća, Marija napravi i svoj Advent na Kamenjaku za sve prijatelje i za sve zainteresirane ljude koji žele biti dio ove andeoske priče.

My grandmother Marija has been collecting angels for over forty years. Over the years, she has collected more than 1600 figurines. Every year, at the beginning of Advent, Marija holds an Advent celebration of her own on Kamenjak, welcoming all of her friends, as well as anyone else who may be interested in becoming a part of this angelic story.

Dinka Radonić:

Svaki hobi počinje iz strasti. Ovaj videozapis prikazuje nam kako svaka strast može trajati i dugi niz godina. Građeci priču od detalja malenih skulptura, upoznajemo gospođu koja više od 40 godina skuplja keramičke anđele.

Every hobby comes from passion, and this film proves that some passions have enduring appeal. Focusing on the figurines as it builds the story, the film introduces us to a woman who has been collecting ceramic angels for over forty years.

Ana Đorđić:

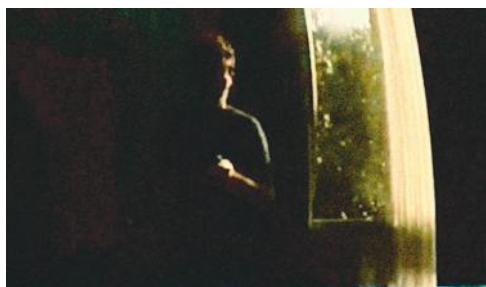
Ovaj film govori o neobičnom hobiju koji se spontano pretvorio u nešto mnogo više, i sve to uz potporu obitelji i prijatelja. To je film koji je još jedan dokaz tezi da je za dobar dokumentarac potrebno ne samo filmsko umijeće već i zanimljiva tema, jednako kao i zanimljivi protagonisti.

This is a film about an unusual hobby that has developed into something more with the support of family and friends. It stands as proof that to make a good documentary, you need not just filmmaking skills but also an interesting topic, and some equally intriguing protagonists.

Boško Picula:

Gdje žive anđeli? U ovom dokumentarnom filmu njihov je dom jedna kućica koja svjedoči o četrdeset godina predanog hobija velike zaljubljenice u skulpture anđela. Njezina je ljubav zaživjela u ovom veoma dobrom dokumentarcu koji uz svoje blagdansko ruho nosi suptilan prikaz ljudske posvećenosti onomu u što se vjeruje i što je životni pokretač. Nakon odgledanog filma čovjek se osjeti andeoski.

Where do angels live? In this documentary, their home is a small house that testifies to the forty years of dedication of a passionate collector of ceramic angels. Her love shines through this immensely enjoyable documentary that celebrates holiday spirit and serves as a subtle tribute to people's commitment to their beliefs and inspiration in life. Watching this film leaves the audience feel as if they were touched by angels.



slobodni stil / freestyle

2019 / 06' 57"

Redatelj / director:

David Bakarić

Produkcija / production:

Blank filmski inkubator

Država / country:

Zagreb, Hrvatska / Croatia

VIKEND U DUBROVNIKU A WEEKEND IN DUBROVNIK

Sinopsis / synopsis:

Ovo je moj kratki filmski dojam kratkog ostajanja u Dubrovniku vođen fascinacijom o Stradunu. Iz blizine konstantna strka, gužva, zgnusnutost i nervoza dok iz daljine, s ekrana televizije, poziva potpuno suprotne osjećaje.

This is a cinematic impression from my brief stay in Dubrovnik, inspired by my fascination with the main street of Stradun. The constant rush, overcrowding and agitation that are experienced up close stand in sharp contrast with what the viewer experiences from afar as he looks at the TV screen.

Dinka Radonić:

Kroz eksperimentalnu formu, predstavljen nam je ljetni život na Stradunu u Dubrovniku. Razlamajući videosignal na njegove sastavne komponente, te kombinacijom snimaka turista koji se fotografiraju u crno bijeloj tehnici, autor nam prikazuje svoje gledište turističkog života Dubrovnika.

This film is an experimental depiction of Dubrovnik's main street, Stradun, in the summertime. By deconstructing the video signal to its component parts and combining it with black and white shots of tourists taking pictures of themselves, the author expresses his views of tourism in the city of Dubrovnik.

Ana Đorđić:

Eksperimentalni film koji dokumentira jedan vikend u Dubrovniku putem dvostrukog, a nekad i trostrukog ekrana (ekrana tableta, ekrana televizije i platna na kojemu gledamo ovaj film). Umnožene perspektive i turistički kaos rezultiraju jednim potpuno drukčijim pogledom na jedan od najljepših gradova na svijetu.

This experimental film documents a weekend in Dubrovnik by combining multiple screens (a tablet, a TV screen and the silver screen on which we are watching this film). The multiple perspectives, complemented by the chaos of tourist crowds, result in an entirely fresh perspective of one of the world's most beautiful cities.

Boško Picula:

Koliko su moćne slike iz Dubrovnika, pokazuje nam i ovaj film koji jednom od najljepših gradova na svijetu pristupa doista na svjež način, dosad neviđen. Poigravajući se načinima snimanja, kutovima, perspektivama, zvukovima i glazbom, rad nas uvlači u magični svijet filma i Dubrovnika čiji spoj nikad nije bio ovako nov.

This film is a testament to the power of images of Dubrovnik, providing a genuinely fresh and original approach to one of the most beautiful cities in the world, unlike anything ever seen before. By playing with camera angles, filming techniques, sound editing and music, the film draws us into its magical world, that of Dubrovnik never before been depicted in such a novel way.



animirani / animated
2019 / 02' 58"

Redatelj / director:

Jurica Balenta

Produkcija / production:

ŠAF Čakovec

Država / country:

Čakovec, Hrvatska / Croatia

ZMIJA THE SNAKE

Sinopsis / synopsis:

Film je apstraktna vizualizacija glazbe banda Jembrel, pjesme "Zmija". Autor se poigrao različitim interpretacijama pojma "zmija" u raznim animacijskim tehnikama.

This film is an abstract visualization of the song Snake performed by the band Jembrel. The author explored various interpretations of the term "snake" and combined them with different animation techniques.

Dinka Radonić:

Igrajući se kombinacijom raznih animacijskih tehnika, ovaj rad prenosi nam kreativne tokove autorovih misli i vizualizacija. Uz ritmičnu montažu koja prati glazbenu podlogu, uvedeni smo u svijet raznovrsnog videoizričaja.

Playfully combining various animation techniques, this film captures the author's creative currents of thoughts and visualizations. The soundtrack and the editing are rhythmically in sync, leading us into the world of variegated video visuals.

Ana Đorđić:

Kreativnost u kombinaciji s uvijek zanimljivom animacijom nešto je na što smo već navikli kad su u pitanju filmovi mladih autora nastali u produkciji ŠAF-a Čakovec. Jedan od takvih filmova jest i ovaj vrlo zanimljiv animirani film koji uspješno kombinira različite animacijske tehnike.

Creativity and intriguing animation have established themselves as the trademarks of the young filmmakers from the Čakovec School of Animated Film (ŠAF Čakovec). This enchanting film that successfully combines a variety of animation techniques is no exception.

Boško Picula:

Spajanjem različitih animacijskih tehnika te animiranog i igranog materijala ova se filmska zmija izvija, uvija, putuje, nastaje, nestaje, kreće i neprestano vlada prostorom u maštovitom pokazivanju mogućnosti oživljavanja pokreta uvijek na drukčiji način. Jesu li i ljudi ponekad poput zmija? Dobro pitanje.

Using a variety of animation techniques, as well as animated and live action footage, this cinematic snake twists and turns, moves, travels, disappears and emerges again, constantly commanding space in an imaginative demonstration of all the ways movement can be brought to life on film.

The background is a solid yellow color. A large, dark yellow film strip with white sprocket holes curves from the top left towards the bottom center. Another film strip curves from the bottom center towards the bottom right. Two dark grey paper boats, made of folded film strips, are positioned on the lower film strips. One boat is on the left, and the other is on the right.

12th four river film festival

NATJECATELJSKI PROGRAM
COMPETITION PROGRAM

42



igrani / fiction
2018 / 07' 00"

Redatelj / director:

Joana Caiano

U filmu sudjelovali / In co-operation with:

Isabella Guzman, Gonçalo Cotrim, Megan Martins,
Beatriz Cachulo, Mariana Almeida

Produkcija / production:

samostalni autor / independent author

Država / country: Portugal / Portugal

Sinopsis / synopsis:

Ovo je Lara. Visoka je metar i sedamdeset, a stopala su joj prevelika u odnosu na tijelo. Zato se uvijek spotiče.

This is Lara. She is 1.70m tall and her feet are too large for her body. That's why she's always stumbling.

Dinka Radonić:

Avangardan, neobično intrigantan film koji plijeni pažnju od početka do samoga kraja. Neuobičajenim režijskim postupcima (obraćanje glumice kameri), kao i estetikom koja je provučena kroz ovaj film, autorica kao da citira ranije radove Jean-Luc Godarda. Vješto korištenje glazbenih podloga i akcenata, kao i precizna montaža, daje ovome filmu iznimnu estetsku vrijednost.

This avant-garde, uncommonly gripping film holds the viewer's attention from the beginning to the very end. The unusual techniques employed by the director, which include the actress breaking the fourth wall, as well as the general aesthetic, seem like a homage to the early works of Jean-Luc Godard. The adept use of sound, as well as precise editing, make this an aesthetically exceptional film.

Ana Đorđić:

Osebnost poetika i estetika mlade portugalske redateljice doista očaravaju, kao i njezina znalačka uporaba filmskoga jezika. Ovaj film prepun simbolike i oplemenjen vizualnim metaforama filmski će inteligentno pokazati odnos individualnosti i konformizma.

The young Portuguese director's distinct poetics and aesthetics are truly enchanting, as is her masterful use of the language of film. This film, laden with symbolism and visual metaphors, provides an intelligent cinematic exploration of the interplay of individuality and conformism.

Boško Picula:

Lara je neobična, a film o njoj jest sve samo ne običan. Dapače. Jedan od najneobičnijih radova ovogodišnjeg Festivala pravi je trijumf filmskog promišljanja naoko rutinske svakodnevice. Tekstom, zvukom, mizanscenom, načinom i prostorom snimanja te gotovo svim ostalim sredstvima filmskog izražavanja. Navikli smo da nam iz Portugala stižu filmovi koje ćemo zapamtiti. I to po onom najboljem.

Lara is an unusual girl, so the film about her is anything but ordinary. This is one of the most peculiar films in this year's selection, a true triumph of cinematic exploration of seemingly routine everyday events achieved through the script, the sound editing, the mise-en-scene, as well as the way it was filmed, the use of space, and almost every other cinematic technique. We are used to seeing memorable films from Portugal and this one will surely be remembered in the best possible way.



AUTOSTOPIRANJE HITCHHIKING

Sinopsis / synopsis:

Što se može dogoditi prilikom autostopiranja?
What can happen when you hitchhike?

Dinka Radonić:

Ovaj vješto izrežiran kratki igrani film, intrigantan je triler koji nam prikazuje susret dvoje ljudi u noći. Autor radnju, koja se većinski odvija u autu, postavlja gotovo u realnom vremenu te uspješno gradi napetost iz scene u scenu. Momak koji autostopira naći će se u situaciji kojoj se nije nadao... Ili možda jest?

This expertly directed short fiction film is an intriguing thriller about two people meeting in the dead of night. The author develops the story almost in real time, building suspense from one scene to the next, mostly inside a car. The hitchhiker finds himself in a situation he never expected... Unless he did?

igrani / fiction

2017 / 14' 07"

Redatelj / director:

Gal Pestman

Produkcija / production:

samostalni autor

Država / country:

Izrael / Israel

Ana Đorđić:

Uvjerljiva gluma, sigurna režija, intrigantna radnja i neočekivana peripetija ovoga kriminalističkoga filma sasvim će sigurno gledatelje držati u napetom iščekivanju raspleta, a potencijalna romantična priča dvoje protagonista pretvorit će se u nešto sasvim drugo, i to doista elegantno. Vrlo kvalitetan film.

Compelling performances, a confident directorial style and an intriguing plot that ends in an unexpected twist will definitely keep the viewers glued to their seats as they wait for the resolution of this film. What seemed at first as a budding romance between the two main characters, quickly and elegantly turns into something completely different. A very good film.

Boško Picula:

Autostopiranje kao filmska tema može poslužiti za različite žanrovske razrade, ali se autori nekako najčešće odlučuju za trilerski ugođaj u kojemu ili onaj koji autostopira ili onaj koji vozi automobil krije neku tajnu. O kakvoj je zagonetki riječ u ovom filmu, autorska ekipa otkriva na pitak, lucidan i originalan način. Usred noći.

As a motif, hitchhiking lends itself to a variety of genres, with the thriller being the most popular with authors, who love to tell stories in which either the hitchhiker or the driver hides a dramatic secret. The team behind this film reveals that secret in a very engaging and lucid way, with plenty of originality - and in the middle of the night.



igrani / fiction

2019 / 19' 55''

Redatelj / director:

Mehrshad Kheradmandi

U filmu sudjelovali / In co-operation with:

Toomaj Danesh Behzadi, Laleh Marzban, Parviz

Bozorgi, Neda Monfared, Mona Moheb

Produkcija / production: Faya Films

Država / country:

Islamska Republika Iran / Islamic Republic of Iran

AYSAN

Sinopsis / synopsis:

Muškarac zaposlen u neformalnoj organizaciji rekonstruira ljude. Posao mu je ponovno stvoriti ljude za one koji su izgubili najmilije i žele da im se vrate, makar i na nekoliko dana.

A man employed by an unofficial organization rebuilds humans. His job is to rebuild people for those who lost their loved ones and want them back even for a few days.

Dinka Radonić:

Izrazito dojmjljiva estetika kao i nevjerojatno uvjerljiva glumačka izvedba, najjače su vrijednosti ovog iznimnog igranog filma. Pokreti kamere i svjetlosne situacije koje kreira i bilježi direktor fotografije Farid Tahmasebi naprosto su očaravajuće. Režijski razrađen do detalja, ovaj film nas razoružava svojom atmosferom.

Aesthetically striking and with incredibly compelling performances, this film is a true stand-out. The camerawork and the lighting, designed and captured by Farid Tahmasebi as the director of photography, are simply enchanting. Directorially meticulously crafted, this film boasts an enchanting atmosphere.

Ana Đorđić:

Izvrstan film koji oduševljava na svim razinama – i na formalnoj i na sadržajnoj – i jedan je od onih filmova zbog kojih se i sama selekcijska komisija ponekad pita je li ovaj naš festival – festival profesionalnog filma talentiranih odraslih autora s dugogodišnjim filmskostvaralačkim iskustvom. Zapanjuje koliko kvalitetne filmove mogu kreirati tako mladi autori! Svaka čast!

This excellent film is stunning on every level, from the formal to the substantial. It is one of those pieces that sometimes make even the jury wonder if they are in fact judging at a festival for talented and experienced professional filmmakers. It is simply astonishing that such young filmmakers could create a movie this wonderful! Incredible!

Boško Picula:

Iranska kinematografija već godinama i svojim filmovima i svojim autorskim imenima svjedoči o jedinstvenoj sinergiji tema kojima se bavi, rafiniranim vizualizacijama istodobno mjesnih i globalnih pitanja te atmosferičnim prikazima svjetova na granici opore realnosti i iskoraka u maštu. Upravo je takav i ovaj rad s tom razlikom da iza njega stoje mladi autori kao prava budućnost iranskog filma.

Iranian cinematography has long been known for its unique synergy of compelling themes, refined visuals, and topics that are simultaneously local and global in relevance, as well as the atmospheric worlds that occupy the space between harsh reality and dreaminess. This film is no exception, although it was made by young filmmakers who represent the future of Iranian cinema.



BITCOIN BOY

Sinopsis / synopsis:

Je li teško proširiti lažne vijesti? Skupina srednjoškolaca odluči proširiti jednu dezinformaciju i u tome je vrlo uspješna.

How difficult is it to distribute fake news? Secondary school students attempt to spread some fake news, very successfully.



dokumentarni / documentary

2018 / 10' 01"

Redatelj / director:

Moos van Dorp, Nash Gorter, Paul Jonker

Produkcija / production:

samostalni autor / independent author

Država / country:

Nizozemska / The Netherlands

Dinka Radonić:

Dokumentarni film koji problematizira sve više prisutnu tematiku lažnih vijesti. U izlagačko narativnoj formi, autori na zanimljiv način prezentiraju svoj eksperiment – plasiranje lažne objave o Bitcoin boyu na internet. Hrabar potez mladih ljudi koji tjera na ozbiljno razmišljanje i propitkivanje masovnih medija.

This documentary deals with the increasingly relevant topic of "fake news". In expository narrative form, the authors describe their experiment - launching a piece of fake news about "Bitcoin boy" online. This brave move by young people encourages the viewers to examine their attitudes towards mass media.

Ana Đorđić:

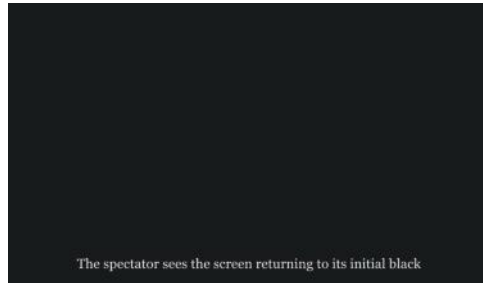
Wow! Jedan od dokumentarnih bisera ovogodišnje selekcije progovara o novinarskoj etici, lažnim vijestima, medijskoj odgovornosti i bistrim klincima koji su uspjeli plasirati lažnu vijest. U podtekstu cijeloga filma jest srž onoga što danas popularno nazivamo medijskom pismenošću, a koja podrazumijeva kritičku svijest publike, ali i odgovornost onoga koji prenosi vijest prema toj istoj publici. Doista dokumentarac i pol!

Wow! One of the gems of this year's documentary selection, this film addresses the issues of journalism ethics, fake news, and media accountability, telling the story of a group of bright kids who successfully disseminate a piece of fake news. The subtext of the film concerns the essence of what is referred to as media literacy, which relies on the viewers' critical thinking skills on the one hand, and the responsibility that those delivering the news have towards their audience on the other. A documentary and a half!

Boško Picula:

Ovo je ne samo dokumentarni film realiziran prema svim pravilima svoga filmskog roda, nego i pravi istraživački rad o jednom važnom i potencijalno opasnom fenomenu. To je način na koji se danas u velikom dijelu medijskog prostora plasiraju vijesti upitne vjerodostojnosti i način na koji takve (dez)informacije stižu do publike koja ih počesto nekritički prihvaća. Film je idealan za studij novinarstva.

Not only does this documentary adhere to all the rules of the genre, but it is also a true piece of investigative journalism. It explores a very relevant and potentially dangerous phenomenon, demonstrating just how news of dubious credibility get traction in certain parts of the media landscape before being accepted as true by the often uncritical public. The film would make a great addition to a journalism studies class.



slobodni stil / freestyle

2017 / 02' 21"

Redatelj / director:

Gen Ueda

Produkcija / Production:

samostalni autor / independent author

Država / country:

Belgija / Belgium

CRNI ZASLON **THE BLACK SCREEN**

Sinopsis / synopsis:

Blještava točka kreće se zaslonom.

A bright spot moves across the screen.

Dinka Radonić:

Crni ekran u filmskom stvaralaštvu može biti način prikazivanja raznih stanja – od nesvestice, sljepoće, pa do smrti. U ovom eksperimentalnom radu, korišten je kao podloga za opis autorovih ideja. Jednostavno izveden, minimalističkom manirom te formom koja nadomještuje sadržaj, ovaj rad prezentira nam drugačiji oblik filmskog izričaja.

In filmmaking, the black screen can stand for many things, from blindness to unconsciousness, or even death. In this experimental film, it serves as a kind of backdrop for the author's ideas. Simple in execution, minimalist in manner and favoring form over substance, this piece exemplifies a different approach to filmmaking.

Ana Đorđić:

Sjajan koncept ovoga filma slobodnog stila intrigira svojom, na prvi pogled, jednostavnošću, kao i metafilmskičnošću. Crni ekran sasvim je, dakle, dovoljan da zadrži pažnju. Kako? Pogledajte film.

The excellent concept of this freestyle piece is immediately intriguing in its apparent simplicity and meta-cinematic nature, showing that a black screen is more than enough to capture the viewer's attention. How? Watch it and see.

Boško Picula:

Crna je – nova crna. Posluživši se ovom parafrazom iz svijeta mode, ovaj film možemo opisati kao hrabar i jasan prikaz ideja u najjednostavnijem mogućem kontekstu. Na crnom ekranu koji može preuzeti svako značenje. Lukavo.

Black is the new – black! Paraphrasing this famous fashion slogan is a good way of summing up this brave and clear cinematic exploration of ideas in the most pared-down of contexts, that of a black screen that can accept any interpretation. Cunning.



igrani / fiction

2019 / 19' 48''

Redatelj / director:

Daniel Lasker

U filmu sudjelovali / in co-operation with:

Oscar K. Reyes, Arthur Falko, Taps Musvosvi, Lionel Strasky

Produkcija / production:

samostalni autor / independent author

Država / country:

Južna Afrika / South Africa

ČOVJEK THE MAN

Sinopsis / synopsis:

Dva gangstera u Južnoj Africi dobivaju zadatak otarasiti se mrtvog tijela u zabačenoj šumi, no nailaze na probleme kad se navodni mrtvac pokaže živim.

Two thugs in South Africa are hired to dispose of a body in a secluded forest, but get more than they bargained for when the supposed dead-man wakes up.

Dinka Radonić:

Napeta radnja s obratima koji nas iznenađuju, glavne su odlike dobrog trilera, a ovaj kratki igrani film to prikazuje u najboljem svjetlu. Žučkastim tonovima boje duhana, kamera nas odvodi u šumu Južne Afrike gdje nas čeka pravi kriminalistički obračun. Kroz izvrsnu glumu i intrigantan scenarij, autor suvereno barata režijskim postupcima, kao i pravilima ovoga žanra.

The riveting plot with lots of unexpected twists and turns is one of the key features of the thriller, and this short feature has them in abundance. The sepia-toned camera takes us to the heart of the South African jungle, where a proper showdown takes place. Excellent performances and an intriguing script allow the author to display his mastery of a variety of directorial techniques while playing with the rules of the genre.

Ana Đorđić:

Jedan od mojih osobnih igranih favorita. U ovome igranome filmu, tarantinovskog prosedea, scenarij, režija, fotografija, montaža, kostimografija, gluma... zaista sve funkcionira na vrhunskoj razini. Ovo je film koji će vas prikovati za platno, posebice ako vas intrigiraju faustovske priče u formi gangsterskog filma.

One of my personal favorites in the fiction category. The script, the directing, the cinematography, the editing, the costumes, the acting – everything is top-notch in this feature film in the vein of Tarantino. This film will keep you glued to your seats, especially if you are drawn to Faustian tales told in the form of gangster films.

Boško Picula:

U svakoj dobroj filmskoj priči na kraju ništa nije onako kako se isprva čini ili se učinilo. Zna to odlično ekipa ove izvrsne kriminalističke drame koja u samo dvadesetak minuta trajanja djeluje kao punokrwni cjelovečernji rad. I režijski, i scenarijski, i glumački. Doda li se tomu šuma kao mjesto radnje, vrijedi čekati kraj.

In a good cinematic story, nothing is what it seems at first. The team behind this excellent crime drama which, although only twenty minutes long, gives the impression of a full-blooded feature film both in the way it is directed, as well as in terms of the script and the performances, is well aware of this. Add to this the forest as the setting, and watching till the end truly pays off.



dokumentarni / documentary
2018 / 09' 40"

Redatelj / director:

Amy Beedle

Produkcija / production:

samostalni autor

Država / country:

Ujedinjeno Kraljevstvo / United Kingdom

DISOCIJATIVNI POREMEĆAJ IDENTITETA DISSOCIATIVE IDENTITY DISORDER

Sinopsis / synopsis:

O disocijativnom poremećaju identiteta (koji se nekoć nazivalo i poremećajem višestruke ličnosti) vladaju mnoge zablude. Dave to nastoji promijeniti. Dissociative Identity Disorder (formerly known as Multiple Personality Disorder) is widely misunderstood. Dave aims to change that.

Dinka Radonić:

Intiman portret čovjeka s poremećajem ličnosti. Autorica ovoga filma na vrlo nježan način pristupa kako temi, tako i protagonistu Daveu. Prateći kamerom jedan uobičajen dan njegovog života, upoznajemo Davea koji nam poklanja svoju najveću intimu i emociju, bez imalo zadržke.

An intimate portrait of a man affected by dissociative identity disorder. The author approaches the topic, as well as her protagonist, Dave, with great tenderness and care. We meet Dave as the camera follows him on a typical day, allowing us insight into his most intimate thoughts and emotions, without reservation.

Ana Đorđić:

Ozbiljna tema disocijativnog poremećaja identiteta te iskren protagonist koji hrabro i otvoreno demistificira jedan takav psihološki poremećaj dokaz su toga da je mlada redateljica prava dokumentaristica. Pronašla je temu o kojoj se malo zna i protagonista koji je bio spreman „razgoliti se“ objašnjavajući svoju dijagnozu, ali i to kako se s njome nosi. Vrlo zanimljiv film.

By opting for the serious topic of DID and focusing on a protagonist who demystifies this mental illness bravely and without holding back, the young director has demonstrated her aptitude as a documentary filmmaker. She found a topic that is not familiar to a lot of people, and a protagonist willing to open up about his diagnosis and his life with it. A very interesting film.

Boško Picula:

Disocijativni poremećaj ličnosti karakterizira rascjep svijesti o samome sebi, odnosno isključivanje vlastite emocionalne komponente kako bi se ličnost zaštitila od određenog stresa. O ovom složenom i teškom stanju govori nam čovjek koji pati od njega, i to u seriozno realiziranom ispovjednom dokumentarcu. Nakon njega doznat ćemo puno više o opisanom poremećaju te osjetiti pravu empatiju.

Dissociative Identity Disorder is characterized by the splintering of the self and emotional detachment, which occur to protect the self from certain stressors. In this serious narrative documentary, that complex and difficult condition is described by someone who lives with it. The film leaves us with a greater understanding of the disorder, as well as an increased sense of empathy.



igrani / fiction

2018 / 14' 48"

Redatelj / director:

Mikołaj Borowcy

U filmu sudjelovali / In co-operation with:

Karolina Romuk-Wodoracka, Konrad Jałowicz, Maciej

Ślesicki

Produkcija / production:

Warsaw Film School

Država / country: Poljska / Poland

DOLINA NESVJESNOG VALLEY OF UNAWARENESS

Sinopsis / synopsis:

U bliskoj budućnosti živi usamljena Helen. Tehnološki napredak omogućuje joj kupnju muža-robotu. No, moraju se suočiti s nekim istinama o svojoj sudbini koje nije lako prihvatiti.

The lonely Helen lives in the not-so-distant future. Technological advancements enable her to buy a robot-husband. Unfortunately, they have to deal with hard truths about their destiny.

Dinka Radonić:

Izrazita stilizacija u ovome filmu jedna je od njegovih najvećih kvaliteta. Estetikom provučenom kroz ekspresivnu fotografiju, svjetlosnim akcentima, strogim kompozicijama kadra te minimalističkom scenografijom i kostimima autor nam prenosi ovu uvrnutu priču na uvjerljiv način.

Exceptionally stylized, this film stands out for the aesthetic quality of its expressive cinematography and lighting, as well as the strict composition combined with minimalist set and costume designs, all of which combine to compellingly convey this offbeat tale.

Ana Đorđić:

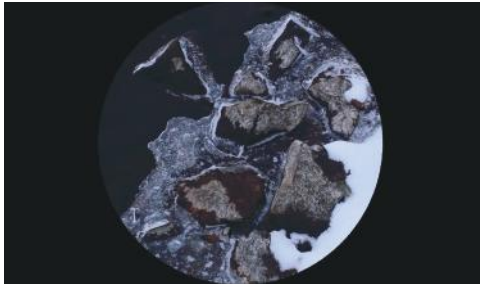
Odličan poljski igrani film koji varira arhetipsku priču o Modrobradom (ili čak Modrobradoj), na što asocira i sam naslov, a istodobno je, barem se tako čini, inspiriran jednom epizodom TV-serije Crno zrcalo. Dakle, samo je po sebi jasno da je riječ o ubojito dobrom filmu. Doslovce!

This excellent Polish film represents a kind of variation on the archetypal story of Bluebeard (be it a man or a woman), as alluded to by the title, while simultaneously apparently being inspired by an episode of Black Mirror.

Boško Picula:

Ona je Helen, on je Robert, a njihov je prvi susret... Kakav je, opisuje nam ova iznimno elegantno snimljena, profinjeno stilizirana te napeta priča o dvoje ljudi dramatičnih sudbina. Upravo je taj uspio kontrast rafinirane slike i žestokog zapleta ključna odlika rada koji potvrđuje da poljska kinematografija briljira i među mladima.

Her name is Helen, his name is Robert, and they meet for the first time. This incredibly elegantly filmed, exquisitely stylized, gripping tale of two people and their dramatic fates tells us what that meeting is like. It is the contrast between the refined imagery and the hard-hitting plot that sets apart this film which proves that Poland is home to some brilliant filmmakers even among the younger generations.



slobodni stil / freestyle

2019 / 02' 46''

U filmu sudjelovali / In co-operation with:

Pippa Molony, Paul Gleeson, Savina Smederevac,
Luka Ivanović, Emmy Halkova, Linnea Palmqvist,
Evelina Söderberg, Rebeca Ax

Produkcija / production:

VBU

Država / country:

Švedska / Sweden

DUH ŠUME **THE FOREST SPIRIT**

Sinopsis / synopsis:

Eksperimentalni film inspiriran poezijom Dana Anderssona.

An experimental film based on the poetry of Dan Andersson.

Dinka Radonić:

Ovaj film slobodne forme, prikazuje interpretaciju pjesme koja je recitirana u pozadinskoj naraciji. Kružnim izrezom kadra, predstavljen nam je neuobičajeni oblik filmskog zapisa. Totalima i detaljima prirodnih ljepota, autorica predočava svoju vizualizaciju citiranog sadržaja.

This freestyle piece is a visual interpretation of the poem read in voice-over. The circular framing makes for an unusual kind of film recording. Wide angles and the details of various natural wonders allow the author to convey her visual interpretation of the poem she is quoting.

Ana Đorđić:

Još jedan zanimljiv film slobodnog stila inspiriran poezijom Dana Anderssona. Ono što mi odmah pada na pamet jest istaknuti činjenicu da spoj poezije i filma može biti itekako dojmljiv ako se zna što se radi. Lijep film.

Another interesting freestyle piece, inspired by the poetry of Dan Andersson. I am simply compelled me to point out that combining film and poetry can result in quite an impressive feat if the filmmaker knows what she's doing. A beautiful film.

Boško Picula:

Švedskog pjesnika i skladatelja Dana Anderssona koji je živio na prijelazu iz 19. u 20. stoljeće proslavili su stihovi puni mističnosti i duhovnosti te ne čudi da su njegovi mladi sunarodnjaci s početka 21. stoljeća realizirali upravo takav film nadahnut njegovom poezijom. Lirično, metaforično i s pitanjima bez odgovora.

Swedish poet and composer Dan Anderson, who lived at the turn of the last century, gained general acclaim for his verses filled with mysticism and spirituality. It comes as no surprise, then, that a film inspired by his poetry, made by his young 21st-century compatriots, should share those very qualities. Lyrical, laden with metaphors and questions that leave no answers.



animirani / animated

2018 / 10' 00"

Redatelj / director:

Anna Belenkiy, Shira Salimi, Romy Granot

Produkcija / production:

School of audio and visual arts

Država / country:

Izrael / Israel

DUŠA NA PRODAJU SOUL FOR SALE

Sinopsis / synopsis:

Yuli je djevojka čiji se cijeli život svodi na dom – gustu vunenu čahuru koja je guši. Za nju i njezinu ustrašenu majku odande nema izlaza. Yulinim životom upravlja majčino ludilo. U trenutku bijesa, Yuli odlučí pobjeći kroz tunel urezan u zidu dnevne sobe. Na kraju tunela Yuli pronalazi svijet potpuno drukčiji od onoga koji je dosada poznavala. Tamo, u mraku i hladnoći, Yuli otkriva kako funkcionira unutrašnji mehanizam svijeta prostitucije, od njegovih najmračnijih i najružnijih strana, pa sve do onih iznenađujuće nježnih i utješnih. U tom svijetu brišu se granice između stvarnog i nestvarnog, svaki se san ostvaruje, a svaka stvarnost pretvara u noćnu moru. No, i u tom hladnom i bezosjećajnom svijetu, Yuli nastavlja svoju potragu za ljudskom toplinom i humorom. To je sudbina koju je Yuli izabrala. Ali, je li to ono o čemu je sanjala?

Yuli is a girl whose whole world is a suffocating cocoon of dense yarn that she calls home. She and her cowering mother live there without the ability to leave, Yuli's life is dominated by her mother's madness. In a moment of anger Yuli decides to leave her home through a deep tunnel that is dug into the wall of the living room. There, at the end of the dark tunnel Yuli encounters a world entirely different than the one she knows. In the dark and cold, Yuli is exposed to the inner workings of the sex industry in all its aspects – from its ugliest and darkest sides, to the surprisingly comforting and tender ones. In the world of solicitation the boundaries between reality and fiction are blurred – turning each dream to reality and each reality to a nightmare. Within this cold and indifferent world Yuli continues to search for human warmth and humor. This is the fate the Yuli has chosen, but is it what she dreamed about?

Dinka Radonić:

Kroz impresivnu i detaljnu izradu tehnike stop-animacije, autorica stvara atmosferu turobnog svijeta u kojemu živi glavna akterica. Potresni čin odvajanja od lude majke i prelaska u granu prostitucije, naglašen je uvjerljivim dijalozima i glazbom koja nas odvodi u taj mračni svijet.

The bleak universe inhabited by the protagonist is rendered in impressive, detailed stop motion. The distressing act of escaping a crazy mother and turning to prostitution is accentuated by convincing dialogue and a score that transports us straight into the heart of that dark world.

Ana Đorđić:

Soul for Sale vizualno je promišljena, odlično raskadrirana te ukupno fenomenalno realizirana stop-animacija koja se bavi teškom temom prostitucije na vrlo ozbiljan i zreo način. Ovaj odličan izraelski animirani film nikako se ne bi trebao propustiti!

Soul for Sale is a visually well-thought-out, beautifully shot and overall phenomenally made stop-motion film that approaches the difficult topic of prostitution in a serious and mature way. This excellent Israeli animated film is an absolute must-see!

Boško Picula:

Može li se prodati – duša? Može, samo je pitanje po kojoj cijeni. S druge strane, ovaj likovno superiorno izrađeni film djeluje neprocjenjivo u svom kombiniranju pedantno realizirane stop-animacije i nevjerovatno zrele priče o djevojci koja od bolesne majke bježi u socijalnu patologiju. Tako šareno, a tako mračno.

Is it possible to sell a soul? The answer is yes, but at what price? To staggering effect, this visually stunning film combines meticulous stop motion with an incredibly mature story of a girl who gets away from a mentally ill mother only to fall victim to social pathology. So colorful, yet so dark!



igrani / fiction

2018 / 09' 29''

Redatelj / director:

Signe Brun Bugge

U filmu sudjelovali / in co-operation with:

Malthe Elgaard, Anton Brun Bugge, Josephine Thorø Reumert Grau, Tobias Lunn Nielsen, Terese Brun Bugge

Produkcija / production: Station Next

Država / country: Danska / Denmark

ECHO

Sinopsis / synopsis:

Echo stoji pred vratima agencije Emotional Intelligence, koja poboljšava ljubavni život svojih klijenata i ostvaruje fantazije u svijetu u kojem tehnologija nudi beskonačne mogućnosti. Isprva pomalo skeptična, ona se ipak odlučuje upustiti u tu pustolovinu i ubrzo zaboravlja prvotne sumnje dok se njezina ljubavna priča ostvaruje. No, je li to zaista prava ljubav ako se odvija u umjetno stvorenom svemiru?

Echo is standing in front of the doors to Emotional Intelligence, a company that can boost one's love life by bringing fantasies to life in a world where technological advancement has led to endless possibilities. With some skepticism the young woman embarks upon her journey and quickly forgets her doubts - a love story unfolds, but is it true love, when it takes place in a constructed universe?

Dinka Radonić:

Echo nas odvodi u blisku budućnost u kojoj je posve normalno naručiti spoj s robotom po svom ukusu. Izrazito vještím snimateljskim radom, sa specijalnim efektima uvjerljivo ukomponiranima u sliku, te sjajnim odabirom lokacija i scenografijom autor nam donosi vrlo uvjerljiv prikaz te distopijske budućnosti.

Echo takes us to the not-so-distant future in which ordering a date with a robot that fits your preferences is a perfectly normal thing to do. Through masterful cinematography, believable special effects and an excellent setting, the author creates a compelling vision of this dystopian future.

Ana Đorđić:

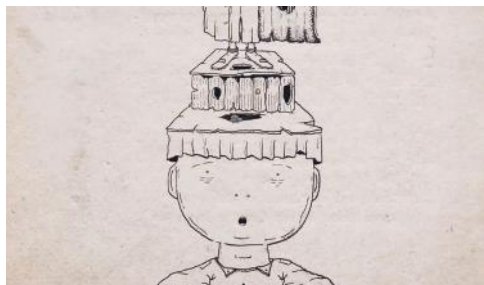
Klinci iz Station Nexta iz godine u godinu oduševljavaju selekcijsku komisiju ovoga festivala, a to nastavljaju činiti i filmom Echo. Taj crnozrcalovski film tematizira svojevrstnu potragu za ljubavlju i pažnjom, no na danski način, a znamo da je to uvijek – sjajno.

The kids from Station Next keep delighting the jury of this festival year after year, and Echo is no exception. This blackmirroresque film tells the story of a kind of search for love and affection, but in a particular, Danish way – and, as we know, that always means great things!

Boško Picula:

Je li ovo uistinu prikaz bliske budućnosti ili je nešto slično već sada u eksperimentalnoj fazi? Ne bi nas začudilo da jest jer je suvremena tehnologija nezaustavljiva kada je posrijedi jedna od najvećih čovjekovih potreba. Prevladavanje usamljenosti. Kako to radi agencija Emocionalna inteligencija iz novoga vrhunski napisanog i realiziranog rada mladih danskih filmaša, možda će preuzeti i Hollywood.

Is this really a depiction of the near future or can we already see experimental glimpses of it in our own time? The latter would come as no surprise, since the advancement of technology is unstoppable when it comes to one of man's most basic needs: overcoming loneliness. Hollywood should take notes from the Emotional Intelligence Agency from this masterfully written and directed work brought to us by young Danish filmmakers.



animirani / animated

2018 / 05' 41''

Redatelj / director:

Filippo Di Piramo

U filmu sudjelovali / in co-operation with:

Turing, Giorgio Mauro, Dennis Pezzolato

Produkcija / production:

samostalni autor / independent author

Država / country:

Italija / Italy

FRANK

Sinopsis / synopsis:

Svaki put kad se Frank pogleda, zapadne u stanje mentalnog otuđenja: ulazi u vlastiti Ego, izmučen paranojom koja zahvaća njegov um.

Every time Frank looks at himself, he falls into a state of mental alienation: he enters his Ego, tormented by the paranoia that infests his mind.

Dinka Radonić:

Autor postavlja glavnog lika Franka u uvrnuti svijet sastavljen od fragmenata njegove mašte. Uz mračnu glazbenu podlogu i izvrsno nacrtanim likovima, gledatelju se ostavlja da stvori vlastitu viziju i definiciju toga svijeta. Frank kao da šeta po svojoj podsvijesti, analizirajući vlastitu ličnost, čineći auto-konfliktnu atmosferu rastrganog čovjeka u borbi sa samim sobom.

The author places his protagonist, Frank, at the heart of an offbeat world comprised of the fragments of his imagination. The dark, broody score and exquisitely drawn characters allow the audience to create their own vision and interpretation of that world. Frank seems to wander around his own Subconscious analyzing his personality, thus creating a tumultuous atmosphere reflective of his inner conflict.

Ana Đorđić:

Filmski uradak mladoga, no vrlo talentiranoga talijanskoga animatora bavi se unutarnjim stanjem izmučena protagonista, a riječ je zapravo o animiranom videospotu glazbenog sastava Turing koji prati njihovu zanimljivu pjesmu „Frank“.

This piece by a young but immensely talented Italian animator explores the internal struggles of its tormented hero. The film is, in fact, an animated music video made for the interesting eponymous song by a band called Turing.

Boško Picula:

Bilo bi itekako zanimljivo čuti što o ovom animiranom filmu, zapravo glazbenom videospotu skupine Turing, misli utemeljitelj psihoanalize Sigmund Freud. Jer – kao da je mladi redatelj nadahnut upravo Freudovim idejama, i to tako da ih je složio u vizualno maestralno ispitivanje sinergije slike, glazbe i asocijacija.

Sigmund Freud, the founder of psychoanalysis, would undoubtedly have many interesting things to say about this music video for a song by the band Turing, seeing as the young director seems to have drawn inspiration from Freud's ideas in creating this visually stunning examination of the synergy between image, music and mental associations.



igrani / fiction

2019 / 16' 20''

Redatelj / director: Oskar Nilsson

U filmu sudjelovali / in co-operation with:

Dean Kilbey, Alex Montagnani, Steve Anyiwan, Jordan Louis, Lloyd Collins, Shontelle Christie, Zibiah Zoe

Produkcija / production:

samostalni autor / independent author

Država / country:

Ujedinjeno Kraljevstvo / United Kingdom

IZ JEDNOG DŽEPA U DRUGI FROM ONE POCKET INTO ANOTHER

Sinopsis / synopsis:

U pozadini istočnog Londona 1995. nije sve onako kakvim se čini dok Frenchy uvjerava svoju ekscentričnu bandu da pokradu Stanfielda, drogeraški krug kojeg vodi nedodirljiva obitelj.

In the backdrop of 1995 East London, not all is as it seems as Frenchy persuades his eccentric gang to steal from The Stanfields, an impregnable family run drug ring.

Dinka Radonić:

Ovaj akcijski igrani film, režijskim postupcima, glumačkom postavom i stilskim obilježjima podsjeća na rane radove Guya Ritchieja. Od samog početka filma – izvrsnom špicom, autor postavlja ton i estetiku filma. Izvrsnim castingom i uvjerljivom glumačkom izvedbom, autor nam prikazuje klasični gangsterski obračun na svoj način.

This action film invites comparison with the early works of Guy Ritchie in the way it is directed and cast, as well as in its overall style. From the opening credits onwards, the director sets the tone and the aesthetics of the film impeccably. Excellent casting choices and compelling performances bring the author's vision of a classic gangster showdown to life.

Ana Đorđić:

Još jedan u nizu fenomenalnih igranih filmova koji jednostavno oduševljava. Pomalo se poigrava žanrovskim klišeima, ali čini to na toliko svjež i kreativan način da zapravo u tome i jest njegova čar. O sjajnoj uporabi audiovizualnog jezika neću ni početi. Ukratko, must see.

This is yet another remarkable fiction film that simply knocks it out of the park. The charmingly fresh and creative ways in which it plays with the cliches of its genre are among its greatest strengths. And don't even get me started on the amazing use of audiovisual language! All in all, an absolute must-see.

Boško Picula:

Slično su se intonirani filmovi uistinu snimali u Velikoj Britaniji 90-ih godina 20. stoljeća kako nam to na početku sugerira ova prava posveta radovima koji su svojedobno proslavili stvaralaštvo redatelja Dannyja Boylea i Guya Ritchieja. Pravi mali britanski gangsterski film u kojemu je malen samo broj minuta trajanja. Sve ostalo je – veliko. Similar films were indeed made in the UK in the 1990s, as suggested by the opening credits of this tribute to the works of such celebrated directors as Danny Boyle, or Guy Ritchie. This is a proper gangster film, short but great.



animirani / animated

2019 / 02' 27"

Redatelj / director:

Ruby Black

U filmu sudjelovali / in co-operation with:

Miles Hunt

Produkcija / production:

samostalni autor / independent author

Država / country:

Ujedinjeno Kraljevstvo / United Kingdom

KAVA COFFEE

Sinopsis / synopsis:

Kratki film snimljen tehnikom stop-animacije odvija se u paralelnom svijetu u kojem se život vrti oko konzumacije kave. U ulozi pripovjedača nalazi se Miles Hunt iz grupe Wonderstuff.

A stop motion short set in an alternate world where life revolves around being fed coffee. Narration by Miles Hunt from Wonderstuff.

Dinka Radonić:

Kombinirajući računalnu i stop-animaciju, ovaj film vedroga tona prikazuje svijet ovisan o kavi. Narator ugodnoga glasa vrlo uvjerljivo priča priču u rimi, a jednostavnost animacije djeluje u skladu s dječjim tonom filma.

This cheerful movie combines stop motion with computer animation to portray a world addicted to coffee. The pleasantly-voiced narrator delivers this rhymed tale convincingly, while the simplicity of the animation is perfectly in tune with the childlike tone of the film.

Ana Đorđić:

Maštovit, kreativan i pomaknut pogled na kavu kao „izvor života“, sjajna naracija dana ugodnim voice-overom Milesa Hunta, kvalitetna stop-animacija i pustolovina u kojoj se našao jedan dječak – odlike su ovoga vrlo zanimljivoga animiranoga filma.

An imaginative, creative and zany look at coffee as the elixir of life, Miles Hunt's excellent, mellifluous voice-over, fine stop motion and one boy's wild adventure come together to create an intriguing animated film.

Boško Picula:

Što se sve dogodi kada ujutro započnemo dan šalicom kave, može se ispričati i na ovako maštovit način. U središtu je animirane priče dječak koji upravo šalicom omiljenoga napitka kreće u novi dan koji je puno više od nizanja svakodnevnih aktivnosti. Je li za fantastične doživljaje odgovorna upravo kava? Da!

This film tells the imaginative tale of what happens when we start our day with a cup of coffee. At the center of the tale is a boy who drinks a cup of his favorite warm beverage before setting out on an adventure-filled journey that goes far beyond the commonplace. Is coffee responsible for all the curious incidents that befall him? Emphatically, yes!



igrani / fiction

2018 / 15' 34"

Redatelj / director:

Nomin Gantulga

Produkcija / production:

Station Next

Država / country:

Mongolija / Mongolia

KLJUČ THE KEY

Sinopsis / synopsis:

Misleći da je izgubila ključ, djevojčica kreće u potragu. No, umjesto ključa pronaći će nešto drugo.

Thinking she has lost her key, a young girl sets out to find it. Instead, she finds something else.

Dinka Radonić:

Izvršnim snimateljskim radom, prikazan nam je jedan dan u životu preslatke djevojčice koja stalno gubi ključ svoga stana. Ritam ovoga uratka nešto je sporiji, ali to je tempo koji mu apsolutno savršeno odgovara. Ovaj kratki igrani film jedna je lijepa priča o odrastanju i prihvaćanju odgovornosti za svoje postupke, kao i odnosa unutar obitelji.

The excellent cinematography in this film depicts a day in the life of an adorable little girl who keeps losing the keys to her home. The somewhat languid pace of this short film is nevertheless perfectly suited to the story. It is a heartwarming tale of growing up, personal responsibility and family.

Ana Đorđić:

Predivan film o djevojčici i njezinom gubitku ključeva stana koji će je odvesti u jednu dječju pustolovinu. Topao, emotivno inteligentan, ludo sladak i vrlo dirljiv film. Svakako treba pohvaliti i malenu glumicu u glavnoj ulozi koja osvaja svojim neospornim talentom!

This is a gorgeous film about a little girl who keeps losing her keys, which results in an adventure. The film is warm and emotionally intelligent, insanely adorable and moving. The little lead actress is dazzlingly talented and deserves every praise.

Boško Picula:

Evo kratkometražnog igranog filma koji svakim svojim kadrom djeluje kao predložak budućega uspješnog dugometražnog filma. Kada gledate filmsku priču o jednoj djevojčici koja neprestano gubi svoj ključ, a taj je lajtmotiv poslužio za istinsku avanturu prepunu emocija, obrata i razigranosti, znate da gledate znalački snimljen rad od scenarija preko režije do glume. Osobito glume jer glavna glumica u filmu nastupa s nevjerovatnim spojem djetinjeg šarma i istinskog profesionalizma.

Each shot of this short film seems like a sizzle reel for a potentially excellent feature film. While you follow this tale of a little girl who keeps losing her house keys, which becomes the leitmotif of a proper adventure, playful, emotional and full of narrative twists, you cannot help but be aware of how masterfully this film is made, from the script and the way it is directed, to the performances themselves. The latter is particularly notable, as the lead actress delivers a performance full of childlike charm, as well as craft.



KOD BRIJAČA SHEARS N' GEARS

Sinopsis / synopsis:

Robot brijač mora pronaći novu životnu svrhu kad shvati da više nema ljudi koje bi mogao šišati. A robot barber must find a new purpose when he realizes there are no more humans to give haircuts to.



animirani / animated

2019 / 04' 00"

Redatelj / director:

Nicholas Culleton

Produkcija / production:

School of film and animation

Država / country:

Sjedinjene Američke Države / United States of America

Ana Đorđić:

Nevjerojatno simpatičan animirani film o jednom robotu kojem iz pragmatičnih razloga nedostaju ljudi. A gdje su ljudi nestali? Za to je potrebno pažljivo gledati film, kao i za odgovor na pitanje kako se robot dosjetio riješiti svoj problem. Šarmantan i vrlo pitak film!

An exceptionally charming animated film about a robot who finds himself feeling the absence of humans, for pragmatic reasons. But where have all the humans gone? To find the answer to this question and discover how the robot eventually solves his problem, you'll have to watch the film, and carefully. A delightful, immensely watchable film.

Boško Picula:

Nije lako biti sam, niti kada ste mehaničko biće kao u ovom šarmantnom filmu čija suvremena 3D računalna animacija djeluje i zadržava davno prohujala vremena u kojima je škripa bila sastavni dio svega što se koristi. Bogatog kolorita i punog volumena, ova je filmska priča idealna za gledanje i razmišljanje.

It's not easy to be alone even if you are a mechanical being, as is the case with the protagonist of this delightful film, in which computer-generated 3D animation evokes times gone by, when every contraption that worked also creaked. Rich in color and voluptuously shaped, this cinematic story is equally enjoyable to watch as it is to turn over in your mind later.



slobodni stil / freestyle
2019 / 06' 07"

Redatelj / director:

Sebastian Ortiz Wilkins

U filmu sudjelovali / In co-operation with:

Fernando Rendón, Allen Xu, Isabella St. Clair,
Daphne Hoskins, Ricardo Ortiz Wilkins

Produkcija / production:

samostalni autor / independent author

Država / country: Meksiko / Mexico

MENTE MARIPOSA

Sinopsis / synopsis:

Intenzivni vizualni koncept u kojemu Smrt dijeli svoj pogled na ljudski život kroz metaforičku priču o dvoje mladih ljudi, muškarcu i ženi, koji se bude u drvenom lijesu, živi zakopani te ubrzo shvaćaju da nisu sami.

An intense visual concept where "Death" shares a point of view about humans life through a metaphorical tale of two young people, a woman and a man, waking up inside a wooden box buried alive, and quickly realize they are not alone.

Dinka Radonić:

Stravična i uvjerljivo ispričana priča, od osobe koju nikada ne vidimo, a možemo samo nagađati da se radi o Smrti. Paralelnom montažom igranih i dokumentarističkih isječaka ostvaren je zastrašujući, klaustrofobičan prikaz najgore noćne more. Autorovo rješenje korištenja pozadinske naracije u kombinaciji s odabirom vizualnog materijala stvara jezovitu atmosferu ovoga filma.

This is a chilling and powerful story told by an unseen someone we only suspect to be Death itself. The parallel editing of fictional and documentary footage transforms this film into eerie, suffocating stuff of nightmares. The author combines the narration with the imagery to blood-curdling effect.

Ana Đorđić:

Pogled na život iz jedne sasvim druge perspektive – perspektive smrti – u ovome filmu, ostavit će traga na svakome od nas. Promišljene vizualne metafore, praćene naracijom danom voice-overom i sjajnom zvučnom slikom, jasno nam pokazuju da iza ovoga filma stoji jedan mlad, ali iznimno talentiran redatelj.

Everyone will be deeply affected by this look at life from a different perspective, that of Death. Well-thought-out visual metaphors paired with voice-over narration and exceptional sound editing are all signs that this is the work of a young, yet incredibly talented filmmaker.

Boško Picula:

Od samog početka šokantan na nevjerojatno sugestivan način u kojem zajedno s protagonistima pokušavate doći do zraka i izlaza, ovaj film dokazuje zašto je baš sedma umjetnost tako moćna u identifikaciji s onim što se gleda. Razoran spoj naoko stvarne priče i prizora-simbola predstavlja mladoga meksičkog filmaša Sebastiana Ortiza Wilkinsa kojega s pravom nazivaju Davidom Lynchom iz Meksika.

Shocking in a deeply evocative way from the very beginning, this film leaves you gasping for air along with the protagonists, proving once again the power of film in making the audience identify with the events on the screen. This devastating combination of a seemingly true story and some symbolic imagery introduces the work of young Mexican filmmaker Sebastian Ortiz Wilkins, who is sometimes rightfully referred to as the Mexican David Lynch.



igrani / fiction

2018 / 19' 21"

Redatelj / director:

Ambre Rambaud

U filmu sudjelovali / In co-operation with:

Nathan Coen

Produkcija / production:

samostalni autor / independent author

Država / country:

Francuska / France

MEUTE

Sinopsis / synopsis:

Sacha kreće u završni razred srednje škole u novom gradu Ile de Franceu. Kad se počne družiti s grupom popularnih mladića, upoznaje lijepu i misterioznu Jade, za koju počne gajiti osjećaje. No, društvo na njega počinje vršiti pritisak da spava s njom, posebno zbog toga što je Jade na glasu kao laka cura. Koliko je daleko spreman ići kako bi bio prihvaćen?

Sacha is starting his final year of high school at a new school in Ile de France. After falling in with a group of popular boys, he meets Jade, a young, beautiful and mysterious girl, for whom he develops affection. The group pressures him to sleep with her, especially because she has a reputation of being "easy". How far is he willing to go to be accepted?

Dinka Radonić:

Ovaj igrani film prezentira nam priču o uspinjanju po društvenoj ljestvici na pogrešan način. Suptilnom kamerom koja na trenutke djeluje gotovo dokumentarno, uvučeni smo u svijet jedne srednje škole te pratimo razvoj priče kao da smo dio nje. Kako intrigantnom narativnom linijom, tako i glumačkom izvedbom, ovaj film plijeni našu pažnju, tokom svih scenarijskih preobrata.

This is a film about climbing the social ladder in all the wrong ways. The subtle camerawork seems almost documentaristic at times as it draws us into the inner workings of a high school, compelling us to follow the story as if we were a part of it ourselves. With its intriguing plot and compelling performances, this film holds our attention through every narrative twist and turn.

Ana Đorđić:

Još jedan od fenomenalnih igranih filmova u konkurenciji bavi se pitanjima želje za društvenim pripadanjem, društvenom osudom te time koliko smo spremni daleko ići kako bismo se uklopili. Ovaj francuski film osvaja svojom tematskom slojevitosti, ali i ukupnom izvedbom koja djeluje filmski profesionalno. Definitivno vrlo ozbiljan film za tako mlade filmaše. Bravo!

Yet another amazing fiction film in this year's selection, this one deals with the desire to be accepted, with social isolation and the lengths people will go to just to fit in. This is a French film with captivating narrative depth, as well as an almost exceptional execution. An exceptional accomplishment for such young filmmakers. Well done!

Boško Picula:

Nije se jednostavno uklopiti u novu sredinu, osobito kada je čovjek mlad i upravo završava svoje srednjoškolsko obrazovanje. A želi baš to - biti prihvaćen od strane vršnjaka ma što god to značilo. I donosilo. Ova slojevita priča iz školskih klupa i svojom pripovjednom strukturom i sredstvima filmskog izražavanja podsjeća na neke od ponajboljih profesionalnih radova sličnoga zapleta. Jako dobro. Fitting into a new environment is never easy, especially if a person is young, at the end of high school, and just wants to be accepted by peers, whatever that may mean or entail. This multi-layered narrative takes place in the classroom and reminds of some of the best professionally made films of this kind of plot, both in terms of structure and in terms of technique. Really well done.



igrani / fiction

2018 / 05' 22''

Redatelj / director:

Joel Caborn

U filmu sudjelovali / In co-operation with:

Keith Allott, Alex Moss, Ed Spence, Josh Sweeney,
Georgina Elsom, Dan Lewis, Orangee Werblegarter

Produkcija / production: Safer frontiers project

Država / country:

Ujedinjeno Kraljevstvo / United Kingdom

MOJ PRIJATELJ FRANK **MY FRIEND FRANK**

Sinopsis / synopsis:

Charlie voli svoju mamu, no ona se ne brine dobro za njega, a ponekad ga čak i povrijedi. Charlie u školi nema prijatelja, ali kad naslijedi igraću konzolu, pronalazi ih na internetu. Prijatelji s interneta mu se ne rugaju. Frank pomaže Charlieju pri igranju igara i pokazuje mu kako pobijediti. Frank je Charliejev najbolji prijatelj, ali je li Frank onaj za koga se predstavlja?

Charlie loves his Mum but she doesn't look after him properly, sometimes she even hurts him. Charlie doesn't have friends at school but since inheriting a games console, he makes some online. His friends online don't bully him. Frank helps Charlie play the games better and shows him how to win. Frank is Charlie's best friend but is he really who he says he is?

Dinka Radonić:

Zastrašujuće tematike, ovaj film postavlja izuzetno važna pitanja o internetskim prijateljstvima. Spretnim korištenjem kostimografije, redatelj s lakoćom i elegancijom prenosi priču s jednog glumca na drugoga. Inventivnim izlaganjem teme, te izvrsnom izvedbom glavnog glumca, kako na platnu, tako i u naraciji, gledatelj ostaje sleden i nakon odjavne špice ovoga filma.

This spine-chilling film raises some extremely important questions about online friendships. Through the clever use of costume, the director switches from one protagonist to the other with a lot of ease and elegance. This inventive exploration of the topic paired with the excellent performance by the lead actor, both on-screen and in voice-over, leaves the audience shaken to their core long after the end credits stop rolling.

Ana Đorđić:

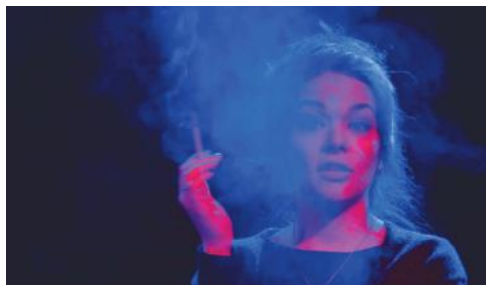
Igrani film o potencijalnim posljedicama upoznavanja tijekom igranja igrice na mreži sasvim će sigurno potresti gledatelje, ali i upozoriti na to da prijatelj Frank nije nužno bezazlen i simpatičan dječak te da opasnost vreba i iz monitora. Mladi redatelj hrabro se uhvatio ukoštac s osjetljivom temom pedofilije, a to je učinio filmski razgovijetno, zrelo i promišljeno. Vrlo dojmljiv film eksplicitno jasne poruke.

This fiction film about the potentially devastating consequences of meeting someone while playing games online is bound to leave the viewers deeply shaken, warning them that the personable Frank may not be the harmless, friendly boy that he claims to be, and that the computer screen hides many dangers. The young director tackles the sensitive subject of child sexual abuse bravely, in a cinematically articulate, mature and and well-thought out way. An impressive film with an explicitly clear message.

Boško Picula:

Virtualni svijet poput onoga u kojemu se najčešće mladi zabavljaju igricama počesto je itekako stvaran i – strašan svijet. Svijet u kojemu se identiteti lako zlorabe, a žrtve su, najčešće, najmlađi i najmanje zaštićeni. To je tema ovog pametno složenog filmskog rada koji se vješto poigrava stvarnim i zamišljenim te nam kroz priču o dječaku u potrazi za prijateljem govori o najgorem mogućem neprijatelju.

The virtual world in which young people spend time playing games often hides some very real dangers. It is a world in which identities may be misused, to the biggest detriment of the young and the unprotected. This cleverly devised cinematic piece that expertly plays with the real and the imaginary, tells the story of a boy who goes looking for a friend, only to discover his worst possible enemy.



dokumentarni / documentary

2018 / 08' 30"

Redatelj / director:

Aglaja Filipović

U filmu sudjelovali / in co-operation with:

Helena Ivanov

Produkcija / production:

samostalni autor / independent author

Država / country:

Srbija / Serbia

ODRON LANDSLIDE

Sinopsis / synopsis:

Emocionalno i racionalno samopreispitivanje nakon odluke o napuštanju obitelji, prijatelja i odlaska iz zemlje. O stvaranju potpuno novih doživljaja, pogleda na svijet i na sebe, o ostvarenju nekih snova, potreba, želja. Što se gubi, a što dobiva donošenjem takve odluke.

A story about emotional struggles of leaving your country, leaving family and friends, chasing dreams, being forever a foreigner, told through two versions of one person. Looking back at her life, she reflects on advantages and disadvantages of her decision.

Dinka Radonić:

Intrigantna dokumentarna minijatura o djevojci koja je preselila u London da bi postala glumica. Postavljena na kazališne daske, ona priča na dva stolca kroz dvije osobe. Ekspresivnom rasvjetom, dočarava se podvojenost njezine osobnosti naglašavajući razliku između jedne i druge. Mijenjajući postavu rasvjete – crvenog i plavog svjetla kao glavnog i kontra svjetla, ona priča svoju priču kroz dva gledišta – one koja je otišla, i one koja se nije vratila.

An intriguing documentary short about a girl who moved to London to pursue acting. Set on a theater stage, the film shows the protagonist switching between two different chairs as she alternates between her two different selves. The expressive lighting emphasizes both the duality of her persona and the differences between the two sides to her identity. As the lighting oscillates between the red main light and the blue counter-light, the girl tells her story from two different points of view – that of the girl who left, and that of the girl who never came back.

Ana Đorđić:

Odličan, ali doista odličan dokumentarac mlade redateljice koji je na svim razinama besprijekorno realiziran. Tematizira svojevrsnu rascijepljenost identiteta koja se događa mladim emigrantima te aktualizira suvremene migracije mladih i njihovu potragu za samima sobom ondje gdje istodobno i jesu i nisu stranci.

Made by a young female author, this genuinely great documentary is a flawless achievement on every level. It delves into the kind of splintering of identity often experienced by young expats, while tackling the burning issue of youth emigration and young people's search for their own identity in places where they simultaneously are, and are not, foreigners.

Boško Picula:

Ona je jedna, ali doslovce sjedi na dva stolca. Na jednom priča materinim srpskim jezikom, a na drugom stolcu engleskim jezikom na kojemu je i magistrirala te upravo doktorira. Živjela je u Beogradu, a posljednjih nekoliko godina u Oxfordu, odnosno Londonu. Priča živo, iskreno i zanimljivo o sebi u domovini i o sebi sada, a sve to uz poneki arhivski isječak. Efektan koncept i režija u uistinu vrhunskom radu.

She is one person, literally caught between two stools. When sitting on one of them, she addresses the audience in her native Serbian, while on the other, she switches to English, the language in which she obtained her M.A. and is currently working on a Ph.D. After living Belgrade, she has been dividing her time between Oxford and London for the past couple of years. She talks about her life in her native country and her current life engagingly and candidly, accompanied by some archival footage. With a captivating concept and masterfully directed, this film is a genuine masterpiece.



igrani / fiction
2017 / 09' 43"

Redatelj / director:

Sergi Merchan

U filmu sudjelovali / In co-operation with:

Bianca Lucia Franceza, Anna Moragriga, Diego Castiñeiras, Laura Yvars, Mireia Rey, Mer Calduch

Produkcija / production:

samostalni autor / independent author

Država / country: Španjolska / Spain

PLEME TRIBE

Sinopsis / synopsis:

U otmenom restoranu, pet poduzetnica organizira dobrotvornu večeru za siromašnu djecu Afrike. Na jelovniku će biti rasizam, homofobija, želja za dominacijom i niz drugih nejednakosti.

At a fancy restaurant, five businesswomen organize a charity dinner benefiting the poor children of Africa. Racism, homophobia, the desire for dominance and quite a lot of other inequalities will be the main dishes served.

Dinka Radonić:

Izrazito duhovito, prezentirana nam je tragikomična priča o svim trulim slojevima koji se kriju ispod dotjerane fasade društvene kreme. Autor dinamičnom režijom zatvara pet žena u jedan prostor te gradi priču kroz njihovu malicioznost i malodušnost, dotičući se problematika modernog društva.

This darkly comic story about the rotten secrets hidden behind the facades of "prominent families" is told with exceptional wit. The author's dynamic directorial choices see five women confined to a shared space, developing a plot that stems from their malice and apathy, while also providing astute social commentary.

Ana Đorđić:

Pomalo almodovarska komedija koja će svojom pitkošću, duhovitošću i šarmom osvojiti (karlovačku) publiku. Kako to izgleda kad se na jednom mjestu nađe pet različitih žena s naoko istim ciljem, saznat ćete ako pogledate ovaj film, i pritom ćete se dobro nasmijati. Ludo zabavan igrani film koji se u implicitno bavi i ozbiljnim temama, a to znači da je riječ o više nego uspeloj komediji.

A comedy in the vein of Almodovar, this immensely watchable, witty and enjoyable film is sure to delight the moviegoers of Karlovac. Watch it to have a good laugh, as you find out what happens when five women with a seemingly common goal get together. Wildly entertaining, this film implicitly addresses some rather serious topics, as any really good comedy should.

Boško Picula:

Treba zapamtiti ime redatelja ovoga filma Sergija Merchana jer bi se lako moglo dogoditi da španjolska kinematografija upravo u njemu dobije nastavljajuća uspješnih autora suvremene komedije u kojima se ono slatko savršeno miješa s onim gorkim. I ovdje su ženski likovi, na određeni način, na rubu živčanog sloma, a zašto i kako otkriva njihov susret u jednom restoranu koji je sve samo nije predvidljiv.

Sergio Merchan, the director of this film, is the one to watch. He could easily prove to be next in the long line of successful contemporary Spanish filmmakers whose comedies mix the sweet and the bitter. The women in this film are, in a way, also on the verge of a nervous breakdown. Discover why and how in this story of a restaurant dinner that is anything but predictable!



animirani / animated

2019 / 06' 30"

Redatelj / director:

Shayan Naghibi

U filmu sudjelovali / in co-operation with:

Parya Latifi

Produkcija / production:

samostalni autor / independent author

Država / country:

Islamska Republika Iran / Islamic Republic of Iran

POGLED THE LOOK

Sinopsis / synopsis:

Starcu isprva nije sasvim stalo do supruge. No, zatim primjećuje njezin pogled prema kameri i njezinu šutnju. Pokušava prodrijeti kroz nju i naposljetku shvaća što mu je potrebno kako bi je do kraja razumio.

At first, the old man does not care about his wife. Then he notices his wife's look at the camera and her silence. He tries to break through his wife's silence and finally realizes what he needs to truly understand her.

Dinka Radonić:

Starica sjedi nepomično i katatonično gleda kroz prozor. Starac je očajan u pokušaju da doprije do nje razbija šalice i tanjure. Njegovo shvaćanje da nema pomoći i da je jedino njihova ljubav iznad toga stanja, potencirano izvrsnom glazbenom podlogom, tjera gledatelja u suze. Ovaj film je priča o tužnoj i teškoj starosti koja zaista prodire duboko u srce i dušu gledatelja.

An old woman, sitting motionlessly and staring impassively through a window. An old man, breaking cups and saucers in his desperation to get through to her. His eventual realization that nothing can be done and that love is the only way to rise above their situation is bound to move the audience to tears. This is a truly soul-stirring cinematic exploration of the struggles and heartbreaks of old age.

Ana Đorđić:

Još jedan sjajan animirani film koji progovara o nerazumijevanju između staroga bračnoga para, a ono je emotivno protkano tišinom, pogledom i suzom. Film je to koji bez izgovorene riječi govori mnogo. A kad mladi redatelj bez oslanjanja na dijalog zna prenijeti emociju publici, znamo da je odradio dobar posao.

This is another excellent animated film which tells the story of the estrangement of an old married couple, while being emotionally punctuated by fraught silences, meaningful glances and the occasional tear. It is a film that says so much without a single spoken word. And when a young filmmaker manages to convey an emotion to the audience without relying on dialogue, it is a sign of a job well done indeed!

Boško Picula:

Dvoje starijih ljudi, prohujalo vrijeme, duboka sjeta te pogled u prazno, elementi su ove iznimno dirljive priče koja svojim ozračjem donekle podsjeća na film *Amour* austrijskog oskarovca Michaela Hanekea. Ishod je priče drugačiji, ali ništa manje snažan. Dapače. Narativno savršeno pogodena isprekidana stop-animacija uz elegičnu glazbu postiže optimum. I u umjetničkom i u iskonsko ljudskom smislu.

Two elderly people, memories of the past, deep melancholy and a look into the distance are the elements of this deeply moving tale reminiscent of the feature film *Amour*, by the Oscar-winning Austrian director Michael Haneke. The ending of *The Look* is different from Haneke's, but that makes it no less powerful. The narratively perfectly pitched stop motion, accompanied by an elegiac score, is a success both as an artistic achievement and as a deeply human tale.



dokumentarni / documentary

2018 / 06' 00"

Redatelj / director:

Novera Hasan Nikkon

U filmu sudjelovali / in co-operation with:

Sharmin Akhter

Produkcija / production:

Dhrupad Communication-media for education & development

Država / country: Bangladeš / Bangladesh

PUTI DA DIŠEM SVOJ SAN LET ME BREATHE MY DREAM

Sinopsis / synopsis:

Ovaj film donosi istinitu priču o djevojčici po imenu Sharmin Akhter koja se usprotivila braku koji je za nju ugovorila vlastita majka i uspjela ga spriječiti nakon dugotrajne borbe, što joj je u društvu donijelo status ikone. Njezin će junački primjer i uspjeh zasigurno ohrabriti i druge djevojčice da uzmu sudbinu u vlastite ruke i pokažu roditeljima kako ih mogu poduprijeti, umjesto da ih smatraju ekonomskim teretom.

This film tells the true story of a young girl named Sharmin Akhter who refused to accept the child marriage arranged for her by her own mother and ultimately succeeded in stopping it after a long struggle, becoming an icon in the society. Her heroic and victorious example will surely encourage the girls to decide their own destiny while showing their parents how to be supportive of their decisions rather than regarding them as an economic burden.

Dinka Radonić:

Potresan dokumentarni film vrlo bitne i značajne tematike. Žensku djecu koja su primorana stupiti u brak, predstavlja glavna protagonistica Sharmin Akhter koja se sama našla u toj situaciji. Uspijevajući pobjeći iz stravične realnosti u kojoj se našla, ona daje glas i hrabrost svim djevojkama u istoj problematici. This heart-rending documentary tackles the immensely important topic of forced child marriages, telling the story of its protagonist Sharmin Akhter, who is herself a survivor of such a marriage. After escaping that horrifying reality, she has gone on to give a voice, as well as courage, to other girls in that situation.

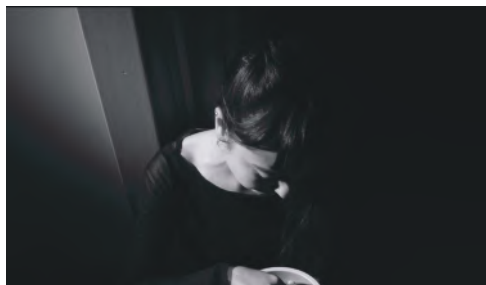
Ana Đorđić:

Ovaj inspirativan dokumentarac tematizira dogovorene dječje brakove u Bangladešu, ali i nevjerovatnu hrabrost jedne 15-godišnjakinje koja je uspjela izboriti se za sebe i za svoje pravo na djetinjstvo. Strašno važan film!

This inspiring documentary tackles the subject of arranged child marriages in Bangladesh and tells the story of the incredible bravery of a fifteen-year-old who succeeded in standing up for herself and defending her right to a childhood. A hugely important film!

Boško Picula:

Petnaestogodišnja Sharmin iz malog mjesta u Bangladešu trebala je proći kroz isti životni put kao njezine mnogobrojne vršnjakinje i sunarodnjakinje – prisilni ulazak u dogovoreni brak. Međutim, Sharmin se pobunila i krenula u neizvjesnost... Ovo je sjajan film o njezinoj borbi za pravo na vlastiti san i – život. Fifteen-year-old Sharmin from a small town in Bangladesh was supposed to follow the same path as many other young girls from her country and enter a forced, arranged marriage. Yet Sharmin rebelled, facing an uncertain future. This amazing movie describes her fight to defend her dreams – and her life.



igrani / fiction

2018 / 03' 12''

Redatelj / director:

Dimitra Petmeza

U filmu sudjelovali / In co-operation with:

Athina Vogiatzoglou, Olga Adamopoulou, Sokratis Petmezas, Amalia Kokkotou, Anthony Molho

Produkcija / Production:

samostalni autor / independent author

Država / country: Grčka / Greece

SALOME

Sinopsis / synopsis:

Nenarativni film inspiriran pjesmom. Žena, svinja i zvuk noža koji se priprema za završni spektakl. Slike koje isprva djeluju nepovezano, no zajedno formiraju niz kojim se prenose misli i osjećaji koje je nemoguće izraziti riječima.

A non-narrative short film inspired by a poem. A woman, a pig, and the sound of a knife cutting in preparation for the final show. Images that seem random at first, but which together form a sequence that conveys all the thoughts and feelings that cannot be expressed through words.

Dinka Radonić:

Nadrealistična minijatura koja putem crno-bijelih prizora i rasvjetnim postavama, postavlja radnju u maniri ranijih radova Luisa Bunuela. Zanimljivom igrom zvukova i naizgled nepovezanih prizora, ovaj film slobodne forme djeluje kao san koji je autorica usnula i pretočila u filmsku formu.

This surrealist miniature sets up the plot in black-and-white scenes and lighting designed in a way reminiscent of the early works of Luis Bunuel. With its intriguing interplay of sounds and seemingly unconnected images, this freestyle piece is like a dream captured on film.

Ana Đorđić:

Značajan grčki crno-bijeli film zanimljive zvučne slike inspiriran je pjesmom, a mlada redateljica pokazala je da itekako zna stvoriti neobično atmosferski film kojim će potaknuti gledatelja na promišljanje, ali i ostaviti mu dovoljno prostora da sam interpretira njegove značenjske slojeve.

This remarkable black-and-white film from Greece with an intriguing soundscape was inspired by a song. The young female director has demonstrated her ability to create an extraordinarily atmospheric film which serves the audience plenty of food for thought, while also giving them enough room for personal interpretations of its manifold meanings.

Boško Picula:

Saloma je sa svojim plesom sedam velova i kobnom željom za glavom Ivana Krstitelja odavno postala simbolom onoga što je u ovom filmu razrađeno na tako suptilan i uvjerljiv način. Pozadinska naracija, snažni crno-bijeli kontrasti, bezvremena metaforika i puno, baš puno osjećaja za filmski ritam i višeznačnost.

Salome's dance with the seven veils and her tragic wish to receive the head of John the Baptist on a platter have long been a symbol of what is so subtly, yet powerfully, explored in this film. The narration, the striking black and white contrasts, the timeless metaphors and a great deal of feeling for cinematic rhythm and ambiguity are the defining features of this film.



igrani / fiction

2019 / 04' 41''

Redatelj / director:

Jakob Bjerg

U filmu sudjelovali / In co-operation with:

Anthony Andersen, Nina Lynggaard Jørgensen,
Rasmus Peter Noer Skaarup, Birgitte Bruun

Produkcija / production: Station Next

Država / country:

Danska / Denmark

SLIJEPA PRED ZAKONOM ILLEGALLY BLIND

Sinopsis / synopsis:

Slijepa žena dolazi na benzinsku postaju nešto kupiti. No, prodavač oklijeva pustiti je da sama hoda po trgovini, bojeći se da ne bi nešto srušila. Na blagajni ulaze u raspravu o tome koliko žena ima novca. Prodavač na kraju popušta, a ona dio robe dobiva besplatno. No, nakon njezinog izlaska, prodavač doživi šok: navodno slijepa žena odvozi se kamionom pokazujući mu srednji prst.

A blind woman enters a petrol station to make a purchase. But the clerk is not quite comfortable letting her walk around, worried about her knocking things over. At the checkout, the lady and the clerk get into a scuffle concerning the amount of money she has. In the end, the clerk gives up and the lady gets some free stuff. When she leaves the shop, the clerk in for a shock, as the blind lady drives off in her van, giving him the finger.

Dinka Radonić:

Ova crna komedija postavljena je između slijepice gospođe i prodavača na benzinskoj stanici. Vrlo spretnim režijskim postupcima, često korištenim kroz tonske zapise umjesto vizualnih, autor nam predstavlja svoje viđenje invaliditeta i stereotipizacije u današnjem društvu.

This dark comedy centers around a blind woman and a gas station attendant. Expertly directed and often relying on the audio rather than the visuals, the film brings home the author's vision of disability and the stereotypes related to it.

Ana Đorđić:

Ova se danska komedija Station Next temelji na relativno jednostavnom zapletu, a istodobno se veselo poigrava s našim očekivanjima uspješno zamjenjujući teze. Duhovito, maštovito i jako zabavno. Jako dobar film.

This Danish comedy brought to us by Station Next relies on a relatively simple plot, while still playing with our expectations through successful role reversal. Witty, imaginative and incredibly fun. A really good movie.

Boško Picula:

Dvoje ljudi kao u ovoj sarkastično intoniranoj humornoj drami može povezati rutinski odnos prodavača i kupca uz jednu specifičnu okolnost. Ta je pak okolnost mladim i uvijek raspoloženim danskim filmašima poslužila za završni obrat koji ujedno služi kao pouka. Film čiste narativne linije i domišljatoga završetka.

In this sarcastic dramedy, two people are connected by the routine relationship of a seller and a buyer, with one specific difference. The young and energetic Danish filmmakers use that specific circumstance to set up the final twist, which also delivers the film's ultimate message. This is a film with a straightforward plot and a clever ending.



dokumentarni / documentary

2018 / 15' 00"

Redatelj / director:

Zoran Čatić

Produkcija / production:

Udruženje MladiĆe

Država / country:

Bosna i Hercegovina / Bosnia and Herzegovina

VELIKA BIJELA KUĆA THE BIG WHITE HOUSE

Sinopsis / synopsis:

Velika bijela kuća dokumentarni je film članova udruženja MladiĆe koji na osnovu vlastitog životnog iskustva govore o optimizmu, motivaciji, planovima za budućnost. Istovremeno pokreću teme od životnog značaja o kojima treba razmišljati i propitivati. Oni izlaze van okvira društvenih mreža pokušavajući umrežiti i ujediniti društvo oko stvarnih stvari i potreba.

The Big White House is a documentary film directed by a group of young people from the MladiĆe association. Drawing from their own life experiences, they discuss optimism, motivation, and their plans and dreams for the future, both before and after the life threatening disease they overcame. The Big White House tells us that dreams do come true.

Dinka Radonić:

Inspirativan dokumentarac koji nam predstavlja mlade ljude povezane istom životnom sudbinom. Kroz opise Velike bijele kuće koja ih veže i priče o njihovim ambicijama, kao i planovima za budućnost, gledatelj tek postaje svjestan što su sve ti hrabri mladi ljudi prošli.

This inspiring documentary introduces a group of young people who share a similar fate. Descriptions of the Big White House that connects them, as well as the stories of their hopes, dreams and aspirations show the audience just what these young people have been through.

Ana Đorđić:

Korektno realiziran dokumentarac koji će sasvim sigurno emotivno dotaknuti karlovačku publiku svojom teškom temom, ali i pozitivnim mladim protagonistima koji nam svima mogu poslužiti kao neiscrpno vrelo inspiracije, kao podsjetnik na to koliko smo sretni i od kojih doista možemo mnogo naučiti o hrabrosti, ljudskosti, nadi i empatiji.

This is a pretty decent documentary that will tug at the heartstrings of Karlovac filmgoers with its difficult subject and optimistic protagonists who can serve as an inspiration to us all, reminding us of how lucky we are, while also teaching us so much about courage, hope and empathy.

Boško Picula:

Iza filmskog naslova u kojemu se nalazi velika bijela kuća, a u njezinu opisu još i veliko dvorište ispred nje s puno zelenila i cvijeća, gledatelj bi lako mogao očekivati bajkovitu priču. No, kuća iz naslova nije mjesto radnje neke bajke, nego itekako teških životnih priča mladih protagonista. Ovo je dokumentarni film o njihovoj borbi za život kao najvećoj vrijednosti koju svaki čovjek može dobiti. Izvrstan film pun onoga najtežeg u životu, ali i onoga najvrijednijega u borbi za njega.

The title that references a big white house and the accompanying descriptions of a large yard that surrounds it, filled with flowers and greenery, seem to imply a magical setting. However, the titular house does not serve as the backdrop for a fairy tale, but rather the harrowing life stories of its young protagonists. This documentary shows us their struggle for life as the highest value. It is a great film about life's greatest hardships, but also its greatest treasures.



dokumentarni / documentary

2018 / 16' 45''

Redatelj / director:

Petr Kamil Ponec

U filmu sudjelovali / in co-operation with:

David Petrželka, Jakub Dvořáček, Alinka Krpáková

Produkcija / production:

samostalni autor / independent author

Država / country:

Češka Republika / Czech Republic

ŽUŽO LABUŽO

Sinopsis / synopsis:

Učenički dokumentarni film o skupini prijatelja koji zajedno provode petak navečer nakon nastave.

A documentary film made by students, about group of friends who spend their Friday evening together after school.

Dinka Radonić:

Dokumentarno izveden filmski uradak koji prikazuje troje mladih ljudi u stanu tijekom jedne noći. Uz sve što nosi mladenački život, ovaj film nas svojom radnjom vodi u stravičan i nepojmljiv sloj ljudske psihe.

This film made in the style of a documentary follows the lives of three young people in an apartment over a single night. In addition to the complexities of youth, the film provides insight into the terrifying, unspeakable parts of the human psyche.

Ana Đorđić:

Ako nemate ekstremno snažan želudac, ovaj film svakako preskočite. Ono što je sasvim sigurno jest da, ako uspijete pogledati ovaj film do kraja, ostatak dana nećete moći doći k sebi. Šokantan, potresan, mučan, nasilan, na tragu Paklene naranče, ali film koji mnogo govori o filmu per se, o važnosti odjavne špice, kao i o neospornom filmskom umijeću mladih čeških filmaša.

Unless you have an exceptionally strong stomach, you'd be better off skipping this film. However, if you do manage to stick it out to the end, you will need the rest of the day to recover. Shocking, gut-wrenching and violent in ways reminiscent of A Clockwork Orange, this is a film that serves as a tribute to film as an artform, proves the importance of the end credits, and testifies to the unquestionable skill of the young Czech filmmakers.

Boško Picula:

U što se sve može pretvoriti jedna naoko bezazlena zamišljena večer nekolicine mladih uz previše alkohola, otkriva nam ovaj, malo je reći, provokativan film. Riječ je o iznimno uznemirujućem prikazu svakodnevice u kojoj je nasilje način života, a beščutnost jedini osjećaj. Ostanite mirni do kraja jer slijedi objašnjenje...

A night of seemingly innocent youthful fun fuelled by alcohol quickly goes off the rails in this film, and describing it as provocative would be an understatement. It is a deeply disturbing vision of life in which violence is a way of being, and callousness the only emotion. But, if you keep your composure until the end, you will be rewarded with an explanation...

**RASPORED PROJEKCIJA
SCREENING SCHEDULE**

The image features a bright yellow background. At the top and bottom are stylized, dark gray geometric shapes resembling film strips or abstract architectural forms. These shapes have yellow rectangular cutouts along their edges, mimicking film sprocket holes. The central text is in a bold, black, sans-serif font, arranged in two lines: "RASPORED PROJEKCIJA" and "SCREENING SCHEDULE".

1. PROJEKCIJA / 1st SCREENING

Djeca sunca / The Children of the Sun

dokumentarni / documentary
2018 / 06' 11"
skupina autora
Zagreb, Hrvatska / Croatia

Frank

animirani / animated
2018 / 05' 41"
Filippo Di Piramo
Italija / Italy

Poruka iz budućnosti / A Message From the Future

slobodni stil / freestyle
2019 / 04' 03"
Privatna umjetnička gimnazija
Zagreb, Hrvatska / Croatia

Ljudska prava / Human Rights

dokumentarni / documentary
2018 / 01' 21"
Škola za primijenjenu umjetnost
Zagreb, Hrvatska / Croatia

Opomena / The Warning

animirani / animated
2019 / 00' 50"
XIII. gimnazija
Zagreb, Hrvatska / Croatia

Bitcoin Boy

dokumentarni / documentary
2018 / 10' 01"
Moos van Dorp
Nizozemska / The Netherlands

Ribolov / The Fishing

slobodni stil / freestyle
2019 / 03' 17"
Eva Magdić Govedarica
Samobor, Hrvatska / Croatia

Pleme / Tribe

igrani / fiction
2017 / 09' 43"
Sergi Merchan
Španjolska / Spain

100% Polyester

slobodni stil / freestyle
2019 / 02' 57"
Privatna umjetnička gimnazija
Zagreb, Hrvatska / Croatia

Mente Mariposa

slobodni stil / freestyle
2019 / 06' 07"
Sebastian Ortiz Wilkins
Meksiko / Mexico

Pijunova igra

igrani / fiction
2018 / 08' 20"
Kajan Branimir Bulić
Pula, Hrvatska / Croatia

Čovjek / The Man

igrani / fiction
2019 / 19' 48"
Daniel Lasker
Južna Afrika / South Africa

2. PROJEKCIJA / 2nd SCREENING

Ključ / The Key

igrani / fiction
2018 / 15' 34"
Nomin Gantulga
Mongolija / Mongolia

Svi za Orlovac / All for Orlovac

dokumentarni / documentary
2019 / 03' 11"
XIII. gimnazija
Zagreb, Hrvatska / Croatia

Kava / Coffee

animirani / animated
2019 / 02' 27"
Ruby Black
Ujedinjeno Kraljevstvo / United Kingdom

Špica Filmske RUNDE / The Trailer for Filmska Runda

slobodni stil / freestyle
2019 / 00' 20"
Filmska Runda
Osijek, Hrvatska / Croatia

Dolina nespjesnog / Valley of Unawareness

igrani / fiction
2018 / 14' 48"
Warsaw Film School
Poljska / Poland

Imaš li malo vremena? / Do You Have a Little Time?

dokumentarni / documentary
2019 / 02' 25"
Privatna umjetnička gimnazija
Zagreb, Hrvatska / Croatia

24. FILMSKA REVIIJA MLADEŽI & 12th four river film festival

Vikend u Dubrovniku / A Weekend in Dubrovnik

slobodni stil / freestyle

2019 / 06' 57"

Blank filmski inkubator

Zagreb, Hrvatska / Croatia

Disocijativni poremećaj identiteta /

Dissociative Identity Disorder

dokumentarni / documentary

2018 / 09' 40"

Amy Beedle

Ujedinjeno Kraljevstvo / United Kingdom

Zmija / The Snake

animirani / animated

2019 / 02' 58"

ŠAF Čakovec

Čakovec, Hrvatska / Croatia

Not

slobodni stil / freestyle

2019 / 01' 25"

Srednja škola Duga Resa

Duga Resa, Hrvatska / Croatia

Aysan

igrani / fiction

2019 / 19' 55"

Faya Films

Islamska Republika Iran / Islamic Republic of Iran

3. PROJEKCIJA / 3rd SCREENING

Odron / Landslide

dokumentarni / documentary

2018 / 08' 30"

Aglaja Filipović

Srbija / Serbia

Moje bijelo vrijeme / My White Time

slobodni stil / freestyle

2018 / 04' 53"

Pulska filmska tvornica

Pula, Hrvatska / Croatia

42

igrani / fiction

2018 / 07' 00"

Joana Caiano

Portugal / Portugal

Kiklus / The Cycle

animirani / animated

2019 / 01' 31"

Privatna umjetnička gimnazija

Zagreb, Hrvatska

Crni zaslon / The Black Screen

slobodni stil / freestyle

2017 / 02' 21"

Gan Ueda

Belgija / Belgium

Pračovjek prema televizoru /

From the Pre-historic Man to the TV

slobodni stil / freestyle

2019 / 00' 52"

Škola za umjetnost, dizajn, grafiku i odjeću Zabok

Zabok, Hrvatska / Croatia

Duša na prodaju / Soul For Sale

animirani / animated

2018 / 10' 00"

School of audio and visual arts

Izrael / Israel

Ja sam Đuro / My name is Đuro

igrani / fiction

2018 / 03' 27"

Bacači sjenki

Zaprešić, Hrvatska / Croatia

Mamac / The Bait

slobodni stil / freestyle

2019 / 04' 31"

Gimnazija „Fran Galović“

Koprivnica, Hrvatska / Croatia

Ofelija / Ophelia

igrani / fiction

2019 / 04' 25"

Foto kino video klub Zaprešić

Zaprešić, Hrvatska / Croatia

Autostopiranje / Hitchhiking

igrani / fiction

2017 / 14' 07"

Gal Pestman

Izrael / Israel

Sve u šesnaest(oj) / The Sweet Sixteenth

dokumentarni / documentary

2019 / 14' 24"

XVI. gimnazija

Zagreb, Hrvatska / Croatia

4. PROJEKCIJA / 4th SCREENING

Smetnje / Distractions

igrani / fiction
2019 / 06' 37"
Foto kino video klub Zaprešić
Zaprešić, Hrvatska / Croatia

Kod brijača / Shears n' Gears

animirani / animated
2019 / 04' 00"
School of film and animation
Sjedinjene Američke Države /
United States of America

Mjesečarka / The Sleepwalker

slobodni stil / freestyle
2018 / 07' 44"
Pulska filmska tvornica
Pula, Hrvatska / Croatia

Pusti da dišem svoj san / Let Me Breathe My Dream

dokumentarni / documentary
2018 / 06' 00"
Dhrupad Communication-media for education &
development
Bangladeš / Bangladesh

Moderna kuharica / The Modern Cook

igrani / fiction
2019 / 04' 02"
Škola za umjetnost, dizajn, grafiku i odjeću Zabok
Zabok, Hrvatska / Croatia

120 sekundi / 120 seconds

slobodni stil / freestyle
2018 / 02' 49"
Lucija Pigl
Zagreb, Hrvatska / Croatia

Slijepci / The Blind

animirani / animated
2019 / 02' 03"
Foto kino video klub Zaprešić
Zaprešić, Hrvatska / Croatia

Salome

igrani / fiction
2018 / 03' 12"
Dimitra Petmeza
Grčka / Greece

U svijetu anđela / In the World of Angels

dokumentarni / documentary
2019 / 11' 02"
Blank filmski inkubator
Zagreb, Hrvatska / Croatia

Monolozi i ostala zla / Monologues and Other Evils

igrani / fiction
2019 / 14' 11"
Matija Benić
Zagreb, Hrvatska / Croatia

Meute

igrani / fiction
2018 / 19' 21"
Ambre Rambaud
Francuska / France

5. PROJEKCIJA / 5th SCREENING

Žužo Labužo

dokumentarni / documentary
2018 / 16' 45"
Petr Kamil Ponec
Češka Republika / Czech Republic

Etikete / Labels

igrani / fiction
2019 / 04' 33"
Nina Damjanović
Rijeka, Hrvatska / Croatia

Božić u XIII. gimnaziji / Christmas at the XIIIth General-Education High School

dokumentarni / documentary
2018 / 10' 10"
XIII. gimnazija
Zagreb, Hrvatska / Croatia

Duh šume / Forest Spirit

slobodni stil / freestyle
2019 / 02' 46"
VBU
Švedska / Sweden

Prvo su došli... / First They Came For...

animirani / animated
2019 / 01' 10"
Foto kino video klub Zaprešić
Zaprešić, Hrvatska / Croatia

Riba / The Fish

igrani / fiction
2018 / 07' 48"
David Gašo
Osijek, Hrvatska / Croatia

24. FILMSKA REVIIJA MLADEŽI & 12th four river film festival

HAK – Kaciga glavu čuva /

HAK – The Helmet Keeps the Head Safe

slobodni stil / freestyle

2019 / 00' 15"

Rene Rehak

Zagreb, Hrvatska / Croatia

Moj prijatelj Frank / My Friend Frank

igrani / fiction

2018 / 05' 22"

Safer frontiers project

Ujedinjeno Kraljevstvo / United Kingdom

David

dokumentarni / documentary

2019 / 15' 00"

Dom mladih

Novi Vinodolski, Hrvatska / Croatia

Geneza / Genesis

slobodni stil / freestyle

2019 / 03' 04"

Blank filmski inkubator

Zagreb, Hrvatska / Croatia

Echo

igrani / fiction

2018 / 09' 29"

Station Next

Danska / Denmark

6. PROJEKCIJA / 6th SCREENING

Nastavi okretati pedale / Keep Turning the Pedals

dokumentarni / documentary

2019 / 04' 54"

Kinoklub Karlovac

Karlovac, Hrvatska / Croatia

Barska tučnjava / Bar Fight

slobodni stil / freestyle

2019 / 03' 52"

Akademija dramske umjetnosti

Zagreb, Hrvatska / Croatia

Slijeпа pred zakonom / Illegally Blind

igrani / fiction

2019 / 04' 41"

Station Next

Danska / Denmark

Metamorfoze / The Metamorphoses

animirani / animated

2019 / 01' 44"

Foto kino video klub Zaprešić

Zaprešić, Hrvatska / Croatia

HAK – Ako piješ, ne vozi! /

HAK – Don't Drink and Drive!

slobodni stil / freestyle

2019 / 00' 15"

Karlo Špoljar

Zagreb, Hrvatska / Croatia

Iz jednog džepa u drugi / From One Pocket Into Another

igrani / fiction

2019 / 16' 20"

Oskar Nilsson

Ujedinjeno Kraljevstvo / United Kingdom

Alex

dokumentarni / documentary

2019 / 10' 06"

Muški učenički dom

Dubrovnik, Hrvatska / Croatia

Pogled / The Look

animirani / animated

2019 / 06' 30"

Shayan Naghibi

Islamska Republika Iran / Islamic Republic of Iran

Greška u emocijama / Error in Emotion

igrani / fiction

2019 / 05' 05"

David Gašo

Osijek, Hrvatska / Croatia

Klinka / The Kid

igrani / fiction

2019 / 12' 31"

Blank filmski inkubator

Zagreb, Hrvatska / Croatia

Velika bijela kuća / The Big White House

dokumentarni / documentary

2018 / 15' 00"

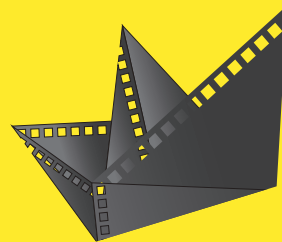
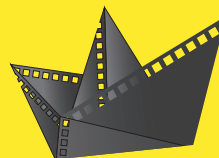
Udruženje MladiCe

Bosna i Hercegovina / Bosnia and Herzegovina





NAGRADE AWARDS



STRUČNI OCJENJIVAČKI SUD

Revija

Najbolji animirani film
Najbolji dokumentarni film
Najbolji igrani film
Najbolji film slobodnog stila

Festival

Najbolji animirani film
Najbolji dokumentarni film
Najbolji igrani film
Najbolji film slobodnog stila
Grand Prix za najbolji film

ŽIRI MLADIH

Žuta zastava – nagrada za borbu protiv nasilja na filmu
Nagrada za najboljeg glumca
Nagrada za najbolju glumicu
Nagrada za najboljeg redatelja
Nagrada za najboljeg scenarista
Nagrada za najboljeg snimatelja
Nagrada za najboljeg montažera

POSEBNE NAGRADE

Nagrada publike
Nagrada za sudjelovanje na Prodigy Camp-u

EXPERT JURY

Youth Film Festival

Best Animated Film
Best Documentary Film
Best Fiction Film
Best Experimental Film

Four River Film Festival

Best Animated Film
Best Documentary Film
Best Fiction Film
Best Experimental Film
Grand Prix For Best Film

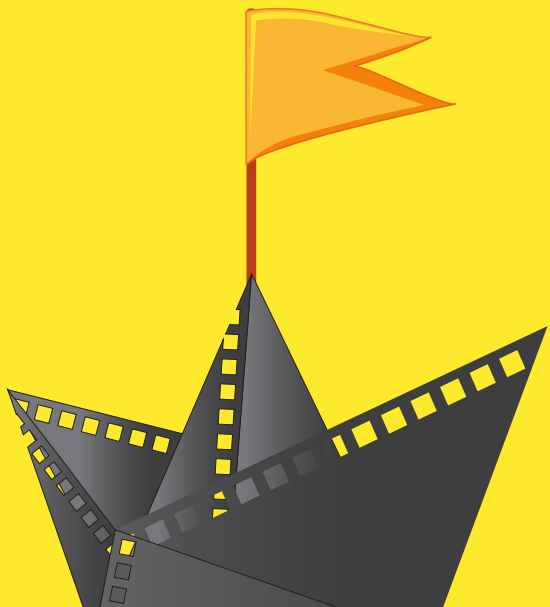
YOUTH JURY

Yellow Flag – Award for Fighting Against Violence in Film
Best Actor Award
Best Actress Award
Best Directing Award
Best Screenplay Award
Best Cinematography Award
Best Editing Award

SPECIAL AWARDS

Audience Award
Award for Participating at Prodigy Camp

**NAGRADA “ŽUTA ZASTAVA”
THE YELLOW FLAG AWARD**



JUBILARNA 10. ŽUTA ZASTAVA – NAGRADA ZA DOPRINOS NENASILJU NA FILMU

Debata: *Trebaju li za nasilje maloljetnika zakonski odgovarati njihovi roditelji i skrbnici?*

piše: Boško Picula

I proteklih su godinu dana do nas nerijetko stizale vijesti o nasilju nad djecom i mladima. Kada je riječ o počiniteljima ovih nedjela javnost je opravdano krajnje osjetljiva te očekuje što bržu i učinkovitiju pravdu temeljem djelovanja pravne države. No, nasilnici nisu bili samo odrasle osobe za koje zakon predviđa stroge kazne, nego i – vršnjaci žrtava. Maloljetničko nasilje pritom uvijek izaziva dvojaku reakciju: s jedne strane traži se promptno djelovanje pravosuđa u zaštiti onih nad kojima je nasilje počinjeno, a s druge odgovarajući tretman nasilnika koji se ne odnosi samo na zakonsku sankciju nego i na odgovajnu mjeru. U slučaju maloljetnih nasilnika uvijek se postavlja i pitanje koliko su za njihovo ponašanje odgovorni roditelji odnosno skrbnici. I – trebaju li i kako za nasilje maloljetnika odgovarati punoljetne osobe koje ih odgajaju. Djeca i mladi prvotno se socijaliziraju u svojim primarnim zajednicama, najčešće u obiteljima i uz roditeljsku skrb. Za dio njih skrbe pak socijalne ustanove za čiji su rad također odgovorne odrasle osobe. Dođe li do nasilnog ponašanja mladih čija je pravna odgovornost posebno regulirana, trebaju li za takve postupke biti sankcionirani i oni koji za maloljetnike brinu? I – kakve bi sankcije u tom slučaju trebale biti?

O ovim pitanjima i – odgovorima na njih razgovarat će se u sklopu jednog od ovogodišnjih programa na Filmskoj reviji mladeži i Four River Film Festivalu u Karlovcu. Pritom će se u sklopu karlovačkih Revije i Festivala jubilarni deseti put dodijeliti jedinstvena nagrada – Žuta zastava. Nagradu Žuta zastava i ovog će rujna dobiti autori filmova iz Hrvatske i svijeta koji svojim temama, pričama, protagonistima i kreativnim rješenjima najuspješnije i najuvjerljivije osuđuju nasilje – u najširem spektru od verbalnog do fizičkog – kao društveno zlo, poglavito među mladima. O filmu s ovogodišnje Revije i Festivala koji na najkreativniji način doprinosi nenasilju kroz filmsko izražavanje odlučuje međunarodni ocjenjivački sud sastavljen od darovitih i uspješnih srednjoškolaca iz Hrvatske i inozemstva. Njihov je zadatak proglasiti dobitnicu ili dobitnika nagrade Žuta zastava. Nagradu medijski predstavlja emisija o filmu za djecu i mlade Kokice koja u programu Hrvatske radiotelevizije promiče filmsko stvaralaštvo djece i mladih iz Hrvatske i svijeta, filmsku kulturu te nove i klasične filmove namijenjene mladim filmoljupcima, ali i odraslim filmofilima.

Karlovac, 10. – 14. rujna 2019.

THE 10th ANNIVERSARY OF YELLOW FLAG – THE AWARD FOR FIGHTING AGAINST VIOLENCE

Debate: *Should the parents and guardians of juvenile perpetrators of violence be held accountable for their children's actions?*

by Boško Picula

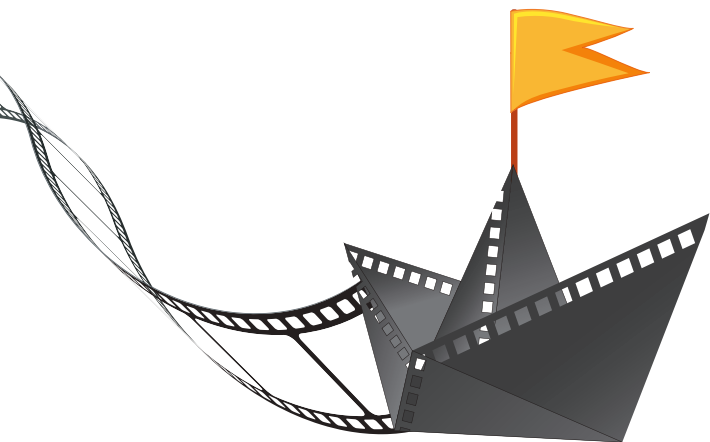
Last year we were exposed to many troubling reports of violence among children and young people. Understandably, the public expects those responsible to be brought to justice swiftly and efficiently. However, acts of violence against children are perpetrated not only by adults, but also by the victims' peers, who are minors themselves. The response to such violence among minors is always twofold: on the one hand, a prompt reaction by the authorities is required for the protection of victims, while on the other hand, if the perpetrators are minors themselves, appropriate educational measures must be implemented alongside correctional ones. Additionally, when violent acts are committed by minors, the question of the responsibility of the adults in their lives is inevitably raised. To put it simply – should those who raise juvenile offenders be held legally responsible for the violent acts of their children? Children and young people first receive socialization in primary groups, usually within their families and in the care of their parents. Some children are in institutional care, where they are also under adult supervision. If young people, whose legal responsibility is subject to special regulation behave violently, should their guardians also be sanctioned? And if so, how?

These questions will be discussed at one of the events within this year's Youth Film Festival and the Four River Film Festival in Karlovac. This September, the Yellow Flag Award will be awarded for the tenth year in the row, to filmmakers from Croatia and around the world whose works, in terms of their themes, stories, protagonists and creative solutions, condemn verbal and physical violence as a social evil to which young people are particularly vulnerable, and do so in a particularly powerful and successful way. The winner will be chosen by an international panel of judges made up of talented and successful high school students from Croatia and the world. The winning work will then be shown in Kokice, a TV programme for children and young people produced by the Croatian Radiotelevision, which promotes the work of young filmmakers from Croatia and abroad, while also teaching film culture and showing new films and classics for the viewing pleasure of film buffs of all ages.

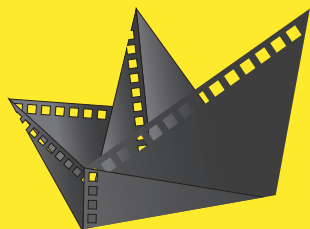
24. Filmska revija mladeži & 12th four river film festival

U sklopu nagrade Žuta zastava o temi borbe protiv nasilja u društvu organizira se tradicionalna debata. Riječ je o raspravi dvije skupine mladih koje će s različitih pozicija, iskustava i promišljanja te uz iznošenje niza argumenata razgovarati o različitim aspektima mentalnog zdravlja djece i mladih kao teme u medijima, a na taj način i u filmovima. Sučeljavanje mišljenja, primjera i argumenata mladih debatanata te stavovi odraslih sudionika debate iz javnog života olakšat će ocjenjivačkom sudu u donošenju odluke o tome koji je film među prikazanim radovima zaslužio nagradu Žuta zastava i – zašto. Debatu će prvog dana Revije i Festivala moći pratiti svi njihovi sudionici te će Karlovac i ove godine biti ne samo filmsko središte mladih nego i središte važnoga društvenog angažmana. Jubilarna deseta nagrada Žuta zastava ove je godine, dakle, u znaku pitanja tko je sve odgovoran za maloljetničko nasilje. Uz filmove, predavanje, debatu i nagradu, i ovogodišnji će program u Karlovcu dati svoj važan doprinos borbi protiv nasilja i za promicanje prava čovjeka u društvu.

Every year as part of the Yellow Flag Award ceremony, a traditional debate is held on the topic of curbing violence. Two opposing teams participate in the debate and draw from their own opinions, experiences and thoughts on the topic, as they present a series of arguments in a discussion of various aspects of mental health in children and young people, as well as its representation in the media, including film. The juxtaposition of opinions, examples and arguments by the young debate participants, as well as the guest appearances by some notable public figures, will help the panel of judges decide on who is most deserving of the Yellow Flag Award and why. The debate will be held on the first day of the Youth Film Festival and the Four River Film Festival and will be open to all festival participants, making Karlovac not only a favorite destination for film enthusiasts, but also an activist hub. The momentous tenth Yellow Flag award will, therefore, address the issue of responsibility for the violence perpetrated by juvenile offenders. The films, the lecture, the debate and the award constitute the contribution of this year's program of the festival in Karlovac to the promotion of human rights and the fight against violence.







EDUKATIVNI PROGRAM

EDUCATION PROGRAM

24. Filmska revija mladeži & 12th four river film festival

Iz godine u godinu Revija i Festival, uz natjecateljski, razvijaju i edukativni program. U Karlovcu se filmovi gledaju, o njima se raspravlja, njih se analizira, ali sudionike se i uči kako raditi još bolje filmove! Trećega i četvrtoga dana Revije i Festivala u popodnevnim satima održavaju se radionice odnosno predavanja. Sudjelovanje na njima nije obavezno, ali je preporučljivo.

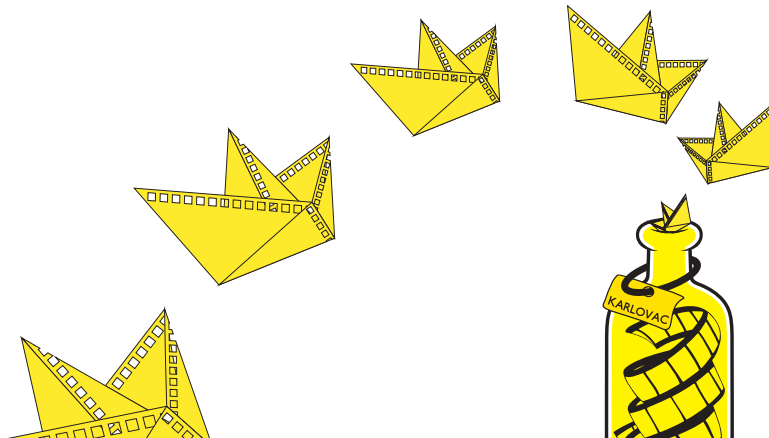
Ove godine naučit ćemo kako koristiti film u nastavi, gdje pronaći inspiraciju za svoje filmove, kako kritično promatrati filmove – ne samo svojih vršnjaka već i one starijih autora, koja je razlika između glume na filmu i u kazalištu i kako snimiti portret za društvene mreže te ćemo otkriti koja je važnost pozadine pri fotografiranju kao odabir i kontrola pozadine za različite efekte i ugođaje.

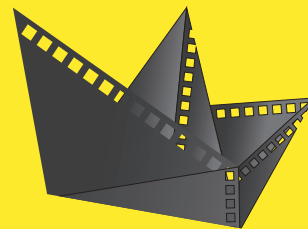
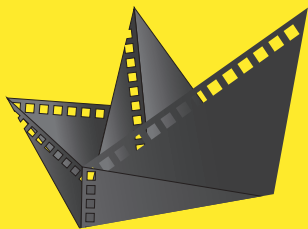
Svatko će moći izabrati predavanje baš po vlastitom guštu!

Year after year, the Youth Film Festival and the FRFF have been developing an education program to supplement the competition one. In Karlovac, films are seen, analyzed and discussed, while the participants are taught how to improve their work! Workshops and lectures are hosted in the afternoons of the third and fourth day of the festival. Participation is not mandatory, but it is recommended.

This year we will learn how to use film in teaching, where to find inspiration for your films, how to critically observe films made by your peers but also those of older authors, what is the difference between acting on film and in theater and how to take a portrait for social networks and discover what is the importance of background when shooting as a selection and control of the background for different effects and moods.

Everyone will be able to choose a lecture they prefer!





SREDNJOŠKOLCI PREDSTAVLJAJU SREDNJOŠKOLCIMA
HIGH SCHOOL STUDENTS PRESENTING



„Srednjoškolci predstavljaju srednjoškolcima“, programski segment osmišljen kako bi predstavljao slične radionice i festivale u Hrvatskoj i svijetu, ove godine bogatiji je nego ikad i funkcionira kao svojevrsni uvod u projekcije natjecateljskog programa. Tako će se uoči svake projekcije prezentirati jedan od programa koji bi mogao zainteresirati srednjoškolsku publiku i njihove mentore. Ove godine upoznajemo šest festivala i programa:

1. Filmska runda

Marta, Ana, Ines i Dalija četiri su prijateljice koje su se nakon nekoliko godina profesionalnog iskustva u filmskoj produkciji i stvaralaštvu odvažile pokrenuti trodnevnu reviju kratkih filmova u Osijeku, proširivši ju i na cjelogodišnji program edukativnih radionica i projekcija u kojima se potiče promišljanje i stvaranje filmova te se predstavljaju budući mladi filmski autori. Nimalo lak zadatak, ali ih čini neizmjereno sretnima kao i publiku koja je 2016. godine prvi put s njima okrenula RUNDU filmskih „kratkiša“ u Osijeku te od tada zajedno raspravljaju, gledaju i stvaraju filmove. Svake godine kreativnim razmišljanjem pridružuju se i vrijedne glave i ruke profesionalnih suradnika i volontera s čijim se vještinama RUNDA zavrti u potpunosti!

2. VAFI & RAFI

Festival VAFI & RAFI je filmski festival animiranih filmova koje su radila djeca i mladi do 18 godina starosti (VAFI sekcija), ali i filmski festival animiranih filmova za djecu i mlade (RAFI sekcija). Festival ima dvije natjecateljske sekcije: VAFI sekcija za animirane filmove koje su radila djeca i mladi i RAFI sekcija za animirane filmove koji su rađeni ZA djecu i mlade.

VAFI ima tri kategorija podijeljene po dobi autora:

VAFI MINI – za djecu autore do 10 godina starosti

VAFI MIDI – za djecu autore od 11 do 14 godina starosti

VAFI MAXI – za mlade autore od 15 do 18 godina starosti

RAFI ima četiri kategorija podijeljene po dobi gledatelja:

RAFI 0-6 – za djecu do 6 godina starosti

RAFI 7-10 – za djecu od 7 do 10 godina starosti

RAFI 11-14 – za djecu od 11 do 14 godina starosti

RAFI 15-18 – za mlade od 15 do 18 godina starosti

PLAVI VAFI – U suradnji s Uredom UNICEF-a Hrvatske i Uredom pravobraniteljice za djecu Republike Hrvatske, od 2012. godine dodjeljujemo nagradu Plavi VAFI, a za film koji najviše promiče dječja prava.

“High schoolers to high schoolers” is a program segment designed to present similar workshops and festivals in Croatia and the world. This year, it is richer than ever and it functions as a kind of introduction to the competition program screenings. One of the programs that may be interesting for the high school audiences and their mentors will be presented before every screening:

1. Filmska runda (Film Round)

Marta, Ana, Ines and Dalija are four friends who, after several years of professional experience in film production and creativity, have ventured to launch a three-day short film festival in Osijek, extending it to a year-long program of educational workshops and screenings encouraging film literacy and filmmaking and presenting future young filmmakers. Not an easy task but it makes them immensely happy as well as the audience who first turned the round of film “shorts” in Osijek with them in 2016 and have since discussed, watched and made films together. Every year, creative thinking is joined by the valuable heads and hands of professional associates and volunteers with the skills of RUNDA (round) fully rotated!

2. VAFI & RAFI

Festival VAFI & RAFI is a film festival for animated films made by children or youth under 18 years (VAFI), but also film festival for animated films made for children and youth (RAFI). Festival has two competitive sections: VAFI section for animated films MADE BY children or youth, and RAFI section for animated films made FOR children and youth.

VAFI has three categories divided by age of the authors:

VAFI MINI – for authors under 10 years

VAFI MIDI – for authors from 11 – 14 years

VAFI MAXI – for authors from 15 – 18 years

RAFI has four categories divided by the age of the recipient:

RAFI 0-6 – for children under 6 years

RAFI 7-10 – for children from 7 – 10 years

RAFI 11-14 – for children from 11 – 14 years

RAFI 15-18 – for youth from 15 – 18 years

BLUE VAFI – From 2012 in cooperation with UNICEF in Croatia and Office of the Ombudsman For Children, we will also give Blue VAFI – award for the film which promotes the Children's rights.

24. FILMSKA REVIIJA MLADEŽI & 12th four river film festival

3. Prodigy Camp

U čemu je tajna nagrađivanih filmova, poznata samo najboljim mladim filmašima svijeta? Po čemu se njihov rad ističe od drugih? Svake godine, "The Prodigy Camp" u potrazi je za dvadeset najboljih mladih filmaša tinejdžerske dobi. Oni svake godine tijekom trajanja tog filmskog kampa snime film u samo DEVET sati, bez filmske šminke, službenih kostima, rekvizita i budžeta. Zašto onda ti mali filmski radovi mladih u dobi od dvanaest do osamnaest godina uspijevaju ući u konkurenciju vrhunskih filmskih festivala? Čak i onda kad to ne uspije kratkim filmovima studenata filmskih akademija koji na raspolaganju imaju i bolju opremu i puno veći budžet? Otkrijte "Tajnu devetki"/"The Secret of the Nines" i saznajte na koji se način bira dvadeset najperspektivnijih tinejdžera-filmaša iz cijeloga svijeta te pogledajte film koji je naš mladi redatelj Rene Rehak snimio na ovogodišnjem Prodigy Campu. <http://www.prodigycamp.org>

4. Enimation Elephant

ENIMATION festival je međunarodni festival filmova djece i mladih. Postoje tri kategorije, ovisno o dobi autora: MINI (do 10 godina), MIDI (između 11 i 14 godina) i MAXI (između 15 i 19 godina). Od svih prijavljenih filmova trodijelni stručni žiri bira pobjednički film u svakoj kategoriji; izabran je dodatni najbolji film iz svih kategorija. Tako ENIMATION festival omogućuje djeci i mladima da predstave svoje radove na internetu i u kinu. Uz to, ovaj program omogućuje razmjenu ideja, znanja i mišljenja na međunarodnoj razini.

5. International Youth Media Summit

Svjetski summit medija za mlade (International Youth Media Summit) osnovan je 2006. godine i cilj mu je poticati mlade na korištenje medija kao platforme za oblikovanje i isticanje vlastitog mišljenja o aktualnim svjetskim problemima. Na taj se način mediji shvaćaju kao alat za promjene koje mogu popraviti budućnost svih nas. International Youth Media Summit djeluje u nekoliko područja pa su tako sva djeca sudionici podijeljeni u sedam grupa sljedeće tematike: diskriminacija, okoliš, siromaštvo, zdravlje, mladost, nasilje i prava žena. Po završetku rada svaka skupina mora napraviti promotivni video s ciljem osvježivanja svake od sedam tema, te svi predstavnici grupe moraju snimiti deklaraciju s istom temom. Također postoji i TV, radio, dokumentarna i blog sekcija Summita koja radi na post-produkciji filmova i ishoda edukacijskih platforma, kao i multimedijalnom bilježenju Summitovih aktivnosti za završno predstavljanje i arhivu. Tijekom događaja, Izvršni odbor u suradnji s članovima, partnerima i sponzorima organizira niz seminara, prezentacija i okruglih stolova za vrijeme Summita. (www.iyms.org)

3. Prodigy Camp

What is 'the secret' that only the world's best young filmmakers know when it comes to making award winning films? What makes their work rise above the pack? Every year The Prodigy Camp searches the globe for 20 of the world's top young teen filmmakers. Every year these young filmmakers make a film in NINE SHORT HOURS at camp, largely without make-up, official costumes, props, or budget. So why do these little films made by 12-18 year-olds consistently beat out larger budgeted shorts made by well-equipped university film school students when it comes to getting into the world's top film festivals? Come find out THE SECRET OF NINES and how 20 of the most promising teens filmmakers are selected from around the world every year and also check out the new film by young director Rene Rehak who presented Four River Film Festival this year at Prodigy Camp. <http://www.prodigycamp.org>

4. Enimation Elephant

ENIMATION festival is an International festival of films made by children and youth. There are three categories, depending on the age of the authors: MINI (up to 10 years), MIDI (between 11 and 14 years), and MAXI (between 15 and 19 years). From all the entered films, a three-piece expert jury selects a winning film in every category; an additional best film from all categories is chosen. Thus ENIMATION festival enables children and youth to present their work on the internet and in the cinema. Additionally, this programme enables exchanging of ideas, knowledge, and opinions at international level.

5. International Youth Media Summit

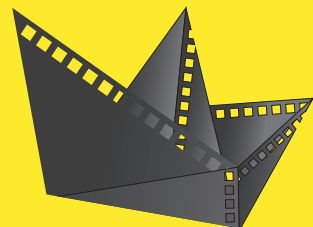
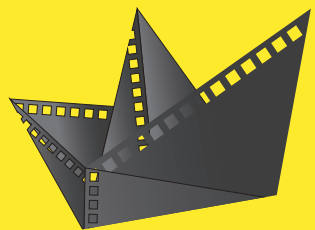
International Youth Media Summit was founded in 2006 with the goal of encouraging the youth to use media as a platform for shaping and promoting their opinion about current world problems. This was the way to change the perception of media to a tool that can be used to fix the future of all of us. IYMS works in several different areas, so participating children are divided into seven groups with the following themes: discrimination, environment, poverty, health, youth empowerment, violence and women's rights. At the end of their work, each group has to create a promo video with the goal of education on each of the seven themes while all the representatives have to record a declaration with the same theme. Also, there is a TV, radio, documentary and blog group within the Summit that works on post production of films and results of educational platforms as well as multimedia following of the Summit. During the event, Executive committee together with members, partners and sponsors, organize numerous seminars, presentations and roundtable discussions. (www.iyms.org)

6. Ale Kino! Great Film Adventure

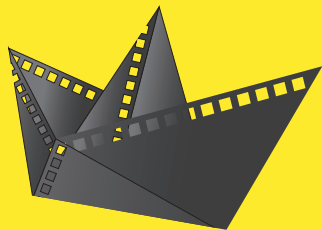
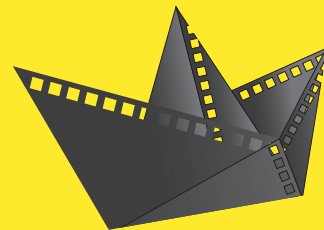
Međunarodni filmski festival mlade publike Ale Kino! Svake godine pozdravljamo nekoliko tisuća gledatelja koji su aktivno uključeni u rasprave – oni koji su već filmski pismeni i oni koji će tek započeti svoju filmsku avanturu. Fascinirani smo kinom namijenjenim djeci i mladima. Doajene kina pozdravljamo podjednako kao i debitante, ali ponajviše – pozivamo gledatelje. Velika filmska avantura je niz sastanaka na radionicama koji pokrivaju sve faze procesa nastanka filma, od ideje, scenarija, izbora glumaca, samostalne pripreme seta i kostima, snimanja, montaže, dizajna zvuka, pa sve do kino premijere. Rad između radionica nastavlja se kroz stalni kontakt sudionika putem e-maila ili na posebno stvorenim tematskim zatvorenim skupinama na Facebooku. Projekt se svake godine završava premijernom projekcijom kina tijekom Međunarodnog filmskog festivala mlade publike Ale Kino! u Poznanu. Filmovi se prikazuju na posebnim projekcijama, sudjeluju i na amaterskim filmskim natjecanjima i festivalima u zemlji i inozemstvu.

6. International Young Audience Film Festival Ale Kino!

Applauded every year by several thousand spectators - amused, moved and engaged in discussion - those already literate with the art of cinema and those about to begin their film adventure. We are fascinated by the cinema addressed to children and youth. We invite the doyens of the cinema and debutants alike, but most of all – we invite viewers. The Great Film Adventure is creating a series of workshop meetings covering all stages of the film making process, from the idea, through the script, the selection of actors, independent preparation of the set and costumes, photos, editing, sound design, to the cinema premiere. Work between the workshops is continued through constant email contact of the participants with the email leaders or on specially created thematic closed groups on Facebook. Every year the project ends with the premiere cinema screening during the International Young Audience Film Festival Ale Kino! in Poznan. The films are presented at special screenings, they also take part in amateur film competitions and festivals in the country and abroad.

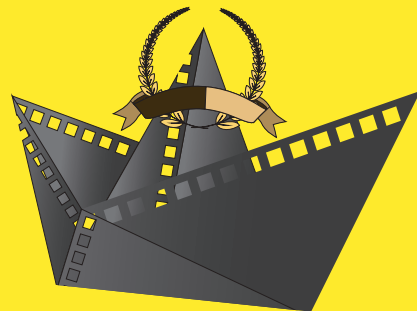
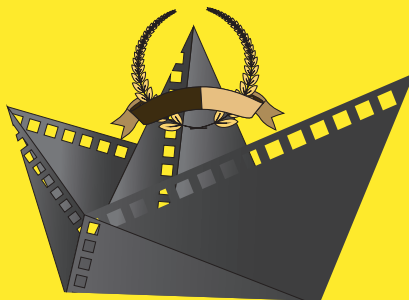
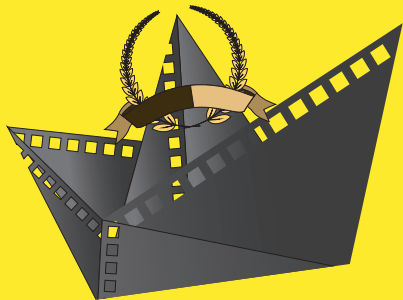


DJEČJE FILMSKO STVARALAŠTVO
THE BEST OF CHILDREN'S FILM FESTIVAL

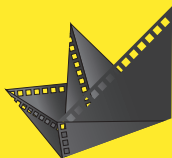
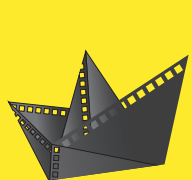


Ovaj program pokrenut je prije četiri godine i njime se, zajedno s programom „Nekad laureati Revije i festivala, a danas?“, zatvara krug. Naime, kako Hrvatski filmski savez, uz Filmsku reviju mladeži, organizira i Reviju hrvatskog filmskog stvaralaštva djece, pokazalo se logičnim da se te dvije manifestacije barem nakratko ujedine – jer gdje su svoju karijeru započeli srednjoškolski filmaši nego na Reviji djece? Tako u okviru programa „Dječje filmsko stvaralaštvo“ možemo pogledati najbolja ostvarenja s dosadašnjih Revija hrvatskog filmskog stvaralaštva djece. Projekcije dječjih filmova zamišljene su i kao nastava medijske kulture za osnovnoškolce. Na taj će način karlovački osnovnoškolci usvojiti nova filmska znanja, diskutirati o važnim problematikama u društvu svojih vršnjaka, ali i percipirati da je bavljenje filmom danas puno lakše nego prije i da se svakako mogu okušati u tome. Na projekcijama će biti prisutni i autori filmova koji danas imaju filmove u natjecateljskom programu Filmske revije mladeži. Sat filmske umjetnosti i kreativna debata u jednom!

This program was started four years ago and with it, along with the program “Previous laureates of the Youth Film Festival and FRFF - where are they now?”, the circle closes. As the Croatian Film Association, along with the Youth Film Festival, organizes the Croatian Children's Film Festival, it was only logical to, at least briefly, unite these two events – because where did the high school filmmakers start their careers if not at the Children's Film Festival? That is why within the program “The Best of Children's Film Festival” we can watch the best works from the previous Croatian Children's Film Festivals. This year, one useful novelty has been introduced. The children's film screenings have been envisioned as media culture classes for elementary school children. That way, elementary school children from Karlovac will acquire new film knowledge, discuss important problems in the company of their peers, but also gain perception that filmmaking today is a lot easier than before and that they can definitely try it out. Authors of the films that are in the competition program of the Youth Film Festival today will be present at the screenings. A film art class and a creative debate all in one!



NEKAD LAUREATI REVIJE I FESTIVALA, A DANAS...
ONCE LAUREATES OF THE FESTIVAL, AND TODAY...



Od Revije do zvijezda!

Tradicija programa „Nekad laureati Revije i Festivala, a danas?“ nastavit će se i ove godine. Na neki način upravo ovim programom pokušavamo pratiti daljnji profesionalni razvoj srednjoškolskih filmaša. Neki završe u tim vodama, dok neke karijera odvede u drugom, ali jednako uspješnom smjeru. Ove godine predstavljamo mladog redatelja Svebora Mihaela Jelića.

Svebor je prvi puta sudjelovao na Filmskoj reviji mladeži i Four River Film Festivalu sa filmom *Đaneri* koji ćemo imati priliku pogledati na svečanom otvaranju, te je svega dvije godine kasnije snimio svoj prvi dugometražni igrani film *Zagrebački ekvinocij* kojim je debitirao na ovogodišnjem Pulskom filmskom festivalu. Prema riječima Jurice Pavičića riječ je o jednom od ljepših iznenađenja ovogodišnjeg pulskog filmskog festivala. „Zagrebački ekvinocij“ je proizveo neformalni filmski kolektiv CEFGL koji čini grupa zagrebačkih studenata i srednjoškolaca. Film prema scenariju i u režiji 21-godišnjeg Svebora Mihaela Jelića šarmirao je u Puli prisutne mladenačkom energijom, živahnošću i filmskom pismenošću, a mladim autorima treba to više skinuti kapu ima li se na umu da je film napravljen s budžetom sabranim crowdfundingom, a taj je budžet bio 9000 kuna.

Svebor ove jeseni kreće na akademiju u Beču, a prije samog odlaska na fakultet gostuje upravo na Four River Film Festivalu.

From the YFF to the stars!

The tradition of the “Previous Laureates of the Youth Film Festival and FRFF - Where Are They Now?” program continues this year as well. We try to track the further professional development of high school filmmakers with this program in some ways. Some end up as filmmakers, while others take a different, equally successful path. This year we would like to present young director Svebor Mihael Jelić.

Svebor participated for the first time at the Youth Film Festival and the Four River Film Festival with the film “*Đaneri*”, which we will have the opportunity to watch at the opening ceremony, and only two years later he made his first feature film *The Zagreb Equinox*, which debuted at this year’s Pula Film Festival. According to Jurica Pavicic, this is one of the nicer surprises of this year’s Pula Film Festival. “Zagreb Equinox” was produced by the informal film collective CEFGL, which consists of a group of Zagreb students and high school students. The film, scripted and directed by 21-year-old Svebor Michael Jelic, charmed Pula with its youthful energy, liveliness and film literacy, and to emphasize it even more the film was made with a crowdfunding budget, and that budget was 9000 kuna.

Svebor is moving to the academy in Vienna this fall and is currently attending the Four River Film Festival before leaving for college.





VEČERNJI PROGRAM NA ČETIRI RIJEKE
EVENING PROGRAM ON FOUR RIVERS



Uz natjecateljski program srednjoškolskih filmova pripremili smo bogat večernji program na najljepšim kino lokacijama: obalama Korane, Mrežnice, Dobre i Kupe. Pridružite nam se svake večeri na drugoj rijeci! Osim u Karlovcu (Korana), ove godine družimo se i u Dugoj Resi (Mrežnica), ali otkrivamo i stare utvrde Karlovačke županije – dvorac Novigrad na Dobri i stari grad Ozalj (Kupa).

Utorak, 10. rujna, rijeka Korana

Zagrebački ekvinocij (r. Svebor Mihael Jelić)

Šestero mladih odlučuje iskoristiti proljetnu ravnodnevnicu 2015. kao izgovor za organizaciju velikog tuluma u Zagrebu. Raspodjeljuju zadatke i dogovaraju vrijeme okupljanja, no na putu će im se naći brojne prepreke.

Režija: Svebor Mihael Jelić

Scenarij: Svebor Mihael Jelić

Kamera: Hrvoje Bazina

Montaža: Laura Pascu, Adam Mišković, Karlo Oto Lekić, Svebor Mihael Jelić

Oblikovanje zvuka: Davor Lazić, Ivan Buljan, Gara Poof, Karlo Oto Lekić, Svebor Mihael Jelić, Milan Gužijan

Glazba: Juraj Valentić, Miki Solus

Scenografija: Mihaela Zajec, Style-b Okvir, Ivan Oštarčević

Uloge: Lena Medar, Lana Bogović, Luna Pilić, Mislav Živković, Tin Blagojević, Patrik Gregurec, Klara Fiolić, Ksenija Marinković, Barbara Bubalo, Klara Penezić, Ana Stakor, Lea Jankov, Katja Jankov, Lidija Keber, Kristina Čović, Lana Krstulović

Producenti: Svebor Mihael Jelić, Ena Bašić, Elena Mikac, Ivori Sošić, Jan Težak

Produkcija: CEFGI

Koprodukcija: Blank

Poslije filma mingl se nastavlja u kafiću Ziggy uz svima dobro poznatog karlovačkog glazbenika Boba Milana.

In addition to the competition program of high school films, we have prepared a rich evening program at the best cinema locations: the banks of the Korana, Mrežnica, Dobra and Kupa rivers. Join us each evening at a different river! Apart from Karlovac (Korana), this year we are headed to Duga Resa (Mrežnica), and we will be discovering old forts of the Karlovac County - the Novigrad na Dobri castle and the Ozalj castle (Kupa).

Tuesday, September 10, The Korana River

Zagreb Equinox (d. Svebor Mihael Jelić)

Synopsis: Six young friends decide to use the 2015 spring equinox as an excuse to throw a big party in Zagreb. As they assign the tasks, set the time and decide on the place, numerous obstacles arise.

Director: Svebor Mihael Jelić

Screenplay: Svebor Mihael Jelić

Cinematography: Hrvoje Bazina

Editing: Laura Pascu, Adam Mišković, Karlo Oto Lekić, Svebor Mihael Jelić

Sound Design: Davor Lazić, Ivan Buljan, Gara Poof, Karlo Oto Lekić, Svebor Mihael Jelić, Milan Gužijan

Music: Juraj Valentić, Miki Solus

Art Direction: Mihaela Zajec, Style-b Okvir, Ivan Oštarčević

Cast: Lena Medar, Lana Bogović, Luna Pilić, Mislav Živković, Tin Blagojević, Patrik Gregurec, Klara Fiolić, Ksenija Marinković, Barbara Bubalo, Klara Penezić, Ana Stakor, Lea Jankov, Katja Jankov, Lidija Keber, Kristina Čović, Lana Krstulović

Producers: Svebor Mihael Jelić, Ena Bašić, Elena Mikac, Ivori Sošić, Jan Težak

Production: CEFGI

Co-production: Blank

After the screening, the mingling continues at the Ziggy Café, with a performance from the well-known Karlovac musician Bob Milan.

24. FILMSKA REVIIJA MLADEŽI & 12th four river film festival

Srijeda, 11. rujna, rijeka Mrežnica

Dom (r. Dario Pleić)

Prekrasno je nedjeljno jutro. Ona se budi i gleda ga kako ukrcava zadnje komade namještaja u kamion. Dok beba mirno spava, njih dvoje broje zadnje sate u svojem domu čekajući deložaciju. Budućnost je nesigurna, ali izbor pred njima jednostavan je. Moraju odlučiti hoće li prihvatiti nepravdu ili joj se oduprijeti.

Režija: Dario Pleić

Scenarij: Dario Pleić

Kamera: Igor Zelić

Montaža: Maida Srabović, Daniel Pejić

Oblikovanje zvuka: Dario Domitrović, Dušan Maksimovski, Dominik Krnjak

Glazba: Alen Sinkauz, Nenad Sinkauz

Kostimografija: Lea Krpan, Katarina Zaninović

Scenografija: Dubravko Đuran

Uloge: Judita Franković, Mislav Čavajda, Katarina Baban, Sara Moser, Filip Vidović, Nikša Butijer, Alen Liverić

Producent: Dario Pleić

Koproducenti: Jure Pavlović, Dario Domitrović, Mike Downey, Sam Taylor

Produkcija: Filmski kolektiv (HR)

Koprodukcija: Sekvenca (HR), Embrio Production (HR), F&ME (UK)

Poslije filma mingl se nastavlja u kafiću Ziggy uz svima dobro poznatog karlovačkog glazbenika Josipa Čopa.

Wednesday, September 11, the Mrežnica river

Home (d. Dario Pleić)

Synopsis: It's a beautiful Sunday morning. She wakes up and sees Him loading their furniture into the truck. While the baby is sleeping, they are counting down the final hours in their home, awaiting eviction. Their future is uncertain, but their options are clear – they can either accept the injustice they are facing or defy it.

Director: Dario Pleić

Screenplay: Dario Pleić

Cinematography: Igor Zelić

Editing: Maida Srabović, Daniel Pejić

Sound Design: Dario Domitrović, Dušan Maksimovski, Dominik Krnjak

Music: Alen Sinkauz, Nenad Sinkauz

Costume Design: Lea Krpan, Katarina Zaninović

Art Direction: Dubravko Đuran

Cast: Judita Franković, Mislav Čavajda, Katarina Baban, Sara Moser, Filip Vidović, Nikša Butijer, Alen Liverić

Producer: Dario Pleić

Co-producers: Jure Pavlović, Dario Domitrović, Mike Downey, Sam Taylor

Production: Filmski kolektiv (HR)

Co-production: Sekvenca (HR), Embrio Production (HR), F&ME (UK)

After the screening, the mingling continues at the Ziggy Café, with a performance from the well-known Karlovac musician Josip Čop.

Četvrtak, 12. rujna, rijeka Dobra

Tina & Sendy (r. Hani Domazet), Ultra (r. Igor Jelinović),
Kol'ko god nas noge nose (r. Renata Lučić)

Tina & Sendy

Jedan dan i jedna noć. Jedna pornoglumica i jedna izgubljena djevojka.
Previše euforije i premalo samokontrole.

Režija: Hani Domazet

Scenarij: Hani Domazet

Kamera: Dinka Radonić

Montaža: Denis Golenja

Oblikovanje zvuka: Paul Rowlands

Glazba: Darko Hajsek

Kostimografija: Gabrijela Krešić

Scenografija: Hana Grebenar, Iva Maria Jurić

Uloge: Sanja Milardović, Tihana Lazović, Jerko Marčić

Producentica: Mirta Puhlovski

Produkcija: Slavica film, Metar60

Ultra

Roko i Mirela prijatelji su iz Splita. Na Mirelin nagovor odlaze na veliki
glazbeni festival koji se upravo održava u gradu.

Režija: Igor Jelinović

Scenarij: Igor Jelinović

Kamera: Rino Barbir

Montaža: Ivana Perčinlić

Oblikovanje zvuka: Višeslav Laboš

Kostimografija: Katarina Bilan

Uloge: Josip Lukić, Šimun Šitum, Tomislav Luetić

Producent: Tibor Keser

Koproducent: Igor Jelinović

Produkcija: Kino klub Split

Koprodukcija: Blank

Thursday, September 12, the Dobra river

Tina & Sendy (d. Hani Domazet), Ultra (d. Igor Jelinović), As Far as Our
Feet Take Us (d. Renata Lučić)

Tina & Sendy

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

Director: Hani Domazet

Screenplay: Hani Domazet

Cinematography: Dinka Radonić

Editing: Denis Golenja

Sound Design: Paul Rowlands

Music: Darko Hajsek

Costume Design: Gabrijela Krešić

Art Direction: Hana Grebenar, Iva Maria Jurić

Cast: Sanja Milardović, Tihana Lazović, Jerko Marčić

Producer: Mirta Puhlovski

Production: Slavica film, Metar60

Ultra

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

Director: Igor Jelinović

Screenplay: Igor Jelinović

Cinematography: Rino Barbir

Editing: Ivana Perčinlić

Sound Design: Višeslav Laboš

Costume Design: Katarina Bilan

Cast: Josip Lukić, Šimun Šitum, Tomislav Luetić

Producer: Tibor Keser

Co-producer: Igor Jelinović

Production: Kino klub Split

Co-production: Blank

24. FILMSKA REVIIJA MLADEŽI & 12th four river film festival

Kol'ko god nas noge nose

Autobiografski videodnevnik o redateljici i njezinoj majci Vesni, koja posljednjih sedam godina živi u Njemačkoj. Vesnin naoko stabilan i jednoličan život krije njezinu drugu stranu. Film bilježi trenutke koji otkrivaju tajnu između majke i kćeri. Voajerski je to prikaz raspada jedne obitelji koja nikada nije ni bila sastavljena.

Režija: Renata Lučić

Scenarij: Renata Lučić

Kamera: Renata Lučić

Montaža: Renata Lučić, Oleg Skorin

Oblikovanje zvuka: Magda Mas

Glazba: Renata Lučić

Producentica: Helena Vizner

Koproducent: Filip Filković

Produkcija: Akademija dramske umjetnosti (ADU)

Koprodukcija: More Magnets

Večer se nastavlja uz mingl u kafiću Ziggy uz Gretu James & Shoe Shine Boys.

Petak, 13. rujna, rijeka Kupa

Lada Kamenski (r. Sara Hribar, Marko Šantić)

Frano je mladi redatelj koji priprema svoj prvi film. U središtu su radnje žene pogođene slomom krojačke industrije u regiji, a nadahnuće za priču pronašao je u svojoj teti, bivšoj radnici u tvornici Kamensko. Kako bi odlučio tko će tumačiti glavni lik, Frano poziva tri renomirane glumice na neformalnu čitaću probu u svoj stan. Međutim, kada glumice shvate da se natječu jedna protiv druge, stvari krenu u pogrešnom smjeru.

As Far as Our Feet Take Us

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

Director: Renata Lučić

Screenplay: Renata Lučić

Cinematography: Renata Lučić

Editing: Renata Lučić, Oleg Skorin

Sound Design: Magda Mas

Music: Renata Lučić

Producer: Helena Vizner

Co-producer: Filip Filković

Production: Akademija dramske umjetnosti (ADU)

Co-production: More Magnets

After the screening, the mingling continues at the Ziggy Café, with a performance of Greta James & Shoe Shine Boys.

Friday, September 13, the Kupa River

Lada Kamenski (d. Sara Hribar, Marko Šantić)

Frano, a young director, is preparing his debut feature. It is a story about the women affected by the collapse of the Croatian textile industry, inspired by Frano's aunt, who used to work at a tailoring factory. In order to cast the star of the film, he invites three actresses to an informal reading rehearsal in his apartment. Once they realise they are competing for the same role, things take an unexpected turn.

Režija: Sara Hribar, Marko Šantić
Scenarij: Sara Hribar
Kamera: Vjekoslav Skledar
Montaža: Tomislav Pavlic
Oblikovanje zvuka: Luka Grubišić Čabo, Tihomir Vrbanec
Glazba: Vid Adam Hribar
Kostimografija: Lidija Sertić
Scenografija: Dubravko Đuran, Ružica Dobranić
Uloge: Frano Mašković, Nataša Dorčić, Ksenija Marinković, Doris Šarić-Kukuljica, Dijana Vidušin, Ana Maras Harmander
Producenti: Jure Pavlović, Bojan Kanjera
Koproducent: Danijel Pek
Produkcija: Sekvenca
Koprodukcija: Peglanje snova, Antitalent

Poslije filma mingl se nastavlja u kafiću Ziggy.

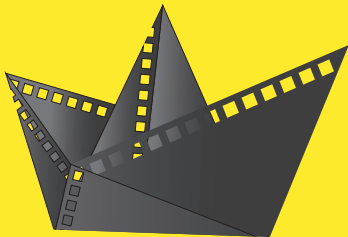
Director: Sara Hribar, Marko Šantić
Screenplay: Sara Hribar
Cinematography: Vjekoslav Skledar
Editing: Tomislav Pavlic
Sound Design: Luka Grubišić Čabo, Tihomir Vrbanec
Music: Vid Adam Hribar
Costume Design: Lidija Sertić
Art Direction: Dubravko Đuran, Ružica Dobranić
Cast: Frano Mašković, Nataša Dorčić, Ksenija Marinković, Doris Šarić-Kukuljica, Dijana Vidušin, Ana Maras Harmander
Producers: Jure Pavlović, Bojan Kanjera
Co-producer: Danijel Pek
Production: Sekvenca
Co-production: Peglanje snova, Antitalent

After the screening, the mingling continues at the Ziggy Café.



POPIS PRIJAVLJENIH FILMOVA

LIST OF SUBMITTED FILMS



1. Panic Love; slobodni stil/ freestyle; Cristian Patanè; Siracusa, Italija/Italy
2. Mithyabadi; igrani/fiction; Urko Olazabal; Bilbao, Španjolska/Spain
3. Whoever Was Using This Bed; igrani/fiction; Andrew Kotatko; Sydney, Australija/Australia
4. Inner Me; dokumentarni/documentary; Antonio Spanò; Siena, Italija/Italy
5. Hypothesis; igrani/fiction; Sagher Manchanda; Mumbai, Indija/India
6. why Not self-HEE; dokumentarni/documentary; Muhitt Agarwal; Mumbai, Indija/India
7. Ayse; igrani/fiction; Ömer Seving; Turska/Turkey
8. Painting; igrani/fiction; Mitra Raeesmohammadi; Tehran, Iran
9. Portrait; igrani/fiction; Hayedr King; Bagdad, Irak/Iraq
10. tattooOUTside; dokumentarni/documentary; Ramazi Baranov; Saint Petersburg, Rusija/Russia
11. Closed Circuit; igrani/fiction; Morteza Abbasian; Tehran, Iran
12. "The African"; dokumentarni/documentary; Aldo Padovano; Italija/Italy
13. White - To The Far Hills; igrani/fiction; Noemi Forti; Paderno Dugnano, Italija/Italy
14. Khunti (Road to Roots); dokumentarni/documentary; Md Zahirul Hassan; Dhaka, Bangladeš/Bangladesh
15. How The Beasts Got Hyped; dokumentarni/ documentary; Elvin Jay Macanlalay, Filipini/The Philippines
16. 01; slobodni stil/freestyle; Vishal Sabharwal; Jalandhar, Indija/India
17. Mother; igrani/fiction; Omar Ashraf; El Remaya, Egipt/Egypt
18. Shirin and Farhad; animirani/animated; Rahim Karimzadeh; Gorgan, Iran
19. Hidden; igrani/fiction; Jess O'Brien; Leicestershire, UK
20. Stripped; igrani/fiction; Jess O'Brien; Leicestershire, UK
21. My Friend Frank; igrani/fiction; Joel Caborn; UK
22. Layla; igrani/fiction; Yasmin Allen; Leicester, UK
23. Recruit; igrani/fiction; Harry Statham; Leicester, UK
24. *Different Threads of Fate*; animirani/animated; Nazar Germanov; Ukrajina/Ukraine
25. Ghost; igrani/fiction; Nazar Germanov; Ukrajina/ Ukraine
26. Changing Gears; igrani/fiction; Amanda Blake; Kanada/Canada
27. Move 4 Mana Documentary; dokumentarni/ documentary; Amanda Blake; Kanada/Canada
28. My Visual Diary; slobodni stil/freestyle; Amanda Blake; Kanada/Canada
29. Mind and Body; slobodni stil/freestyle; Amanda Blake; Kanada/Canada
30. Sweet Dreams; igrani/fiction; Amanda Blake; Kanada/ Canada
31. Perception; slobodni stil/freestyle; Amanda Blake; Kanada/Canada
32. To You; igrani/fiction; Amanda Blake; Kanada/Canada
33. Alamar Skate; dokumentarni/documentary; Alamar Blake; Chia, Kolumbija/Columbia
34. Space; slobodni stil/freestyle; Iran
35. Blanche's Bichon Buzz; slobodni stil/freestyle; Marlene Sharp; Burbank, SAD/USA
36. Motorcycles Festival; slobodni stil/freestyle; Ahmed Hendawy; Cairo, Egipt/Egypt
37. A Triste Figura; igrani/fiction; Calebe Lopes; Salvador, Brazil
38. Double Take; igrani/fiction; Ben Friedman; Glendale, SAD/USA
39. Punk Freud - Krampus; slobodni stil/freestyle; Luigi Mammana; Italija/Italy
40. Granny's War; igrani/fiction; Jasmine Ko; Koreja/ Korea
41. Movie Maker; igrani/fiction; Sandeep Sonker; Jabalpur, Indija/India
42. We Will Not Sell Our Future; dokumentarni/ documentary; Fanny Chrétien; Grčka/Greece
43. Lampedusa Turtle Group; dokumentarni/ documentary; Salvatore Tuccio; Rim/Rome, Italija/Italy
44. Hermanos; igrani/fiction; Timur Bootzin; LA, SAD/ USA
45. Lady Lava Sands In Iceland; animirani/animated; Achu Naryan; Delhi, Indija/India
46. Elena; slobodni stil/freestyle; Ayerim Villanueva; Costa Rica
47. I Love You But I'm Letting Go; slobodni stil/freestyle; Stella Marlena; Jakarta Timur, Indonezija/Indonesia
48. I Don't Mind Circarama; slobodni stil/freestyle; Stella Marlena; Jakarta Timur, Indonezija/Indonesia
49. Raging Day Trial; igrani/fiction; Stella Marlena; Jakarta Timur, Indonezija/Indonesia
50. The Existence; igrani/fiction; Stella Marlena; Jakarta Timur, Indonezija/Indonesia
51. Labor (Emek); dokumentarni/documentary; Çağdaş YENİDEDE; Turkey
52. Visitors At The Door; dokumentarni/dokumentarni; Buğra Mert Alkayalar; Eskişehir, Turska/Turkey
53. Disintegration; igrani/fiction; Buğra Mert Alkayalar; Eskişehir, Turska/Turkey
54. Separated; igrani/fiction; Buğra Mert Alkayalar; Eskişehir, Turska/Turkey
55. Session; igrani/fiction; Buğra Mert Alkayalar; Eskişehir, Turska/Turkey
56. Freedom; animirani/animated; Zavod ZVVIKS; Slovenija/Slovenia
57. Fur; animirani/animated; Zavod ZVVIKS; Slovenija/ Slovenia
58. Selfie; animirani/animated; Zavod ZVVIKS; Slovenija/ Slovenia
59. Metum; animirani/animated; Zavod ZVVIKS; Slovenija/Slovenia
60. Fast Love; igrani/fiction; Choukri Rouha; France
61. I Don't Speak Chinese; dokumentarni/documentary; Maël Bret; Dijon, Francuska/France
62. A Second Chance; igrani/fiction; Ashwyn Goveas; Pune, Indija/India
63. Mission; igrani/fiction; Ashwyn Goveas; Pune, Indija/ India
64. Bir Denizcinin Doğum Günü; slobodni stil/freestyle; Gültekin Bayır; Istanbul, Turska/Tureky
65. Hitchhiking; igrani/fiction; Maor Galor; Israel
66. Lady Lava Sands In Iceland; animirani/animated; Achu Naryan; Delhi, Indija/India
67. Dis-connected; igrani/fiction; Miguel Ángel Mengó Lloret; Španjolska/Spain
68. Urban due; dokumentarni/documentary; Manos Mpatzolis; Grčka/Greece
69. My Theatre; dokumentarni/documentary; Kazuya Ashizawa; Fukushima, Japan
70. Certain Things; slobodni stil/freestyle; Gon Villex; Buenos Aires, Argentina
71. The Artist; igrani/fiction; Ulyanovsk, Rusija/Russia
72. The Empty Chair; igrani/fiction; Mahmoud Ayman; Haram, Egipt/Egypt
73. Luna Rossa; igrani/fiction; Andres Irias; SAD/USA
74. Reverie; igrani/fiction; Andres Irias; SAD/USA
75. Origin; igrani/fiction; Andres Irias; SAD/USA
76. Last Minute Things; igrani/fiction; Andres Irias; SAD/ USA
77. Blessed Days; igrani/fiction; Valentina Casadei;

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France/Francuska

78. Mayadweep (An Island of Illusion); dokumentarni/documentary; Chandan Sen- The Hydevale Company; Mumbai, Indija/India
79. The Total Peace; dokumentarni/documentary; Bougherraf Abdallah Mansour; Annaba, Alžir/Algeria
80. Flower Face; igrani/fiction; Alexander Deitsch; London, UK
81. Young Hearts; igrani/fiction; Alexander Deitsch; London, UK
82. Scanner; igrani/fiction; Alexander Deitsch; London, UK
83. Rainbowland; igrani/fiction; Chandrajith Belliappa; Karnataka, Indija/India
84. Paranoia; slobodni stil/freestyle; Christian Amaya; Miami, SAD/USA
85. Tiparuu; igrani/fiction; Suraj Dalvi; Indija/India
86. The Sacrifice; igrani/fiction; Akshay Saseendran; Kottakkal, Indija/India
87. Suffocation; dokumentarni/documentary; Mohamad Delshad; Iran
88. The Reification; dokumentarni/documentary; Hakan Abdi; Turska/Turkey
89. Once Upon a Time; slobodni stil/freestyle; Kisho Love; Sri Lanka
90. Green Liquorice; igrani/fiction; Oisín-Tomás Ó Raghallaigh; UK
91. Mother; igrani/fiction; Omar Ashraf; Cairo, Egipat/Egypt
92. Japan; slobodni stil/freestyle; Nils Hünerrfürst; Germany
93. Overlap & LyricalGenes - "Immortal" (Official Music Video); igrani/fiction; Dom Mann Productions; SAD/USA
94. The Aquarium; igrani/fiction; Alceu Bett; Joinville, Brazil
95. Foreign Affairs; igrani/fiction; Brad James; Blackpool, UK
96. Fucking 3000; igrani/fiction; Stephen Sorensen; Bray, Irska/Ireland
97. Japan; slobodni stil/freestyle; Nils Hünerrfürst; Njemačka/Germany
98. Let Other Eyes Look At You; igrani/fiction; Fabio Leone; Italija/Italy
99. Sizzle; dokumentarni/documentary; Fatih ERTEKİN; Çanakkale, Turska/Turkey

100. Vitha; fiction/igrani; Avishkar Bharadwaj; Mumbai, Indija/India

101. When Things Fall Apart; igrani/fiction; Aristeu Araújo; Curitiba, Brazil
102. Taka Kura's Hyper Journey; igrani/fiction; Yoshimasha Higashi; Japan
103. Arriving; igrani/fiction; K. Prada & j. Prada; Španjolska/Spain
104. Did You Miss Me?; igrani/fiction; Aarsh Upadhyay; Ahmedabad, Indija/India
105. My Friend Frank; igrani/fiction; Joel Caborn; UK
106. ChildHood; igrani/fiction; Ukrajina/Ukraine
107. Parvaz Mahiha; igrani/fiction; Mohammad Towrivarian; Iran
108. The Sanil; igrani/fiction; Mohammad Towrivarian; Iran
109. Remu; animirani/animated; Jonas Santos; Caruaru, Brazil
110. Million Reasons; igrani/fiction; Bianca Radulescu; Timișoara, Rumunjska/Romania
111. Writing's On The Wall; igrani/fiction; Bianca Radulescu; Timișoara, Rumunjska/Romania
112. Dear Future Husband; igrani/fiction; Bianca Radulescu; Timișoara, Rumunjska/Romania
113. Love Me Like You Mean It; igrani/fiction; Bianca Radulescu; Timișoara, Rumunjska/Romania
114. Yamuna- Dying Pride; dokumentarni/documentary; MiNi MiNDs ENTERTAINMENT
115. 8 Hours; igrani/fiction; Carson McKinnon; SAD/USA
116. Aboddho; igrani/fiction; Dhiraj Das; Gauhati, Indija/India
117. The Waves of Music; dokumentarni/documentary; Howie Xu; Kina/China
118. I'm Not Afraid; dokumentarni/documentary; Howie Xu; Kina/China
119. Wonderfully and Contentedly Lost; dokumentarni/documentary; Howie Xu; Kina/China
120. Old Man Zhao; dokumentarni/documentary; Howie Xu; Kina/China
121. The Soul of the Bai; dokumentarni/documentary; Howie Xu; Kina/China
122. Fishermen of Sachun; dokumentarni/documentary; Howie Xu; Kina/China
123. Truth or Dare; dokumentarni/documentary; Howie Xu; Kina/China

124. By Mammali An Indian; igrani/fiction; Arun N Sivan; Kerala, Indija/India

125. Wild; igrani/fiction; Nick Ting; Tajvan/Taiwan
126. Strangers in the Heart of Europe; dokumentarni/documentary; Jan Paschen; Mainz, Njemačka/Germany
127. I U And Love; slobodni stil/freestyle; Aryan Shaurya; Indija/India
128. Butterflies die flying; animirani/animated; Jubrail Abubaker; Irak/Iraq
129. Split; igrani/fiction; Mejri Ghassen; Tunis/Tunisia
130. Don't Open That Door; igrani/fiction; Andrea Tiatto; Malta
131. Doppelganger; igrani/fiction; Luke Taggart; Irvinestown, Irska/Ireland
132. The Rave; igrani/fiction; Luke Taggart; Irvinestown, Irska/Ireland
133. The Appointment; igrani/fiction; Luke Taggart; Irvinestown, Irska/Ireland
134. Loop; igrani/fiction; Vicky Ediaroglou; Thessaloniki, Grčka/Greece
135. Everything's Not Okay; igrani/fiction; Cooper Neidecker; Spring Hill, SAD/USA
136. The Deluge; animirani/animated; Sayaka Hara; London, UK
137. Black Squirrel; animirani/animated; Charles Shelton; SAD/USA
138. Wing; animirani/animated; Behzad Hatef; Iran
139. Chances Equality; dokumentarni/documentary; Lane Forbes; Ivry-sur-seine, Francuska/France
140. Play; slobodni stil/freestyle; Piotr Sulkowski; Poljska/Poland
141. The Black Way; igrani/fiction; Leila Noroozi; Iran
142. Positive; igrani/fiction; Nasrin Golreyhan; Teheran, Iran
143. Change; slobodni stil/freestyle; Rory Percival; UK
144. The Polar Bear Legacy; dokumentarni/documentary; Adam Burns; SAD/USA
145. I Do Love You, Sir; dokumentarni/documentary; Adam Burns; SAD/USA
146. Intolerance; igrani/fiction; Volodymyr Bakum; Kijev, Ukrajina/Ukraine
147. Anamadheya Appayamma; slobodni stil/freestyle; Deepak Ram; Bengaluru, Indija/India
148. Dissociative Identity Disorder; Dave's Story; dokumentarni/documentary; Amy Beedle; UK

149. Planideras; eksperimentalni/experimental; Serhii Serebniak; Ukrajina/Ukraine
150. You Will Be Able; animirani/animated; Kijev, Ukrajina/Ukraine
151. Zapt; igrani/fiction; Yalgaar Ho; Mumbai, Indija/India
152. 120 Seconds; slobodni stil/freestyle; Lucija Pigl; Zagreb, Hrvatska/Croatia
153. Loop; igrani/fiction; Matteo Papi; Ravenna, Italija/Italy
154. Two Girls, One Cup: A Story of Christmas Past; dokumentarni/documentary; Turi Haim; SAD/USA
155. Bosco's Guitar; igrani/fiction; Turi Haim; SAD/USA
156. Open your Eyes; igrani/fiction; Francesca McBride; UK
157. Between; dokumentarni/documentary; Andre Ben Birken; Portugal
158. Roman Happiness; igrani/fiction; Francesco Calogero; Rim, Italija/Italy
159. Happy pills; dokumentarni/documentary; Alexander Zubovlenko; Bjelorusija/Belarus
160. Cinema-9; igrani/fiction; Samuel Zehr; Pomfret, SAD/USA
161. Few Miles Away; igrani/fiction; Abhishek Swain; Indija/India
162. Gold worth; igrani/fiction; Javad Fardbagheri; Teheran, Iran
163. Mondocane; igrani/fiction; Blaise Villars; Ženeva, Švicarska/Switzerland
164. The Game's (Not) Worth The Candle.; igrani/fiction; Anastasia Venkova; Rusija/Russia
165. Vortex and quarter century; eksperimentalni/experimental; İlhami Tunç Gençer; Turska/Turkey
166. Grandmother; dokumentarni/documentary; Pratiwi Desnindriani; Banjarmasin, Indonezija/Indonesia
167. Rumour has it; igrani/fiction; Mia Schirmer; Lennox Head, Australija/Australia
168. Landslide; dokumentarni/documentary; Aglaja Filipović; Srbija/Serbia
169. Purgatory; igrani/fiction; Ali Saberi Rad; Iran
170. Horror vacui ma d'amor; dokumentarni/documentary; Filippo Caniato; Italija/Italy
171. Cerita Masa Tua; igrani/fiction; Achmad Fahlevie; Yogyakarta, Indonezija/Indonesia
172. Simbiosis; dokumentarni/documentary; Achmad Fahlevie; Yogyakarta, Indonezija/Indonesia
173. Everything and Nothing: normalcy suspended; dokumentarni/documentary; Marco Rossano; Italija/Italy
174. Cerita Masa Tua; igrani/fiction; Achmad Fahlevie; Yogyakarta, Indonezija/Indonesia
175. Simbiosis; dokumentarni/documentary; Achmad Fahlevie; Yogyakarta, Indonezija/Indonesia
176. Asu(prokontra); dokumentarni/documentary; Achmad Fahlevie; Yogyakarta, Indonezija/Indonesia
177. Bikers Subuhan Jogjakarta; dokumentarni/documentary; Achmad Fahlevie; Yogyakarta, Indonezija/Indonesia
178. Lethek; dokumentarni/documentary; Achmad Fahlevie; Yogyakarta, Indonezija/Indonesia
179. Go Black; igrani/fiction; Achmad Fahlevie; Indonezija/Indonesia
180. Flashback; igrani/fiction; Lakhdar Elhamaoui; Hollywood, SAD/USA
181. Ichnos; igrani/fiction; Simon Giraud; Ivry-Sur-Seine, Francuska/France
182. Before Forever; igrani/fiction; Liviu Rotaru; Moldavija/Moldova
183. A Moment In Time; animirani/animated; Belal Saeed; Kairo, Egipt/Egypt
184. No Apto Para Vivir; igrani/fiction; Javier Arellano Pineda; Buenos Aires, Argentina
185. Wuthering; dokumentarni/documentary; MACH 1109; Caracas, Venezuela
186. Lucky me!; igrani/fiction; Nelson Gonzalez; Panama
187. Latched; igrani/fiction; DeMarcus Brown; SAD/USA
188. Evan, a survivor's story; dokumentarni/documentary; Rafiqfuad Yarahmadi, Leeds, UK
189. Party Time; animirani/animated; Vicky Carr; Farnham, UK
190. Pare. Escute.; igrani/fiction; Leonardo Roque Machado; Joinville, Brazil
191. In Loving Memory of Branimir Vugdelija; dokumentarni/documentary; Bruno M.C.; Sinj, Hrvatska/Croatia
192. Multitask (multitask); slobodni stil/freestyle; Ksti Hu; Berlin, Njemačka/Germany
193. Mestre Bessa; dokumentarni/documentary; Pedro Nogueira; Portugal
194. Who killed my brother?; dokumentarni/documentary; Ana Fraile; Buenos Aires, Argentina
195. Young Man and the Sea; animirani/animated; Milda Kargaudaitė; Farnham, UK
196. Early bloomers; slobodni stil/freestyle; Mia Luka Vincetic; Zagreb, Hrvatska/Croatia
197. Breaking The Spell; igrani/fiction; Ali Ufuk; İzmir, Turska/Turkey
198. Boot Makers; dokumentarni/documentary; Ardalan Badakhshanian; SAD/USA
199. Red Land; dokumentarni/documentary; Pshtewan Kamal; Sulaimani, Irak/Iraq
200. Kathirippu; igrani/fiction; Aneesh Sachu; Bangalore, Indija/India
201. Antim Paath; igrani/fiction; Pallav Goel; New Delhi, Indija/India
202. Blue Wave; igrani/fiction; Emma Marie; Pembroke, SAD/USA
203. Accepted; igrani/fiction; Emma Marie; Pembroke, SAD/USA
204. Galsen-The language of souls; dokumentarni/documentary; Sergio Aparico; Senegal
205. Valley of Unawarness; igrani/fiction; Warsaw Film School; Varšava/Warsaw, Poljska/Poland
206. Lignum Love; animirani/animated; Warsaw Film School; Varšava/Warsaw, Poljska/Poland
207. The Match; igrani/fiction; Hus Cöhralik; Tuzla, BiH/Bosnia and Herzegovina
208. Feelings; igrani/fiction; Gregor Centner; Beč/Vienna, Austrija/Austria
209. No. 2016; igrani/fiction; Gregor Centner; Beč/Vienna, Austrija/Austria
210. Cut!; igrani/fiction; Gregor Centner; Beč/Vienna, Austrija/Austria
211. Fading Red; igrani/fiction; Petru Pandrea; Ayr, UK
212. You Are What You E.A.T.; dokumentarni/documentary; Radheya Jegatheva; Joondanna, Australija/Australia
213. Focus; igrani/fiction; Radheya Jegatheva; Joondanna, Australija/Australia
214. Journey; dokumentarni/documentary; Radheya Jegatheva; Joondanna, Australija/Australia
215. Aftertaste; igrani/fiction; George Zaozerskiy; Moskva/Moscow, Rusija/Russia
216. The Burgess; igrani/fiction; Affekt Film AB; Švedska/Sweden
217. Baltazar; igrani/fiction; Affekt Film AB; Švedska/Sweden

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218. Single with God; igrani/fiction; Petach Tikva, Izrael/Israel
219. Changed; igrani/fiction; Rory Percival; UK
220. The Very Hungry Caterpillar; igrani/fiction; Kashyap V; Indija/India
221. Teeth and Tongue; igrani/fiction; Changjuanyong Liu; SAD/USA
222. Gabrielle; igrani/fiction; Aygul Abizgildina; Boston, SAD/USA
223. Kotpad Weaving : The Story of a Race Against Time; dokumentarni/documentary; Biswanath Rath; Chennai, Indija/India
224. Vortex and Quarter Century; animirani/animated; İlhami Tunç Genç; Turska/Turkey
225. Sagrado; igrani/fiction; Bruno Raciti; Italija/Italy
226. Lost?; slobodni stil/freestyle; Bakhtiyar Baig; Indija/India
227. Polymorphia; igrani/fiction; Rares DiMofte; Kanada/Canada
228. Swallows; igrani/fiction; George Didimiotis; Kythera, Grčka/Greece
229. Off the Wall; igrani/fiction; Marius Jonathan Leopold; Reinfeld, Njemačka/Germany
230. The War of Colors; igrani/fiction; Anouar BOUCHABKA; Maroko/Morocco
231. A Blind Dog (1st 3D Animation of Assam); igrani/fiction; Axl Hazarika; Guwahati, Indija/India
232. Goru Bihu Song; igrani/fiction; Axl Hazarika; Guwahati, Indija/India
233. Seeking End; dokumentarni/documentary; Ritika Jajodija; New Delhi, Indija/India
234. The Last Destiny; igrani/fiction; Kamaran Mansur; Kirkuk, Irak/Iraq
235. Untitled, Fourth Movement; dokumentarni/documentary; Julio Lamaña; Kolumbija/Colombia
236. Consumed; animirani/animated; Max Shoham; Toronto, Kanada/Canada
237. Axel: Overture; animirani/animated; Max Shoham; Toronto, Kanada/Canada
238. Free Ride; animirani/animated; Max Shoham; Toronto, Kanada/Canada
239. Wavy Head; dokumentarni/documentary; Max Shoham; Toronto, Kanada/Canada
240. Sincerely Anthony; dokumentarni/documentary; Max Shoham; Toronto, Kanada/Canada
241. The Giant and the Moon; animirani/animated; Max Shoham; Toronto, Kanada/Canada
242. Hearth; animirani/animated; Max Shoham; Toronto, Kanada/Canada
243. Hasti; igrani/fiction; Reza Bahrami; Iran
244. Tahmineh; slobodni stil/freestyle; Afshin Toussipour; Australija/Australia
245. Space and Tedium; slobodni stil/freestyle; Felix De Cunto; Trelew, Argentina
246. Sulayman; dokumentarni/documentary; Simone Felici; Italija/Italy
247. The Pitch in the Shell; animirani/animated; Gulia Marcolini; UK
248. The Kiss of Carnival; slobodni stil/freestyle; Ranieri Figueiredo; Rio de Janeiro, Brazil
249. Mission: Improbable; igrani/fiction; Joshua Ingle Jr.; Mishawaka, SAD/USA
250. Vadh; igrani/fiction; Animesh Garg; Delhi, Indija/India
251. Pool Of Adventure; igrani/fiction; HaPuTeNo None; Indonezija/Indonesia
252. Meute; igrani/fiction; Ambre Rambaud; New York, SAD/USA
253. When You're Alone; igrani/fiction; Alexander Anisimov; Rusija/Russia
254. Potrar...; igrani/fiction; Mahesh Ahirrao; Pune, Indija/India
255. Pratkar...; igrani/fiction; Mahesh Ahirrao; Pune, Indija/India
256. Nyay Kadhi Milnar ?; igrani/fiction; Mahesh Ahirrao; Pune, Indija/India
257. Memorial Day Parade 2018; dokumentarni/documentary; Danielle Mannion; Millis, SAD/USA
258. Latin American Dances at VROOC; dokumentarni/documentary; Danielle Mannion; Millis, SAD/USA
259. Crushing It; dokumentarni/documentary; Danielle Mannion; Millis, SAD/USA
260. Clothes; dokumentarni/documentary; Danielle Mannion; Millis, SAD/USA
261. Light and Shadow; slobodni stil/freestyle; Rukia Magege; SAD/USA
262. BERA; dokumentarni/documentary; Onur Koçyiğit; Istanbul, Turska/Turkey
263. Gymnastic Insecurity; igrani/fiction; Cooper Neidecker; SAD/USA
264. In My Land; slobodni stil/freestyle; Julia Polkowska; Bialystok, Poljska/Poland
265. Standby; slobodni stil/freestyle; Julia Polkowska; Bialystok, Poljska/Poland
266. Asheng; dokumentarni/documentary; Mohamad Esmaeli; Kerman, Iran
267. Salome; slobodni stil/freestyle; Dimi Purple; Atena/Athens, Grčka/Greece
268. South Asia; igrani/fiction; Oliver Mardsen; Australija/Australia
269. Em Jay; slobodni stil/freestyle; Oliver Mardsen; Australija/Australia
270. Horizon Purple; igrani/fiction; Oliver Mardsen; Australija/Australia
271. Life is NOT a Journey; animirani/animated; Oliver Mardsen; Australija/Australia
272. Chicken Boy and the Search for God; igrani/fiction; Oliver Mardsen; Australija/Australia
273. Daizy and Velociraptor; igrani/fiction; Oliver Mardsen; Australija/Australia
274. Horror House; igrani/fiction; Oliver Mardsen; Australija/Australia
275. Heartless; igrani/fiction; Taofeek Adekunle; Abuja, Nigerija/Nigeria
276. Farewell Athens; igrani/fiction; Adèle Shaykhulova; Paris, Francuska/France
277. Ratnakar; igrani/fiction; Debadiya Sinha; Indija/India
278. Ode to Mother science; dokumentarni/documentary; Srbija/Serbia
279. When the Forest Whispers; igrani/fiction; Gonçalo Oliveira; Portugal
280. WE Will Not Sell Our Future; dokumentarni/documentary; Fanny Chrétien; Grčka/Greece
281. Musi : The Fading River; dokumentarni/documentary; Aalap Tanna; Indija/India
282. Question Number Seven; igrani/fiction; Aalap Tanna; Indija/India
283. Love; animirani/animated; Alihosein Abbaszadeh; Iran
284. The Mountain Above Us; igrani/fiction; Shemuel Darkain; Sorocaba, Brazil
285. Crossworlds Arrival in The Paladin Universe; igrani/fiction; Roberto C Ortiz Maciá; Kolumbija/Colombia

286. Veerangana (The Brave Lady); igrani/fiction; Aditi Dravid; Indija/India
287. Iranian Pets Club; dokumentarni/documentary; Hadi Afarideh; Iran
288. What's the difference between me and a froglet !?; animirani/animated; Ehsan Nasri; Tehran, Iran
289. Ruddy the Scarecrow; animirani/animated; Alica Siva; Bratislava, Sovača/Slovakia
290. Beware of castes; dokumentarni/documentary; Jai Kumar; Vellore, Indija/India
291. Vortex and Quarter Century; animirani/animated; Ihami Tunç Genç; Turska/Turkey
292. Keyhole; igrani/fiction; Zachary Vaughn; Columbia
293. WiFi; animirani/animated; Douglas Salgado; Tegucigalpa, Honduras
294. Sacred Groves; dokumentarni/documentary; Milind Patil; Pune, Indija/India
295. Immunotification; slobodni stil/freestyle; Andrew Ostrikovskiy; Ukrajina/Ukraine
296. Afaf-sinless; dokumentarni/documentary; ERCAN AKAN; Kepez, Turska/Turkey
297. Farewell, Evan Roberts; igrani/fiction; Philip Knowles; Stockport, UK
298. Menesi; igrani/fiction; Alireza Masoumi; Hamedan, Iran
299. Menesi; igrani/fiction; Alireza Masoumi; Hamedan, Iran
300. Khamoshi (Silence), igrani/fiction; Narottam Kumar; Mumbai, Indija/India
301. Dream Machine; dokumentarni/documentary; Nicolas Albuquerque; Campina Grande, Brazil
302. Rising Puppets of The Limitless Sky // Uçurtma Peşinde; dokumentarni/documentary; Anıl Tokur; Istanbul, Turska/Turkey
303. The Man; igrani/fiction; Daniel Lasker; Cape Town, Južnoafrička Republika/South Africa
304. Mad Racing Quest; igrani/fiction; Sergey Zadorin; Cherepovets, Rusija/Russia
305. Maun A Silence....; slobodni stil/freestyle; Asim Inamdar; Indija/India
306. You Just Killed A Lot Of Time!!!; igrani/fiction; Vedant Saxena; Indija/India
307. Sometime Somewhere; igrani/fiction; Shaho Nemat; Darmstadt, Njemačka/Germany
308. Randy; animirani/animated; Kino Prod; Paris, Francuska/France
309. Under the Sun; igrani/fiction; Eduardo Rosário; Anápolis, Brazil
310. Element; igrani/fiction; Incheon, Korea
311. Bhanumoti; igrani/fiction; Asif Islam; Dhaka, Bangladeš/Bangladesh
312. The Sweet Requiem; igrani/fiction; Shrihari Sathe; SAD/USA
313. Screwdriver; igrani/fiction; Shrihari Sathe; Palestina/Palestine
314. Girl in the wind; igrani/fiction; Ahmad Soleimani; Ardabil, Iran
315. Green and Blue; animirani/animated; Rayhaneh Einollahi; Karaj, Iran
316. A too small world; animirani/animated; Léa Fabreguettes; Francuska/France
317. At That Time; igrani/fiction; Fadel M Irfan; Malang, Indonezija/Indonesia
318. The Patch; igrani/fiction; João Bruno; Portugal
319. Khuli Aankhein (Internal Thread); slobodni stil/freestyle; Amit Malik; Mumbai, Indija/India
320. The Fourth Wave; dokumentarni/documentary; Lía Giovannini; Argentina
321. The Virgin of The Water; igrani/fiction; Lía Giovannini; Córdoba, Argentina
322. Terramartara (The Consequence of Greed); igrani/fiction; Shemuel Darkain; Sorocaba, Brazil
323. 2017; igrani/fiction; Pryka Almeida; Sao paulo, Brazil
324. Belonging to untouchable god; dokumentarni/documentary; Anuj Kumar; Ranchi, Indija/India
325. Escape; igrani/fiction; Nicolás Muñoz Abarzúa; Santiago, Čile/Chile
326. Fish & Chicks; igrani/fiction; Elise McLeod; Francuska/France
327. The Not Seen Cinema; dokumentarni/documentary; Erik Ely; Brazil
328. Motherless Mother's Day; igrani/fiction; Lazy Babai; India
329. Human of Kathmandu; dokumentarni/documentary; Zha Babaieva; Ukrajina/Ukraine
330. Born on the 8th of March Trailer; slobodni stil/freestyle; Lyberis Dion; Grčka/Greece
331. Heritage; dokumentarni/documentary; Zaur Qasimli; Baku, Azerbaijan
332. The Curtain Never Closes; igrani/fiction; Kyle McKeen; New York, SAD/USA
333. NIGHTFALL; igrani/fiction; ANTONY JENKINS; Hereford, UK
334. It Kills; igrani/fiction; Mehul Kundu; Indija/India
335. Janmajaat (The Congenital); igrani/fiction; Kishor Londhe; Pune, Indija/India
336. The Captivity; igrani/fiction; Kishor Londhe; Pune, Indija/India
337. Big trouble in Sabucina; igrani/fiction; Andrea Marchese; Caltanissetta, Italija/Italy
338. happy birthday my love; igrani/fiction; Accursio Graffeo; Rim/Rome, Italija/Italy
339. Winged Miracle ; igrani/fiction; Zahra Mirza; Baki, Azerbaijan
340. Grandfathers Town; dokumentarni/documentary; Zahra Mirza, Azerbaijan
341. Fate of Empires; igrani/fiction; Taofeek Adekunle; Abuja, Nigeria
342. Cannibal Cat; animirani/animated; Andrew Martin; Austin, SAD/USA
343. Cereal Killer; igrani/fiction; Kai Hashimoto; SAD/USA
344. Operation Kama; dokumentarni/documentary; Kai Hashimoto; Coppell, SAD/USA
345. Inexorable (US); igrani/fiction; Alain Bidard; Francuska/France
346. The Jungle; slobodni stil/freestyle; Kamaran Mansur; Irak/Iraq
347. Closer to GOD; igrani/fiction; Keenan Robinson; SAD/USA
348. On the rocks; igrani/fiction; Sujil Bose; Thrikkakara, Indija/India
349. Bleach; igrani/fiction; Rose McMahon; Novi Zeland/New Zealand
350. Once More With Muchness; igrani/fiction; Rose McMahon; Te Puke, Novi Zeland/New Zealand
351. Monitor; igrani/fiction; Sanjay Sanwal; Mumbai, Indija/India
352. Consequences; slobodni stil/freestyle; Eladio Feliciano; Puerto Rico
353. Fallen Angel In My Dream; igrani/fiction; Hazar Deniz BG; Turska/Turkey
354. The World in Words; slobodni sti/freestyle; Andrzej Majewski; Wrocław, Poljska/Poland
355. Flaming Trees by the Sea; igrani/fiction; Yuanpeng

24. FILMSKA REVIIJA MLADEŽI & 12th four river film festival

Cai; Shenzhen, Kina/China

356. Holiday; igrani/fiction; Yuanpeng Cai; Shenzhen, Kina/China

357. Seaside; slobodni stil/freestyle; Yuanpeng Cai; Shenzhen, Kina/China

358. Puzzle; igrani/fiction; Aglaja Filipović; Srbija/Serbia

359. Storm; igrani/fiction; Vijayavathan P; Indija/India

360. Wishbone; igrani/fiction; American Brightlight; Tehran, Iran

361. Paradise; igrani/fiction; American Brightlight; Tehran, Iran

362. Negar's Role; igrani/fiction; American Brightlight; Tehran, Iran

363. Democracy in Daylight; igrani/fiction; American Brightlight; Tehran, Iran

364. The President's Cell Phone; igrani/fiction; American Brightlight; Tehran, Iran

365. Katyusha; igrani/fiction; American Brightlight; Tehran, Iran

366. Buffalo – Innerwave; igrani/freestyle; Arash Maghbouleh; Santa Ana, SAD/USA

367. The Brown Colors; igrani/fiction; Juan Luis Martinez; Španjolska/Spain

368. Batase; dokumentarni/documentary; Oliver Marsden; Australija/Australia

369. Vixen Spirit; igrani/fiction; Coline Confort; Renens, Švicarska/Switzerland

370. 370. UI - Soon we will all be one.; igrani/fiction; Christine Ajayi; Beč/Vienna, Austrija/Austria

371. The Melody of Death; dokumentarni/documentary; Imad Jalal; Arbil, Irak/Iraq

372. Lol; animirani/animated; Mehrdad Mohtashami; Tehran, Iran

373. Marina; dokumentarni/documentary; Taciano Brito; São Luis, Brazil

374. First movie of 2019; igrani/fiction; Sri Pvpd; Indija/India

375. Survive; dokumentarni/documentary; Zahra Ahadi; Cologne, Njemačka/Germany

376. Expelling; igrani/fiction; Joa Wang; Beijing, Kina/China

377. Tell You All About It Someday; igrani/fiction; Sedona May; Glasgow, UK

378. Quantum Earth; slobodni stil/freestyle; Frederic Eger; Riga, Latvija

379. Homesick; slobodni stil/freestyle; Nathan Kadota; Huntington Beach, SAD/USA

380. Between Awake and Living; slobodni stil/freestyle; Nathan Kadota; Huntington Beach, SAD/USA

381. The Color of the Stars; animirani/animated; Paul Uhlig; Hamburg, Njemačka/Germany

382. Miss Match; igrani/fiction; Vineet Jha; KAMRUP, Indija/India

383. Magic of Christmas; igrani/fiction; Valveen Elokuvakoulu; Oulu, Finska/Finland

384. This Dog is Not for Sale; igrani/fiction; Lams Film; Sanandaj, Iran

385. Doomsday Clack; dokumentarni/documentary; Arshia Zeinali; Talesh, Iran

386. James Chang the Drunken Thief; igrani/fiction; Adrian Santos; Vitoria, Španjolska/Spain

387. A Broken Star; animirani/animated; Hong Ejun; Seoul, Korea

388. Kalopsia; slobodni stil/freestyle; M. Kardinal; Berlin, Njemačka/Germany

389. Sarah; dokumentarni/documentary; Hadi Shariati; Tehran, Iran

390. Likelihood; slobodni stil/freestyle; Chandu Kamini; Kurnool, Indija/India

391. Roses From Ashes; dokumentarni/documentary; Göktan Göktaş; Turska/Turkey

392. The Keeper; igrani/fiction; Shreela Agarwal; Mumbai, Indija/India

393. Akkamma's Fate; igrani/fiction; NANDEESHWAR C V; BANGALORE, Indija/India

394. She; igrani/fiction; Alexandre Laugier; Francuska/France

395. The Fireman's Minute; igrani/fiction; Bertrand Nicolas; Francuska/France

396. Alma; animirani/animated; Michelangelo Fornaro; Turin, Italija/Italy

397. Broken Glasses; slobodni stil/freestyle; Ava Ghahremanifar; Tehran, Iran

398. 42; igrani/fiction; Joana Caiano; Lisboa, Portugal

399. Diana's Best; slobodni stil/freestyle; Katherine Johnson; Huntsville, SAD/USA

400. Expectations; igrani/fiction; Matthew Middendorf; SAD/USA

401. Home; igrani/fiction; Matthew Middendorf; SAD/USA

402. Fidgets Fiction Film; slobodni stil/freestyle; Art-studio Blick; Milko, Rusija/Russian

403. The Last Top; dokumentarni/documentary; Shahin Mansoor; Tehran, Iran

404. Alma – Shortfilm; igrani/fiction; Michael Ramos; Španjolska/Spain

405. On Foot; igrani/fiction; Shokoofa Karimi; Iran

406. Chosen One; igrani/fiction; Festung Media; Seattle, SAD/USA

407. Nearly Bungled (Majdnem eltoltam) ; igrani/fiction; Lendvai Béla; Nagykanizsa, Madarska/Hungary

408. Stormi - Stories of migrants and hospitality in Vittorio Veneto; dokumentarni/documentary; Stefano Faraon; Vittorio Veneto, Italija/Italy

409. Melody; igrani/fiction; Rustam Sadigli; Baku, Azerbaijan

410. Mu Mandira A Silent Temple; slobodni stil/freestyle; Joydev Das; Varanasi, India

411. Silence forever; igrani/fiction; Samira Hazratian; Iran

412. The Amazing World of Insects; dokumentarni/documentary; John Tuttle; Cherry Valley, SAD/USA

413. War for Peace; slobodni stil/freestyle; John Tuttle; Cherry Valley, SAD/USA

414. MARCO; slobodni stil/freestyle; Meliza Molina; SAD/USA

415. Lubodisko; slobodni stil/freestyle; Gizem Güvendağ; Koln, Njemačka/Germany

416. Punyatithi:Death Anniversary; igrani/fiction; Rajnish Baba Mehta; Mumbai, Indija/India

417. Noini; igrani/fiction; Dutta Debashis; KOLKATA, Indija/India<yyy

418. Books Don't Bite; animirani/animated; Pablo Latorre; Argentina

419. Gorakh Dhandha; igrani/fiction; Ali Bajwa; Lahore, Pakistan

420. The Loop; igrani/fiction; Dasha German; SAD/USA

421. Wonder; dokumentarni/documentary; Morteza Esmaeili; Tehran, Iran

422. Lost in Time; slobodni stil/freestyle; Kara Tsenov; Kanada/Canada

423. The Fog Ahead; slobodni stil/freestyle; Kara Tsenov; Kanada/Canada

424. Unauthorized; slobodni stil/freestyle; Kara Tsenov; Kanada/Canada

425. Outside in Hanoi; dokumentarni/documentary;

Lucie Marková; Kanada/Canada

426. Lift; igrani/fiction; Alexander Kaminer; Los Angeles, SAD/USA

427. The look; animirani/animated; Shayan Naghibi; Tehran, Iran

428. Lightweight like flight; animirani/animated; Shayan Naghibi; Tehran, Iran

429. Maya; dokumentarni/documentary; Rajkishore Mohapatra; Bhubaneswar, Indija/India

430. The Young; dokumentarni/documentary; Zubiao Yao; Beijing, Kina/China

431. I'm Not The Only One (1); igrani/fiction; Travis Haughton; Florissant, SAD/USA

432. Manbhumi 1956; dokumentarni/documentary; Partha Goswami; Indija/India

433. Inside ASB: A Documentary Series; dokumentarni/documentary; Zander Rice; SAD/USA

434. Save the Corals; dokumentarni/documentary; Zander Rice; SAD/USA

435. The Birthday; igrani/fiction; Zander Rice; SAD/USA

436. Derek; igrani/fiction; Zander Rice; SAD/USA

437. Michael Myers vs Sam; igrani/fiction; Zander Rice; SAD/USA

438. PSA – Alcohol; dokumentarni/documentary; Zander Rice; SAD/USA

439. Shield Legion; igrani/fiction; Zander Rice; SAD/USA

440. Red Skies; igrani/fiction; Zander Rice; SAD/USA

441. How To Make Them Smore's; dokumentarni/documentary; Zander Rice; SAD/USA

442. Secret Agent Man; igrani/fiction; Zander Rice; SAD/USA

443. The Night He Came Home; igrani/fiction; Zander Rice; SAD/USA

444. Guns 'N Glory; igrani/fiction; Zander Rice; SAD/USA

445. Sankasur : A Folk Art From Konkan; dokumentarni/documentary; Dhananjay Mehendale; Pune, Indija/India

446. In the Pink; igrani/fiction; Buğra Mert Alkayalar; Eskişehir, Turska/Turkey

447. Wounded Gold; dokumentarni/documentary; Mustafa Hadzi Ibrahimovic; Zaandam, Netherlands

448. Switch; igrani/fiction; Olumide Fadeyibi; UK

449. La Causa; dokumentarni/documentary; Emiliana Ammirata; Los Angeles, SAD/USA

450. Where Do You Find God?; igrani/fiction; Akshay

Vaskar; MUMBAI, Indija/India

451. Sometimes it's easier to kill somebody else; igrani/fiction; Elizabeta Ruzic; Kaštelir, Hrvatska/Croatia

452. Sonny; igrani/fiction; Dillon Slack; SAD/USA

453. Capitán Kinesis; igrani/fiction; UFO STUDIO; Palma de Mallorca, Španjolska/Spain

454. The Candy; igrani/fiction; Maxafilm srls; SCAFATI, Italija/Italy

455. Daydreams of Wilderness; igrani/fiction; Amaya Han; General Santos, Filipini/Philippines

456. Emilia; igrani/fiction; Diego Lomelin; Mexico City, Mexico

457. Pridicament; igrani/fiction; Behzad Davoody; Tehran, Iran

458. Inside (Or The Hope); irani/fiction; Sepehr Golmakani; Iran

459. Teeth, slobodni stil/freestyle; Saint-Petersburg; Rusija/Russia

460. Fitna; igrani/fiction; Rabah Slimani; Souk Ahras; Algeria

461. Saving Mr. Claus; igrani/fiction; Zura Menteshashvili; Tbilisi, Georgia

462. Game the ninth sky; igrani/fiction; Zura Menteshashvili; Tbilisi, Georgia

463. A Crisis Manager; igrani/fiction; Zura Menteshashvili; Tbilisi, Georgia

464. Apathia; igrani/fiction; Ernesto Caso; Italija/Italy

465. Pretty French; igrani/fiction; Travis Sherwood; Edgewater, SAD/USA

466. Quemmekh Nausea; animirani/nimated; Siggy Holmes; Tbilisi, Gruzija/Georgia

467. Majdon.Co; slobodni stil/freestyle; Yeazer prod; Francuska/France

468. Invader; slobodni stil/freestyle; Yeazer prod; Francuska/France

469. Crayfish don't die, they fall asleep; igrani/fiction; , Rusija/Russia

470. Fear; igrani/fiction; Osewen Job Eigbiremonlen; Benin City, Nigeria

471. We Will Not Sell ur Future; dokumentarni/documentary; Fanny Chrétien; Grčka/Greece

472. Sunglasses; igrani/fiction; Alireza Basafa; Iran

473. Get Up ; igrani/fiction; Dean Kennedy; Perth, Australija/Australia

474. Slave Trade; igrani/fiction; Jil Lea Wende; Bernau,

Njemački/Germany

475. Silvia; dokumentarni/documentary; Codrin Vasile; Bukurešt/Bucharest, Rumunjska/Romania

476. Volevamo Essere Liberi; igrani/fiction; Paolo Gentilella; Mordano, Italija/ Italy

477. Phobias; animirani/animated; Ah Serif; Berlin, Njemačka/Germany

478. Bison Trail; dokumentarni/documentary; Matthew Dorzweiler; Hutchinson, SAD/USA

479. NBT: New Breeding Tecniques the New GMOs; dokumentarni/documentary; Danilo Licciardello; Roma, Italija/Italy

480. Scammers; igrani/fiction; Dean Kennedy; Perth, Australija/Australia

481. Dance of the hearts; igrani/fiction; Luciano Silighini Garagnani; Saronno, Italija/Italy

482. The Path of Juan Luis; igrani/fiction; Fabio Moreno; Španjolska/Spain

483. Lucana; igrani/fiction; Alceu Bett; Joinville, Brazil

484. The Aquarium; igrani/fiction; Alceu Bett; Joinville, Brazil

485. A Paper Mask; igrani/fiction; Junaid Bengaluru; Indija/India

486. Me&Minime; animirani/animated; Lai Wei; Kina/China

487. Chosen One; igrani/fiction; Festung Media; Seattle, SAD/USA

488. Qalamrow soltan; dokumentarni/documentary; ROUHOLLAH MOLAVI; Iran

489. The Motherland; dokumentarni/documentary; Indira Das; AHMEDABAD, Indija/India

490. The Skin; igrani/fiction, Compagnia Teatrale; Girodivite, Italija/Italy

491. Sorry; igrani/fiction; Aryan Shaurya; Mumbai, Indija/India

492. Primordial; igrani/fiction; Jacob Berkowitz; SAD/USA

493. Bosa; igrani/fiction; Aitana Serrallet; Valencia, Španjolska/Spain

494. MayFly(s); igrani/fiction; Finnegan Godenschweiger; Stahnsdorf, Njemačka/Germany

495. Suicidal Premonition *; igrani/fiction; Jhon Tenjo; Cúcuta, Kolumbija/Colombia

496. Dear Tokyo; igrani/fiction; Horii Ayaka; Kawasaki, Japan

24. FILMSKA REVIIJA MLADIŠI & 12th four river film festival

497. The Hive; dokumentarni/documentary; Jeremi Skrodzki; ŁÓDŹ, Poljska/Poland
498. Ita (B)rina; igrani/fiction; Jure Sovinc; Radovljica, Slovenia
499. Road Nss'A; dokumentarni/documentary; Chaymaa Dkhiissi; Salé, Morocco
500. Empty View; animirani/animated; Ali Zare Ghanatnowi; Iran
501. Vanishing Voice; dokumentarni/documentary; Echoes Entertainment, Mumbai; Indija/India
502. Dark room; igrani/fiction; Maryna Liapina; Kijev/ Kyiv; Ukrajina/Ukraine
503. Win & Lose; animirani/animated; Mohammadsadegh Anim ST; Kazeroon; Iran
504. Cycles; animirani/animated; Katie Chudley; Portsmouth; Ujedinjeno kraljevstvo/United Kingdom
505. That's What Happened; igrani/fiction; Mohamed Kassaby; Alexandria; Egiptat/Egypt
506. Plonker Man; igrani/fiction; Samuel Casserly; Ujedinjeno kraljevstvo/United Kingdom
507. Profile 21; igrani/fiction; Alexander Kaminer; SAD/ United states
508. Agapornis; igrani/fiction; José Mellinas; Lleida; Španjolska/Spain
509. Fit in; igrani/fiction; Hamid Reza Taher; Tehran; Iran
510. Six Home; igrani/fiction; Ebad Adibpour; Iran
511. Maida; dokumentarni/documentary; Lubna Yusuf; Mumbai; Indija/India
512. ŽUŽO LABUŽO; dokumentarni/documentary; Petr Kamil Ponec; Brno; Češka/Czech Republic
513. Watch the Baby; igrani/fiction; Mya-Breyana Morton; Atlanta; SAD/US
514. L'acte ultime (The Ultimate Act); igrani/fiction; Metayer Arnaud; Pariz/Paris; Francuska/France
515. vaapsi; igrani/fiction; Udhav Kandwal; Dehradun; Indija/India
516. The Tide Rises Music Video; slobodni/free style; Dean Russell; SAD/US
517. Who eat's my friend; animirani/animation; Milad aqazade; Iran
518. The best job in the world; dokumentarni/ documentary; Marija Ratković Vidaković; Ludvika; Švedska/Sweden
519. Colour & Sound; dokumentarni/documentary; Tom Jacob; London; Ujedinjeno Kraljevstvo/United Kingdom
520. Le secret des cailloux; animirani/animation; Kleindienst Thomas; Francuska/France
521. Matchmaking; igrani/fiction; Ivan Patraman; Comrat; Moldova
522. Bubby & Them; dokumentarni/documentary; Je'Jae Daniels; SAD/US
523. The Assignment; igrani/fiction; Istvan Pinter; Beč/ Vienna; Austrija/ Austria
524. RAPTUS; igrani/fiction; Léonie Violain; Paris/Pariz; Francuska/France
525. Dark Destiny; slobodni/ free style; Omid Mahdavi; Iran
526. City; igrani/fiction; Ashwyn Goveas; Indija/India
527. Rally ON/OFF; igrani/fiction; Aleksandra Artmeva; Moskva/Moscow; Rusija/Russia
528. Due to Unforeseen Circumstances; igrani/fiction; Peter Chiviyski; Sofija/Sofia; Bugarska/Bulgaria
529. Escape; slobodni/free style; Sumeet Kamble; India/ Indija
530. Burqa City; igrani/fiction; Fabrice Bracq; Francuska/France
531. Adam and the Aliens; animirani/animation; Nathaniel Baker; SAD/US
532. Eigengrau; dokumentarni/documentary; Mara None; Rijeka; Hrvatska/Croatia
533. Werner Gruber; igrani/fiction; Igor Sadovski; Moldova
534. L'uomo senza Storia; igrani/fiction; Antonio Scrimiento; Palermo; Italija/Italy
535. Circle; slobodni/free style; Viktor Mršić; Zagreb; Hrvatska/Croatia
536. Pirozi against khorshid; dokumentarni/ documentary; Hamed Saadat; Iran
537. Problemo; igrani/fiction; Marius Pocevičius; Vilnius; Litva/Lithuania
538. The moment; igrani/fiction; WaterShine Entertainment; Budimpešta/Budapest; Mađarska/ Hungary
539. Brrrrww; animirani/animation; Kino Prod; Francuska/ France
540. Cabin clerk; dokumentarni/documentary; Onur Koçyiğit; Tunguzija
541. The Moon and The Sun Love; animirani/animation; Ekaterina Kurygina; Zagreb; Hrvatska/Croatia
542. Pawns; igrani/fiction; Films On the Road; Španjolska/Spain
543. Texture; slobodni/free style; Oliver Marsden, Australia
544. Timmy Time Bomb; igrani/fiction; Oliver Marsden, Australia
545. Waterman; igrani/fiction; Anshul Sinha; India
546. War?; igrani/fiction; Anshul Sinha; India
547. Fictional Characters; igrani/fiction; Ivana Noa; Belgija/Belgium
548. Azar; dokumentarni/documentary; Pouria Heidary Oureh; Iran
549. Gato; igrani/fiction; Maksim Music; Španjolska/Spain
550. Here I Think Of All My Freedom; dokumentarni/ documentary; Mohammad Hasani; Tehran; Iran
551. „Nikica Tanja Amerika“; dokumentarni/ documentary; Jurica Majnaric; Hrvatska/Croatia
552. Insomnia; igrani/fiction; Aidar Turlanov; Kazahstan
553. Too close to see; ; igrani/fiction; Elementary school "Kulin Ban"; Tesanj; Bosna i Hercegovina/ Bosnia and Herzegovina
554. AlijaN; igrani/fiction; Elementary school "Kulin Ban"; Tesanj; Bosna i Hercegovina/ Bosnia and Herzegovina
555. It's not cool to act like a fool; igrani/fiction; Elementary school "Kulin Ban"; Tesanj; Bosna i Hercegovina/ Bosnia and Herzegovina
556. The Sons of Silence; dokumentarni/documentary; Anthony Xavier; Mérida; Venezuela
557. Feet; igrani/fiction; Lauren Loesberg; SAD/United States
558. Jettisoned; slobodni/free style; Nathan Erasmus; Irska/Ireland
559. The Little Red Headphones; animirani/animation; Laura Lagová; Bratislava; Slovačka/Slovakia
560. Dance in the dark; igrani/fiction; Saraj Bayat; Afghanistan
561. Thick soil; igrani/fiction; Hao David; Beijing; Kina/ China
562. POP; igrani/fiction; Gregor Centner; Austria
563. Seven; igrani/fiction; Mfoniso Isong; Nigeria
564. Match; animirani/animation; Urszula Taraszka; Poznań; Poljska/Poland
565. The Beautiful Duckling; animirani/animation; Konstancja Taraszka; Poznań; Poljska/Poland
566. He teaches me making stars.; slobodni/free style; Leila Ahmadi; Iran

567. Hal; igrani/fiction; Sudesh creations; the niligiris; India
568. The Predators of Transylvania; animirani/animation; Julia Kolenakova; Bratislava; Slovačka/Slovakia
569. Kollenful Retribution; igrani/fiction; Cai Tinsley; Surrey; Ujedinjeno Kraljevstvo/United Kingdom
570. Mounika; igrani/fiction; India
571. Firewood; igrani/fiction; Finish Films; Iran
572. Children of the Sun; dokumentarni/documentary; Lucija Katarina Šešelj; Hrvatska/Croatia
573. Hikari; igrani/fiction; Mitchell Migita; Wailuku; SAD/United States
574. III (three); igrani/fiction; RAJESH SHANKADH; India
575. Stand-Up; igrani/fiction; Kai Undrell; Ujedinjeno Kraljevstvo/United Kingdom
576. Mountain Moon...a himalayan story; dokumentarni/documentary; subho the traveller; paschim Midnapur; India
577. Last day on the Earth; slobodni/free style; Konstantin Iv; St. Petersburg; Rusija/Russian Federation
578. Ramona - This too shall pass; igrani/fiction; Rodrigo Moreno; Brownsville; SAD/United States
579. "The Big White House"; dokumentarni/documentary; Zoran Čatić; Bosnia and Herzegovina
580. In The Hospice; dokumentarni/documentary; Bianca Weber; Schnaitsee; Njemačka/Germany
581. Medea; igrani/fiction; Alejandro Moreno Jashés; Copiapo; Čile/Chile
582. Travellers; dokumentarni/documentary; Ana Radecic; Zagreb; Hrvatska/Croatia
583. Beediwala; igrani/fiction; Pranjal Joshi; Indore; India
584. The Pains Of The Sea; igrani/fiction; Reza Masoudi; Iran
585. Mother; animirani/animation; Hong Ejun; Seoul; Južna Koreja/Republic of Korea
586. Aziz; igrani/fiction; Sudesh creations; India
587. Good Old Days; igrani/fiction; Pedro Nogueira; Portugal
588. Nittyta; igrani/fiction; Gaurish Murkar; Mumbai; India
589. Broken Hearted; igrani/fiction; Joseph Ammendolea; Franklin Square; SAD/United States
590. Andersen and the Jinn; igrani/fiction; Rogier Van Beeck Calkoen; Den Haag; Nizozemska/Netherlands
591. Last film; igrani/fiction; Morteza Yadegari; Tehran; Iran
592. A person watches a film / an ordinary conversation; slobodni/free style; Laura Cavezale; São Paulo; Brazil
593. My Son; dokumentarni/documentary; Mohammad Mahdi Khaleghi; Tehran; Iran
594. Gazelle; dokumentarni/documentary; Mohammad Mahdi Khaleghi; Iran
595. Rohingyas dream; dokumentarni/documentary; Mahdi Khaleghi Mashhad; Iran
596. Le Terre ROSSE (The Red Lands) (Eng Version); igrani/fiction; Giovanni Brancale; Florence; Italija/Italy
597. Off-hook; igrani/fiction; Yousef Mazloumi; Iran
598. With sport over boundaries; igrani/fiction; Filmski krožek III. Gimnazija; Maribor; Slovenija/Slovenia
599. Sound portraits; dokumentarni/documentary; Paolo Vinati; Italija/Italy
600. Midnight; igrani/fiction; Jordan Paolillo; Perth; Australia
601. Annie Underneath; animirani/animated; Max Shoham; Toronto; Canada
602. Time never comes back; igrani/fiction; Nikolaos Galanis; Grčka/Greece
603. Ah, these damn letters; au; igrani/fiction; Nikolaos Galanis; Grčka/Greece
604. All that we share; igrani/fiction; Nikolaos Galanis; Grčka/Greece
605. First train; igrani/fiction; Nikolaos Galanis; Grčka/Greece
606. SOSivio; igrani/fiction; Nikolaos Galanis; Grčka/Greece
607. Such a long Way; igrani/fiction; loic jaquet; Guermantes; Francuska/France
608. Exclamation!; igrani/fiction; Mohamed Amalaab; Morocco
609. Galsen- The language of souls; dokumentarni/documentary; Sergio Aparico; London; Ujedinjeno Kraljevstvo/United Kingdom
610. Tribe; igrani/fiction; Sergi Merchan; Vilafranca del Penedes; Španjolska/Spain
611. Wish I Could Forget You; igrani/fiction; Grace Conley; Philadelphia; SAD/United States
612. Cliche; igrani/fiction; Ahmed Youssif; Egipat/Egypt
613. Vanish Pattern; animirani/animation; Christos K. Papa; Grčka/Greece
614. Soul for Sale; animirani/animation; Anna Belenkiy; Israel
615. Baton; dokumentarni/documentary Animated; Reynaert Vosveld; Groningen; Nizozemska/Netherlands
616. Judas; igrani/fiction; Clément Film House; Italija/Italy
617. Fade Out; igrani/fiction; Achmad Rezi Fahlevie; Yogyakarta; Indonezija/Indonesia
618. Candidate; igrani/fiction; Ufa; Rusija/Russian Federation
619. Dunkle Zeiten - Synthe Kurt; igrani/fiction; Oskar Ott; Beč/Wien; Austria
620. Concert; slobodni/free style; Cosmin Stefan; Bukurešt/Bucharest; Rumunjska/Romania
621. Film for Carlos; dokumentarni/documentary; Renato Borraro Serrano; Moskva/Moscow; Rusija/Russian Federation
622. Forest spirit; slobodni/free style; Marija Ratkovic Vidakovic; Ludvika; Švedska/Sweden
623. Abandoning the mothership; igrani/fiction Film; Maria Miruna Solomon; Bacău; Rumunjska/Romania
624. Firefly (A day in the dark); igrani/fiction; Gin Rodriguez; Las Palmas de Gran Canaria; Španjolska/Spain
625. The Man Beyond The Limits; dokumentarni/documentary; S Kuriyan; Njarakkal; India
626. Titled:Untitled Surreal Toaster Film; igrani/fiction; Austin Sane; Carbondale; SAD/United States
627. Please, Let Me Live; igrani/fiction; Abraham Herrera
628. A Bohemian Musician; dokumentarni/documentary; rochak sahu; pune; India
629. Frozen; igrani/fiction; Mantavya Marwah; Ekaterinburg; Rusija/Russian Federation
630. Anxiety; igrani/fiction; Aaron Cabrero Jr. Chula Vista; SAD/United States
631. Gen Z Diary; slobodni/free style; Borjan Stojkov; Macedonia
632. Ashru-A silent story of child; igrani/fiction; FILMI NEWS; India
633. Sleep of a chick; igrani/fiction; sadegh ghasemi; Iran
634. Savage; igrani/fiction; Diego da Costa; São Paulo; Brazil
635. A Girl with Pearl Earring; igrani/fiction; Sina Nazari; Iran
636. Purgatory; igrani/fiction; Grace Melon; Oak Park; SAD/United States
637. Talking with Siri; slobodni/free style; Eka Nusa;

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Jakarta Timur; Indonesia

638. Grounded; igrani/fiction; Nara W; Kanada/Canada

639. Follow Me; igrani/fiction; Rakesh Kumar; India

640. Lunch Break; igrani/fiction; Thamanna Sol; Trivandrum; India

641. Bags; igrani/fiction; Erick Jerard Gagu; Filipini/Philippines

642. Balance; igrani/fiction; Anna Volkonskaya; Saint-Petersburg; Rusija/Russian Federation

643. Ocean; animirani/animation; Fatemeh Naderkhameh; Iran

644. My friend – Bualo; igrani/fiction; Sofia Fedorova; Saint-Petersburg; Rusija/Russian Federation

645. White is a flower; slobodni/free style; Maamoun Azmy; Alexandria; Egipt/Egypt

646. Water-Fire Sacred Union; igrani/fiction; Paola de la Concha; Mexico

647. VNV: An Essay on Existentialism; slobodni/free style; Josef Khalouf; Feytroun; Lebanon

648. The Last Moment of Ceasefire; igrani/fiction; SURYASTUTI ENTERTAINMENT; Mumbai; India

649. Game Without Zero; igrani/fiction; Dr Mahzhar Shirazi; Iran

650. Old man's heavy sleep; igrani/fiction; Dr Mahzhar Shirazi; Iran

651. Tragic Swagger; igrani/fiction; Burak Gökarca; Eskişehir; Turska/Turkey

652. Noah's Ark; igrani/fiction; Wang Sihan; Beijing; Kina/China

653. The wings of life; igrani/fiction; Mehmet Karagöz; Truska/Turkey

654. The Guest (Misafir); igrani/fiction; Mahmut Duyan; Turska/Turkey

655. The Chick; igrani/fiction; China

656. You First; igrani/fiction; Lightray Films; Bukurešt/Bucharest; Rumunjska/Romania

657. Don't Open The Door!; igrani/fiction; Lightray Films; Bukurešt/Bucharest; Rumunjska/Romania

658. The Second Target; igrani/fiction; Lightray Films; Bukurešt/Bucharest; Rumunjska/Romania

659. Shit's Day; igrani/fiction; YSAH ENZO; Clermont; Francuska/France

660. In Angel's world; dokumentarni/documentary; Igor Jelinić; Hrvatska/Croatia

661. What? Sound?; slobodni/free style; Luksuz

Produkcija; Slovenija

662. Alive Horror; igrani/fiction; Luksuz Produkcija; Slovenija

663. Hitwoman; igrani/fiction; Luksuz Produkcija; Slovenija

664. Chain Message; igrani/fiction; Luksuz Produkcija; Slovenija

665. Her heaven; igrani/fiction; Nicole Pedicino; Buenos Aires; Argentina

666. The tooth fairytale; animirani/animated; Anatoly Vaisman; SAD/US

667. The Half Dead People; dokumentarni/documentary; Roohollah Ghasemi; Tehran; Iran

668. In Bloom; igrani/fiction; Maya Armon; Ujedinjeno Kraljevstvo/ United Kingdom

669. Incubo; igrani/fiction; Lorenzo Bussone; Italija/Italy

670. Hunted; igrani/fiction; Evan Olow; SAD/United States

671. Gai Jatra; dokumentarni/documentary; Gopal Shivakoti; Nepal

672. Psalm22; igrani/fiction; Manuel Navarro Forcada; Almassora, Španjolska/Spain

673. The Pains Of The Sea; igrani/fiction; Reza Masoudi; Iran

674. you're still in my mind (Ba9a Fi Bali); slobodan stil/freestyle; Karim Tajouaout; Morocco

675. Emma; igrani/fiction; Wilhelm Lehmann; Lindenau, Njemačka/Germany

676. Triangle; slonodan stil/freestyle; Jamshid Narzikhulov; Tashkent, Uzbekistan

677. First Date; igrani/fiction; D.T. Bullock; Venice, SAD/USA

678. Bubby & Them; dokumentarni/documentary; JeJae Daniels; SAD/USA

679. Zizanie in amazonia; animirani/animated; Kino Prod; Francuska/France

680. You can; igrani/ fiction; Alexander Chernobrovkin; Kiev, Ukrajina/Ukraine

681. The Carp pond; igrani/fiction; GUOMIN YANG; Kina/China

682. Oujia ; igrani/fiction; YASH MEHTA; Gandhidham, Indija/India

683. I'm Caesar but call me Mimmo; dokumentarni/documentary; Orfeo Orlando, Italija/Italy

684. Alla Vita; dokumentarni/documentary; Coline

Confort; Francuska/France

685. Atari; igrani/fiction; Milad Askari; Iran,

686. Invitation; igrani/fiction; Sjoerd Martens; Nizozemska/Netherlands

687. The Icicle; igrani/fiction; Sergey Berezovsky-Ushakov; Krasnoyarsk, Ruska Federacija/Russian Federation

688. The Window; igrani/fiction; Pavel Hryb; Ukraine

689. Morning Star; dokumentarni/documentary; Mert Efe; Sakarya, Turska/Turkey

690. Vanvan; igrani/fiction; Siddhesh More; THANE, Indija/India

691. Chroma; animirani/animated; SCUOLA MOHOLE Sara Nitti; Milano, Italija/Italy

692. Hail to the screen; igrani/fiction; SCUOLA MOHOLE Sara Nitti; Milano, Italija/Italy

693. sick of you; igrani/fiction; SCUOLA MOHOLE Sara Nitti; Milano, Italija/Italy

694. the hermit; igrani/fiction; SCUOLA MOHOLE Sara Nitti; Milano, Italija/Italy

695. Anna; igrani/fiction; Taiwan

696. Colorless; igrani/fiction; Abdulhamid Mandgar; Kabul, Avganistan/Afghanistan

697. Biscuit; igrani/fiction; Abdulhamid Mandgar; Kabul, Avganistan/Afghanistan

698. Self; dokumentarni/documentary; Gwen Scott; SAD/USA

699. Beached; igrani/fiction; Plastic Spoon Pictures; UK

700. 8 Slices; igrani/fiction; Nick Westfall; SAD/USA

701. Solo Una Vita (Just One Life); igrani/fiction; MUSICINE he-ART; Paternò, Italy

702. Cradle Of Silence; igrani/fiction; Mostafa Mehraban; Tehran, Iran

703. Pension; igrani/fiction; Israel

704. Ruddy the Scarecrow; animirani/animated; Tomáš Danay; Bratislava, Slovačka/Slovakia

705. Vilambal; igrani/fiction; Tamilkd Md; Cuddalore, Indija/India

706. Therul (choice is yours); igrani/fiction; Tamilkd Md; Cuddalore, Indija/India

707. Desert and Sea; dokumentarni/documentary; Hamid Haghighi; Iran

708. I still have your eyes; animirani/animated; Hamid Haghighi; Iran

709. Duration; animirani/animated; Hamid Haghighi; Iran

710. As sor ta sog; animirani/animated; Hamid Haghighi; Iran
711. Sensory sense; igrani/fiction; Hamid Haghighi; Iran
712. Shitty; igrani/fiction; Hamid Haghighi; Iran
713. Death is the Road to Awe; igrani/fiction
714. Milord; igrani/fiction; Louis-Jean Decazes; Montreal, Kanada/Canada
715. Evanescent; slobodni stil/freestyle; Louis-Jean Decazes; Montréal, Kanada/Canada
716. Knock out; igrani/fiction; Naga Tharsikan; Jaffna, Sri Lanka
717. Dr. Chandramouli; slobodni stil/freestyle; Vinoth Kumar; Indija/India
718. The sixth term of time; dokumentarni/documentary; Elham Mortazavi; Isfah, Iran
719. Kafka, image and similarities; igrani/fiction; Tadija Čaluković; Beograd/Belgrade, Srbija/Serbia
720. ViZA; igrani/fiction; GBKOU; Komla B. Roger; Lomé, Togo
721. Passport; igrani/fiction; GBKOU; Komla B. Roger; Lomé, Togo
722. MIB: Mom Is Buried; dokumentarni/documentary; Noriel Jarito; Pambujan, Philippines
723. Crossing Lines; igrani/fiction; Leopold Hotz; Bad Kreuznach, Njemačka/Germany
724. Time to Go; igrani/fiction; Jhonatan Urbina; Mexico City, Mexico
725. Gazhdin; igrani/fiction; Sajad Beygipour; Iran
726. Cycle; igrani/fiction; Francis Beltrán; Loja, Ecuador
727. Oyster; animirani/animated; Yujie Lu; Kina/China
728. The Mood Of Love; igrani/fiction; Yujie Lu; Kina/China
729. H20; slobodni stil/freestyle; PRASHANTH JAWAHAR; Indija/India
730. Keep trying; igrani/fiction; Vasile Todinca; Oradea, Rumunjska/Romania
731. Resistance; slobodni stil/freestyle; Naila M.; London, UK
732. Limit; igrani/fiction; Javad Daraei Karaj; Iran
733. Pittikh; igrani/fiction; Sasan Khanalizadeh; Meshgin, Iran
734. Maria Luiza; igrani/fiction; Carolina Caramujo; Carnaxide, Portugal
735. Simplicity; dokumentarni/documentary; Anie Grigorian; Armenia
736. Mirrors and the Message; animirani/animated; Marie Lavis; Switzerland
737. Carolina Hardcore Ecstasy; igrani/fiction; Virgille Ratelle; Kanada/Canada
738. Lifeline; igrani/fiction; William Berestka; South Miami, US
739. The Dimension; igrani/fiction; Aravind Mahipani; Indija/India
740. Life; slobodni stil/freestyle; Murshidul Alam Bhuiyan; Dhaka, Bangladesh
741. Il Maestro + Margherita Sttutitoli In Inglese; igrani/fiction; Gianni Petrizzo, Italija/Italy
742. 909 – Eden; slobodni stil/freestyle; Alexandra Valenti; UK
743. A Republica das Bruxas; igrani/fiction; Valerio Giovannini; Italija/Italy
744. The Best Best Friend; igrani/fiction; Ashley Kramer; US
745. Origin Bound; igrani/fiction; Sophie Song; MARKHAM, Kanada/Canada
746. Anitya; slobodni stil/freestyle; Arun Mohite; Indija/India
747. My mother's words; dokumentarni/documentary; Amelia Nanni; Anderlecht, Belgija/Belgium
748. Among Santos Cholas and Morenos; dokumentarni/documentary; Okie Cárdenas; La Paz, Bolivia
749. Seventeen; igrani/fiction; Soham Vinayak Kadam; Mumbai, Indija/India
750. Dully; slobodni stil/freestyle; Faranak Kian; Islamska Republika Iran/Islamic Republic of Iran
751. Shallow; dokumentarni/documentary; Ülkü Sönmez; Çanakkale, Turska/Turkey
752. Voices; igrani/fiction; Sveta Gabdrakhimova; Rusija/Russian Federation
753. Reverie; igrani/fiction; Raphaël Moraton; Occitanie, Francuska/France
754. Son Of Brothel; igrani/fiction; DOT Production; Sindh, Pakistan/Pakistan
755. Dhund; igrani/fiction; DOT Production; Sindh, Pakistan/Pakistan
756. Nature; dokumentarni/documentary; Gursharan Singh Syan; Maharashtra, Indija/India
757. Unwanted; igrani/fiction; Michelle C. Yu; Sjedinjene Američke Države/United States
758. Nostalgia; igrani/fiction; Kara Tsenov; Kanada/Canada
Canada
759. Remaining Thoughts; igrani/fiction; Arcklot Hal; Shaanxi, Kina/China
760. Super Grandma; animirani/animated; Isabella Spadone; Sjedinjene Američke Države/United States
761. Cinema Mater Dei; dokumentarni/documentary; Luigi Barletta; Na, Italija/Italy
762. The End of Summer; slobodni stil/freestyle; Max Shoham; Ontario, Kanada/Canada
763. Stretch Your Eyes; slobodni stil/freestyle; Max Shoham; Ontario, Kanada/Canada
764. Ophelia; slobodni stil/freestyle; Max Shoham; Ontario, Kanada/Canada
765. My Rose Soul; slobodni stil/freestyle; Rebecca Grace Balough; Pennsylvania, Sjedinjene Američke Države/United States
766. Aysan; igrani/fiction; FAYA FILMS; Islamska Republika Iran/Islamic Republic of Iran
767. Until Endgame -Black Mirror Theme Short Film; igrani/fiction; Arabella Sharkey; Hong Kong
768. RAGHURAJPUR; dokumentarni/documentary; Ankana Pal; Indija/India
769. The Comeback; igrani/fiction; Elias Bou Khalil; Lebanon/Lebanon
770. Endau River/Sungai Endau; igrani/fiction; Wei Seng Ooi; Kedah, Malezija/Malaysia
771. FPP; igrani/fiction; Aryan Shaurya; Maharashtra, Indija/India
772. Jimba Episode 8 | The wanderer/ Jimba Folge 8 | Der Wanderer; animirani/animated; Valentin Wojtaszkiewicz; Berlin, Njemačka/Germany
773. Signal Lost; animirani/animated; Valentin Wojtaszkiewicz; Berlin, Njemačka/Germany
774. Benson; igrani/fiction; Valentin Wojtaszkiewicz; Berlin, Njemačka/Germany
775. Roadkill; igrani/fiction; Zack Vincent; Cornwall, Ujedinjeno Kraljevstvo/United Kingdom
776. The Pit; slobodni stil/freestyle; Muhammed Furkan Altinkaynak; Turska/Turkey
777. 14 Days; igrani/fiction; Diego Contreras; Španjolska/Spain
778. The Tony Mix; animirani/animated; Jagger Badazz; Sjedinjene Američke Države/United States
779. Redress; igrani/fiction; Chioma Paul-Dike; Lagos, Nigerija/Nigeria

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780. Fire Trials; igrani/fiction; Jules Brown; Illinois, Sjedinjene Američke Države/United States
 781. Better Off; slobodni stil/freestyle; Jules Brown; Illinois, Sjedinjene Američke Države/United States
 782. Hidden Among the Petals; igrani/fiction; Jules Brown; Illinois, Sjedinjene Američke Države/United States
 783. Nothing to be Done; igrani/fiction; Jules Brown; Illinois, Sjedinjene Američke Države/United States
 784. Reel; slobodni stil/freestyle; Jules Brown; Illinois, Sjedinjene Američke Države/United States
 785. Between Worlds: Filipino / Australian; dokumentarni/documentary; Matthew Victor Pastor; Victoria, Australija/Australia
 786. Three is a Lot; igrani/fiction; Tyler Marlowe; Sjedinjene Američke Države/United States
 787. Swag's Just a Facade; igrani/fiction; Thato Mokhuane; Južna Afrika/South Africa
 788. These Images/Ces images-là; slobodni stil/freestyle; Louis-Jean Decazes; Kanada/Canada
 789. The Uncanny; slobodni stil/freestyle; Arlet Prado; Sjedinjene Američke Države/United States
 790. Cinderella; igrani/fiction; Ali Adil; Irak/Iraq
 791. Ships Sailing Nowhere; slobodni stil/freestyle; Marija Lučić; Njemačka/Germany
 792. Powerless/Impuissants; igrani/fiction; Pierre Signoret; Ile-de-France, Francuska/France
 793. Eclettico - The BUBI; slobodni stil/freestyle; The BUBI; Italija/Italy
 794. Taka Kura's Hyper Journey; igrani/fiction; Yoshimasa Higashi; Japan/Japan
 795. Crook Takes King; animirani/animated; Devon Short; West Yorkshire, Ujedinjeno Kraljevstvo/United Kingdom
 796. Soyka; slobodni stil/freestyle; Ferman Narin; Turska/Turkey
 797. The Fact; igrani/fiction; Mohammed Ammar; Cairo, Egip/Egypt
 798. Trilogy; igrani/fiction; Debashish Deka; Indija/India
 799. 10:10; slobodni stil/freestyle; Peyman Abbaszadeh; Islamska Republika Iran/Islamic Republic of Iran
 800. Dark Places; slobodni stil/freestyle; Jordan Mittoo; Ujedinjeno Kraljevstvo/United Kingdom
 801. Na plavoj livadi/On the blue meadow; slobodni stil/freestyle; Eva Magdić Govedarica; slobodni stil/freestyle;

802. Watch Your Step; slobodni stil/freestyle; Isabela Hicks; Sjedinjene Američke Države/United States
 803. Osiris; igrani/fiction; John K P; Kerala, Indija/Indija
 804. Open World; animirani/animated; Axel Chemin; Francuska/France
 805. Human Factor; igrani/fiction; Axel Chemin; Francuska/France
 806. Vis-à-Vis: A Sébastien Kraft Film; igrani/fiction; Sébastien Kraft; Sjedinjene Američke Države/United States
 807. Two Cites; dokumentarni/documentary; Matthew Brdlik; Sjedinjene Američke Države/United States
 808. Time Machine; animirani/animated; Kurumi Hakamata; Japan/Japan
 809. Elaboration of a mother/Elaborazione di una madre; igrani/fiction; Edoardo Pappi; Italija/Italy
 810. Nadir; dokumentarni/documentary; Fábio Rogério; Brazil/Brazil
 811. A point that does not have a name; igrani/fiction; Farid Nouri; Islamska Republika Iran/Islamic Republic of Iran
 812. Mute; igrani/fiction; Mildret Martinez; Meksiko/Mexico
 813. Billionaire; igrani/fiction; Nagsen Jamdade; Indija/India
 814. Nota; igrani/fiction; Imed Benamoura; Alžir/Algeria
 815. Life Is A Beach; igrani/fiction; Shady Noor; Egip/Egypt
 816. The Words; slobodni stil/freestyle; Anahita Art Studio; Islamska Republika Iran/Islamic Republic of Iran
 817. 77th; igrani/fiction; Anahita Art Studio; Islamska Republika Iran/Islamic Republic of Iran
 818. Obajulu's tale/Igbo; igrani/fiction; Daniel Ochiabutor; Nigerija/Nigeria
 819. Ne boj se kosca/Don't Fear The Reaper; igrani/fiction; Miha Verdonik; Ujedinjeno Kraljevstvo, Slovenija/United Kingdom, Slovenia
 820. Thread And Needle; igrani/fiction; Rahul Sreenivasan; Indija/India
 821. who is there; igrani/fiction; Bali Kamble; Indija/India
 822. Lolo & Lini; animirani/animated; Aitana Serrallet; Španjolska/Spain
 823. Behind Closed Doors/Entre Paredes; igrani/fiction; Fabricio Mafezoli; Brazil/Brazil
 824. Headstream/Nascente; igrani/fiction; Bia Vilela;

Brazil/Brazil
 825. Addicts; igrani/fiction; Samantha Hariz; Sjedinjene Američke Države/United States
 826. excuse me! careless/bebakhsh havasam nabood; igrani/fiction; Majid Reza Dehghani Tafti; Islamska Republika Iran/Islamic Republic of Iran
 827. Behind Blue Eyes/ Olhos Sujos de Azui; igrani/fiction; Bia Vilela; Brazil/Brazil
 828. An Industrial Revolution/Rewolucja przemysłowa; igrani/fiction; Antek Michalak; Poljska/Poland
 829. Purification; Ivailo Georgiev; dokumentarni/documentary; Bugarska/Bulgaria
 830. Milk and Eggs; igrani/fiction; Rita Albuquerque; Ujedinjeno Kraljevstvo/United Kingdom
 831. One Day; Zilai Feng; animirani/animated; Sjedinjene Američke Države/United States
 832. Chatter; animirani/animated; Max Kozik; Sjedinjene Američke Države/United States
 833. Bless You; igrani/fiction; Max Kozik; Sjedinjene Američke Države/United States
 834. Vidhi; igrani/fiction; Manoj Manu; Indija/India
 835. Dad; igrani/fiction; Maša Lizdek; Kanada/Canada
 836. Bezdych; igrani/fiction; Karolina Kłapowska; Poljska/Poland
 837. Badylok; igrani/fiction; Karolina Kłapowska; Poljska/Poland
 838. 10 pm; igrani/fiction; Tara Rassafi; Islamska Republika Iran/Islamic Republic of Iran
 839. Brothers/Hermanos; igrani/fiction; Lenny López; Meksiko/Mexico
 840. Salt Like Saloon; igrani/fiction; Lenny López; Meksiko/Mexico
 841. Heaven's children; igrani/fiction; Mahmood Alshaikh; Bahrein/Bahrain
 842. Marie; dokumentarni/documentary; Letiția Popa; Rumunjska/Romania
 843. Deadend; igrani/fiction; Ehsan Shahhosseini; Islamska Republika Iran/Islamic Republic of Iran
 844. 731; igrani/fiction; Ehsan Shahhosseini; Islamska Republika Iran/Islamic Republic of Iran
 845. Ranam; dokumentarni/documentary; Shalini Charles; Šri Lanka/Sri Lanka
 846. The Doggy; animirani/animated; Animation Development Fund; Gruzija/Georgia
 847. Cultivate; animirani/animated; Megan DiTullio;

- Sjedinjene Američke Države/United States
848. Antifilm; igrani/fiction; Eugin Writes; Indija/India
849. Midnight Bleu; igrani/fiction; Martin Neveu; Francuska/France
850. Beyond/Além da vida; igrani/fiction; Victor Caesar; Brazil/Brazil
851. Joota no.9; slobodni stil/freestyle; Aakash Shirwayya; Indija/India
852. CHASING THE JET STREAM; dokumentarni/documentary; Claudio von Planta; Ujedinjeno Kraljevstvo/United Kingdom
853. Chandragiri; igrani/fiction; Hari Sadasivan; Indija/India
854. Adam; igrani/fiction; Faical Hlimi; Maroko/Morocco
855. Flight to Paris time; igrani/fiction; Kaveh Doosti; Islamska Republika Iran/Islamic Republic of Iran
856. The Balance; igrani/fiction; Kaveh Doosti; Islamska Republika Iran/Islamic Republic of Iran
857. My view,Your eyes; igrani/fiction; Kaveh Doosti; Islamska Republika Iran/Islamic Republic of Iran
858. Tesla; igrani/fiction; Kamen Sway; Sjedinjene Američke Države/United States
859. Marie; igrani/fiction; Kamen Sway; Sjedinjene Američke Države/United States
860. Poppy Red/Gelincik Kirmızı; igrani/fiction; Ozlem Ozel; Turska/Turkey
861. Predstavljajte Knjigoljuba/ INTRODUCING LIBROPHILEAS; animirani/animated; Ivica Valentic; Hrvatska/Croatia
862. TV Time; igrani/fiction; Beatrice Black; Sjedinjene Američke Države/United States
863. Šah rat/Chess warfare; slobodni stil/freestyle; Dorja Cug; Hrvatska/Croatia
864. Autobiography; slobodni stil/freestyle; Patrik Brlek; Hrvatska/Croatia
865. Known unknown; slobodni stil/freestyle; Melani Stuzić; Hrvatska/Croatia
866. Living A Fake Life; dokumentarni/documentary; Donatella Čajko; Hrvatska/Croatia
867. Rewind; dokumentarni/documentary; Tea Jureša; Hrvatska/Croatia
868. Luka; igrani/fiction; Ghetoven None; Hrvatska/Croatia
869. Another Point of View; igrani/fiction; Bilal Alkhateeb; Palestina/Palestine
870. Why; igrani/fiction; Doosti Distributor; Islamska Republika Iran/Islamic Republic of Iran
871. Red Line; animirani/animated; Kaveh Sistani; Islamska Republika Iran/Islamic Republic of Iran
872. Reportero Gráfico; igrani/fiction; Daniel Rodriguez; Brazil/Brazil
873. Freedom; igrani/fiction; Sadegh Ghasemi; Islamska Republika Iran/Islamic Republic of Iran
874. forty keys; dokumentarni/documentary; Sadegh Ghasemi; Islamska Republika Iran/Islamic Republic of Iran
875. Cursed; igrani/fiction; Michael Keeling; Ujedinjeno Kraljevstvo/United Kingdom
876. Shinaakht; igrani/fiction; Pragyesh Singh; Indija/India
877. Pica; slobodni stil/freestyle; Emon Bin Anwar; Bangladeš/Bangladesh
878. Wajn Ulrix – Deprivation; animirani/animated; Wajn Ulrix; Belgija/Belgium
879. Dove Vai; igrani/fiction; Eugenio Forconi; Italija/Italy
880. The Sharing of the Stork/Le partage de la Cigogne; igrani/fiction; Mickaël Cohen; Francuska/France
881. 7. - 12. april; slobodni stil/freestyle; Eva Miladinovic; Danska/Denmark
882. Arseny Oleynik; slobodni stil/freestyle; Ahtung Vova; Bjelorusija/Belarus
883. Arseny Oleynik; slobodni stil/freestyle; Ahtung Vova; Bjelorusija/Belarus
884. The Crime of Aristotle/O Crime de Aristóteles; igrani/fiction; Juca Badaró; Brazil/Brazil
885. Spin; animirani/animated; Vicky Carr; Ujedinjeno Kraljevstvo/United Kingdom
886. Oblivion(short film); slobodni stil/freestyle; Nicholas Moreno; Sjedinjene Američke Države/United States
887. There's Gotta Be Something Else/Tiene que haber algo mejor; igrani/fiction; Sergio Díaz Ochoa; Meksiko/Mexico
888. Surprise Me; igrani/fiction; Simon Mück; Austrija/Austria
889. Dilemma; igrani/fiction; Mete Arkin; Turska/Turkey
890. Mr.Edwards; igrani/fiction; Stavros Mitidis; Cipar/Cyprus
891. A Friendship in Tow/Toe/Até a pró;cima; dokumentarni/documentary; Atsushi Kuwayama, Portugal/Portugal
892. "In a small town..."; dokumentarni/documentary; Sofia Kirsanova; Rusija/Russian Federation
893. Predstavljajte Knjigoljuba/ INTRODUCING LIBROPHILEAS; animirani/animated; Ivica Valentic; Hrvatska/Croatia
894. One Day One Fly; animirani/animated; Petros Niamonitakis; Grčka/Greece
895. Ernesto; igrani/fiction; Giacomo Raffaelli; Italija/Italy
896. Geminus; slobodni stil/freestyle; Cem Akbulut; Turska/Turkey
897. blooming buds; igrani/fiction; Anahita Amani; Indija/India
898. Chasing A.; igrani/fiction; Santi Catanesi; Italija/Italy
899. Pieta short film; igrani/fiction; KHAYYAM PICTURES Pictures; Islamska Republika Iran/Islamic Republic of Iran
900. CardBoard House; igrani/fiction; Sivan Shuster; Izrael/Israel
901. Shades of Light: The Refugee Crisis Abroad ; dokumentarni/documentary; Sébastien Kraft; Sjedinjene Američke Države/United States
902. Charlie The Movie; igrani/fiction; Maxwell Yego; Kenija/Kenya
903. Shared Dream/Royaye Moshtarak; igrani/fiction; Alireza Pourhassem; Islamska Republika Iran/Islamic Republic of Iran
904. A Wall Within/Entre Mer Et Mur; dokumentarni/documentary; Catherine Veaux-Logeat; Kanada/Canada
905. Acid Rain- Red Zone; igrani/fiction; Rene Burkert; Sjedinjene Američke Države/United States
906. Your Mothers Are Mine; animirani/animated; Kim Noce; Ujedinjeno Kraljevstvo/United Kingdom
907. Speaking Out; dokumentarni/documentary; Hannah Brochowski; Ujedinjeno Kraljevstvo/United Kingdom
908. Little One; animirani/animated; Anya Martin; Sjedinjene Američke Države/United States
909. Space Invaders; animirani/animated; Diogo D'Melo; Brazil/Brazil
910. Autografija/The Autobiography; dokumentarni/documentary; Mihael Mutak; Hrvatska/Croatia
911. X; igrani/fiction; Siddharth Pereira; Indija/India
912. A Common Confusion; slobodni stil/freestyle; Peng Wang; Sjedinjene Američke Države/United States

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913. Piravi; igrani/fiction; NK Filmaholic; Indija/India
 914. Life At The Bay; dokumentarni/documentary; Nora Awolowo; Nigerija/Nigeria
 915. Dive In; animirani/animated; Sam Singla; Indija/India
 916. Violent-c-elle; slobodni stil/freestyle; Hope Mokded; Francuska/France
 917. Beyond Gender; dokumentarni/documentary; Samuel Erhahon; Nigerija/Nigeria
 918. A Picture's Worth; igrani/fiction; Evan Wehmeyer; Sjedinjene Američke Države/United States
 919. Run away or Stay; igrani/fiction; Ukrajina/Ukraine
 920. Looking for Peace; dokumentarni/documentary; Mehdi Khoshnejad; Islamska Republika Iran/Islamic Republic of Iran
 921. Kawthar; dokumentarni/documentary; Mehdi Khoshnejad; Islamska Republika Iran/Islamic Republic of Iran
 922. Auto-Tune; igrani/fiction; Morris Kohl; Nizozemska/Netherlands
 923. Hazel; igrani/fiction; Sara Eustaquio; Sjedinjene Američke Države/United States
 924. Aisha; igrani/fiction; Piotr Łukasiak; Poljska/Poland
 925. Under a black sky; igrani/fiction; Thomas Sakkas; Grčka/Greece
 926. Revenge; igrani/fiction; Bimal Ranabhat; Nepal
 927. Varnam; dokumentarni/documentary; Gajanan Pandey; Indija/India
 928. Kantor; igrani/fiction; Basabasi Production; Indonezija/Indonesia
 929. Alarga; igrani/fiction; Soner Sert; Turska/Turkey
 930. Abigail; igrani/fiction; Soner Sert; Turska/Turkey
 931. The Horse; igrani/fiction; Zviad Dolidze; Gruzija/Georgia
 932. The Only One; igrani/fiction; Zviad Dolidze; Gruzija/Georgia
 933. The Lens Formula; igrani/fiction; Zviad Dolidze; Gruzija/Georgia
 934. Lo siento, mi amor (I'm Sorry, my love); igrani/fiction; K. Prada & J. Prada; Španjolska/Spain
 935. Dreamland; igrani/fiction; Warsaw Film School; Poljska/Poland
 936. Lena; igrani/fiction; Warsaw Film School; Poljska/Poland
 937. Anna; igrani/fiction; Tajvan/Taiwan
 938. Uncharged; igrani/fiction; Márton Nagy; Rumunjska/Romania
 939. My special day; dokumentarni/documentary; Elpida Chelioudaki; Crete, Grčka/Greece
 940. Red; animirani/animated; Brendan Egan; Sjedinjene Američke Države/United States
 941. Collapse; igrani/fiction; Brendan Egan; Sjedinjene Američke Države/United States
 942. Hunger; igrani/fiction; Subrata Das; Indija/India
 943. Oblivion; igrani/fiction; Fatemeh Mohammad; Islamska Republika Iran/Islamic Republic of Iran
 944. My Childhood Heroes; dokumentarni/documentary; Matthew Downs; Kanada/Canada
 945. Within our reach/Al alcance de la mano; dokumentarni/documentary; Jorge Díaz Sánchez; Meksiko/Mexico
 946. Lady Gaga's Oscars 2019 Acceptance Speech; animirani/animated; Konstantin Mosencov; Rusija/Russian Federation
 947. Dance everywhere; animirani/animated; Konstantin Mosencov; Rusija/Russian Federation
 948. Perfect morning . Start; animirani/animated; Konstantin Mosencov; Rusija/Russian Federation
 949. Crystal Gonzales - Documentary Filmography; dokumentarni/documentary; Konstantin Mosencov; Rusija/Russian Federation
 950. Mountains, sky, sun, rest - relax; animirani/animated; Konstantin Mosencov; Rusija/Russian Federation
 951. Rihanna - don't stop music trailer; animirani/animated; Konstantin Mosencov; Rusija/Russian Federation
 952. Towards the dream - Yekaterina Rednikova; dokumentarni/documentary; Konstantin Mosencov; Rusija/Russian Federation
 953. Irish Dance VR; animirani/animated; Konstantin Mosencov; Rusija/Russian Federation
 954. Hailee Steinfeld- Youth energy (germany)/Hailee Steinfeld- Jugend Energie; dokumentarni/documentary; Konstantin Mosencov; Rusija/Russian Federation
 955. Svetlana Khodchenkova - gathering speed; dokumentarni/documentary; Konstantin Mosencov; Rusija/Russian Federation
 956. Sounds of Night; slobodni stil/freestyle; Habil Yıldırım; Turska/Turkey
 957. The Humane Myth; igrani/fiction; Jacquelyn Cooney; Kanada/Canada
 958. Heirloom; igrani/fiction; Baturhan Bilgin; Turska/Turkey
 959. The Mindr; igrani/fiction; Smaeel Azimi; Islamska Republika Iran/Islamic Republic of Iran
 960. Lost Engagement; igrani/fiction; Okiemute Mrakpo; Nigerija/Nigeria
 961. Original; igrani/fiction; Mohamed Hashim Sulaiman; Ujedinjeni Arapski Emirati/United Arabian Emirates
 962. Little Cart; igrani/fiction; Arif Ismayilov; Azerbajdžan/Azerbaijan
 963. A Bad Habit; slobodni stil/freestyle; Luca d'Onofrio; Italija/Italy
 964. infinity; slobodni stil/freestyle; Jonas Erler; Njemačka/Germany
 965. The Last Call; dokumentarni/documentary; Parth Modi; Kanada/Canada
 966. SWINE or SOMEBODY to LOVE; igrani/fiction; Dominik György; Slovačka/Slovakia
 967. The Next Stop; igrani/fiction; Dominik György; Slovačka/Slovakia
 968. He was here/Tatínek pod stromek; igrani/fiction; Dominik György; Slovačka/Slovakia
 969. V. Lust; slobodni stil/freestyle; Dominik György; Slovačka/Slovakia
 970. VII. Sloth; slobodni stil/freestyle; Dominik György; Slovačka/Slovakia
 971. Magic; slobodni stil/freestyle; Indrashis Ghosh; Indija/India
 972. Reverse Evolution; igrani/fiction; César Santos; Portugal/ Portugal
 973. Billy - The Kid; igrani/fiction; César Santos; Portugal/ Portugal
 974. Kayan wela makanche; igrani/fiction; Kada Abdallah; Alžir/Algeria
 975. Destiny/Destino; animirani/animated; Moisés Pantolli da Silva; Brazil/Brazil
 976. Interrogation (or Legalized Psychopath); animirani/animated; Moisés Pantolli da Silva; Brazil/Brazil
 977. Raskolnikov; animirani/animated; Moisés Pantolli da Silva; Brazil/Brazil
 978. The Kafka's Apple/ A Maçã de Kafka; animirani/animated; Moisés Pantolli da Silva; Brazil/Brazil
 979. Magic Picks Attack IV - The Revenge/ Pinos Mágicos

Atacam IV - A Vingança; animirani/animated; Moisés Pantolli da Silva; Brazil/Brazil
 980. Afecto; igrani/fiction; Ana Cavazzana; Italija/Italy
 981. Out of Nowhere/Kar od Nekod; animirani/animated; Ziga Stupica; Slovenija/Slovenia
 982. A Beautiful Jar In The Butcher's Shop/Toples Cantik di Toko Daging; igrani/fiction; Difizckal Satriatama; Indonezija/Indonesia
 983. Tabir (The Veil); igrani/fiction; Difizckal Satriatama; Indonezija/Indonesia
 984. Against The Stream/Arus.; dokumentarni/documentary; Difizckal Satriatama; Indonezija/Indonesia
 985. Home Sweet Home/Pulang; dokumentarni/documentary; Difizckal Satriatama; Indonezija/Indonesia
 986. Baxilio Erregea; igrani/fiction; Imanol Txoperena; Španjolska/Spain
 987. Dalaw (The Guest)/Dalaw; igrani/fiction; Seymour Sanchez; Filipini/Philippines
 988. Eyellegory; igrani/fiction; Stanislas le Stang; Francuska/France
 989. Divan dan/Many Happy Returns; igrani/fiction; David Jovanović; Srbija/Serbia
 990. Seeing Red; igrani/fiction; Lacey Lou; Ujedinjeno Kraljevstvo/United Kingdom
 991. AM I A human ?!; igrani/fiction; Majd Hisham Al-Sammouri; Jordan/Jordan
 992. Freedom Bird; slobodni stil/freestyle; Rahul Sheela Rejikumar; Indija/India
 993. Everybody Goes; slobodni stil/freestyle; Rahul Sheela Rejikumar; Indija/India
 994. Witaal; slobodni stil/freestyle; Apurva Bhilare; Indija/India
 995. Seventeen; slobodni stil/freestyle; Soham Vinayak Kadam; Indija/India
 996. Slave & Sea; animirani/animated; Iman Amini; Islamska Republika Iran/Islamic Republic of Iran
 997. The evolution of plasteline ceatures in 3 acts; animirani/animated; Lea V; Hrvatska/Croatia
 998. Brainrain; igrani/fiction; StudioCinq; Francuska/France
 999. Future Crimes; Future Filmmakers CYF; igrani/fiction; Irska/Ireland
 1000. Refugee by Mistake/Einmal Flüchtling und zurück; igrani/fiction; Andre Diwisch; Njemačka/Germany
 1001. Today I saw you again / WOLFF; slobodni stil/

freestyle; Mora Elizalde; Argentina/Argentina
 1002. I'd Love To; igrani/fiction; Austin Ramey; Sjedinjene Američke Države/ United States
 1003. Help!; igrani/fiction; Austin Ramey; Sjedinjene Američke Države/ United States
 1004. The Yellow Coat; igrani/fiction; Nadia Melissa González; Kolumbija/Columbia
 1005. Padma; igrani/fiction; Dipendra Malla; Province 3, Nepal/Nepal
 1006. Pythemenas; slobodni stil/freestyle; Alexis Maillard Angelopoulos; Grčka/Greece
 1007. Re-version; igrani/fiction; Marco Melgar; Lima, Peru/Peru
 1008. Sahrā's Daughter; igrani/fiction; Armin Ebrahimi; Gilān, Islamska Republika Iran/Islamic Republic of Iran
 1009. Formal Decisions; igrani/fiction; Melisa Aller; Buenos Aires, Argentina/Argentina
 1010. Caida; igrani/fiction; Melisa Aller; Buenos Aires, Argentina/Argentina
 1011. Dēs Vu - The Awareness That This Moment Will Become A Memory; slobodni stil/freestyle; Tahiya Ahmed; Indiana, Sjedinjene Američke Države/United States
 1012. Tetrachromates; slobodni stil/freestyle; FAYA FILMS; Islamska Republika Iran/Islamic Republic of Iran
 1013. X; igrani/fiction; Domingo Ortega Agramunt; Španjolska/Spain
 1014. Artland; dokumentarni/documentary; Kuba Gozdziwicz; Pomorskie, Poljska/Poland
 1015. Major Tom; igrani/fiction; Kaya Trefz; Pennsylvania, Sjedinjene Američke Države/ United States
 1016. Have You Ever Been In Love?; igrani/fiction; Kaya Trefz; Pennsylvania, Sjedinjene Američke Države/ United States
 1017. Major Tom; igrani/fiction; Kaya Trefz; Pennsylvania, Sjedinjene Američke Države/ United States
 1018. Have You Ever Been In Love?; igrani/fiction; Kaya Trefz; Pennsylvania, Sjedinjene Američke Države/ United States
 1019. Run; igrani/fiction; Vahagn Hovsepyan; Armenija/Armenia
 1020. Eclipse; igrani/fiction; Vahagn Hovsepyan; Armenija/Armenia
 1021. Person; igrani/fiction; Vahagn Hovsepyan; Armenija/Armenia

1022. Theater Inside Us; dokumentarni/documentary; Vahagn Hovsepyan; Armenija/Armenia
 1023. Age 9; igrani/fiction; Luca D'Andrea; Kanada/Canada
 1024. Kodoku; igrani/fiction; Manuela Filippin
 1025. Saint Music; dokumentarni/documentary; Nathan Seyoum; Kirkos, Etiopija/Ethiopia
 1026. The Apple of Gala; igrani/fiction; Cachinus De Cine; Cáceres, Španjolska/Spain
 1027. Invisibl3s; igrani/fiction; Cachinus De Cine; Cáceres, Španjolska/Spain
 1028. Glasses; igrani/fiction; Cachinus De Cine; Cáceres, Španjolska/Spain
 1029. Last Call; igrani/fiction; Cachinus De Cine; Cáceres, Španjolska/Spain
 1030. Maranjab; igrani/fiction; Mostafa Mehraban; Islamska Republika Iran/Islamic Republic of Iran
 1031. The Lament To Hasankeyf; dokumentarni/documentary; Firat Erez; Çukurova, Turska/Turkey
 1032. Motherhood; animirani/animated; Lyly Nguyen; Virginia, Sjedinjene Američke Države/United States
 1033. Absolution; igrani/fiction; Charlie Lewis; Ujedinjeno Kraljevstvo/United Kingdom
 1034. Story of the wind is finished; slobodni stil/freestyle; Iman Babaei; Islamska Republika Iran/Islamic Republic of Iran
 1035. Speech on the highest systems of film production; slobodni stil/freestyle; Pietro Angelini MacGillivray; Italija/Italy
 1036. My First Letter; slobodni stil/freestyle; Suraj Pattanayak; Indija/India
 1037. Sleep Tight; igrani/fiction; Aidan Aitchison; Sjedinjene Američke Države/United States
 1038. Can't Wait Til We; slobodni stil/freestyle; Anthony Jakobs, California, Sjedinjene Američke Države/United States
 1039. Save Your Lungs, Save Your Town; igrani/fiction; Anthony Jakobs, California, Sjedinjene Američke Države/United States
 1040. In My Body; slobodni stil/freestyle; Anthony Jakobs, California, Sjedinjene Američke Države/United States
 1041. BlindedspeakerS; igrani/fiction; Chandu Kamini, Indija/India
 1042. Opium; slobodni stil/freestyle; Suruchi Sharma,

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Indija/India

1043. Pijunova Igra/Pawn's Game; igrani/fiction; Kajan Branimir Bulić; Pula, Hrvatska/Croatia
 1044. The End; animirani/animated; Peyman Dehghany; Islamska Republika Iran/ Islamic Republic of Iran
 1045. Push Cart/Thela Gadi; igrani/fiction; Prabhav Chaturvedi; Maharashtra, Indija/India
 1046. Amesnaz; igrani/fiction; Nebil Kêlem; Francuska/France
 1047. Sentimental Secrets; igrani/fiction; Mossy Kinahan; Leinster, Irsko/Ireland
 1048. Wildfire; igrani/fiction; Christopher Porter; Ujedinjeno Kraljevstvo/United Kingdom
 1049. A Trail To A Good Doggo; igrani/fiction; Christopher Porter; Ujedinjeno Kraljevstvo/United Kingdom
 1050. Birthday Night; igrani/fiction; Omid Shams; Alborz, Islamska Republika Iran/Islamic Republic of Iran
 1051. Factory 365; animirani/animated; CLIA ANILUPA Associação de Ludotecas do Porto; Portugal/Portugal
 1052. Bread given by the sea/O pão que o mar traz; animirani/animated; CLIA ANILUPA Associação de Ludotecas do Porto; Portugal/Portugal
 1053. A Wolf Coming from Spain/ L Lhobo que bieno de Spanha; animirani/animated; CLIA ANILUPA Associação de Ludotecas do Porto; Portugal/Portugal
 1054. Life... over there/A vida... por aí; animirani/animated; CLIA ANILUPA Associação de Ludotecas do Porto; Portugal/Portugal
 1055. We and the World/Nós e o Mundo; animirani/animated; CLIA ANILUPA Associação de Ludotecas do Porto; Portugal/Portugal
 1056. Koju god boju želiš/Any color you like; animirani/animated; Erin Kanazir; Hrvatska/Croatia
 1057. Token No 07 Melina; igrani/fiction; Khishore R Kumar; Indija/India
 1058. Within A Moment; igrani/fiction; Colleen Broderick; Co.Tyrone, Ujedinjeno Kraljevstvo/United Kingdom
 1059. Something is Over; igrani/fiction; Serhiy Mysak; Ukrajina/Ukraine
 1060. Generating Ideas; slobodni stil/freestyle; Seth Shariman; Malezija/Malaysia
 1061. Peace and Quiet in the Aquarium/Akvaryumda Sessiz, Sakin; dokumentarni/documentary; Tayfun Belet; Turska/Turkey

1062. CYBERLIN; slobodni stil/freestyle; Tomás Bandeira; Porto, Portugal/Portugal
 1063. Voda/Water; slobodni stil/freestyle; Škola za primjenjenu umjetnost; Rijeka, Hrvatska/Croatia
 1064. Ljudska prava – Pravo na slobodu umjetničkog izražavanja/Human Rights - Right to Freedom of Artistic Expression; dokumentarni/documentary; Škola za primjenjenu umjetnost; Rijeka, Hrvatska/Croatia
 1065. BjeGUNac iz zrcala/A fugitive from the mirror; igrani/fiction; Škola za primjenjenu umjetnost; Rijeka, Hrvatska/Croatia
 1066. Fotdella; dokumentarni/documentary; Saroja Ponnambalam; Kanada/Canada
 1067. Escape from the mirror; animirani/animated; Škola za primjenjenu umjetnost; Rijeka, Hrvatska/Croatia
 1068. Pravo na školovanje/Right to education; dokumentarni/documentary; Škola za primjenjenu umjetnost; Rijeka, Hrvatska/Croatia
 1069. The end of the way/La última Frontera; dokumentarni/documentary; Axel Nuñez; Meksiko/Mexico
 1070. Zero and one; animirani/animated; MortezaAli Samiei; Islamska Republika Iran/Islamic Republic of Iran
 1071. Story of the wind is finished; slobodni stil/freestyle; Iman Babaei; Islamska Republika Iran/Islamic Republic of Iran
 1072. Nowhere to Run; igrani/fiction; Jack Wilkins; Antrim, Ujedinjeno Kraljevstvo/United Kingdom
 1073. Harrass; animirani/animated; Owen, Ka Chun Chan, Hong Kong/Hong Kong
 1074. Helping; animirani/animated; Owen, Ka Chun Chan, Hong Kong/Hong Kong
 1075. Worm; animirani/animated; Owen, Ka Chun Chan, Hong Kong/Hong Kong
 1076. The Paper World; animirani/animated; Owen, Ka Chun Chan, Hong Kong/Hong Kong
 1077. Target; animirani/animated; Owen, Ka Chun Chan, Hong Kong/Hong Kong
 1078. Decision; animirani/animated; Owen, Ka Chun Chan, Hong Kong/Hong Kong
 1079. Factory; animirani/animated; Owen, Ka Chun Chan, Hong Kong/Hong Kong
 1080. Kitchen Fight; animirani/animated; Owen, Ka Chun Chan, Hong Kong/Hong Kong
 1081. Mend; animirani/animated; Owen, Ka Chun Chan,

Hong Kong/Hong Kong

1082. Stain; animirani/animated; Owen, Ka Chun Chan, Hong Kong/Hong Kong
 1083. One Too Many; igrani/fiction; Jack Wilkins; Antrim, Ujedinjeno Kraljevstvo/United Kingdom
 1084. DEAR YISUS; igrani/fiction; Samer Jose; Ontario, Kanada/Canada
 1085. The Puppetsville Pals; igrani/fiction; Ryan Manning; Kanada/Canada
 1086. Empty green sound; dokumentarni/documentary; Zhang Jie; Kina/China
 1087. The Dark Shade; dokumentarni/documentary; AI PRODUCTION; Indija/India
 1088. The Climax; igrani/fiction; AI PRODUCTION; Indija/India
 1089. The Human of Nature; dokumentarni/documentary; Nver Hovhannisyan; Armenija/Armenia
 1090. Nominativ; dokumentarni/documentary; Privatna umjetnička gimnazija; Zagreb, Hrvatska/Croatia
 1091. Ciklus/The Cycle; animirani/animated; Privatna umjetnička gimnazija; Zagreb, Hrvatska/Croatia
 1092. Agam (Thought); igrani/fiction; Seymour Sanchez; Filipini/Philippines
 1093. Debut; igrani/fiction; Seymour Sanchez; Filipini/Philippines
 1094. Odras/The Reflection; igrani/fiction; umjetnička gimnazija; Zagreb, Hrvatska/Croatia
 1095. Freedom of Brearh; igrani/fiction; FAYA FILMS; Islamska Republika Iran/Islamic Republic of Iran
 1096. Poruka iz budućnosti/Message from the future; slobodni stil/freestyle; Privatna umjetnička gimnazija; Zagreb, Hrvatska/Croatia
 1097. Poppyred/Mohnblumenrot; igrani/fiction; Sophie de Frenne; Berlin, Njemačka/Germany
 1098. Plastic; igrani/fiction; Fresh Film Festival; Irsko/Ireland
 1099. Strings Attached; igrani/fiction; Fresh Film Festival; Irsko/Ireland
 1100. I Don't Know; igrani/fiction; Fresh Film Festival; Irsko/Ireland
 1101. Shell; igrani/fiction; Fresh Film Festival; Irsko/Ireland
 1102. The Borderline. Hrubieszow operation; dokumentarni/documentary; Tsegelnic Nataliya; Ukrajina/Ukraine

1103. Leili; igrani/fiction; Farhad Vilkiji; Islamska Republika Iran/Islamic Republic of Iran
1104. Ultra; dokumentarni/documentary; Balazs Simonyi; Mađarska/Hungary
1105. Imaš li malo vremena/If you have some time; dokumentarni/documentary; Privatna umjetnička gimnazija; Zagreb, Hrvatska/Croatia
1106. Bosa (19'); slobodni stil/freestyle; Aitana Serrallet; Valencia, Španjolska/Spain
1107. On the Edge; slobodni stil/freestyle; Aitana Serrallet; Valencia, Španjolska/Spain
1108. New Tone; slobodni stil/freestyle; Devon Tayman; Massachusetts, Sjedinjene Američke Države/United States
1109. Happy Birthday; igrani/fiction; Layth Daham; Republika Irak/Republic of Iraq
1110. The Last Straw; igrani/fiction; Aina Marlisa; Malezija/Malaysia
1111. Urgent Tyro Wanted/Acil Çırak Araniyor; dokumentarni/documentary; Osman ÇAKIR; Turska/Turkey
1112. Desabafo; slobodni stil/freestyle; Miguel D'Almeida; Portugal/Portugal
1113. Accident de la Connaissance; dokumentarni/documentary; Miguel D'Almeida; Portugal/Portugal
1114. Canvas; igrani/fiction; Amirali Abdolshahi; Islamska Republika Iran/Islamic Republic of Iran
1115. Soar; igrani/fiction; Christopher Bond; Kanada/Canada
1116. Maa I Exist Beyond X & Y; dokumentarni/documentary; Rijul Bar; Indija/India
1117. Silence; dokumentarni/documentary; Kara Tsenov; Kanada/Canada
1118. Beyond the fence; dokumentarni/documentary; Arman Gholipour; Islamska Republika Iran/Islamic Republic of Iran
1119. Gonj(Bee); dokumentarni/documentary; Arman Gholipour; Islamska Republika Iran/Islamic Republic of Iran
1120. La Fille Au Sax; igrani/fiction; Stanislas Koiransky; Francuska/France
1121. The Boxer - 6 Shot Film; slobodni stil/freestyle; Oran Dunn
1122. Uma - Light of Himalaya; dokumentarni/documentary; Ananda Jyothi; Brazil/Brazil
1123. The Cossack/Kazak; igrani/fiction; Simay Yaykir; Turska/Turkey
1124. Out of the Frame; animirani/animated; Tehzeeb Khurana; Indija/India
1125. Something Fishy; animirani/animated; Tehzeeb Khurana; Indija/India
1126. Animal Abuse; animirani/animated; Tehzeeb Khurana; Indija/India
1127. Every Child Matters; animirani/animated; Tehzeeb Khurana; Indija/India
1128. HairCut; dokumentarni/documentary; Chaitanya Kabe; Indija/India
1129. Grasya (Blessing); igrani/fiction; Seymour Sanchez; Filipini/Philippines
1130. Grasya (Blessing); igrani/fiction; Seymour Sanchez; Filipini/Philippines
1131. perdi-te na memória, encontrei-te na terra / perdi-te na terra, encontrei-te na memória; igrani/fiction; Xavier Ayres Pereira; Portugal/Portugal
1132. Damsel in Distress; igrani/fiction; Corey Devine
1133. Anomalía; igrani/fiction; Javier Ruiz; Meksiko/Mexico
1134. The Secret Life of TJ Chakotai; dokumentarni/documentary; Tommy Taylor; Ujedinjeno Kraljevstvo/United Kingdom
1135. What Remains; slobodni stil/freestyle; Jackson Brass; Sjedinjene Američke Države/United States
1136. Migrations/Seobe; dokumentarni/documentary; Danilo Stanimirović; Kosovo/Kosovo
1137. Her House; igrani/fiction; Hayden Church; Sjedinjene Američke Države/United States
1138. Lyric 27; dokumentarni/documentary; Humberto Rosales Gonzalez; Meksiko/Mexico
1139. A warrior; dokumentarni/documentary; Humberto Rosales Gonzalez; Meksiko/Mexico
1140. A Snowflake into the Night; animirani/animated; Yoko Yuki; Japan/Japan
1141. Athyo; igrani/fiction; Jean-pierre Abdayem; Beqaa, Libanon/Lebanon
1142. Geneza; slobodni stil/freestyle; Blank filmski inkubator; Zagreb, Hrvatska/Croatia
1143. Flaunt in ivory tower; slobodni stil/freestyle; Ramin Esmaeili; Islamska Republika Iran/Islamic Republic of Iran
1144. Of Fate And Faith; slobodni stil/freestyle; Samson E. Ogaga; Nigerija/Nigeria
1145. Sorry...Love You; slobodni stil/freestyle; Shivam AK Pathak; Indija/India
1146. Embryonic; igrani/fiction; Filippo Ruggieri; Teramo, Italija/Italy
1147. Abbas; slobodni stil/freestyle; Deepak Ishi; Indija/India
1148. Have You Seen Buster?; igrani/fiction; Emmanuel Li; Ujedinjeno Kraljevstvo/United Kingdom
1149. Equi-librum/Równowaga; igrani/fiction; Paweł Zieliński; Poljska/Poland
1150. Chase the Moon: A Roadtrip Across Minnesota; slobodni stil/freestyle; Jules Brown; Illinois, Sjedinjene Američke Države/United States
1151. Fire - Barns Courtney; igrani/fiction; Nathan Kadota; California, Sjedinjene Američke Države/United States
1152. Etikete/Labels; igrani/fiction; Nina Damjanović; Rijeka, Hrvatska/Croatia
1153. From Here to Eternity; igrani/fiction; Dr Mahziaz Shirazi; Islamska Republika Iran/Islamic Republic of Iran
1154. Feel; igrani/fiction; Matt Hackney; Ujedinjeno Kraljevstvo/United Kingdom
1155. Error in Emotion; igrani/fiction; David Gašo; Osijek, Hrvatska/Croatia
1156. Riba/ Fish; igrani/fiction; David Gašo; Osijek, Hrvatska/Croatia
1157. Moja baka se šminka/My grandma wears makeup; dokumentarni/documentary; David Gašo; Osijek, Hrvatska/Croatia
1158. Timeloop; igrani/fiction; Hrishon Ps; Indija/India
1159. The Lost Spring; animirani/animated; Natalia Evsyuchenya; Bjelorusija/ Belarus
1160. Ritukaal; igrani/fiction; Amit Dhanraj; Indija/India
1161. cardboard clouds; igrani/fiction; Sergio Hdez Sanz; Španjolska/Spain
1162. Interpret; animirani/animated; Noah Rodriguez; Virginia, Sjedinjene Američke Države/United States
1163. Distance; igrani/fiction; Sebastian Zufelt; Sjedinjene Američke Države/United States
1164. Heart Strung; igrani/fiction; Dean Russell; Sjedinjene Američke Države/United States
1165. Windshear; igrani/fiction; Connor Siegfried; Sjedinjene Američke Države/United States
1166. Karate Kyle; slobodni stil/freestyle; Connor

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Siegfried; Sjedinjene Američke Države/United States
 1167. Lifted; igrani/fiction; Jack Tilley; Ujedinjeno Kraljevstvo/United Kingdom
 1168. ALEX; dokumentarni/documentary; Muški učenički dom; Dubrovnik, Hrvatska/Croatia
 1169. Slijepci/The Blind; animirani/animated; FKVK; Zaprešić, Hrvatska/Croatia
 1170. Ophelia; igrani/fiction; FKVK; Zaprešić, Hrvatska/Croatia
 1171. Smetnje/Distractions; FKVK; Zaprešić, Hrvatska/Croatia
 1172. Worship Women; igrani/fiction; Ayaan Azad; Indija/India
 1173. Like an Angel/Änglastoft; igrani/fiction; Ruben Wallgren; Švedska/Sweden
 1174. A day at the cinema/Biografuren; igrani/fiction; Station Next; Danska/Denmark
 1175. Bubblehead; igrani/fiction; Station Next; Danska/Denmark
 1176. Brothers in Space; igrani/fiction; Station Next; Danska/Denmark
 1177. Echo; igrani/fiction; Station Next; Danska/Denmark
 1178. Responsibility; igrani/fiction; Station Next; Danska/Denmark
 1179. Falling stars; igrani/fiction; Station Next; Danska/Denmark
 1180. Key; igrani/fiction; Station Next; Danska/Denmark
 1181. Super Smart; igrani/fiction; Station Next; Danska/Denmark
 1182. Shhh; igrani/fiction; Station Next; Danska/Denmark
 1183. Le tombeau des épuisés; dokumentarni/documentary; Marion Fernandez; Deux-Sèvres, Francuska/France
 1184. Dust/Pó; igrani/fiction; Vanessa de Sá; Brazil/Brazil
 1185. Time; igrani/fiction; Sammy Castillo; Washington, Sjedinjene Američke Države/United States
 1186. The Pardoner's Tale; igrani/fiction; Sammy Castillo; Washington, Sjedinjene Američke Države/United States
 1187. Life in Gray/ Vidas Cinzas; dokumentarni/documentary; Leonardo Martinelli; Brazil/Brazil
 1188. If the World Spinned Backwards; igrani/fiction; Leonardo Martinelli; Brazil/Brazil
 1189. Remember; igrani/fiction; Leonardo Martinelli; Brazil/Brazil
 1190. Louder Than Words; igrani/fiction; Christopher

Collington; Ontario, Kanada/Canada
 1191. Influenced below; igrani/fiction; Maryam Amiry; Islamska Republika Iran/Islamic Republic of Iran
 1192. Orange; igrani/fiction; Ruben Giuliani; Cambridgehire, Ujedinjeno Kraljevstvo/United Kingdom
 1193. Mishandled; igrani/fiction; LIIMELITE vids; California, Sjedinjene Američke Države/United States
 1194. The Illusion; slobodni stil/freestyle; Ilia Bystrov; Ruska Federacija/Russian Federation
 1195. [*]>; slobodni stil/freestyle; Itai Almor; Sjedinjene Američke Države/United States
 1196. Sentiments; igrani/fiction; Elliot Hatch; Sjedinjene Američke Države/United States
 1197. Fliegen/Fly; slobodni stil/freestyle; Glazbena škola Požega; Požega, Hrvatska/Croatia
 1198. Alkohol nije igra/ Alcohol is not a game; slobodni stil/freestyle; Ekonomska škola Požega; Požega, Hrvatska/Croatia
 1199. Kronologija/Chronology; slobodni stil/freestyle; Glazbena škola Požega; Požega, Hrvatska/Croatia
 1200. Papyrus; animirani/animated; Universidade Lusófona; Portugal/Portugal
 1201. Paper Flower; animirani/animated; Universidade Lusófona; Portugal/Portugal
 1202. Antonio; igrani/fiction; Vanessa de Sá; Sao Paulo, Brazil/Brazil
 1203. Bass bebe/Persion; igrani/fiction; Mohammad Bashir; Afganistan/ Afghanistan
 1204. Uhh; igrani/fiction; Shivshankar Noorambada; Karnataka, Indija/India
 1205. The Beautiful Hen Behind The Yao Mountain; igrani/fiction; Imran Shaban; Malavi/ Malawi
 1206. HED - Echo; animirani/animated; Olga Goltser; Izrael/Israel
 1207. Neve Tzedek; dokumentarni/documentary; Olga Goltser; Izrael/Israel
 1208. When The Cats Laugh...; animirani/animated; Olga Goltser; Izrael/Israel
 1209. Quantact; igrani/fiction; Raj Sharma; Pakistan/Pakistan
 1210. Supermoći mame Dominkuš/Superpowers of mother Dominkuš; Marko Dominkuš; Gornja Stubica, Hrvatska/Croatia
 1211. Imaš li malo vremena/If you have some time; dokumentarni/documentary; Privatna umjetnička

gimnazija; Zagreb, Hrvatska/Croatia
 1212. 100% Polyester; slobodni stil/freestyle; Privatna umjetnička gimnazija; Zagreb, Hrvatska/Croatia
 1213. Shelter; igrani/fiction; Erik Jámbor; Rumunjska/Romania
 1214. The Lady in Yellow; igrani/fiction; Sonhador Filmes, Brazil/Brazil
 1215. Plant; animirani/animated; Sonhador Filmes, Brazil/Brazil
 1216. Bell Jar'd; igrani/fiction; Stephanie Annis; Sjedinjene Američke Države/United States
 1217. Tin Foil Hat Club; igrani/fiction; Stephanie Annis; Sjedinjene Američke Države/United States
 1218. Sanctuary City; igrani/fiction; Stephanie Annis; Sjedinjene Američke Države/United States
 1219. Hello Stranger; igrani/fiction; Chia Shan Fan; Tajvan/Taiwan
 1220. In Thunder Lightning and Rain; dokumentarni/documentary; Rajesh James; Indija/India
 1221. The red box; slobodni stil/freestyle; Mohammad Al Houli; Sjedinjene Američke Države/United States
 1222. Od tebe sam sretan/ I'm happy because of you; dokumentarni/documentary; Blank filmski inkubator; Zagreb, Hrvatska/Croatia
 1223. Klinka/Kid; igrani/fiction; Blank filmski inkubator; Zagreb, Hrvatska/Croatia
 1224. Ljeto 18/Summer 18; dokumentarni/documentary; Blank filmski inkubator; Zagreb, Hrvatska/Croatia
 1225. Vikend u Dubrovniku/ Weekend in Dubrovnik; slobodni stil/freestyle; Blank filmski inkubator; Zagreb, Hrvatska/Croatia
 1226. The Bugs R Truit; slobodni stil/freestyle; Daniel Criblez; Sjedinjene Američke Države/United States
 1227. I Remember; igrani/fiction; Anja Dimova; Singapur/Singapore
 1228. Legacy; dokumentarni/documentary; Anja Dimova; Singapur/Singapore
 1229. My Home; dokumentarni/documentary; Zayna Hudson Altoubal; Sjedinjene Američke Države/United States
 1230. Two Flags Outside The Capital; igrani/fiction; Sjedinjene Američke Države/United States
 1231. Zagrebački ficlek/Small part of Zagreb; slobodni stil/freestyle; Media talenti; Zagreb, Hrvatska/Croatia
 1232. Bonsai; igrani/fiction; Sebastian Ortiz; Meksiko/

Mexico

1233. Mente Mariposa; slobodni stil/freestyle; Sebastian Ortiz; Meksiko/Mexico

1234. Božić u XIII. Gimnaziji/Christmas in XIII.

Gymnasium; XIII. Gimnazija; Zagreb, Hrvatska/Croatia

1235. Satanic Hunt; igrani/fiction; Sajjad Delafrooz;

Indija/India

1236. Learner; igrani/fiction; Kerry Turner; Ujedinjeno Kraljevstvo/United Kingdom

1237. The dome of universe; dokumentarni/documentary; Hamzeh Mohammad Hosseini; Islamska Republika Iran/ Islamic Republic of Iran

1238. Dreamer; igrani/fiction; Sajjad Delafrooz; Islamska Republika Iran/ Islamic Republic of Iran

1239. Ecce; slobodni stil/freestyle; Aysen Unlu; Turska/ Turkey

1240. Coffee; animirani/animated; Ruby Black; Ujedinjeno Kraljevstvo/United Kingdom

1241. Mud Candies "Horizon"; animirani/animated; Media Attack; Španjolska/Spain

1242. Zaprešćancija/Walk through Zaprešić; slobodni stil/freestyle; FKVK Zaprešić, Hrvatska/Croatia

1243. Sound of water; igrani/fiction; SK RATHORE;

Indija/India

1244. Silence : Child Sexual Abuse/Silencio : Abuso Sexual Infantil; dokumentarni/documentary; Alejandro Herrera Castillo; Meksiko/Mexico

1245. Golden Girl; animirani/animated; Cecilia Morera; Ujedinjeno Kraljevstvo/United Kingdom

1246. Summer/Verano; igrani/fiction; Dantejoel

Chanduv; Peru/Peru

1247. Real Scoop; igrani/fiction; Dantejoel Chanduv;

Peru/Peru

1248. A Place to Call Home; dokumentarni/documentary; Ryan Sadaghiani; California, Sjedinjene Američke Države/ United States

1249. All You Can Eat!; slobodni stil/freestyle; Serbay Çelebi; Turska/Turkey

1250. Shadows of Colours/Stíny barev; igrani/fiction; Dan Dandul; Republika Češka/ Czech Republic

1251. Choir; igrani/fiction; Liliya Filina; Moscow, Ruska Federacija/Russian Federation

1252. Tigerlillies; igrani/fiction; Alexa M; Sjedinjene Američke Države/United States

1253. The Ravaged in the Winter; igrani/fiction; Rohan

Khehar; California, Sjedinjene Američke Države/United States

1254. Oppression; slobodni stil/freestyle; Beatriz Tozo; Sjedinjene Američke Države/United States

1255. Shears n' Gears; animirani/animated; School of film and animation; New York, Sjedinjene Američke Države/ United States

1256. The way God wants people to be...; dokumentarni/ documentary; Giorgi Tkemaladze; Gruzija, Georgia

1257. Abscess; igrani/fiction; Ali Bateni, Armin Tahmasbi; Islamska Republika Iran/Islamic Republic of Iran

1258. Perfect Solo; slobodni stil/freestyle; Joo Ike; Kina/ China

1259. Špilja života/Cave of Life; dokumentarni/ documentary; Dorja Cug; Zagreb, Hrvatska/Croatia

1260. No name; Ivana Granc; dokumentarni/ documentary; Bedekovića, Hrvatska/Croatia

1261. Metamorfoze/Metamorphoses; animirani/animated; FKVK Zaprešić; Hrvatska/Croatia

1262. Rush; igrani/fiction; Sasha Montag; Ruska

Federacija/Russian Federation

1263. Alarm; animirani/animated; Danil Lavnikov

1264. Tudela; igrani/fiction; Maria Smith; Švedska/ Sweden

1265. Mauj Be-harkat si; igrani/fiction; Sibtain Shabbir; Pakistan/Pakistan

1266. Sahara; slobodni stil/freestyle; Aviran Ran; Izrael/ Israel

1267. Zmija/Snake; animirani/animated; ŠAF Čakovec; Hrvatska/Croatia

1268. Thundercage; igrani/fiction; Bayden Chiu; Kanada/ Canada

1269. Hands off Mahjong; igrani/fiction; Bayden Chiu; Kanada/Canada

1270. Toasty; animirani/animated; Bayden Chiu; Kanada/ Canada

1271. Seities; igrani/fiction; Evdokiya Mazhurina; Kanada/ Canada

1272. I Feel So Alive; igrani/fiction; Martin Buccafusco; Georgia, Sjedinjene Američke Države/United States

1273. Dear Clown God; igrani/fiction; Martin Buccafusco; Georgia, Sjedinjene Američke Države/United States

1274. What Could Bloom; igrani/fiction; Martin Buccafusco; Georgia, Sjedinjene Američke Države/ United States

1275. The Two of Us; igrani/fiction; Martin Buccafusco; Georgia, Sjedinjene Američke Države/United States

1276. Eyes full of stars/des étoiles plein les yeux; dokumentarni/documentary; Serge Dentin; Bouches-du-

Rhône, Francuska/France

1277. MOUNTED PIECE/PIÈCE MONTÉE; animirani/ animated; Serge Dentin; Bouches-du-Rhône, Francuska/ France

1278. Wild City/Ville Sauvage; dokumentarni/ documentary; Serge Dentin; Bouches-du-Rhône, Francuska/France

1279. the circ'adrien rhythm/ le rythme circ'adrien; dokumentarni/documentary; Serge Dentin; Bouches-du-

Rhône, Francuska/France

1280. She who wasn't tamed; fiction; Saleh Kashefi; Islamska Republika Iran/Islamic Republic of Iran

1281. Joy; igrani/fiction; Maarten van Oijen; Nizozemska/ Netherlands

1282. The Deaf Girl/Het Dove Meisje; igrani/fiction; Maarten van Oijen; Nizozemska/Netherlands

1283. Frog's Freedom; igrani/fiction; Maarten van Oijen; Nizozemska/Netherlands

1284. Far Away; animirani/animated; Maarten van Oijen; Nizozemska/Netherlands

1285. Egg/Ei; slobodni stil/freestyle; Maarten van Oijen; Nizozemska/Netherlands

1286. An ode to David Lynch/Een ode aan David Lynch; dokumentarni/documentary; Maarten van Oijen; Nizozemska/Netherlands

1287. The future of my data/De toekomst van mijn data; dokumentarni/documentary; Maarten van Oijen; Nizozemska/Netherlands

1288. Black Out; igrani/fiction Maarten van Oijen; Nizozemska/Netherlands

1289. Bitcoinboy; dokumentarni/documentary; Maarten van Oijen; Nizozemska/Netherlands

1290. Beautiful Life; igrani/fiction; Maarten van Oijen; Nizozemska/Netherlands

1291. Countdown poem/Aftelversje; animirani/animated; Maarten van Oijen; Nizozemska/Netherlands

1292. A Fairytale for Adults; animirani/animated; Maarten van Oijen; Nizozemska/Netherlands

1293. Hojes; igrani/fiction; Eduardo Tosta; Brazil/Brazil

1294. 9 A.M.; igrani/fiction; Arnab Paul; Indija/India

1295. Fatamorgana; slobodni stil/freestyle; Noa Nikolić;

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Zagreb, Hrvatska/Croatia

1296. Soyka; igrani/fiction; Ferman Narin; Turska/Turkey

1297. 13:00; igrani/fiction; Luka Stjepanović; Hrvatska/Croatia

1298. The Dinner Party; igrani/fiction; Marisa Ayerst;

New York, Sjedinjene Američke Države/United States

1299. The Nightmare before my Birthday; animirani/

animated; Robert Hinterleitner; Austrija/Austria

1300. Dopamin; igrani/fiction; Robert Hinterleitner;

Austrija/Austria

1301. Kissed by the muse; igran/fiction; Robert

Hinterleitner; Austrija/Austria

1302. Knights of the holy Ale; igrani/fiction; Robert

Hinterleitner; Austrija/Austria

1303. Dirty Working; igrani/fiction; Robert Hinterleitner;

Austrija/Austria

1304. How I left your mother; igrani/fiction; Robert

Hinterleitner; Austrija/Austria

1305. Alone; igrani/fiction; Feeney Lan, Sjedinjene

Američke Države/United States

1306. Na obalama spokoja/On the shores of tranquility;

dokumentarni/documentary; Toni Čakmazović; Varaždin,

Hrvatska/Croatia

1307. The Pickle Aisle; igrani/fiction; Georgia Bobo;

Sjedinjene Američke Države/United States

1038. Lonely Dancers; animirani/animated; Farzane

Amirian; Islamska Republika Iran/Islamic Republic of Iran

1309. I know nothing about you/No se res de tu; igrani/

fiction; Pol F. Ryan; Barcelona, Španjolska/Spain

1310. Prison; igrani/fiction; Shora Falah Vahdati; Islamska

Republika Iran/Islamic Republic of Iran

1311. 21 Chump Street; dokumentarni/documentary;

Holla Park; Sjedinjene Američke Države/United States

1312. Bucket List; igrani/fiction; Owen Yabuki; Američke

Države/United States

1313. My name is Mara; igrani/fiction; Ružica Dodig;

Hrvatska/Croatia

1314. Man In The Air/Uçan Adam; dokumentarni/

documentary; Uğur Ersöz, Nusret Oğuzhan Yıldiz;

Turska/Turkey

1315. Wound; igrani/fiction; Nima Valibeigi; Islamska

Republika Iran/Islamic Republic of Iran

1316. Praznovjerje/Superstition; igrani/fiction; Srednja

škola ban Josip Jelačić; Zaprešić, Hrvatska/Croatia

1317. RGB; igrani/fiction; Jad Sleiman; Libanon/Lebanon

1318. 00:00; animirani/animated; Tala Ta; Tajvan/Taiwan

1319. I am Alireza; dokumentarni/documentary;

Artworkshop, Islamska Republika Iran/Islamic Republic of Iran

1320. Parallel; igrani/fiction; Artworkshop, Islamska

Republika Iran/Islamic Republic of Iran

1321. Doubt; igrani/fiction; Artworkshop, Islamska

Republika Iran/Islamic Republic of Iran

1322. A warm tea; igrani/fiction; Artworkshop, Islamska

Republika Iran/Islamic Republic of Iran

1323. Dreamy; igrani/fiction; Artworkshop, Islamska

Republika Iran/Islamic Republic of Iran

1324. The sparker of hope; igrani/fiction; Artworkshop,

Islamska Republika Iran/Islamic Republic of Iran

1325. Mirror; igrani/fiction; Artworkshop, Islamska

Republika Iran/Islamic Republic of Iran

1326. The truth of my life; igrani/fiction; Artworkshop,

Islamska Republika Iran/Islamic Republic of Iran

1327. Freedom; animirani/animated; Hana Repše;

Slovenija/Slovenia

1328. Night clupa; igrani/fiction; Petra Bjelajac; Karlovac,

Hrvatska/Croatia

1329. Darkness; igrani/fiction; Oto Grubišić; Solin,

Hrvatska/Croatia

1330. Junaci Kureličeve ulice/Heroes of Kureličeva street;

igrani/fiction; Petra Bjelajac; Karlovac, Hrvatska/Croatia

1331. ...beyond the waiting room; dokumentarni/

documentary; José Paulo Santos; Portugal/Portugal

1332. Boy and the bird; animirani/animated; Hana Repše;

Slovenija/Slovenia

1333. Izmjeri - procijeni - oboji/ Measure - evaluate -

paint; dokumentarni/documentary; Srednja škola ban

Josip Jelačić; Zaprešić, Hrvatska/Croatia

1334. The fire next time/La prochaine fois, le feu; igrani/

fiction; Frederic Bayer Azem; Francuska/France

1335. Coração vagabundo; slobodni stil/freestyle;

Frederic Bayer Azem; Portugal/Portugal

1336. David; dokumentarni/documentary; Dom mladih;

Novi Vinodolski, Hrvatska/Croatia

1337. Zašto glasati?/Why vote?; slobodni stil/freestyle;

Medicinska škola Osijek; Hrvatska/Croatia

1338. Shelter; igrani/fiction; Artworkshop, Islamska

Republika Iran/Islamic Republic of Iran

1339. Da sam ja Petar Pan/If i were Peter Pan;

dokumentarni/documentary; Medicinska škola Osijek;

Hrvatska/Croatia

1340. Let me Breathe with my Dream; dokumentarni/

documentary; Novera Hasan Nikkon; Bangaldej/ Bangladesh

1341. Stranded; igrani/fiction; Huang, Pei-Cheng; Tajvan/

Taiwan

1342. Prvo su došli.../ First they came...; animirani/

animated; FKVK Zaprešić; Hrvatska/Croatia

1343. From One Pocket Into Another; igrani/fiction;

Oskar Nilsson; Ujedinjeno Kraljevstvo/United Kingdom

1344. Nioma; igrani/fiction; Tobias Friedly; Švicarska/

Switzerland

1345. Rainfall; animirani/animated; Geneviève Lamy;

Kanada/Canada

1346. SKETCH; igrani/fiction; Vrushal Nayak, Indija/India

1347. The closet; igrani/fiction; Fatemeh Keshavarz;

Islamska Republika Iran/Islamic Republic of Iran

1348. A Message to All Women; slobodni stil/freestyle;

Plesno edukativna udruga Convivo; Dubrovnik, Hrvatska/

Croatia

1349. Nelly; igrani/fiction; Marco Estrada; Meksiko/

Mexico

1350. Our Music; dokumentarni/documentary; Daniela

Contreras; Chiapas, Meksiko/Mexico

1351. Blooming Music; dokumentarni/documentary;

Daniela Contreras; Chiapas, Meksiko/Mexico

1352. Riječ/The Word; slobodni stil/freestyle; Josip

Skledar; Hrvatska/Croatia

1353. Cactus; igrani/fiction; C.Tarun Arvind, Indija/India

1354. Black screen; slobodni stil/freestyle; Gen Ueda;

Belgija/Belgium

1355. Pearl/Perla; animirani/animated; Michał Kotwica;

Poljska/Poland

1356. The Seven Deadly Sins; slobodni stil/freestyle;

Alexey Molyanov; Ruska Federacija/Russian Federation

1357. Ne/Not; slobodni stil/freestyle; Srednja škola Duga

Resa; Hrvatska/Croatia

1358. Tsunami Guanabara; igrani/fiction; Gadi

Bergamota; Brazil/Brazil

1359. Koraci/Steps; slobodni stil/freestyle; Srednja škola

Duga Resa; Hrvatska/Croatia

1360. Bar fight; slobodni stil/freestyle; Akademija

dramske umjetnosti; Zagreb, Hrvatska/Croatia

1361. It Never Goes Out; animirani/animated; Jane

Winters; Sjedinjene Američke Države/United States

1362. Metronom/Metronome; igrani/fiction; Bruno Restović; Hrvatska/Croatia
1363. Siamoise; slobodni stil/freestyle; Hai Wen HSU; Francuska/France
1364. Installation; slobodni stil/freestyle; Vlad Berkovsky; Ukrajina/Ukraine
1365. Un sentimiento honesto en el calabozo del olvido/Deadly embroidered memories; igrani/fiction; Ninocruunto Darabiatu; Meksiko/Mexico
1366. Mimeomia; slobodni stil/freestyle; Malvika Yadav; Indija/India
1367. Journey of Adam; igrani/fiction; Berkay Doğan; Turska/Turkey
1368. The other side of the sun/güneşin öteki yüzü; igrani/fiction; Tan Yavuz; Turska/Turkey
1369. Twenty-Five; igrani/fiction; Kylie Magnis; California, Sjedinjene Američke Države/United States
1370. Darklight; igrani/fiction; Rajat Goswami; Indija/India
1371. My name is Mohamed and Raghad, We don't exist here anymore; igrani/fiction; Ali Mousawi; Austrija/Austria
1372. The obscured profile; dokumentarni/documentary; Raman Unni; Indija/India
1373. Il maestro + margherita sottotitoli in inglese; igrani/fiction; Gianni Petrizzo; Italija/Italy
1374. Living statue of mumbai; dokumentarni/documentary; B.A.N.; Indija/India
1375. Masks; animirani/animated; Anna Haderer; Austrija/Austria
1376. The Dam; dokumentarni/documentary; Natalia Koniarz; Poljska/Poland
1377. Forging Paths; igrani/fiction; Marko Steinberg; Ujedinjeno Kraljevstvo/United Kingdom
1378. I Married My Mother; igrani/fiction; Domenico Costanzo;
1379. Frank; animirani/animated; Filippo Di Piramo; Italija/Italy
1380. THE TENT; dokumentarni/documentary; Dmitrii Fetisov; Ruska Federacija/Russian Federation
1381. Connection - Web Series; igrani/fiction; Joseph Leonello; Australija/Australia
1382. The cradle; igrani/fiction; Reza Rohani; Islamska Republika Iran/Islamic Republic of Iran
1383. Crow Chicks; slobodni stil/freestyle; Vimal Rajh; Šri Lanka/Sri Lanka
1384. One Night; igrani/fiction; Ram Chandran; Indija/India
1385. Signal; slobodni stil/freestyle; Ahmed Babikr; Sjedinjene Američke Države/United States
1386. HAK - Ako piše, ne vozi! HAK- if you drink, do not drive!; slobodni stil/freestyle; Karlo Špoljar; Zagreb, Hrvatska/Croatia
1387. Pigeon; igrani/fiction; Sedat Benek; Turska/Turkey
1388. A human a city/bir insan bir kent; dokumentarni/documentary; Sedat Benek; Turska/Turkey
1389. Anyone; igrani/fiction; Henry Spicer; Ujedinjeno Kraljevstvo/United Kingdom
1390. Headspace; igrani/fiction; Henry Spicer; Ujedinjeno Kraljevstvo/United Kingdom
1391. An Educator; igrani/fiction; Archie Del Mundo; Filipini/Philippines
1392. Fishing; slobodni stil/freestyle; Eva Magdić Govedarica, Hrvatska/Croatia
1393. Angst; animirani/animated; Anurak Miprasert; Tajland/Thailand
1394. Angst - Chapter II "The Invisible Cage; animirani/animated; Anurak Miprasert; Tajland/Thailand
1395. The darkness of Miguel/La Oscuridad de Miguel; dokumentarni/documentary; Lucho Bernal Mateos; Argentina/Argentina
1396. Cristallo; igrani/fiction; Girolamo Macina; Italija/Italy
1397. Brazil, azil; igrani/fiction; Bartol Babic Vukmir; Hrvatska/Croatia
1398. iHeart; igrani/fiction; Mireille Rhodes, Ohio, Sjedinjene Američke Države/United States
1399. Šaputanje vjetra; slobodni stil/freestyle; Stjepan Petković; Hrvatska/Croatia
1400. Shaman and mushrooms.; animirani/animated; Andrei Shumin; Ruska Federacija/Russian Federation
1401. Moje drago serce!; slobodni stil/freestyle; Stjepan Petković; Hrvatska/Croatia
1402. He wasn't a taxi driver; igrani/fiction; Reza Hashemi; Islamska Republika Iran/Islamic Republic of Iran
1403. No Return Way; slobodni stil/freestyle; Mojtaba Mirali; Islamska Republika Iran/Islamic Republic of Iran
1404. He wasn't a taxi driver; igrani/fiction; Reza Hashemi; Islamska Republika Iran/Islamic Republic of Iran
1405. He wasn't a taxi driver; igrani/fiction; Reza Hashemi; Islamska Republika Iran/Islamic Republic of Iran
1406. Trag/Trace; slobodni stil/freestyle Škola za primjenjenu umjetnost; Rijeka, Hrvatska/Croatia
1407. Oodles of Doodles; igrani/fiction; Children's Film Academy; Indija/India
1408. The Beep; igrani/fiction; Chandler Carter; Sjedinjene Američke Države/United States
1409. Ja sam Đuro/ I am George; igrani/fiction; Bacači Sjenki; Hrvatska/Croatia
1410. The life of a butterfly/Život leptira; animirani/animated; Bacači Sjenki; Hrvatska/Croatia
1411. The Igra; animirani/animated; Bacači Sjenki; Hrvatska/Croatia
1412. Shaped Me; animirani/animated; Bacači Sjenki; Hrvatska/Croatia
1413. The strange teacher/Čudna profesorica; igrani/fiction; Bacači Sjenki; Hrvatska/Croatia
1414. Suspicion/Sumnja; igrani/fiction; Bacači Sjenki; Hrvatska/Croatia
1415. Duel/Dvoboj; igrani/fiction; Bacači Sjenki; Hrvatska/Croatia
1416. Vox Populi; dokumentarni/documentary; Bacači Sjenki; Hrvatska/Croatia
1417. Identity; igrani/fiction; Alireza Salehi; Islamska Republika Iran/Islamic Republic of Iran
1418. The Doctor; igrani/fiction; Ronald Guerin; Francuska/France
1419. It's not heaven; igrani/fiction; Eva Magdić Govedarica
1420. The Scream of Silence/Le Cri du Silence; igrani/fiction Lada Saint-Arroman; Francuska/France
1421. A breath in the obscurity/Un souffle dans l'obscurité; igrani/fiction Lada Saint-Arroman; Francuska/France
1422. Sve u Šesnaest(oj)/ Sweet XVI; dokumentarni/documentary; XI gimnazija; Zagreb, Hrvatska/Croatia
1423. Deadly sense; igrani/fiction; Ali Jafa; Islamska Republika Iran/Islamic Republic of Iran
1424. He Said; slobodni stil/freestyle; Peters Clinton; Nigerija/Nigeria
1425. Vestiges/Vestigios; dokumentarni/documentary; Facundo Casale; Argentina/Argentina
1426. Soorabodha; slobodni stil/freestyle; Sanjay; Indija/

24. FILMSKA REVIIJA MLADEŽI & 12th four river film festival

- India
1427. The Legend of Silver Fang Eagle; igrani/fiction; Rasool Salimian; Islamska Republika Iran/Islamic Republic of Iran
1428. Spit Valve; igrani/fiction; Claire Brown; Kanada/Canada
1429. Memories of a Green Universe; slobodni stil/freestyle; Henry Johnston; Sjedinjene Američke Države/United States
1430. Luz, Seneida; dokumentarni/documentary; Olivia De Camps; Sjedinjene Američke Države/United States
1431. Nowhere; igrani/fiction; Olivia De Camps; Sjedinjene Američke Države/United States
1432. What's Next; igrani/fiction; Bamba Kimball; Sjedinjene Američke Države/United States
1433. Charlie; animirani/animated; Esteban Calvo; Argentina/Argentina
1434. A monster day; igrani/fiction; Qian Ning; Kina/China
1435. Skok/ Jump; igrani/fiction; Bacači Sjenki; Hrvatska/Croatia
1436. Apсурdni film i gluma/Absurdist film and acting; igrani/fiction; Bacači Sjenki; Hrvatska/Croatia
1437. Svi za orlovac/All for Orlovac; dokumentarni/documentary; XIII. Gimnazija; Zagreb, Hrvatska/Croatia
1438. Opomena/Warning; animirani/animated; XIII. Gimnazija; Zagreb, Hrvatska/Croatia
1439. Sedam zagrebačkih zgoda Dore i Jure/Seven tales of Zagreb with Dora & Jura; animirani/animated; VII gimnazija; Hrvatska/Croatia
1440. Dječji svijet Luna - Proljetni kamp 2019./Children's world Luna - Spring camp 2019.; dokumentarni/documentary; Stjepan Petković; Hrvatska/Croatia
1441. Špica Filmske RUNDE; slobodni stil/freestyle; Filmska RUNDA; Osijek, Hrvatska/Croatia
1442. Spark; igrani/fiction; Fresh Film Festival; Irska/Ireland
1443. Rue; igrani/fiction; Fresh Film Festival; Irska/Ireland
1444. Trokut/Triangle; slobodni stil/freestyle; Pulska filmska tvornica; Pula, Hrvatska/Croatia
1445. Escape/Flugt; igrani/fiction; Station Next; Danska/Denmark
1446. Warrior/Kruger; igrani/fiction; Station Next; Danska/Denmark
1447. Doll of Mine/Dukke min; igrani/fiction; Station Next; Danska/Denmark
1448. Cuts; igrani/fiction; Station Next; Danska/Denmark
1449. Illegaly Blind; igrani/fiction; Station Next; Danska/Denmark
1450. Never forget me/Forglem mig ej; igrani/fiction; Station Next; Danska/Denmark
1451. Glass Marbles/Glaskugler; igrani/fiction; Station Next; Danska/Denmark
1452. The Days of the Future Present; Gimnazija Matija Mesić; Slavonski Brod, Hrvatska/Croatia
1453. Error in Emotion; II. gimnazija Osijek; Hrvatska/Croatia
1454. Deviant; III. gimnazija Osijek; Hrvatska/Croatia
1455. Hope; Medicinska Škola Osijek, Hrvatska/Croatia
1456. Lost; Srednja škola Krapina; Hrvatska/Croatia
1457. Fallen Angels; SŠ Gimnazija Matija Mesić; Hrvatska/Croatia
1458. Let's go to the future; SŠ graditeljsko geodetska Osijek, Hrvatska/Croatia
1459. I Know You'll Go; SŠ II gimnazija Osijek; Hrvatska/Croatia
1460. Forgive me for writing songs about you; SŠ X gimnazija I. Supek; Hrvatska/Croatia
1461. Ocean black; SŠ Privatna umjetnička gimnazija; Hrvatska/Croatia
1462. Hopes of tomorrow; SŠ Privatna umjetnička gimnazija; Hrvatska/Croatia
1463. 10 Zlatnih pravila u prometu; slobodni stil/freestyle; Jura Starčević; Požega, Hrvatska/Croatia
1464. Veži se; slobodni stil/freestyle; Larisa Šmitran; Hrvatska/Croatia
1465. Veži se!; slobodni stil/freestyle; SŠ. Marka Marulića Slatina; Hrvatska/Croatia
1466. Veži pojas!; slobodni stil/freestyle; Patrik Ivačić; Hrvatska/Croatia
1467. Veži se; slobodni stil/freestyle; Nikša Kušec; Hrvatska/Croatia
1468. Vrijeme nije novac; slobodni stil/freestyle; Jakov Benjak; Hrvatska/Croatia
1469. Poštujte prometne znakove; slobodni stil/freestyle; FVD Lumiere; SŠ Ivan Švear Ivanić Grad; Hrvatska/Croatia
1470. Slikovnica "Mačak na cesti"; slobodni stil/freestyle; Ekonomska škola Pula; Hrvatska/Croatia
1471. Poštuj ograničenja brzine!; slobodni stil/freestyle; SŠ. Marka Marulića Slatina; Hrvatska/Croatia
1472. Poštuj ograničenja brzine!; slobodni stil/freestyle; SŠ. Marka Marulića Slatina; Hrvatska/Croatia
1473. Poštuj ograničenja brzine; slobodni stil/freestyle; Škola animiranog filma ČK; Hrvatska/Croatia
1474. Provjeravaj tlak u gumama; slobodni stil/freestyle; Ena Beć; Hrvatska/Croatia
1475. Provjeri tlak da ti guma ne ode!; slobodni stil/freestyle; Sunčana Brkulj; Hrvatska/Croatia
1476. Ako piješ ne vozi; slobodni stil/freestyle; Karlo Špoljar; Hrvatska/Croatia
1477. Netko te uvijek čeka; slobodni stil/freestyle; Roberta Štocić; Hrvatska/Croatia
1478. Dok piješ, ne vozi; slobodni stil/freestyle; FVD Lumiere; SŠ Ivan Švear Ivanić Grad; Hrvatska/Croatia
1479. 10 Zlatnih pravila u prometu; slobodni stil/freestyle; Tehnička škola Sl. Brod; Hrvatska/Croatia
1480. Ako piješ ne vozi!; slobodni stil/freestyle; SŠ. Marka Marulića Slatina; Hrvatska/Croatia
1481. Ako piješ, ne vozi!; slobodni stil/freestyle; Gea Rajić; Hrvatska/Croatia
1482. Ne pij dok voziš!; slobodni stil/freestyle; Patrik Ivačić; Hrvatska/Croatia
1483. 10 zlatnih pravila sigurnosti u prometu; slobodni stil/freestyle; David Medurečan; Hrvatska/Croatia
1484. Ako piješ ne vozi; slobodni stil/freestyle; Vanessa Lukas; Hrvatska/Croatia
1485. Ako piješ ne vozi; slobodni stil/freestyle; Nikola Raspović; Hrvatska/Croatia
1486. Koristi autosjedalicu!; slobodni stil/freestyle; Škola animiranog filma ČK; Hrvatska/Croatia
1487. Opasnost od mobitela u prometu; slobodni stil/freestyle; Bojan Kozic; Hrvatska/Croatia
1488. Dok voziš ne koristi se mobitelom!; slobodni stil/freestyle; Dominik Engler; Hrvatska/Croatia
1489. Dok voziš ne koristi se mobitelom!; slobodni stil/freestyle; Filmsko-filantorska družina OŠ Rovišće; Hrvatska/Croatia
1490. Dok voziš ne koristi se mobitelom!; slobodni stil/freestyle; Filip Jakov Čačija; Hrvatska/Croatia
1491. Dok voziš ne koristi se mobitelom!; slobodni stil/freestyle; Kristijan Jalčić; Hrvatska/Croatia
1492. Dok voziš ne koristi se mobitelom!; slobodni stil/

freestyle; SŠ. Marka Marulića Slatina; Hrvatska/Croatia
1493. Dok voziš ne koristi se mobitelom! ; slobodni stil/freestyle; Patrik Musić; Hrvatska/Croatia
1494. Kad si umoran ne vozi; slobodni stil/freestyle; Vjenceslav Damićević; Hrvatska/Croatia
1495. Ne vozi umoran; slobodni stil/freestyle; Marina Mutak; Hrvatska/Croatia
1496. Ne vozi umoran; slobodni stil/freestyle; Elektrostrojarska škola Varaždin; Hrvatska/Croatia
1497. Ne vozi umoran! ; slobodni stil/freestyle; Patrik Ivačić; Hrvatska/Croatia
1498. Kaciga glavu čuva; slobodni stil/freestyle; Rene Rehak; Hrvatska/Croatia
1499. Pravilo 8 "Obavezna kaciga"; slobodni stil/freestyle; Mihael Bađun; Hrvatska/Croatia
1500. Obavezna kaciga ! ; slobodni stil/freestyle; Škola animiranog filma ČK; Hrvatska/Croatia
1501. Kaciga = igurnost; slobodni stil/freestyle; Dorijan Pavlešić; Hrvatska/Croatia
1502. Obavezna kaciga ! ; slobodni stil/freestyle; Patrik Ivačić; Hrvatska/Croatia
1503. Budi Pažljiv; slobodni stil/freestyle; FVD Lumiere: SŠ Ivan Švear Ivanić Grad; Hrvatska/Croatia
1504. Budi obziran; slobodni stil/freestyle; Rikard Mlašinović; Hrvatska/Croatia
1505. Mamac/Bait; slobodni stil/freestyle; Gimnazije „Fran Galović“ Koprivnica, Hrvatska/Croatia
1506. Medijska gradionica GFG-a/MEDIA Workshop GFG; dokumentarni/documentary; Gimnazije „Fran Galović“ Koprivnica, Hrvatska/Croatia
1507. Uvođenje 5. razreda u gimnazije/Five years of compulsory high school education; dokumentarni/documentary; Gimnazije „Fran Galović“ Koprivnica, Hrvatska/Croatia
1508. Restoran za dušu/Soul's Restaurant; slobodni stil/freestyle; Pulska filmska tvornica; Pula, Hrvatska/Croatia
1509. Od kotle do poderanih hlača/From Apron to Ragged Trousers; dokumentarni/documentary; Pulska filmska tvornica; Pula, Hrvatska/Croatia
1510. Mogu i sam/I Can Do it Alone; slobodni stil/freestyle; Pulska filmska tvornica; Pula, Hrvatska/Croatia
1511. Silosi/Silos; slobodni stil/freestyle; Pulska filmska tvornica; Pula, Hrvatska/Croatia

1512. Iza scene/Behind the Scene; dokumentarni/documentary; Pulska filmska tvornica; Pula, Hrvatska/Croatia
1513. Crno/Black; igrani/fiction; Pulska filmska tvornica; Pula, Hrvatska/Croatia
1514. Mjesečarka/Sleepwalker; slobodni stil/freestyle; Pulska filmska tvornica; Pula, Hrvatska/Croatia
1515. Romantika se prodaje/Romance for sale; igrani/fiction; Pulska filmska tvornica; Pula, Hrvatska/Croatia
1516. Moje bijelo vrijeme/My White Time; slobodni stil/freestyle; Pulska filmska tvornica; Pula, Hrvatska/Croatia
1517. Praznovjerje/Superstition; slobodni stil/freestyle; Gimnazija Fran Galović; Hrvatska/Croatia
1518. Tenebris; dokumentarni/documentary; Gimnazija Fran Galović; Hrvatska/Croatia
1519. An Andalusijski dog scene; slobodni stil/freestyle; Iva Bolfek; Koprivnica/Croatia
1520. Architecture 3.G; dokumentarni/documentary; Iva Bolfek; Koprivnica/Croatia
1521. Photography 3.G; dokumentarni/documentary; Iva Bolfek; Koprivnica/Croatia
1522. Nemoguća misija; igrani/fiction; Dom učenika srednjih škola Bjelovar; Hrvatska/Croatia
1523. Pračovjek prema televizoru/Neanderthal towards the television; slobodni stil/freestyle; Škola za umjetnost, dizajn, grafiku i odjeću Zabok; Hrvatska/Croatia
1524. Ilija & Pavle; igrani/fiction; Nika Kapelec; Sisak, Hrvatska/Croatia
1525. Hope; dokumentarni/documentary; Vladimir Jelečević; Hrvatska/Croatia
1526. Čovjek je jedino biće koje proizvodi otpad/Human is the only creature that produces waste; slobodni stil/freestyle; Škola za umjetnost, dizajn, grafiku i odjeću Zabok; Hrvatska/Croatia
1527. Music; animirani/animated; Judith De Ro; Belgium/Belgija
1528. The phantom of Luxemburg; igrani/fiction; Jason Asseloos, Mike Strubbe, Nathan Cattoor; Belgija/Belgium
1529. My Superhero; dokumentarni/documentary; Meenakshi Vinay Rai; Indija/India
1530. House on Fire; dokumentarni/documentary; Meenakshi Vinay Rai; Indija/India
1531. Just Like All of You; animirani/animated; Meenakshi

Vinay Rai; Indija/India
1532. Sehta Rahun; slobodni stil/freestyle; Meenakshi Vinay Rai; Indija/India
1533. Parched; dokumentarni/documentary; Meenakshi Vinay Rai; Indija/India
1534. Be There; animirani/animated; Meenakshi Vinay Rai; Indija/India
1535. Dilemma; dokumentarni/documentary; Meenakshi Vinay Rai; Indija/India
1536. May Be; igrani/fiction Meenakshi Vinay Rai; Indija/India
1537. Accept Me; dokumentarni/documentary; Meenakshi Vinay Rai; Indija/India
1538. Moderna kuharica/Modern recipe book; igrani/fiction; Škola za umjetnost, dizajn, grafiku i odjeću Zabok; Hrvatska/Croatia
1539. Monoloz i ostala zla/Monologues and other evils; igrani/fiction; Matija Benić; Varaždin, Hrvatska/Croatia
1540. Sjene/Shadows; igrani/fiction; Jan Kožić; Zagreb, Hrvatska/Croatia
1541. Dobri duh Zagreba/Good spirit of Zagreb; igrani/fiction; Short Film; Zagreb, Hrvatska/Croatia
1542. Spiderman ide u Cineplexx; igrani/fiction; Kinoklub Zagreb; Zagreb, Hrvatska/Croatia
1543. Rough Cut; igrani/fiction; Kinoklub Karlovac; Karlovac, Hrvatska/Croatia
1544. Deadpool & Spider-Man; igrani/fiction; KinoKlub Zagreb, Blank; Zagreb, Hrvatska/Croatia
1545. Nastavi okretati pedale/Just keep pedaling; dokumentarni/documentary; Kinoklub Karlovac; Karlovac, Hrvatska/Croatia
1546. Di je Vanja; igrani/fiction; KinoKlub Zagreb, Hrvatska/Croatia



STATISTIKA

STATISTICS

#	Klub, autor, mjesto / Film Club, Author, City	I_F	D	A	SS_FS	UP_T	SP_C
1	Lucija Pigl, Zagreb				1	1	1
2	Mia Luka Vincetić, Zagreb				1	1	
3	Mara Prpić, Rijeka		1			1	
4	Viktor Mršić, Zagreb				1	1	
5	Ekaterina Kurygina, Zagreb			1		1	
6	Karlo Špoljar, Zagreb		1		2	3	2
7	Blank filmski inkubator, Zagreb	2	3		1	6	4
8	Eva Magdić Govedarica, Samobor				2	2	1
9	Škola za umjetnost, dizajn, grafiku i odjeću Zabok, Zabok	2	5	1	4	12	2
10	Pulska filmska tvornica, Pula	2	2	1	7	12	2
11	Kajan Branimir Bulić, Pula	1				1	1
12	Privatna umjetnička gimnazija, Zagreb	2	4	2	3	11	4
13	Škola za primjenjenu umjetnost, Rijeka	1	2	1	2	6	1
14	Nina Damjanović, Rijeka	1				1	1
15	David Gašo, Osijek	2	1			3	2

24. FILMSKA REVIIJA MLADEŽI & 12th four river film festival

#	Klub, autor, mjesto / Film Club, Author, City	I_F	D	A	SS_FS	UP_T	SP_C
16	Muški učenički dom, Dubrovnik	1				1	1
17	Foto kino video klub Zaprešić, Zaprešić	2		3	1	6	5
18	Glazbena škola Požega, Požega				1	1	
19	Ekonomska škola Požega, Požega				2	2	
20	Marko Dominkuš, Gornja Stubica		1			1	
21	Media talenti, Zagreb				1		
22	XIII. Gimnazija, Zagreb	1	1	1		3	3
23	Škola animiranog filma Čakovec, Čakovec			1	3	4	1
24	Noa Nikolić, Zagreb				1	1	
25	Toni Čakmazović, Varaždin		1			1	
26	Paola di Rosa, Dubrovnik	1				1	
27	Srednja škola ban Josip Jelačić, Zaprešić	1	1			2	
28	Petra Bjelajac, Karlovac	2				2	
29	Oto Kajo Grubišić, Solin	1				1	
30	Dom mladih, Novi Vinodolski		1			1	1

#	Klub, autor, mjesto / Film Club, Author, City	I_F	D	A	SS_FS	UP_T	SP_C
31	Medicinska škola Osijek, Osijek		1		2	3	
32	Plesno edukativno udruga Convivo, Dubrovnik				1	1	
33	Josip Skledar, Zagreb				1	1	
34	Srednja škola Duga Resa, Duga Resa				2	2	1
35	Akademija dramske umjetnosti, Zagreb				1	1	1
36	Bruno Restović, Zagreb	1				1	
37	Foto kino klub Ivanovec, Čakovec		1		2	3	
38	Bartol Babić Vukmir, Zagreb	1				1	
39	Bacači sjenki	2		3		5	1
40	XI. Gimnazija, Zagreb		1			1	1
41	VII. Gimnazija,			1		1	
42	Filmska RUNDA, Osijek				1	1	1
43	Gimnazija Matija Mesić, Slavonski Brod				2	2	
44	II. gimnazija, Osijek				2	2	
45	III. gimnazija, Osijek				1	1	

24. Filmska revija mladeži & 12th four river film festival

#	Klub, autor, mjesto / Film Club, Author, City	I_F	D	A	SS_FS	UP_T	SP_C
46	Srednja škola Krapina				1	1	
47	SŠ graditeljsko geodetska Osijek				1	1	
48	X. gimnazija Ivan Supek				1	1	
49	Jura Starčević				1	1	
50	Larisa Šmitran				1	1	
51	Srednja škola Marka Marulića, Slatina				5	5	
52	Patrik Ivačić				4	4	
53	Nikša Kušec				1	1	
54	Jakov Benjak				1	1	
55	FVD Lumiere: SŠ Ivan Švear, Ivanić Grad				3	3	
56	Ekonomska škola, Pula				1	1	
57	Ena Beč				1	1	
58	Sunčana Brkulj				1	1	
59	Roberta Štociinger				1	1	
60	Tehnička škola Slavonski Brod				1	1	
61	Gea Rajic				1	1	

#	Klub, autor, mjesto / Film Club, Author, City	I_F	D	A	SS_FS	UP_T	SP_C
62	David Međurečan				1	1	
63	Vanessa Lukas				1	1	
64	Nikola Raspović				1	1	
65	Bojan Kozić				1	1	
66	Dominik Engler				1	1	
67	Filmsko-filantorska družina OŠ Rovišće				1	1	
68	Filip Jakov Čačija				1	1	
69	Kristijan Jalšić				1	1	
70	Patrik Musić				1	1	
71	Vjenceslav Damičević				1	1	
72	Marina Mutak				1	1	
73	Elektrostrojarska škola Varaždin				1	1	
74	Rene Rehak				1	1	1
75	Mihael Bađun				1	1	
76	Dorijan Pavlešić				1	1	
77	Rikard Milašinović				1	1	

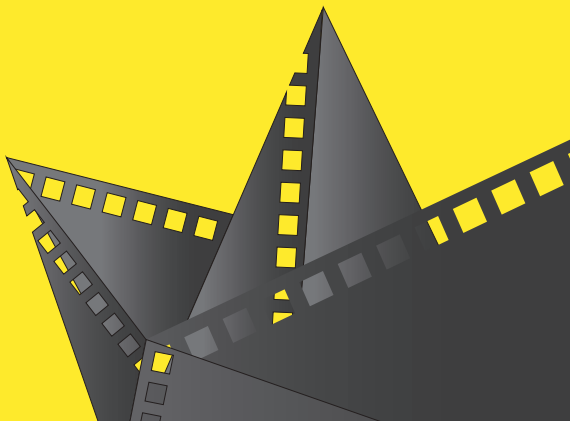
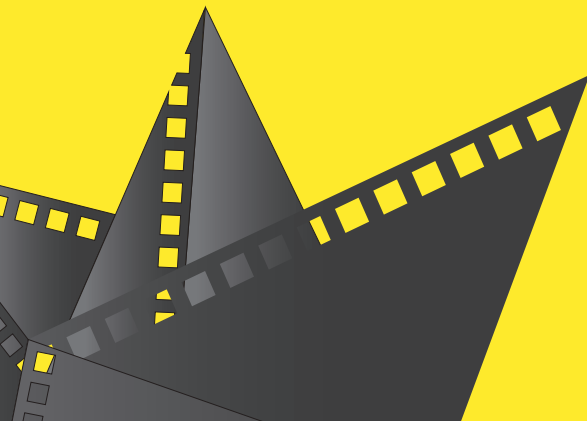
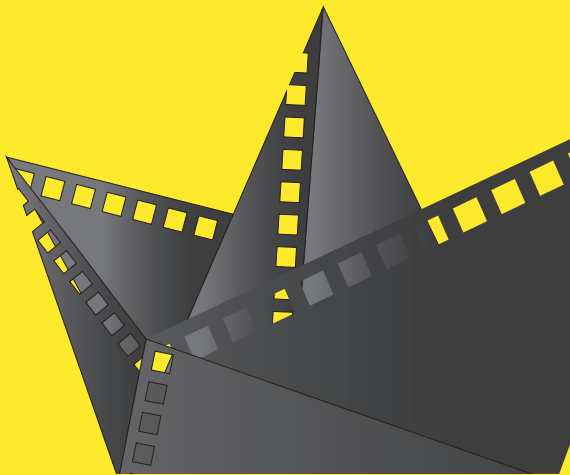
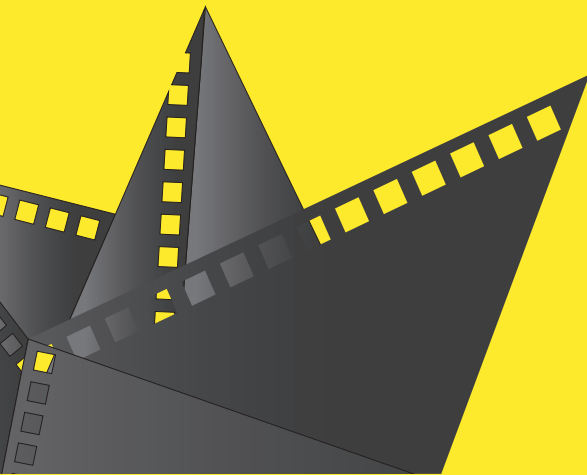
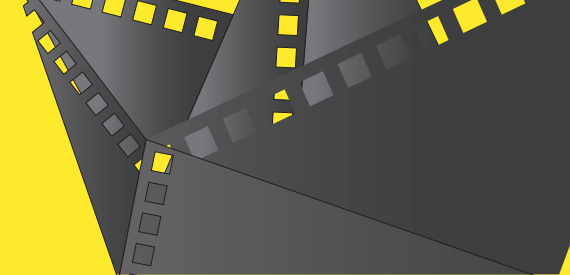
24. FILMSKA REVIIJA MLADEŽI & 12th four river film festival

#	Klub, autor, mjesto / Film Club, Author, City	I_F	D	A	SS_FS	UP_T	SP_C
78	Gimnazija Fran Galović Koprivnica, Koprivnica	1	3		1	5	1
79	Iva Bolfek, Koprivnica		2		1	3	
80	Dom učenika srednjih škola Bjelovar	1				1	
81	Nika Kapelec, Sisak	1				1	
82	Marija Lučić, Osijek				1	1	
83	Ivica Valentić			1		1	
84	Ana Radečić, Zagreb		1			1	
85	Elizabeta Ružić, Kaštelir	1				1	
86	Bruno Marković-Čoso, Sinj		1			1	
87	Vladimir Jelečević, Dopsin		1			1	
88	Matija Benić, Varaždin	1				1	1
89	Jan Kožić, Zagreb	1				1	
90	Short film, Zagreb	1				1	
91	Kinoklub Karlovac	1	1			2	1
92	Kinoklub Zagreb	3				3	
Ukupno/Total		37	36	16	92	180	41



23. filmska REVija mladeži
& 11th four river film festival

filmska REVija mladeži
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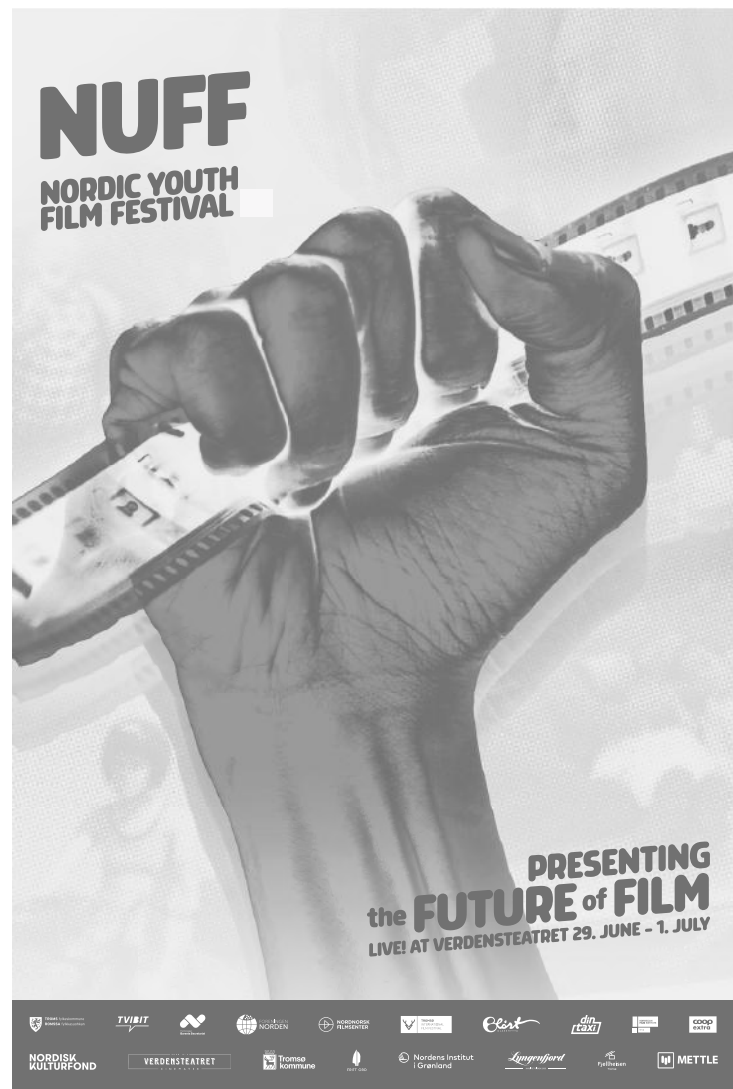


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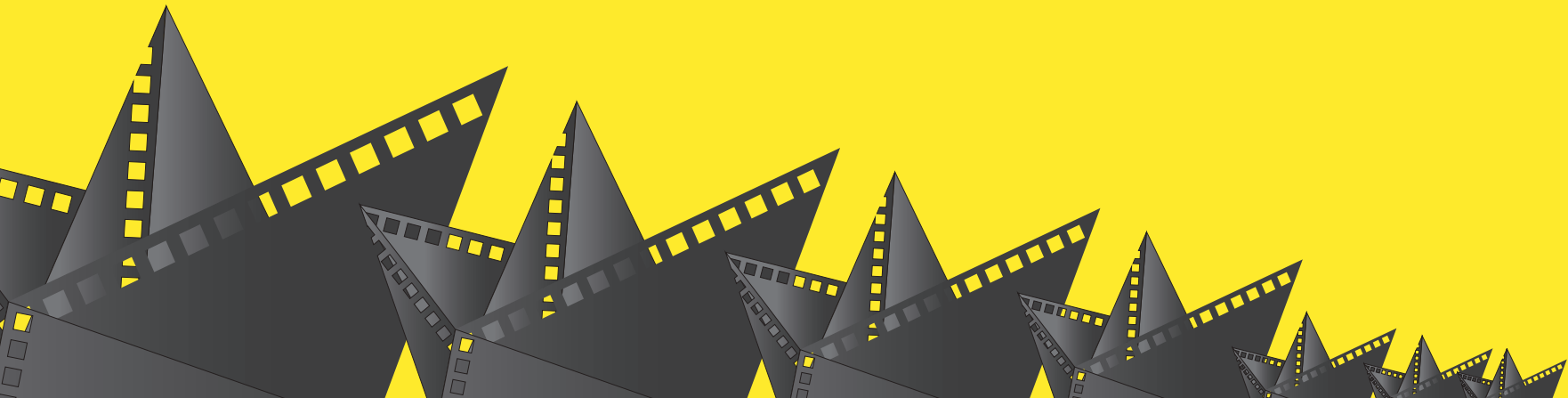


Keramika Nova d.o.o.

Pekara Rakovac

AUTO DIN

**HVALA
THANK YOU**



Adrijani Dimić
 Adrijani Prugovečki
 Andreji Navijalić
 Bakama i djedovima / our grandparents
 Braćama i sestrama / our brothers and sisters
 Članovima YCN-a / YCN members
 Damiru Mandiću
 Damiru Jeliću
 Danieli Trbović
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 Mamama i tatama / our parents
 Mariji Ratković Vidaković
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 Željku, Vesni i Martini Čoholić
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