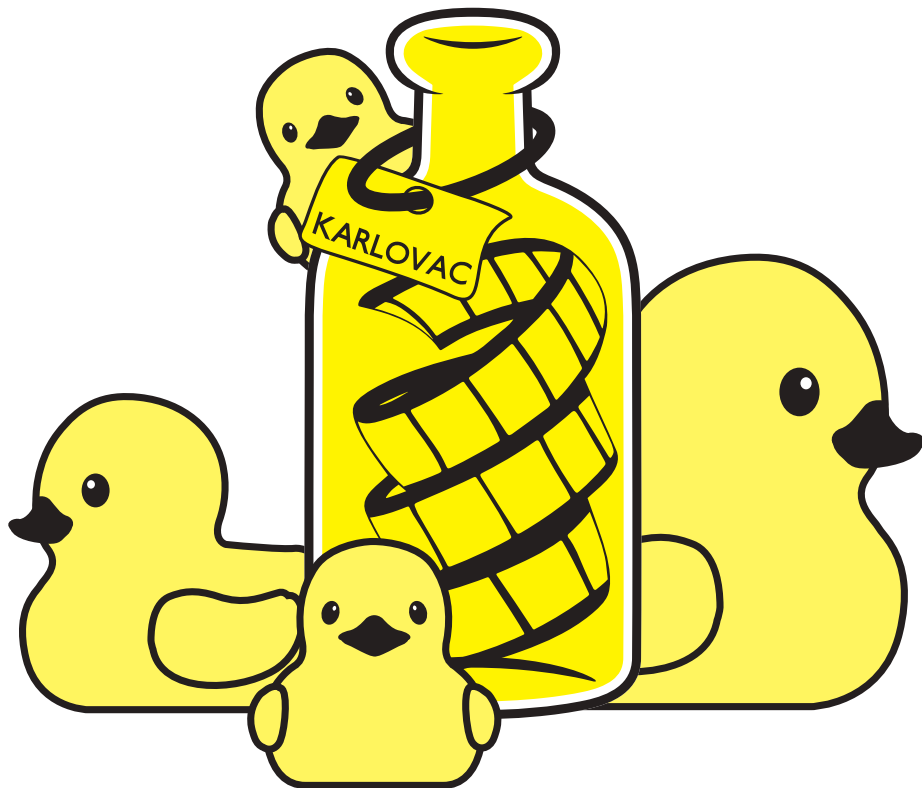


25. Filmska REVija mladeži & 13th four river film festival

8. – 12. 9. 2020.

KARLOVAC

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Tonči Gačina
Tamara Perković

Urednici / Editors:

Sanja Zanki Pejić
Ksenija Sanković
Antonio Britvar

Autori tekstova / Texts by:

Boško Picula
Ana Đorđić
Dinka Radonić
Sanja Zanki Pejić
Ksenija Sanković
Antonio Britvar
Duško Popović

Grafički urednik / Graphic design:

Antonio Britvar

Lektorica / Proofreading:

Ivančica Šebalj

Prevoditeljice / Translation:

Maja Marčetić
Lucija Katarina Šešelj

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PROGRAMSKI RASPORED

PROGRAM SCHEDULE



“Luke, I’m your feather.”

– Duck Vader

UTORAK, 8. rujna 2020.

Digitalna filmska naSTAVA:
Dječje filmsko stvaralaštvo u
karlovačkim osnovnim školama

**20.00, rijeka Korana
(Foginovo kupalište):**

Svečano otvaranje: Glas
(r. Ognjen Sviličić)

Nekad laureati Revije i Festivala,
a danas... – Marinko Marinkić

SRIJEDA, 9. rujna 2020.

Digitalna filmska naSTAVA:
Dječje filmsko stvaralaštvo u
karlovačkim osnovnim školama

9.30, online:
1. projekcija
natjecateljskog programa

12.00, online:
2. projekcija
natjecateljskog programa

**20.30, rijeka Kupa
(trg uz zgradu općine, Kamanje):**
Ideš? Idem!
(r. Ljubo Zdjelarević)

Karlovac, 8. – 12. rujna 2020.

ČETVRTAK, 10. rujna 2020.

Digitalna filmska naSTAVA:
Dječje filmsko stvaralaštvo u
karlovačkim osnovnim školama

9.30, online:
3. projekcija
natjecateljskog programa

12.00, online:
4. projekcija
natjecateljskog programa

13.00, online:
Srednjoškolci predstavljaju
srednjoškolcima

15.00 – 17.00, online:
Radioničko-teoretski program za
učenike i mentore

**20.30, rijeka Mrežnica
(gradsko kupalište, Duga Resa):**
Nekad laureati Revije i Festivala,
a danas...
The Stamp (r. Lovro Mrđen)
6 pola 7 (r. Dalija Dozet)
Stepska lisica (r. Andrija Mardešić)
Izlazite li vanka? (r. Ines Jokoš)

20.30, Ziggy:
Filmski kviz

PETAK, 11. rujna 2020.

Digitalna filmska naSTAVA:
Dječje filmsko stvaralaštvo u
karlovačkim osnovnim školama

9.30, online:
5. projekcija
natjecateljskog programa

12.00, online:
6. projekcija
natjecateljskog programa

15.00 – 17.00, online:
Radioničko-teoretski program
za učenike i mentore

17.00, ispred Zorin doma:
Debata: *Nužnost ili prisila: sloboda
pojedina i sigurnost zajednice u
vrijeme pandemije?*

**21.00, rijeka Dobra
(dvorište Frankopanskog
Kaštela, Ogulin):**
Mater (r. Jure Pavlović)

SUBOTA, 12. rujna 2020.

12.00, Urbani park / online:
Dodjela nagrada i
svečano zatvaranje



TUESDAY, September 8th, 2020

Digital Film EDUCation:

The best of Children's Film Festival
in elementary schools in Karlovac

20.00, river Korana:

The Grand Opening: The Voice
(dir. Ognjen Sviličić)

Once laureates of the festival,
and today... – Marinko Marinkić

WEDNESDAY, September 9th, 2020

Digital Film EDUCation:

The best of Children's Film Festival
in elementary schools in Karlovac

9.30, online:

The 1st Competition
Screening

12.00, online:

The 2nd Competition
Screening

20.30, river Kupa:

Go, Went, Gone
(dir. Ljubo Zdjelarević)

THURSDAY, September 10th, 2020

Digital Film EDUCation:

The best of Children's Film Festival
in elementary schools in Karlovac

9.30, online:

The 3rd Competition
Screening

12.00, online:

The 4th Competition
Screening

13.00, online:

High schoolers to
high schoolers

15.00 – 17.00, online:

Workshops and education
program for students and mentors

20.30, river Mrežnica:

Once laureates of the festival,
and today...
The Stamp (r. Lovro Mrđen)
6 Half Past 7 (r. Dalija Dozet)
Steppe Fox (r. Andrija Mardešić)
Do You Go Out? (r. Ines Jokoš)

20.30, Ziggy:

Film Quiz

FRIDAY, September 11th, 2020

Digital Film EDUCation:

The best of Children's Film Festival
in elementary schools in Karlovac

9.30, online:

The 5th Competition
Screening

12.00, online:

The 6th Competition
Screening

15.00 – 17.00, online:

Workshops and education
program for students and mentors

17.00, in front of Zorin dom theatre:

Debate: *Necessity or coercion:
individual freedoms and public safety
during the pandemic*

21.00, river Dobra:

Mater (dir. Jure Pavlović)

SATURDAY, September 12th, 2020

12.00, Urban park / online:

Awards and Closing Ceremony

TKO JE TKO WHO IS WHO



“My name is Pond. James Pond.”

**KOORDINATORICA REVIJE I FESTIVALA /
MANAGER OF THE YFF AND FRFF**

Sanja Zanki Pejić

**VODITELJICA MEDIJSKIH PROGRAMA
KKK-a / MANAGER OF FILM PROGRAMS
AT CCK**

Ksenija Sanković

**VIZUALNI IDENTITET I KREATIVNA
RJEŠENJA / VISUAL IDENTITY &
CREATIVE SOLUTIONS**

Antonio Britvar
Rebeka Čuljak

**IZVRŠNA PRODUCENTICA /
LINE PRODUCER**

Laura Pribanić
Lucija Češkić

**KOORDINATORICE PROGRAMA /
PROGRAM COORDINATORS**

Lucija Strugar
Marta Bregeš

URED ZA GOSTE / HOSPITALITY OFFICE

Ida Biškup
Katarina Čurilović

PR

Dražen Puklavec

**TEHNIČKO VODSTVO /
TECHNICAL SUPPORT**

Mislav Vinković
Matija Žibrat

**VODITELJI DIGITALNE FILMSKE NASTAVE /
MANAGERS OF FILM EDUCATION**

Ana Đorđić
Jelena Modrić
Margareta Đorđić
Tomislav Šoban

VODITELJICE ŽIRIJA / JURY NANNIES

Margareta Đorđić
Lucija Katarina Šešelj
Petra Bjelajac
Ana Đorđić

**REDAKCIJA DNEVNOG LISTA „DNEVNIK
U BOCI“ / NEWS BULLETIN DESK “BOTTLE
DAILY”**

Antonio Britvar
Lucija Strugar
Lucija Katarina Šešelj
Mia Laura Jurčić
Ora Kovgč
Rebeka Čuljak
Svjetlana Višnić Novaković
Vedrana Mihalić
Margareta Đorđić

**FESTIVALSKE KRONIKE /
FESTIVAL CHRONICLES**

Karlo Špoljar
Rebeka Čuljak
Marta Bregeš
Lucija Strugar
Martina Kolarić
Rudolf Ravbar

**FESTIVALSKI FOTOGRAFI /
FESTIVAL PHOTOGRAPHERS**

Demjan Rožman
Anamarija Tonžetić
Gabriela Prpić
Antonela Zvonković

**KOORDINATORI INTERVENTNOG VODA /
INTERVENTION UNIT COORDINATORS**

Filip Božičević
Leonard Boljkovac

**KOORDINATOR VOZAČA /
DRIVERS UNIT COORDINATOR**

Bojan Tišljar

VOZAČI / DRIVERS

Denis Sanković
Filip Pongrac

**INTERVENTNI VOD /
INTERVENTION SQUAD**

Domagoj Šebalj
Ivan Češkić
Luka Padežanin
Sven Trbojević
Damjan Milčić

**KOORDINATOR FESTIVALSКИH LOKACIJA /
FESTIVAL LOCATIONS' COORDINATOR**

Hrvoje Žibrat
Filip Božičević

**UREĐENJE FESTIVALSКИH PROSTORA /
FESTIVAL LOCATIONS' DECORATION**

Andela Žapčić

PRIJEVOD / TRANSLATION

Maja Marčetić
Lucija Katarina Šešelj

**KONSEKUTIVNI PRIJEVOD /
CONSECUTIVE TRANSLATION**

Vedrana Mihalić
Art Plus d.o.o.

LEKTURA / PROOF-READING

Ivančica Šebalj

TITLOVI / SUBTITLES

Marko Godeč, Ministarstvo titlova

FESTIVALSKA ŠPICA / FESTIVAL TRAILER

Karlo Špoljar

FESTIVALSКИ PROMO / FESTIVAL PROMO

Rudolf Ravbar
Karlo Špoljar

Karlovac, 8. – 12. rujna 2020.



25. Filmska revija mladeži & 13th four river film festival

TEHNIČKA PODRŠKA

Izvan fokusa

SOS SLUŽBA / SOS OFFICE

Marija Ratković Vidaković
Mikula Ratković Vidaković
Igor Vidaković
Tamara Perković
Zdenka Mihelj
Zlatko Novaković
Svjetlana Višnić Novaković
Daniel Pejić
Damir Pezerović
Marija Ratkaj
Matija Ratkaj
Noa Ratkaj
Mika Ratkaj
Peđa Gvozdić
Nino Pavleković
Petra Cicvarić
Vanja Gvozdić
Domagoj Šavor
Igor Jurilj
Iris Britvar
Željko Britvar
Marko Kekić
Luka Padežanin
Domagoj Šebalj
Elena Cvitković
Mario Fudurić
Mario Vlahović
Leo Staković
Lorena Palošika
Rea Bušić



Karlovac, September 8 – 12, 2020



UVODNA RIJEČ PODVUČENA ŽUTIM

INTRO HIGHLIGHTED IN YELLOW



Nešto novo, nešto ludo

Prije godinu dana imali smo prezentaciju o planiranju obrazovnih i festivalskih programa Hrvatskog filmskog saveza u izazovnim vremenima novog školskog programa. U to vrijeme, moramo priznati, nismo mogle zamisliti što će nam donijeti 2020. godina, ne samo u Hrvatskoj, već i u cijelom svijetu.

Planiranje nečega u ovim čudnim vremenima kada nismo sigurni što će se dogoditi za nekoliko tjedana, a kamo li za nekoliko mjeseci, natjeralo nas je sve da prijedemo svoje granice - da preko noći osmislimo nove, modificirane programe.

S obzirom da je toliko festivala odgođeno ili otkazano, planirali smo dvije mogućnosti - plan A i B. U planu A sve je savršeno, svi bi gosti došli u naš gradić na četiri rijeke, i imali bismo otvorenje na obali rijeke Korane. Više od 200 sudionika iz cijelog svijeta gledalo bi svoje filmove na velikom platnu, raspravljalo o njima nakon toga i sudjelovalo u brojnim radionicama. U planu B sve se to događa preko interneta. Sastat ćemo se na nekoj platformi i pokušati pokazati da možemo funkcionirati i na ovaj način. I to će uspjeti, osim što vas neće gristi komarci u kinu na otvorenom.

Ova je godina zasigurno čudna i to možda ima nešto s činjenicom da je ovo 13. Four River Film Festival. Bit će vrlo čudno vidjeti vas sve preko interneta, ali unatoč tome pozdravit ćemo vas iz Karlovca i pokušat ćemo unijeti malo festivalskog duha u vaše domove i učionice.

Nadamo se da se svi vidimo sljedeće godine u Karlovcu!

Sanja & Ksenija

Something new, something wicked

One year ago we had a presentation about planning educational and festival programmes of the Croatian Film Association in challenging new times of the new school curriculum. At the time, we must admit, we could not imagine what 2020 would bring us, not only in Croatia but in the entire world.

To plan something in these weird times when we are not sure what will happen in a matter of weeks, not to mention in a couple of months, has made us all go beyond our limits - to come up with new modified programmes overnight.

With so many festivals being postponed or cancelled, we were planning two options - plan A and B. In plan A everything is perfect, all the guests will come to our little town on four rivers and we will have the opening night on the banks of River Korana. More than 200 participants from all over the world will watch their films on the big screen, discuss their movies afterwards and participate in numerous workshops. In plan B all of this is happening online. We will meet on some platform and try to show that we can function this way as well. And it will work, except there will be no mosquitos biting you in the open-air cinema.

This year is for sure weird, and maybe it has something to do with the fact that this is the 13th Four River Film Festival. It will be very strange to see you all online but nevertheless we welcome you in Karlovac and will try to bring a little bit of the festival spirit into your homes and classrooms.

Hope to see you all in Karlovac next year!

Sanja & Ksenija

SEOBA PATKICA DUCK MIGRATION



Duck Norris can divide by zero.

Cijela je godina za njih žuta. Ipak, jedan je tjedan za njih posebno žut, najžutiji od svih... I on samo što nije krenuo! Dapače, riječ je upravo o patkicama i našem žutom festivalu kojeg su ove godine posebno zavoljele. Kako se vrijeme slavlja približavalo, tako je sve više patkica plivalo rijekama i gegalo se do Zorin doma, otprativši brodiće. Nije patka! Mladi lokalci tvrde da su izbrojali više od pet stotina patkica. Ništa ih nije moglo spriječiti da se zajednički okupe kako bi dočekale sve goste zajedno s karlovačkim filmskim bocama i našim profi-hospi timom.

Taman je krenulo mozganje kako sve patkice sigurno prevesti do Foginovog kupališta na Korani... da bi pomogle otvoriti festival, naravno. I onda, baš pred sam početak festivala misteriozno su nestale, kao u pravoj filmskoj priči! Prvo se mislilo da su se samo htjele skloniti od kiše, ali njima kiša ne može ništa. Bez njih cijeli je Karlovac izgubio posebno blistavo žutilo. Volonteri su počeli lijepiti žute plakate s raznim festivalskim natpisima u nadi da će građani pomoći u potrazi za patkicama. Karlovačke žute boce ceznule su za novopečenim prijateljicama...

Nakon samo nekoliko dana potrage uspješno je pronađena jedna od njih! Otkrila nam je žute pačje namjere... Naime, pomno slušajući vremensku prognozu svaki dan, igrom slučaja patkice su otkrile da zbog kvakdemije mladi gosti neće moći biti s njima u Karlovcu. Brže-bolje u tajnosti su osmislile patkastičan plan. Seoba za njih nije strana pa će tako zajednički dati sve od sebe da uplove u digitalne kanale od Karlovca do cijelog svijeta, sve kako bi se ipak uspjele družiti sa željno iščekivanim mladim filmskim talentima. Potom će se pokušati samostalno okupiti u što većem broju na Foginovom, a kad festival završi, sve će se patkice pozdraviti i rasti, svaka svojim putem, zauvijek, kako bi došle do svakog od gostiju. Iz digitalnih kanala isplovit će onim pravim, poštanskim, da svakom gostu budu trajna uspomena na (tje)dan kad su patkice nestale iz Karlovca da osmisle plan kako razveseliti i zažutjeti mlade filmske nade.

The whole year is yellow for them. However, one week is especially yellow, the yellowest of all... and it is almost here! Indeed, we're talking about ducks and our yellow festival which they have especially fallen in love with this year. As the celebration time approached, more and more ducks swam the rivers and waddled to Zorin dom, saying goodbye to the boats. No joke, the young locals claim to have counted more than five hundred duckies. Nothing could have prevented them from gathering to welcome the guests along with Karlovac's film bottles and our professional hospitality team.

Just as we were thinking of how to transfer the duckies to Foginovo beach on river Korana... for them to help open the festival, of course... they, just before the opening, all mysteriously disappeared, like in a movie! First we thought they just wanted to take shelter from the rain, but the rain doesn't bother them. Without them, the whole of Karlovac lost its special shiny yellowness. The volunteers started putting up yellow posters with various festival slogans in hope that the citizens would help look for the ducks. Karlovac's yellow bottles longed for their newly found friends...

After only a few days of searching, we successfully found one of them! She revealed to us yellow ducky intentions... Namely, listening intently to the feather forecast every day, the duckies discovered by chance that because of the quackdem young guests won't be able to join them in Karlovac. As quack as possible they came up with a quacktastic plan. They're no strangers to migration, so they will try with all their might to swim into digital canals from Karlovac to all over the world, just so they can hang out with highly anticipated young film talents. Then they will try to gather in as large a number as possible at Foginovo, and when the festival ends, all the duckies will say goodbye and part ways, each going down their own path, forever... so they could get to every guest. From digital canals they will set off through real canals, with the help of mailing ones, to each be a souvenir for every guest, of the week when ducks disappeared from Karlovac to come up with a plan on how to cheer up and yellow up young film hopes.

FESTIVALSKI FORŠPAN

FESTIVAL TRAILER



This is the day you will always
remember as the day you almost
caught Captain Quack Sparrow.

25. FILMSKA REVIIJA MLADEŽI & 13th four river film festival

Hrvatski filmski savez njeguje 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 ponovno pripala bivšem 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 for just one of them, 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 audience: children, young people, students and their teachers. Therefore, the honor to make the Festival trailer this year fell to Karlo Špoljar, ex-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 the organizing team.



MREŽA FILMSKOG STVARALAŠTVA MLADIH

YOUTH CINEMA NETWORK



www.youthcinemanetwork.org

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 prijavlivanje za financiranje međunarodnih radionica i naprednih treninga. Planiramo i dodijeliti međunarodnu nagradu za film mladih, osmišljenu kao potporu izvrsnim 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



Don't look under your beds at night –
you might find Count Quackula!

Ovogodišnji je proces selektiranja filmova za najbolji filmski festival u kozmosu istodobno bio i posve uobičajen i posve neobičan. Naime, svi su članovi selekcijske komisije – Dinka, Boško i ja – pogledali ukupno 1632 prijavljena filma te već uigrano selektirali najbolje od najboljih. Tehničku potporu te razumijevanje za naše filmske i filmološke opservacije prilikom selekcijskog sastanka, koje je ponekad trebalo prekidati kako ne bismo proveli noć u prostorijama Hrvatskoga filmskog saveza, dale su nam Marta Bregeš i Lucija Strugar, a naša je Sanja Zanki Pejić, kao i dosad, elegantno vodila selekcijski sastanak. Uobičajen dio selekcijske dužnosti bio je strpljivo, pažljivo i koncentrirano pogledati čak 1632 filma prije selekcijskog sastanka te tijekom sastanka donijeti zajedničku odluku o onim filmovima koji će postati dijelom festivalske konkurencije. Veseli nas što je naš voljeni festival ponovo oborio rekorde brojem prijavljenih filmova iako, priznajemo, nije nimalo lako pogledati tolik broj filmova u relativno kratkom vremenu. Unatoč tome, ove smo godine glatko donijeli odluku o filmovima koji su zaslužili svoje mjesto na našem festivalu. Filmovi su to koji su se istaknuli stvaralačkom iskrom, zanatskom kvalitetom, filmskom promišljenošću i ukupnim dojmom koji su ostavili na nas. Ponovo valja istaknuti da, u toliko velikom broju prijava, doista nije lako postati dijelom festivalske konkurencije te da je stoga bitno da prijavljen film bude doista izniman te da mladi autori svom filmu pristupe stvaralački ozbiljno, ali i mladenački zaigrano. Usto, neka ih ne obeshrabri ako ove godine njihov film nije selektiran i neka svakako nastave realizirati svoju ljubav prema filmu stvaranjem, ali i – gledanjem filmova. Neuobičajen dio selekcijskog procesa svakako je povezan s pandemijskom krizom. Nikad nismo ni pomislili da ćemo prilikom selekcijskog sastanka morati svako malo dezinficirati ruke, međusobno se pozdravljati laktovima umjesto zagrljajima i ozbiljno paziti na distancu. U skladu s tim, mnogi su se prijavljeni filmovi, uz uobičajeno širok raspon tema, bavili pandemijom i, posebice, lockdownom, a mnogi od njih osvojili su nas svojim šarmom i duhovitošću. Svakako nam je bila čast pogledati ovogodišnju srednjoškolsku i studentsku svjetsku i hrvatsku filmsku produkciju te se veselimo istoj časti i sljedeće godine. Dotad nosite maske i vidimo se 2021. u, vjerujemo, fizičkom izdanju Filmske revije mladeži i Four River Film Festivala! Svima vam želimo sjajne filmove, nespontanu radost stvaranja i – mnogo zdravlja! Živjeli!

Ana Đorđić

This year, the selection process for the best film festival in the cosmos was just like any other, yet unlike any other that preceded it. The selection jury – that is, Dinka, Boško, and myself – watched all 1632 submissions and selected the best of the best, like the well-coordinated team that we are. Marta Bregeš and Lucija Strugar provided both technical and moral support for our cinematic observations during the selection meetings, which often had to be interrupted, to prevent all of us from having to spend the night at the Croatian Film Association offices. As always, our very own Sanja Zanki Pejić chaired these meetings. Like any other year, watching all 1632 movies before the selection meetings required a lot of patience, focus and attention, as did deciding which of those movies should be shown at the festival. We are particularly pleased with having once again received a record number of submissions. Although watching that many movies in so little time was no easy feat, we didn't have a hard time deciding which films earned their spot in the program. The films we eventually selected stood out in terms of creativity, the quality of the filmmaking, and the thought that went into them, as well as the general impression they left on us. The competition was so fierce that a film had to be exceptional to qualify, and the young filmmakers at the same time youthfully playful and professional in their approach. Those who didn't make the cut this year truly need not be discouraged. Instead, I invite them to continue cultivating their love of film – both by watching movies, and making them. What made this selection process unlike any other, however, was definitely the pandemic. Never in a million years could we have imagined having to disinfect our hands with hand sanitizer during the selection meetings, greet each other by touching elbows instead of hugging, or maintain social distance. Many filmmakers added the pandemic and the lockdown to the already wide variety of topics explored at this festival. Many of those movies delighted us with their wit and charm. It was an honor to be able to watch the best that this year's high school and university filmmaking had to offer. We look forward to doing it again next year. Until then, wear a mask, and we hope to see you at the Youth Film Festival and the Four River Film Festival in 2021! Hopefully, face to face! In the meantime, we wish you great movies, the unbridled joy of creation and – an abundance of health! Cheers!

Ana Đorđić

OCJENJIVAČKI SUD JURY



This is Duckzilla's world.
We just live in it.



SYDNEY LEVINE

Iza Sydney Levine više je od četrdeset godina radnoga iskustva u filmskoj industriji. Trenutno radi kao edukator i konzultant, surađujući s producentima na planiranju i osmišljavanju strategija prodaje i financiranja filmskih festivala, kao i sa zemljama koje nastoje privući američke producente i producentske tvrtke radi koprodukcijskih projekata. Karijeru je započela kao prva žena u međunarodnoj distribuciji 1975. godine, zaposlivši se u 20th Century Fox Internationalu, a zatim je prešla u akviziciju kojom se bavila od 1978. do 1988. godine. Najprije nabavlja kratke filmove za tvrtku Pyramid Films, potom dokumentarce za ABC video and Films Inc., a naposljetku i cjelovečernje igrane filmove za distributere Lorimar Pictures i Republic Pictures. Godine 1988., Levine osniva FilmFinders, prvu bazu podataka namijenjenu filmskoj industriji, točnije direktorima nabave u filmskoj distribuciji i prodaji, kao i izbornicima festivala u potrazi za novim naslovima iz raznih dijelova svijeta. Baza FilmFinders 2006. godine spojila se s internetskom stranicom Withoutabox, a obje 2007. pripaja IMDb. Sydney potom, 2009. godine, osniva SydneysBuzz. Predavala je međunarodno filmsko poslovanje na institucijama poput sveučilišta Chapman, Slobodnih studija filma i poslovanja na Sveučilištu u Kaliforniji, Los Angeles (UCLA), The New School of Social Research, Deutsche Welle Akademie i Instituta Binger, te producentskih radionica filmskog festivala u Cannesu i Berlinale Talents, a nerijetko i moderira razne okrugle stolove i seminare. Živi u Los Angelesu i Berlinu, a uz to puno putuje po međunarodnim filmskim festivalima. Uz materinji engleski, govori i francuski, njemački te španjolski jezik.

Sydney Levine has 40+ years experience in the film industry where she currently is a trainer/educator and consultant with producers planning festival and sales and financing strategies and with countries interested in bringing U.S. producers and production companies to their locations for filming coproductions. She began her career as the first woman in international distribution in 1975 when she was hired by 20th Century Fox International and moved into acquisitions from 1978 to 1988, progressing from short film company Pyramid Films, to docs for ABC Video and Films Inc, and to feature film distributors Lorimar Pictures and Republic Pictures. In 1988, Levine created FilmFinders, the industry's first database, designed for acquisitions executives in distribution and sales as well as festival programmers needing to track new films worldwide for acquisition. In 2006 FilmFinders merged with Withoutabox and together they were acquired by IMDb in 2007. She left to establish SydneysBuzz in 2009. She has taught international film business at Chapman, UCLA Extension Film and Business Schools, The New School of Social Research, Deutsche Welle Akademie, Binger Institut, Cannes Producers Workshop, Berlinale Talents, and frequently moderates panels and seminars. She lives in Los Angeles, California and Berlin, Germany and travels extensively on the international film circuit. In addition to her native English, she speaks French, German and Spanish.



MATO ILJIĆ

Mato Iljić rođen je 1978. u Zagrebu, gdje živi i djeluje kao montažer i nastavnik filmske montaže. Na Akademiji dramske umjetnosti diplomirao je 2001. godine na studiju Montaže. Usporedo sa studijem započeo je s radom kao asistent montaže na profesionalnim filmskim i televizijskim produkcijama te postupno ulazio u daljnje projekte kao montažer ili montažer zvuka. Montirao je kratke i cjelovečernje igrane filmove, dokumentarne filmove i emisije, igrane TV serije, eksperimentalne projekte, niz projekata poput TV reklama, glazbenih spotova, edukativnih i prezentacijskih filmova te zvuk na nekoliko filmova i serija. Priznanje za rad na polju igranoga filma primio je 2010. godine na 57. Festivalu igranog filma u Puli, za montažu filma „Suma summarum“ (Zlatna arena za montažu). Održao je nekoliko radionica filmske montaže, a 2003. s nekolicinom kolega osnovao i mali postproduksijski studio (Banana postprodukcija d. o. o.). Od 2006. godine izvodi nastavu na Studiju montaže Akademije dramske umjetnosti te sudjeluje u razvoju programa, u dva mandata kao prodekan za nastavu i jednom kao predstojnik odsjeka. S kolegama Davorom Švaićem i Jarekom Kaminskim 2010. godine pokreće suradnju Odsjeka montaže ADU (Zagreb) i PWSFTViT iz Llodza (Poljska), što se postupno razvija u redovitu međunarodnu radionicu filmske montaže čijoj se organizaciji priključuju i FAMU iz Praga te VŠMU iz Bratislave.

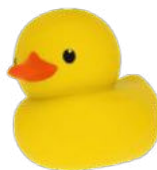
Mato Iljić was born in 1978 in Zagreb, where he lives and works as a film editor and a teacher of film editing. He obtained his degree in Film Editing from the Academy of Dramatic Arts in Zagreb in 2001. As a student, he started working as an Assistant Editor at various film and TV productions, while gradually finding additional work in film and sound editing. He has worked on short and feature films, documentary films and series, TV dramas, experimental projects, and various projects such as educational or presentation films as a film and sound editor. In 2010, he was awarded for his work at the 57th Pula Film Festival, receiving the Golden Arena for Best Film Editing for his work on the film Forest Creatures. He has taught several film editing workshops. In 2003 he co-founded a small post-production studio with some colleagues (Banana postprodukcija d.o.o.). Since 2006, he has also taught at the Film Editing Department of the Academy of Fine Arts, where he also contributed to the development of the curriculum, as a two-time Vice Dean of Studies and once as the Head of the Department. In 2010, he initiated, together with Davor Švaić and Jarek Kaminski, cooperation between his department and the Lodz Film School (Poland). This project has developed into an international film editing workshop, which has since included the Academy of Performing Arts in Bratislava and the Film and TV School of the Academy of Performing Arts in Prague.



IRENA KRČELIĆ

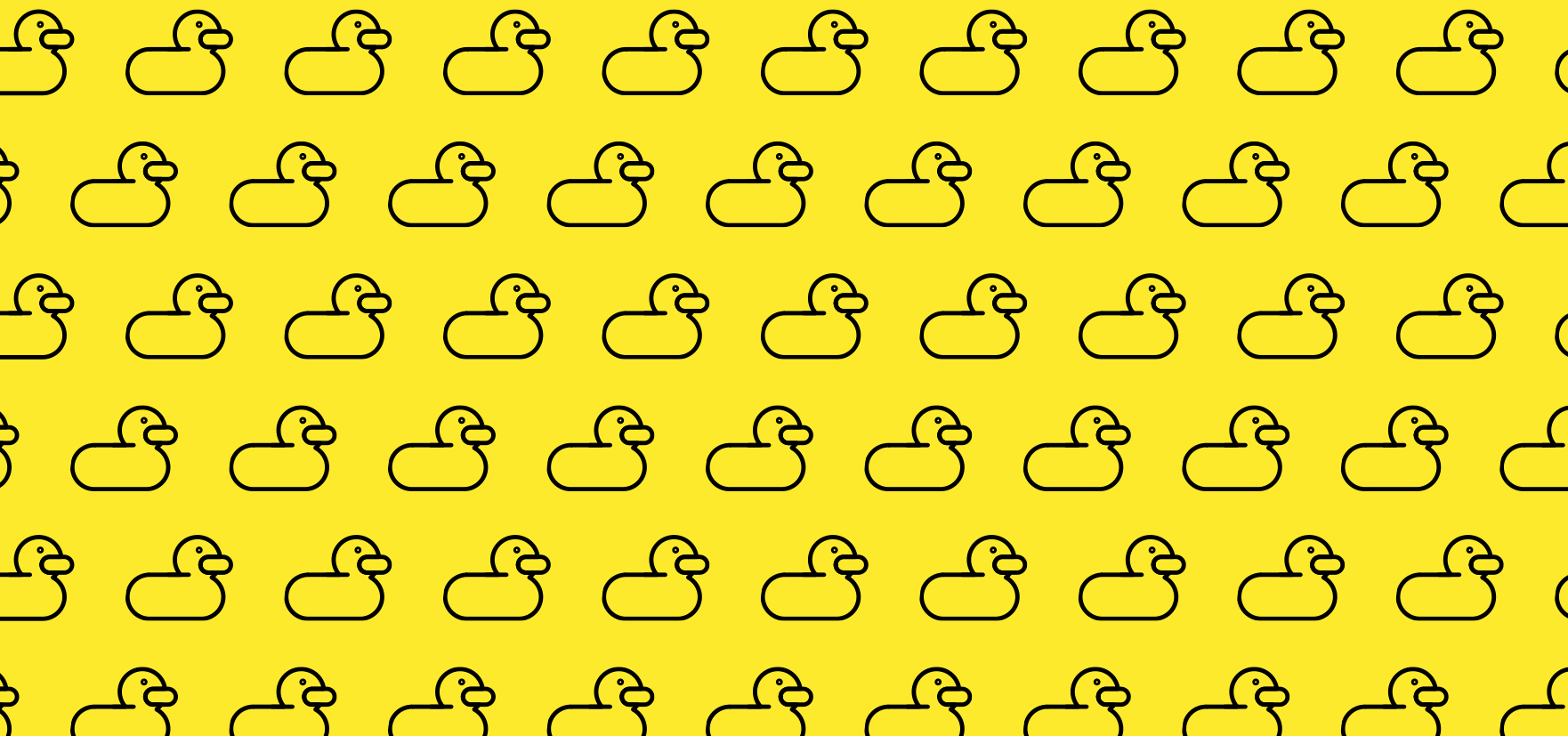
Irena je samostalna umjetnica, scenaristica i dramaturginja koja uz umjetnički rad djeluje i u sferi neformalnog scenarističkog obrazovanja. Kao scenaristicu, zanima je okušavanje u što različitim formatima i žanrovima pa je tako pisala za sapunice (Zabranjena ljubav), humorističke (Bitange i princeze), dramske (Dobre namjere) i znanstveno-popularne serijale (Laboratorij na kraju svemira), tri dugometražna igrana filma (Bankirke, Duh babe Ilonke, Moj dida je pao s Marsa) kao i pregršt manje šašavih naslova. Idejna je začetnica scenarističkih radionica Palunko koje su sad već ušle u punoljetnu, osamnaestu godinu rada, a uživala je i kao članica radne skupine koja je oformila strukovnoj udruženje SPID – Savez pisaca izvedbenih djela. Kad ne izmišlja priče, onda ih crta. U formatu mrežne ilustracije osjeća se najslobodnije. Sve što zabrlja, tu je najlakše po

Irena is an independent artist, screenwriter, and playwright and, in a less formal capacity, an educator in screenwriting. As a screenwriter, she aims to try her hand at as many forms and genres as possible. As such, she has written for soap operas (Zabranjena ljubav), sitcoms (Bitange i princeze), TV dramas (Dobre namjere), educational TV shows (Laboratorij na kraju svemira), three feature films (Bankirke, Duh babe Ilonke and Moj dida je pao s Marsa), as well as a variety of less silly titles. She is the originator of the Palunko screenwriting workshops, which have come of age, so to speak, seeing as they have been taking place for eighteen years. She has also had the pleasure of being one of the founders of the Croatian Screenwriters and Playwrights Guild – SPID. When she isn't telling stories, she draws them - her preferred form is web illustration. She finds that form extremely liberating because anything she messes up in the digital form can be easily fi



ŽIRI MLADIH

YOUTH JURY



25. FILMSKA REVIIJA MLADIŽI & 13th four river film festival

Žiri mladih sastoji se od mladih filmskih entuzijasta iz festivala partnera Four Rivera. Mladi filmaši iz cijeloga 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.

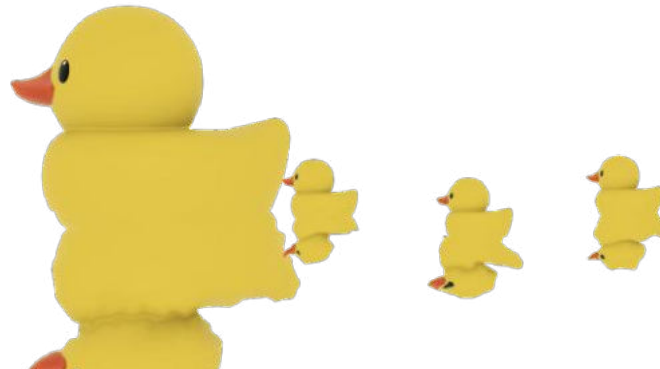
Ovogodišnji žiri mladih čine:

Dora Andrić
Petra Banjavčić
Marko Begović
Iva Božić
Josipa Burić
Laura Demirović
Laura Erceg
Bruno Ivančić
Pavao Jančić
Kiara Kirinčić
Dora Kučan
Lucija Mađeruh
Jelena Maljković

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:

Rea Malobabić
Anna Markulin
Marta Merlić
Lucija Prebeg
Lucija Priselac
Luna Rajković
Aurora Ribić
Anja Škrtić
Ana Sudac
Dori Sušanj
Leona Višnjic
Martina Zec



25. Filmska REVija mladeži

NATJECATELJSKI PROGRAM
COMPETITION PROGRAM





igrani / fiction
2020. / 2' 54''

Redatelj / Director:

Tadej Ilić

Produkcija / Production:

FKVK Zaprešić

Država / Country:

Zaprešić, Hrvatska / Croatia

BLIZANCI THE TWINS

Sinopsis / Synopsis:

Blizanci Tadej i Ivan sreću se nakon što su dugo godina živjeli razdvojeno i pričaju o djetinjstvu. Ali priče im nisu baš jednake. Možda zbog različitih uspomena?

Twins Tadej and Ivan meet after years of living apart and talk about their childhood. However, their stories are not exactly the same. Maybe it's because their memories are different, too?

Dinka Radonić:

Dosjetljivom i duhovitom dramaturškom upotrebom montažnih postupaka, autor se poigrava formom intervjua. Pazeći na tempo izgovaranja teksta te dinamičnim replikama zbunjujućeg sadržaja, autor izmjenjuje izjave dvaju (ne)jednakih sjećanja iz djetinjstva.

Cleverly and wittily using editing for storytelling purposes, the author plays with the form of the interview. Paying a lot of attention to the tempo with which the text is intoned and the dynamic yet confusing dialogue, the author alternates between statements from two (un)equal sets of childhood memories.

Ana Đorđić:

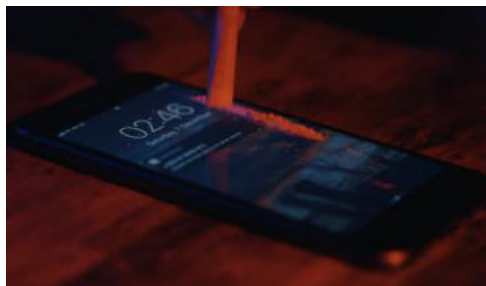
Simpatičan igrani film o braći blizancima koji se susreću nakon nekoliko godina odvojenosti. Njihova se sjećanja razlikuju što zbunjuje gledatelja, a to se dodatno postiže njihovim dvoplanovima na kojima se temelji čitav film. Rasplet će svakako donijeti rješenje ove simpatične zbrke.

An endearing fiction film about two twin brothers, reunited after several years of separation. Confusingly, there are discrepancies in their shared memories, an effect emphasized by the use of the split screen throughout the film. The charming conundrum gets resolved in the denouement.

Boško Picula:

Nije jednostavno imati blizanca. Barem ne kao u ovom sarkastičnom prikazu odvajanja blizanaca nakon razvoda roditelja. Jesu li njih dvojica – Ivan i Tadej – uopće braća s obzirom na tako različita sjećanja. I, nismo li kao gledatelji svjedoci jedne uspjele filmske varke? Što god bilo, film je brz, rezak, simpatičan i – uvjerljiv.

It's not easy having a twin. Not in this sarcastic depiction of the separation of two twins following their parents' divorce, at least. Are the two of them – Ivan and Tadej – even brothers if their memories are so different? Or does the movie successfully play tricks on us as the audience? Whatever the answer, this film is fast-paced, caustic, charming and – plausible!



igrani / fiction
2020. / 15' 00''

Redatelj / Director: Karlo Gagulić

U filmu sudjelovali / In co-operation with:

Roko Klišmanić, Lukas Crvelin, Paula Gagić, Paula Omerbegović, Nataša Dangubić, Franko Jakovčević, Borna Kurlot, Jakov Kulić, Val Ivan Klačterka, Elma Tomić, Mark Fejer

Produkcija / Production:

Udruga Blank

Država / Country: Zagreb, Hrvatska / Croatia

BROD U BOCI A SHIP IN THE BOTTLE

Sinopsis / Synopsis:

Noa dolazi iz Splita u Zagreb u novu školu. Međutim, tragedija koja se desila u Splitu i dalje ga proganja.

Noa moves from Split to Zagreb to enroll in a new school, but the tragedy that took place in Split continues to haunt him.

Dinka Radonić:

Priča o odrastanju i traženju vlastitog mjesta pod suncem u novoj sredini. Ovaj vrlo ozbiljno isproducirani igrani film iskače ponajviše u režiji, kao i glumačkoj interpretaciji. U glavnoj ulozi gledamo sjajnog, mladog Roka Klišmanića koji se izvrsno nosi s velikim imenima hrvatskog glumišta Natašom Dangubić i Mijom Melcher.

The story of growing up and finding your own place under the sun in a new environment. This very seriously produced feature film stands out mostly in terms of directing as well as acting interpretation. In the main role we see the great, young Roko Klišmanić coping well with the big names of Croatian acting such as Nataša Dangubić and Mia Melcher.

Ana Đorđić:

Majstorski igrani film o traumi i krivnji te suočavanju s prošlošću. Isprepleteni motivi prijateljstva, rastave roditelja, konzumacije alkohola i opojnih sredstava te nasilje kreiraju slojevit film. Uzrok traume saznaje se tek na kraju, ali može se naslutiti zahvaljujući

retrospekcijama protagonista. Film fantastično funkcionira na svim razinama – scenarij, režija, fotografija, gluma i montaža. Ova je filmska ekipa napravila genijalan posao, stoga očekujemo još mnogo njihovih sjajnih filmova!

A masterful fiction film about trauma, guilt and coming to terms with the past. The motifs of friendship, parental divorce, alcohol and drug abuse, and violence combine to create a multifaceted film. The source of the trauma, although revealed only at the very end, is hinted at through the protagonists' reminiscences. The film works great on all levels, from the script, the direction and the cinematography, to the acting and the editing. This crew has done an amazing job, so we look forward to many more great films from them in the future!

Boško Picula:

„K'o brod u boci putujem, a neću stići nikamo...“. Refren balade u izvedbi Olivera Dragojevića istovremeno je nadahnuće ovoj drami o trumatičnom životnom iskustvu jednog srednjoškolca i možda njegova idealna ekranizacija. Umješno napisan tekst o mladom Splićaninu kojemu dolazak u Zagreb ne znači i odlazak od onoga što ga muči, pretvoren je u zrelo režiran i odglumljen rad. Čestitamo.

In one of his songs, legendary singer Oliver Dragojević compared aimlessness to a ship in a bottle. This served as an inspiration for this drama about a high school student's traumatic experience, which may well be its ideal screen adaptation. This well-made screenplay about a young man from Split who fails to escape his problems even when he moves to Zagreb developed into an equally well-acted and well-directed movie. Congratulations!

Karlovac, September 8 – 12, 2020



slobodni stil / freestyle
2020. / 2' 49''

U filmu sudjelovali / In co-operation with:

Stella Burđelez, Karmen Ban, Helena Marić, Lara Miloslavić, Đive Majstorović, Leon Kokotić, Mara Tomašević, Ela Žuvela, Roko Roca

Produkcija / Production:

UŠLS Dubrovnik

Država / Country:

Dubrovnik, Hrvatska / Croatia

COLORS / REMIX

Sinopsis / Synopsis:

U završetku nastavne 2019./2020. godine, učenici drugog razreda slikarskog odjela UŠLS Dubrovnik prezentirat će svoje radove drukčije od uobičajenog. Umjesto završne izložbe radova u Galeriji mladih, smještenoj u prostorijama našeg odjela, učenici će se ovaj put predstaviti virtualnim putem i to u formatu videospota. U izradi koristili su tehnike koje omogućuju digitalno crtanje i slikanje i to na predlošku kadrova iz glazbenog spota za pjesmu COLORS, američkog glazbenika i producenta Becka Hansena.

As the school year 2019/2020 draws to a close, 2nd-year students of the painting programme at the Luka Sorkočević (Secondary) Art School in Dubrovnik will present their works in a new and different way. Instead of the usual end-of-the-year exhibition at the Youth Gallery (Galerija mladih), an exhibition space located within our department, the pupils will introduce themselves to the public digitally, through video. Digital drawing and painting techniques were utilized in the making of this video, which uses shots from the music video for the song COLORS, by the American musician and music producer Beck Hansen.

Dinka Radonić:

Svjetska je pandemija ove godine poremetila rad školskih ustanova na poseban način, ali ovakvi radovi ipak slave uspješnu suradnju nastavnika i učenika. Kombinirajući razne animacijske tehnike – od klasičnih slikarskih do digitalnog crtanja, učenici ove škole ostvarili su vizualno privlačan i zanimljiv spot. Kada k tome pribrojimo i činjenicu da su i autori korištenog remiksa pjesme, možemo samo reći: Bravo!

The global pandemic disrupted the work of many schools, but works like this are a celebration of

the successful cooperation between teachers and their students. Combining different animation and drawing techniques, from classic to digital ones, the students of this school created a visually appealing and interesting video. Add to that the fact that they are also the authors of the song remix, and there is nothing more to say than: good job!

Ana Đorđić:

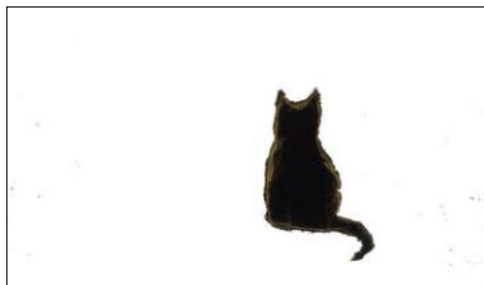
Ovaj film nastao je tijekom karantene, a pokazuje da se timskim radom, stvaralačkom energijom i mladenačkom kreativnošću može stvoriti estetski zanimljiv videospot. Film je to koji je opipljiv dokaz toga da je online nastava 2020. za neke ipak bila uspješna, ako ni za koga, barem za autorsku ekipu ovog filma.

This film, made in lockdown, shows how teamwork, creative energies and youthful enthusiasm can come together in an aesthetically compelling music video. This film is tangible proof that the distance learning of 2020 was indeed successful for some. For the team behind this film, if no one else.

Boško Picula:

Kako inventivan rad! Učenici drugog razreda slikarskog odjela dubrovačke Umjetničke škole Luke Sorkočevića krenuli su od glazbenog spota za pjesmu „Colors“ američkog kantautora Becka Hansena i reinterpetirali ga na novi vizualno-glazbeni način. Njegova je umjetnička rafiniranost postala njihovom podjednako dojmljivom završnom izložbom radova. Ovdje je umjetnost stvorila novu.

Such an innovative piece! The second-year students of painting from the Luka Sorkočević Secondary Art School in Dubrovnik took the music video for Beck Hansen's song Colors as a starting point and reinterpreted it in a visually and musically novel way. Its artistic refinement became their equally refined end-of-year exhibition. Art begot art here.



animirani / animated
2020. / 1' 00''

Redatelj / Director:

Gabriela Prpić

Produkcija / Production:

Kinoklub Karlovac

Država / Country:

Karlovac, Hrvatska / Croatia

CRNI MAČAK THE BLACK CAT

Sinopsis / Synopsis:

Ova stop-animacija načinjena pomoću mljevene kave predstavlja Gabrielinu ideju za foršpan za knjigu „Crni mačak” Edgara Allana Poea.

This stop motion made in ground coffee represents Gabriela's idea for a book trailer for Edgar Alan Poe's short story "The Black Cat".

Dinka Radonić:

Ova animirana minijatura svojevrsni je audiovizualni citat Edgara Allana Poea, koja slikom i zvukom odiše njegovom estetikom. Inventivnom upotrebom mljevene kave na light-boxu, autorica pokazuje suvereno vladanje tehnikom stop-animacije.

This animated miniature essentially comprises an audio-visual quote of Edgar Allan Poe, aesthetically precise both in terms of the image and the sound. Inventively filming ground coffee on a light-box, the author demonstrates her mastery of stop-motion.

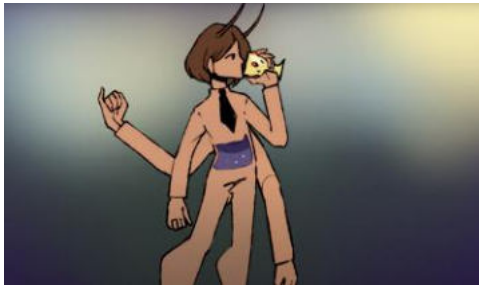
Ana Đorđić:

Genijalan animirani film inspiriran Poeovim Crnim mačkom. Nevjerojatna animacija kave, fantastičan odabir neprizorne/ pozadinske glazbe, lajtmotiv crnog mačka te neosporna talentiranost mlade autorice atmosferu horora iz novele uspješno prenose na filmsko platno dajući Crnom mačku posve nov život. Bravo, Gabriela! A brilliant animated film inspired by Poe's short story "The Black Cat". The incredible coffee animation, the beautiful background music, the black cat as a leitmotif and the young filmmaker's undeniable talent all work to transfer the atmosphere of horror from the story onto the silver screen, giving it a whole new life. Well done, Gabriela!

Boško Picula:

Paradigmatična pripovijetka Crni mačak američkog majstora makabričnog romantizma Edgara Allana Poea sve više postaje nadahnućem i mladim hrvatskim filmašima. Ovdje je ova sugestivna priča o krivnji zaživjela kroz efektanu i zahtjevnju crno-bijelu animaciju koja bi se svidjela i samom Poeu. Jednostavno dobro.

The paradigmatic short story by the American master of macabre romanticism Edgar Allan Poe, The Black Cat, is increasingly becoming a source of inspiration for young Croatian filmmakers. Here this evocative story of guilt takes form in intricate black and white animation that would win over Poe himself. Simply good.



animirani / animated
2020. / 3' 04''

Redatelj / Director:

Ema Mrazović, Dori Sušanj

U filmu sudjelovali / In co-operation with:

Dora Andrić, Marta Merlić, Martina Zec,
Laura Demirović

Produkcija / Production:

XVI. gimnazija

Država / Country:

Zagreb, Hrvatska / Croatia

CVRČAK THE CRICKET

Sinopsis / Synopsis:

Kratka animacija po istoimenoj pjesmi Vladimira Nazora.

A short animation based on the eponymous poem by the Croatian poet Vladimir Nazor.

Dinka Radonić:

Zgodna vizualna interpretacija pjesme Vladimira Nazora Cvrčak u animiranom izdanju. Lijepo nacrtano i atmosferično.

A cute visual interpretation of Vladimir Nazor's poem of the same title, in animated form. Beautifully drawn and atmospheric.

Ana Đorđić:

Strašno simpatična animirana adaptacija – za koju su scenarij osmislile prvašice iz XVI. gimnazije, a montirala ju je jedna trećašica – može se razumjeti i kao intrigantna reinterpretacija Nazorova Cvrčka. Djevojkama čestitam i želim im još mnogo filmskih „sunčanih ditiramba“!

An incredibly endearing animated adaptation scripted by first-year students from the 16th High School in Zagreb and edited by a third-year student, which can be interpreted as an intriguing new take on Nazor's poem of the same name. Congratulations to the girls, I wish them many more cinematic "sunny dithyrambs" (as Nazor would say).

Boško Picula:

Da je umjetnost uvijek sinergija različitih kreativnosti, dokazuje nam i animirani film nastao prema svima dragoj pjesmi Vladimira Nazora. Naslovni je cvrčak u lirski ugođenom filmu dobio antropomorfne odlike i pogodio bit pjesme: „I cvrči, cvrči cvrčak na čvoru crne smrče. Svoj trohej zaglušljivi, svoj zvučni, teški jamb.“

Art is always a synergy of different types of creativity, as proven by this animated film inspired by Vladimir Nazor's beloved poem. The titular cricket acquires anthropomorphic features in this lyrical film that captures the very essence of the poem.



slobodni stil / freestyle
2020. / 2' 26''

Redatelj / Director:

Stella Roso

Produkcija / Production:

Škola likovnih umjetnosti Split

Država / Country:

Split, Hrvatska / Croatia

DRUŠTVENA TAHIKARDIJA SOCIAL TACHYCARDIA

Sinopsis / Synopsis:

Film nudi dva različita pogleda na zlostavljanje – pogled osoba koje to provode, kao i pogled žrtve. Film je nastao kao dio projekta „Dan ružičastih majica“ posvećenog borbi protiv vršnjačkog zlostavljanja.

The film explores the topic of bullying from two differing perspectives, that of the perpetrator, and that of the victim. It was created as part of the Pink Shirt Day project, which is dedicated to combating bullying.

Dinka Radonić:

Dokumentirani performans spojen s inspirativnom naracijom u offu. Kroz pogled osobe koja vrši nasilje, kao i kroz pogled žrtve, autorica izvodi hvalevrijedan istup i originalni statement protiv nasilja među vršnjacima. Važna tema obrađena na inovativan način.

This is a recording of a performance combined with some inspirational narration in voiceover. Exploring the point of view of the perpetrator as well as that of the victim of violence, the author takes a commendable stand against bullying in an original way. An important topic addressed in a novel way.

Ana Đorđić:

Ovaj film kreativno prikazuje vršnjačko nasilje. Žrtva pasivno trpi poniženja koja su prikazana na vrlo inovativan način, odnosno umjetnošću jer svaki zlostavljač koristi likovnu umjetnost kako bi obilježio žrtvu. Mlada se filmska autorica protiv nasilja bori umjetnošću – likovnom i filmskom. Izvrstan koncept i snažna poruka koja je dodatno naglašena šumom otkucaja ljudskog srca.

This is a creative depiction of bullying. The victim suffers humiliation, depicted very originally through the medium of fine art, which the abusers use to leave a mark on her. The young filmmaker uses art, cinematic and otherwise, to make a stand against violence. An outstanding concept and a strong message accentuated by the sound of heartbeats.

Boško Picula:

Filmski ispričati priču o žrtvama i počiniteljima vršnjačkog nasilja može se na različite načine. Od pravih drama do vizualnih parabola poput ovog rada čije autorice i autori spajaju različite umjetnosti kako bi izrazili ono ključno. Borbu protiv nasilja. Ekranimirani performans uz riječi upozorenja i otkucaje srca postiže maksimum.

A story of bullies and their victims can be told in a variety of ways, ranging from dramas proper to visual allegories like this one. Its young authors use a combination of artistic techniques to convey their message and stand against violence. This is a piece of performance art committed to film, accompanied by words of warning and the sounds of a heartbeat for maximum effect.

AKO BI I
DALJE BIO
NEPOSLUŠAN,

JEDNOM
JEDAN MIŠ.
PLESAO JE

animirani / animated
2020. / 1' 30''

Redatelj / Director:

Oto Grubišić

U filmu sudjelovali / In co-operation with:

Toma Šimundža

Produkcija / Production:

Gradska knjižnica Marka Marulića, Split

Država / Country:

Split, Hrvatska / Croatia

E-MIŠ E-MOUSE

Sinopsis / Synopsis:

Miš čini štetu u priči. Pisac polako i oprezno priprema mišolovku.

A mouse causes trouble in the story. Slowly and carefully, the writer prepares a mousetrap.

Dinka Radonić:

Kratka, interesantna i vrlo duhovita animacija u obliku teksta. Igra riječi i iznimno jednostavna tehnologija izrade čine ovaj film pravom malom poslasticom. Izvrsna dosjetka koju bi svi, koji se bave pisanom riječi, trebali pogledati.

A short, interesting and very witty animated film in textual form. Wordplay and basic technology make this film a true treat. Everyone who focuses on the written word in their work should see this clever film.

Ana Đorđić:

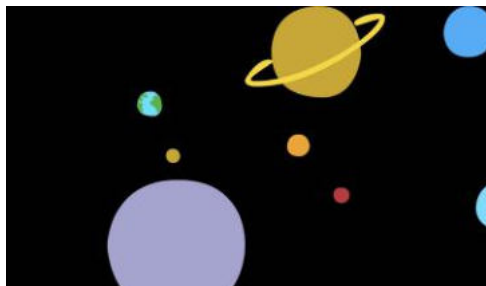
U ovom animiranom filmu genijalno su spojene tehnologija, mišolovka i igra riječima. Miš uzrokuje štetu prilikom pisanja priče, no na kraju pisac uspijeva stvoriti mišolovku. Vrlo kreativna ideja za koju ovi mladi filmaši zaslužuju sve pohvale.

This animated film brilliantly combines technology, a mousetrap and wordplay. The mouse causes trouble during the writing process, but the writer manages to create a mousetrap. The young filmmakers deserve every compliment for this immensely creative idea.

Boško Picula:

Još malo pa ćemo potpuno zaboraviti pravog miša rukujući svakodnevno onim računalnim. Trebamo li i za njega mjere opreza? Zasigurno počne li se događati ono što zareda u ovom simpatičnom i pametnom animiranom filmu-tekstu. Pojam mišolovke ovdje je dobio potpuno novo značenje. Puno bolje od ranijeg.

It would seem that the daily use of a computer mouse is making us forget the animal it was named after. Does a computer mouse require safety precautions? The answer is a resounding "yes", especially if the events in this charming, intelligent animated film start happening in real life. The concept of a mousetrap gets an entirely new meaning in this piece. This is much better than the filmmakers' earlier work.

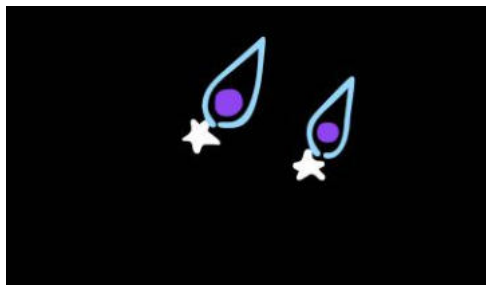


GALAKTIČKO JATO THE GALACTIC FLOCK

Sinopsis / Synopsis:

Galaktičko jato prikazuje snagu glazbe koja stvara našu galaksiju.

The Galactic flock showcases the strength of the music that creates our galaxy.



animirani / animated
2020. / 4' 09''

Redatelj / Director:

Mihael Mutak

Produkcija / Production:

Škola za umjetnost, dizajn, grafiku i odjeću Zabok

Država / Country:

Zabok, Hrvatska / Croatia

Dinka Radonić:

Računalna animacija koja nam donosi viđenje nastanka naše planete i Solarnog sustava kroz oči mladog autora. Ono što bih naglasila kao veliki plus jest cjeloviti angažman autora koji je sam skladao i glazbenu podlogu!

This computer animation represents the young author's vision of the creation of our planet and the Solar system. In addition to directing it, the author also created the soundtrack to this film, which counts as a definite plus!

Ana Đorđić:

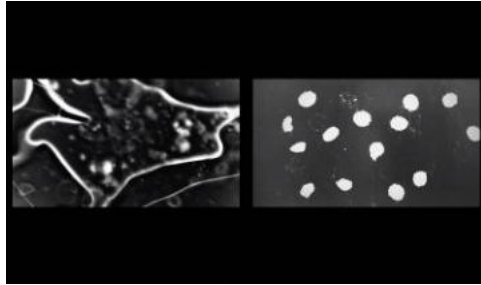
Prekrasan animirani film koji prikazuje beskonačnost svemira. Izvrstan spoj zvuka i slike čine ovaj dinamičan i zanimljiv film pravom audiovizualnom poslasticom. Doista je riječ o kreativnosti na vrhuncu!

A gorgeous animated film that shows the vastness of space. An excellent combination of sound and image make this dynamic and riveting film a true audiovisual treat. Creativity at its finest!

Boško Picula:

Ako ste se ikad upitali kako je nastao naš dio svemira te kasnije i Sunčev sustav, ovaj će vam animirani film dati svoj itekako šarmantan odgovor. Autor Mihael Mutak nije samo vješt animator nego je i njegova glazba prava himna nastanku cijelog poznatog nam univerzuma. Uz ovakav ritam i tonove svemir ima svijetlu budućnost.

If you've ever wondered about the creation of our part of the universe and later the Solar system, this animated film is here to answer your questions with a lot of panache. The author, Mihael Mutak, is not just a skilled animator, his music is a true anthem to the creation of the known universe. With this rhythm and those notes, the universe has a bright future.



slobodni stil / freestyle
2019. / 7' 15"

Redatelj / Director:

Petra Pavetić Kranjčec

U filmu sudjelovali / In co-operation with:

Antonio Grozdanoski

Produkcija / Production:

Akademija likovnih umjetnosti, Zagreb

Država / Country:

Zagreb, Hrvatska / Croatia

HETEROTOPIA

Sinopsis / Synopsis:

Ambijentalno-lirski eksperimentalni film Heterotopia dijaloški prikazuje prirodu i njezin unutrašnji svijet.

An ambiental, lyrical experimental film Heterotopia uses visual dialogue to explore nature and its inner world.

Dinka Radonić:

Ritmičnim zvukom otkucaja srca, u ovaj ambijentalnom filmu, kao da se oživljava priroda koju promatrano fragmentirano u split screenu. Eksperimentirajući s neoštrinama, izrazito krupnim kadrovima, detaljima, čak i mikroskopskim snimkama, autorica izlaže svoju viziju skrivene prirode.

The rhythmic sound of heartbeats in this ambiental film seems to bring to life the nature we see in the split screen. Experimenting with vagueness and extreme close-ups, details and even microscopic videos, the author explores her vision of the hidden in nature.

Ana Đorđić:

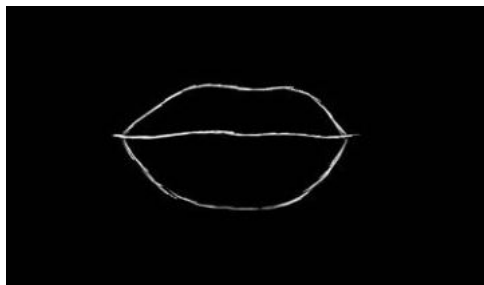
Ovaj eksperimentalni film lirskog izričaja i meditativna ugođaja prikazuje ljepotu prirode. Film karakteriziraju spoj pojačanih šumova iz prirode i vizualno dojmljivih istodobnih kadrova koji kao da simboliziraju dualnost prirode – njezin vidljiv i nevidljiv dio.

This lyrical and meditative film showcases the beauty of nature. The film combines enhanced sounds of nature with shots that seem to symbolize the duality of nature in its visible and invisible aspects.

Boško Picula:

Autorica Petra Pavetić Kranjčec snimila je film koji se bez problema može projicirati u kakvu galerijskom prostoru u kojem bi dobio na punini. S ciljem dočaravanja svijeta unutar svijeta podijeljeni ekran otkriva ljudskom oku vidljivu i nevidljivu prirodu nižući svojevrstne vizualne stihove koje se može i čitati i gledati. Riječ je o jednom od filmskih eksperimenata koji su u svakom slučaju – uspjeli.

Petra Pavetić Kranjčec has made a film that would fit into any gallery. Projected in such a space, the film would come into its own even more. The split screen shows a world within a world, revealing the visible and invisible aspect of nature through a series of visual verses that can be read, as well as just observed. This cinematic experiment is a definite success.



animirani / animated
2019. / 1' 33''

Redatelj / Director:

Andrea Brozić

Produkcija / Production:

Škola za primijenjenu umjetnost u Rijeci

Država / Country:

Rijeka, Hrvatska / Croatia

"IF WALLS COULD TALK"

Sinopsis / Synopsis:

Želja mi je bila napraviti animaciju kao spot za pjesmu. Stilski je ova animacija oblikovana po uzoru na onu iz spota za pjesmu „Do I Wanna Know?” grupe Arctic Monkeys. Odabrala sam pjesmu s albuma Youngblood grupe 5 Seconds of Summer. Od svih devetnaest pjesama s toga albuma, „If Walls Could Talk” imala je stihove s najviše narativnog potencijala pa sam nastojala u što većoj mjeri kroz animaciju prenijeti njihovo doslovno značenje. „If Walls Could Talk” animacija je koja služi kao spot za skraćenu verziju istoimene pjesme.

My aim was to make an animated music video. This animation is modelled after the one seen in the video for the Arctic Monkeys song “Do I Wanna Know”. I opted for a song from the album “Youngblood” by the band 5 Seconds of Summer. Of the 19 songs on the album, „If Walls Could Talk” had lyrics with the most narrative potential, so I wanted to convey the literal meaning of the lyrics as faithfully as possible. „If Walls Could Talk” is an animation adapted to be the video for a shortened version of the song.

Dinka Radonić:

Jednostavna animacija bijelih linija i oblika na crnoj pozadini koja u potpunosti ispunjava autoričinu želju za izradom spota po uzoru na Do I Wanna Know grupe Arctic Monkeys. Mogla bi trajati i malo dulje. Zanima me kamo bi otišla priča koja je dobro započela.

Using this simple animation of white lines and shapes against a black backdrop, the author succeeds in her original intention of creating a music video like the one for the Arctic Monkeys song Do I Wanna Know. It would be nice if it were longer, because the story was off to such a good start that I'm curious to see where it would have ended up.

Ana Đorđić:

Vješto animiran videospot mlade autorice doslovno prati stihove istoimene pjesme, a stil animacije, riječima same autorice, nastao je po uzoru na videospot Do I Wanna Know grupe Arctic Monkeys, što je zapravo i očito. Uz animaciju, posebno treba pohvaliti izvrsno uporabljen lajtmotiv usnica koje se pojavljuju, nestaju ili se pretapaju u druge oblike te prate temeljnu ideju pjesme.

The young filmmaker's skilfully made music video follows the lyrics of the eponymous song quite literally, while visibly drawing inspiration from the animation seen in the Arctic Monkeys music video for the song Do I Wanna Know, as confirmed by the author herself. In addition to animation, the excellent use of the leitmotif of lips, which appear, disappear or fade into other shapes in accordance with the basic idea of the song, is particularly commendable.

Boško Picula:

Stihovi se redovito uglazbljuju, ali ne tako često – animiraju. Kada netko darovit kao autorica ovog glazbenog spota odluči animirati stihove, za to je potrebna prava pjesma, u ovome slučaju ona australske skupine 5 Seconds of Summer te zamisao kako ono što se čuje i osjeti prenijeti u novi umjetnički izričaj. Crno-bijelo i zavidljivo.

It is common to see lyrics put to music, but seeing them transformed into an animated film is quite rare. When someone as talented as the author of this music video decides to turn lyrics into an animated film, what she needs is the right song (in this case, one by the Australian band 5 seconds of summer) and an idea for transposing what she hears and feels into a different artform. Made in alluring black and white.



igrani / fiction
2020. / 5' 23''

Redatelj / Director:

Eva Magdić Govedarica

U filmu sudjelovali / In co-operation with:

Gracie Shearer, Finn Smyth, Tom Macfadyen

Produkcija / Production:

samostalna autorica / independent author

Država / Country:

Zagreb, Hrvatska / Croatia

I THINK I MADE YOU UP INSIDE MY HEAD

Sinopsis / Synopsis:

Na ranim probama za predstavu koju postavljaju, dvoje glumaca dobije zadatak improvizirati scenu u kojoj se pretvaraju da jedno od njih gaji romantične osjećaje prema drugome. Iako se trebaju samo pretvarati, tijekom te vježbe na vidjelo izlaze stvari koje bi sudionici radije zadržali za sebe.

In an early stage rehearsal for a production of a play, two actors are asked to improvise an exercise in which they pretend one of them has romantic feelings for the other. Though mere pretend, the exercise soon reveals certain things they would have preferred to keep hidden away.

Dinka Radonić:

Glumci imaju izrazito zahtjevan zadatak – uživjeti se u neki drugi lik i stvoriti neki novi identitet te ga uvjerljivo prenijeti gledateljima. Ali što se događa u njihovim glavama kada u svojem liku prepoznaju dio svoje osobnosti? Redateljica ovim radom testira granice svojih aktera kroz formu improvizacije.

Actors have an incredibly challenging task of getting into a character and crafting a new identity before portraying it to the audience. But what goes on in their heads when they recognize a part of themselves in there? In this piece, the director tests her actors' limits through improv.

Ana Đorđić:

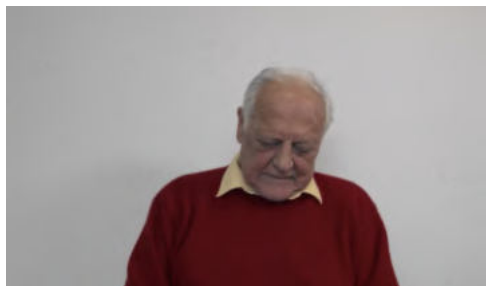
Film fantastično postavlja pitanje o granici improvizacije i glume te stvarnosti. Iako glumci preuzimaju svoje uloge, postavlja se pitanje koliko se oni zaista odriču svojeg identiteta i svojih osjećaja te je li riječ zaista o improvizaciji ili podsvijesti koja se manifestirala na kazališnim daskama. Sve pohvale mladim glumcima koji nose film, ali i redateljici na njezinoj viziji.

The film explores the thin line between acting, particularly improv, and real life. Although the actors take on their parts, it remains a question to what extent they really leave their own identities and feelings behind. Is this improvisation or the subconscious manifested on stage? Congrats to the young actors, whose performances carry the film, and to the director on her vision.

Boško Picula:

Što je pri snimanju filmova i postavljanju kazališnih predstava improvizacija, a što ne? Za tu je distinkciju potrebno jako dobro oko gledatelja, osobito kada se stvarno i fiktivno premreže kao u ovoj vježbi u kojoj glavne konce vuče spretna redateljica. Dvoje glumaca, proba u kazalištu i – improvizacija osjećaja. Da ili ne?

When you're making a movie or putting on a play, where does improvisation end, and real life begin? That distinction requires a good eye, especially when the real and the fictional intertwine, as they do in this skillfully directed improv exercise. Two actors, rehearsals in a theater and – improvised emotions. Yes or no?



JESAM LI IŠTA NAUČIO? HAVE I LEARNED ANYTHING?

Sinopsis / Synopsis:

Ovo je portretni dokumentarac u kojem predstavljam čovjeka od osamdeset i pet godina koji je nekada bio profesor, a sada je učenik. Film govori o učenju iz perspektive učenika i učitelja. Njegova pozitivna energija i zanimljiva priča privlače pozornost svih koji su ga imali priliku upoznati.

The film explores the topic of lifelong learning. This is a portrait documentary in which I present an 85-year-old man, who used to be a teacher and is now a student. The film talks about learning from the perspective of both students and teachers. His positive energy and interesting story capture the attention of everyone who has had the opportunity to meet him.

Dinka Radonić:

Dokumentarni zapis koji odašilje izuzetno važnu poruku. Portretirajući svojeg profesora kao glavnog protagonista ovog filma, autor vrlo uspješno prenosi njegovu životnu filozofiju Čovjek uči dok je živ.

A documentary film that delivers an immensely important lesson. Portraying her professor as the protagonist of this film, the author successfully conveys his life's philosophy: You live and you learn.

Ana Đorđić:

U ovom dokumentarnom filmu umirovljeni profesor govori o važnosti učenja tijekom cijelog života. U njegovim rečenicama osjeća se ljubav prema nastavničkom pozivu, neutaživa želja za znanjem i neprekidna motivacija da stalno uči. Topao, iskren, simpatičan i mudar profesor zapravo živi aforizam scientia potentia est. Istodobno, mladi je redatelj zorno pokazao da je svjestan toga koliko je za dokumentaran film važan zanimljiv protagonist.

In this documentary, a retired teacher extolls the virtues of lifelong learning. His words convey his love of teaching, unquenchable thirst for knowledge and an irrepressible willingness to learn. Warm, genuine, charming and wise, the protagonist is the living embodiment of the old adage: scientia potentia est. At the same time, the filmmaker shows an awareness of the importance of an interesting protagonist as the key element of a good documentary.

Boško Picula:

Čovjek treba ostati učenikom čak i kada postane učiteljem. Dapače, to je i tajna svakog dobrog profesora. Prof. dr. Krešimir Frankić predavao je desetljećima geodetske predmete u Kanadi, a mirovina mu nije označila i mirovanje. Posvetio se slikarstvu te je, obrativši se u ovom dokumentarnom filmu svim naraštajima, pozvao na učenje cijelog života. Teško se sjetiti boljeg prikaza potrebe cjeloživotnog učenja.

A man should remain a pupil even when he becomes a teacher. In fact, that is precisely the secret of every good teacher. Prof. Krešimir Frankić, Ph.D., taught geodesy in Canada for decades before finally retiring. For him, however, retirement didn't translate to idleness. Instead, he turned to painting. In this documentary, he calls for all generations to never stop learning. A better endorsement of lifelong learning would be difficult to come up with.

dokumentarni / documentary
2020. / 3' 07''

Redatelj / Director:

Luka Stjepanović

U filmu sudjelovali / In co-operation with:

Krešo Frankić

Produkcija / Production:

Privatni umjetnička gimnazija

Država / Country:

Zagreb, Hrvatska / Croatia



igrani / fiction
2020. / 2' 05''

Redatelj / Director:

Luka Stjepanović

Produkcija / Production:

Udruga Blank

Država / Country:

Zagreb, Hrvatska / Croatia

KIT ZA PREŽIVLJAVANJE ILI KAKO SAM UBIO VRIJEME SURVIVAL KIT OR HOW I KILLED TIME

Sinopsis / Synopsis:

Film prikazuje kako glavni lik zbog pandemije provodi vrijeme u karanteni. To je neka vrsta vodiča napravljena na šaljiv način o tome kako preživjeti karantenu i ostati normalan. Lik od svojeg početnog entuzijazma do doslovnog izmišljanja ideja nabraja kako je ubijao beskrajno izolacijsko vrijeme, nastojeći svojim aktivnostima dati poantu. U filmu se slikom i zvukom želi prikazati pozitivna atmosfera tijekom karantene. Pozitivna atmosfera naglašava se brzim ritmom filma, naracijom i glazbom. Film sam snimio i montirao sam.

The movie shows how the protagonist spends his time in lockdown. It is a humorous survival guide of sorts, teaching the viewer how to survive the quarantine without losing your wits. From his initial enthusiasm to struggling to come up with ideas, the protagonist lists all the ways in which he killed the seemingly endless time in isolation, all the while trying to imbue his activities with some kind of meaning. The film aims to show the positive atmosphere in lockdown through image and sound. The fast pace of the film, the narration and the music serve to accentuate this atmosphere. I shot and edited the film myself.

Dinka Radonić:

Zgodno sročena priča o životu u karanteni. Vizualnim elementima i stilski usklađenom slikom i tipografijom, autor nam uspješno prenosi univerzalnu temu s kojom smo se svi nosili tijekom ove godine.

A nicely told story about life in lockdown. The author deals with the universal topic that has affected us all this year, through cleverly employed visual elements and the stylistic harmony of image and typography.

Ana Đorđić:

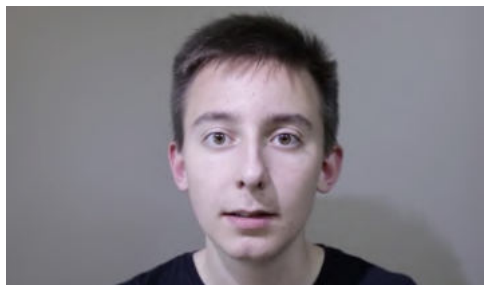
Ovaj igrani film tematizira stvarnost u kojoj se u jednom trenutku nalazio čitav svijet, ali pritom bez pesimističnih tonova ili sumornih predviđanja. Junak prakticiranjem umjetnosti ispred kamere (slikanje ili pisanje) i iza kamere uspijeva održati normalan život, biti kreativan i prenijeti pozitivan stav. Od režije i kadriranja do montaže slike i zvuka, ovaj dinamičan film jest – film u punom smislu te riječi.

This fiction film deals with the topic of an experience that was shared by the entire world at one point, yet without succumbing to pessimism or fearmongering. By making art on and off camera (either writing or painting), the protagonist manages to maintain a sense of normalcy in his life, flaming a creative spark and keeping a positive attitude. Everything in this film, from the way it is directed, framed and edited to the way the sound is edited, works to make this dynamic piece a proper film, in the full sense of the word.

Boško Picula:

Predstavnik „karantenskog“ podžanra vrhunski je kadriran i komponiran film koji će biti svjež i duhovit i nakon što ovogodišnja pandemija, iskreno se nadamo, bude stvar daleke i neponovljive prošlosti. U filmu gotovo i nema suvišnog djelića, a od početka uspostavljeni ritam dovodi ga do logičnog završetka. Slijedi li nastavak?

Another example of the “lockdown genre”, this masterfully framed and composed film will remain fresh and witty even after this year’s pandemic becomes, hopefully, a thing of distant and unrepeatable past. There is nothing superfluous in this film and the rhythm established at the beginning leads to a logical conclusion. How about a sequel?



slobodni stil / freestyle
2020. / 0' 48"

Redatelji / Directors:

Josip Skledar, Jurica Nikolić

Produkcija / Production:

FKVK Zaprešić

Država / Country:

Zaprešić, Hrvatska / Croatia

KRIK THE SHRIEK

Sinopsis / Synopsis:

Iako krikom stvaramo buku, on nosi određenu boju emocija. Kada vrisnemo svoj vrisak u svijet, on uokolo traži jeku da podijeli svoju bol neznanim ljudima jednake patnje.

While a shriek makes a lot of noise, it also expresses a certain emotion. When we send our shriek out into the world, it looks for an echo, a way to share the pain with the strangers who suffer in the same way we do.

Dinka Radonić:

Interpretacija pjesme Dobriše Cesarića Krik kroz videoformu. Oduzevši mu ono što on po svojoj definiciji jest – a to je zvuk – te prikazujući nečujne krikove, autori ovoga rada naglašavaju emociju koja prati čin vrištanja.

An interpretation of the eponymous poem by Dobriša Cesarić in video form. By divesting the titular scream of its most essential quality – sound – and making the screams silent, the authors of this film draw attention to the emotion that accompanies the act of screaming.

Ana Đorđić:

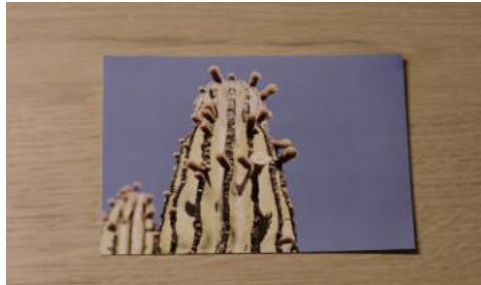
Vrlo zanimljiv film u kojem se izmjenjuju kadrovi mladih ljudi koji dijele potrebu za krikom i podijele svoje emocije sa svijetom. Zanimljiva je ideja da se taj krik u zvučnoj slici ne čuje, ali je itekako prisutan, njegova jeka prelijeva se čitavim kadrom. Ovaj film pokazuje kako se u zaista kratkoj minutaži može postići efektan film.

A captivating film in which shots of people who have the need to cry out and share their emotions with the world in common. Interestingly enough, the scream is not heard in the film, but it is more than felt, echoing through the frame, and overflowing. This film proves that it is possible to make an effective piece of art under a time constraint.

Boško Picula:

„I krik moj luta, luta, luta...” Jedan je to od stihova poznate pjesme Dobriše Cesarića koja je u novom filmskom eksperimentu mladih i uistinu darovitih Zaprešićana zaživjela u snažnom vizualnom krokiu isprepletenom stihovima pjesme, portretima mladih i minucioznom igrom slike i dočaranog tona – punog nečujnog krika.

A famous poem by Dobriša Cesarić comes to life in the new cinematic experiment by the young and truly talented filmmakers from Zaprešić. Their powerful visual croquis combines verses, portraits and an intricate interplay of image and sound and overflows with a soundless scream.



slobodni stil / freestyle
2020. / 4' 18''

Redatelj / Director:

Elena Poljuha

U filmu sudjelovali / In co-operation with:

Marija Mihaljević, Leon Gospodarić

Produkcija / Production:

Privatna umjetnička gimnazija

Država / Country:

Zagreb, Hrvatska / Croatia

MEKSIKO MEXICO

Sinopsis / Synopsis:

Meksiko je eksperimentalni kratki film koji prikazuje maštarije mlade djevojke o nepoznatom muškarcu čije je slike kupila na buvljaku.

Mexico is an experimental short that follows a young girl as she daydreams of an anonymous man whose pictures she bought at a flea market.

Dinka Radonić:

Vrlo intrigantna priča o čovjeku koji nikada nije postojao, već je rođen u autoričinoj glavi. Analizirajući kupljene fotografije, autorica minimalističkom estetikom i fantastično deskriptivnom naracijom, oživljava svoj lik i čini ga stvarnim.

A very intriguing story about a man who never existed, except in the author's head. Analyzing the photographs she bought, the author makes her character real and brings him to life through incredibly descriptive narration and a minimalist aesthetic.

Ana Đorđić:

Jeste li ikad u svojoj glavi stvorili priču o osobi koju ne poznajete, ali u čiji ste svijet na neki način ipak zakoračili? Jeste li se ikad zapitali kakav je život nepoznate osobe na nekoj vašoj fotografiji? Zbog njegova idejnoga koncepta, propitivanja ljudske znatiželje i nevjerojatne topline te ukupnosti filmskih izražajnih sredstava, slobodno se može reći da se radi o doista fenomenalnom filmu kreativne autorske ekipe.

Have you ever created a whole backstory for someone you've never truly met, but whose world you've somehow stepped into? Have you ever looked at a photograph of someone and wondered what their life was really like? This film by a creative group of filmmakers explores the concept of curiosity with a lot of warmth and compassion, employing the totality of cinematic techniques, to truly phenomenal effect.

Boško Picula:

Od nekoliko zanimljivih fotografija do iznadprosječnog filma u svakom pogledu, nalazi se darovitost mlade filmašice i odličan mentorski rad. Kada središnja junakinja na poznatom buvljaku kupi fotografije nečijeg putovanja, ispričat će, točnije, rekonstruirat će cijelu jednu životnu Odiseju. Promišljeno, intrigantno i – uspješno.

From some interesting photographs to an outstanding film in every respect, this piece exhibits the young filmmaker's talent, as well as the excellent mentoring she received. When the protagonist buys someone's vacation photos at a flea market, she sets out to tell, or rather, reconstruct their entire life's odyssey. Well-thought-out, intriguing and an all-round success.



igrani / fiction
2019. / 6' 48''

Redatelj / Director:

Borna Ivan Masnec

U filmu sudjelovali / In co-operation with:

Aja Džaferović, Nika Grbelja, Ema Sladović,
Lovro Brezovec, Nikola Rotim, Jana Tomljenović

Produkcija / Production:

samostalni autor / independent author

Država / Country:

Zagreb, Hrvatska / Croatia

MORANA

Sinopsis / Synopsis:

Nakon što izgubi dečka u nesreći, Jana u očaju čini sve što je u njezinoj moći kako bi ga vratila, uz pomoć prijatelja i jedne antičke božice.

After losing her boyfriend in an accident, Jana is desperate to do anything in her power to bring him back, with the help of her friends and an ancient goddess.

Dinka Radonić:

Hororac od kojeg zaista na trenutke zastaje dah. Ozbiljnim trudom ulozenim u glumu, snimanje na različitim lokacijama, u raznim dobima dana i svjetlosnim uvjetima, kao i zanimljivim montažnim postupcima, ostvaren je uvjerljiv prikaz zastrašujuće priče.

A truly breathtaking horror film. The effort that went into the acting and the filming which took place in different locations and at different times of day and consequently different lighting conditions, combined with interesting editing techniques result in a believable and chilling tale.

Ana Đorđić:

Ovaj igrani film uspješno spaja slavensku mitologiju, konvencije horora i psihološku dramu u napetu priču o gubitku, dubokoj boli i patnji, a odabir pjesme Struja kao neprisizorne glazbe za odjavnicu filma pun je pogodak. Jako dobro!

This fiction film combines Slavic mythology, the conventions of horror and psychological drama into a gripping story of loss, pain and suffering. The use of the song Struja during the end credits is also quite on point. Very good!

Boško Picula:

Film strave jedan je od najmanje zastupljenih žanrova u hrvatskoj kinematografiji, ali, čini se, ima mladih autora koji bi to mogli promijeniti. Priča kratkog filma o traumatiziranoj tinejdžerici, naslovljenog prema Morani kao staroslavenskoj božici smrti i zime, lako bi se mogla produljiti u scenarij dugometražnog filma jer su ključne sastavnice tu: likovi, zaplet, simbolika i nadasve maštovitost autora.

Horror is one of the least represented genres in Croatian cinematography but it looks like some young filmmakers might change this. The story of a traumatized teenager, which takes its title after the name of the ancient Slavic goddess of death and winter, Morana, could work just as well as a feature film. The key elements are there: the characters, the plot, the symbolism and most importantly, the author's imagination.



dokumentarni / documentary
2019. / 10' 31''

Redatelj / Director:

Natalie Dech

U filmu sudjelovali / In co-operation with:

Doris Matić, Ivor Lapić, Mihael Dech

Produkcija / Production:

samostalna autorica / independent author

Država / Country:

Zagreb, Hrvatska / Croatia

MOŽDA SAM DJELOMIČNO SRETAN MAYBE I'M PARTIALLY HAPPY

Sinopsis / Synopsis:

Miha je umirovljenik kao i svaki drugi. U bespućima slobodnog vremena provodi dane prateći rutinu koju mu je starost nametnula. Ali za razliku od mnogih, Miha jednostavno ne može biti sretan.

Miha is a retiree like any other. He spends the long hours of his seemingly endless free time adhering to a strict routine, brought on by his age. But unlike many others, Miha is simply unable to be happy.

Dinka Radonić:

Domišljatim naslovom redateljica je izvršno opisala sentiment glavnog protagonista filma – svojeg djeda. Prateći ga kroz svakodnevnicu, on nam otkriva na vrlo neposredan način koliko mu zapravo nedostaje njegova životna suputnica. Arhivskim materijalom prikazanim na kraju filma, redateljica apostrofirava važnost partnerstva u djedovim očima. Iskreno i dirljivo.

With this clever title, the author sums up the attitudes of the film's protagonist, her grandfather. As we follow his everyday life, he reveals how much he misses his late partner, with a lot of frankness. Archival footage shown at the end of the film emphasizes how important that partnership was to the grandfather. Genuine and touching.

Ana Đorđić:

Što je sreća? Jeste li sretni u životu? Ovaj dokumentarni film prati svakodnevnicu usamljena umirovljenika Mihe. Iako ima obitelj, Miha se i dalje osjeća usamljenim, iako sebe smatra djelomično sretnim. Redateljica, koja je ujedno i njegova unuka, kamerom spretno prati usamljenički život djeda te u razgovoru s njim polako otkriva razloge njegove melankolije. Arhivska snimka na kraju filma pokazuje snagu ljubavi i obitelji, a emocionalni naboj filma proizlazi iz straha od samoće kao općeljudskog iskustva.

What is happiness? Are you happy? This documentary follows the everyday life of Miho, a lonely man in retirement. Despite having a family, Miha is lonesome, although he says he considers himself partially happy. The director, his granddaughter, captures his solitary existence with a lot of skill, revealing the reasons for his melancholy in conversation. Archival footage at the end of the film demonstrates the power of love and family, while the universal human fear of loneliness packs an emotional punch.

Boško Picula:

Za dobre filmske priče počesto ne treba ići daleko. Dovoljno ih je prepoznati u svojoj okolini. Tako je autorica ovog dokumentarca odlučila portretirati svoga djeda. Gospodin Mihael Dech je umirovljenik koji, unatoč slobodi koju donosi mirovina, nema mira jer se neprestance sjeća svoje voljene supruge. Zato mu je teško reći da je sretan. Možda djelomično sretan. Kako to izgleda, vrijedi doznati u filmu.

You don't have to travel far to find good stories fit for a movie. All you have to do is find them in your surroundings. The author of this documentary, for example, decided to make a film about her grandfather. Mr. Mihael Dech is a retired man struggling to find peace, unable to let go of the memory of his beloved wife. Because of this, he finds it difficult to consider himself happy. Maybe partially so. If you want to see what that is like, it is worth checking out this film.



(NE) GLEDAJ ME (DON'T) LOOK AT ME

Sinopsis / Synopsis:

Kratka priča o društvenom pritisku.
A short story about social pressure.

Dinka Radonić:

Nažalost, mladi se danas muče s osobnim razvitkom na previše načina, ali jedan od najučestalijih iskrivljena je slika vlastite vrijednosti. Ponekad filmsko stvaralaštvo ima terapijski učinak, stoga je bitno da se mladi filmaši bave upravo tim temama kako bi ih i sami prebrodili. Ovaj rad izlaže zastrašujuće brojke i postotke nezadovoljnih mladih ljudi, a predstavlja ih djevojka koju pratimo kroz jedan njezin dan.

Unfortunately, many young people struggle with different aspects of personal development, but one of the most common ones is a distorted self-image. The art of film can sometimes be therapeutic in that respect, so it's important that young people address such issues in their work, in order to overcome them. The girl whose day we follow also lists frightening statistics relating to young people's discontent.



slobodni stil / freestyle
2020. / 3' 32''

Redatelj / Director:

Ana Glamuzina

U filmu sudjelovali / In co-operation with:

Jana Kic

Produkcija / Production:

Udruga Kaooss

Država / Country:

Zagreb, Hrvatska / Croatia

Ana Đorđić:

Ovaj kratkometražni film slobodnog stila vrlo efektno progovara o bitnoj temi – o (tinejdžerskoj) nesigurnosti zbog nametnutih nerealnih ideala ljepote. Iako je riječ o vrlo solidnom i upečatljivom filmu, bilo bi sjajno da se – umjesto filmskih natpisa – više oslonio na tehniku show, don't tell. Sve u svemu, važan i snažan film!

This short free style film tackles an important topic very successfully – that of teenage insecurities caused by unrealistic beauty standards. Although this is a solid, memorable film, it would be great if the authors replaced captions in favor of a show, don't tell approach. All in all, an important and impactful film.

Boško Picula:

Malo je koji naraštaj zadovoljan svojim fizičkim izgledom kao tinejdžeri. Trebaju li biti tako samokritični? Zasigurno ne, no njihovo nezadovoljstvo nije izmišljotina već razlog da ih se ohrabri u prihvaćanju sebe onakvima kakvi jesu. Ovaj film to radi statistički precizno, ali s puno dobre volje i želje da se mladima – pomogne.

Few generations are as (un)happy with their appearance as teenagers. Is that self-criticism well placed? Of course not, but their dissatisfaction is not something to be dismissed as a mere figment of their imagination. Instead, it should encourage us to encourage them to accept themselves as they are. This film does it in a statistically precise way, but with a lot of warmth and out of a sincere desire to – help young people.



dokumentarni / documentary
2020. / 10' 50''

Redatelj / Director:

Mara Prpić

Produkcija / Production:

samostalna autorica / independent author

Država / Country:

Rijeka, Hrvatska / Croatia

NITKO NIJE OTOK NO MAN IS AN ISLAND

Sinopsis / Synopsis:

Kratki dokumentarac o Cresu, najvećem jadranskom otoku, u danima prije nego što je proglašena karantena.

A short documentary about the island of Cres, the biggest Adriatic island, in the days before the lockdown was announced.

Dinka Radonić:

Liričan opservacijski dokumentarac o otoku Cresu netom prije karantene. S izrazitim smislom za trajanje kadra, autorica s lakoćom niže sjajne kompozicije koje naprosto odišu atmosferom otočkog života. Vrlo poetičan i snimateljski izuzetan rad.

A lyrical observational documentary about the island of Cres immediately before the lockdown. Demonstrating a lot of feeling for the duration of the shot, the author strings a series of excellently composed frames that convey the atmosphere of island living. A poetic, exceptionally filmed work.

Ana Đorđić:

Ovaj dokumentarni film uvodi nas u svakodnevicu otočkog života. Iako se čini da su otoci odsječeni od ostatka svijeta, surova stvarnost polako penetrira i u smirenu otočku kolotečinu. Kadrovi otočkih ljepota i kamera koja prati otočane pridonose prikazu mirna

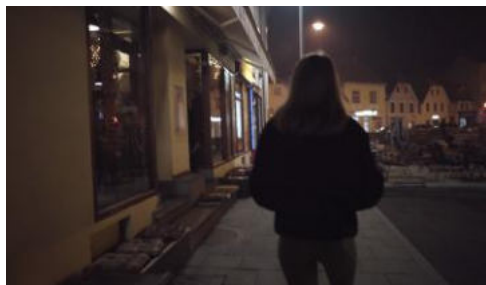
života, no radijske vijesti polako uznemiruju otočku svakodnevicu. Redateljica je uspjela u svojoj namjeri da prikaže sva naličja otočkog života, ali i naglasi kontrast svijeta zatvorene zajednice u koju će taj svijet nužno ući. Taj se kontrast sugerira i naslovom filma. Izvrsno promišljen i sjajno realiziran film!

This documentary introduces us to the intricacies island life. The islands seem cut off from the rest of the world, but harsh reality is slowly starting to intrude on their peaceful routine. Shots of the island's natural beauty combined with shots of the islanders going about their lives contribute to the tranquil atmosphere, but news from the radio slowly begin to disrupt that tranquillity. The director succeeds in showing all the facets of island life, while pointing out the contrast (suggested by the title) between this closed community and the world that is bound to intrude upon it. Wonderfully thought-out and beautifully made!

Boško Picula:

Na krilima bjeloglavog supa dolijećemo na očaravajući otok Cres koji je nedavno potvrdio status najvećega hrvatskog otoka. No, prava mu je veličina njegova bezvremenska ljepota koja je u ovom elegantno snimljenom dokumentarcu zabilježena neposredno uoči karantenskog načina života. Nestvarno uvjerljivi dokument vremena.

On the wings of the griffon vulture, we fly to the enchanting island of Cres, recently confirmed to be the largest Croatian island. Its true claim to fame, however, lies its timeless beauty, committed to film immediately before the lockdown started in this elegantly-made documentary. A surreally convincing document of a time.



igrani / fiction
2019. / 4' 10''

Redatelj / Director:

Mihaela Kobašić

Produkcija / Production:

Kinoklub Karlovac

Država / Country:

Karlovac, Hrvatska / Croatia

ODRAZ TIŠINE A REFLECTION OF SILENCE

Sinopsis / Synopsis:

Film prikazuje unutarnji život djevojke opterećene strahovima i nesigurnostima dok pokušava ignorirati negativne misli i vratiti izgubljeno samopouzdanje.

The film follows the inner life of a girl burdened with fears and insecurities as she tries to ignore the negative voices in her head and regain her lost confidence.

Dinka Radonić:

Ovaj rad tematizira vrlo čest problem mladih ljudi – manjak samopouzdanja. Atmosfera stvorena zvučnom kulisom uspješno prenosi misli mlade osobe i bitke koju vodi sama sa sobom u svojoj glavi.

The topic of this film is a problem very common in young people – a lack of confidence. The atmosphere created by the sound succeeds in depicting the thoughts of the young person and her internal struggles.

Ana Đorđić:

U ovome igranom filmu prikazuje se nesigurnost mlade djevojke koja odlučuje ušutkati svoje negativne unutarnje glasove. Hoće li u tome uspjeti? Film se temelji na kontrastima očitima u porabi svih filmskih izražajnih sredstava, čime se naglašava antiteza života obilježena nesigurnošću i života obilježena samopouzdanjem. Sve pohvale filmskoj ekipi i Mihaeli koja je glumom taj kontrast dodatno naglasila.

This fiction film explores the insecurities of a young girl determined to silence her inner demons. Will she succeed? Contrasting motifs lie at the heart of this film, as evident in the use of an array of cinematic techniques, emphasizing the gap between the insecurities plaguing the protagonist and a life of confidence. Kudos to the crew and Mihaela, whose acting brings out that disparity even more.

Boško Picula:

Unutarnji monolog nečujan je samo za okolinu, ali može biti itekako bučan i dinamičan za onoga u kojemu traje. Konkretno za djevojku koju muče uobičajene mladenačke brige, ali ovdje na neobično dobar filmski način. Za dobar film treba imati odgovarajuću ideju koja će biti podjednako uvjerljiva i u zapletu i u raspletu.

Someone's internal monologue may be inaudible to others, but it can be quite deafening and overwhelming for the person experiencing it. In this case, that person is a young girl troubled by the usual anxieties of youth, which are depicted incredibly well in this film. A good movie requires an adequate idea that would work equally convincingly in the resolution and in the exposition.



igrani / fiction
2020. / 4' 58''

Redatelj / Director: Lucija Katarina Šešelj

U filmu sudjelovali / In co-operation with:

Karlo Špoljar, Val Ivan Klašterka, Melisa Jakupović,
Rene Rehak, Klara Jovanov, Andrej Kozina,
Klara Mišković

Produkcija / Production:

samostalna autorica / independent author

Država / Country:

Zagreb, Hrvatska / Croatia

Karlovac, 8. – 12. rujna 2020.

OPROŠTAJ FAREWELL

Sinopsis / Synopsis:

Priča o mladiću i njegovom zadnjem danu.
A story of a young man and his final day.

Dinka Radonić:

Ova priča o mladiću u borbi sa samim sobom, vizualno je prikazana putem niza kadrova kojima ga pratimo kroz njegov posljednji dan. Koloritom, odnosno nedostatkom istoga (iz njegove vizure) dramaturški je postavljeno njegovo stanje svijesti. Fluidnim pokretima kamere, vođeni smo kroz cijeli film dok je vrhunac apostofiran predivnim bojama neba koje on u svom stanju, nažalost, ne vidi.

This story follows a young man plagued by internal struggles as he goes through his final day, which we see in a series of shots. The colors, or (from the protagonist's point of view) the lack of them, serve to illustrate his state of mind. Fluid camerawork accompanies us through the film, whose narrative climax is accentuated with the beautiful colors of the sky, ones that he is sadly unable to perceive due to his condition.

Ana Đorđić:

Ovaj igrani film tematizira posljednji dan jednog tinejdžera. Iako se tema može činiti već viđenom, znalačka uporaba filmskog jezika čini je svježom. Subjektivni kadrovi daju naslutiti zbrku u protagonistovu umu, a simbolika sumorne crno-bijele fotografije i njoj kontrastirana fotografija u boji vješto oslikavaju stanje depresije. Odličan film.

This fiction shows a teenager's final day. Although the topic at first sounds like it's been seen before, the masterful use of the cinematic language gives it a unique twist. Subjective shots imply the protagonist's inner turmoil, while the symbolism of bleak, black and white cinematography contrasted with shots made in color serve to evoke depressive moods. An excellent film.

Boško Picula:

Od koga se ili čega oprašta središnji lik ove melankolično ugođene priče smještene u 21. svibnja 2020.? Na tragu popularnih romana i njihovih ekranizacija o mladima i nesretnima na različite načine, film je ponajbolji u majstorski snimljenim i komponiranim kadrovima s glazbom Claudea Debussyja. Mada je središnji dio s dijalogom važan za priču, mogao je ostati nijem. Zato je ostatak filma itekako rječit.

Who or what is the central character of this melancholic tale that takes place on May 21st 2020 saying farewell to? As is the case in many other popular novels and their adaptations which focus on the young and the miserable, the masterfully shot frames accompanied by a score by Claude Debussy comprise the highlights of this film. Although the central section, which features dialogue is important to the plot, the film would not have lost any of its charm if it had stayed silent. The rest of it is laden with meaning.



igrani / fiction
2019. / 15' 42''

Redatelj / Director:

Melita Mukavec

U filmu sudjelovali / In co-operation with:

Luna Mayer, Anja Polovina, Karlo Gagulić,
Dominik Sečen

Produkcija / Production:

Udruga Blank

Država / Country:

Zagreb, Hrvatska / Croatia

PEPELJUGA CINDERELLA

Sinopsis / Synopsis:

Dvije prijateljice iz nižih razreda srednje škole su pozvane na tulum kojeg organiziraju maturanti. Nakon tuluma njihovo prijateljstvo neće biti isto.

Two friends in the early years of high school are invited to a party thrown by senior students. Afterwards, their friendship will never be the same.

Dinka Radonić:

Kratki igrani tinejdžerski film u kojemu bih istaknula ulogu Pepe. Mlada Luna Mayer prirodno je i uvjerljivo prenijela na platno nesretno zaljubljenju osobu s kojom se svaki mladi čovjek može poistovijetiti.

A short teen movie in which the role of Pepe is a real standout. Young actress Luna Mayer portrayed a relatable character whose feelings aren't reciprocated naturally and convincingly.

Ana Đorđić:

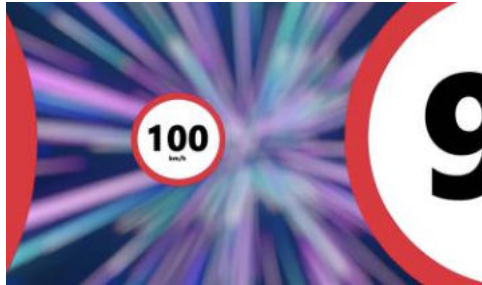
Igrani film koji se bavi tipičnim tinejdžerskim problemima: prijateljstvom, prihvatanjem, nesigurnošću, seksualnošću, pomiješanim emocijama i izdajom. Iako je tematski riječ o pravom tinejdžerskom filmu, djeluje kao da su ga snimili ipak filmski zreliji autori. Jako dobro!

This fiction film tackles typical teenage problems: friendship, acceptance, insecurities, sexuality, emotional turmoil and betrayal. Although thematically a typical teen movie, this piece demonstrates a maturity in the way it is crafted which belies the filmmakers' age. Very well done!

Boško Picula:

Dok god bude svijeta i vijeka, pričat će se priča o Pepeljugi. Ništa čudno zna li se da je u ovoj sveltrenenoj bajci o preobrazbi baš svaki lik utemeljen na stvarnosti. Filmska je Pepeljuga u ovom slučaju srednjoškolkica Pepe koja će se na jednu noć pretvoriti u nekoga tko može privući onoga koga voli. S kakvim posljedicama donosi epilog veoma zrele drame o mladima i njihovim snovima. Uživajte u mladosti.

The story of Cinderella will be told until the end of time. No wonder, when each and every character from this timeless tale of transformation is based in reality. In this film, the Cinderella character is Pepe, a high school girl who, only if for a night, turns into the kind of person able to attract someone she loves. But with what consequences? Find out in this drama about young people and their dreams which demonstrates a lot of maturity. And enjoy your youth!



POŠTUJ OGRANIČENJA BRZINE! FOLLOW THE SPEED LIMIT!



animirani / animated
2020. / 0' 15''

Redatelj / Director:

Karlo Špoljar

Produkcija / Production:

samostalni autor / independent author

Država / Country:

Zagreb, Hrvatska / Croatia

Sinopsis / Synopsis:

Prilikom vožnje poštuji ograničenje brzine.
Follow the speed limit when you're driving.

Dinka Radonić:

Kreativno osmišljen namjenski film u reklamnoj formi koji nam prenosi poruku o važnosti pridržavanja ograničenja brzine u prometu. Simpatično preneseno kroz izvrsnu 3D animaciju puža te zvučnom pozadinom, uspješno nas upozorava na opasnosti u prometu.

The creatively designed commissioned ad tells of the importance of adhering to speed limits in traffic. The message is delivered charmingly through the excellent 3D animation of a snail, as well as the soundtrack.

Ana Đorđić:

U ovom je namjenskom animiranom film motiv puža posve promišljeno odabran kao onaj motiv kojim će se upozoriti na posljedice nepridržavanja ograničenja brzine. Puž je – kao simbol sporosti – stavljen u relaciju prema brznoj izmjeni znakova ograničenja brzine i šumova kojima se sugerira pretjerana brzina. Tragičan kraj upozorit će na to da promet nije šala – ni za puža ni za čovjeka.

This animated commissioned film uses the motif of a snail to warn of the consequences of not adhering to the speed limit. The snail, as a symbol of slowness, is placed in the context of the quick exchange of images of traffic signs warning of the speed limit and noises suggesting excessive speed. The tragic ending shows that traffic is no joke, for the snail and people alike.

Boško Picula:

Svatko ima svoju brzinu kretanja. Od puža do čovjeka u vozilu. Kada se ona poštuje najmanja je vjerojatnost da će se dogoditi nešto nepredviđeno. I nešto loše. Još jedan britki edukativni film prođe jako brzo, ali itekako upozorava na – brzinu.

Everyone moves at their own speed, from a snail to a man in a vehicle. When you obey the speed limit, the likelihood of the unforeseen and the unwanted diminishes. Another sharp educational film that goes by quickly, warning us to take it slow.



slobodni stil / freestyle
2020. / 0'15''

Redatelj / Director:

Ivan Kalmeta

Produkcija / Production:

samostalni autor / independent author

Država / Country:

Zadar, Hrvatska / Croatia

POŠTUJ PROMETNE ZNAKOVE! OBEY TRAFFIC SIGNS!

Sinopsis / Synopsis:

U vožnji je bitno poštovati prometne znakove.

It is important to obey traffic signs while driving.

Dinka Radonić:

Uspješno izvedena reklamna forma namjenskog filma. Poštujući estetiku prometnih znakova, jednostavnom, ali efektnom 2D animacijom, autor svrsishodno prenosi poruku.

This is a well-made commissioned film. The author adheres to the traffic sign aesthetic and uses simple and effective 2D animation to deliver his message.

Ana Đordić:

Dinamičan namjenski film o (ne)poštivanju prometnih znakova i posljedicama koje takvo nesavjesno ponašanje izaziva ostvaren je izvrsnom animacijom prometnih znakova, sjajnim ritmom i funkcionalnom zvučnom slikom. Izvrsno!

This dynamic commissioned film about the consequences of (dis)obeying traffic signs comes to life via great animation, excellent pacing, and a functional soundtrack. Great!

Boško Picula:

Animacija niza prometnih znakova ovdje ispunjava svoju namjenu u svakom kadru. Svima poznati i jednostavni znakovi zaživjeli su u pravom akcijskom filmu za koji se nadamo da je u konačnici ipak imao sretan završetak. Šokantno dobro.

This animation of a series of traffic signs serves its purpose in each frame here, as the simple traffic signs we all know come to life in a proper action film. One which, hopefully, had a happy ending after all. Shockingly good.



igrani / fiction
2020. / 6' 40''

Redatelj / Director:

Ivan Anton Kratofil

U filmu sudjelovali / In co-operation with:

Marino Šegan, Martino Milanović

Produkcija / Production:

Udruga Blank

Država / Country:

Zagreb, Hrvatska / Croatia

POPODNEVNA VOŽNJA AN AFTERNOON DRIVE

Sinopsis / Synopsis:

Dva prijatelja na putu za katastrofu.
Two friends on the road to disaster.

Dinka Radonić:

Priča o dvojici prijatelja i jednoj popodnevnoj vožnji tijekom koje na svjetlost dana izlaze mučne istine o zataškavanju najstrašnijih djela. S opservacijskog stajališta trećeg, kamera je postavljena u autu iza dvojice glavnih likova, na neki način skrivajući identitet zločinca.

A story of two friends and an afternoon ride during which some uncomfortable truths about some heinous covered-up deeds come to light. Shooting from the point of view of an unnamed third, the camera is placed behind the two protagonists, thus, in a way, hiding the villain's identity.

Ana Đorđić:

U ovom igranom filmu poslijepodnevna vožnja postaje završetak zločina. Gotovo je čitav film snimljen u automobilu, a ta skučenost prostora simbolizira bezizlaznu situaciju u kojoj su se našla oba izrazito hladnokrvna i lakomislena protagonista jedan svojom krivnjom, a drugi popuštanjem nagovoru. Posebno valja pohvaliti glumačke izvedbe dvojice mladih glumaca.

This fiction film features an afternoon drive as an ending of a crime. It was filmed almost entirely inside the car, with the cramped setting symbolizing the hopelessness of the situation in which the two protagonists, both of whom are overly cool-headed, yet overly thoughtless, find themselves, one of them through his own fault and another through succumbing to peer pressure. The two central performances are particularly noteworthy.

Boško Picula:

Jedan automobil, dva prijatelja i puno nepoznanica. Ono što je trebalo biti uobičajeno druženje pretvorilo se u sudioništvo u zločinu koje, sudeći prema svemu u što nas je ingeniozno uvjerio Fjodor Mihajlovič Dostojevski, neće proći nekažnjeno. Brutalan film puno više u dijalozima nego li u viđenom osvaja nehinjenom sirovošću.

A car, two friends, and a number of unknowns. What was supposed to be an ordinary get-together turns into an afternoon of crime, one which, as Fyodor Mikhailovich Dostoevsky convinced us with a lot of ingenuity, cannot go unpunished. This brutal film wins you over with unfeigned ferocity that manifests itself in dialogues rather than what happens on the screen.



igrani / fiction
2020. / 5' 30''

Redatelj / Director:

Jan Kožić

U filmu sudjelovali / In co-operation with:

Barbara Bubalo, Viktorija Matko, Tvрко Bubalo,
Lucija Lukrecija Jelčić

Produkcija / Production:

samostalni autor / independent author

Država / Country:

Jastebarsko, Hrvatska / Croatia

POSLJEDNJA BAJKA THE LAST FAIRYTALE

Sinopsis / Synopsis:

Naizgled savršena i idilična bračna priča nije onakvom kakvom se čini iza zatvorenih vrata, bajka se samo iluzija. Film „The Last Fairytale“ prati posljednji dan Glorije i Stefana, mladog bračnog para. Kroz njihovo posljednje putovanje mladi par doživljava potpunu preobrazbu.

The idyllic marriage isn't as storybook-perfect behind closed doors: the fairytale is just an illusion. "The Last Fairytale" is a film which follows the last day of Gloria and Stefan, a young married couple. During their final journey, the couple experiences a complete transformation.

Dinka Radonić:

Uz ritmičku recitaciju pjesme, pratimo razvitak odnosa dvoje mladih ljudi. Istaknula bih kvalitetu slike u ovome kratkom igranom filmu. Atmosferičnom rasvjetom i odmjeranim pokretima kamere, kao i usklađenom scenografijom, kostimima i šminkom, prenesen je ugođaj poezije iz offa.

The rhythmic recitation of the poem follows the development of the relationship between two young people. I want to commend the quality of the cinematography in this short fiction film. The atmospheric lighting and measured camera movements, as well as well-coordinated production design, costume design and make-up capture the atmosphere of the poetry in the voiceover.

Ana Đorđić:

Ovaj film zapravo je brutalan udarac u želudac jer se idiličan ljubavni odnos postupno pretvara u nasilje. Jezu izaziva glas naratora, perspektiva iz koje se donosi priča i, naposljetku, gradacijsko stvaranje napetosti koja će kulminirati na kraju. Mučna i aktualna tema kojoj je mladi autor vrlo ozbiljno pristupio. Odličan film.

This film becomes a brutal kick to the gut, as a perfect romance turns violent. The narrator's voice, the perspective and the gradual build-up of suspense create dread that culminates at the very end. The young author approached this troubling yet timely topic with a lot of gravitas.

Boško Picula:

Spoj Prizora iz bračnog života Ingmara Bergmana i obiteljskog trileru zaživio je u majstorski snimljenoj drami čija je pozadinska naracija vrijednost sama po sebi. Autor uz naoko svakodnevne prizore i rutine malo-pomalo gradi atmosferu iščekivanja ni trenutka ne ispuštajući iz vida zaokruženost cjeline. Ugođaj koji se pamti.

Somewhere between Ingmar Bergman's Scenes from a Marriage and a family thriller lies this masterful drama with a voiceover narration worthy of attention in its own right. The author uses seemingly mundane events and routines to build suspense, without losing sight of the whole. An atmosphere to remember.



igrani / fiction
2020. / 12' 10"

Redatelj / Director:

David Padovan

U filmu sudjelovali / In co-operation with:

Klea Baričević

Produkcija / Production:

Udruga Blank

Država / Country:

Zagreb, Hrvatska / Croatia

PRAŠINA ISPOD KREVETA DUST UNDER THE BED

Sinopsis / Synopsis:

Mladi par živi zajedno prvi put za vrijeme pandemije koronavirusa. Ona je blago melankolična, a on se teško nosi s tom njezinom osobinom.

A young couple moves in together for the first time just as the Covid pandemic hits. She's slightly melancholic and he's having a hard time dealing with it.

Dinka Radonić:

Prizivajući neko prijašnje vrijeme putem 4:3 formata i slikom koja djeluje analogno, pratimo dvoje mladih ljudi u njihovom suterenskom studentskom stanu. U nedostatku druge zanimacije, pričaju o raznim temama i skrivenim mislima otkrivajući sve ono što bi se pronašlo s prašinom ispod kreveta.

The 4:3 format and the image that almost looks analogous remind of the past in this story of two young people and their basement student apartment. With nothing else to do, they discuss different topics and share their most private thoughts, upending the status quo of their relationship as if stirring up the dust under the bed.

Ana Đorđić:

Igrani film simbolična naslova tematizira ljubavnu vezu dvoje vrlo mladih i potpuno različitih individualaca, a njihova je različitost dojmljivo naglašena ukupnošću filmskih izražajnih sredstava. Riječ je o zanimljivoj i filmski pismenoj psihološkoj studiji karaktera.

This fiction film with a symbolic title deals with the relationship between two young individuals whose differences are additionally accentuated through the complexity of cinematic techniques. It is an interesting, cinematically literate psychological character study.

Boško Picula:

Pravo je pitanje nalazi li se u ovoj priči prašina ispod kreveta ili se prašina nakupila u vezi dvoje mladih. I ona stvarna i ona prenesena. Sve tromiji i bezvoljniji život udvoje s ponekim rasplamsajem stvara ozračje učmalosti koja nužno treba šok. Hoće li se on i zbiti? Odgovor zna autor filma koji djeluje puno zrelije od svojih godina.

The real question in this movie is whether the dust from the title really refers to the dust under the bed, or rather to the dust which has settled over the relationship between the two protagonists - real as much as metaphorical. With the dullness and inertia of the life that they share undercut with only sporadic sparks of passion, it is clear that they need to be shaken out of their stupor. Will they be? The maker of this film, who seems much more mature than his age, has the answer.



slobodni stil / freestyle
2020. / 2' 31''

Redatelj / Director:

Eva Magdić Govedarica

U filmu sudjelovali / In co-operation with:

Hana Matović, Robert Delija, Klaudia Mijić,
Eva Kolbas, Oliver Magdić Govedarica, Rea

Produkcija / Production:

samostalna autorica / independent author

Država / Country:

Zagreb, Hrvatska / Croatia

RIBIČIJA II: LOVAČKI PAS FISHING II: HUNTING DOG

Sinopsis / Synopsis:

Držeći se propisanih mjera opreza dvoje ljudi bacaju svoje ribičke štapove i iščekuju hoće li poznati Dredovi zagristi mamac. Već viđenoj tehnici zavođenja na putu samo stoji lovački pas i 2 metra razmaka.

Adhering to mandatory safety measures, two people cast their fishing rods and wait to see whether the famous Dreads will take the bait. There are only two things standing in the way of the age-old seduction method: a hunting dog and the social distance of 6 feet.

Dinka Radonić:

Nastavak prošlogodišnjeg hita Ribolov. Iako je i dalje izrazito duhovita naracija koja ponovno u potpunosti gradi sam sadržaj filma, kako to često biva s filmovima u nastavcima, moram priznati – bolji mi je prvi.

The sequel to last year's hit title, Fishing. Although the narration that the film is built on remains incredibly funny, I have to admit that, as is often the case with sequels, I preferred the first one.

Ana Đorđić:

Ovaj svojevrсни nastavak urnebesno duhovita filma Fishing koji je prošle godine bio u konkurenciji našega festivala zaslužio je – zbog nevjerojatno smiješna naratora i troje već poznatih sjedećih protagonista – ući i u ovogodišnju konkurenciju. Pali smo na istu foru dvaput, no za treći put ne mogu obećati. :)

This is a sequel of sorts to the uproariously funny Fishing, a film that was shown as part of the selection last year. The incredibly witty narrator and three sitting protagonists we're already familiar with have earned it a place in this year's selection, too. We fell for the same trick two times, but I can't make any promises about the third. :)

Boško Picula:

Evo nam i nastavka minihita s prošlogodišnje Revije. Ovogodišnji Ribolov smješten je, naravno, u vrijeme pandemije, a uz podnaslov Lovački pas upoznaje nas s novim, četveronožnim junakom priče. Uz neponovljivu naraciju i opis tijeka zbivanja na klupici u parku, jedan od najoriginalnijih uradaka mladih hrvatskih filmašica i filmaša posljednjih godina potvrđuje nam da je duhovitost ključ puno toga.

Here is the sequel to the hit entry from last year. This year's edition of Fishing naturally takes place, during the pandemic. Subtitled Hunting Dog, it introduces us to a new, four-legged hero. One of the most original works by young Croatian filmmakers in recent years, it boasts unique narration and description of the events on a certain park bench in a way that proves humor is often the key to success.



animirani / animated
2019. / 5' 16''

Redatelj / Director:

Paula Petković

U filmu sudjelovali / In co-operation with:

Željko Petković

Produkcija / Production:

SŠ Petra Šegedina, Korčula

Država / Country:

Korčula, Hrvatska / Croatia

S MAMOM U ŠETNJI GOING FOR A WALK WITH MY MOM

Sinopsis / Synopsis:

Film je smiješna sličica iz života. Prikazuje kako izgleda šetnja s mamom u današnje vrijeme kad smo svi opsjednuti mobitelima. Iako je ideja nastala na temelju stvarnog događaja, likovi su radi humora karikirani. A film that shows how people spend time with their children these days when everyone is obsessed with their phones. Although it was inspired by a true event, the characters were depicted with some exaggeration for humorous effect.

Dinka Radonić:

Ovaj animirani film kritički je osvrt na moderno društvo i nažalost, tužna istina. Jednostavnom, ali efektnom tehnikom crtanja, obrađena je tema djece koja više ne znaju komunicirati bez mobilnih uređaja i njihovih roditelja koji više ni nemaju izbora iste im uskratiti.

This animated film comments on contemporary society and sadly, there is a lot of truth in its criticism. Simple, but effective, the drawing technique is used to tell the story of children who don't know how to communicate without cell phones, and their parents who are denied the ability not to give them those phones.

Ana Đorđić:

Vrlo poučan i zabavan animirani film o tehnologiji koja toliko utječe na naše živote da je nekim ljudima ekran važniji od odgoja vlastite djece. Situacije prikazane u ovom filmu mogu se uočiti svugdje oko nas – aktualno i promišljeno te sa snažnom kritikom.

A very educational and entertaining animated film about technology and its pervasiveness, extending to the point where some people choose the screen over raising their own children. The situations depicted in the film can be seen all around us, making this film both topical and well-thought-out film with a strong message.

Boško Picula:

Ne znamo je li mladu animatoricu na njezin film djelomice nadahnula za Oscara nominirana Igra Dušana Vukotića, ali znamo da je izvrsno pogodila bit svake dječje igre koja se u nazočnosti ili ignoriranju odraslih pretvara u ono što trpklo i duhovito prikazuje ovaj film. Izvrsno oživljena karikatura koja i sama postaje – život.

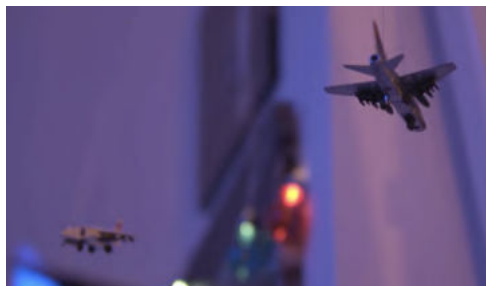
It is uncertain whether the young filmmaker drew inspiration from Dušan Vukotić's Oscar-nominated film The Game, but she certainly captured the heart of every children's game and its transformation, depending on whether or not it receives attention from adults, into what is very wryly depicted in this film. An excellent caricature that itself becomes life.



SJEĆANJE MEMORY

Sinopsis / Synopsis:

Dječakovo viđenje rata.
A little boy's view of war.



igrani / fiction
2019. / 4' 58''

Redatelj / Director:

Karlo Špoljar

Produkcija / Production:

samostalni autor / independent author

Država / Country:

Zagreb, Hrvatska / Croatia

Dinka Radonić:

Zvuk je često zanemaren u radovima mladih filmaša i zato me posebno veseli kada netko dramaturški pristupi zvuku. Snimajući figurice u jednoj dječjoj sobi, autor doslovce oživljava iste putem zvučne kulise. Raskadiriravanjem i inventivnim rasvjetnim rješenjima, ostvarena je cjelovita priča o jednom vojniku i ratu.

Young filmmakers often neglect sound in their work, so I'm always particularly glad to see someone approach sound from a dramaturgical angle. Here, the author filmed figurines in a child's bedroom, bringing them to life through sound. The framing and the inventive lighting create a comprehensive story about a soldier and a war.

Ana Đorđić:

Figurice vojnika, avioni iznad kreveta, tenkovi... upućuju na djetinjstvo u kojem je rat često – samo igra. Međutim, horor ratnog vihora proizlazi iz činjenice da se bitke prikazuju dječjim igračkama. Zvukovi pucnjeva, granatiranja i prolaska tenkova te fantastično poigravanje svjetlom koje podsjeća na bombardiranja i eksplozije upućuju na ukradeno djetinjstvo, što se sugerira i naslovom filma.

Toy soldiers and tanks, model airplanes hanging over the bed – the signs of a childhood in which war is often no more than a game. Here, though, the horrors of war stem from the very fact that real battles are depicted with toys. Gunshots, the sound of falling bombs and tanks passing, as well as masterful lighting that evokes bombings and explosions, all work to conjure up the "stolen childhood" suggested by the title.

Boško Picula:

Djeca koja su tijekom 90-ih godina 20. stoljeća proživjela rat danas su odrasli ljudi i vrlo vjerojatno i sami roditelji. Sjećanja na rat, ma koliko vremena prošlo, teško blijede, posebice kada je u njih satkana ljubav prema najbližima. Izvrsna metafora o djetetu koji ratna sjećanja slaže oko igračaka vojnika i vojne opreme, jedan je od najboljih hrvatskih kratkometražnih filmova na ovu temu. Brilljantan koncept, režija i izražajna sredstva. The children who went through the war of the 1990s are all grown up now, and are most likely parents themselves. Their wartime memories leave a lasting mark that fades away slowly, regardless of the passage of time, especially if they're intertwined with the love we feel for our nearest and dearest. This short film, based on the conceit of a child who builds his wartime memories around toy soldiers and military equipment, is one of the best of its kind. A brilliant choice of subject matter, brilliantly directed, using spot-on cinematic techniques.



slobodni stil / freestyle
2020. / 4' 01''

Redatelj / Director:

Stella Roso

U filmu sudjelovali / In co-operation with:

Hrvoje Zuanic

Produkcija / Production:

Škola likovnih umjetnosti Split

Država / Country:

Orebić, Hrvatska / Croatia

SLUŠAJ OČIMA LISTEN WITH YOUR EYES

Sinopsis / Synopsis:

Eksperimentalni film „Listen with your eyes“ video je koji se temelji na raznovrsnim kadrovima spojenim s potpuno suprotnim zvukovima gdje se postupnom gradacijom uočava temeljna bit same antiteze kao pojma. Umjerenom brzinom montaže, estetski zanimljivim kadrom te izražajnim auditivnim sredstvima naglašava se tijekom nenarativne umjetničke forme. Sama bit filma kao takvog koncipirana je na buđenju raznih osjećaja tijekom gledanja te ostavlja na gledatelju mogućnost tumačenja same biti i postojanosti narativa.

The experimental film “Listen with your eyes” is a video based on a variety of shots coupled with completely antithetical sounds, with subtle gradation serving to illustrate the very essence of antithesis as a term. The unfolding of the non-narrative form is highlighted by using a moderately paced editing speed, aesthetically pleasing shots and expressive auditive means. The movie is designed to evoke emotions in the viewer. It leaves the possibility of interpretation of the potential meaning, as well as the consistency of the narrative, to the viewer.

Dinka Radonić:

Skladne kompozicije kadrova prikazane u nenarativnoj formi i nepovezanog sadržaja, naglašavaju iznimnu vizualnost ovog eksperimentalnog filma. Izazivajući određen osjećaj nejasnoće, autorica postavlja videozapis kao svojevrsni tok misli.

The harmonious composition of the unconnected frames in a non-narrative form accentuate the exceptional visual quality of this experimental film. By deliberately creating a certain feeling of vagueness, the author presents her video as a sort of stream of consciousness.

Ana Đorđić:

Ovaj eksperimentalni film odlikuje se fenomenalnim poigravanjem slikom i zvukom. Mlada autorica pokazala je svoju filmsku zrelost u svim elementima filmskog jezika. Zanimljiv i naizgled paradoksalan naslov filma upućuje upravo na one njegove osobine na kojim se temelji njegova izvrsnost. Jednostavno rečeno, maestralno!

This experimental film boasts a phenomenal interplay of sound and image. The young filmmaker demonstrates a lot of creative maturity, as well as a mastery of all elements of the language of film. The captivating, seemingly paradoxical title brings attention to the very elements that make this film great. In a word – masterful!

Boško Picula:

Sloboda u filmovima slobodnog stila istodobno je i neograničavajući čimbenik i nimalo jednostavan zahtjev. Ovdje je ta autorska nesputanost i obveza poštivanja filmskog jezika postigla upečatljivu sinergiju slike, zvuka i finih metafora.

The freedom afforded to the authors of free style films is as burdensome as it is liberating. Here, this creative freedom, combined with the obligation to follow the rules of the language of cinema has resulted in a memorable synergy of image, sound and finely tuned metaphors.



igrani / fiction
2019. / 8' 08''

Redatelj / Director:

Masimo Paris

U filmu sudjelovali / In co-operation with:

Dario Vidović, Berislav Mudrović

Produkcija / Production:

Pulska filmska tvornica

Država / Country:

Pula, Hrvatska / Croatia

STARAC I MUZEJ THE OLD MAN AND THE MUSEUM

Sinopsis / Synopsis:

Malo prije kraja smjene prijatelj zove čuvara muzeja i traži da dođe na piće i ranije zatvori muzej. Mladi čuvar krene zatvarati muzej misleći da nitko neće primijetiti, ali netko ipak primjećuje.

Shortly before the end of his shift, a museum guard gets a call from a friend, asking him to close up early and meet him for a drink. As the young museum guard starts closing up, thinking none will be the wiser, someone notices after all.

Dinka Radonić:

Dobrim odabirom lokacije snimanja i vremenom radnje (noć), ostvarena je većina uvjeta za izradu ovog kratkog horor filma. Poštujući pravila ovog žanra, zatvaranje vrata u završnoj sceni filma, otvara gledatelju prostor za interpretaciju završetka priče.

A good choice of location, as well as filming time (at night) were some of the major ingredients in the making of this short horror film. In accordance with the rules of the genre, the final scene of the door closing allows the viewers to come up with their own interpretation of the story's open ending.

Ana Đorđić:

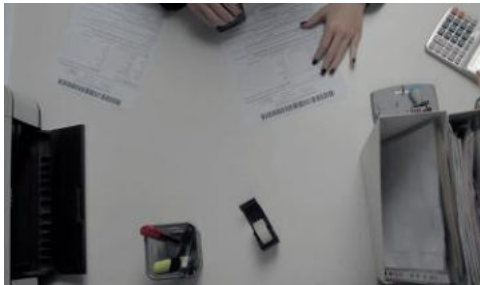
Zanimljiv igrani film koji uspješno koketira s konvencijama horora, a napetost postiže lokacijom na kojoj se odvija radnja, glumačkim izvedbama, neočekivanim antijunakom i – otvorenim završetkom. Vrlo dobar film!

An interesting fiction film which flirts with the conventions of horror very effectively, building up tension through the setting, the performances, a surprising antihero and – an open ending! A very good film!

Boško Picula:

Muzeji su idealna mjesta radnje za različite žanrove. Od pustolovnih komedija do fantastičnih trilera poput ovoga. Što se dogodi mladom čuvaru u muzeju kada jedne večeri ugleda svoga postarijeg prethodnika – koji je mrtav? Ostanite zainteresirani do kraja jer se ekipa na čelu s redateljem potrudila realizirati ambiciozan rad kojemu ne nedostaje ni šarma ni napetosti. Ključ je priče odlično izabran prostor.

Museums are the ideal setting for a variety of genres, from adventure comedies to fantastic thrillers such as this one. What happens when a young security guard at a museum encounters his elderly predecessor, who is no longer living? This film keeps you at the edge of your seat until the very end. The crew and the director took the trouble to create an ambitious piece that lacks neither charm nor suspense. The marvelous choice of a setting is the film's main draw and the key to the story.



igrani / fiction
2020. / 1' 31''

Redatelj / Director:

Luka Stjepanović

U filmu sudjelovali / In co-operation with:

Franka Vrljić

Produkcija / Production:

samostalni autor / independent author

Država / Country:

Zagreb, Hrvatska / Croatia

STRAH I TREPET FEAR AND TREMBLING

Sinopsis / Synopsis:

Ovaj kratki film predstavlja foršpan za knjigu „Strah i trepet“ autorice Amélie Nothomb. Amélie je mlada i ambiciozna Europljanka koja dolazi u Japan i zapošljava se u tvrtki Yumimoto. Njezina fascinacija japanskom kulturom brzo joj prisjedne u doticaju s japanskom radnom etikom kojoj se ne uspijeva prilagoditi. Knjiga prikazuje razlike između dviju kultura – europske i japanske.

This short film is a trailer for the book "Fear and Trembling", by Amélie Nothomb. Amélie is a young, ambitious European, who comes to Japan and gets a job at Yumimoto company. Her fascination with Japanese culture quickly turns sour after she becomes acquainted with the Japanese work ethic and fails to adapt to it. The book explores the difference between the two cultures, the European and the Japanese.

Dinka Radonić:

Igrani zapis koji funkcionira kao svojevrsni trailer za knjigu Fear and Trembling autorice Amélie Nothomb. Tipografija i konceptualno kadriranje odgovaraju generalnoj estetici rada koji je stilski ujednačen.

This fiction film functions as a trailer for Amélie Nothomb's novel Fear and trembling. The typography and the conceptual frames fit into the general aesthetics of this stylistically unified work.

Ana Đorđić:

Dinamičan, vizualno atraktivan, dojmljiv, izuzetno režiran i montiran trailer, izvorno nastao za karlovački Booktrailer Film Festival, doista poziva na čitanje romana Strah i trepet Amélie Nothomb. Još ako je roman jednako izvrstan kao i ovaj trailer...

This dynamic, aesthetically pleasing and gripping trailer that boasts exemplary directing and editing, originally made for the Booktrailer Film Festival in Karlovac, compels the viewer to read Amélie Nothomb's novel "Fear and trembling". If the book happens to be as good as this trailer, oh my...

Boško Picula:

Biti oduševljen drugim sredinama ne znači nužno oduševiti se i boravkom i radom u njima. Iskusi je to belgijska književnica Amélie Nothomb opisujući u svom romanu iz 1999. povratak u Japan koji je bio posve različit od ranijih iskustava. Satirični 'sukob civilizacija' na primjeru angažmana u jednoj velikoj kompaniji u ovom je radu zaživio kao njegova filmska najava. Efektno i promišljeno. Being a fan of other countries and cultures doesn't necessarily mean you would enjoy living and working there. Belgian writer Amélie Nothomb faces this harsh reality when she returns to a Japan that is completely different from the one she remembers from her earlier visits. The satirical clash of civilizations that ensues takes place in a small company where she seeks employment, and it was described in her 1999 novel that was brought to life in this cinematic trailer. Memorable and well-thought-out.



slobodni stil / freestyle
2020. / 3' 50''

Redatelj / Director:

Nina Damjanović

U filmu sudjelovali / In co-operation with:

Tino Trkulja, Morana Mladić, Petra Mavrinac,
Alex Rakoš

Produkcija / Production:

samostalna autorica / independent author

Država / Country:

Rijeka, Hrvatska / Croatia

SVE NA JEDNOM MJESTU ALL IN ONE PLACE

Sinopsis / Synopsis:

Naizgled lijepa priroda blizu moje kuće zagađena raznim smećem.

The seemingly beautiful landscape near my house, polluted by all kinds of garbage.

Dinka Radonić:

Prikazujući narušavanje prirode raznim oblicima smeća, autorica narušava ugodni zvučni prostor prirode s ljudskim glasovima koji izgovaraju riječ smeće. Kako raste količina smeća koju gledamo, tako se i ljudski glasovi umnažaju te postaju glasniji i razjareniji. Eksperimentalni rad koji pokazuje, optužuje i osuđuje. I to s punim pravom.

The author interrupts the pleasant sounds of nature with human voices that utter the word "waste" in order to depict the effects of pollution. As the amount of waste we see grows, the voices become louder and angrier. This experimental piece is revelatory, accusatory and condemning, and rightfully so.

Ana Đorđić:

Film prikazuje naizgled idiličnu, netaknutu prirodu i nenarušen ekosustav, ali ubrzo jedan genijalan kadar otkriva da je sve što smo dotad vidjeli iluzija te da se redateljica vješto poigrala s gledateljima. Uslijedit će

brži ritam filma te različiti neprizorni glasovi koji jednom riječju komentiraju ono što se prikazuje u svakom kadru – smeće. Čovjekova devastacija prirode, čini se, doista zaslužuje krik istoimene imenice. Tema ekologije dana je na vrlo promišljen način.

The film starts with seemingly idyllic shots of pristine nature and a balanced ecosystem, but soon another, truly brilliant shot shatters the illusion and reveals that the director has played a trick on the viewers. What follows is an increase in pace combined with a variety of one-word comments in voiceover, describing what's shown on the screen – waste. When it comes to man-made environmental destruction, shouting from the rooftops is an apt response. The topic of environmentalism is explored here in a very clever way.

Boško Picula:

Evo nam i jednog ekološkog trilera u kojem od početka znamo tko je negativac. To je, naravno, smeće. Zapravo, to je svatko tko predivnu prirodu uništava neodgovorno bacajući smeće u nju. Svaki lijepi kadar u filmu ima svoju ružnu stranu, a u konačnici je sve moglo biti savršeno prikazano i bez ponavljanja riječi 'smeće'.

Here is another ecological thriller in which the bad guy is known from the start – pollution. Or rather, anyone who destroys natural beauty with irresponsible pollution. Each beautiful shot in the film also has an ugly side, which could have conveyed the message perfectly even without the constant repetition of the word "waste".



igrani / fiction
2020. / 4' 18''

Redatelj / Director:

Marko Milohnić

U filmu sudjelovali / In co-operation with:

Adrian Bagarić, Matija Benić, Tin Ostrošić,
Mirsad Mahmutović

Produkcija / Production:

samostalni autor / independent author

Država / Country:

Zagreb, Hrvatska / Croatia

TIŠINA SILENCE

Sinopsis / Synopsis:

Oboje znaju puno, ali nitko ne smije ništa saznati.

Both of them know a lot, but no one can know.

Dinka Radonić:

Jedan od najinteresantnijih, ali i najzahtjevnijih režijskih i snimateljskih izazova forma je kontinuiranog kadra. Uspješnost ovog primjera postignuta je time što je one-take u ovom slučaju neprimjetan. Kamera se kreće točno onom brzinom koja je oku ugodna, stoga naglasak nije na postupku snimanja, već na radnji koja se odvija unutar okvira kadra.

A single take is one of the most interesting cinematic forms, but also one of the most demanding, for the director and the camera crew alike. The single take is almost unnoticeable, which is proof of its success. The camera moves at a speed that is pleasant to the eye in a way which draws the attention away from the filming technique and towards the action that unfolds within the frame.

Ana Đorđić:

Već sama činjenica da je cijeli film snimljen u jednom kadru izaziva oduševljenje! Dva muškarca, jedan pištolj, ruski rulet i tajna koja se nadvila nad njihov odnos pritom tvore uspješan psihološki triler napete atmosfere. Usto, film čak pomalo asocira na Lovca na jelene, što je svakako još jedan kompliment. Odlično!

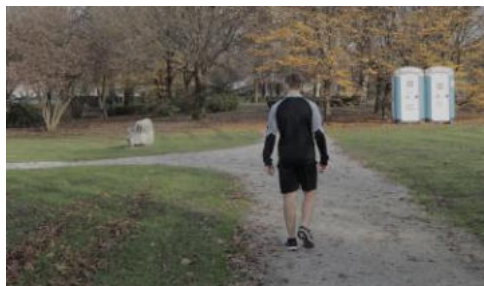
The very fact that the entire film was filmed in a single take is fascinating! Two men, a gun, Russian roulette and a secret that casts a shadow over their relationship combine in a gripping psychological thriller. The film is even slightly reminiscent of The Deer Hunter, which definitely counts as another plus. Amazing!

Boško Picula:

Veoma dobar primjer razvijanja filmske napetosti uz dva lika, kriminalistički zaplet te jednostavnu mizanscenu, otkriva autora od kojeg se u budućnosti s pravom može očekivati puno. I puno više minutaže i puno više radova. Iako su priče s ruskim ruletom uvijek osobito dramatične, ovdje su dobile i 'ono nešto'.

This is a great example of building suspense with two characters, a mystery plot and a pared-down mise-en-scene. It reveals an author to watch and I hope we see many more minutes and many more films from him. Although Russian roulette stories are inherently dramatic, this film really has a certain je-ne-sais-quoi about it.

Karlovac, 8. – 12. rujna 2020.



igrani / fiction
2019. / 3' 45''

Redatelj / Director:

Noa Nikolić

U filmu sudjelovali / In co-operation with:

Ante Škurla, Pia Nikolić, Eda Nikolić

Produkcija / Production:

Udruga Kaoooss

Država / Country:

Zagreb, Hrvatska / Croatia

TRK THE RUN

Sinopsis / Synopsis:

Dječak dolazi na nasip kako bi trčao. No, čuje čudne glasove te ih odlučuje pratiti. When a boy goes out for a run, he starts hearing strange voices which distract him. He decides to follow them.

Dinka Radonić:

Film koji zvukom oblikuje dramaturški zaplet, a slikom (ili bolje rečeno – naglim prekidom iste) ostavlja otvoreni kraj. Poigravajući se žanrovskim konvencijama horora – pokretima kamere i specifičnim montažnim postupcima, autor neočekivanim krajem ostavlja gledatelje iznenađenima.

The film uses sound to develop the plot, while the image (or rather, the sudden fade to black) creates the open ending. Playing with the conventions of horror- through camerawork and editing techniques – the author surprises the viewers with an unexpected ending.

Ana Đorđić:

Uobičajeno dnevno trčanje pretvara se u pokušaj pomoći osobi u nevolji. Kraj filma zaredom donosi dva neočekivana obrata, čime se više nego uspješno poigrava gledateljevima očekivanjima. Vrlo solidan film utemeljen na zabavnoj dosjetki.

A routine daily jog turns into an attempt to help a person in need. The film ends in two successive plot twists, successfully subverting the viewers' expectations. A very decent film based on a fun idea.

Boško Picula:

Da, da, filmove treba odgledati do odjavne špice jer nerijetko ništa nije onakvim kakvim se čini. I to par puta. Izvrsna vježba na temu napetosti režirana je uz puno osjećaja za ritam i razvoj događaja, a zapravo veoma jednostavno i nenametljivo. Izraz 'trčati pred rudo' ovdje poprima potpuno novu dimenziju koja se itekako pamti.

Yes, you need to watch movies like this one to the end credits. Moreover, you have to do it multiple times, because often nothing in them is as it seems. This is an excellent exercise in suspense, directed straightforwardly and unpretentiously, but with a great sense of rhythm and narrative development. The expression "to get ahead of yourself" gets an entirely new, memorable meaning here.



dokumentarni / documentary
2020. / 3' 00''

Redatelj / Director:

Noa Nikolić

Produkcija / Production:

Udruga Kaooosss

Država / Country:

Zagreb, Hrvatska / Croatia

U KUĆI, ALI NE SAM HOME, BUT NOT ALONE

Sinopsis / Synopsis:

Kratka trominutna priča o mom životu u karanteni.

A short, 3-minute story about my life in lockdown.

Dinka Radonić:

Kratka crtica iz karantenskog života mladog autora i njegove obitelji. Otkrivajući svakodnevnicu svoga života, prenosi nam srednjoškolske ambicije i razmišljanja u ovoj neobičnoj situaciji. Uz pozitivan pristup mladi se autor na kraju filma vraća svojoj novoj svakodnevnicu.

A short miniature of lockdown life in the young author's family. As well as providing insight into their daily routines, the author shares his high school ambitions and his reflections on this unusual situation. In the end, the author returns to his new normal, approaching it with a positive attitude.

Ana Đorđić:

U filmu se prikazuje stvarnost tijekom pandemije koronavirusa i karantene. Mladi redatelj pruža uvid u svoju svakodnevnicu i svakodnevnicu svoje obitelji, a čitavoj situaciji pristupa vrlo pozitivno. Tužan kraj filma zapravo ipak daje određenu nadu

zadnjim kadrom. Usto, ovaj film odskače od filmova slične tematike jer prikazuje ljepotu života i u najtežim trenucima.

The film shows the reality of living in lockdown during the pandemic. The young director gives us an insight into his everyday life, and that of his family, approaching the entire situation with a lot of aplomb. Despite the melancholy ending, the film manages to end on a hopeful note in the final shot. This film stands out because it depicts the beauty of life even in the most difficult of circumstances.

Boško Picula:

Ove godine Hrvatsku nije pogodila samo pandemija virusa COVID-19 kao i ostatak svijeta, nego je i njezin glavni grad Zagreb doživio najteži potres u posljednjih 140 godina. Dnevnički zapis o tome kroz svoje je svakodnevne aktivnosti snimio na informativan i domišljat način autor rada Noa Nikolić čija je svestranost neupitna. Film je dio nje.

In addition to feeling the effects of the COVID-19 pandemic like the rest of the world, the Croatian capital of Zagreb was also hit by the biggest earthquake in the past 140 years. This film represents an ingenious and informative document of the everyday activities of its author Noa Nikolić. He is a man of many talents and filmmaking is only one of them.



VELIKE MUKE MLADOGA LUKE YOUNG LUKA'S BIG TROUBLE



igrani / fiction
2019. / 10' 41''

Redatelj / Director: Lucija Bilandžić

U filmu sudjelovali / In co-operation with:

Lilijana Radobuljac, Luka Bogojević, Lilijana
Radobuljac, Filip Majstorović, Miroslav Vagala,
Leon Miškić, Luka Bjelanović, Luka Kercel,
Milena Roknić, Roberto Ivković

Produkcija / Production:

Tehnička škola Nikole Tesle Vukovar

Država / Country: Vukovar, Hrvatska / Croatia

Sinopsis / Synopsis:

Luka je učenik koji se nađe u krivim trenucima u krivo vrijeme te zbog toga zarađuje kazne i upise. Uz to nije obožavatelj knjiga i lektira zbog čega je poslan da odradi kaznu u knjižnici gdje doživi neobično iskustvo.

Luka is a silly and clumsy student who often finds himself in the wrong place at the wrong time, which often gets him into trouble. He is not a huge fan of books or reading, so he is punished by being sent to "serve his sentence" at a library. There, he experiences something unusual.

Dinka Radonić:

Nema mi dražega nego vidjeti kako školski nastavnici pomažu i potiču svoje učenike podučavajući ih o važnosti filmske kulture. Ovaj rezultat je plod upravo takvoga rada i pokazuje koliko je truda i vremena uloženo izvan redovnih školskih aktivnosti – kako učenika, tako i njihovih mentora.

There is nothing I like more than seeing teachers help and encourage their pupils by teaching them about the importance of cinematic culture. This piece is the result of such efforts, and it proves how much time and work goes into extracurricular activities, on the part of the students and their mentors.

Ana Đorđić:

Patnje srednjoškolaca svakako su lektire. Mladi Luka u snu doživljava književno prosvjetljenje, a film nosi snažnu poruku o važnosti čitanja. Da se barem mrvicu više pripazilo na kostimografiju! Unatoč tome, riječ je o maštovitu, zabavnu i duhovitu filmu koji se filmski vrlo pismeno bavi gorućim obrazovnim problemom te ima sve istinske odlike filma mladih. Jedan od mojih favorita. Bravo, Lucija!

Required reading is the bane of any high school student's existence. Young Luka experiences literary enlightenment in a dream, while the film asserts the importance of reading. If only the costumes were given a bit more attention! Despite this tiny shortcoming, this is an imaginative, entertaining and funny film that tackles a burning issue in contemporary education, in quite a cinematically literate way, while showing all the qualities of a students' film. One of my favourites. Well done, Lucija!

Boško Picula:

Nekima je čitanje i interpretiranje lektire jedna od najtežih zadataka u školi. Baš onako kao glavnom junaku ove zabavne priče o kratkom putu između stvarnosti i fikcije. Pritom se fikcija nadahnuta književnošću odvija ondje gdje je najlogičnija – u knjižnici. Hoće li jedan takav fantastičan događaj promijeniti čitalačke navike našeg junaka? Nekako smo sigurni da hoće, kao što smo sigurni u filmsku darovitost autora.

Some people count reading and writing book reports among the most difficult parts of education. The protagonist of this entertaining story about the thin line between reality and fiction is no different. This fictional tale inspired by literature takes place in a library, as the most logical setting. Will a fantastic adventure manage to change our hero's reading habits? We are convinced it will, just as we are convinced that the author is very talented.



dokumentarni / documentary
2020. / 10' 38''

Redatelj / Director:

Dorian Vicić

Produkcija / Production:

Udruga Blank

Država / Country:

Zagreb, Hrvatska / Croatia

VESELICA ZA KRAJ A FAREWELL PARTY

Sinopsis / Synopsis:

Dorian je maturant koji završava svoje srednjoškolsko obrazovanje. Cijeli taj proces ove je godine u vrlo neobičnom izdanju. Zbog epidemije koronavirusa primoran je zatvoriti se u stan te u njemu ostati najmanje dva tjedna. Spletom okolnosti mjere protiv epidemije oduže se na neograničeno vrijeme pa ovogodišnji maturanti postaju itekako posebna skupina. Zajedno sa svojim najbližim prijateljima to shvaća i Dorian koji uskoro postaje student. Barem se nada tome.

Dorian is in his final year of high school, and what a strange year it is! Because of the Covid pandemic, he is forced self-isolate in his apartment and remain indoors for at least a fortnight. When the lockdown is extended indefinitely due to unforeseen circumstances, his entire generation becomes truly unique. This is soon understood by Dorian's friends and Dorian himself, who is bound to start university really soon. Or so he hopes.

Dinka Radonić:

Online nastava spasila je školski sustav od totalnog raspada sistema. Istovremeno smo svjesni koliko je otežala rad i učenicima i nastavnicima. U ovom dokumentarcu pratimo mladog čovjeka kojega će online nastava možda koštati akademske budućnosti. Iskreno i ravno u glavu autor nam izlaže svoje misli i probleme koji ga čekaju.

Moving classes online saved the school system from total failure, but we all know that it also made life difficult for teachers and students. This documentary focuses on a young man whose academic future might be jeopardized by online lessons. The author is open and direct about sharing his thoughts and the problems that await him.

Ana Dordić:

Svakoj generaciji maturanata kraj školovanja često uzrokuje brže otkucaje srca, napada je panike, noćne more, anksioznost i stres. Međutim, ovogodišnja generacija maturanata morala je svoje školovanje i upis na fakultete obaviti u epidemiji koronavirusa i nacionalnoj karanteni. Ovaj dokumentarni film donosi perspektivu više maturanata koji govore o svojim iskustvima, strahovima i neizvjesnosti zbog novonastale situacije. Brutalno iskren film!

Every generation of high school seniors looks to the end of their schooling with some trepidation, exhibited in such symptoms as an elevated heartbeats, panic attacks, nightmares, anxiety and stress. The class of 2020 gets to experience all of this in the shadow of the global pandemic of the coronavirus, and nation-wide lockdown. This documentary focuses on a group of students who share their experiences, fears and views of the uncertainty brought on by the situation. A brutally honest film!

Boško Picula:

„Koga uopće briga za moje probleme...” Dokumentarac igranog ugođaja svoje retoričko pitanje provlači kroz karantensku svakodnevnicu središnjeg protagonista maturanata i njegovih vršnjaka. Do jučer uobičajeni niz aktivnosti od odlaska u školu, (ne)učjenja, planova za studij i druženja iznenada je dobio novi kontekst. Očito veoma dobar za snimanje filmova kakav je ovaj. Iskreno i dopadljivo.

“Who even cares about my problems...” That rhetorical question is the central theme of this documentary which feels like fiction in its depiction of the everyday life of the protagonist and his friends as they go through their final year of high school during the lockdown. The everyday activities of going to school, (not) studying, making plans for university, or even just hanging out suddenly get a new context. Naturally, this context lends itself to films like this one. Genuine and likable.



VEŽI SE! WEAR A SEATBELT!

Sinopsis / Synopsis:

Pojas je i dalje glavna sigurnosna značajka u vožnji.

The seatbelt remains the most important element of safe driving.



slobodni stil / freestyle
2020. / 0' 15''

Redatelj / Director:

Gabriela Prpić

Produkcija / Production:

Kinoklub Karlovac

Država / Country:

Karlovac, Hrvatska / Croatia

Ana Đorđić:

Vrlo kratak namjenski animirani film progovara o važnosti vezanja pojasa u automobilu na istodobno zaigran i ozbiljan način, a to mu je – uz sjajnu animaciju – jedna od ključnih kvaliteta. Slatko, pozitivno i drugačije.

This short commissioned animated film discusses the importance of wearing a seatbelt in a playful, yet earnest way, which is its key quality, alongside great animation. Cute, cheerful and unique.

Boško Picula:

Je li moguće da se i dalje više od polovice vozača ne veže tijekom vožnje?! Upozorava nas na to namjenski film koji svojom razigranom animacijom ispunjava zadaću obavještavanja o onom životno važnom. Idealno za mladu publiku.

Is it possible that more than half of all drivers still refuse to wear a seatbelt?

This commissioned film playfully raises awareness of that issue, while still getting the importance of its message across. Ideal for younger audiences.



slobodni stil / freestyle
2020. / 0' 15"

Redatelj / Director:

Ivor Lapić

Produkcija / Production:

samostalni autor / independent author

Država / Country:

Zagreb, Hrvatska / Croatia

VEŽI SE! PUT YOUR SEATBELT ON!

Sinopsis / Synopsis:

Za svoju sigurnost u vožnji koristite sigurnosni pojas.

For your own safety, wear a seatbelt.

Dinka Radonić:

Kreativno osmišljen namjenski film u reklamnoj formi. Jednostavnim vizualnim izričajem u jednome kadru, autor na pronicljiv način poteže paralelu između sporta u kojem je pojas važan i prometa u kojemu može biti presudan.

A creative commissioned film in the form of an ad. The author draws a clever parallel between a sport in which a belt is an important piece of equipment and driving, in which a belt can mean the difference between life and death, in this visually uncomplicated one-take film.

Ana Đorđić:

Izvrstan namjenski film koji se sjajno poigrava motivom pojasa te na zaigran način upozorava na njegovu važnost, kako u sportu, tako i u automobilu. Dobra ideja, jedan kadar i važna te jasno oblikovana poruka sasvim su dovoljni kako bi se kreirao kvalitetan namjenski film.

An excellent commissioned film that takes the motif of the seatbelt and uses it to playfully point out its importance in sports and traffic alike. A good idea, a single take and an important, clearly communicated message are all it takes to create a good commissioned film.

Boško Picula:

Sad već tradicionalni niz uspješnih radova na temu sigurnosti u prometu nastavlja se domišljatom usporedbom vezivanja pojasa u vozilima i pojasa u karateu. U oba je slučaja riječ o znanju koje svjedoči o odgovornosti i vještini. Za svaku pohvalu.

The already traditional series of well-made films on the topic of traffic safety continues with this ingenious parallel between putting on a seatbelt and tying a karate belt. In both instances, it is an act of knowledge that implies responsibility and skill.



animirani / animated
2020. / 1' 50''

Redatelj / Director:

Ema Bilaver

U filmu sudjelovali / In co-operation with:

Martin Majsec

Produkcija / Production:

ŠAF Čakovec

Država / Country:

Čakovec, Hrvatska / Croatia

YELLOW DAYS

Sinopsis / Synopsis:

Kratki introspektivni animirani film o neobičnom prijateljstvu.

A short introspective animation movie about a strange friendship.

Dinka Radonić:

Animirana minijatura o prijateljstvu. Vrsnom crtalačkom vještinom i originalnom audiopodlogom, autorica nam prikazuje crticu iz života u kojoj žutom bojom daje simboličnu vrijednost emociji protagonista.

An animated miniature about friendship. The author uses her artistic skills coupled with an original soundtrack to tell the story in which the color yellow symbolically correlates to the protagonist's emotions.

Ana Đorđić:

U ovom je animiranom filmu vrlo dojmpljiva crteža i brza ritma prisutna jedino žuta boja koja simbolizira životnu radost. Protagonistova je kosa samo djelomično žuta, no što se treba dogoditi da cijela postane žuta, a i da mu dani budu obojani žutom? Pogledajte film.

This animated film boasts fast pacing and impressive visuals, in which the colour yellow stands out as the symbol of the joy of life. The protagonist's hair is only partially yellow, begging the question of what should happen for it to go yellow all the way through and for the colour to brighten up his days. For the answer, watch the movie.

Boško Picula:

Kako se rađaju prijateljstva? Rode li se na način kao u ovom maestralno nacrtanom animiranom filmu, to su prijateljstva za cijeli život. Prva umjetnička bravura s puno osjećaja za karaktere, likovnost i vođenje priče, potvrđuje svoju autoricu kao veliku nadu hrvatske animacije. Uistinu početak jednoga divnog filmskog prijateljstva.

How are friendships made? If they are anything like the one in this masterfully created animated film, they last for life. A bravura piece, one that shows a lot of empathy for the characters, as well as a feeling for art and storytelling, confirming its author as the great hope of Croatian animation. Truly the beginning of a beautiful film friendship.



animirani / animated
2020. / 1' 53''

Redatelj / Director:

Lara Petak

Produkcija / Production:

VANIMA

Država / Country:

Varaždin, Hrvatska / Croatia

ŽIVOT U SUZI LIFE IN A TEARDROP

Sinopsis / Synopsis:

Kada je Zemlja na izmaku svojih snaga, čovjek u potrazi za novim staništem odlazi na ekspediciju na Mars. Roveri su prethodno na Marsu otkrili molekule slične vodi, a voda je život. Ako ima vode, ima i nade za nas. No, je li sav život, sav svemir, samo za nas?

When the Earth is at its breaking point, a man embarks on an expedition to Mars in search of a new habitat. Rovers have previously discovered water-like molecules on Mars. Water is life, and if there is water, there is hope for us. But is all life, and all of the universe, just for us?

Dinka Radonić:

Ova kratka priča smještena je u daleki, nepoznati svijet vrlo živog kolorita. Autorica nam jednostavnom, ali efektnom animacijskom tehnikom prenosi priču o gubitku.

This short story takes place in a distant, unknown, vividly colorful world. The author uses simple, but effective animation techniques to talk about loss.

Ana Đorđić:

Vrlo kratak, no maštovit animirani film mlade autorice Lare Petak, nastao u produkciji Vanime, intrigira svojom začudnom atmosferom, vizualno zanimljivo kreiranim likovima i gubitkom koji će objasniti suzu iz njegova naslova te otvorenim krajem.

This short but innovative animated film made by young filmmaker Lara Petak, and produced by Vanima, captures the imagination with its uncanny atmosphere, visually compelling characters the story of a loss that explains the titular tear, and its open ending.

Boško Picula:

O susretu ljudske i izvanzemaljske rase napisano je mnoštvo knjiga i snimljen niz filmova. Kako bi pritom izgledao čovjekov dolazak na neki drugi planet sa životom? U ovom filmu bliski susret treće vrste više je nego paradigmatičan za sve ono što se na Zemlji događalo tijekom njezine povijesti. Više nego uspjela metafora.

There are countless books and movies about the encounter between humans and aliens. What would it look like if humans were the ones visiting an already inhabited planet? In this film, the close encounter of the third kind is more than paradigmatic for Earth's entire history. A more than successful conceit.

13th four river film festival

NATJECATELJSKI PROGRAM COMPETITION PROGRAM





animirani / animated
2020. / 9' 19''

Redatelj / Director:

Victor Percy

U filmu sudjelovali / In co-operation with:

Felipe Ribas, Julio Cesar, Emanuelle Gois, Aline Santos, João Ploszaj, Michel Bahr, Haroldo Capote

Produkcija / Production:

University Centre of Curitiba, Animation and Design & A44 Produtora

Država / Country: Brazil

A COLD DAY HLADAN DAN

Sinopsis / Synopsis:

Godine 1954. u Detroitu, Michigan, detektiv po imenu Jack Harris provodi mirnu večer kod kuće kad dobije zadatak istražiti ubojstvo jedne žene. No, slučaj se pokazuje složenijim od očekivanog, a njegova umiješanost veća nego što je trebala.

In the year 1954 in Detroit, Michigan, a detective named Jack Harris is spending the night at home when he is asked to investigate the murder of a woman. But the case is not as simple as he thought and he ends up being more involved than he should have.

Dinka Radonić:

Interesantan animirani film noir koji plijeni pažnju od prvog do zadnjeg kadra. Dojmljiva atmosfera ostvarena impresivnom tehnikom crtanja te fantastično izrecitiranim offom u ich-personi, ovaj film čini pravi užitak za ljubitelje tog žanra.

An interesting animated film noir manages to hold the viewer's attention from the first to the very last shot. Impressive artwork and the fantastic first-person narration told in voiceover combine to create a memorable atmosphere, making this film a real treat for the fans of the genre.

Ana Đorđić:

Ovaj animirani film uspješno se poigrava žanrovskim konvencijama kriminalističkog filma te film noir, a junak postupno postaje antijunak. Izvrsna animacija, razrađen i promišljen scenarij, dojmljivi subjektivni kadrovi, kvalitetan odabir glazbe i uspješan ukupan koncept čine ovaj film pravom poslasticom.

This animated film plays with the conventions of a mystery and film noir, as the hero gradually turns into an antihero. Excellent animation, a well-developed script, impressive point-of-view shots and a good soundtrack combined with an overall successful concept make this film a real treat.

Boško Picula:

Na što god nas podsjećao žanr filma noir to je u ovom atmosferičnom animiranom filmu uporabljeno na jednostavan i znalački način. Kriminalistička priča s detektivom u središtu zamršenog slučaja, fatalna ljepotica, elegantna crno-bijela slika te melankolična glazba u pozadini, decentno stvaraju ozračje iščekivanja. Kada se na koncu sve složi onako kako je prvotno zamišljeno, žanr je dobio pravi hommage. Whatever the film noir genre reminded us of is simply, yet expertly used in this animated film. A detective story featuring a complicated case, a femme fatale, elegant black and white cinematography and melancholic background music all work to build suspense. When things finally fall into place in the end, the genre gets a proper homage.



igrani / fiction
2019. / 12' 43''

Redatelj / Director:

Anne Marie Bjerre Koch

U filmu sudjelovali / In co-operation with:

Amalie Victoria Mogelberg, Olivia Emilie Skovbo
Ahlbom

Produkcija / Production:

samostalna autorica / independent author

Država / Country:

Danska / Denmark

BETWEEN DOVES IZMEĐU GOLUBICA

Sinopsis / Synopsis:

Šestogodišnjoj Maji ruši se svijet kad prijateljima u vrtiću ispriča o svome voljenom tati, samohranom ocu Mortenu, i pričama koje joj on priča za laku noć. Primorana to isto ispričati pedagoginji, Maja se suočava s novim i nelagodnim osjećajem – sramom. Kad se Maja toga dana napokon vrati kući s Mortenom, njezino će viđenje tate biti zauvijek izmijenjeno. „Between Doves” psihološka je drama koja se ne očituje o Mortenovim nedjelima, već se usredotočuje na Majin vlastiti pogled na događaje.

Six-year-old Maja's world crashes, when she opens up about her beloved Dad Morten, a single father, and describes the goodnight stories he tells her in kindergarten. When she is made to tell the counsellor about the stories, she is faced with a new and uncomfortable feeling: shame. When Maja gets to go home with Morten that day, her perception of her Dad has forever changed. „Between Doves” is a psychological drama, that doesn't take a stand on Morten's crimes, but instead focuses on the events from Maja's point of view.

Dinka Radonić:

Potresan film koji tematizira jednu od najvećih tabu tema na svijetu. Mučnu problematiku redateljica postavlja iz točke promatranja naizgled vesele djevojčice, a koju kasnije seli u poziciju zabrinute tete u vrtiću. Suptilnim režijskim postupcima, na nježan način tretira vrlo zahtjevnu temu o kojoj se ne smije šutjeti. This harrowing film deals with one of the greatest taboos in the world. The director begins telling the distressing story from the point of view of a

seemingly happy girl, later exchanging it for that of a worried kindergarten teacher. The subtle direction helps to tackle the difficult topic that no one should be silent about with a lot of tact.

Ana Đorđić:

Ovaj se film bavi vrlo teškom i mučnom temom ukradenog djetinjstva „između golubica” koje simboliziraju mir. Redateljica je progovorila o vrlo zahtjevnoj problematici te ju je više nego uspješno prikazala iz perspektive djevojčice, ali i odgovateljice koja joj pokušava pomoći. Usto, otvoren kraj gledatelja ostavlja u nevjerici, bez mogućnosti katarze! Strašno moćan film.

This film deals with the harrowing subject of a stolen childhood, one lost "between two doves" which symbolize peace. The director has taken on a difficult subject and done a great job in exploring it from the combined perspectives of a little girl and a teacher who attempts to help her. The open ending leaves the viewer stunned and denied catharsis. An incredibly powerful film.

Boško Picula:

Ovaj je nevjerovatno dojmivi rad najbolje opisati žanrovskim spojem obiteljske drame i filma strave. Jer – kada se, kadar po kadar, simbol po simbol, ispred gledatelja otkrije mogućnost seksualnog zlostavljanja djeteta u roditeljskom domu, kao jedini izlaz nameće se trenutačni spas zlostavljane djevojčice. No, nemoć djeteta i nemoć sustava dovode ovaj briljantno koncipirani i realizirani film do nijemog krika.

This incredibly impressive work is best described as a cross between a family drama and a horror film. When, frame by frame, symbol by symbol, it is revealed that a young girl might be the victim of sexual abuse by a parent, rescuing her from that situation immediately presents itself as the only possible solution. But the girl's powerlessness combined with the system's inability to help her bring this terrifically conceived and brilliantly made film to culmination a silent scream.

Karlovac, September 8 – 12, 2020



dokumentarni / documentary
2020. / 8' 47''

Redatelj / Director:

Hannah Brochocki

Produkcija / Production:

samostalna autorica / independent author

Država / Country:

Ujedinjeno Kraljevstvo / United Kingdom

BREAKING BARRIERS PROBIJATI GRANICE

Sinopsis / Synopsis:

Film donosi priču o Kianu Savilleu, dvadesetogodišnjaku koji pati od slabovidnosti i drugih zdravstvenih problema. Bavi se njegovom strašću za plivanjem i istražuje kako se natječe usprkos hendikepu. Pokazuje kako se služi osjetilima u sudjelovanju u sportskim aktivnostima zajedno s drugima i natjecanju protiv njih.

Exploring the story of Kian Saville, a twenty-year-old young man who suffers from visual impairment and other health issues. We explore his passion for swimming, how he competes despite his condition and how he uses his senses to play sports with and against others.

Dinka Radonić:

Dirljiv i inspirativan dokumentarac koji ne može ostaviti nikoga ravnodušnim. Boreći se sa svojim fizičkim nedostacima, glavni protagonist naprosto zrači pozitivom, a svojim rezultatima i životnim stavovima dokazuje da ga ništa ne može zaustaviti. Mislim da bi svaki mladi čovjek trebao poslušati što on ima za reći.

A touching and inspiring documentary that leaves no one cold. The protagonist's positivity shines through even as he struggles to overcome his disabilities, while both his attitude and his achievements prove he's unstoppable. I think every young person should hear what he has to say.

Ana Đorđić:

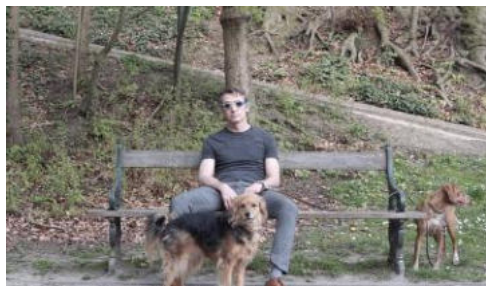
Inspirativan dokumentarni film koji jasno poručuje da se prepreke uvijek mogu nadvladati upornošću, trudom, predanošću i pozitivnim stavom. Funkcionira kao poziv gledatelju da zapliva svijetom njegova protagonista te pritom prepozna nevjerojatnu ljudsku snagu! Ukratko, film koji nadahnjuje.

This is an inspiring documentary that proves that obstacles can always be overcome with perseverance, hard work, and a positive attitude. It invites the viewer to dip into the protagonist's world, while paying tribute to the strength of the human spirit. All in all, an uplifting film.

Boško Picula:

Kako srušiti prepreke koje se naoko čine preteškima, najbolje zna protagonist ovog nadahnjujućeg dokumentarnog filma o tome da se u životu može postići sve svojom voljom, trudom i vjerom u napredak. Mladić koji od djetinjstva zbog tumora, među ostalim, ima djelomičan vid izvrstan je plivač i – primjer baš svakomu.

In this inspiring documentary, the protagonist teaches us how to overcome seemingly insurmountable obstacles, showing that anything in life can be achieved through perseverance, hard work and confidence. The young man who is, among other things, partially sighted due to a tumor he survived as a child, is an excellent swimmer and an example to everyone.



slobodni stil / freestyle
2020. / 1' 57''

Redatelj / Director:

Ariane Tavernier

U filmu sudjelovali / In co-operation with:

Lucas Tavernier, Elena Reynaert

Produkcija / Production:

samostalna autorica / independent author

Država / Country: Belgija / Belgium

COPING KAKO SE NOSITI S OVISNOŠĆU

Sinopsis / Synopsis:

Kako se nositi s ovisnošću u karanteni zbog Covida-19.

How to cope with an addiction during Covid-19 confinement.

Dinka Radonić:

Ova je godina obilježena karantenom koju su filmaši diljem svijeta zabilježili svaki na svoj način. To je rezultiralo masovnim brojem filmova na tu temu koji su prijavljeni na FRFF, ali niti jedan me nije dovoljno oduševio. Kratko i duhovito, autorica izlaže temu ovisnosti kroz vrlo uvjerljivu glumu glavnog glumca, izvrsnom naracijom i sjajnim kadriranjem.

This year was marked by the lockdown, and filmmakers worldwide used their art to make a record of the events, each in their own way. As a result, numerous films about the topic were submitted to the festival, yet none as amazing as this one. The filmmaker explores the topic of "addiction" succinctly and wittily, through excellent narration and framing, as well as a very convincing central performance.

Ana Đorđić:

Na vrlo kreativan i duhovit način ovaj film prikazuje borbu sa svojevrsnom „ovisnošću“ tijekom karantene. Protagonist svojom naracijom te izrazito depresivnim licem jasno pokazuje svoje duhovno stanje, a kraj filma iznenađuje, stavlja osmijeh na lice i pokazuje čovjekovu prilagodljivost u teškim trenutcima. Sjajna je dosjetka odlično realizirana, a rezultat je vrlo zabavan film.

Creative and witty, this film shows ways of coping with a kind of "addiction" developed during lockdown. The protagonist's narration and gloomy facial expressions reflect his depressive moods. The surprising ending nevertheless leaves the audience with a smile, testifying to the human ability to adapt to hard times. A clever, well-implemented idea which has resulted in a very entertaining film.

Boško Picula:

Pandemija virusa COVID-19 testirala je proteklih mjeseci čovjekovu sposobnost hvatanja u koštac sa životom uz fizičku distancu, a počesto i u izolaciji od drugih. Kada se u takvim okolnostima rutinske stvari pretvore u prisilnu svakodnevnicu nastaje novo normalno koje ovaj film efektno niže u pravu malu posvetu jednom vremenu koje ćemo danas-sutra htjeti što prije zaboraviti. Filmove poput ovog nećemo.

The COVID-19 pandemic has tested our ability to take on life in the conditions of social distance, even isolation. When these conditions put continuous pressure on our daily lives, a new normal emerges. This film shines a light on these newly-developed routines in a series of scenes that form a lovely homage to a time we will want to put behind us as soon as possible. Films like this, though, will stay with us forever.

Karlovac, September 8 – 12, 2020



slobodni stil / freestyle
2019. / 3' 45"

Redatelj / Director: Anayis Der Hakopian

U filmu sudjelovali / In co-operation with:

Stephen Quene, Sueli Ruiz-Gomez Ferreira,
Ishan Aziz, Mayowa Eleso, Debbie Oduyeye,
Andreea Neagu

Produkcija / Production: Middlesex University
Live project & Flintlock Theatre

Država / Country:

Ujedinjeno Kraljevstvo / United Kingdom

DELPHINE "NO DOGS" DELPHINEINA PRIČA (ZABRANJENO PSIMA)

Sinopsis / Synopsis:

Projekt Sveučilišta u Middlesexu u suradnji s kazalištem Flintlock za projekt „No Dogs“ („Zabranjeno psima“), za Delphineinu priču. Ovaj kratki animirani film donosi istinito svjedočanstvo iz vremena britanske povijesti obilježenog „Zabranjeno crncima, Iracima i psima“. Muškarci, žene i djeca svih uzrasta odvažili su se na dolazak u Ujedinjeno Kraljevstvo u potrazi za boljim životom da bi ih dočekalo neprijateljstvo domorodaca. Ovaj kratki film prikazuje što proživljava Delphine nedugo nakon svog doseljenja u London kad joj se razboli dijete.

Middlesex University Live project in collaboration with Flintlock Theatre for tour of "No Dogs" for Delphine's Story. This short animation follows a real testimony during the "No Blacks, No Irish, No Dogs" period in UK History where men, women and children of all ages took a chance at a better life here in UK only to receive harsh welcoming from a big proportion of the locals. In this short we follow Delphine who has come to London when her child unexpectedly falls ill.

Dinka Radonić:

Priča iz ere rasne nejednakosti u UK-u s početka prošlog stoljeća. Vrlo atmosferična i iznimno vješto izvedena paper cut animacija vizualno nam postavlja priču stvarnog svjedočanstva koje slušamo u ofu. Vrlo emotivan i temom izrazito značajan film – za svaku preporuku.

A story from the era of racial inequality in the UK in the early 1900s. The atmospheric and well-made cutout animation provides the visual component to the true story we hear in voiceover. An emotional film that deals with an important subject matter. I recommend this heartily.

Ana Đorđić:

Ovaj animirani dokumentarac donosi toplu ljudsku priču danu fenomenalnom animacijom i dokumentarnim voice-overom. Mladi su autori detaljnom razradom filmskih izražajnih sredstava u nekoliko minuta uspješno prikazali moć altruizma i ljudske solidarnosti. Izuzetno upečatljiv i kvalitetan film!

This animated documentary tells its touching story in phenomenal animation, combined with a kind of voiceover usually encountered in documentaries. In mere minutes of screen time, the young authors demonstrate the power of altruism and solidarity through a detailed elaboration of cinematic techniques. A well-made, incredibly memorable film!

Boško Picula:

Teške životne priče počesto je na filmu najzahvalnije realizirati postupcima koji će u savršeni sklad dovesti ozbiljnost teme i lepršavost izvedbe. Tako je ovdje kolažna animacija poslužila kao najbolji način pričanja priče o jednoj majci s Jamajke i njezinu djetetu u vremenima segregacije na Britanskom Otočju. Iznimno.

Harrowing subjects are often best depicted with such techniques that balance them out with a lightness of approach. Thus, in this case, collage animation proves to be the best medium for telling the story of a Jamaican mother and her child in the age of segregation on the British Isles. Exceptional.



igrani / fiction
2020. / 10' 46''

Redatelji / Directors:

Junhui He, Zhanhao Dai

U filmu sudjelovali / In co-operation with:

Qinyun Luo, Xin Zhou, Yue Zhuo, Fan Zhuo

Produkcija / Production:

samostalni autor / independent author

Država / Country:

Kina / China

FORCED TO CHOOSE PRISILJEN NA ODABIR

Sinopsis / Synopsis:

Ovo je kratki film o društvenoj stvarnosti. Lin Zhongping na prvi je pogled običan otac koji pruža otpor kako bi zaštitio svoju djecu. No, kako se priča razvija, on poprima dvojaki identitet: žrtve i počinitelja. S dva tako kontradiktorna identiteta, kako će se suočiti sa svijetom i sa samim sobom?

This is a short film about social reality. Lin Zhongping seems to be just a father who resists to protect his children. In fact, with the development of the story, he has two identities: victim and perpetrator. When such contradictory dual identities are placed on the same person, how should he face the world and himself?

Dinka Radonić:

Ovaj je film svojevrsna ekranizacija poslovice: Sve se vraća, sve se plaća. Kroz napetost potenciranom dokumentaristički aktivnom kamerom, glumački je uvjerljivo izložena priča o surovoj realnosti u kojoj je teško razlučiti žrtvu od agresora.

This film is an adaptation of the saying: What goes around comes around. The dynamic camerawork fit for a documentary helps build suspense in a convincing story about the harsh circumstances that make the victim is almost undistinguishable from the perpetrator.

Ana Đorđić:

Vrlo slojevit igrani film u kojem je na razini scenarija odlično isprepleteno nekoliko tematskih slojeva: profit, beskrupuloznost, siromaštvo, roditeljska ljubav i roditeljska krivnja. Na kraju filma kulminaciji pridonose dramatična glazba, montaža, detalji i izvedba glavnoga glumca koji je uspješno prenio vrtlog emocija (bijes, razočarenje, krivnja).

This multi-faceted fiction film successfully balances several topics: profit, lack of scruples, poverty, parental love and guilt. The film's culminating point is underscored by dramatic music, the editing, the details and the central performance, in which the actor telegraphs emotional turmoil (rage, disappointment, guilt) with a lot of skill.

Boško Picula:

Napisan gotovo u stilu romana ruskog realizma, scenarij ove drame predstavlja oca koji se s jedne strane bori protiv nepravde sustava, a s druge joj sam doprinosi. Njegov su 'zločin i kazna', naravno, prilagođeni suvremenom dobu, a priča u konačnici, i vizualno, i narativno, uspijeva postići prvotni cilj: ukazati na hipokriziju.

The script of this drama, stylistically reminiscent of Russian realist novels, tells the story of a father fighting injustice on the one hand, yet contributing to it on the other. His 'crime and punishment' are both contemporary, while the story, visually as well as narratively, achieves its goal: to expose hypocrisy.

Karlovac, September 8 – 12, 2020



animirani / animated
2019. / 4' 07''

Redatelj / Director:

Anayis N. Der Hakopian

Produkcija / Production:

samostalna autorica / independent author

Država / Country:

Ujedinjeno Kraljevstvo / United Kingdom

FRED'S NIGHT OUT FREDOVA VELIKA NOĆ

Sinopsis / Synopsis:

Suicidalni lutajući lisac odluči se nepozvan pojaviti na zabavi u gradu i tamo upoznaje Liju svojih snova.

A vagabond suicidal fox decides to crash an urban party where he meets the Vixen of his dreams.

Dinka Radonić:

Animiranom intervencijom u fotografsku pozadinu, autor na simpatičan i šarmantan način razlaže probleme koje divlje životinje imaju u civilizaciji. Zanimljivom kombinacijom ovih dvaju tehnika filmskog izlaganja, raskadriravanjem i dramaturškim preobratom, autor jasno prenosi svoju ideju.

By making an intervention into a photographic background through animation, the author explores the problems wild animals face in their encounters with civilization. The interesting combination of these two techniques of cinematic storytelling, and a plot twist contribute to the clarity of the author's idea.

Ana Đorđić:

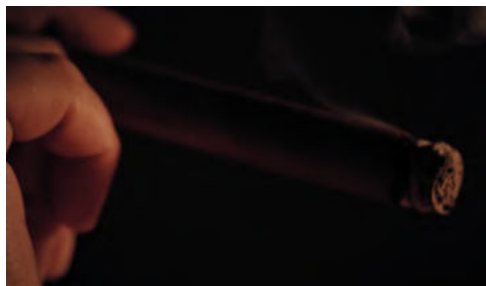
Kud god se okrene, Fred primjećuje sretne ljubavne parove, čime se pojačava njegov osjećaj usamljenosti. Njegov večernji izlazak ipak će mu donijeti ljubavnu sreću, no koliko će ona trajati? Tehnikom animacije (pozadine i crteži) izvrsno se stvara atmosfera koja će, uz sjajnu filmsku priču, osvojiti svakoga gledatelja. Nevjerojatno šarmantan film!

Wherever he looks, Fred sees nothing but happy couples, which only increases his loneliness. A night out finally brings him romantic bliss, but will it last? Animation techniques used in the film (both in the backgrounds and the drawings) create a great atmosphere that will delight audiences. An incredibly charming film.

Boško Picula:

Mogla je to biti nezaboravna ljubavna priča, barem za naslovnog junaka lisca. A je li Fred u konačnici uistinu zamijenio usamljena lutanja londonskim ulicama romantičnom vezom, otkrit će nam završnica ovog sjajnog filma s poukom. Društveno angažirani uradak koristi dojmljiv spoj animiranog crteža likova i fotografske pozadine.

It could have been a love story for the ages, at least for the fox from the title, but you'll have to wait for the final act of this excellent work with a moral to find out whether Fred really trades lonely wanderings down the streets of London for a romantic relationship. This socially engaged film uses an impressive combination of animated characters and photographic backgrounds.



igrani / fiction
2018. / 3' 15''

Redatelj / Director:

Tobias Böttier

U filmu sudjelovali / In co-operation with:

Manfred Scholz, Moritz Piehler, Ingmar Heinemann

Produkcija / Production:

samostalni autor / independent author

Država / Country:

Njemačka / Germany

GANGSTER

Sinopsis / Synopsis:

Gangster dobije neobičnu poruku koja ga prisiljava da odbaci svoju masku. A gangster receives an extraordinary message forcing him to drop his mask.

Dinka Radonić:

Bijesno duhovita interpretacija gangsterskog filma. Poštujući sva pravila žanra – kostimografijom, scenografijom, rasvjetom i glazbenom podlogom, a ponajviše dijaloškom formom – autori nam prenose svoju originalnu verziju Kuma.

A furiously funny interpretation of a gangster film. Adhering to all the rules of the genre – from the costume and production design, to the lighting and the soundtrack, but most importantly through the dialogue – the authors deliver their original twist on The Godfather.

Ana Đorđić:

Zabavan igrani film koji se poigrava žanrovskim konvencijama gangsterskog filma, a što se otkriva tek na njegovu kraju. Film izvrsno funkcionira na razini scenarija o mističnom zadatku, kostimografije, rekvizite, glazbe i rasvjete, ali na kraju se gledateljeva očekivanja rasplinu i maske konačno padaju.

An entertaining fiction film that plays with the conventions of the gangster film, as revealed by the final twist. The film's script about the mystical task works wonderfully, as do the costuming, props, music and lighting, but the viewers' expectations are subverted at the very end when the masks come off.

Boško Picula:

Teško se sjetiti dramatičnijeg poziva na nešto što ni na koji način ne bi trebalo biti dramatično. A upravo je to čar ovog jednostavno uprizorenog, a u biti veoma slojevitog poziva koji je u jednom trenutku atmosferska kriminalistička drama, a u drugom... Što točno, doznat ćete napeto prateći priču sve do posljednjeg kadra. Bravo.

It is difficult to think of a more dramatic invitation to something that should in no way be dramatic. That is the charm of this simple, but very nuanced invitation that, from one moment to the next, changes from an atmospheric mystery into something completely different. To find out what exactly, you'll have to watch this suspenseful story till the very last frame. Splendid.



dokumentarni / documentary
2019. / 3' 42''

Redatelj / Director:

Stella Pin, Antonella Pin, Tamara Ramadi,
Nhu Quynh Nguyen

U filmu sudjelovali / In co-operation with:

Tom Gomizelj

Produkcija / Production:

Luksuz produkcija, International Documentary
Film Workshop Youth Media Engagement

Država / Country: Slovenija / Slovenia

GUYLINER TUŠ ZA MUŠKE OČI

Sinopsis / Synopsis:

Trojica muškaraca prvi put nanose šminku. „Tuš za muške oči” kratak je dokumentarni film koji u sklopu eksperimenta istražuje odnos muškaraca prema šminki.

Three men wear makeup for the first time. Guyliner is a short documentary film which explores men's relationship to makeup in an experiment.

Dinka Radonić:

Zanimljivo dokumentirani eksperiment – kako se muškarci osjećaju kada ih se postavi izvan svoje zone komforta? Kroz jednostavnu formu, vrlo krupnih planova i detalja, u prilici smo iščitati mikroekspresije lica protagonista koja nam otkrivaju njihov doživljaj u procesu vlastitog samoistraživanja.

An interestingly documented experiment exploring men's feelings when they are placed outside of their comfort zone. The simplicity of the form, with its many extreme close-ups and details, enables the audience to see the minute shifts in the protagonists' micro-expressions, providing some insight into how they have experienced this process of self-exploration.

Ana Đorđić:

U ovom vrlo zanimljivom dokumentarnom filmu tri muškarca svjesno prkose rodnim normama te time zapravo propituju i neke rodne stereotipe. U svojoj jednostavnosti – uporaba detalja i krupnih planova, troje protagonista i njihovi relativno kratki komentari – ovaj film pronicljivo otvara mnogo dublju temu.

This intriguing documentary sees three men consciously defy gender norms and in turn question gender stereotypes. Deceptively simple in its use of details and close-ups, as well as the focus on three relatively tight-lipped protagonists, this film manages to tackle a much deeper topic quite astutely.

Boško Picula:

Odijelo ne čini čovjeka. A šminka? I to muškarca? Odgovor nam daje ovaj dokumentarni filmski eksperiment o tome kako se oni koji šminku inače ne koriste, osjećaju onda kada se ugledaju s njom na licu. Savršeno kadrirano i – koncipirano.

The suit does not make a man. What about make up, though? Find the answer in this documentary cinematic experiment which explores how make up makes people feel, especially if they don't normally wear it. The concept is spot-on and the film is framed perfectly.



dokumentarni / documentary
2019. / 6' 32''

Redatelj / Director:

Miha Verdonik

U filmu sudjelovali / In co-operation with:

Daniel Giddy, Kenny Alabi-Showunmi,
Cody-Anne Martin

Produkcija / Production:

samostalni autor / independent author

Država / Country:

Ujedinjeno Kraljevstvo / United Kingdom

HOME ON THE ROAD DOM NA CESTI

Sinopsis / Synopsis:

Kratka priča o mladoj djevojci primoranoj napustiti svoj dom s trinaest godina, koja se pridružuje putujućem lunaparku u nadi da će tamo pronaći novu obitelj.

A short story about a young girl who had to leave her home when she was thirteen and joined a travelling Fun Park in hopes of finding a new family while working there.

Dinka Radonić:

Inspirativan, vizualno atraktivan dokumentarac prenosi nam priču o djevojci koja je redefinirala pojmove obitelji i doma. Atmosferičnim kadrovima i sentimentalnom glazbenom podlogom, ovaj je film prožet toplinom koju protagonistica prenosi pričajući o svojoj novoj, putujućoj obitelji.

Inspiring and visually appealing, this documentary tells the story of a girl who redefined the concepts of family and home. Atmospheric shots and a sentimental soundtrack convey the same warmth with which the protagonist talks about her itinerant found family.

Ana Đorđić:

Djetinjstvo definitivno obilježavaju obitelj, prijatelj i zabava. Ovaj zanimljiv dokumentarni film spaja navedene teme pričom protagonistkinje koja u svojem neobičnom domu pronalazi toplinu i sigurnost za kojima svi čeznemo. Topla ljudska priča s kojom se svi mogu poistovjetiti.

Everyone's childhood is shaped by three things: family, friends and fun. This documentary offers an interesting take at these topics in the story of a protagonist who finds the home, warmth and security everyone longs for in an unusual place. A universally relatable, heart-warming story.

Boško Picula:

Kada smo bili djeca, mnogobrojni su od nas sanjarili pridružiti se ljudima koji rade u cirkusima i zabavnim parkovima. Tada bi život bio zabavan doslovce svaki dan. Je li uistinu tako govori nam djevojka koja je u najranijoj mladosti svoju novu obitelj pokušala pronaći u jednom zabavnom parku. Iskreno, dojmljivo i autentično.

As children, many of us dreamed of running away and joining a circus or an amusement park, where life would be nothing but fun. The girl who, at an early age, tried to find a new family for herself in just such a place reveals what life there is really like in this impressive, candid and authentic documentary.



animirani / animated
2020. / 6' 37''

Redatelj / Director:

Moa Villasmil

Produkcija / Production:

VBU

Država / Country:

Švedska / Sweden

HOME SWEET HOME HOME, SLATKI HOME

Sinopsis / Synopsis:

Što je ono najvažnije u životu? Novac ili sreća?

What is actually precious in our life? Money or happiness?

Dinka Radonić:

Basnovita priča o dva bratića – skromnom mišu i pohlepnom štakoru. U stop-animacijskoj tehnici, s vrlo detaljno razrađenim scenografskim elementima u njihovim domovima, učenici nam izlažu svoje viđenje ideje kako je kod kuće najljepše.

A fable of two cousins: a modest mouse and a rapacious rat. The students use stop motion and the settings constructed in great detail in their own houses, to give us their take on the old adage that there's no place like home.

Ana Đorđić:

Što čini dom – luksuz, udobnost, toplina, sigurnost, članovi obitelji? U ovom divnom animiranom filmu protagonisti su dvije životinje koje potpuno drugačije shvaćaju dom, ali i svijet oko sebe. Na tragu basne u kojoj su glavni likovi uvijek životinje i koja na kraju uvijek sadrži poantu, ovaj film također donosi poantu o tome koje su prave životne vrijednosti. Izvrsno!

What makes a home? Luxury, comfort, warmth, safety, family? In this beautiful animated film the protagonists are wild animals whose idea of home and the world around them is entirely different than our own. Just as an ordinary fable always conveys a moral in a story featuring animal protagonists, so does this film make a point about what truly matters in life. Great!

Boško Picula:

Kako je živjeti jednostavnim i mirnim životom, a kako u luksuzu i stalnom strahu? Odgovor donosi basna o dva rođaka koji kao krtice imaju posve različite domove pod zemljom. I dok su njih dvojica krtice, sve što proživljavaju lako je zamisliti među ljudima. Šarmantan spoj poučne priče i stop-animacije osvaja na prvu.

What is it like to live a simple, yet peaceful life, vs. a luxurious one in fear? The answer lies in this fable about two moles whose subterranean abodes are as different as can be. The two cousins may be moles, but their problems are decidedly human. A charming combination of an instructive story and stop motion will win the viewer over immediately.



animirani / animated
2019. / 20' 00''

Redatelj / Director:

Jeremy Wilson

U filmu sudjelovali / In co-operation with:

Casper Mohr, Robert Erik Veng

Produkcija / Production:

Station Next

Država / Country:

Danska / Denmark

IBRAHIM & ANDREAS

Sinopsis / Synopsis:

Ibrahim je dječak koji otkriva da je homoseksualac kad se nenadano zaljubi u novog suučenika Andreasa. To je za njega velik problem jer je odgojen u religioznoj obitelji koja ne prihvaća homoseksualnost. Kako će Ibrahim dati oduška želji i ljubavi koju osjeća prema Andreasu, a da to njegova obitelj ne otkrije?

Ibrahim is boy who finds out that he's homosexual when he suddenly falls in love with a new boy in class named Andreas. That's a problem for him because Ibrahim's been raised in a religious family which doesn't accept homosexuality. So how is Ibrahim going to live out his lust and love for Andreas without being found out by his family?

Dinka Radonić:

Priča počinje in medias res – mlad čovjek sjedi na tračnicama i čeka da ga pregazi vlak. Dok mu vlak prilazi, vođeni smo kroz slojevitu priču o obitelji, tradiciji, seksualnosti, i na kraju, ljubavi. Ovaj animirani film iznimno je filmsko ostvarenje – od izvrsno izvedene 2D animacije do postave same priče i glumačke izvedbe – autor prenosi univerzalnu poruku koju bi svaki mladi čovjek trebao čuti.

The story begins in medias res, with a young man sitting on the traintracks, waiting to be run over. As the train approaches, we see this nuanced story about family, tradition, sexuality and, eventually, love play out. This is an exceptional film in every respect – from the great 2D animation to the way the story is set up, and the performances. The director delivers a universal message, one that every young person should hear.

Ana Đorđić:

Ovaj animirani film vrlo je slojevit jer sadrži tematske slojeve poput religije, odgoja, seksualne orijentacije, ljubavi, diskriminacije i samoubojstva. Priča u kojoj protagonist iznosi svoje misli, osjeća i strahove zaokružena je uokvirenom kompozicijom, a interes gledatelja ne održava samo scenarij nego i vješto izvedena animacijska tehnika. Izrazito važan film.

This multi-faceted animated film touches on a variety of subjects, ranging from religion, education, sexual orientation, love and discrimination, to suicide. The protagonist expresses his thoughts, feelings and fear in this cyclical story, while the viewers' interest is captured not only by the story itself but also by skilled animation. An incredibly important film.

Boško Picula:

U dvadesetak minuta ispričati tako sugestivnu priču o ljubavi, obitelji, religiji, predrasudama i gorkim razočaranjima, mogu samo iznimno vješti i daroviti filmaši. A oni već godinama u Karlovac stižu iz Danske, ovoga puta predstavljajući sjajan animirani rad o školarcu (ne)sretno zaljubljenom u vršnjaka. Puna sinergija slika i ideja.

It requires a lot of skill and artistic talent to tell a nuanced story about love, family, religion, prejudice and bitter disappointment such as this one in mere twenty minutes. Denmark has been sending filmmakers who possess just such skill and talent to Karlovac for years and his time, they have brought us this wonderful animated piece about a schoolboy (un)happily in love with a boy his age. A full synergy of images and ideas.

Karlovac, September 8 – 12, 2020



igrani / fiction
2019. / 7' 35"

Redatelj / Director:

Alvaro Jimenez, Mikel D. Etxeberria

U filmu sudjelovali / In co-operation with:

Bea De Silva, Naiara Olite, Silvia Rico,
Mario González, Paul Moré

Produkcija / Production:

Cosmic Tree

Država / Country:

Španjolska / Spain

INSTANT CRUSH LJUBAV NA PRVI POGLED

Sinopsis / Synopsis:

Mario i Valentina ludo su zaljubljeni od svojeg prvog susreta na željezničkoj postaji. Ali nakon susreta s neobičnom osobom za šankom koktel-bara, Mariju će se poljuljati čitav svijet.

Mario and Valentina are madly in love since they met in a train station. But the strange bartender of a cocktail bar will make Mario's entire reality wobble.

Dinka Radonić:

Moglo bi se reći da sam naslov ovog filma nagovještuje i reakciju publike na njega. Sjajnim nadrealističkim scenarijem, ovaj vješto režiran, komičan ljubavni film odiše iznimnom atmosferom koja je kreirana vrsnom snimateljskom tehnikom i uvjerljivom glumom. Jedan od onih filmova koji nam postaje jasan tek na samome kraju i kažemo: a-haaaa!

You could say that the title of this film foreshadows the audience's eventual reaction. The wonderfully surrealist screenplay and skilled direction result in an extraordinary atmosphere in this romantic comedy marked by exceptional camerawork and believable performances. This is one of those films that you figure out fully only at the very end, and go: oooh!

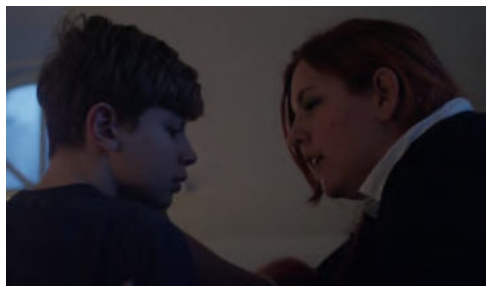
Ana Đorđić:

Ovaj dirljiv, duhovit i zabavan film tematizira rivalstvo u ljubavi i ugodnu uljuljkanost u iluziju. Fantastična zvučna slika i fotografija, pomno razrađen scenarij i majstorske glumačke izvedbe čine ga zaokruženom cjelinom koja će sasvim sigurno ostaviti snažan dojam na publiku. Film koji se pamti!

This poignant, witty and entertaining film deals with romantic rivalry and maintaining comfortable illusions. A great soundtrack and cinematography, along with a cleverly crafted script and great performances make it a well-balanced work that is sure to make an impression. A movie to remember!

Boško Picula:

U što se sve može razviti ljubav na prvi pogled, dočarava nam ova izvrsna romantična komedija apsurdna na koju bi blagonaklono gledao i neponovljivi Luis Buñuel. Suptilna međuigra motiva, uloga, kadrova, planova i obrata teče kao u kakvoj nadrealnoj bajci koja pak ni trenutka ne zaboravlja na stvarnost. I gorku i slatku. This excellent romantic comedy of the absurd shows what can become of love at first sight. Even the incomparable Luis Buñuel himself would enjoy this film, with its subtle interplay of motifs, roles, shots, frames and plot twists, which unfolds like a surreal fairytale, yet remains firmly grounded in reality – its sweet as well as its bitter aspects.



igrani / fiction
2018. / 14' 37''

Redatelj / Director:

Anne-Marie Bjerre Koch

U filmu sudjelovali / In co-operation with:

Frederik Sørensen, Daniel

Produkcija / Production:

Station Next

Država / Country:

Danska / Denmark

LOST BOY IZGUBLJENI DJEČAK

Sinopsis / Synopsis:

Dvanaestogodišnjem Danielu ruši se svijet kad majka odluči prodati njegove igračke jer kakvog smisla uopće može imati život bez igračaka? Danielova je majka došla do zaključka da je on prevelik za takve djetinjarije. Dakle, preostaje mu samo jedno. Daniel u društvu najboljeg prijatelja bježi u šumu s ruksakom punim igračaka u očajničkom pokušaju da još barem malo ostane dijete.

Twelve-year-old Daniel's entire world collapses the day his mother wants to sell his toys – because how can life be worth living without toys? Daniel's mother has decided that he's too big for such childish things. Therefore, there's only one option left – Daniel and his best friend Peter flee to the forest with a backpack full of toys, in a desperate attempt to cling to childhood just a little while longer.

Dinka Radonić:

Topla priča o prijateljstvu i odrastanju. Inventivnim montažnim postupcima redateljica nam otkriva srž ovog iznimnog filma. Suverenom režijom mladih glumaca, uspješno nam prenosi emocije vezane uz proces prelaska iz djetinjstva u sljedeću životnu fazu, a i o trenutku kada ju je tko spreman prijeći.

A heartwarming story of friendship and growing up. The director reveals the central message of this exceptional film through unconventional editing techniques, while confidently exploring the emotions that accompany the transition from childhood into adulthood, as well as the moment when a person becomes ready to make that transition.

Ana Đorđić:

Igrani film o prijateljstvu, odrastanju i odricanju s neočekivanim, ali promišljenim i uvjerljivim krajem. Fotografija, režijski izbori, simbolika i glumačke izvedbe dvaju vrlo mladih glumaca čine ovaj film jednostavno – genijalnim! Što drugo uopće možemo očekivati od mladih Danaca iz Station Nexta?!

A fiction film about friendship, growing up and sacrifice, with an unexpected, but well-thought-out and convincing ending. The cinematography, the directorial choices, the symbolism and the performances of the two main actors all combine to make this film a real piece of art. Could we expect anything less from the young Danes at Station Next?!

Boško Picula:

Dok god se igramo, djeca smo. No, ni igra ponekad nije dovoljna da bismo izbjegli suočavanje s najtežim životnim situacijama. Mladi junaci, tanka granica između bezbrižnog djetinjstva i naglog sazrijevanja te rafinirana filmska izražajna sredstva u središtu su nove snažne drame koja nam stiže iz Danske. I dok Petar Pan nikad neće odrasti, središnji junak ove priče to mora učiniti. Veoma zrelo i uvjerljivo.

We remain children as long as we play. However, sometimes play is not enough to help us avoid facing life's troubles. This new and powerful Danish drama centers on young protagonists, the thin line between the innocence of childhood and a sudden awakening to harsh realities, using some refined cinematic techniques. Peter Pan may never grow up, but the young protagonist of this story will have to.

Karlovac, September 8 – 12, 2020



animirani / animated
2020. / 7' 39"

Redatelji / Directors:

Bibo Peng, Nini Lin

Produkcija / Production:

samostalni autor / independent author

Država / Country:

Kina / China

NEIGHBORHOOD SUSJEDSTVO

Sinopsis / Synopsis:

Starac koji živi sam nakon smrti supruge pokušava počiniti samoubojstvo jer mu je samotan život nepodnošljiv. No svaki njegov pokušaj samoubojstva slučajno prekida mladić koji živi na katu iznad, a njihova dva života počinju se preplitati.

An old man living alone after the death of his wife tries to commit suicide, unable to tolerate living alone. But each suicide attempt is unintentionally interrupted by the young man upstairs, and the lives of the two begin to collide.

Dinka Radonić:

Topla priča o međuljudskim odnosima ispričana kroz radnju dvaju susjeda u generacijskom jazu. Izrazito vješto izvedena clay animacija i fantastični scenografski elementi rezultiraju izvrsnim filmskim ostvarenjem koje nikoga ne može ostaviti ravnodušnim.

A heartwarming story about interpersonal relationships told through the tale of two neighbors divided by a generation gap. Excellent claymation and fantastic production design have resulted in a great film which leaves no one cold.

Ana Đorđić:

Prekasan, duboko ljudski, ali i duhovit film, nastao tehnikom stop-animacije. Tematizira samoću, generacijske razlike i naizgled nemoguće prijateljstvo. Plijeni svojom jednostavnošću kreiranom kvalitetnim poznavanjem filmskoga jezika. Bravo!

A gorgeous, deeply human and witty stop motion film. Some of the topics it tackles include solitude, a generation gap and a seemingly impossible friendship. Its simplicity, which stems from an in-depth knowledge of the cinematic language. Well done!

Boško Picula:

Jedno susjedstvo, dva naraštaja, toliko puno životnih ishoda. Kada u ovoj fino satkanoj – i likovno i narativno – animiranoj priči upoznemo dvojicu stanara jedne zgrade koje istovremeno razdvaja i povezuje strop, niti ne naslućujemo kako se sve mogu zbližiti naoko nimalo bliski ljudi. Iskreno, mudro i uz efektanu stop-animaciju. A neighborhood, two generations, and so many destinies. When this visually and narratively finely-wrought animated tale first introduces two tenants of the same building who are both connected and divided by a shared ceiling, we cannot even begin to imagine how the lives of these people, who seem to have nothing in common will intertwine. Genuine, full of wisdom, and made in engaging stop motion.



igrani / fiction
2020. / 16' 41''

Redatelj / Director: Lucas Young

U filmu sudjelovali / In co-operation with:

Lin Anchi, Rachel Tan Ler Chyen, Nicholas Voon, Esther Leong, Sienna Jing Huan Chang, Elise Thoo, Alyssa Lie, Phang Yu Xian, Joel Foo, Rachel Tan Ler Chyen, Justin Matthew, Lim En Ren, Shawn Kwek, Aeriqaq Chang

Produkcija / Production:

samostalni autor / independent author

Država / Country: Singapur / Singapore

NEW DOGS ZAMJENSKI OTAC

Sinopsis / Synopsis:

Ogorčenom usamljeniku naviknutom oslanjati se samo na vlastite snage pristupa udovica brata blizanca s neobičnom molbom: neka glumi zamjenskog oca njezinoj djeci dok ona ne pronade način da im otkrije istinu.

A bitter and self-reliant loner is approached by his late twin-brother's widow to play "substitute father" for her children until she figures out how to tell them the truth.

Dinka Radonić:

Intrigantna priča o neobičnom načinu nošenja s gubitkom unutar obitelji. Potenciranjem filmskih postupaka – upotrebom brzih švenkova popraćenim zvukovnim efektima te često prisutne centralne kompozicije – u maniri Wesa Andersona, uspješno je ostvaren produkcijski jak film, van granica studentskog rada.

An intriguing story about dealing with loss in the family in an unusual way. Using conspicuous cinematic techniques in a way reminiscent of Wes Anderson, such as quick panning combined by sound effects and the frequent use of central composition, a well-produced film emerged that surpasses the usual student output.

Ana Đorđić:

Ovaj igrani film tematizira strašan gubitak i neobičan način nošenja s njime. O vrlo ozbiljnoj temi progovara filmski uvjerljivo, istodobno duboko i duhovito. Od scenarija do glumačkih izvedaba, fenomenalno funkcionira na svim razinama. Pravo je malo filmsko remek-djelo!

This fiction film tells the story of a terrible loss and an unusual way of dealing with it. The sombre subject is handled convincingly, with a lot of depth, as well as humor. Everything, from the script to the performances, works phenomenally. A proper little cinematic masterpiece.

Boško Picula:

Može li se čovjek uspješno pretvarati da je netko tko nije? Čak i nečiji roditelj? Kada ga udovica preminulog brata blizanca zamoli da glumi oca njezinoj djeci, protagonist ove ingeniozno zamišljene priče spojiti će traume iz vlastitog djetinjstva i želju da te traume ne dožive drugi. Vrhunski režirano, odglumljeno i – producirano.

Can a man pretend to be something he is not, and do so successfully? Even if it means pretending to be someone's parent? When his late twin brother's widow asks him to pretend to be the father of her children, the protagonist of this ingenious tale merges his own childhood trauma with the desire to protect others from going through a similar experience. Masterfully directed, acted and produced.



animirani / animated
2020. / 2' 21''

U filmu sudjelovali / In co-operation with:

Irakli Jorjadze, Nino Tskitishvili, Ksenia Rostomashvili,
Dachi Goduadze, Mariko Janibegashvili, Mariam
Sekania, Saba Gvasalia, Elene Dundua, Saba
Gulmagarashvili

Produkcija / Production:

MFS animation

Država / Country:

Gruzija / Georgia

ONLINE LESSON NASTAVA NA DALJINU

Sinopsis / Synopsis:

Film su u karanteni izradili polaznici škole animacije. Svatko od njih samostalno je od kuće radio na jednom zajedničkom animiranom filmu. Tijekom nastave na daljinu, učenici gube koncentraciju, a učitelji se upliću u obiteljske probleme.

This film was made by the kids from the school of animation during the lockdown. Each of them worked separately, from home, to create one animated film. During the online lesson, students get distracted and the teachers get involved in family drama.

Dinka Radonić:

Ovaj animirani film prikazuje online nastavu kako su je doživjeli učenici u karanteni. Činjenica da je film zajednički uradak više učenika i da je svatko od njih osmislio svoju priču, samo dodaje na zabavnosti, ali i ozbiljnosti ovog rada. Mislim da bi se svi s iskustvom corona nastave složili s konstatacijom: It's funny because it's true.

This animated film reveals how students felt about online lessons during the lockdown. The fact that the film is the result of a joint effort of multiple students, and that each of them came up with their own story only adds to the entertainment factor, as well as the earnestness of this piece. Everyone who was involved in lessons in the time of the Corona will agree: "It's funny because it's true."

Ana Đorđić:

Tijekom karantene nastava se održavala online. Ovaj se urnebesno duhovit i sjajno realiziran animirani film na ludo dovtljiv način bavi tom temom, otvara pitanje o kvaliteti online nastave te, što je još važnije, bitno pitanje granice između privatnog i javnog. Gledatelj svoju pažnju mora usmjeriti na više istodobnih dinamičnih prizora videokonferencije, a rezultat je taj da će vas film nasmijati do suza. Uistinu sjajno!

During the lockdown, classes moved online. This uproariously funny, beautifully made animated film tells the story of that time in an ingenious way, dealing with the issues of the quality of distance learning and, even more importantly, the line between the private and the public. The viewers must divide their attention between several dynamic video-conferencing scenes happening at the same time. The result will have you in stitches from laughter. Truly terrific!

Boško Picula:

Tko god je tijekom aktualne pandemije vjerovalo COVID-19 bio s jedne ili druge strane nastave na daljinu pomoću različitih interaktivnih platforma, sigurno se mogao poistovjetiti s barem jednim od zaslona u ovom trpkom i duhovitom animiranom filmu o prednostima i manama ovakvog načina nastave. Samo da sve ostane na filmu...

Anyone who has participated in online lessons on any of the numerous online learning platforms during the COVID-29 pandemic, in any capacity, will be able to find a window to relate to in this bitterly funny animated film about the advantages and disadvantages of this way of learning. As long as it is just a film...



animirani / animated
2019. / 3' 08''

Redatelj / Director:

O Khe Yn

Produkcija / Production:

HSE art and design school, Moscow

Država / Country:

Ruska Federacija / Russian Federation

PERFECT SAVRŠENA

Sinopsis / Synopsis:

Kratki film o djevojci čija opsesija perfekcionizmom odlazi predaleko.
A short film about a girl, whose obsession with perfectionism went too far.

Dinka Radonić:

Gorko-slatka priča o težnji za savršenstvom i uzročno-posljedičnim životnim zbivanjima. Stilski pogodnom estetikom ovaj animirani film prenosi nam dublje poruke o ljudskoj različitosti, ali i o poznavanju individualnih osobina nama najbližih ljudi.

A bittersweet tale of the yearning for perfection and the cause and effect in life. Boasting a stylistically precise aesthetics, this film conveys a deeper message about being different and recognizing the individuality of those nearest to us.

Ana Đorđić:

Je li svijet u kojem živimo savršen? Može li čovjek biti savršen? Kakve posljedice može imati ljudska potreba za savršenstvom? Ovaj animirani film fantastično prikazuje tanku granicu između potrebe za savršenstvom i opsesivno-kompulzivnog poremećaja. Njegova posljednja scena funkcionira kao svojevrsni gogoljevski smijeh kroz suze.

Is the world we live in perfect? Can anyone really attain perfection? What are the potential pitfalls of striving to perfection? This animated film explores the thin line between the desire for perfection and compulsion brilliantly. Its final scene will make you laugh through tears in a Gogolian manner.

Boško Picula:

Kada bi sve oko nas bilo savršeno, bili bismo savršeno zadovoljni. Ili pak ne bismo? Ovaj poetski ugođeni animirani film čija svaka nijansa komplementarnih boja stvara jedinstveni umjetnički doživljaj, na pitanje savršenstva odgovara na više nego jasan način. Opsjednutost savršenstvom ne donosi ništa dobro. Sam film itekako.

If everything around us were perfect, we would be perfectly happy. Or would we? The many complementary colors in this poetic animated film merge into a unique artistic experience whose attitude towards perfection is more than clear. Namely, that being obsessed with perfection can lead to nothing good. This film, however, most definitely is - good.



animirani / animated
2020. / 6' 00''

Redatelj / Director:

Alisha Heng

Produkcija / Production:

samostalna autorica / independent author

Država / Country:

Sjedinjene Američke Države /
United States of America

RELATIVE LIVING SUŽIVOT

Sinopsis / Synopsis:

Film se bavi tehnologijom i ljudskim odnosima kroz kombinaciju eksperimentalnog filma i stop-animacije.

The exploration of technology and human interaction through a combination of experimental film and stop-motion animation.

Dinka Radonić:

Monotonim ritmom i c/b snimkama šume autorica kao da nas želi dovesti u neko polukatatonično stanje kako bismo bolje razumjeli priču koja slijedi. Promjenom glazbe za trajanje špice, uvodi nas u potpuno drugi ambijent i vrstu filmskog izlaganja. Impresivnom tehnikom cardboard stop-animacije i izrazito vještim kadriranjem i postavom svjetla, vrlo uvjerljivo nam prenosi sivu, turobnu i ne tako nerealnu budućnost.

The director uses the monotony of rhythm and black and white imagery of the woods almost as if she wants to induce a fugue state in the audience, so that we could gain a better understanding of the story that follows. Once the soundtrack changes during the opening credits, however, she introduces us to a completely different setting, as well as storytelling mode. The impressive cardboard stop motion techniques, as well as the incredibly skillful framing and lighting techniques depict a dark and gloomy future that is by no means implausible.

Ana Đorđić:

Ovaj animirani film bavi se distopijom koju možda već živimo, a u kojoj su ljudi posve usamljeni i otuđeni. Promišljen i upečatljiv, film je to koji sjajno kreira tjeskobnu atmosferu te istodobno gledatelja poziva na istinsko promišljanje.

This animated film explores the dystopian world we may already be living in, one marked by loneliness and alienation. This well-thought-out, memorable film succeeds in creating a gloomy, suspenseful atmosphere, while managing to be genuinely thought-provoking.

Boško Picula:

Kada život postaje višedimenzionalan? I može li se višedimenzionalnost postići kada je u početku nema? Autorica ovog vizualno atraktivnog rada realiziranog spojem stop-animacije i dokumentarističkih vizura, svoje dvodimenzionalne kartonske likove vodi kroz različite životne situacije sugerirajući da punina ovisi o nama samima.

When does life become multidimensional? And can multidimensionality be achieved if even it wasn't there to begin with? The author of this visually appealing piece that is part stop motion, part documentary, shows her two-dimensional characters making their way through life, suggesting that achieving fulfillment and becoming a well-rounded person is up to ourselves.



dokumentarni / documentary
2020. / 7' 55''

Redatelj / Director:

Nishaant Singh Bhinder

U filmu sudjelovali / In co-operation with:

Paul Ryder, Greg Young, Sean Stapp

Produkcija / Production:

samostalni autor / independent author

Država / Country:

Irska / Ireland

RYDER: QUEEN OF FUCKING EVERYTHING RYDER: APSOLUTNA KRALJICA

Sinopsis / Synopsis:

Ovo je kratki dokumentarac o izvođaču po imenu PAUL RYDER koji je, prema vlastitim riječima, „učitelj plesa i koreograf danju, a drag umjetnik noću”. Film pripovijeda o tome kako je Paul otkrio drag, umjetnost imitacije roda, i kako ga je ona učinila osobom kakva je danas.

The film is short documentary about a performer named PAUL RYDER, who in his own words is “a Dance Teacher & Choreographer by day and a Drag Performer by night”. It focuses on how he was introduced to drag and how it influenced him in making him who he is today.

Dinka Radonić:

Jedna od najznačajnijih talenata dokumentarista jest prepoznati priču, odnosno izabrati glavnog protagonista preko kojeg se priča prenosi. U ovom slučaju, autor filma pogodio je u sridu! Ryder je u svojoj drag personi osebujan i ekscentričan, dok je u drugoj topao i brižan učitelj, a obojica nas s lakoćom puštaju da zavirimo u njegov neobičan svijet.

One of the most important talents a documentarist needs to have is the ability to find a story and choose the right protagonist to channel it. In this case, the author has hit the jackpot in both cases.

Ryder in drag is quirky and eccentric, while also being a warm and caring teacher out of it. Both sides of him provide a glimpse into his unusual world.

Ana Đorđić:

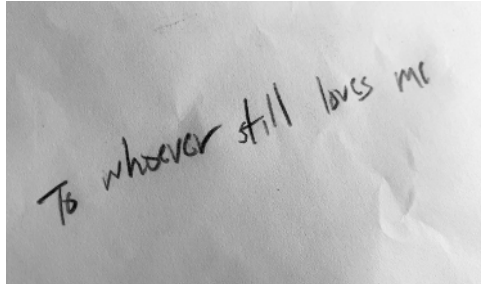
Izuzetno kvalitetno realiziran dokumentarni film o dovitljivu, zabavnu i samosvjesnu protagonistu, čiji prekrasan karakter apsolutno osvaja. Paul spaja dvije naoko nespojive uloge – jednu dnevnu i jednu noću. Drugim riječima, on je teacher by day, rockstar by night. Film koji plijeni lepršavošću, duhom i šarmom! Sjajno!

An incredibly well-made documentary about a fun, confident protagonist with a lot of gumption and a winning personality. Paul combines two seemingly disparate roles, one he plays by day and one he plays by night. In other words, as he puts it, he's a teacher by day, rockstar by night! A delightfully effervescent and charming film! Great!

Boško Picula:

Kada bi se središnji junak ovog raspjevanog i rasplesanog dokumentarca pojavio u nagrađivanu televizijskom reality šou RuPaul's Drag Race konkurencija bi se naglo zaoštrila. Ne samo vrhunski zabavljač već i pedagog te promicatelj prava čovjeka da se bude što god se želi biti, Paul Ryder zaslužuje i dugometražni film o sebi.

If the central figure of this music-filled documentary appeared in the award-winning reality show RuPaul's Drag Race, the competition would become so much fiercer! An outstanding performer, he is equally accomplished as an educator and activist who fights for the right to be whatever one wants to be. Paul Ryder deserves to have a feature film made about himself someday.



slobodni stil / freestyle
2020. / 3' 05"

Redatelj / Director:

Aki Red

U filmu sudjelovali / In co-operation with:

Yvette Red

Produkcija / Production:

Anakpula Productions

Država / Country:

Filipini / Philippines

SIGNAL NOTICE SIGNAL

Sinopsis / Synopsis:

Usamljeni ostarjeli otac obitelji provodi svoje posljednje dane u neuspješnom nastojanju da se ponovno poveže sa suvremenim svijetom. On je zabludjela duša koja pronalazi utjehu u sve većem broju mačaka i pasa lutalica koje prima pod svoj krov.

A lonely, elderly patriarch spends his final days struggling to reconnect with the modern world, a stray soul who finds final comfort among a growing number of stray cats and dogs in the household.

Dinka Radonić:

Ovaj rad pokazuje i dokazuje koliko je zvuk bitno filmsko izražajno sredstvo, a i kako ne moramo nužno vidjeti radnju filma da bismo ga shvatili. Autor smješta glavni lik u zvučnu kulisu, dok statičnim c/b kadrovima, vizualno postavlja prostor u kojemu se on nalazi. Svakako zanimljiv pristup filmskom izlaganju. This piece showcases the importance of sound in film, proving that it is not necessary to "see" the plot of a movie to understand it. The author places the protagonist into auditory background, while using static black and white shots to render the space he is in. In any case, this is an interesting approach to filmmaking.

Ana Đorđić:

Posve izostavivši prikaz usamljena protagonista te temeljeći film na statičnim kadrovima prostora i fantastično korištenoj zvučnoj slici kojom se zapravo pripovijeda cjelokupna filmska priča, mladi se redatelj odlučio za hrabar koncept koji je rezultirao odličnim filmom.

The film leaves out the image of the lonely protagonist entirely, telling the entire story through static shots of interiors and incredible sound design instead. The young director's daring concept pays off, resulting in a fantastic film.

Boško Picula:

Moćna crno-bijela fotografija i podjednako moćna priča o usamljenosti potkraj života čini ovaj film pravom sinestezijom osjećaja. Od uživljanja u stanje čovjeka o kojem je riječ do naših osjećaja prema ljudima, a zapravo i prema sebi samima, u sličnim situacijama. Izvrsna parabola onoga što je svakomu najvažnije. Neovisno u djetinjstvu, mladosti, zrelosti ili pred kraj životnog puta. To su drugi ljudi.

The powerful black and white cinematography and an equally impactful story of loneliness at the end of life make this film a synesthetic symphony of emotion. Whether it is providing insight into the protagonist's inner life, or our feelings towards other people, which reflect our feelings towards ourselves in similar circumstances. An excellent allegory of what truly matters in life, be it childhood, youth, adulthood, or the end of the line. What truly matters are other people.



dokumentarni / documentary
2019. / 14' 18''

Redatelj / Director:

Sam Seliger

Produkcija / Production:

All American High School Film Festival

Država / Country:

Sjedinjene Američke Države /
United States of America

STRANGE FRUIT: TAKING A STAND THROUGH SONG STRANGE FRUIT: ZAUZETI STAV KROZ PJESMU

Sinopsis / Synopsis:

„Strange fruit“ naslov je pjesme koju je napisao Able Meeropol, a otpjevala Billie Holiday. Pjesma govori o linču Afroamerikanaca, praksi koju su Able i Billie nastojali zaustaviti. Film govori o pjesmi i načinu na koji je ona utjecala kako na autorov život, tako i na živote drugih ljudi. Strange fruit is a song written by Able Meeropol and performed by Billie Holiday. It is about the lynching of Black Americans, which Able and Billie tried to stop. It's about the song and its effect on the author's life, as well as the lives of others.

Dinka Radonić:

Umjetnici su se kroz povijest na razne načine borili protiv društvenih nepravda kroz svoje stvaralaštvo, ali rijetki su imali hrabrosti prozvati sistem na način na koji su to izveli Nina Simone i Abel Meeropol. Kroz niz fotografija autor nam priča o pjesmi koja je odjeknula i ostala zapisana u povijesti kao jedan od najpoznatijih i najcitiranijih protesta protiv linčevanja afroamerikanaca. Artists have always fought injustice through their work in a variety of ways, but few of them had the courage to call out the system the way that Nina Simone and Abel Meeropol did. The author uses a series of photos to tell us about a song which

remains remembered as one of the most famous and most quoted protests against the lynching of African Americans.

Ana Đorđić:

Film prikazuje moć umjetnosti u borbi protiv društvene nepravde. Glas naratora, arhivske fotografije i odabir sugovornika zapravo kreiraju vrlo klasičan dokumentarac. Međutim, film se bavi temom koja je danas, nažalost, još uvijek aktualna i u tome je njegova najveća vrijednost. Iako je svijet napredovao, ljudska su prava još uvijek ugrožena, a to je nešto s čime se svi moramo spremno suočiti.

The film shows the power of art in fighting injustice. The narrator's voice, archival footage, and the interviewees work to make a classic documentary, but the film deals with a topic that remains relevant, which is its main drawing point. Although the world has made some progress in the right direction, human rights are still being violated, which is a fact we all have to face.

Boško Picula:

Ni na završetku drugog desetljeća 21. stoljeća zlo rasizma i rasne segregacije ne prestaje mučiti mnogobrojne dijelove svijeta, uključujući one koje smatramo najrazvijenijima. Pokret za prava afroameričkog stanovništva u SAD-u na određeni je način inicirala naslovna pjesma legendarne Billie Holiday s kraja 30-ih godina prošloga stoljeća o zločinima linčovanja na jugu zemlje. Pregledan i u svakom slučaju poučan rad. Even now, at the end of the 21st century, the scourge of racism and racial segregation continue to plague many parts of the world, even those we tend to regard as the most developed. The eponymous 1930s song by the legendary Billie Holiday partially sparked the US civil rights movement. The song is about the unconscionable crime of lynching in the American South. A comprehensive and unquestionably educational work.



igrani / fiction
2019. / 23' 21''

Redatelj / Director:

Victor Zatikyan

U filmu sudjelovali / In co-operation with:

Sona Mnatsakanyan, Artyom Azaryan, Ani Tager, Arshak Hayrapetyan, Gevorg Yepremyan, Armen Papyan, Bagrat Hayksson, Aren Voskanyan

Produkcija / Production:

Box Community

Država / Country: Armenija / Armenia

TAMAGOTCHI

Sinopsis / Synopsis:

Yon izlazi kupiti mlijeko. Kad se vrati kući, u svome stanu nalazi neke nepoznate ljude i ne uspijeva pronaći nikoga tko bi ga prepoznao. Izgubljen je. Ali to i nije tako važno kad te nitko ne traži.

Yon leaves his home to buy milk, and when he returns there are people he doesn't know in his apartment. He can't find anyone that can recognize him. He is lost... But that doesn't matter too much when there is nobody looking for you.

Dinka Radonić:

Izrazito zanimljiv film, nadrealističkog karaktera, koji se bavi pozicijom pojedinca unutar svojeg okruženja – obitelji i društva u kojem se (ne) nalazi. Strogo definiranim kompozicijama u 4:3 formatu, autor kao da postavlja vizualni red kako bi apostrofirao nered u stanju svijesti glavnog lika. Vrlo zrelo ostvarenje.

An exceptionally interesting, surrealist film about the individual's position within his immediate environment – be it his family, or the society he is (not) a part of. The author uses meticulous compositions in 4:3 format placing it in stark visual contrast with the protagonist's inner turmoil. A very mature piece.

Ana Đorđić:

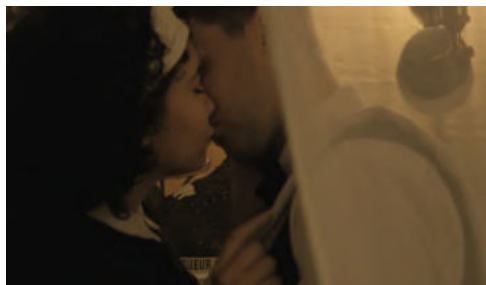
U ovome igranome filmu kafijske atmosfere protagonist, kao i gledatelj, pokušava otkriti što se konkretno događa. Riječ je o filmu koji izvrsno funkcionira zahvaljujući glumačkoj izvedbi jednako kao i ukupnoj režijskoj zrelosti. Tjeskoba i nelagoda koje film izaziva, kao i sam njegov kraj, svakako će ostaviti snažan dojam na gledatelja.

This fiction film creates a Kafkaesque atmosphere as the protagonist and the viewer both struggle to determine what is actually going on. The film's strength lies in excellent performances and mature directorial choices. The anxiety and discomfort generated by the film and its ending are sure to leave an impression on the viewer.

Boško Picula:

Da je Franz Kafka imao prigodu u ranoj mladosti pisati filmske scenarije ili režirati kratkometražne filmove, sigurno ne bi bio daleko od ove kafijske ugodne priče o čovjeku koji nakon odlaska u trgovinu u svom stanu zatekne potpune strance. Manje mračno od Procesu ili Preobrazbe, ali itekako prodorno kada je posrijedi suprotstavljanje vlastitog identiteta i socijalnog miljea koji ga oblikuje. Odličan rad.

If Franz Kafka had written movie scripts or direct short films as a young man, his output wouldn't have differed much from this Kafkaesque story of a man who comes home after a routine shopping trip, only to find complete strangers in his home. Less bleak than *The Trial* or *The Metamorphosis*, this film nevertheless provides an astute analysis of the juxtaposition of one's own identity and the social environment that shapes it. A great film.



igrani / fiction
2020. / 6' 42''

Redatelji / Directors: Jack Sharkey, Qi Lin, Evan Pedley, Xach Hill, Henri Trigo, Leif Clayton

U filmu sudjelovali / In co-operation with:
Kian Saville, Celeste Zollino, Harrison Barlow, Kezia Turner, Rachel Capovila

Produkcija / Production:
BFI Film Academy, Signal Film & Media

Država / Country:
Ujedinjeno Kraljevstvo / United Kingdom

THE CATFISH CLUB VELIKA PLJAČKA

Sinopsis / Synopsis:

U ovoj drami smještenoj u dvadesete godine prošloga stoljeća, tri misteriozne figure odmjeravaju snage u pljački visokih uloga, a u igri koju igraju, nemoguće je predvidjeti pobjednika. Film je snimila grupa filmskih debitanta u dobi od 16 do 19 godina u sklopu Filmske akademije BFI u organizaciji Signal Film and Media.

Three mysterious figures compete in a high-stakes heist in this 1920's drama; it's anyone's game at The Catfish Club. A film made by 16-19 year-old first-time filmmakers as part of the BFI Film Academy delivered by Signal Film and Media.

Dinka Radonić:

Krimić koji drži napetost kroz cijelo svoje trajanje, s fantastičnim twistom na kraju. Vizualni identitet ovoga filma zaista je impresivan. Izvrsnom kostimografijom i scenografijom, te atmosferskim rasvjetom, s nevjerovatnom uvjerljivošću dočarano nam je razdoblje kabareta. Vrlo zanimljivim režijskim rješenjima, kao i vještim pokretima kamere, uvedeni smo u svijet treninga lopova.

A mystery that maintains suspense throughout, with a fantastic final plot twist. This film is visually truly impressive, as excellent costume and production design, as well as atmospheric lighting bring the time of the cabaret to life. Interesting directorial choices and skilled camerawork introduce us to the world in which thieves get their training.

Ana Đorđić:

Ovaj dojmljiv igrani film progovara o nadmetanju, natjecanju i beskrupuloznosti pri postizanju cilja, a to se dramaturški precizno otkriva tek na njegovu kraju. Izvrstan scenarij, odlična režija, spretna montaža, vrhunske glumačke izvedbe i efekt začudnosti čine ovaj film majstorskim djelom, a istodobno zabavnim i napetim.

This impressive fiction film talks about competition, one-upmanship and the lack of scruples that often occur when people aspire to certain goals, with a dramaturgically precise final reveal. An excellent script, skilled direction, clever editing, top-notch performances and the effect of estrangement make this film an entertaining, suspenseful masterpiece.

Boško Picula:

Da su granice između pojedinih filmskih zbilja počesto nevidljive, doživjeli smo u mnogobrojnim radovima sedme umjetnosti. Tim se granicama vješto poigrava i ova odlično sročena priča smještena u noćni klub iz prohujalih desetljeća u kojem ništa nije kako se čini na prvi pogled. A svaki pogled na film otkriva darovitost.

Lines between different realities are often invisible, as seen in many examples of cinematic art. These lines are skillfully blurred in this wonderfully told story, set in a nightclub from decades past, in which nothing is as it seems. One thing, however, is evident: these are some very talented filmmakers.



animirani / animated
2019. / 10' 00''

Redatelj / Director:

Radheya Jegatheva

U filmu sudjelovali / In co-operation with:

Jay Jay Jegathesan, Karima Hoisan, Martina Zeiner,
Bruna Aguilar

Produkcija / Production:

samostalni autor / independent author

Država / Country:

Australija / Australia

THE QUIET TIŠINA

Sinopsis / Synopsis:

Razmatrajući tišinu svemira, astronaut dolazi do iznenađujuće spoznaje o samome sebi. Istina je zapisana u zvijezdama, no što će mu one otkriti?

When an astronaut ponders on the quietude of space, he comes upon a startling self-realisation. The truth is written in the stars, but what will they reveal?

Dinka Radonić:

Nevjerojatno uvjerljivom pripovjedačkom vještinom i razrađenom vizualnošću, ovaj film drži nas na rubu sjedala od prve do zadnje sekunde. Iznimna izvedba 3D animacije koja nas vodi kroz priču naprosto je očaravajuća, dok suptilna zvučna kulisa nagovješćuje ključ priče. Moj osobni favorit!

With its incredibly convincing narration and an elaborate visual identity, this film has you on the edge of your seat from the first to the very last second. Exceptional 3D animation that accompanies the story is simply breathtaking, while the subtle auditory backdrop hints at the key to the story. My personal favorite!

Ana Đorđić:

Ovaj film, koji će sasvim sigurno izazvati oduševljenje, detaljno razrađenim scenarijem, sjajnim naratorom i fantastičnom animacijom uvlači gledatelja u svoj svijet i omogućava mu identifikaciju s protagonistom, a na kraju uspješno narušava njegov horizont očekivanja. Od ovog mladog redatelja možemo očekivati zaista mnogo!

Jednostavno rečeno – genijalno!

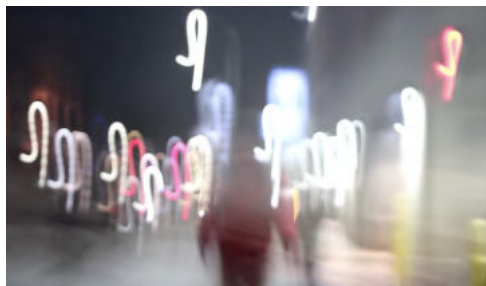
This film is sure to delight audiences with an intricately constructed script, excellent narrator and fantastic animation. It draws the viewers in by allowing them to relate to the protagonist, while still managing to subvert expectations at the very end. This is a young director to look out for! In a word, brilliant!

Boško Picula:

Tišina je najljepša stvar koja postoji u svemiru. Ili možda – najstrašnija? Odgovor na ovu dvojbu daje ova istodobno očaravajuća i zastrašujuća priča o osobnoj Odiseji u svemiru, kako onom satkanom od zvijezda i planeta, tako i onom koji se nalazi u čovjekovoj prošlosti i sadašnjosti. Briljantan animirano-filozofski rad onkraj mašte.

You can find out which in this enchanting, yet chilling tale of a personal space odyssey, one that takes place in the physical universe, consisting of stars and planets just as much as it does in the universe contained within a person's past and present. A brilliant, philosophical piece of animation that voyages beyond the frontiers of the imagination.

Karlovac, 8. – 12. rujna 2020.



THE SUN SETS THROUGH MY REARVIEW MIRROR ZALAZAK SUNCA U MOM RETROVIZORU



slobodni stil / freestyle
2020. / 7' 19''

Redatelj / Director:

Sam Leslie

Produkcija / Production:

samostalni autor / independent author

Država / Country:

Kanada / Canada

Sinopsis / Synopsis:

Ovaj eksperimentalni film bavi se konceptom uspomena, kako ih tumačimo i kako ih sagledamo.

An experimental film that explores the concept of memories, how we interpret them, and how we see them.

Dinka Radonić:

Ovaj eksperimentalni film bavi se zanimljivim, ali zahtjevnim zadatkom – vizualno predložiti sjećanja. Poigravajući se dugačkim i duplim ekspozicijama, neoštrina i pokretima kamere, autor nam na zanimljiv način izlaže svoju interpretaciju teme.

This experimental film takes on an interesting, yet challenging task of depicting memories through a visual medium. By playing with long and double exposition, as well as blurs and camerawork, the author interprets the topic in an intriguing way.

Ana Đorđić:

U ovom eksperimentalnom filmu redatelj na zanimljiv i inovativan način tematizira ljudsko sjećanje te uspijeva, hrabro uvlačeći gledatelja u „tuđa sjećanja“, kreirati ono što nazivamo filmskom magijom...

In this experimental film, the director explores the topic of memory intriguingly and innovatively. By boldly drawing the viewer into "other people's memories", the young filmmaker manages to create what we refer to as movie magic.

Boško Picula:

Što god doživimo i pretvori nam se u sjećanja, postaje svojevrsnim unutarnjim filmom koji u svojim mislima gledamo po potrebi. I taj film nikad nije isti. Mijenjaju mu se kadrovi, slike, zvukovi, osjećaji koje izaziva u nama. Upravo tako, kao vizualizirana sjećanja izgleda ovaj rafinirani film slobodnog stila i – slobodnog duha.

Everything that happens to us turns into a memory, a sort of internal film that unfolds in front of our inner eye as needed. That film is ever-changing. Frames, images, sounds and feelings that it evokes evolve. This refined film, free in style as well as in spirit, looks exactly like that: visualized memories.



igrani / fiction
2019. / 5' 42''

Redatelj / Director: Sergej Sarchevski

U filmu sudjelovali / In co-operation with:

Jan Krevatin, Christopher Fernandez, Charlotte Elson-Whittaker, Monika Groening, Tanja Balac, Maksim Sarchevski, Milijana Bogdanoska, Tom Stafford, Aleksandar Mitevski

Produkcija / Production:

samostalni autor / independent author

Država / Country:

Sjeverna Makedonija / North Macedonia

WHAT THE RAIN HIDES ŠTO KRIJE KIŠA

Sinopsis / Synopsis:

Unutarnji nemir koji prvoga dana u inozemstvu proživljava učenik na međunarodnoj razmjeni. The inner turmoil of an international student's first day abroad.

Dinka Radonić:

Danas se često spominje potreba mladih za odlaskom iz svoga mjesta, grada, zemlje. Međutim, ne govori se uolikoj mjeri o tome kako se i kojom brzinom čovjek snalazi u novom okruženju. Suprotnostima u sadržaju vizualnog i auditivnog, autor potencira kolebanje glavnog lika u svojoj odluci o odlasku od doma. Ovaj film na suptilan i nenametljiv način tematizira problematiku prilagodbe mladog čovjeka u velikom svijetu.

We often talk about young people's need to leave their hometowns and homelands, but not so much about the time and effort it takes to adapt to a new environment. The author uses the contrast between the image and the sound to accentuate the protagonists' doubts concerning his decision to leave home. Subtly and unassumingly, this film tells the story of a young man adapting to the big wide world around him.

Ana Đorđić:

Ovaj nas igrani film potiče na razmišljanje o domu, toplini i izlasku iz vlastite zone komfora. Mladi glumac uspješno prenosi svoja unutarnja previranja, a kadrovi prostora kojima se kreće naglašavaju njegovu usamljenost, izgubljenost i nostalgiju. Jednostavna ideja koja je bliska mladenačkom svijetu, a prekrasno prikazana! Odličan film!

This fiction film encourages us to think of home, warmth and leaving our comfort zone. The young actor successfully conveys his character's inner turmoil, while shots of the spaces he moves through serve to accentuate his loneliness, confusion and nostalgia. Young people will find this simple idea relatable, and it is filmed beautifully. Excellent!

Boško Picula:

Nije se nimalo lako naći u posve novoj sredini, osobito ako po prvi put napuštate obitelj te krećete na studij na drugi kraj kontinenta. Kako to može izgledati veoma bolno, prikazuje ovaj lucidno osmišljeni film koji efektno suprotstavlja sliku sve izgubljenijeg mladića i njegove bezbrižne telefonske razgovore. Pravi pljusak ideja.

It is difficult to adapt to a completely new environment, especially if you've never left your family before, and start your studies at the opposite end of the continent. This lucidly made film shows just how painful it can be, by juxtaposing the image of a young man who feels increasingly lost with the seeming lightness of tone in his telephone conversations. A deluge of creativity.



igrani / fiction
2019. / 10' 28''

Redatelj / Director:

Lyamel Moreta

U filmu sudjelovali / In co-operation with:

Arantza Cruz, Arturo Socias, Lia Briones,
Vanessa Sepulveda, Franklin Astacio

Produkcija / Production:

Santo Domingo Institute of Technology

Država / Country:

Dominikanska Republika / Dominican Republic

WINDOW TO THE SEA PROZOR PREMA MORU

Sinopsis / Synopsis:

Ulises je osmogodišnjak fasciniran ponašanjem svoje susjede, prekrasne pjevačice koju svaku večer posjećuje drugi muškarac. Jednog dana Ulises počinje sumnjati da je ona sirena koja živi na suhom.

Ulises is an eight-year-old boy fascinated by the behaviour of his neighbour, a beautiful singer who is visited by a different man every night. One day he starts to suspect that she might be a mermaid living out of the water.

Dinka Radonić:

Kroz oči osmogodišnjeg dječaka predložena nam je priča o obitelji, braku i nevjeri. Uvjerljivom izvedbom mladog glumca te sugestivnom stilizacijom i idealizacijom lika ljubavnice, ovaj rad otvara važna pitanja o međuljudskim odnosima.

The story of family, marriage and infidelity as told by an eight-year-old. The young actor's performance and expressive stylization and idealization of the character of the mistress contribute to raising important issues about interpersonal relationships.

Ana Đorđić:

U ovome doista izvrsnom igranom filmu dječja znatiželja i opčinjenost dovode do otkrića narušenih obiteljskih odnosa. Film obiluje simbolikom i izuzetno pametnim referencama na antičku grčku književnost čime se, uz fantastičnu fotografiju, gradi njegova slojevitost. Pravo osvježjenje!

In this truly excellent fiction film, childlike curiosity and fascination reveal strained family relationships. The symbolism and clever references to ancient Greek literature combine with fantastic cinematography to create a multi-faceted film. Truly refreshing!

Boško Picula:

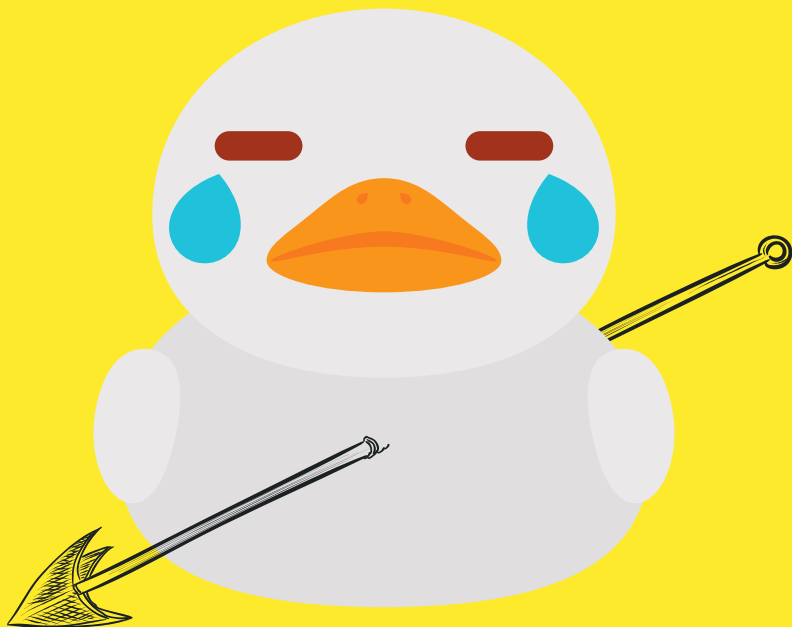
Ako su oči prozori u svijet, onda je gledati na svijet dječjim očima uvijek maštovito. Potvrđuje nam to i ova priča s obala Karipskog mora o dječaku kojega zadivljuje susjeda iz zgrade nasuprot. I dok nju u stvarnom životu svake noći posjećuje drugi muškarac, ona u dječakovim očima dobiva obrise sirene. I nevino i seriozno.

If eyes are the window to the soul, then the world through the eyes of a child is always full of wonder. That is true in the story about a boy fascinated by his neighbour from across the street that hails from the shores of the Caribbean confirms this. While in real life the neighbor is visited by a different man every night, in the boy's eyes she is transformed into a mermaid. As guileless as it is serious.



RASPORED PROJEKCIJA

SCREENING SCHEDULE



Moby Duck!

1. PROJEKCIJA / 1st SCREENING

Crni mačak / The Black Cat
animirani / animated
2020 / 1'00''
Kinoklub Karlovac
Karlovac, Hrvatska / Croatia

Strange Fruit: Zauzeti stav kroz pjesmu / Strange Fruit: Taking a Stand Through Song
dokumentarni / documentary
2018 / 14'18''
All American High School Film Festival
Sjedinjene Države / United States

Veži se! / Put Your Seatbelt On!
slobodni stil / free style
2020 / 0'15''
Ivor Lapić
Zagreb, Hrvatska / Croatia

Velika pljačka / The Catfish Club
igrani / fiction
2020 / 6'42''
BFI Film Academy, Signal Film & Media
Ujedinjeno Kraljevstvo / United Kingdom

Heterotopia
slobodni stil / free style
2019 / 7'15''
Akademija likovnih umjetnosti
Zagreb, Hrvatska / Croatia

I Think I Made You Up Inside My Head
igrani / fiction
2020 / 05' 23''
Eva Magdić Govedarica
Zagreb, Hrvatska / Croatia

Savršena / Perfect
animirani / animated
2019 / 03' 08''
HSE art and design school, Moscow
Ruska Federacija / Russian Federation

Popodnevna vožnja / An Afternoon Drive
igrani / fiction
2020 / 06' 40''
Udruga Blank
Zagreb, Hrvatska / Croatia

U kući, ali ne sam / Home, but not Alone
dokumentarni / documentary
2020 / 03' 00''
Udruga Kaoosss
Zagreb, Hrvatska / Croatia

Gangster
igrani / fiction
2018 / 03' 15''
Tobias Böttjer
Njemačka / Germany

Veselica za kraj / A Farewell Party
dokumentarni / documentary
2020 / 10' 38''
Udruga Blank
Zagreb, Hrvatska / Croatia

Između golubica / Between Doves
igrani / fiction
2019 / 12' 43''
Anne Marie Bjerre Koch
Danska / Denmark

2. PROJEKCIJA / 2nd SCREENING

Izgubljeni dječak / Lost Boy
igrani / fiction
2018 / 14' 37''
Station Next
Danska / Denmark

E-miš / E-mouse
animirani / animated
2020 / 01' 30''
Gradska knjižnica Marka Marulića, Split
Split, Hrvatska / Croatia

Tišina / Silence
igrani / fiction
2020 / 04' 18''
Marko Milohnić
Zagreb, Hrvatska / Croatia

Fredova velika noć / Fred's Night Out
animirani / animated
2019 / 04' 07''
Anayis N. Der Hakopian
Ujedinjeno Kraljevstvo / United Kingdom

Poštuj ograničenja brzine! / Follow The Speed Limit!
animirani / animated
2020 / 00' 15''
Karlo Špoljar
Zagreb, Hrvatska / Croatia

Možda sam djelomično sretan / Maybe I'm Partially Happy
dokumentarni / documentary
2019 / 10' 31''
Natalie Dech
Zagreb, Hrvatska / Croatia

3. PROJEKCIJA / 3rd SCREENING

Delphineina priča (Zabranjeno psima) / Delphine „No Dogs“

animirani / animated

2019 / 03' 45''

Middlesex University Live project & Flintlock Theatre

Ujedinjeno Kraljevstvo / United Kingdom

Yellow Days

animirani / animated

2020 / 01' 50''

ŠAF Čakovec

Čakovec, Hrvatska / Croatia

Trk / The Run

igrani / fiction

2019 / 03' 45''

Udruga Kaoosss

Zagreb, Hrvatska / Croatia

Prašina ispod kreveta / Dust Under The Bed

igrani / fiction

2020 / 12' 10''

Udruga Blank

Zagreb, Hrvatska / Croatia

Zamjenski otac / New Dogs

igrani / fiction

2020 / 16' 41''

Lucas Young

Singapur / Singapore

Odras tišine / A Reflection of Silence

igrani / fiction

2019 / 04' 10''

Kinoklub Karlovac

Karlovac, Hrvatska / Croatia

Zalazak sunca u mom retrovizoru / the sun sets through my rearview mirror

slobodni stil / free style

2020 / 07' 19''

Sam Leslie

Kanada / Canada

Poslušaj prometne znakove! / Obey traffic signs!

slobodni stil / free style

2020 / 00' 15''

Ivan Kalmeta

Zadar, Hrvatska / Croatia

Susjedstvo / Neighborhood

animirani / animated

2020 / 07' 39''

Bibo Peng, Nini Lin

Kina / China

RYDER: Apsolutna kraljica / RYDER: Queen of Fucking Everything

dokumentarni / documentary

2020 / 07' 55''

Nishaant Singh Bhinder

Irska / Ireland

Velike muke mladoga Luke / Young Luka's Big Trouble

igrani / fiction

2019 / 10' 41''

Tehnička škola Nikole Tesle Vukovar

Vukovar, Hrvatska / Croatia

Hladan dan / A Cold Day

animirani / animated

2020 / 09' 19''

University Centre of Curitiba, Animation and Design & A44 Produtora

Brazil / Brazil

COLORS / remix

slobodni stil / free style

2020 / 02' 49''

USLS Dubrovnik

Dubrovnik, Hrvatska / Croatia

Cvrčak / The Cricket

animirani / animated

2020 / 03' 04''

XVI. Gimnazija

Zagreb, Hrvatska / Croatia

Što krije kiša / What the Rain Hides

igrani / fiction

2019 / 05' 42''

Sergej Sarchevski

Makedonija / Macedonia

Krik / The Shriek

slobodni stil / free style

2020 / 00' 48''

FKVK Zaprešić

Zaprešić, Hrvatska / Croatia

Brod u boci / A Ship in the Bottle

igrani / fiction

2020 / 16' 17''

Udruga Blank

Zagreb, Hrvatska / Croatia

4. PROJEKCIJA / 4th SCREENING

Ljubav na prvi pogled / Instant Crush
igrani / fiction
2019 / 07' 35''
Cosmic Tree
Španjolska / Spain

Meksiko / Mexico
slobodni stil / free style
2020 / 04' 18''
Privatna umjetnička gimnazija
Zagreb, Hrvatska / Croatia

**S mamom u šetnji /
Going for a Walk With my Mum**
animirani / animated
2019 / 05' 16''
SS Petra Šegedina, Korčula
Korčula, Hrvatska / Croatia

Veži se! / Wear a Seatbelt!
slobodni stil / free style
2020 / 00' 15''
Kinoklub Karlovac
Karlovac, Hrvatska / Croatia

Dom na cesti / Home on the Road
dokumentarni / documentary
2019 / 06' 32''
Miha Verdonik
Ujedinjeno Kraljevstvo / United Kingdom

Društvena tahikardija / Social Tachycardia
slobodni stil / free style
2020 / 02' 26''
Škola likovnih umjetnosti Split
Split, Hrvatska / Croatia

**Starac i muzej /
The Old Man and the Museum**
igrani / fiction
2019 / 08' 08''
Pulska filmska tvornica
Pula, Hrvatska / Croatia

Kako se nositi s ovisnošću / Coping
slobodni stil / free style
2020 / 01' 57''
Ariane Tavernier
Belgija / Belgium

**Ribičija II: Lovački pas /
Fishing II: Hunting dog**
slobodni stil / free style
2020 / 02' 31''
Eva Magdić Govedarica
Zagreb, Hrvatska / Croatia

Posljednja bajka / The Last Fairytale
igrani / fiction
2020 / 05' 30''
Jan Kožić
Jastrebarsko, Hrvatska / Croatia

Dome, slatki dome / Home Sweet Home
animirani / animated
2020 / 06' 37''
YBU
Švedska / Sweden

TAMAGOTCHI
igrani / fiction
2019 / 23' 21''
Box Community
Armenija / Armenia

5. PROJEKCIJA / 5th SCREENING

Sjećanje / Memory
igrani / fiction
2019 / 04' 58''
Karlo Špoljar
Zagreb, Hrvatska / Croatia

Nitko nije otok / No Man Is an Island
dokumentarni / documentary
2020 / 10' 50''
Mara Prpić
Rijeka, Hrvatska / Croatia

Nastava na daljinu / Online Lesson
animirani / animated
2020 / 02' 21''
MFS animation
Gruzija / Georgia

(Ne) gledaj me / (Don't) Look at Me
slobodni stil / free style
2020 / 03' 32''
Udruga Kaoosss
Zagreb, Hrvatska / Croatia

Morana
igrani / fiction
2019 / 06' 48''
Borna Ivan Masnec
Zagreb, Hrvatska / Croatia

Prozor prema moru / Window to the Sea
igrani / fiction
2019 / 10' 28''
Santo Domingo Institute of Technology
Dominikanska Republika /
Dominican Republic

25. Filmska REVIIJA MLADEŽI & 13th four river film festival

Sve na jednom mjestu / All In One Place

slobodni stil / free style

2020 / 03' 50''

Nina Damjanović

Rijeka, Hrvatska / Croatia

Strah i trepet / Fear and Trembling

igrani / fiction

2020 / 01' 31''

Luka Stjepanović

Zagreb, Hrvatska / Croatia

Tuš za muške oči / Guyliner

dokumentarni / documentary

2019 / 03' 42''

Luksuz produkcija, International

Documentary Film Workshop Youth

Media Engagement

Slovenija / Slovenia

"If Walls Could Talk"

animirani / animated

2019 / 01' 33''

Škola za primjenjenu umjetnost u Rijeci

Rijeka, Hrvatska / Croatia

Kit za preživljavanje ili kako sam ubio vrijeme / SURVIVAL KIT or How I Killed Time

igrani / fiction

2020 / 02' 05''

Udruga Blank

Zagreb, Hrvatska / Croatia

Ibrahim & Andreas

animirani / animated

2019 / 20' 00''

Station Next

Danska / Denmark

6. PROJEKCIJA / 6th SCREENING

Pepeljuga / Cinderella

igrani / fiction

2019 / 15' 42''

Udruga Blank

Zagreb, Hrvatska / Croatia

Probijati granice / Breaking Barriers

dokumentarni / documentary

2020 / 08' 47''

Hannah Brochocki

Ujedinjeno Kraljevstvo / United Kingdom

Blizanci / The Twins

igrani / fiction

2020 / 02' 54''

FKVK Zaprešić

Zaprešić, Hrvatska / Croatia

Jesam li išta naučio? /

Have I Learned Anything?

dokumentarni / documentary

2020 / 03' 07''

Privatna umjetnička gimnazija

Zagreb, Hrvatska / Croatia

Suživot / Relative Living

animirani / animated

2020 / 06' 00''

Alisha Heng

Sjedinjene Države / United States

Galaktičko jato / The Galactic Flock

animirani / animated

2020 / 04' 09''

Škola za umjetnost, dizajn, grafiku i odjeću

Zabok

Zabok, Hrvatska / Croatia

Slušaj očima / Listen with Your Eyes

slobodni stil / free style

2020 / 04' 01''

Škola likovnih umjetnosti Split

Orebić, Hrvatska / Croatia

Prisiljen na odabir / Forced to Choose

igrani / fiction

2020 / 10' 46''

Junhui He, Zhanhao Dai

Kina / China

Oproštaj / Farewell

igrani / fiction

2020 / 04' 58''

Lucija Katarina Šešelj

Zagreb, Hrvatska / Croatia

Signal / Signal Notice

slobodni stil / free style

2020 / 03' 05''

Anakpula Productions

Filipini / Philippines

Život u suzi / Life in a Teardrop

animirani / animated

2020 / 01' 53''

VANIMA

Varaždin, Hrvatska / Croatia

Tišina / The Quiet

animirani / animated

2019 / 10' 00''

Radheya Jegatheva

Australija / Australia



NAGRADE AWARDS



Sherduck Holmes is quacking
the case! Deducking is just one
of his skills... he is so seductive!

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 Campu

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



11. ŽUTA ZASTAVA – NAGRAĐA ZA DOPRINOS NENASILJU NA FILMU

Debata Nužnost ili prisila: sloboda pojedinaca i sigurnost zajednice u vrijeme pandemije?

piše: Boško Picula

Aktualnu je godinu obilježio virus koji su infektolozi izolirali prošle godine. Koronavirus nazvan SARS-CoV 2 doveo je do pandemije bolesti COVID-19 uzrokujući najtežu globalnu zdravstvenu krizu nakon pojave španjolske gripe u godinama poslije Prvoga svjetskog rata. Svijet se promijenio u samo nekoliko tjedana. Proširivši se ove zime iz Kine u sve dijelove svijeta, ova je viroza dovela do posve novog načina života, od rada i školovanja kod kuće, preko zaustavljanja mnogobrojnih uobičajenih aktivnosti, do zatvaranja granica.

Zastrašujući prizori napučenih bolnica i praznih gradova naoko su djelovali kao scene iz filma katastrofe. No, to je stvarnost koja će, barem još neko vrijeme, biti i budućnost dok se ne sintetiziraju lijek i cjepivo. U uvjetima borbe protiv širenja bolesti ograničena su vitalna prava čovjeka pri čemu je ograničavanje slobode kretanja i fizičke bliskosti mnogobrojne ljude pogodilo najteže. I dok je s jedne strane to prihvaćeno kao nužnost u zaustavljanju širenja bolesti koja je dosad uzrokovala na desetine milijuna oboljelih i stotine tisuća preminulih, s druge strane osuđeno je kao pretjerana prisila što je dovelo i do prosvjeda diljem svijeta. Zagovornici ograničavanja prava čovjeka u cilju borbe protiv pandemije ističu medicinsku nužnost i zaštitu svakog ljudskog života i zdravlja, dok drugi ističu da je karantenizacija društva dovela do drugih značajnih problema, gospodarskih, socijalnih pa i zdravstvenih. Tko je u pravu? I može li se u ovome trenutku dobiti cjeloviti odgovor? Osobito je teško kada se s jedne strane čuju ocjene da je ugrožavanje tuđeg zdravlja i života nasilje, a s druge strane da je nasilje zapravo ograničavanje nečijih prava i sloboda. S obzirom da je ove godine na Reviju i Festival u Karlovcu stigao niz filmova o životu u uvjetima pandemije, jasno je da je 'novo normalno' utjecalo na sve aspekte života te na mišljenja o tome.

THE 11th YELLOW FLAG – AWARD FOR FIGHTING AGAINST VIOLENCE

Debate: Necessity or coercion: individual freedoms and public safety during the pandemic

by Boško Picula

This year has been marked by a virus that was isolated by infectologists only last year. With the COVID-19 epidemic, the SARS-CoV 2 virus brought about the greatest global health crisis since the Spanish flu pandemic that followed World War I. In a mere few weeks, the world changed dramatically. Spreading from China all over the world this winter, this viral disease has created entirely new modes of living, working, and online schooling, with many ordinary activities completely grinding to a halt and borders closing.

The distressing scenes of empty streets and overcrowded hospitals seemed like something out of a disaster movie. But they were real, and that reality is to be our future until a cure and a vaccine are discovered. To prevent outbreaks, some fundamental human rights have been limited. The restrictions on movement and physical contact have proven the hardest to take. Although we accept these circumstances as a necessary sacrifice in stopping the disease that has affected the lives of untold millions, causing the deaths of hundreds of thousands of others, these measures are also perceived as a form of oppression and protested around the world. Those in favor of capping human rights cite medical reasons and the need to protect lives. Others point out that the lockdown itself has caused significant problems of its own, ranging from the economic and the social, all the way to health issues connected to limited movement. Who is in the right here? And is it possible to get a proper answer to that question at this time? Especially when some perceive endangering people's lives and health as acts of violence, while in the eyes of others, the real violence lies in limiting people's rights and liberties. Many of this year's submissions tackle life in the time of the pandemic, reflecting on the effects the new normal has, as well as opinions about it.

25. Filmska REVIJA MLADEŽI & 13th four river film festival

O ključnoj dvojbi koja se pojavila u uvjetima aktualne pandemije debatirat će se u sklopu jednog od ovogodišnjih programa na Filmskoj reviji mladeži i Four River Film Festivalu u Karlovcu kada će se jedanaesti put dodijeliti jedinstvena nagrada na filmskim festivalima u Hrvatskoj i svijetu – Žuta zastava. Kao što je poznato, nagrada Žuta zastava uručuje se autorima filmova koji u Karlovcu 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 i međusobnom razumijevanju kroz filmsko izražavanje odlučuje ocjenjivački sud sastavljen od darovitih i uspješnih mladih filmadža. 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.

U sklopu nagrade Žuta zastava o temi borbe protiv nasilja u društvu organizira se tradicionalna debata. Riječ je o raspravi dviju skupina mladih koje će s različitih pozicija, iskustava i promišljanja, te uz iznošenje niza argumenata, razgovarati o različitim aspektima života u uvjetima pandemije virusa COVID-19. Sučeljavanje mišljenja, primjera i argumenata mladih debatanata te stavovi odraslih sudionika debate iz javnog života olakšat će ocjenjivačkom sudu donošenje odluke o tome koji je film među prikazanim radovima zavrjedio nagradu Žuta zastava i – zašto. Debatu će moći pratiti svi sudionici Revije i Festivala te će Karlovac i ovoga rujna biti ne samo filmsko središte mladih nego i središte važnoga društvenog angažmana. Jedanaesta nagrada Žuta zastava ove je godine posvećena jedinstvenom globalnom fenomenu vezanom uz zdravlje. Uz filmove, predavanje, debatu i nagradu, i ovogodišnji će program u Karlovcu dati svoj važan doprinos borbi protiv nasilja i za promicanje prava čovjeka, kao i naporima da se o svakom društvenom pitanju povede – argumentirana rasprava.

These complex issues will be debated at one of the programs at this year's Youth Film Festival and Four River Film Festival, when the Yellow Flag, a one-of-a-kind award in Croatia and worldwide, will be presented for the eleventh time. The Yellow Flag is awarded to filmmakers whose films speak out against violence as a social problem (in every sense of the term, from the physical to the verbal), especially among young people. They do so through their choice of subject matter, stories, and protagonists, or creative solutions. The film that promotes non-violence and mutual understanding in the most creative way will be selected by a jury of talented and successful young filmmakers, whose duty will be to announce the winner of the Yellow Flag Award. The award will receive media coverage by Kokice (Popcorn), a children's show on Croatian Television which promotes film culture and showcases the filmmaking of children and youth from all over the world, while also broadcasting new and classical films for movie buffs young and old.

The debate on violence is a standard feature of the Yellow Flag Award. This year, two groups of young people will examine various aspects of life under the COVID-19 pandemic, exchanging experiences and opposing opinions, as well as presenting their arguments. This exchange of views, examples, and positions, coupled with input from some prominent public figures, will help the jury decide on the most deserving recipient of the Yellow Flag Award objectively. All participants of the Youth Film Festival and the FRFF will be able to watch the debate, making Karlovac a mecca of social activism as much as film. The eleventh Yellow Flag Award will be focusing on the unique global health phenomenon of COVID. This year, the movies, lectures, debate, and the award aim to contribute to the fight against violence and promoting human rights, notably through fostering civilized discussion about important issues.



BAŠ NAM JE BROD.

ROW

SPREMNI ZA

ROLLIN', ROLLIN',
ROLLIN' ON THE RIVERS!

EDUKATIVNI PROGRAM

EDUCATION PROGRAM



The Duck Knight Rises!

25. FILMSKA REVIIJA MLADEŽI & 13th 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.

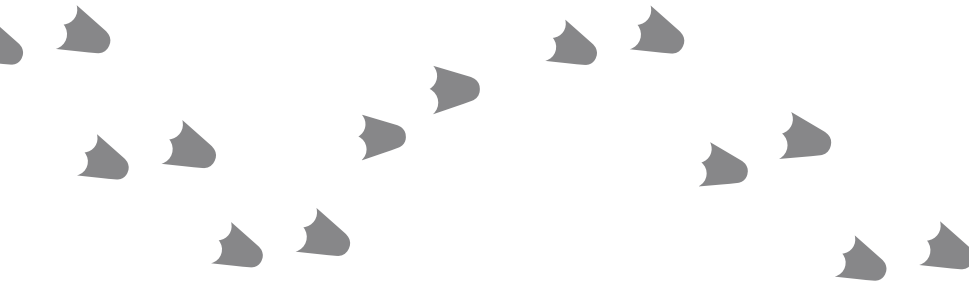
Ove godine naučit ćemo gdje pronaći inspiraciju za svoje filmove, kako kritično promatrati filmove ne samo svojih vršnjaka već i one starijih autora, kako koristiti film u nastavi, kako čim bolje pripremiti svoj projekt za pitch, gdje naći financiranje za svoje prve filmove.

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 where to find inspiration for your films, how to critically observe films made by your peers but also those of older authors, how to use film in teaching, how to prepare your project for the pitch, where to find funding for your first films.

Everyone will be able to choose a lecture they prefer!



SREDNJOŠKOLCI PREDSTAVLJAJU SREDNJOŠKOLCIMA HIGH SCHOOL STUDENTS PRESENTING



“Duck! Start the engine!”

– Indiana Ponds

„Srednjoškolci predstavljaju srednjoškolcima“, programski segment osmišljen kako bi prezentirao 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 četiri festivala i programa:

1. Fresh Film Festival – Limerick (Irska)

Dobna skupina: 7 do 18 godina

Program/natjecateljski program: nacionalni i međunarodni

Duljina filmova: do 10 minuta (7-12 godina);

do 15 minuta (13-18 godina)

Zanr: svi

Godina proizvodnje: filmovi ne stariji od 2 godine

Datumi festivala: svake godine u ožujku

Internetska stranica: <https://freshfilmfestival.com>

Osnovan 1997. godine u sklopu Filmskog festivala u Limericku kao video natječaj Irske škole, Fresh Film izvorno je bio školsko video natjecanje za srednjoškolce. Od tada je prerastao u cjelogodišnju organizaciju s fokusom na domaće i međunarodne filmaše koji pripadaju osnovnoškolskom i srednjoškolskom uzrastu. Opseg 'Fresh međunarodnog filmskog festivala' postupno je narastao kao odgovor na sve veći broj prijava, a 'Irske nagrade za mlade filmaše' sada su načinjene od tri skupine - Juniora (7-12 godina) - Seniors (12-18 godina) i Međunarodnih nagrada za mlade filmaše. Svaka je skupina otvorena za samostalne autore, škole, mlade i zajednice koje pripadaju navedenim dobnim kategorijama. Fresh Film također provodi brojne programe tijekom cijele godine.

2. Novemberfestivalen – Trollhättan (Švedska)

Dobna skupina: 16 do 26 godina

Natjecateljski program: nacionalni i međunarodni (na poziv)

Duljina filmova: do 15 minuta

Zanr: svi

Godina proizvodnje: filmovi ne stariji od 2 godine

Datumi festivala: svake godine u studenom

Internetska stranica: <http://novemberfestivalen.se>

"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. Fresh Film Festival – Limerick (Ireland)

Age group: 7 to 18

Program/competition: national and international

Length of films: up to 10 mins (7-12 years); up to 15 mins (13-18 years)

Genre: all

Year of production: not older than 2 years

Festival's dates: annual in March

Homepage: <https://freshfilmfestival.com>

Founded in 1997 as part of the Limerick Film Festival as the Irish School's Video Competition, Fresh Film was originally a schools video competition for secondary students. It has since grown into a year round organisation with a focus on national and international filmmakers spanning the primary and secondary age groups. 'Fresh International Film Festival' has incrementally grown in scope in response to increasing numbers of entries and 'Ireland's Young Filmmaker Awards' now constitute three sections - Junior (7-12 years) - Senior (12- 18 years) and The International Young Filmmaker Awards. Each section is open to individual filmmakers, schools, youth and community groups in these age categories. Fresh Film also runs a number of programmes throughout the year

2. Novemberfestivalen – Trollhättan (Sweden)

*Age group: 16 to 26

*Program/competition: national and international (upon the invitation)

*Length of films: up to 15 mins

*Genre: all

*Year of production: not older than 2 years

*Festival's dates: annual in November

*Homepage: <http://novemberfestivalen.se>

25. Filmska REVIJA MLADEŽI & 13th four river film festival

Novemberfestivalen švedska je nacionalna arena za mlade filmaše. Festival je jedinstveno godišnje mjesto okupljanja na kojem filmaši i publika mogu razmjenjivati iskustva, mišljenja i uspostaviti nove kontakte prelazeći dobne i regionalne granice. Festival nudi prikazivanje filmova u konkurenciji, seminare i upoznavanje licem u lice s filmskim ličnostima, kao i proslave i svečanosti, kulminirajući završnom dodjelom nagrada. Novemberfestivalenu prethodi 19 regionalnih natjecanja u Švedskoj i to natjecanje je državno finale. Tijekom festivala prikazuje se oko 40 najboljih kratkometražnih filmova mladih filmaša iz Švedske. Filmovi se natječu na nacionalnoj razini u dvije kategorije: srednjoj kategoriji (16-19 godina) i teškoj kategoriji (20-26 godina) i moraju biti u skladu s nacionalnim pravilima i biti ocijenjeni od strane kvalificiranog žirija. Ove će godine Novemberfestivalen proširiti festival međunarodnim natjecanjem za mlade filmaše (20-26 godina) koje će ocjenjivati kvalificirani međunarodni žiri. Nacionalni žiri sastoji se od jednog producenta, jednog redatelja i treće osobe s funkcijom u filmskoj industriji. Svake druge godine u žiriju imamo dvije žene i jednog muškarca te obratno sljedeće godine. Cilj nam je imati što jednakiji i ravnopravniji sastav programa. Žiri je profesionalan i priznat unutar filmske industrije. Novemberfestivalen blisko surađuje s filmskom industrijom i sudjeluje u međunarodnim mrežama s drugim festivalima i forumima za mlade filmaše. Predstavnici Švedskog filmskog instituta, regionalnih festivala i drugih filmskih festivala posjećuju Novemberfestival i na raspolaganju su mladim filmašima. Neprestano radimo na pronalaženju novih mogućnosti prikazivanja filmova koji sudjeluju u programu.

Novemberfestivalen is Sweden's national arena for young filmmakers. The festival is a unique annual meeting place where filmmakers and audiences can share experiences, opinions and make new contacts across age and regional borders. The festival offers screening of the films in competition, seminars and face to face with movie personalities, as well as celebrations and festivities, culminating in the closing award ceremony. Novemberfestivalen is preceded by 19 regional competitions in Sweden and the contest is a national final. About 40 of the best short films made by young filmmakers from Sweden are screened during the festival. The films will compete nationally in two categories: middleweight (16-19 years) and heavyweight (20-26 years) and must comply with national rules and be assessed by a qualified jury. This year Novemberfestivalen will broaden the festival with an international competition for youth filmmakers (20-26 years) that will be assessed by a qualified international jury. The national jury consists of one producer, one director and one alternate function within the film industry. Every other year we have two women and a man in the jury and vice versa the following year. Our goal is to have as equal and equitable composition of the program as possible. The jury is professional and established within the film industry. Novemberfestivalen works in close contact with the film industry and participates in international networks with other festivals and forums for young filmmakers. Representatives from the Swedish Film Institute, the regional festivals and other film festivals visit Novemberfestival and are available for the young filmmakers to interact with. We are constantly working to find new screening opportunities for the films that participate.

3. FiSH - Filmfestival im StadtHafen – Rostock (Njemačka)

Dobna skupina: do 26 godina

Program/natjecateljski program: nacionalni i za područje Baltičkog mora

Duljina filmova: do 30 minuta

Zanr: svi

Datumi festivala: svake godine u travnju/svibnju

Internetska stranica: <https://www.fish-festival.de/>

3. FiSH - Filmfestival im StadtHafen – Rostock (Germany)

Age group: up to 26

Program/competition: national and Baltic Sea area

Length of films: up to 30 mins

Genre: all

Festival's dates: annual in April/May

Homepage: <https://www.fish-festival.de/>

FiSH - Filmfestival im StadtHafen - godišnji je događaj za mladu njemačku i baltičku filmsku scenu smješten u luci Rostock. Festival se fokusira na nacionalno natjecanje JUNGER FILM i baltičko natjecanje OFFshorts, koja prikazuju najbolje kratkometražne filmove aktualne generacije nezavisnih filmaša. Uz to, medijska institucija i Ministarstvo obrazovanja, znanosti i kulture države Mecklenburg-Zapadno Pomorje dodjeljuju Nagradu za medijsku kompetenciju najboljim projektima medijskog obrazovanja u državi. Također, najbolji glazbeni video glazbenika ili filmaša koji potječu iz te savezne države nagrađeni su u programu PopFiSH. Mrežni sastanci, radionice, prijemi i filmske zabave pružaju mogućnosti razgovora publike i članova filmske industrije. FiSH svake godine preko 3000 filmskih zaljubljenika privlači u mjesta smještena uz luku. Festival je pod pokroviteljstvom ministra kulture države Mecklenburg-Zapadnog Pomorja od 2013. godine.

4. 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 osvještavanja 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 i Odbor mladeži u suradnji s članovima, partnerima i sponzorima organiziraju niz seminara, prezentacija i okruglih stolova za vrijeme Summita. 16. međunarodni summit medija za mlade održat će se od 25. srpnja do 7. kolovoza 2021. u Karlovcu.

www.iyms.org

FiSH - Filmfestival im StadtHafen - is a yearly event for the young German and Baltic film scene located in the port of Rostock. The festival focusses on on the national competition JUNGER FILM and the baltic competition OFFshorts, which both feature the best short films of the current independent filmmaker generation. Additionally, the media institution and the Ministry for Education, Science and Culture of the state of Mecklenburg-Western Pomerania award the Medienkompetenz-Preis M-V to the best media education projects of the state. Also the best music video from musicians or filmmakers who originate from the federal state will be awarded in the PopFiSH Programme. Networking meetings, workshops, receptions and film parties provide possibilities for exchange between the audience and the film industry. FiSH has been attracting over 3,000 film enthusiasts every year to venues situated along the port. The festival has been under the patronage of the Minister of Culture of Mecklenburg-Western Pomerania since 2013.

4. 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, the Youth Committee together with members, partners and sponsors, organize numerous seminars, presentations and roundtable discussions. The 16th International Youth Media Summit event will be held in Karlovac, from July 25th to August 7th, 2021.

www.iyms.org

DJEČJE FILMSKO STVARALAŠTVO

THE BEST OF CHILDREN'S FILM FESTIVAL



“You shall not quack!”

– Ganduck

Ovaj program pokrenut je prije pet godina 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 „Najbolje iz dječje filmske kuhinje“ 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.

Ove godine projekcije će se održati putem digitalne platforme filmskanastava.hfs.hr. Platforma omogućuje učenicima i nastavnicima aktivno sudjelovanje u kreativnom nastavnom procesu, nastavnicima pruža unaprijed oblikovana pitanja za vođenu diskusiju te je besplatna za korištenje. Uvodnim filmovima voditelji NaSTAVE motiviraju i uvode sudionike u svijet filma i filmskog stvaralaštva djece i mladih. Nakon pogledanih filmova, od nastavnika se očekuje vođenje diskusije s učenicima uz usmjerena pitanja, oblikovana prema posebno izrađenim metodičkim predlošcima. Učenici nakon toga imaju priliku na istoj digitalnoj platformi ponovo pogledati filmove te samostalno odgovoriti na pripremljena pitanja uz porniju analizu sadržaja, i to na interaktivna način. Navedeno podrazumijeva stjecanje temeljnih filmoloških znanja, razvijanje filmske pismenosti i razumijevanja filmskoga jezika.

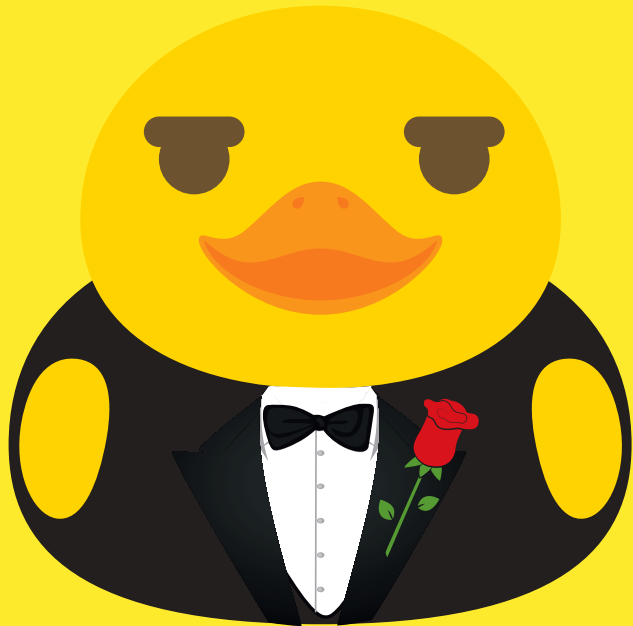
Sat filmske umjetnosti i kreativna debata u jednom!

This program was started five 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 “Best of the Children’s Film Cuisine” 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.

This year the screening will be held on the digital platform filmskanastava.hfs.hr. The platform enables students and teachers to actively participate in the creative teaching process, provides teachers with pre-designed questions for guided discussion and is free to use. Using introductory films, the lecturers of Film EDUcation motivate and introduce the participants to the world of film and film creativity of children and young people. After watching the films, teachers are expected to lead a discussion with students using directed questions shaped according to specially developed methodological templates. Afterwards, students have the opportunity to watch the movies again on the same digital platform and independently answer the prepared questions with a closer analysis of the content in an interactive way. This implies the acquisition of basic film knowledge, the development of film literacy and understanding of the film language.

A film art class and a creative debate all in one!

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



Vito Quackleone

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 direktora fotografije Marinka Marinkića.

Presudna je bila činjenica da su Marinkovi roditelji imali VHS kameru kojom su bilježili sve važnije događaje u obitelji i u mjestu. Ili, da je mali Marinko, još na početku osnovne škole, bio fasciniran tom kamerom i otkrivao njene mogućnosti. A posve sigurno i polazak u peti razred OŠ Antuna i Stjepana Radića u Gunji i upoznavanje s profesorom hrvatskog jezika, velikim Josipom Krunićem, kasnijim dobitnikom državne „Nagrade Ivan Filipović“ za životno djelo u području osnovnoga školstva. Od 1973. do umirovljenja Krunić je bio voditelj literarno-novinarske družine, začetnik radijskog i televizijskog novinarstva u Gunji, a od 1995. kreator i voditelj multimedijskog Studija kreativnih ideja Gunja – SKIG-a. Sedmero članova SKIG-a postali su studenti Akademije dramskih umjetnosti u Zagrebu, a među njima je bio i Marinko. Prije toga je u SKIG-u snimljeno pedesetak kratkometražnih, igranih, eksperimentalnih i dokumentarnih filmova, dobiveno mnogo međunarodnih i domaćih nagrada, a njihovi filmovi, radijske i televizijske emisije uvršteni su i u nastavni plan i program. Krunić je bio i voditelj županijskog stručnog vijeća za izvannastavne aktivnosti za srednje škole, učitelj mentor, dobitnik UNICEF-ova priznanja za izniman doprinos u razvoju filmskog stvaralaštva djece i mladih te priznanja Delegacije Europske unije za film koji promiče humanitarni i volonterski rad djece i mladih. Marinko je bio uključen u dobar dio ovih aktivnosti. U osnovnoj školi snimao je s kolegama dosta filmova i išao na razne filmske revije i radionice. Upravo je svoje prve festivalske korake učinio na Reviji hrvatskog filmskog stvaralaštva djece i mladeži, a kasnije postao dugogodišnji

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 of photography Marinko Marinkić.

The fact that Marinko's parents had a VHS camera with which they recorded all important happenings in the family or the town was crucial. Or, the fact that little Marinko was, even at the beginning of primary school, fascinated with that camera and discovering her capabilities. And most certainly starting fifth grade in Antun and Stjepan Radić primary school in Gunja and his introduction to a professor of Croatian language, the great Josip Krunić, who later received the national Ivan Filipović lifetime achievement award in the field of primary education. From 1973 to his retirement Krunić led a literary-journalistic group, launched radio and TV journalism in Gunja, and from 1995 he created and led the multimedia Studio of creative ideas Gunja – SKIG. Seven members of SKIG became students of the Academy of Dramatic Arts in Zagreb, and among them was Marinko. Before that SKIG had filmed around fifty short, fiction, experimental and documentary films, gotten many international and national awards, and their films, radio and television shows had been included in the school curriculum. Krunić was also the head of the County expert council for extracurricular activities for high schools, a teacher-mentor, a recipient of UNICEF's recognition for exceptional contribution to the development of filmmaking of children and the youth and the recognition of the Delegation of the European Union for a film that promotes humanitarian and volunteer work of children and young people. Marinko was included in a great deal of these activities, filmed many films with his colleagues in primary school and attended many film festivals and workshops. He

25. Filmska revija mladeži & 13th four river film festival

sudionik Filmske revije mladeži i Four River Film Festivala. U Karlovcu osvaja i nagradu za najbolji film u kategoriji slobodnog stila na Filmskoj reviji mladeži 2011. godine. Odlazak na desetu Školu medijske kulture 2008. godine bila je kruna toga rada. Prve godine je (sudbinski?) bio na snimateljskoj radionici kod Borisa Poljaka gdje je prvi put imao priliku raditi s profesionalnom opremom i počeo razumijevati neke tehničke stvari vezane za snimanje – od dubinske oštine, balansa bijele boje, promišljanja kompozicije kadra, do toga kako to djeluje na film kao cjelinu. Svi su ga te godine zapazili kao izuzetno vrijednog i strpljivog radnika koji na užarenoj terasi Varaždinskih Toplica najprije namota sve one kablove i sredi opremu pa tek tada odlazi na ručak ili odmor. Zanimljive su mu bile i analize filmova koje bi svaku večer gledali, a ujutro o njima razgovarali. I za vrijeme srednje škole ostao je privržen SKIG-u i nastavio ići na SMK iduće četiri godine, kao polaznik radionica za montažu, postprodukciju zvuka, dokumentarni film i digitalnu fotografiju.

To mu je sigurno dosta pomoglo da upiše zagrebačku ADU, smjer snimanje i nastavi se profesionalno baviti filmom. Radio je i kao televizijski snimatelj, odnosno kao montažer, snimatelj i redatelj na cijelom nizu filmova, među kojima je i kratkometražni glazbeni dokumentarac Punčke, u kojem s kolegom Filipom Meštrovićem potpisuje montažu, kameru, scenarij i režiju; srednjometražni dokumentarni studentski Doplovit će Rex redatelja Josipa Lukića, ili Južno voće i Majči opet Josipa Lukića. Dokazao se i kao glumac, posebno u komedijama ili karakternim ulogama. Prošle je godine snimio i svoj prvi cjelovečernji film Glas redatelja Ognjena Sviličića.

made his first festival steps at the Croatian Children's Film Festival, and later became a long-standing participant of the Youth Film Festival and Four River Film Festival. In Karlovac he won the award for best freestyle film at the Youth Film Festival in 2011. What crowned that work was his participation at the 10th School of Media Culture "Ante Peterlić", at the end of fifth grade in 2008. The first year he attended (by fate?) the camera workshop led by Boris Poljak, where he had a chance to work with professional equipment for the first time and started to understand the technicalities of camera work, from the depth of field, white balance, pondering the composition of a frame to how that impacts a film as a whole. Everyone took notice of him that year as an extremely diligent and patient worker who would, on the scalding terrace of Varaždinske Toplice, first reel in all the cables and take care of the equipment, and then go to lunch or to take a rest. He also found interesting the analyses of films they watched every evening, and then talked about them in the morning. During high school he stayed dedicated to SKIG and continued to attend the School of Media Culture (SMK) for the next four years and took part in the editing, postproduction of sound, documentary film and digital photography workshops.

That certainly helped him enrol into the Academy of Dramatic Arts in Zagreb, the cinematography programme, and continue as a professional filmmaker. He also worked as a TV cameraman, that is editor, cameraman and director for a number of films, among which are a short music documentary Punčke, for which he was the editor, cameraman, writer and director along with his colleague Filip Meštrović, a documentary student featurette The Rex Will Sail In by Josip Lukić, or Summer Fruits and Mommy by Josip Lukić, and he proved himself as an actor, especially in comedies and character roles. Last year he filmed his first feature film called The Voice, by director Ognjen Sviličić.



VEČERNJI PROGRAM NA 4 RIJEKE

EVENING PROGRAM ON 4 RIVERS



Lord Volduckmort

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 sjajne nove lokacije u Karlovačkoj županiji – uz Kupu u općini Kamanje i u dvorištu Frankopanskog kaštela u Ogulinu uz rijeku Dobru.

Utorak, 8. rujna, rijeka Korana
Glas (r. Ognjen Sviličić)

Po dolasku u katolički internat Goran se nađe pod pritiskom da se prikloni instant-religiji koja se ondje nameće. Čvrsta stava da vjera ne smije biti prisilna, on pruža otpor svojoj okolini, čak i kad se svi okrenu protiv njega.

Režija: Ognjen Sviličić
Scenarij: Ognjen Sviličić, Marijana Verhoef
Kamera: Marinko Marinkić
Montaža: Nataša Pantić
Oblikovanje zvuka: Igor Perović, Ivan Kljajić
Glazba: Tomislav Mihaljević, Marko Vojvodić
Kostimografija: Emilija Ivanovska Atanasovska
Scenografija: Ivana Škrabalo
Uloge: Franko Jakovčević, Belma Salkunić, Karla Brbić, Barbara Vicković, Igor Kovač, Goran Bogdan, Stipe Radoja, Josip Lukić
Producent: Damir Terešak
Koproducenti: Tomi Salkovski, Nikolina Vučetić Zečević
Produkcija: Maxima film (HR)
Koprodukcija: Skopje Film Studio (MK), Biberche Productions (RS)

Karlovac, 8. – 12. rujna 2020.

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 new locations of the Karlovac County – along the River Kupa in the municipality of Kamanje and in the courtyard of the Frankopan castle in Ogulin by the river Dobra.

Tuesday, September 8, The Korana River
The Voice (dir. Ognjen Sviličić)

Synopsis: When he arrives at a Catholic boarding school, Goran feels stifled by instant religion that is being rammed down his throat. He rejects it all, convinced that we need not believe something that is forced upon us. Even when everyone turns against him, he stands firm and refuses to convert.

Director: Ognjen Sviličić
Screenplay: Ognjen Sviličić, Marijana Verhoef
Cinematography: Marinko Marinkić
Editing: Nataša Pantić
Sound Design: Igor Perović, Ivan Kljajić
Music: Tomislav Mihaljević, Marko Vojvodić
Costume Design: Emilija Ivanovska Atanasovska
Production Design: Ivana Škrabalo
Cast: Franko Jakovčević, Belma Salkunić, Karla Brbić, Barbara Vicković, Igor Kovač, Goran Bogdan, Stipe Radoja, Josip Lukić
Producer: Damir Terešak
Co-producers: Tomi Salkovski, Nikolina Vučetić Zečević
Production: Maxima film (HR)
Co-production: Skopje Film Studio (MK), Biberche Productions (RS)

25. Filmska REVIJA MLADEŽI & 13th four river film festival

Srijeda, 9. rujna, rijeka Kupa
Ideš? Idem! (r. Ljubo Zdjelarević)

Kako bi izliječila slomljeno srce nakon prekida s Franom, Veronika prihvati poziv prijateljice Kaje da se njoj i Vidu pridruži na avanturističkom putovanju od Zagreba do Istanbula. Vid ukrade stari obiteljski kombi i roadtrip počinje. Putem im se priključuju gamer Baka Prase i njegov prijatelj Tony. Baka Prase planira izazvati na revanš svog virtualnog neprijatelja, turskog gamera Merta Efea.

Režija: Ljubo Zdjelarević
Scenarij: Nikolina Bogdanović
Kamera: Raul Brzić
Montaža: Ana-Marija Sremec
Oblikovanje zvuka: Hrvoje Štefotić
Glazba: Hrvoje Prskalo
Kostimografija: Ana Jurjević
Uloge: Veronika Rosandić, Kaja Kočevar, Vid Juračić, Fran Lauš, Bogdan Ilić, Nika Ilčić, Amel Družanović, Nenad Krstić, Mert Efe, Zijad Gračić
Producenti: Ljubo Zdjelarević, Barbara Jukopila
Produkcija: Kinoteka

Četvrtak, 10. rujna, rijeka Mrežnica
The Stamp (r. Lovro Mrđen)
6 pola 7 (r. Dalija Dozet)
Stepska lisica (r. Andrija Mardešić)
Izlazite li vanka? (r. Ines Jokoš)

The Stamp
Vrijeme otkucava za stranca, imigranta koji se suočava s hladnokrvnom birokracijom nepoznate zemlje dok

Wednesday, September 9, the Kupa river
Go, Went, Gone (dir. Ljubo Zdjelarević)

To get over her break-up with Fran, Veronika decides to join her friends Kaja and Vid on an adventure, a trip from Zagreb to Istanbul. Vid steals his family's old van and the road trip begins. They are soon joined by the gamer Baka Prase and his friend Tony. Baka Prase sees the trip as an opportunity to finally challenge his virtual enemy, Turkish gamer Mert Efe, to a rematch.

Director: Ljubo Zdjelarević
Screenplay: Nikolina Bogdanović
Cinematography: Raul Brzić
Editing: Ana-Marija Sremec
Sound Design: Hrvoje Štefotić
Music: Hrvoje Prskalo
Costume Design: Ana Jurjević
Cast: Veronika Rosandić, Kaja Kočevar, Vid Juračić, Fran Lauš, Bogdan Ilić, Nika Ilčić, Amel Družanović, Nenad Krstić, Mert Efe, Zijad Gračić
Producers: Ljubo Zdjelarević, Barbara Jukopila
Production: Kinoteka

Thursday, September 10, the Mrežnica river
The Stamp (dir. Lovro Mrđen)
6 pola 7 (dir. Dalija Dozet)
Stepska lisica (dir. Andrija Mardešić)
Izlazite li vanka? (dir. Ines Jokoš)

The Stamp
The clock is ticking for a foreigner, an immigrant faced with the cold-blooded bureaucracy of a foreign country, as he tries to prove he is related to his younger sister and prevent

pokušava dokazati srodstvo sa svojom mlađom sestrom i spriječiti da ih razdvoje. Nitko ne čuje glasove izgubljene u prijevodima.

Režija: Lovro Mrđen
 Scenarij: Mario Piragić
 Kamera: Vedran Rapo
 Montaž: Zorana Rajić
 Oblikovanje zvuka: Tihomir Vrbaneć
 Glazba: Josip Šuker
 Kostimografija: Irena Stolla
 Scenografija: Robert Šumaković
 Uloge: Joseph Njeim, Ena-Sanan Hdagha, Nur Asfour, Hrvojka Begović, Katarina Bistović Darvaš, Frano Mašković, Mohamed Abd Ali Abdulasattar
 Producentica: Dalia Alić
 Koproducentica: Jolien Van Meel
 Produkcija: Akademija dramske umjetnosti (Zagreb)
 Koprodukcija: LUCA School of Arts – Campus NARAFI Film (BE)

6 pola 7

Ana iz Šibenika dolazi na vjenčanje svoje najbolje prijateljice Maje u Zagreb. Dejan, Majin budući muž, nenajavljeno se pojavljuje u svojem stanu kako bi pokupio Anu da je odveze na vjenčanje. Ana je iznenađena, a Dejan ovo vrijeme koristi kako bi otvorio problem koji nikada nisu raspravili.

Režija: Dalija Dozet
 Scenarij: Lana Barić
 Kamera: Luka Matić
 Montaža: Sara Gregorić
 Oblikovanje zvuka: Hrvoje Radnić

them from being separated. Nobody hears them, their voices lost in translation.

Director: Lovro Mrđen
 Screenplay: Mario Piragić
 Cinematography: Vedran Rapo
 Editing: Zorana Rajić
 Sound Design: Tihomir Vrbaneć
 Music: Josip Šuker
 Costume Design: Irena Stolla
 Production Design: Robert Šumaković
 Cast: Joseph Njeim, Ena-Sanan Hdagha, Nur Asfour, Hrvojka Begović, Katarina Bistović Darvaš, Frano Mašković, Mohamed Abd Ali Abdulasattar
 Producer: Dalia Alić
 Co-producer: Jolien Van Meel
 Production: Akademija dramske umjetnosti (Zagreb)
 Co-production: LUCA School of Arts – Campus NARAFI Film (BE)

Six, half past six

Ana goes from Šibenik to her best friend Maja's wedding in Zagreb. Dejan, Maja's future husband, appears unannounced at her apartment to take Ana to the wedding. Ana is surprised and Dejan takes advantage of the situation to bring up something they've never discussed.

Director: Dalija Dozet
 Screenplay: Lana Barić
 Cinematography: Luka Matić
 Editing: Sara Gregorić
 Sound Design: Hrvoje Radnić
 Costume Design: Ida Križ Posavec
 Cast: Lana Barić, Franjo Dijak

25. Filmska REVIIJA MLADEŽI & 13th four river film festival

Kostimografija: Ida Križ Posavec
Uloge: Lana Barić, Franjo Dijak
Producent: Hrvoje Osvadić
Produkcija: Petnaesta umjetnost

Stepska lisica

Nenad i Viktorija upoznali su se na speed dateu. Viktorija je tinejdžerica, stara duša, djevojka neobična ukusa za cvijeće i kolekcionarka vaza. Nenad je u kasnim tridesetima, obožava sudoku i nikad nije imao djevojku. Nenad pozove Viktoriju na spoj u svoju kuću. Kao pojačanje pristize i brižna Nenadova majka. Hoće li Lisica uspjeti preskočiti Lijenog Psa?

Režija: Andrija Mardešić
Scenarij: Anita Čeko
Kamera: Ivan Zadro
Montaža: Tomislav Stojanović
Oblikovanje zvuka: Frano Homen
Kostimografija: Mirela Mitak
Scenografija: Petra Poslek
Uloge: Kaja Šišmanović, Jasna Bilušić, Ozren Grabarić
Producentica: Sabrina Herak Smoković
Produkcija: Akademija dramske umjetnosti (ADU)

Izlazite li vanka?

Mile i Jela sami su u gužvi i buci koraka koji odzvanjaju gradskim zidinama. Oni dijele život – i dobre i loše dane. Da su se ranije sreli možda bi i mladost bila njihova, no i ovi stari dani slađi su kad se dijele.
Režija: Ines Jokoš
Scenarij: Ines Jokoš
Kamera: Luka Matić
Montaža: Sara Gregorić

Producer: Hrvoje Osvadić
Production: Petnaesta umjetnost

Steppe Fox

Nenad and Viktorija met on a speed date. Viktorija is a teenager, an old soul and a collector of vases with an unusual taste in flowers. Nenad is in his late thirties, he loves Sudoku and he never had a girlfriend. He invites her on a date to his house, and his caring mother shows up as his support. Will the Fox manage to jump over the Lazy Dog?

Director: Andrija Mardešić
Screenplay: Anita Čeko
Cinematography: Ivan Zadro
Editing: Tomislav Stojanović
Sound Design: Frano Homen
Costume Design: Mirela Mitak
Production Design: Petra Poslek
Cast: Kaja Šišmanović, Jasna Bilušić, Ozren Grabarić
Producer: Sabrina Herak Smoković
Production: Akademija dramske umjetnosti (ADU)

Do You Go Out?

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

Director: Ines Jokoš
Screenplay: Ines Jokoš
Cinematography: Luka Matić
Editing: Sara Gregorić
Sound Design: Frano Homen

Oblikovanje zvuka: Frano Homen
Producent: Hrvoje Osvadić
Produkcija: Petnaesta umjetnost

Petak, 11. rujna, rijeka Dobra
Mater (r. Jure Pavlović)

Nakon godina provedenih u Njemačkoj, Jasna se vraća u Hrvatsku kako bi se brinula o majci, koja je na umoru. Majčino onemoćalo tijelo čak i prikovano za krevet zrači zastrašujućim autoritetom koji se nadvija nad svima u njezinoj blizini. Kako dani prolaze Jasna se zapleće u mrežu zamjeranja od kojih je očajnički pokušavala pobjeći. Hoće li se uspjeti suprotstaviti majci ili će konačno nestati pod njezinim teškim zagrljajem?

Režija: Jure Pavlović
Scenarij: Jure Pavlović
Kamera: Jana Plečaš
Montaža: Jure Pavlović, Dragan Von Petrovic
Oblikovanje zvuka: Martin Semenčić
Kostimografija: Katarina Zaninović
Scenografija: Jana Plečaš
Uloge: Daria Lorenci-Flatz, Neva Rošić, Vera Zima, Anka Vučković, Marijo Jurković, Vinko Vuković, Marija Vrdoljak, Milivoj Barbir, Hrvoje Barbir Barba, Stephan Baumecker, Lili Jelinek, Till Patz
Producenti: Bojan Kanjera, Biljana Tutorov, Jure Pavlović
Koproducenti: Quentin Laurent, Srđan Šarenac
Produkcija: Sekvenca (HR)
Koprodukcija: Wake Up Film & Video Production (RS), Les Films de l'oeil sauvage (FR), Udruženje Novi film (BA)

Producer: Hrvoje Osvadić
Production: Petnaesta umjetnost

Friday, September 11, the Dobra River
Mater (dir. Jure Pavlović)

Jasna, a Croatian ex-pat, returns to her hometown to take care of her dying mother. But even when lying bedridden, her mother's immobile body still radiates daunting authority over those who surround her. As days go by, Jasna gets tangled in the web of grudges that she was desperately trying to escape. Will she finally confront her mother or lose herself in her smothering embrace?

Director: Jure Pavlović
Screenplay: Jure Pavlović
Cinematography: Jana Plečaš
Editing: Jure Pavlović, Dragan Von Petrovic
Sound Design: Martin Semenčić
Costume Design: Katarina Zaninović
Production Design: Jana Plečaš
Cast: Daria Lorenci-Flatz, Neva Rošić, Vera Zima, Anka Vučković, Marijo Jurković, Vinko Vuković, Marija Vrdoljak, Milivoj Barbir, Hrvoje Barbir Barba, Stephan Baumecker, Lili Jelinek, Till Patz
Producers: Bojan Kanjera, Biljana Tutorov, Jure Pavlović
Co-producers: Quentin Laurent, Srđan Šarenac
Production: Sekvenca (HR)
Co-production: Wake Up Film & Video Production (RS), Les Films de l'oeil sauvage (FR), Udruženje Novi film (BA)

POPIS PRIJAVLJENIH FILMOVA

LIST OF SUBMITTED FILMS



Hannibill Quackter

1. ; igrani/fiction; Puntoycoma Cortometraje; Španjolska/Spain
2. 'Ika; slobodni stil/freestyle; Markeu None; Filipini/Philippines
3. (Don't) Look at me; slobodni stil/freestyle; Udruga Kooosss; Hrvatska/Croatia
4. @Jesu_muhnn; slobodni stil/freestyle; Rod Sáez Chávez; Čile/Chile
5. #DV1J; slobodni stil/freestyle; Mikhael Lipman; Rusija/Russian Federation
6. #LIKE4LIKE; igrani/fiction; Serhiy Mysak; Ukrajina/Ukraine
7. 1.57 x 18 x 25 = Freedom; slobodni stil/freestyle; Farid Evangelista Gtz.; Meksiko/Mexico
8. 10 Zlatnih pravila sigurnosti u prometu.; slobodni stil/freestyle; Josip Cvitešić; Hrvatska/Croatia
9. 10 Zlatnih pravila sigurnosti u prometu.; slobodni stil/freestyle; Ana Marija Varga; Hrvatska/Croatia
10. 10 Zlatnih pravila sigurnosti u prometu.; slobodni stil/freestyle; Ana Marija Grgić; Hrvatska/Croatia
11. 100% Girl; animirani/animated; Chen Liangyu; Tajvan/Taiwan
12. 2-Day Broadcast Journalism; slobodni stil/freestyle; ALL AMERICAN HIGH SCHOOL FILM FESTIVAL; SAD/USA
13. 2-Day Broadcast Journalism; slobodni stil/freestyle; ALL AMERICAN HIGH SCHOOL FILM FESTIVAL; SAD/USA
14. 2-Day Broadcast Journalism; slobodni stil/freestyle; ALL AMERICAN HIGH SCHOOL FILM FESTIVAL; SAD/USA
15. 20th International Guitar Summer School, Karlovac Music School; dokumentarni/documentary; Media talenti; Hrvatska/Croatia
16. 222-8-180-157; igrani/fiction; Sami Çatak; Turska/Turkey
17. 23.500 TIMES; slobodni stil/freestyle; Giacomo Infantino; Italija/Italy
18. 3 of a Kind; igrani/fiction; Eoin Barrett; Ujedinjeno Kraljevstvo/United Kingdom
19. 30 sec ; igrani/fiction; Preetham S; Indija/India
20. 30th February; igrani/fiction; Aneek Pilsima; Indija/India
21. 31 degrees; igrani/fiction; Udruga Blank; Hrvatska/Croatia
22. 40 Degrees; dokumentarni/documentary; Alexander Popov; Rusija/Russian Federation
23. 5 Stars; igrani/fiction; ALL AMERICAN HIGH SCHOOL FILM FESTIVAL; SAD/USA
24. 6-7-8; igrani/fiction; Sadegh Ghasemi; Iran/Iran, Islamic Republic of
25. 7 Musical Notes; igrani/fiction; Mariana Pineda; Paragvaj/Paraguay
26. 75 Pounds; igrani/fiction; Ghadi Al Alam; Lebanon/Lebanon
27. 80 pounds; dokumentarni/documentary; Danielle Mannion; USA/SAD
28. 800 meter; dokumentarni/documentary; Maarten van Oijen; Nizozemska/Netherlands
29. 815 Gunsan : The Destiny of Pigs; igrani/fiction; Hyung-suk Lee; Narodna Republika Kina/China
30. 9 km to the sea and 1645 to home.; dokumentarni/documentary; Cristian Păsat; Moldavija/Moldova, Republic of
31. 9.4; slobodni stil/freestyle; Hamza Akten; Turska/Turkey
32. A Banjo and a Bullet; igrani/fiction; ALL AMERICAN HIGH SCHOOL FILM FESTIVAL; SAD/USA
33. A Book Presentation; animirani/animated; Bibijana Slogar; Hrvatska/Croatia
34. a brief piece of boundless thoughts; igrani/fiction; Joan Mahiques Bou; Španjolska/Spain
35. A cold day; animirani/animated; University Centre of Curitiba, Animation and Design & A44 Produtora; Brazil/Brazil
36. A Cup Of Coffee With Marilyn; igrani/fiction; Diego Loreggian; Italija/Italy
37. A Dance for Death; dokumentarni/documentary; Zanyar Azizi; Iran/Iran, Islamic Republic of
38. A Dog and a Girl Eating Chicken; dokumentarni/documentary; Jenniemily Escobar; SAD/USA
39. A Dream; igrani/fiction; Omar Ashraf; Egipat/Egypt
40. A Filùa; dokumentarni/documentary; Christian Naccarato; Italija/Italy
41. A Gaze Into the Abyss That Does Not Blink; slobodni stil/freestyle; Victoria Caputo; Kanada/Canada
42. A Good Journey ; slobodni stil/freestyle; Anayis Der Hakopian; Ujedinjeno Kraljevstvo/United Kingdom
43. A Hard Place; igrani/fiction; Josh Lynas; Sjeverna Irska/Northern Ireland
44. A Herança; igrani/fiction; Rúben Da Silva; Portugal/Portugal
45. A journey of Karma; igrani/fiction; Adi Wiraguna; Indonezija/Indonesia
46. A Letter to god; igrani/fiction; Bahman Zangeneh; Iran/Iran, Islamic Republic of
47. A Little Story II; animirani/animated; Edward Mao; Narodna Republika Kina/China
48. A Long Story; dokumentarni/documentary; Mehmet None; Turska/Turkey
49. A Mind of My Own; igrani/fiction; Media Literacy Award; Njemačka/Germany
50. A N A; igrani/fiction; Ricardo Zavala; Španjolska/Spain
51. A Night in Davie's Brain; igrani/fiction; Max Kozik; USA/SAD
52. A Plushie's Dream; animirani/animated; Sebastian Jaovi; Meksiko/Mexico
53. A Poem to Life; igrani/fiction; Jonathan Kroll; Njemačka/Germany
54. A Receipt; igrani/fiction; Ronit Ray; Indija/India
55. a separation; igrani/fiction; Japneet Singh; Indija/India
56. A Short Dream; slobodni stil/freestyle; Mustafa Sarp Danişoğlu; Turska/Turkey
57. A Sinnerwoman's Consequence ; igrani/fiction; Zavira Forrest; Kanada/Canada
58. A Slice of Life; slobodni stil/freestyle; Petre Bros.; Rumunjska/Romania
59. A Song of Man (2019); igrani/fiction; Petar Doychev; Bugarska/Bulgaria
60. A Story of a Ghost; animirani/animated; Caoimhe Gallagher Lawson; Irska/Ireland
61. a tale of a boy; slobodni stil/freestyle; Aravind Chandragiri; Indija/India
62. A Teen's Death; igrani/fiction; Li Bin; Narodna Republika Kina/China
63. A Waltz for a Night; igrani/fiction; Abdul Aziz; Indija/India
64. A winter ship; slobodni stil/freestyle; Eva Magdić Govedarica; Hrvatska/Croatia
65. A WOMAN; igrani/fiction; Hesam Zareei; Iran/Iran, Islamic Republic of
66. A World Within A World: The Bay Houses of

25. Filmska revija mladeži & 13th four river film festival

Long Island"; dokumentarni/documentary; Barbara Weber; SAD/USA
 67. Abby (2020); igrani/fiction; Jeremy Gautama; Indonezija/Indonesia
 68. abdollah; dokumentarni/documentary; Alireza Aghaei توحید اghaei; Iran/Iran, Islamic Republic of
 69. About emptiness and kindness ; animirani/animated; Tatiana Vokhmentseva; Rusija/Russian Federation
 70. Absence; igrani/fiction; Romain Gierenz; Luxembourg/Luxembourg
 71. accept // MORE; igrani/fiction; ALL AMERICAN HIGH SCHOOL FILM FESTIVAL; SAD/USA
 72. Actionmovie; igrani/fiction; Maarten van Oijen; Nizozemska/Netherlands
 73. Adam; igrani/fiction; Geo Mathew Joseph; Indija/India
 74. Adam and the Aliens - King Red; animirani/animated; Nathaniel Baker; SAD/USA
 75. Adamo; slobodni stil/freestyle; Ian McKay; SAD/USA
 76. ADDICTION - short film; igrani/fiction; Nandan R; Indija/India
 77. Addiction among youth - a seroius problem; dokumentarni/documentary; VBU; Švedska/Sweden
 78. Additional Classes; igrani/fiction; Bacači Sjenki; Hrvatska/Croatia
 79. Adventure in time; animirani/animated; Vera Nakletschina; Rusija/Russian Federation
 80. Afternoons Of Sun. Nights Of Water.; igrani/fiction; VD Menzella; Argentina/Argentina
 81. Akin Untan ka?; slobodni stil/freestyle; Claera De Leon; Filipini/Philippines
 82. Ako piješ ne vozi; slobodni stil/freestyle; Srednja škola Ban Josip Jelačić; Hrvatska/Croatia
 83. Ako piješ ne vozi; slobodni stil/freestyle; Dorotea Rosić; Hrvatska/Croatia
 84. Ako piješ ne vozi; slobodni stil/freestyle; Juraj Rakuša; Hrvatska/Croatia
 85. Ako piješ ne vozi; slobodni stil/freestyle; Grupa "Nepar"; Hrvatska/Croatia
 86. Ako piješ ne vozi; slobodni stil/freestyle; Juraj Mihael Kutnar; Hrvatska/Croatia
 87. Ako piješ ne vozi; slobodni stil/freestyle; Luka Leko; Hrvatska/Croatia
 88. Ako piješ ne vozi; slobodni stil/freestyle;

Vjenceslav Damičević; Hrvatska/Croatia
 89. Ako piješ ne vozi; slobodni stil/freestyle; Tibor Vukelić; Hrvatska/Croatia
 90. Ako piješ ne vozi; slobodni stil/freestyle; Tehnička škola Bjelovar; Hrvatska/Croatia
 91. Album; dokumentarni/documentary; Ali Lari; Ujedinjeni Arapski Emirati/United Arab Emirates
 92. Alejandro; dokumentarni/documentary; José Humberto Rosales Gonzalez; Salvador/El Salvador
 93. Alice; igrani/fiction; Maria Smith; Švedska/Sweden
 94. Alien; animirani/animated; Owen Ka Chun Chan; Hong Kong/Hong Kong
 95. All Aboard; igrani/fiction; Jack Hillebrecht; SAD/USA
 96. All in eight times two ; igrani/fiction; Franka Vrljić; Hrvatska/Croatia
 97. All In One Place; dokumentarni/documentary; Nina Damjanović; Hrvatska/Croatia
 98. Almost; slobodni stil/freestyle; Mara Prpić; Hrvatska/Croatia
 99. Almost There, Mother; igrani/fiction; Daniella Verzosa; Filipini/Philippines
 100. Almost Two Years; slobodni stil/freestyle; Vanessa Abdel Aal; Lebanon/Lebanon
 101. Alms; igrani/fiction; John Lester Rimorin; Filipini/Philippines
 102. Alocasia; dokumentarni/documentary; Loyd Doron; Filipini/Philippines
 103. Alokanda ; igrani/fiction; Debojoyti Ghosh; Indija/India
 104. Alone; igrani/fiction; Makhzum Khan Shadid; Bangladeš/Bangladesh
 105. Alterare Natura; igrani/fiction; ALL AMERICAN HIGH SCHOOL FILM FESTIVAL; SAD/USA
 106. ALTERNO; igrani/fiction; Ricardo Mercader; Meksiko/Mexico
 107. Altruism; igrani/fiction; ALL AMERICAN HIGH SCHOOL FILM FESTIVAL; SAD/USA
 108. alza; dokumentarni/documentary; Abbas Ar; Iran/Iran, Islamic Republic of
 109. Amarisi Amari; animirani/animated; Društvo Slon; Slovenija/Slovenia
 110. Amélia; igrani/fiction; Eduardo Pereira; Brazil/Brazil
 111. Amorphous; slobodni stil/freestyle; Abbas

Aghsami; Iran/Iran, Islamic Republic of
 112. Amparo; igrani/fiction; Facundo Morales; Argentina/Argentina
 113. An & Al ; slobodni stil/freestyle; Edelweis Film; Indonezija/Indonesia
 114. An afternoon drive; igrani/fiction; Udruga Blank; Hrvatska/Croatia
 115. An Afternoon with The Bees; dokumentarni/documentary; Maddy Earp; Ujedinjeno Kraljevstvo/United Kingdom
 116. An Endless Love ; dokumentarni/documentary; Nikolas Pistevos; Grčka/Greece
 117. AN ODE; dokumentarni/documentary; Ethan Kelly; Irsko/Ireland
 118. An Outsider's Perspective; slobodni stil/freestyle; Alex Rolph; Ujedinjeno Kraljevstvo/United Kingdom
 119. An unexpected change; dokumentarni/documentary; Marisa Fonseca; Portugal/Portugal
 120. Anatomical Venus; slobodni stil/freestyle; Ernesto Lopez; Argentina/Argentina
 121. Anatomy Of A Roast; igrani/fiction; Emma Evanson; SAD/USA
 122. and Returning; igrani/fiction; DAPHNE; Indonezija/Indonesia
 123. AND TEAR IT APART; igrani/fiction; Matteo Gentile; Italija/Italy
 124. And They DID; igrani/fiction; 5' Films; SAD/USA
 125. Ang Korona ni Boyet (Boyet's Crown); igrani/fiction; Markeu None; Filipini/Philippines
 126. Angelina Jolie - Virtual Reality; animirani/animated; Konstantin Mosencov; SAD/USA
 127. Anger; igrani/fiction; Sajjad H Emon; Bangladeš/Bangladesh
 128. Anhedonia; igrani/fiction; Javier Mitchell; Argentina/Argentina
 129. ANIMAL FREAK: Blurring the Line Between "Preachy" Advocates and Compassionate People; dokumentarni/documentary; Jamison Winternitz; SAD/USA
 130. Anna; igrani/fiction; Isaac lam; Ujedinjeno Kraljevstvo/United Kingdom
 131. ANTARES; animirani/animated; Laura Varljen Herceg; Hrvatska/Croatia
 132. Ante Up; igrani/fiction; Kevin O'Hara; SAD/USA
 133. Antonio; igrani/fiction; Julián De Luca;

Argentina/Argentina
134. Ants in The house; igrani/fiction; Media Literacy Award; Njemačka/Germany
135. AOKIGAHARA; animirani/animated; İlhami Tunç Genç; Turska/Turkey
136. APART; igrani/fiction; Farshad Shahlaee; Iran/Iran, Islamic Republic of
137. Apatheia; igrani/fiction; Frank The unknown; Italija/Italy
138. Apir, Align, Problema ni Daddy (A.A.P); dokumentarni/documentary; Claera De Leon; Filipini/Philippines
139. Apocephalus Borealis, Killer Flies; igrani/fiction; Fin Zeytoonjian; Ujedinjeno Kraljevstvo/United Kingdom
140. Appearances; slobodni stil/freestyle; Andreia Pimentel; Portugal/Portugal
141. Apple and animals; animirani/animated; Konstantin Mosencov; Belgija/Belgium
142. Apple with attitude; slobodni stil/freestyle; Mara Prpić; Hrvatska/Croatia
143. Apples; igrani/fiction; Klara Jovanov; Hrvatska/Croatia
144. Aquarius; dokumentarni/documentary; Phoebe Wall; SAD/USA
145. Arachne. Not a spider story.; animirani/animated; Gabi Bania; Poljska/Poland
146. ARAF; igrani/fiction; Ali Çakırbey; Turska/Turkey
147. ARBAAZ - CHAPTERI; igrani/fiction; Amarjit Mohanty; Indija/India
148. Arbaeen - The World's Largest Gathering ; dokumentarni/documentary; Adnan Ali ; Indija/India
149. Arcadia; igrani/fiction; Lu Mendoza; Meksiko/Mexico
150. archeology and choice; animirani/animated; Настя Борисенко; Rusija/Russian Federation
151. Are You Still Scared?; igrani/fiction; Grace Conley; SAD/USA
152. ARGYRO; dokumentarni/documentary; Nikolas Pistevos; Grčka/Greece
153. Art as Catharsis; dokumentarni/documentary; Amber Bardell; Ujedinjeno Kraljevstvo/United Kingdom
154. Art Trailer - if artworks were songs; slobodni

stil/freestyle; Nicola Zambelli; Italija/Italy
155. Artifice; igrani/fiction; Paul Gomerieux; Francuska/France
156. Artsy; igrani/fiction; Manuel Sebastian Cueva Chavarria; Ekvador/Ecuador
157. As Adam Watched; slobodni stil/freestyle; Luís Miranda; Portugal/Portugal
158. As long as one woman is bound, none of us is free; dokumentarni/documentary; VBU; Švedska/Sweden
159. Ash Under My Nails ; igrani/fiction; Austin Jamieson; Kanada/Canada
160. Ashes; slobodni stil/freestyle; Sai Roshan; Indija/India
161. ASK; igrani/fiction; Miki Weingarten; Australija/Australia
162. Aspectrum - What is Autism to Me? ; dokumentarni/documentary; Cameron Lee Horace; Ujedinjeno Kraljevstvo/United Kingdom
163. Asperger; dokumentarni/documentary; Maarten van Oijen; Nizozemska/Netherlands
164. Associates; Vendetta; igrani/fiction; Benjamin Cohen; SAD/USA
165. Astronaut Starbright; igrani/fiction; ALL AMERICAN HIGH SCHOOL FILM FESTIVAL; SAD/USA
166. At Sea; slobodni stil/freestyle; Matteo Giampetruzzi; Italija/Italy
167. ATARAXIA; igrani/fiction; Lucia Dugatkin Schwartz; Čile/Chile
168. Atlas; igrani/fiction; Jayden Torres; SAD/USA
169. Atoms of Light; slobodni stil/freestyle; Luís Miranda; Portugal/Portugal
170. Aunt Apolline's Tea; igrani/fiction; Maria Pereira; Portugal/Portugal
171. AVIATOR; dokumentarni/documentary; Simon Bourrat; Francuska/France
172. Awaiting; igrani/fiction; Anna Zhukova; Rusija/Russian Federation
173. Awaken; slobodni stil/freestyle; Chrystal Versini; Brazil/Brazil
174. Award; igrani/fiction; Mehdi Tohidi; Azerbajdžan/Azerbaijan
175. Back Door Parole; igrani/fiction; Cole Fletchall-Silva; SAD/USA
176. Bad Equipment; igrani/fiction; ALL AMERICAN

HIGH SCHOOL FILM FESTIVAL; SAD/USA
177. Balkan pop; igrani/fiction; Kino klub Sisak; Hrvatska/Croatia
178. Bang; slobodni stil/freestyle; Giuseppe Dimitri; Italija/Italy
179. BANG! BANG! BANG!; igrani/fiction; Saleh Kashefi; Iran, Islamic Republic of
180. Banner; igrani/fiction; Alireza Gholami; Iran, Islamic Republic of
181. Bass Blister; slobodni stil/freestyle; Ostentatious Films; SAD/USA
182. BATTLE OF POEM; igrani/fiction; Arafat Hossain Shah; Bangladeš/Bangladesh
183. Bayanihan Movement; dokumentarni/documentary; Jeffrey Christian Lapeña; Filipini/Philippines
184. Be Hold; animirani/animated; Gilnaz Arzpeyma; Kanada/Canada
185. Be Humble; igrani/fiction; Ng Yanting; Malezija/Malaysia
186. Be responsible!; slobodni stil/freestyle; Ekonomska škola, Požega; Hrvatska/Croatia
187. BE SILENT; igrani/fiction; Recep Fakiroğlu; Turska/Turkey
188. Be.Better.Pigs; animirani/animated; Laura Jurkaitytė; Ujedinjeno Kraljevstvo/United Kingdom
189. Beauty is in the eye of the beholder; igrani/fiction; Amina Zholanova; Kanada/Canada
190. Becoming Ordinary; igrani/fiction; Emir Aktel; Turska/Turkey
191. Becoming Orpheus; igrani/fiction; Rachele Terrinoni; Ujedinjeno Kraljevstvo/United Kingdom
192. Bed Bugs; igrani/fiction; Laurence Mason-Guetta; Ujedinjeno Kraljevstvo/United Kingdom
193. Behind Closed Doors ; igrani/fiction; Patrice McBride; SAD/USA
194. Behind the Scene; dokumentarni/documentary; Krishnanjan Saha; Indija/India
195. Bells; slobodni stil/freestyle; Asghar Abbasi; Iran, Islamic Republic of
196. Bellum - Ex Tenebris Ad Lucem; slobodni stil/freestyle; Simone Tarditi; Italija/Italy
197. Belonging; dokumentarni/documentary; Danielle Mannion; SAD/USA
198. Benefit; igrani/fiction; Thyshaant Bruno; Francuska/France

25. Filmska revija mladeži & 13th four river film festival

199. Best Actresses of the 21st Century; animirani/animated; Konstantin Mosencov; Austrija/Austria
200. Best of Three; igrani/fiction; Kerry Turner; Ujedinjeno Kraljevstvo/United Kingdom
201. BETWEEN; dokumentarni/documentary; Andre Ben Birken; Portugal/Portugal
202. Between Doves; igrani/fiction; Amalie Mogelberg; Danska/Denmark
203. Beyond; slobodni stil/freestyle; Christian Appachan; Indija/India
204. Beyond; igrani/fiction; Little Man Films; SAD/USA
205. Bike; dokumentarni/documentary; Efe Can AKTAŞLI; Turska/Turkey
206. Binate; igrani/fiction; Mayank Mekala; SAD/USA
207. Bird; animirani/animated; Петр Анофриков; Rusija/Russian Federation
208. Birdie Will Finally Fly; igrani/fiction; Aki Red; Filipini/Philippines
209. birthday; igrani/fiction; Japneet Singh; Indija/India
210. Birthday Special; igrani/fiction; Prarjun Majumder; Indija/India
211. BLACK AND WHITE; igrani/fiction; AI PRODUCTION; Indija
212. black and white of loneliness; igrani/fiction; Daniel Korami; Iran/Iran, Islamic Republic of
213. Black bar; slobodni stil/freestyle; Manuel Morais; Portugal/Portugal
214. Black Bear; igrani/fiction; Liam Morgan; Ujedinjeno Kraljevstvo/United Kingdom
215. Black Home White Home; igrani/fiction; Garush Ghazaryan; Armenija/Armenia
216. BLACK LENS; dokumentarni/documentary; Jordyn Jones; SAD/USA
217. Black Lives Matter; dokumentarni/documentary; Gourab Das; Indija/India
218. Black Lives Matter Flag Raising at Burlington High School; dokumentarni/documentary; ALL AMERICAN HIGH SCHOOL FILM FESTIVAL; SAD/USA
219. Black swan flight; animirani/animated; Konstantin Mosencov; Ujedinjeno Kraljevstvo/United Kingdom
220. Blackbird; igrani/fiction; Matthew Reynolds; Ujedinjeno Kraljevstvo/United Kingdom
221. Bless You; igrani/fiction; Max Kozik; SAD/USA
222. Blink. The start; igrani/fiction; Blink studio ; Rusija/Russian Federation
223. Blink; animirani/animated; Avery Schmader; SAD/USA
224. Blizzard; slobodni stil/freestyle; Lucija Crnković; Hrvatska/Croatia
225. Blonde; igrani/fiction; Sadegh Ebrahimi; Iran/Iran, Islamic Republic of
226. BLOOD BROTHER; igrani/fiction; Luca D'Andrea; Kanada/Canada
227. Blooders intro; igrani/fiction; Shivam Kohli; Indija/India
228. Bloodless Massacres; dokumentarni/documentary; Bilind Eli; Irak/Republic of Iraq
229. Bloody Freak; slobodni stil/freestyle; ZiWen Ge; SAD/USA
230. Blue; igrani/fiction; Luís Miranda; Portugal/Portugal
231. Book Trailer-Zločin i kazna; slobodni stil/freestyle; Marko Hodžić; Hrvatska/Croatia
232. Boond; igrani/fiction; Shashwat Das; Indija/India
233. Born To Love You; dokumentarni/documentary; Danielle Mannion; SAD/USA
234. Bouma (daughter in law); igrani/fiction; Jyoti Harlalka; Indija/India
235. Boundless; slobodni stil/freestyle; International Youth Media Summit; Nepal/Nepal
236. BREAK; igrani/fiction; Kelly Wong; Ujedinjeno Kraljevstvo/United Kingdom
237. BREAK; dokumentarni/documentary; ALL AMERICAN HIGH SCHOOL FILM FESTIVAL; SAD/USA
238. Break up. make up; igrani/fiction; Udruga Blank; Hrvatska/Croatia
239. Break-first ; slobodni stil/freestyle; Bea Dero; Ujedinjeno Kraljevstvo/United Kingdom
240. Breaking Barriers; dokumentarni/documentary; Hannah Brochoki; Ujedinjeno Kraljevstvo/United Kingdom
241. Breaking walls; animirani/animated; Tamara Bilankov; Hrvatska/Croatia
242. Breath; slobodni stil/freestyle; Rasparmo Red wolf; Iran/Iran, Islamic Republic of
243. Breed; igrani/fiction; Robert Hinterleitner; Austrija/Austria
244. Bright; igrani/fiction; Wesley Leon Aroozoo; Singapur/Singapore
245. Bristol; dokumentarni/documentary; Sergi Merchan; Španjolska/Spain
246. Broccoli; igrani/fiction; Eliott Fettweis; Francuska/France
247. Broken Reflection; igrani/fiction; Sean Treacy; Irsko/Ireland
248. Broken-Winged Sparrows; igrani/fiction; Anxo Serrano; Španjolska/Spain
249. Brother; igrani/fiction; BreAsia Parker; SAD/USA
250. Budi pažljiv; slobodni stil/freestyle; Ena Beć; Hrvatska/Croatia
251. Bukaneh; igrani/fiction; Sharmin Soltanian; Iran/Iran, Islamic Republic of
252. BUNCER; igrani/fiction; Anthony Xavier; Venezuela/Venezuela, Bolivarian Republic of
253. Bunker; dokumentarni/documentary; ALL AMERICAN HIGH SCHOOL FILM FESTIVAL; SAD/USA
254. Burden; igrani/fiction; ALL AMERICAN HIGH SCHOOL FILM FESTIVAL; SAD/USA
255. Burnout; igrani/fiction; Sabrina Gies; SAD/USA
256. Bus Ride; animirani/animated; Jackson Denke; SAD/USA
257. Bushido; igrani/fiction; Jayden Torres; SAD/USA
258. Buskers; igrani/fiction; Media Literacy Award; Njemačka/Germany
259. BY THE BEACH; slobodni stil/freestyle; Yash Mehta; Njemačka/Germany
260. By Your Side; igrani/fiction; Gabriel Portella; Brazil/Brazil
261. C-19; animirani/animated; Hassan Dehghanian; Iran/Iran, Islamic Republic of
262. CADAS; igrani/fiction; Michał Cywiński; Poljska/Poland
263. Cadaver; igrani/fiction; ACTORPAT!; Švicarska/Switzerland
264. Cadence of the Valley; igrani/fiction; Rama Obeid; Jordan/Jordan
265. Call me, Bach; dokumentarni/documentary; Reuben Harvey; Irsko/Ireland

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266. Camina conmigo (Walk beside me); igrani/fiction; Javi Navarro; Španjolska/Spain
267. Candor; slobodni stil/freestyle; Amina Zholanova; Kazakhstan/Kazakhstan
268. Canetis; animirani/animated; Laura Varljen Herceg; Hrvatska/Croatia
269. Capriccio; slobodni stil/freestyle; Maxine Paatzsch; Njemačka/Germany
270. Cassettes; slobodni stil/freestyle; Mia Magaš; Hrvatska/Croatia
271. Castigo Silencioso; igrani/fiction; Salvador Mendes; Portugal/Portugal
272. Catharsis; igrani/fiction; Thisen Umagiliya; Šri Lanka/Sri Lanka
273. Ceres; slobodni stil/freestyle; Mikhael Lipman; Rusija/Russian Federation
274. Chance; dokumentarni/documentary; Стас Шевиченко; Ukrajina/Ukraine
275. CHARKA; igrani/fiction; Rakib Mahmud; Bangladeš/Bangladesh
276. Chatter; igrani/fiction; Max Kozik; SAD/USA
277. CHAVANI; igrani/fiction; Prashant Kabade; Indija/India
278. Chemist Cows; animirani/animated; Ostentatious Films; SAD/USA
279. CHERISH; igrani/fiction; Java Joshi; SAD/USA
280. Cherry; igrani/fiction; Ruben Giuliani; Ujedinjeno Kraljevstvo/United Kingdom
281. Chiaroscuro; slobodni stil/freestyle; Udruga Blank; Hrvatska/Croatia
282. CHIC; slobodni stil/freestyle; Alex Cross; Francuska/France
283. Chicko; slobodni stil/freestyle; Media Literacy Award; Njemačka/Germany
284. Child; igrani/fiction; Gonzalo Zilberman; Argentina/Argentina
285. Child of the Teign; igrani/fiction; Maddy Earp; Ujedinjeno Kraljevstvo/United Kingdom
286. Children of Afterwards; igrani/fiction; Alex Mortazavi; SAD/USA
287. Children! I need you! Trailer; animirani/animated; Konstantin Mosencov; SAD/USA
288. Choice; igrani/fiction; TEDDY film factory; Indija/India
289. Christmas Eve; igrani/fiction; David De las Heras Alvir; Španjolska/Spain
290. chro; dokumentarni/documentary; Rezgar Yousefpanah; Iran/Iran, Islamic Republic of
291. Chrysopoeia; dokumentarni/documentary; ALL AMERICAN HIGH SCHOOL FILM FESTIVAL; SAD/USA
292. Cilice; slobodni stil/freestyle; Julia Flaig; Irska/Ireland
293. Cinderella; igrani/fiction; Udruga Blank; Hrvatska/Croatia
294. Circus Silence (2020); igrani/fiction; Ventura Brothers; Kanada/Canada
295. clair-voy-ant; slobodni stil/freestyle; Neill Pagdanganan; Filipini/Philippines
296. Clara's Room; igrani/fiction; Pippa Molony; Irska/Ireland
297. Climate Change in the Midlands; dokumentarni/documentary; Transition year; Irska/Ireland
298. Clinceni Airfield; dokumentarni/documentary; Dan Stroe; Rumunjska/Romania
299. Close It; igrani/fiction; ALL AMERICAN HIGH SCHOOL FILM FESTIVAL; SAD/USA
300. Closed; igrani/fiction; Octavio Hernandez; Meksiko/Mexico
301. CLOSENES; igrani/fiction; Paweł Zabel; Poljska/Poland
302. Clown; slobodni stil/freestyle; Privatna umjetnička gimnazija; Hrvatska/Croatia
303. Cmd-Del; dokumentarni/documentary; Sara Yen; SAD/USA
304. Coal; igrani/fiction; Olya Zyceva; Rusija/Russian Federation
305. CODENAME ASHCAN; igrani/fiction; Les Films De la Mémoire; Luxemburg/Luxembourg
306. Coffe book; igrani/fiction; Muhammad Akbarpour; Iran/Iran, Islamic Republic of
307. Coffee Break; igrani/fiction; Thomas O'Brien; Australija/Australia
308. Coin of happiness; animirani/animated; Elina's Moon; Ukrajina/Ukraine
309. Collage; igrani/fiction; Sadeq Es'haqi; Iran/Iran, Islamic Republic of
310. COLORS / remix; slobodni stil/freestyle; UŠLS Dubrovnik; Hrvatska/Croatia
311. Colours; slobodni stil/freestyle; Media Literacy Award; Njemačka/Germany
312. COME AGAIN; igrani/fiction; Ari Appel; SAD/USA
313. Coming Home; igrani/fiction; Bella Roberts; Ujedinjeno Kraljevstvo/United Kingdom
314. Coming of Age; igrani/fiction; Suryansh Deo Srivastava; Indija/India
315. Community Mixer; igrani/fiction; Daniel Wroblewski; SAD/USA
316. Confusion; slobodni stil/freestyle; Omid Mahdavi; Iran/Iran, Islamic Republic of
317. Continue; animirani/animated; Terézia Malnárová; Slovačka/Slovakia
318. Contrast; animirani/animated; Jacob Böös; Švedska/Sweden
319. Control; igrani/fiction; Milan Visnjic; Srbija/Serbia
320. CONTROL: An Exercise in Manhood (Arthouse); igrani/fiction; Daniel Dahlman; Australija/Australia
321. Coping; slobodni stil/freestyle; Lucas Tavernier; Belgija/Belgium
322. Corazón de Café: Las Chumecas; dokumentarni/documentary; HotAirBalloon Production; Honduras/Honduras
323. Coronavirus; slobodni stil/freestyle; Margareta Šota; Hrvatska/Croatia
324. Corpseland; igrani/fiction; Yang Liu; Francuska/France
325. Corrupt; slobodni stil/freestyle; Jake Kettyles; Sjeverna Irska/Northern Ireland
326. COTTON CLOUD; igrani/fiction; Kristine Joi Gonzales; Filipini/Philippines
327. Courageous Girl; dokumentarni/documentary; Synesthesia Films; Iran/Iran, Islamic Republic of
328. COVERing Day 19; igrani/fiction; Attitude Creations; SAD/USA
329. Covid Éire; igrani/fiction; Michael Keane; Irska/Ireland
330. Croaking Frogs; dokumentarni/documentary; Aditya Rahul; Indija/India
331. Crow; slobodni stil/freestyle; Mohammed Umar; Indija/India
332. Crumb; slobodni stil/freestyle; Oleg Androssov; Rusija/Russian Federation
333. CRUSH; igrani/fiction; Aybüke Ergü; Turska/Turkey

25. FILMSKA REVIIJA MLADEŽI & 13th four river film festival

334. Cry of the Sky; igrani/fiction; Shahram Qadir; Irak/Republic of Iraq
335. Crystal Gonzales - way up; dokumentarni/documentary; Konstantin Mosencov; SAD/USA
336. Cuando Te Quedas En Casa; igrani/fiction; Paloma Rodríguez; Meksiko/Mexico
337. Cult's film dot avi; slobodni stil/freestyle; FKVK Zaprešić; Hrvatska/Croatia
338. Cure the cure; igrani/fiction; Corrado Calda; Italija/Italy
339. Curfew; igrani/fiction; Yair Stolik; Izrael/Israel
340. Curling; slobodni stil/freestyle; Eva Magdić Govedarica; Hrvatska/Croatia
341. Cuts; igrani/fiction; Fernando Modino; Ujedinjeno Kraljevstvo/United Kingdom
342. Cuts; slobodni stil/freestyle; Chris Mariani; Brazil/Brazil
343. D E C I S I O N; igrani/fiction; Hattam Anass; Maroko/Morocco
344. D'amuri; slobodni stil/freestyle; Santi Catanesi; Italija/Italy
345. Dachshund; animirani/animated; Konstantin Mosencov; Danska/Denmark
346. Daddy Issues; slobodni stil/freestyle; ALL AMERICAN HIGH SCHOOL FILM FESTIVAL; SAD/USA
347. DAENA; slobodni stil/freestyle; Hossein Mansour; Iran/Iran, Islamic Republic of
348. Dafaql; igrani/fiction; Ashutosh Mane; Indija/India
349. Daily Routine Quarantine; dokumentarni/documentary; Carolina Tavares; Portugal/Portugal
350. Dali; igrani/fiction; Kabeer Khurana; Indija/India
351. Dama-Nation, A Millis High School Kendama Story; dokumentarni/documentary; Danielle Mannion; SAD/USA
352. Dance in the rain; animirani/animated; Konstantin Mosencov; Australija/Australia
353. Dance mix one; animirani/animated; Konstantin Mosencov; SAD/USA
354. Dance mix two; animirani/animated; Konstantin Mosencov; SAD/USA
355. Dance republic, dance; animirani/animated; Dan Grabnar; Slovenija/Slovenia
356. Dancing in the Dark; igrani/fiction; Kai-Yan Lai; Ujedinjeno Kraljevstvo/United Kingdom
357. Dans le noir?; igrani/fiction; Eva Magdić Govedarica; Hrvatska/Croatia
358. Dark Sided; igrani/fiction; ALL AMERICAN HIGH SCHOOL FILM FESTIVAL; SAD/USA
359. dark windows; igrani/fiction; Amir Falah; Iran/Iran, Islamic Republic of
360. Darling we fell to the ground; slobodni stil/freestyle; VBU; Švedska/Sweden
361. Darr; igrani/fiction; Nameless Group; Indija/India
362. Daughters; dokumentarni/documentary; Roxy Morris; SAD/USA
363. Days of the Weak; dokumentarni/documentary; ALL AMERICAN HIGH SCHOOL FILM FESTIVAL; SAD/USA
364. Dead Air; igrani/fiction; ALL AMERICAN HIGH SCHOOL FILM FESTIVAL; SAD/USA
365. Deadline; slobodni stil/freestyle; International Youth Media Summit; Nepal/Nepal
366. Deadly Embroidered Memories; igrani/fiction; Xiaomao Producciones; Meksiko/Mexico
367. Dear Best Friend ; slobodni stil/freestyle; Virginia Cooley; SAD/USA
368. Dear Mr. President - a letter from us to you; igrani/fiction; Cyril Fischer ; Njemačka/Germany
369. Death of Israfil; dokumentarni/documentary; Hamidreza Beheshtian; Iran/Iran, Islamic Republic of
370. Debris of Faith; animirani/animated; Yash Kumar; Indija/India
371. Deception; igrani/fiction; Kurt Sasso; Kanada/Canada
372. Deeds become reality!; slobodni stil/freestyle; Ekonomska škola, Požega; Hrvatska/Croatia
373. DELIVERANCE; animirani/animated; Greivin Fernandez; Kosta Rika/Costa Rica
374. Delphine "No Dogs"; dokumentarni/documentary; Middlesex University Live project & Flintlock Theatre; Ujedinjeno Kraljevstvo/United Kingdom
375. Dengue Awareness Tamil Short Film Of Sri Lanka 2019; dokumentarni/documentary; Muthulingam Tamizhnilavan; Sri Lanka/Sri Lanka
376. Denial of an ; slobodni stil/freestyle; Ekonomska škola Požega; Hrvatska/Croatia
377. Dependence; igrani/fiction; Mario Dietel; Njemačka/Germany
378. Depression ; igrani/fiction; Pratiksindh Chavda; Indija/India
379. Derivation; igrani/fiction; Oluwafunmilayo Ayibiowu; Irska/Ireland
380. Desire; slobodni stil/freestyle; Rustam Rast; Indija/India
381. Desperado; igrani/fiction; Jayden Torres; SAD/USA
382. Devastated; igrani/fiction; Aris Koulaidis; Grčka/Greece
383. Devika; igrani/fiction; Ankit Singha; Indija/India
384. DEVIKA; igrani/fiction; Focus Film Studio; Indija/India
385. Dial Tone; igrani/fiction; Bella Roberts; Ujedinjeno Kraljevstvo/United Kingdom
386. Dilli Dur Ast (Delhi is still far); dokumentarni/documentary; Goirick Brahmachari; Indija/India
387. Diluted Fear; igrani/fiction; Jared Goudsmit; SAD/USA
388. Dinner of Love; igrani/fiction; Camilo Eduardo Cardenas Suarez; Kolumbija/Colombia
389. Disapproval; dokumentarni/documentary; Maarten van Oijen; Nizozemska/Netherlands
390. Disconnect to Reconnect; igrani/fiction; Lukas Gawenda; Njemačka/Germany
391. Dishonored by World ; igrani/fiction; Nemanja Krstić; Srbija/Serbia
392. Disparity ; dokumentarni/documentary; Mayank Mekala; SAD/USA
393. Diya; igrani/fiction; Aditya Rahul; Indija/India
394. Do You Feel Lucky; igrani/fiction; Tibor Szloboda; Srbija/Serbia
395. Doblez; igrani/fiction; Gabriel Vidal; Brazil/Brazil
396. Dobri duh Zagreba; igrani/fiction; Dorotea Rengel; Hrvatska/Croatia
397. Dog mix; animirani/animated; Konstantin Mosencov; SAD/USA
398. Dok Voziš ne koristi se mobitelom; slobodni stil/freestyle; Jakov Erceg; Hrvatska/Croatia
399. Dok voziš ne koristi se mobitelom!; slobodni stil/freestyle; Ana Marija Varga; Hrvatska/Croatia
400. Dok voziš ne koristi se mobitelom!; slobodni stil/freestyle; Antonio Brusić; Hrvatska/Croatia

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401. DOMESTICATED; igrani/fiction; Violeta Montoya; Argentina/Argentina
402. Don't drink and drive!; animirani/animated; Karlo Špoljar; Hrvatska/Croatia
403. Don't Worry; igrani/fiction; Mana Pakseresht; Iran/Iran, Islamic Republic of
404. Don't you know...; slobodni stil/freestyle; II. gimnazija, Osijek; Hrvatska/Croatia
405. Don't cry, mom, we'll talk on Skype; dokumentarni/documentary; Nikolas Pistevos; Grčka/Greece
406. DOOR I; igrani/fiction; Zsuzsanna Dóra; Mađarska/Hungary
407. DORIS; igrani/fiction; Cabell Szabó Vildibill; SAD/USA
408. Down the Stream; igrani/fiction; Cole Fletchall-Silva; SAD/USA
409. Down, Boy; igrani/fiction; Gwen Scott; SAD/USA
410. Dr. Yen Lo; igrani/fiction; John Katehis; Grčka/Greece
411. Draw a Dream; slobodni stil/freestyle; Boyan Dragomirov; Bugarska/Bulgaria
412. Draw your Future; igrani/fiction; Amanda Japiassú; Brazil/Brazil
413. Drawn Memories; animirani/animated; Sebastian Jaovi; Meksiko/Mexico
414. Dream; igrani/fiction; Jagoda Wypyszyńska; Poljska/Poland
415. Dream; animirani/animated; Konstantin Mosencov; Rusija/Russian Federation
416. Dream Father; igrani/fiction; Parisa Seda; Iran/Iran, Islamic Republic of
417. Dream of B-P; slobodni stil/freestyle; Péter Szilágyi; Mađarska/Hungary
418. Dream of Water and Song; slobodni stil/freestyle; Sam Luk; Kanada/Canada
419. Dreams' Dance; igrani/fiction; Masoud Afkhami; Iran/Iran, Islamic Republic of
420. Društvena tahikardija; slobodni stil/freestyle; Škola likovnih umjetnosti Split; Hrvatska/Croatia
421. Dysilexa or Dyslexia; dokumentarni/documentary; Danielle Mannion; SAD/USA
422. Durtis Chronicles Pt.1, The Defecation Of Wontonia ; igrani/fiction; Death Force; SAD/USA
423. Dust under the bed; igrani/fiction; Udruga Blank; Hrvatska/Croatia
424. DV-130; slobodni stil/freestyle; ALL AMERICAN HIGH SCHOOL FILM FESTIVAL; SAD/USA
425. DWARVES AND TUSSVIN; animirani/animated; Петр Анофриков; Rusija/Russian Federation
426. Dying; dokumentarni/documentary; Zerina Oručević; Bosna i Hercegovina/Bosnia and Herzegovina
427. e-Mouse; animirani/animated; Gradska knjižnica Marka Marulića, Split; Hrvatska/Croatia
428. EARTHWALKERS; igrani/fiction; Kristina Cohen; SAD/USA
429. Échappé; igrani/fiction; Alison McCloskey; Ujedinjeno Kraljevstvo/United Kingdom
430. Echo; igrani/fiction; Rudraksha Das; Indija/India
431. ECHO/YANKI; dokumentarni/documentary; Aybüke Ergü; Turska/Turkey
432. Eclipse; slobodni stil/freestyle; Abhishek Nambiar; Indija/India
433. Ecological Footprint; dokumentarni/documentary; Anna Bartúcz; Mađarska/Hungary
434. Ecology Thief; igrani/fiction; Error404; Tajvan/Taiwan
435. Eden; slobodni stil/freestyle; ALL AMERICAN HIGH SCHOOL FILM FESTIVAL; SAD/USA
436. Education ; igrani/fiction; Ismail Bouderbala; Maroko/Morocco
437. Egg; igrani/fiction; Stephanie Laine Bendero; Filipini/Philippines
438. Electric; igrani/fiction; François Le Guen; Francuska/France
439. Elementary Dogs ; dokumentarni/documentary; Sophia Lee; SAD/USA
440. Elements; slobodni stil/freestyle; Marko Hodžić; Hrvatska/Croatia
441. ELIJAH'S DANCE; igrani/fiction; Cooper Wood; SAD/USA
442. Elise, The Unsung Hero; dokumentarni/documentary; Danielle Mannion; SAD/USA
443. Embers; animirani/animated; Luis Miranda; Portugal/Portugal
444. Embrace Piercing Density; slobodni stil/freestyle; Raquel Gandra; Brazil/Brazil
445. Eminent Maiden ; dokumentarni/documentary; Hüseyin Karacaoğlu; Turska/Turkey
446. Empalage; slobodni stil/freestyle; Ricardo Rivas; Argentina/Argentina
447. Enkata; animirani/animated; Max Hendrickson; Irsko/Ireland
448. Enkata; animirani/animated; Max Hendrickson; Irsko/Ireland
449. Enough; igrani/fiction; Michael Mahjoubi ; Luxemburg/Luxembourg
450. Entlumi Bisporus; igrani/fiction; Daniel Wroblewski; SAD/USA
451. epidemic; igrani/fiction; Onur Erdoğan; Turska/Turkey
452. EQUAL; igrani/fiction; Abdurrahim Design; Indonezija/Indonesia
453. Eraser; animirani/animated; Алиби Мукушев; Kazahstan/Kazakhstan
454. Escape; igrani/fiction; Beatriz Tozo; SAD/USA
455. ESCAPE PLAIN SIGHT!!!!; igrani/fiction; Miki Weingarten; Španjolska/Spain
456. ESSENTIEL — A Portrait; dokumentarni/documentary; Jonas Erler; Njemačka/Germany
457. Eternity ; slobodni stil/freestyle; Mohamed rachdi; Tunis/Tunisia
458. Ethereal; igrani/fiction; Eitan Berdi ; Meksiko/Mexico
459. EVDE HAV TURKIYE; slobodni stil/freestyle; Serpil Altın ; Turska/Turkey
460. Every Life Matters; slobodni stil/freestyle; International Youth Media Summit; Nepal/Nepal
461. Everyone - Love Awakens; igrani/fiction; Tommi Boom; Italija/Italy
462. Everything Bagel; igrani/fiction; Brendan Hickey; SAD/USA
463. Everything is still here, but it's not the same as it used to be; dokumentarni/documentary; Iva Milojković; Srbija/Serbia
464. Excalibur; Animated Film (International); Ariane Leduc; Kanada/Canada
465. EXIT; igrani/fiction; Zrinka Bulat; Hrvatska/Croatia
466. EXO; igrani/fiction; Jayden Torres; SAD/USA
467. Exploring Nepal I Cinematic I; slobodni stil/freestyle; Ryker Nen; Indija/India
468. Eye; igrani/fiction; Haotian Liu; Narodna Republika Kina/China

25. FILMSKA REVILJA MLADIŽI & 13th four river film festival

469. Eye and smile ; slobodni stil/freestyle; Omidreza Shambayati; Iran/Iran, Islamic Republic of
470. Eye Candy; slobodni stil/freestyle; Victoria Caputo; Kanada/Canada
471. EYES IN HIJAB; slobodni stil/freestyle; Shubham Chandra; Indija/India
472. Facade; igrani/fiction; Dorja Cug; Hrvatska/Croatia
473. Face Your Footprint; animirani/animated; Chike Okeke; Ujedinjeno Kraljevstvo/United Kingdom
474. Falling In Love (Convocation 2020 Dairies); slobodni stil/freestyle; Piyush Ramchandani; Indija/India
475. Falsehood; igrani/fiction; Charlie Lewis; Ujedinjeno Kraljevstvo/United Kingdom
476. Family Dinner; igrani/fiction; Giulia Silva; Brazil/Brazil
477. Fantasmas; igrani/fiction; Roberto A. Garza Rodriguez; Meksiko/Mexico
478. Fantasy World; animirani/animated; София Копач; Ukrajina/Ukraine
479. Farah speaks only Farsi; igrani/fiction; Bacači Sjenki; Hrvatska/Croatia
480. Farewell; igrani/fiction; Lucija Katarina Šešelj; Hrvatska/Croatia
481. Farewell party; dokumentarni/documentary; Udruga Blank; Hrvatska/Croatia
482. FARMER; igrani/fiction; Adriana Alvarez; Švicarska/Switzerland
483. Farmer's Hand; dokumentarni/documentary; Rhyas Galang; Filipini/Philippines
484. Fashion; animirani/animated; Laura Jurkaitytė; Ujedinjeno Kraljevstvo/United Kingdom
485. fate; igrani/fiction; Mohammad Mohammad; Iran/Iran, Islamic Republic of
486. Father; slobodni stil/freestyle; International Youth Media Summit; Nepal/Nepal
487. Father; igrani/fiction; Junaid Arif; Pakistan/Pakistan
488. Father's Phone; igrani/fiction; YI Chia FU; Tajvan/Taiwan
489. Fear and Trembling; igrani/fiction; Luka Stjepanović; Hrvatska/Croatia
490. Feeling Clean ; igrani/fiction; Killarney Young Filmmakers; Irska/Ireland
491. Fernando; igrani/fiction; Israel Arias; Meksiko/Mexico
492. Ferris Wheel; igrani/fiction; Fernanda Moraes; Brazil/Brazil
493. Fickle; igrani/fiction; Latika Kaushik; Indija/India
494. Fiction_Return; igrani/fiction; Mostafa Gholami; Iran/Iran, Islamic Republic of
495. Fight for a Cause; dokumentarni/documentary; Apurvai Bagwe; Indija/India
496. Filter Selfie; animirani/animated; Elina's Moon; Ukrajina/Ukraine
497. Final Case of Ronkainen; igrani/fiction; Tommi Nevala; Finska/Finland
498. Firefly; animirani/animated; Matthias Strasser; Švicarska/Switzerland
499. First 20 Years of "Sajam dobrote"; dokumentarni/documentary; Sebastian Soldat; Hrvatska/Croatia
500. First interview ; animirani/animated; Konstantin Mosencov; SAD/USA
501. Fishing II; Hunting dog; slobodni stil/freestyle; Eva Magdić Govedarica; Hrvatska/Croatia
502. Fittirat; slobodni stil/freestyle; Shamun Khan; Indija/India
503. Flipped Everything; animirani/animated; Japan/Japan
504. Flux; igrani/fiction; Sal Allarakhia; Ujedinjeni Arapski Emirati/United Arab Emirates
505. Fly little bird; igrani/fiction; XYZ; Brazil/Brazil
506. Flying is melody; slobodni stil/freestyle; WENDELL STEIN; Brazil/Brazil
507. Foam; igrani/fiction; Fraser Clements; Ujedinjeno Kraljevstvo/United Kingdom
508. Fog Mirror; animirani/animated; Anh Bui; SAD/USA
509. Follow me; igrani/fiction; Station Next; Danska/Denmark
510. FOR LEASE; slobodni stil/freestyle; Luis Fernandez; SAD/USA
511. For Now ; igrani/fiction; Joseph Bird; Ujedinjeno Kraljevstvo/United Kingdom
512. For Really Big Mistakes; igrani/fiction; Liberman Gaspard; Francuska/France
513. FOR WHO WE WANTED TO BE; slobodni stil/freestyle; Grace Wang; SAD/USA
514. Forbidden love in heaven; igrani/fiction; Japan/Japan
515. Forced to choose; igrani/fiction; HE junhui; Narodna Republika Kina/China
516. Forgotten; dokumentarni/documentary; Mohammad Mehdi; Iran/Iran, Islamic Republic of
517. Forward to the dream ; animirani/animated; Konstantin Mosencov; Rusija/Russian Federation
518. Fountain; igrani/fiction; Damoon Fakhari; Iran/Iran, Islamic Republic of
519. Four; igrani/fiction; Ella Nethercott; Irska/Ireland
520. Four Seasons; animirani/animated; Piotr Kaźmierczak; Poljska/Poland
521. Fragments of Summer; slobodni stil/freestyle; Lucija Katarina Šešelj; Hrvatska/Croatia
522. Fred's Night Out ; animirani/animated; Anayis Der Hakopian; Ujedinjeno Kraljevstvo/United Kingdom
523. Free Breeze; igrani/fiction; Laurence Brock; SAD/USA
524. Free Flying; dokumentarni/documentary; Harikrishna Kunnath; Indija/India
525. Fresh Meat; slobodni stil/freestyle; Gianna Morelli; Ujedinjeno Kraljevstvo/United Kingdom
526. Friction; animirani/animated; Pari Tawale; Indija/India
527. Friday Night Fish ; igrani/fiction; Conor Forrest; Kanada/Canada
528. Friend - The Story of an odd friendship.; igrani/fiction; Ishmum Naoar; Bangladeš/Bangladesh
529. From A to D; dokumentarni/documentary; Luis Miranda; Portugal/Portugal
530. From Beyond The Grave; igrani/fiction; Ghadi Al Alam; Lebanon/Lebanon
531. From the other side (S druge strane); igrani/fiction; Ffval Fifes; Hrvatska/Croatia
532. FRONTAL CORTEX; igrani/fiction; Rwik Ghosh; Indija/India
533. FU; igrani/fiction; Mateus Armas; Brazil/Brazil
534. Fulfillment; igrani/fiction; George Lynch; Irska/Ireland
535. Funeral of my dove; igrani/fiction; Hanvin Park; Južna Koreja/Korea, Republic of
536. Gabi's Bedroom; igrani/fiction; Bogdan Alexandru; Rumunjska/Romania

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537. Galactic flock; animirani/animated; Škola za umjetnost, dizajn, grafiku i odjeću Zabok; Hrvatska/Croatia
538. Games On Wheels; animirani/animated; Iñaki Iribarne; Argentina/Argentina
539. Gandu Saala; slobodni stil/freestyle; Pratham Khurana; Indija/India
540. Gangster; igrani/fiction; Tobias Böttjer; Njemačka/Germany
541. Garden, fork and guitar; dokumentarni/documentary; Udruga Blank; Hrvatska/Croatia
542. Gespalten; igrani/fiction; Lukas Gawenda; Njemačka/Germany
543. Ghetto Bird; igrani/fiction; Jack Parr; Ujedinjeno Kraljevstvo/United Kingdom
544. Ghiras; igrani/fiction; Med Bouboulouh; Maroko/Morocco
545. Ghost; igrani/fiction; Mayank Mekala; SAD/USA
546. Ghost Of Spacetime; igrani/fiction; karim Tajouaout; Maroko/Morocco
547. Ghost Town; slobodni stil/freestyle; Debopriya Mondal; Indija/India
548. Ghosted; igrani/fiction; Emma Gillian; SAD/USA
549. GHOSTHAND; igrani/fiction; Bima Putra; Indonezija/Indonesia
550. Girl Power? ; dokumentarni/documentary; Ellie Bickerton; Ujedinjeno Kraljevstvo/United Kingdom
551. Girls for Change; slobodni stil/freestyle; Sam Lahoud; Lebanon/Lebanon
552. Give Me Your Thoughts on This; slobodni stil/freestyle; Polly Chesnokova; SAD/USA
553. Gladly sad; slobodni stil/freestyle; Privatna umjetnička gimnazija; Hrvatska/Croatia
554. Glory box; slobodni stil/freestyle; José Humberto Rosales Gonzalez; Meksiko/Mexico
555. GLU; igrani/fiction; gabriel santiago barrios caro; Kolumbija/Colombia
556. Go to the dream! ; animirani/animated; Paul Mosencov; Rusija/Russian Federation
557. Gone; igrani/fiction; Ramez Rizk; Egipat/Egypt
558. GONE; igrani/fiction; Entebbe Productions; Uganda/Uganda
559. Gone in 59 secs; slobodni stil/freestyle; Rajesh Chopra; Australija/Australia
560. Good tune; igrani/fiction; Oleg Androssov; Rusija/Russian Federation
561. Got lucky!; igrani/fiction; Klaus Weller; Njemačka/Germany
562. Grab Him By The-; igrani/fiction; ALL AMERICAN HIGH SCHOOL FILM FESTIVAL; SAD/USA
563. Grandma Jane and the three pigs; animirani/animated; MJ Bebis Luengo; Čile/Chile
564. Grandpa and Grandma are Moving to a Senior Housing (Maybe); dokumentarni/documentary; Ella Goldenberg; Izrael/Israel
565. Grandpa Goes to the Sea; dokumentarni/documentary; Jakob Vogrinec; Slovenija/Slovenia
566. Grandpa's Birthday; igrani/fiction; Jasmine Ko; Južna Koreja/Korea, Republic of
567. Green Algae; dokumentarni/documentary; Carole B. Гриша; Francuska/France
568. GREEN HOME; dokumentarni/documentary; Ванерий; Ukrajina/Ukraine
569. Grief (silent short film); igrani/fiction; Anglo-Saxon; Filipini/Philippines
570. GRIEF.exe; slobodni stil/freestyle; ALL AMERICAN HIGH SCHOOL FILM FESTIVAL; SAD/USA
571. Grindstone; igrani/fiction; Grace Wang; SAD/USA
572. Grounding Short Film; igrani/fiction; Oisín-Tomás Ó Raghallaigh; Irska/Ireland
573. Grow; igrani/fiction; Producciones Pachorra; Španjolska/Spain
574. Grow Up; animirani/animated; Luís Miranda; Portugal/Portugal
575. Guerrero (blossoming of the dead world); slobodni stil/freestyle; Kirill Kolinichenko; Ukrajina/Ukraine
576. guynier ; dokumentarni/documentary; Luksuz produkcija, International Documentary Film Workshop Youth Media Engagement; Hrvatska/Croatia
577. Ha-Ha; igrani/fiction; Albert Vanden; Španjolska/Spain
578. Hailee Steinfeld; dokumentarni/documentary; Konstantin Mosencov; Ujedinjeno Kraljevstvo/United Kingdom
579. Hairlines: Exploring Image Curation Through Hair; dokumentarni/documentary; Elizabeth Kostina; SAD/USA
580. Halfway (Félúton); igrani/fiction; Lendvai Béla; Mađarska/Hungary
581. Halwende; dokumentarni/documentary; Sebastian Hanlon; SAD/USA
582. Hanger; igrani/fiction; Jiem Franc; Filipini/Philippines
583. Happy New Year; igrani/fiction; Сергей Годин; Rusija/Russian Federation
584. Harvest; animirani/animated; Owen Ka Chun Chan; Hong Kong/Hong Kong
585. Haunted; dokumentarni/documentary; Xavier Plater; SAD/USA
586. Have I learned anything - a documentary; dokumentarni/documentary; Privatna umjetnička gimnazija; Hrvatska/Croatia
587. Have I learned anything?; dokumentarni/documentary; Luka Stjepanović; Hrvatska/Croatia
588. Hazy Lines; slobodni stil/freestyle; Evdokiya Mazhurina; Kanada/Canada
589. HE WASN'T A TAXI DRIVER; slobodni stil/freestyle; Reza Hashemi; Iran/Iran, Islamic Republic of
590. He's Lost Control; slobodni stil/freestyle; Saksham Gupta; Indija/India
591. Headless commander; slobodni stil/freestyle; Anggi Ifansyah; Indonezija/Indonesia
592. Headline; slobodni stil/freestyle; Taaha Quadri; Indija/India
593. Healthy Soul in Healthy Body; slobodni stil/freestyle; Laura Horváth ; Mađarska/Hungary
594. Heap of happiness; dokumentarni/documentary; Matúš Men; Slovačka/Slovakia
595. Heart of Gold; igrani/fiction; Siam Pandora; Tajland/Thailand
596. Hearth; slobodni stil/freestyle; D.M. Gregory; SAD/USA
597. Heatwave; igrani/fiction; Casey Naranjo; SAD/USA
598. Hello, Cruel World; igrani/fiction; Alex Kokke; Kanada/Canada
599. HELP documentary film ; dokumentarni/documentary; Dastan Nurbek uulu; Kirgistan/Kyrgyzstan

25. Filmska revija mladeži & 13th four river film festival

600. Hémi; igrani/fiction; Sarah SOILHI; Kanada/Canada
 601. Henry & Eddy; igrani/fiction; Benjamin Nlomngan; Francuska/France
 602. Her good Omens; animirani/animated; Konstantin Mosencov; Austrija/Austria
 603. Her heaven; igrani/fiction; Nicole Pedicino; Argentina/Argentina
 604. HEROES; igrani/fiction; Aman Singh; Indija/India
 605. HEROES OF MATHARE; dokumentarni/documentary; Tony De Gigz; Kenija/Kenya
 606. Heterotopia; slobodni stil/freestyle; Akademija likovnih umjetnosti Split; Hrvatska/Croatia
 607. Hide & Seek; igrani/fiction; D.M. Gregory; SAD/USA
 608. Hide and Seek; igrani/fiction; Radheya Jegatheva; Narodna Republika Kina/China
 609. Home; igrani/fiction; Hossein Zahedi; Iran/Iran, Islamic Republic of
 610. Home On The Road; dokumentarni/documentary; Miha Verdonik; Ujedinjeno Kraljevstvo/United Kingdom
 611. Home Sweet Home; animirani/animated; VBU; Švedska/Sweden
 612. Home, but not alone; dokumentarni/documentary; Udruga Kaooosss; Hrvatska/Croatia
 613. Home(sick)ness; dokumentarni/documentary; Daria Litvichenko; Estonija/Estonia
 614. Homeless; igrani/fiction; Solmaz Etamad; Iran/Iran, Islamic Republic of
 615. Homely; igrani/fiction; Suryansh Deo Srivastava; Indija/India
 616. Homicide - An Unintentional Murder; dokumentarni/documentary; Gourav Bandyopadhyay; Indija/India
 617. Hooded; igrani/fiction; Cristian Marín; Kolumbija/Colombia
 618. Hopelessness; igrani/fiction; Dilanci May; Venezuela/Venezuela, Bolivarian Republic of
 619. Horror; igrani/fiction; Boddu Gopi; Indija/India
 620. Horse and girl; animirani/animated; Konstantin Mosencov; Rusija/Russian Federation
 621. Horsham In Stillness; dokumentarni/documentary; Freddie Hill; Ujedinjeno Kraljevstvo/

United Kingdom
 622. Hotaru; animirani/animated; Luís Miranda; Portugal/Portugal
 623. House is big, world is even bigger; dokumentarni/documentary; Udruga Blank; Hrvatska/Croatia
 624. How hard is saying "goodbye!"; igrani/fiction; Carlos R. Haro; Španjolska/Spain
 625. How should parental leave be divided?; dokumentarni/documentary; VBU; Švedska/Sweden
 626. How the beasts got hyped; dokumentarni/documentary; Elvin Jay Macanlalay; Filipini/Philippines
 627. How to Make Açai; dokumentarni/documentary; Kurt Shaw; Brazil/Brazil
 628. How to Make Chilli Con Carne; igrani/fiction; Alize & Isobel Chilli; Ujedinjeno Kraljevstvo/United Kingdom
 629. Hülya; igrani/fiction; Ferit Ekin Kırşan; Turska/Turkey
 630. Human Happiness; slobodni stil/freestyle; Olya Zyceva; Rusija/Russian Federation
 631. HUMAN IS A BIRD; igrani/fiction; Aref Namvar; Iran/Iran, Islamic Republic of
 632. Hunger; igrani/fiction; Davide Farinella; Italija/Italy
 633. Hunger; igrani/fiction; Tanny Shaab; Australija/Australija
 634. HUNTER 2 MINUTES SHORT FILM; igrani/fiction; Cage films; Indija/India
 635. HYPD Car chase; animirani/animated; Bored Indian; Indija/India
 636. HYPER-GAMING; igrani/fiction; Sebastiano Trombatore; Italija/Italy
 637. Hyperion; or, The Hermit in Zagreb; igrani/fiction; Viktor Mršić; Hrvatska/Croatia
 638. I am , Hamlet .; slobodni stil/freestyle; Kaushik Pal; Indija/India
 639. I am a woman; slobodni stil/freestyle; Amina Zholanova; Kazakistan/Kazakhstan
 640. I Am Beyoutiful; slobodni stil/freestyle; Danielle Visuals; Ujedinjeno Kraljevstvo/United Kingdom
 641. I am Transgender; igrani/fiction; Priyankar Das; Indija/India
 642. I asked my friends; slobodni stil/freestyle; Lucia Dugatkin Schwartz; Argentina/Argentina

643. I believe in love; slobodni stil/freestyle; Karla Borovečki; Hrvatska/Croatia
 644. I Cut With What Is Regular and I Have Myself; slobodni stil/freestyle; Luís Miranda; Portugal/Portugal
 645. I didn't want; igrani/fiction; Adelina Latypova; Rusija/Russian Federation
 646. I Goat You; igrani/fiction; VBU; Švedska/Sweden
 647. I had to pawn the diamond; igrani/fiction; Iulia Enkelana; Rumunjska/Romania
 648. I Love You; igrani/fiction; ALL AMERICAN HIGH SCHOOL FILM FESTIVAL; SAD/USA
 649. I need you; igrani/fiction; George Didimiotis; Grčka/Greece
 650. I ONLY ASK FOR THE MOON; animirani/animated; Associazione Avisco; Italija/Italy
 651. I See in the Dark; dokumentarni/documentary; Lana Bregar; Slovenija/Slovenia
 652. I think I made you up inside my head; igrani/fiction; Eva Magdić Govedarica; Hrvatska/Croatia
 653. I wanna be much better; dokumentarni/documentary; CHC nafestival; Češka/Czech Republic
 654. I'll be idle in my ideals; animirani/animated; Emma Nantermoz; Nizozemska/Netherlands
 655. I'll call you later; animirani/animated; Maria Scutaru; Rumunjska/Romania
 656. I'm quarantined; slobodni stil/freestyle; Sigita Kondratas; Litva/Lithuania
 657. I'm Starving; slobodni stil/freestyle; ALL AMERICAN HIGH SCHOOL FILM FESTIVAL; SAD/USA
 658. I'm the survivor of your chaos; igrani/fiction; Lada Saint-Arroman; SAD/USA
 659. IBLIS; igrani/fiction; Diego Sayavedra; Meksiko/Mexico
 660. Ibrahim & Andreas; animirani/animated; Station Next; Danska/Denmark
 661. ideas; igrani/fiction; Razvan Andrei Timofte; Rumunjska/Romania
 662. Identity ; igrani/fiction; Madison Garcia; SAD/USA
 663. If Walls Could Talk ; animirani/animated; Škola za primjenjenu umjetnost u Rijeci; Hrvatska/Croatia

664. Illusion; igrani/fiction; Hugo Delforge; Francuska/France
665. Imposed Solitude; igrani/fiction; Alonso Escoto; Meksiko/Mexico
666. Improvise; igrani/fiction; Ramin Masoumian; Iran/Iran, Islamic Republic of
667. Improvising Everyday; animirani/animated; Raul Rothka; Bjelorusija/Belarus
668. IN PAGLAYAG: A Sulu Story; dokumentarni/documentary; Rhadem Morados; Filipini/Philippines
669. In Search Of Rekha Hasda; dokumentarni/documentary; Hasanul Hoq; Bangladeš/Bangladesh
670. In the deep end; dokumentarni/documentary; Maddie Barnes; Ujedinjeno Kraljevstvo/United Kingdom
671. In the eyes of the beholder; slobodni stil/freestyle; Karla Borovečki; Hrvatska/Croatia
672. In The Mind of a Rapist ; igrani/fiction; Sushant Sharma; Indija/India
673. In The Red; igrani/fiction; Ibrafilm company; Irak/Republic of Iraq
674. In The Trees; igrani/fiction; ALL AMERICAN HIGH SCHOOL FILM FESTIVAL; SAD/USA
675. Inclusion On the Air; igrani/fiction; ALL AMERICAN HIGH SCHOOL FILM FESTIVAL; SAD/USA
676. Incomplete venereal disease anthology; animirani/animated; Michail Lazarev; Rusija/Russian Federation
677. India's Orphans; dokumentarni/documentary; Daniel Hayward; Ujedinjeno Kraljevstvo/United Kingdom
678. INEFFABLE; igrani/fiction; Andre Genuino; Filipini/Philippines
679. Inexorable; igrani/fiction; María Ortega Calderón; Španjolska/Spain
680. Inner Turmoil; slobodni stil/freestyle; Lili Kacirek; Njemačka/Germany
681. INSIDE; dokumentarni/documentary; Remya Rajeev; Indija/India
682. Inside; igrani/fiction; Ignacio Martinez Cabrera; Urugvaj/Uruguay
683. INSIDE THE ART; igrani/fiction; NITHIN SCRIPTURES; Indija/India
684. InsideOut; igrani/fiction; Pralesh Sharma; Indija/India
685. Inspirational Documentary - As I Grew

Up I realized Nobody else but I Inspire Myself.; dokumentarni/documentary; Piyush Ramchandani; Indija/India
686. Instagram; dokumentarni/documentary; Hannah Brochocki; Ujedinjeno Kraljevstvo/United Kingdom
687. Instant crush; igrani/fiction; Cosmic Tree; Španjolska/Spain
688. Intersections; igrani/fiction; Kanishk Devgan; Indija/India
689. Into the Dark; igrani/fiction; Liam Hornschild-Bear; SAD/USA
690. Into the Kenyan arid and acacia land life. #MY KENYA MY STORY; dokumentarni/documentary; Timothy Naini; Kenija/Kenya
691. Into The Shadows; slobodni stil/freestyle; Christopher Kurtz; SAD/USA
692. Intrigue; igrani/fiction; Matej Mivšek; Slovenija/Slovenia
693. Invader; animirani/animated; Owen, Ka Chun Chan; Hong Kong/Hong Kong
694. Invitation; igrani/fiction; Neva Lilljequist; Švicarska/Switzerland
695. IRAI; igrani/fiction; TEAM HELL; Indija/India
696. Irai; igrani/fiction; Nirmal Kumar; Indija/India
697. Irish Dance; animirani/animated; Konstantin Mosencov; SAD/USA
698. isolation; slobodni stil/freestyle; Masi Paris; Hrvatska/Croatia
699. It happens; igrani/fiction; Olga Artushevska; Ukrajina/Ukraine
700. it was my dream; igrani/fiction; Onur Koçyiğit; Turska/Turkey
701. It's over; slobodni stil/freestyle; Anas Ata; Pakistan/Pakistan
702. ITI; igrani/fiction; Mainak Biswas; Indija/India
703. IVAR-IN THE SHADOW OF THE APOCALYPSE; igrani/fiction; Mindaugas Strelkauskis; Litva/Lithuania
704. Izolaci, ja; dokumentarni/documentary; Udruga Blank; Hrvatska/Croatia
705. Jaalakam; animirani/animated; Shweta Sudheer; Indija/India
706. James Chang, lost and drunk; igrani/fiction; Adrian Santos; Španjolska/Spain
707. Janek to the River; igrani/fiction; Lauren Loesberg; Riona Oshima-Ryan; Češka/Czech

Republic
708. Jender ; slobodni stil/freestyle; Tasia Gill; SAD/USA
709. Jimmy Qirqqut - Gjoa Haven Elder; dokumentarni/documentary; Zoe Miles; Kanada/Canada
710. JOACO & NANA; animirani/animated; EDUARDO ELLI; Argentina/Argentina
711. Job; dokumentarni/documentary; José Humberto Rosales Gonzalez; Meksiko/Mexico
712. Joint Family; slobodni stil/freestyle; Freesoul Pranay; Indija/India
713. Judge; igrani/fiction; Omid Baninajjar; Iran/Iran, Islamic Republic of
714. Just a Normal Day; igrani/fiction; Antonio Candalice; Italija/Italy
715. JUST RUN; slobodni stil/freestyle; Tajvan/Taiwan
716. Just The Same; igrani/fiction; Nathan Kadota; SAD/USA
717. Kaadhala Saadhala; slobodni stil/freestyle; Vinoth kumar; Indija/India
718. Kadin Eli (Womans Hand); dokumentarni/documentary; Enes Yurtsever; Turska/Turkey
719. Karakara; igrani/fiction; Abubakar Mwenda; Kenija/Kenya
720. Karma Café; igrani/fiction; Kabeer Khurana; Indija/India
721. Kavadsa : The God Rays; dokumentarni/documentary; Atharva Pathak; Indija/India
722. KEEPERS OF THE MAGICAL LANTERN; dokumentarni/documentary; Bahadır Kapir; Turska/Turkey
723. Key to the Island ; animirani/animated; Cecilia Morera; Ujedinjeno Kraljevstvo/United Kingdom
724. khelna ; slobodni stil/freestyle; Dhidipan Ray; Indija/India
725. KIBANG AYOK; igrani/fiction; Achmad Rezi Fahlevie; Indonezija/Indonesia
726. Killer Jazz; igrani/fiction; Lynn Sfeir; Lebanon/Lebanon
727. Killing Off; igrani/fiction; Shambo Ghosh; Indija/India
728. King David; dokumentarni/documentary; Tim Carr; SAD/USA
729. Kissed_By_The_Muse; igrani/fiction; Media Literacy Award ; Njemačka/Germany

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730. kneyz (treasure); igrani/fiction; Alaedin Lahfeoui; Tunis/Tunisia
 731. Korona Bilježnica; dokumentarni/documentary; Miro Bronzic; Hrvatska/Croatia
 732. Kronos; igrani/fiction; Ibrahim Eren Kilisli; Turska/Turkey
 733. Krsnici, bilfi i štrigi; dokumentarni/documentary; Tarita Štokovac; Hrvatska/Croatia
 734. Kuntento; igrani/fiction; Charlton Jocson; Filipini/Philippines
 735. Kusebek; igrani/fiction; Guo Zhongyuan; Narodna Republika Kina/China
 736. Kyden Weight Sixty Second Spotlight; igrani/fiction; ALL AMERICAN HIGH SCHOOL FILM FESTIVAL ; SAD/USA
 737. L'Argomento!; igrani/fiction; Reuben Harvey; Irsko/Ireland
 738. L'Enfant Terrible; igrani/fiction; Gerardo Gabaldón; Španjolska/Spain
 739. La Araña Mexicana; igrani/fiction; incl298 None; Španjolska/Spain
 740. La Jeunesse of Alice (En); igrani/fiction; Josep Oller; Španjolska/Spain
 741. La Pomme De Terre Amere; dokumentarni/documentary; ALL AMERICAN HIGH SCHOOL FILM FESTIVAL ; SAD/USA
 742. Lactose Intolerant; igrani/fiction; James Brammer; SAD/USA
 743. Lacuna; slobodni stil/freestyle; Theo Silitsheba; Botswana/Botswana
 744. Lath; igrani/fiction; Noor Hanania; Jordan/Jordan
 745. Lamp Lady; igrani/fiction; Ostentatious Films; SAD/USA
 746. Last Night; igrani/fiction; Nathan Kadota; SAD/USA
 747. Latin American Dances at VROCC; dokumentarni/documentary; Danielle Mannion; SAD/USA
 748. Le pietre; slobodni stil/freestyle; Giuseppe Dimitri; Italija/Italy
 749. LEADER; animirani/animated; Houmem gharbi; Tunis/Tunisia
 750. Learner; igrani/fiction; Kerry Turner; Ujedinjeno Kraljevstvo/United Kingdom
 751. Let me die naturally ; igrani/fiction; Solmaz

Etemad; Iran/Iran, Islamic Republic of
 752. Let Me Go; igrani/fiction; Jitin Viji; Indija/India
 753. Let you go; slobodni stil/freestyle; III. gimnazija, Osijek ; Hrvatska/Croatia
 754. Let's name It 'Devil; igrani/fiction; Moksha Poojary; Indija/India
 755. Let's Redo; slobodni stil/freestyle; Tin Grgić; Hrvatska/Croatia
 756. Let's think sustainably DVD; slobodni stil/freestyle; Glazbena škola Ivana Matetića Ronjgova Rijeka ; Hrvatska/Croatia
 757. LEWIS; igrani/fiction; Chloe Law; Ujedinjeno Kraljevstvo/United Kingdom
 758. Libertad 121; igrani/fiction; Pietro Piccolomini; Argentina/Argentina
 759. Liberty; slobodni stil/freestyle; Kaelyn Starrs; SAD/Ireland
 760. Life & Lyrics; igrani/fiction; Matthew Reynolds; Ujedinjeno Kraljevstvo/United Kingdom
 761. LIFE-DEATH-LIFE; igrani/fiction; Luiz Felipe Barria; Brazil/Brazil
 762. Lifelong Scratch Ise Cream; igrani/fiction; Klaus Weller; Njemačka/Germany
 763. Light; igrani/fiction; Martin Chichovski; Makedonija/Macedonia, the former Yugoslav Republic of
 764. Light; igrani/fiction; Manuel Baldoceda Cerdán; Peru/Peru
 765. Lignum Love; animirani/animated; Gabi Bania; Poljska/Poland
 766. Like Me; slobodni stil/freestyle; ALL AMERICAN HIGH SCHOOL FILM FESTIVAL ; SAD/USA
 767. Like the one, who fell between the rails; animirani/animated; Bálint Duma; Mađarska/Hungary
 768. Limp binding; slobodni stil/freestyle; АННА Петрик; Rusija/Russian Federation
 769. Listen; igrani/fiction; Alison McCloskey; Ujedinjeno Kraljevstvo/United Kingdom
 770. Listen and don't ask questions; igrani/fiction; Luka Tomić; Srbija/Serbia
 771. Listen with your eyes; slobodni stil/freestyle; Škola likovnih umjetnosti Split; Hrvatska/Croatia
 772. LITTERello; igrani/fiction; Oskar Polivtsev; Rusija/Russian Federation
 773. Little Detective; igrani/fiction; Howie Xu;

Narodna Republika Kina/China
 774. Little Swallow Coming Home; igrani/fiction; Howie Xu; Narodna Republika Kina/China
 775. LIVING STATUE OF MUMBAI; dokumentarni/documentary; B. A. N. None; Indija/India
 776. Lockdown; slobodni stil/freestyle; Shoumik Dipto; Bangladeš/Bangladesh
 777. Lockdown Hero; igrani/fiction; ish khanna; Indija/India
 778. Lockdown Lookback; dokumentarni/documentary; Iona Miller; Ujedinjeno Kraljevstvo/United Kingdom
 779. Lonely; slobodni stil/freestyle; Media Literacy Award ; Njemačka/Germany
 780. Loony; igrani/fiction; Nithish Anandh; Indija/India
 781. Lose Yourself to Dance; slobodni stil/freestyle; ALL AMERICAN HIGH SCHOOL FILM FESTIVAL ; SAD/USA
 782. Lost Boy; igrani/fiction; Anne-Marie Bjerre Koch; Danska/Denmark
 783. Lost Boy; igrani/fiction; Station Next Ida Knudsen; Danska/Denmark
 784. Lost in Transit; slobodni stil/freestyle; Josh Lynas ; Sjeverna Irska/Northern Ireland
 785. Lost Pig; animirani/animated; Esteban Calvo; Argentina/Argentina
 786. Lost: A Coronavirus Saga; igrani/fiction; Mohit Kumar; Indija/India
 787. LOUD WHISPERS; igrani/fiction; Safeer Ahmed; Pakistan/Pakistan
 788. Love in Pain; igrani/fiction; Aditya Dhandhan; Indija/India
 789. Love is love; slobodni stil/freestyle; Amina Zholanova; Kazahstan/Kazakhstan
 790. Love never fails; igrani/fiction; Kristijan Jalšić; Hrvatska/Croatia
 791. Loveless; igrani/fiction; Simon Jindra; Češka/Czech Republic
 792. Luca; slobodni stil/freestyle; Media Literacy Award ; Njemačka/Germany
 793. Luck Today Gone Tomorrow; igrani/fiction; Talaat Hassan; Turska/Turkey
 794. LUCKY; slobodni stil/freestyle; ALL AMERICAN HIGH SCHOOL FILM FESTIVAL ; SAD/USA
 795. Lucky Ticket; igrani/fiction; Anna Zhukova;

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Rusija/Russian Federation
796. Ludvika: Voices and Visitors; dokumentarni/
documentary; Marija Ratkovic Vidakovic, VBU;
Švedska/Sweden
797. Luki; igrani/fiction; Robert Hinterleitner;
Austrija/Austria
798. Luminița; igrani/fiction; Vlad C. Dragne;
Rumunjska/Romania
799. LUNCH; igrani/fiction; srbonty meherun;
Bangladeš/Bangladesh
800. Lury; animirani/animated; Michael
Grassberger; Austrija/Austria
801. Luz, Seneida; animirani/animated; Olivia De
Camps; SAD/USA
802. LYDIA; igrani/fiction; Yamile Olvera Guerrero;
Meksiko/Mexico
803. LyricalGenes - Passion; slobodni stil/freestyle;
Lyrical Genes; SAD/USA
804. LyricalGenes - Royalty; slobodni stil/freestyle;
Lyrical Genes; SAD/USA
805. M/Wake up; slobodni stil/freestyle; Una
polpetta per amica.; Italija/Italy
806. Maa; slobodni stil/freestyle; Somnath Halder;
India
807. MACHIKA; igrani/fiction; Javier Lopez;
Nikaragva/Nicaragua
808. Machine; igrani/fiction; Jofre Viaplana;
Španjolska/Spain
809. Magic eyes; igrani/fiction; luca acito; Grčka
810. Magic Shop; igrani/fiction; Limerick Youth
Dance; Irska/Ireland
811. Make Earth Great Again; slobodni stil/freestyle;
Media Literacy Award; Njemačka/Germany
812. Male illusions; slobodni stil/freestyle; II.
gimnazija Split; Hrvatska/Croatia
813. Man-Kind Sexual Orientation: The full
Documentary With Video; slobodni stil/freestyle;
Jeremiah Semien; SAD/USA
814. Mancacioasa; dokumentarni/documentary;
Roxana Baloiu; Kanada/Canada
815. MANHOOD; igrani/fiction; jan jaloszynski;
Poljska/Poland
816. Mania; igrani/fiction; Oussama Ziane; Alžir/
Algeria
817. Manitham (Humanity) 2020 official Tamil Short
Film Of Sri Lanka; dokumentarni/documentary;

Muthulingam Tamizhnilavan; Šri Lanka/Sri Lanka
818. Manuel; igrani/fiction; YAQ Distribución;
Španjolska/Spain
819. Marathon; dokumentarni/documentary;
Danielle Mannion; SAD/USA
820. Maria; igrani/fiction; King Abalos; SAD/USA
821. Maria; dokumentarni/documentary;
AzraeiAzlan.; Malezija/Malaysia
822. MARIONETT; igrani/fiction; Olle Wager;
Švedska/Sweden
823. Marks; igrani/fiction; Bruno Sabongi; Kenija/
Kenya
824. Marlene Heavysields (Glowing in the Dark
Woman); dokumentarni/documentary; Zoe Miles;
Kanada/Canada
825. Mask On; igrani/fiction; Paul Hewitt;
Ujedinjeno Kraljevstvo/United Kingdom
826. Masked; igrani/fiction; Fatih Oruç; Turska/
Turkey
827. Masks; slobodni stil/freestyle; Media Literacy
Award; Njemačka/Germany
828. Masoom; igrani/fiction; Piyush Talokar; Indija/
India
829. Mastara; dokumentarni/documentary; Fatih
Cosgun; Turska/Turkey
830. Maundu Manini (Small things); igrani/fiction;
Warutere Studios; Kenija/Kenya
831. Mavka; igrani/fiction; Alona Shylova; Ukrajina/
Ukraine
832. May be it happens; igrani/fiction; sanjay S;
Indija/India
833. Maya; slobodni stil/freestyle; International
Youth Media Summit; Nepal/Nepal
834. Maybe I'm Partially Happy; dokumentarni/
documentary; Natalie Dech; Croatia
835. ME AND MYSELF; igrani/fiction; Paeman
Arianfar; Arganistan/Afghanistan
836. Me Mr Murphy. How Am I?; igrani/fiction; Kaan
Öztürk; Turska/Turkey
837. me or me?; igrani/fiction; farshad hosseini;
Iran/Iran, Islamic Republic of
838. Meet Me In The Pale Moonligh; slobodni stil/
freestyle; ALL AMERICAN HIGH SCHOOL FILM
FESTIVAL; SAD/USA
839. Meksiko; slobodni stil/freestyle; Privatna
umjetnička gimnazija; Hrvatska/Croatia

840. Melancholy; animirani/animated; Majid
Saeedpour; Iran/Iran, Islamic Republic of
841. Memory; igrani/fiction; Karlo Špoljar; Hrvatska/
Croatia
842. Meow; animirani/animated; Donghai Su;
Narodna Republika Kina/China
843. Meredith Johnson: The Ballet Song; igrani/
fiction; Katherine Johnson; SAD/USA
844. Mesai / Shift; dokumentarni/documentary;
Mustafa AYDIN; Turska/Turkey
845. METAMORPHOSIS; igrani/fiction; mahdi
javadifam; Iran/Iran, Islamic Republic of
846. METROPOLITAN BOWLING; igrani/fiction;
Louka Hogue; Kanada/Canada
847. Mezcal; dokumentarni/documentary; Mario
Orozco; Meksiko/Mexico
848. MIDDLE POINT; igrani/fiction; Yilmaz Güney
Çintan; Turska/Turkey
849. Midsummer Beauty; igrani/fiction; Oisín
McKeogh; Irska/Ireland
850. Migration; animirani/animated; Owen, Ka
Chun Chan; Hong Kong/Hong Kong
851. Mila; igrani/fiction; Grace Conley; SAD/USA
852. Mim salon; dokumentarni/documentary; Aidin
bagheri; Iran/Iran, Islamic Republic of
853. Mind Afloat; igrani/fiction; Kashyap V; Indija/
India
854. Mind yourself; igrani/fiction; Station Next Ida
Knudsen; Danska/Denmark
855. Mirage; slobodni stil/freestyle; Pushkar
Dhawan; Indija/India
856. Mis-conception, The Mystery of Unamuno;
animirani/animated; Elvin Jay Macanlalay; Filipini/
Philippines
857. MODEM; igrani/fiction; İzem Ayşegül Topal;
Turska/Turkey
858. Moksha; dokumentarni/documentary; Jithin
Majeed; Ujedinjeno Kraljevstvo/United Kingdom
859. Mommy Got a Demon; igrani/fiction;
Demerson Souza; Brazil/Brazil
860. Money Talks; dokumentarni/documentary;
Jared Goudsmit; SAD/USA
861. Monopoly; igrani/fiction; Jan Predojevic;
Hrvatska/Croatia
862. Montreal By Night; slobodni stil/freestyle;
Etienne Meunier; Kanada/Canada

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863. Monument; dokumentarni/documentary; Shemuel Darkain; Italija/Italy
 864. Moonblind; igrani/fiction; Evdokiya Mazhurina; Kanada/Canada
 865. Morana; igrani/fiction; Borna Ivan Masnec; Hrvatska/Croatia
 866. Morana; igrani/fiction; Rowen Henderson; Ujedinjeno Kraljevstvo/United Kingdom
 867. Morena; dokumentarni/documentary; Charlie López; Kostarika/Costa Rica
 868. Morning dreams do come true; igrani/fiction; Sirshendu Chaudhuri; Indija/India
 869. Mostro; igrani/fiction; Matteo Giampetrucci (Matteo Blanco); Italija/Italy
 870. Mother; dokumentarni/documentary; Гайдаржи Виталий; Moldavija/Moldova, Republic of
 871. Mother Earth; igrani/fiction; Aashi Pranjali; Indija/India
 872. Mother Figure; igrani/fiction; CHIA-TSE CHANG; Tajvan/Taiwan
 873. Mothers ; dokumentarni/documentary; Nicoló Cruvinel; Brazil/Brazil
 874. Motorcycle Granny - The Short; animirani/animated; Mateus Pitta de Carvalho; Brazil/Brazil
 875. Mr & Mrs Kaadhal; igrani/fiction; Deepakraj Gunasekaran; Indija/India
 876. Mr. Robot at the Zenith; animirani/animated; Konstantin Mosencov; Ujedinjeno Kraljevstvo/United Kingdom
 877. MR.FOMO; igrani/fiction; Derin Doğa Kokal; Turska/Turkey
 878. Mud; animirani/animated; Alexandre Juruená; Brazil/Brazil
 879. Multitasking pineapples; animirani/animated; Youth Workshops ; Indija/India
 880. Munafiqat; slobodni stil/freestyle; Yasir Ali; Pakistan/Pakistan
 881. Mural on the Wall; dokumentarni/documentary; Matthew Agustin; SAD/USA
 882. Music is...; animirani/animated; Associazione Avisco; Italija/Italy
 883. Mx. Cookie; igrani/fiction; Grayson A. Shapiro; SAD/USA
 884. My Volleyball (Mon Volleyball); animirani/animated; Konstantin Mosencov; Francuska/France
 885. My Birthday; igrani/fiction; Shayan Naghibi; Iran/Iran, Islamic Republic of
 886. My Culture; dokumentarni/documentary; Zoe Miles; Kanada/Canada
 887. My Dear!; igrani/fiction; Geovane Camargo; Brazil/Brazil
 888. My Earth from Heart ; dokumentarni/documentary; ARIAKINA ETTORI; Francuska/France
 889. My father khosrow; dokumentarni/documentary; میردخج ; Iran/Iran, Islamic Republic of
 890. My Life in a Baba; igrani/fiction; Howie Xu; Narodna Republika Kina/China
 891. My Light; igrani/fiction; Sophia Gabriella Romulo; SAD/USA
 892. My Quarantine; igrani/fiction; Almir Ismaili; Bosna i Hercegovina/Bosnia and Herzegovina
 893. My Red Ball; igrani/fiction; Esabella Strickland; Kanada/Canada
 894. My World, Your World; dokumentarni/documentary; Jonathan Steininger; Austrija/Austria
 895. Na Zare; igrani/fiction; Katherine Kan ; Rusija/Russian Federation
 896. NAH; igrani/fiction; Predrag Vukosavljević; Srbija/Serbia
 897. NASHA; slobodni stil/freestyle; Gokul Konar; Indija/India
 898. Natue calls I Short film; igrani/fiction; AADY .; Indija/India
 899. Natural Selection; igrani/fiction; Max Roach; Ujedinjeno Kraljevstvo/United Kingdom
 900. Nature in 4K; slobodni stil/freestyle; Marko Hodzic; Hrvatska/Croatia
 901. Nature in a picture of time ; igrani/fiction; Ivana Mis; Hrvatska/Croatia
 902. Nayanam Madhuram (His Delightful Eyes); slobodni stil/freestyle; Akhil Krishna Reddy Pallipattu; Indija/India
 903. Ne vozi umoran; slobodni stil/freestyle; Ivan Kušević Radaković ; Hrvatska/Croatia
 904. Ne vozi umoran; slobodni stil/freestyle; Ivan Tolić ; Hrvatska/Croatia
 905. Neeya naana never ends ; slobodni stil/freestyle; aru.789 aru.789; Indija/India
 906. Neeya naana never ends ; igrani/fiction; aru.789 aru.789; Indija/India
 907. Negative; igrani/fiction; Barathy Kolappan; Indija/India
 908. Neighborhood; animirani/animated; bibo peng; Narodna Republika Kina/China
 909. Neozoen; igrani/fiction; Seza Tan Selen; Njemačka/Germany
 910. Nerukkadi; igrani/fiction; Pravin B; Indija/India
 911. Never Again; slobodni stil/freestyle; Gianna Morelli; Ujedinjeno Kraljevstvo/United Kingdom
 912. Never Eat Shredded Wheat (& Other Foods I'm Scared to Eat); animirani/animated; Georgia Madden; Ujedinjeno Kraljevstvo/United Kingdom
 913. Never Mind Diyarbakir; dokumentarni/documentary; Bekir Eta; Turska/Turkey
 914. New Dogs; igrani/fiction; Lucas Young; Singapur/Singapore
 915. New Moon; igrani/fiction; Neeraj Joshi; Indija/India
 916. New Year offer of advertising services; animirani/animated; Konstantin Mosencov; Njemačka/Germany
 917. NEXUS; igrani/fiction; WATCHOUT! None; Indija/India
 918. Nian; igrani/fiction; Mia Young; Ujedinjeno Kraljevstvo/United Kingdom
 919. Night club; animirani/animated; Konstantin Mosencov; Ujedinjeno Kraljevstvo/United Kingdom
 920. Night club - short version; animirani/animated; Konstantin Mosencov; Rusija/Russian Federation
 921. Night club VR; animirani/animated; Konstantin Mosencov; SAD/USA
 922. Night Funeral; slobodni stil/freestyle; Jules Van Boxem; Belgija/Belgium
 923. Night Shift; animirani/animated; Jackson Denke; SAD/USA
 924. Night Stalker; igrani/fiction; Sarah SOILHI; Kanada/Canada
 925. Night Walk; igrani/fiction; Laurence Mason-Guetta; Ujedinjeno Kraljevstvo/United Kingdom
 926. Nihshorto (Unconditional); igrani/fiction; The N.G. Production; Indija/India
 927. Nijhum Dwp; dokumentarni/documentary; Sifat Ahamad; Bangladeš/Bangladesh
 928. Nina; igrani/fiction; Lada Saint-Arroman; Francuska/France
 929. Nineteen; dokumentarni/documentary; Loyd Doron; Filipini/Philippines
 930. Nirbaak; igrani/fiction; Aruneet Datta; Indija/

India

931. no diary; dokumentarni/documentary; Bianca Ioana Costin; Rumunjska/Romania
 932. no fair; igrani/fiction; Ashraf Abouhagar; Egipt/Egypt
 933. No Fixed Address; slobodni stil/freestyle; Kerry Turner; Ujedinjeno Kraljevstvo/United Kingdom
 934. NO MAN IS AN ISLAND; dokumentarni/documentary; Mara None; Italija/Italy
 935. No Nuts ; igrani/fiction; lara Rachel; SAD/USA
 936. No Period; igrani/fiction; Gabriel L. Medina; Meksiko/Mexico
 937. NO RETURN; igrani/fiction; Alaaddin Toy; Turska/Turkey
 938. No Word of Farewell; igrani/fiction; Spaceway Films; SAD/USA
 939. NO. I WON'T.; dokumentarni/documentary; Serhiy Mysak; Ukrajina/Ukraine
 940. NOISE; dokumentarni/documentary; Zsuzsanna Dóra Szabó; Mađarska/Hungary
 941. Noisho Prohori (The Night Guard); igrani/fiction; Vision Creator; Indija/India
 942. Norman's Land; igrani/fiction; Finlay Guy; Ujedinjeno Kraljevstvo/United Kingdom
 943. North Beach.; igrani/fiction; Daniel pez bravo; Meksiko/Mexico
 944. NOSTALGIA; igrani/fiction; Resul Aşlak; Turska/Turkey
 945. Not Going Back; igrani/fiction; Emilie Lowe; Australija/Australia
 946. Not Without A Fight; dokumentarni/documentary; Daniël Beckers; Nizozemska/Netherlands
 947. Now You Sea Us, Now You Don't; animirani/animated; Chike Okeke; Ujedinjeno Kraljevstvo/United Kingdom
 948. Numb; igrani/fiction; Lizzi Shakhno; Bjelorusija/Belarus
 949. O Fim da Pandemia; igrani/fiction; Eliel Passos; Portugal/Portugal
 950. Obey the speed limit! ; animirani/animated; Karlo Špoljar; Hrvatska/Croatia
 951. Oblivious; igrani/fiction; ALL AMERICAN HIGH SCHOOL FILM FESTIVAL ; SAD/USA
 952. OBLOM: The Longest Night; slobodni stil/freestyle; Mikhael Lipman; Rusija/Russian

Federation

953. Obvezna kaciga; slobodni stil/freestyle; Korina Pretković; Hrvatska/Croatia
 954. Obvezna kaciga; slobodni stil/freestyle; Martin Kutnar ; Hrvatska/Croatia
 955. Obvezna kaciga; slobodni stil/freestyle; Sergej Ivković ; Hrvatska/Croatia
 956. Obvezna kaciga; slobodni stil/freestyle; Sara Marin ; Hrvatska/Croatia
 957. Obvezna kaciga; slobodni stil/freestyle; Tin Kruhoberec ; Hrvatska/Croatia
 958. Obvezna kaciga; slobodni stil/freestyle; BASK VINICA ; Hrvatska/Croatia
 959. Ode to Cutlery; igrani/fiction; Samantha Stewart; SAD/USA
 960. Of Thresholds and Shadows; igrani/fiction; Vlad C. Dragne; Rumunjska/Romania
 961. Off the Wall; slobodni stil/freestyle; Christine Brooks A. Shapiro; SAD/USA
 962. Oğuz; igrani/fiction; onur koçyigit; Turska/Turkey
 963. Old Suffolk Boys; dokumentarni/documentary; Louis Holder; Ujedinjeno Kraljevstvo/United Kingdom
 964. Oldjek; dokumentarni/documentary; Christian Natanael; Indonezija/Indonesia
 965. OLO SHOL; slobodni stil/freestyle; Arijit Kundu; Indija/India
 966. On a hook; animirani/animated; Natalia Vorotnikova; Rusija/Russian Federation
 967. On Changes; igrani/fiction; Bacači Sjenki; Hrvatska/Croatia
 968. On Vacation; dokumentarni/documentary; Urh Pirc; Slovenija/Slovenia
 969. ONE DAY ROOM 2; animirani/animated; Thyshaant Bruno; Francuska/France
 970. One Last Drink; igrani/fiction; NEWMAN STUDIOS; SAD/USA
 971. One life; slobodni stil/freestyle; Tarita Štokovac; Hrvatska/Croatia
 972. One minute; igrani/fiction; Ahmad Farahmand; Iran/Iran, Islamic Republic of
 973. One Minute to Midnight ; igrani/fiction; James Brammer; SAD/USA
 974. One Way; dokumentarni/documentary; Donatella Čajko; Hrvatska/Croatia

975. Online Lesson; animirani/animated; MFS Animation; Gruzija/Georgia
 976. Only revolution is important ! (Che Guevara); dokumentarni/documentary; Konstantin Mosencov; SAD/USA
 977. Only Us; igrani/fiction; Ellie Bickerton; Ujedinjeno Kraljevstvo/United Kingdom
 978. ONLY WE CAN SAVE US ALL; igrani/fiction; Darpan Bhardwaj; Indija/India
 979. Operation Agramon; igrani/fiction; Jhon Jatenjor; Kolumbija/Colombia
 980. Operation Barbosa; igrani/fiction; Joe None; SAD/USA
 981. Opus 73; slobodni stil/freestyle; Gabriel Vidal; Brazil/Brazil
 982. Order No.121; igrani/fiction; Satish P; Indija/India
 983. Our alley sparrows ام چوک ى انكش چنگ ; dokumentarni/documentary; Mohammad ferajzadeh; Iran/Iran, Islamic Republic of
 984. Our Dog, Blue.; dokumentarni/documentary; Conor Forrest; Kanada/Canada
 985. Out; igrani/fiction; Tuong-Vi Tran; SAD/USA
 986. Outgrowing My Shoes; igrani/fiction; Grace Conley; SAD/USA
 987. Outgrowing My Shoes ; igrani/fiction; Kaya T; SAD/USA
 988. outside-ghosts; igrani/fiction; Lilith Klaus; Njemačka/Germany
 989. Oxytocin; igrani/fiction; Konstantinos Kardakaris; Grčka/Greece
 990. P. Neruda; igrani/fiction; Giuseppe Burrafato; Italija/Italy
 991. Painting The Town: The Street Art of Detroit; slobodni stil/freestyle; ALL AMERICAN HIGH SCHOOL FILM FESTIVAL ; SAD/USA
 992. Pananim (The Planter); dokumentarni/documentary; Neill Pagdanganan; Filipini/Philippines
 993. Pandora's box; slobodni stil/freestyle; Eva Magdić Govedarica; Hrvatska/Croatia
 994. PANO AMEN; dokumentarni/documentary; Jonas Erler; Njemačka/Germany
 995. Panta Rhei; igrani/fiction; Lukas Gawenda; Njemačka/Germany
 996. Paper World; animirani/animated; Maarten

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van Oijen; Nizozemska/Netherlands
 997. Paracusia; igrani/fiction; Martin Hansen; Danska/Denmark
 998. Parasites; igrani/fiction; Haotian Liu; Narodna Republika Kina/China
 999. Pareidolia; igrani/fiction; Francisco Carlero; Urugvaj/Uruguay
 1000. Parfume advertisement; slobodni stil/freestyle; XxgropoxX None; Hrvatska/Croatia
 1001. Part Time Fool - Brent Morgan; igrani/fiction; ALL AMERICAN HIGH SCHOOL FILM FESTIVAL ; SAD/USA
 1002. Party Busters; igrani/fiction; Patrick Büchting; Njemačka/Germany
 1003. Party Fou; igrani/fiction; ALL AMERICAN HIGH SCHOOL FILM FESTIVAL ; SAD/USA
 1004. Passerine's Call; slobodni stil/freestyle; Devansh Pawan; Indija/India
 1005. Passion & Waves; dokumentarni/documentary; Tshepo Motshwaedi; Južna Afrika/South Africa
 1006. Pathways; slobodni stil/freestyle; International Youth Media Summit; Nepal/Nepal
 1007. PAVANA RIVER Travel Film 4K; igrani/fiction; Harshit Bongarde; Indija/India
 1008. PEACE; igrani/fiction; Ajit Mahapatra; Indija/India
 1009. Peca; dokumentarni/documentary; Борис Симић; Srbija/Serbia
 1010. Peel; igrani/fiction; Oleg Androssov; Rusija/Russian Federation
 1011. Pelanol; igrani/fiction; Calebe Lopes; Brazil/Brazil
 1012. Pencil; animirani/animated; Owen Ka Chun Chan ; Hong Kong/Hong Kong
 1013. Perfect; animirani/animated; HSE art and design school, Moscow; Rusija/Russian Federation
 1014. Perfect girlfriend; animirani/animated; Konstantin Mosencov; Ujedinjeno Kraljevstvo/United Kingdom
 1015. Perhaps the Butterflies Murdered Him; slobodni stil/freestyle; Luís Miranda; Portugal/Portugal
 1016. Personality; igrani/fiction; Okan Elhansu; Turska/Turkey
 1017. Petition #17; igrani/fiction; Eitan Berdi; Meksiko/Mexico

1018. Phantom; animirani/animated; Gabi Bania; Poljska/Poland
 1019. Phase I: Human Behavior & Activities; dokumentarni/documentary; Dondi G; SAD/USA
 1020. Phenomena; slobodni stil/freestyle; ALL AMERICAN HIGH SCHOOL FILM FESTIVAL ; SAD/USA
 1021. Phillip Bruce; slobodni stil/freestyle; ALL AMERICAN HIGH SCHOOL FILM FESTIVAL ; SAD/USA
 1022. Phone Panic; igrani/fiction; Yoga Adithya; Indija/India
 1023. Photograph; igrani/fiction; Christopher Beyrooty; SAD/USA
 1024. Pick me; slobodni stil/freestyle; Ivana Mis; Hrvatska/Croatia
 1025. PICNIC; igrani/fiction; Władek Ziewaczek; Poljska/Poland
 1026. Pilot; igrani/fiction; Daniel Le Hai; Poljska/Poland
 1027. Pirates; igrani/fiction; Cal Arnold O'Driscoll ; Irsko/Ireland
 1028. Pizza; slobodni stil/freestyle; Marko Hodzic; Hrvatska/Croatia
 1029. PLANETARIA; animirani/animated; EDUARDO ELLI; Argentina/Argentina
 1030. Planned Obsolescence; animirani/animated; Victoria Caputo; Kanada/Canada
 1031. Plant Based for the Planet; animirani/animated; Danielle Mannion; SAD/USA
 1032. play with pain; igrani/fiction; hamed shayesteh; Iran/Iran, Islamic Republic of
 1033. Playtime; slobodni stil/freestyle; Splitski Filmaši; Hrvatska/Croatia
 1034. Pleasure Pleasure Please; igrani/fiction; Caitlin Ricard; Ujedinjeno Kraljevstvo/United Kingdom
 1035. Plus Size Hard Truth; igrani/fiction; SWAG by Shabbir Ali; Indija/India
 1036. Pocket Garden - Receiver; slobodni stil/freestyle; Eva Magdić Govedarica; Hrvatska/Croatia
 1037. Pogled iznutra; slobodni stil/freestyle; željka milošević paro; Hrvatska/Croatia
 1038. POINT: DISCO; slobodni stil/freestyle; Стас Шевченко; Ukrajina/Ukraine
 1039. POP; igrani/fiction; Media Literacy Award ;

Njemačka/Germany
 1040. Portrait (2020); igrani/fiction; Sergio Fric; Crna Gora/Montenegro
 1041. Poštuj ograničenje brzine; slobodni stil/freestyle; Pia Nikolić ; Hrvatska/Croatia
 1042. Poštuj ograničenje brzine; slobodni stil/freestyle; Martin Kosović ; Hrvatska/Croatia
 1043. Poštuj ograničenje brzine; slobodni stil/freestyle; Kristijan Jalšić ; Hrvatska/Croatia
 1044. Poštuj prometne znakove; slobodni stil/freestyle; Ivan Kalmeta ; Hrvatska/Croatia
 1045. Poštuj prometne znakove; slobodni stil/freestyle; Viktor Lovrić ; Hrvatska/Croatia
 1046. Poštuj prometne znakove; slobodni stil/freestyle; Ian Farkaš ; Hrvatska/Croatia
 1047. Poštuj prometne znakove; slobodni stil/freestyle; Filip Jaković ; Hrvatska/Croatia
 1048. Potjera; igrani/fiction; Marko Hodzic; Hrvatska/Croatia
 1049. Potluck; slobodni stil/freestyle; Jared Goudsmit; SAD/USA
 1050. POVERTY ; dokumentarni/documentary; Aditya Joshi; Indija/India
 1051. Prealpina station; slobodni stil/freestyle; Nicola Zambelli; Italija/Italy
 1052. Present Continuous; igrani/fiction; Yashar Yazdani; Iran/Iran, Islamic Republic of
 1053. PRESENT STILL PERFECT ; igrani/fiction; Anusorn Soisa-ngim; Tajland/Thailand
 1054. Pressure; igrani/fiction; Julian Schmiederer; Austrija/Austria
 1055. Pretty Close Encounters; igrani/fiction; Evan Olow; SAD/USA
 1056. Project Casper; igrani/fiction; D.M. Gregory; SAD/USA
 1057. Project Oneness; dokumentarni/documentary; Kabeer Khurana; SAD/USA
 1058. Prom Night; igrani/fiction; Savina Smederevac; Srbija/Serbia
 1059. Promise; animirani/animated; Irina Harkavets; Bosna i Hercegovina/Bosnia and Herzegovina
 1060. PROMISES ; igrani/fiction; SMAMDA Films; Indonezija/Indonesia
 1061. Provjeravaj tlak u gumama; slobodni stil/freestyle; Frano Zjajić ; Hrvatska/Croatia

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1062. Provjeravaj tlak u gumama; slobodni stil/freestyle; Blagica Škrebilin ; Hrvatska/Croatia
1063. Provjeravaj tlak u gumama; slobodni stil/freestyle; Ana Šiškov ; Hrvatska/Croatia
1064. Proximity; animirani/animated; Jasmin Kruezi; Njemačka/Germany
1065. PSYCHO PANDA; igrani/fiction; Hamadi Sallami; Tunis/Tunisia
1066. Pudhe Shala aahe; igrani/fiction; Vaibhav Shere; Indija/India
1067. Puding ; igrani/fiction; Борис Симић; Srbija/ Serbia
1068. Punarnav; igrani/fiction; Harsh Khurana; Indija/India
1069. Puppet Look; slobodni stil/freestyle; Joao Matos; Portugal/Portugal
1070. PUSARA TAK BERTANDA SHORT FILM; slobodni stil/freestyle; Azlan Shah; Malezija/Malaysia
1071. Pushkar Travel Video; slobodni stil/freestyle; Piyush Ramchandani; Indija/India
1072. Puzzle; dokumentarni/documentary; Loyd Doron; Filipini/Philippines
1073. Pyrrhic; igrani/fiction; Henry Shriber; SAD/USA
1074. Qabil's Quarantine ; igrani/fiction; Kanishk Devgan; Indija/India
1075. Qafas (Cage); igrani/fiction; Paarth Manjarekar; Indija/India
1076. QUARANTENA; slobodni stil/freestyle; Misha Tarasiuk ; Ukrajina/Ukraine
1077. Quarantine; dokumentarni/documentary; Dorian Zovko; Hrvatska/Croatia
1078. Quarantine; igrani/fiction; Jhon Raza; Pakistan/Pakistan
1079. Quarantine ; dokumentarni/documentary; Krishnanjan Saha; Indija/India
1080. Quarantine Kids; igrani/fiction; Yener Sore; Turska/Turkey
1081. Queen of the bees (Königin der Bienen); animirani/animated; Konstantin Mosencov; Njemačka/Germany
1082. Queens Of Crime; igrani/fiction; Leonardo Costa Souza; Brazil/Brazil
1083. Questionable; igrani/fiction; ALL AMERICAN HIGH SCHOOL FILM FESTIVAL ; SAD/USA

1084. Quetzalcoatlus in: Vicious Cretaceous Commotion!; igrani/fiction; Jack Nop; SAD/USA
1085. Quiet Farewell; igrani/fiction; Batuhan Kaplan; Turska/Turkey
1086. RABBIT HOLE ; igrani/fiction; Shreya Menon; Indija/India
1087. Rabbit Men; igrani/fiction; ALL AMERICAN HIGH SCHOOL FILM FESTIVAL ; SAD/USA
1088. Rache; igrani/fiction; Gautam Gsgk; Indija/India
1089. Radiance; igrani/fiction; ALL AMERICAN HIGH SCHOOL FILM FESTIVAL ; SAD/USA
1090. Raje punha janmala. ?; igrani/fiction; AJinky KAkde; Indija/India
1091. Rap Battle; animirani/animated; Alexandre Jurvena; Brazil/Brazil
1092. rapariga azul; igrani/fiction; Honorio Jesus; Portugal/Portugal
1093. Rational Fears; igrani/fiction; George Lynch; Irsko/Ireland
1094. RAWUH (A Swollen Head); igrani/fiction; Agung Kurniawan; Indonezija/Indonesia
1095. Reading to go - Kafka's Methamorphosis; slobodni stil/freestyle; Marijana Trinajstić; Hrvatska/Croatia
1096. Reading to go - Madame Bovary; slobodni stil/freestyle; Marijana Trinajstić; Hrvatska/Croatia
1097. Ready for radio; igrani/fiction; ivalo Egelund; Danska/Denmark
1098. Reborn ; dokumentarni/documentary; Konstantinos Lachanas; SAD/USA
1099. Reborn To Die; igrani/fiction; Abhinav Kolla; Indija/India
1100. RECALL; igrani/fiction; Aniruddh Roy; Indija/India
1101. RED LINE; igrani/fiction; Fortuné Baeni; Kongo/Congo, the Democratic Republic of the
1102. RED THREAD; igrani/fiction; Tobias Böttjer; Njemačka/Germany
1103. redpoint; igrani/fiction; motahareh ahmadpour; Iran/Iran, Islamic Republic of
1104. Refined In The Fire ; dokumentarni/documentary; Anna Dvorak; Australija/Australia
1105. Reflection; igrani/fiction; Oskar Polivtsev; Rusija/Russian Federation
1106. Reflection of Silence; igrani/fiction; Kinoklub

Karlovac; Hrvatska/Croatia
1107. Regards Croisés; dokumentarni/documentary; Marion Fernandez; Francuska/France
1108. Relative Living; igrani/fiction; Alisha Heng; SAD/USA
1109. Remember; slobodni stil/freestyle; Zilia Sophie Lacôte; Francuska/France
1110. Reminiscence; slobodni stil/freestyle; Jose Allende ; Argentina/Argentina
1111. Reminiscence; igrani/fiction; Robert Hinterleitner; Austrija/Austria
1112. REMNANTS; igrani/fiction; Nashiru Setiawan; Indonezija/Indonesia
1113. Respira; slobodni stil/freestyle; Sayak Karmakar; Indija/India
1114. Rest in Peace; igrani/fiction; Robert Hinterleitner; Austrija/Austria
1115. Retirement; animirani/animated; sawanti das; Indija/India
1116. Reveal; igrani/fiction; hamed vaghari; Iran/Iran, Islamic Republic of
1117. Reverse Commuting; slobodni stil/freestyle; Daniel Le Hai; Poljska/Poland
1118. Revolution; slobodni stil/freestyle; Gimnazija "Matija Mesić", Sl. Brod ; Hrvatska/Croatia
1119. Rewind ; igrani/fiction; Piyush Ramchandani; Indija/India
1120. Right from the start 2020; slobodni stil/freestyle; VBU ; Švedska/Sweden
1121. Rimboesaus; igrani/fiction; Maarten van Oijen; Nizozemska/Netherlands
1122. Riot; igrani/fiction; Dewey Darko; Njemačka/Germany
1123. Rising; slobodni stil/freestyle; International Youth Media Summit; Nepal/Nepal
1124. Rising Star; igrani/fiction; Aki Red; Filipini/Philippines
1125. River of My Childhood; dokumentarni/documentary; Stanislav Schubert; Rusija/Russian Federation
1126. River Soup; igrani/fiction; Nur Inayah; Indonezija/Indonesia
1127. Robots about robots - VR; animirani/animated; Konstantin Mosencov; SAD/USA
1128. Roger Flies; igrani/fiction; Nathan Kadota; SAD/USA

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1129. Rong; slobodni stil/freestyle; Shoumik Dipto; Bangladeš/Bangladesh
 1130. Room II; igrani/fiction; Athena Arnold; SAD/USA
 1131. Room no. 13; igrani/fiction; kasa tirsahar; Iran/Iran, Islamic Republic of
 1132. Rovinj (Croatia); slobodni stil/freestyle; Marko Hodzic; Hrvatska/Croatia
 1133. Rupa-The Elephant; animirani/animated; Nimish Khatri; Indija/India
 1134. RYDER: Queen of Fucking Everything; dokumentarni/documentary; Nishaant Singh Bhinder; Irsko/Ireland
 1135. S.T.E.M.; igrani/fiction; Patrik Brlek; Hrvatska/Croatia
 1136. Saglana; animirani/animated; Мария Васильева; Rusija/Russian Federation
 1137. Salt; igrani/fiction; Rohit Kathi; Indija/India
 1138. Sand; igrani/fiction; Maddie Barnes; Ujedinjeno Kraljevstvo/United Kingdom
 1139. Sandwich; igrani/fiction; Сергей Годин; Rusija/Russian Federation
 1140. Sandwich on the Tower; animirani/animated; Ekaterina Kurygina; Rusija/Russian Federation
 1141. Santa's Letter Writing Service; igrani/fiction; Arabella S; Hong Kong/Hong Kong
 1142. Säters Fasta Paviljong; dokumentarni/documentary; Marija Ratkovic Vidakovic; Švedska/Sweden
 1143. sato; igrani/fiction; onur koçyiğit; Turska/Turkey
 1144. Satyr's ear; animirani/animated; Kristina Beregovskaya; Rusija/Russian Federation
 1145. Save our Planet; dokumentarni/documentary; Matthew Agustin; SAD/USA
 1146. SAVE TRAMS; dokumentarni/documentary; Debraj Mukherjee; Indija/India
 1147. Save Yourself, Idiot; igrani/fiction; David Kaiser; SAD/USA
 1148. Saving Mother; igrani/fiction; Cylindian Goodchild; Jamajka/Jamaica
 1149. Saving Sight; igrani/fiction; ALL AMERICAN HIGH SCHOOL FILM FESTIVAL ; SAD/USA
 1150. Say Cheese : The most beautiful expression of joy; slobodni stil/freestyle; Murshidul Alam Bhuiyan; Bangladeš/Bangladesh
 1151. Say My Name; dokumentarni/documentary; Danielle Mannion; SAD/USA
 1152. Scare Grow; igrani/fiction; Howie Xu; Narodna Republika Kina/China
 1153. SCENE OR UNSCENE; slobodni stil/freestyle; Muzahidul Islam Zahin; Bangladeš/Bangladesh
 1154. Scenes of a Turkmen wedding; dokumentarni/documentary; Mamad Kordi; Iran/Iran, Islamic Republic of
 1155. Scent of Fury; igrani/fiction; David Rabinovitch ; SAD/USA
 1156. School Without Walls and the Lack of Art; slobodni stil/freestyle; ALL AMERICAN HIGH SCHOOL FILM FESTIVAL ; SAD/USA
 1157. Scissors; igrani/fiction; Darshan K; Indija/India
 1158. SEA ME!; dokumentarni/documentary; Victor Kasila; Kenija/Kenya
 1159. See you later; slobodni stil/freestyle; II. gimnazija Split ; Hrvatska/Croatia
 1160. Self-improvisation; animirani/animated; Natalia Vorotnikova; Rusija/Russian Federation
 1161. Self-isolation Film; igrani/fiction; Katherine Kan ; Ujedinjeno Kraljevstvo/United Kingdom
 1162. Selfie with Democracy; igrani/fiction; American Brightlight; Iran/Iran, Islamic Republic of
 1163. Sending love; igrani/fiction; Jay Khuman; Indija/India
 1164. SENTIMENTS DISTINGUÉS - DISTINGUISHED FEELINGS (dir. Marciano); igrani/fiction; Markus Kaatsch; Francuska/France
 1165. Seperation; igrani/fiction; Mohammad Ali Shaikh; Pakistan/Pakistan
 1166. Serantai (Chained); igrani/fiction; Lucky Arie; Indonezija/Indonesia
 1167. Serenity; igrani/fiction; Erdeniz Tunç; Turska/Turkey
 1168. Serial Killer; igrani/fiction; Mateus Armas; Brazil/Brazil
 1169. Serok; dokumentarni/documentary; Mohammad ferajzadeh; Iran/Iran, Islamic Republic of
 1170. Seven; igrani/fiction; Robert Hinterleitner; Austrija/Austria
 1171. seven ; igrani/fiction; alireza shomali; Iran/Iran, Islamic Republic of
 1172. Shallow ; animirani/animated; Konstantin Mosencov; Belgija/Belgium
 1173. Shauchalay ek pratigya (Toilet ek pratigya); igrani/fiction; Maneesh kumar Verma; Indija/India
 1174. Shave me as a recruit; igrani/fiction; Kristina Savickaitė; Litva/Lithuania
 1175. She; igrani/fiction; Jess Metcalfe; Južna Afrika/South Africa
 1176. SHE WHO WASN'T TAMED; igrani/fiction; Saleh Kashefi; Iran/Iran, Islamic Republic of
 1177. Shinrin-Yoku [forest bathing]; igrani/fiction; Lukas Gawenda; Njemačka/Germany
 1178. Ship in a bottle; igrani/fiction; Udruga Blank; Hrvatska/Croatia
 1179. Shoes,Mountain; igrani/fiction; Midya narimani; Iran/Iran, Islamic Republic of
 1180. Shriek; slobodni stil/freestyle; FKVK Zatrešić; Hrvatska/Croatia
 1181. Shut Up; igrani/fiction; Mark Pihlar; Slovenija/Slovenia
 1182. Shutter; igrani/fiction; Rori Links; SAD/USA
 1183. SHY; dokumentarni/documentary; Enis Films; Bosna i Hercegovina/Bosnia and Herzegovina
 1184. Side EFX; animirani/animated; Tehzeeb Khurana; Indija/India
 1185. Siegfriedsdorf Dixieland Band; igrani/fiction; Cesare Mangiocavallo; Italija/Italy
 1186. Siena; dokumentarni/documentary; DAPHNE . (00000020992); Indonezija/Indonesia
 1187. Sign Of Glass; igrani/fiction; Zander Rice; SAD/USA
 1188. Signal Notice; slobodni stil/freestyle; Anakpula Productions; Filipini/Philippines
 1189. Silence; igrani/fiction; Marko Milohnic; Hrvatska/Croatia
 1190. Silence of abandonment; slobodni stil/freestyle; Γεωργία Μπλάγκου ΞΕΝΟΦON FILMS; Grčka/Greece
 1191. Silver City; igrani/fiction; Scott Dexter; Ujedinjeno Kraljevstvo/United Kingdom
 1192. Simfoni Reformasi; dokumentarni/documentary; Daffa Amrullah; Indonezija/Indonesia
 1193. Sir Chub de Pigi; igrani/fiction; Oleksandr Hoisan; Ukrajina/Ukraine
 1194. Sky Collapse I; igrani/fiction; S. Mohsen Sajjadi; Iran/Iran, Islamic Republic of
 1195. Slam the Curve challenge!; igrani/fiction; Shaburux None; Indija/India

1196. Smile on the Outside; dokumentarni/documentary; Danielle Mannion; SAD/USA
1197. Smile, Love; dokumentarni/documentary; Jessica Pilling; Ujedinjeno Kraljevstvo/United Kingdom
1198. Smoke Stacks; slobodni stil/freestyle; Max Kozik; SAD/USA
1199. SOAK; slobodni stil/freestyle; Aam Naim; Bangladeš/Bangladesh
1200. Social Distance; igrani/fiction; Dinand Pačak; Bosna i Hercegovina/Bosnia and Herzegovina
1201. Socializing 101; igrani/fiction; Bill Zheng; Kanada/Canada
1202. Socks Advertisement; slobodni stil/freestyle; XxgropoxX ; Hrvatska/Croatia
1203. Softa; slobodni stil/freestyle; Varyete Film; Turska/Turkey
1204. Sold; igrani/fiction; Sherzod Nazarov; Uzbekistan/Uzbekistan
1205. SOLE; slobodni stil/freestyle; Archid Motion Picture; Indija/India
1206. Solo conmigo; igrani/fiction; Pablo Robles; Meksiko/Mexico
1207. solunsugs; igrani/fiction; Iroet Marteni; Malezija/Malaysia
1208. Something to lose focus on; slobodni stil/freestyle; Panot Mahmutaj; Kosovo/Kosovo
1209. Something's Got To Give; slobodni stil/freestyle; Michael Dzamesi; Gana/Ghana
1210. Somewhatgirl; slobodni stil/freestyle; Udruga Blank; Hrvatska/Croatia
1211. Somnium; slobodni stil/freestyle; Spaceway Films; SAD/USA
1212. Somon Amna - A Traditional Inuit Drum Dance Song; slobodni stil/freestyle; Zoe Miles; Kanada/Canada
1213. Sons of Sam; igrani/fiction; Jackson Denke; SAD/USA
1214. Sophie and Jacob; dokumentarni/documentary; Max Shoham; Kanada/Canada
1215. Sore.; dokumentarni/documentary; Baiq Nabila Tazkya; Indonezija/Indonesia
1216. Sorry To Burst Your Bubble; igrani/fiction; Grace Conley; SAD/USA
1217. Sorry, my bad; igrani/fiction; Maarten van Oijen; Nizozemska/Netherlands
1218. Soulmate; igrani/fiction; Creative Mind; Indija/India
1219. Soup; igrani/fiction; Daniel Le Hai; Poljska/Poland
1220. SSHH; igrani/fiction; Digital 104; Španjolska/Spain
1221. Stari most u Sisku; slobodni stil/freestyle; Kino klub Sisak; Hrvatska/Croatia
1222. Static; slobodni stil/freestyle; Ayush Bhagawati; Indija/India
1223. Station Master; animirani/animated; Max Epstein; Izrael/Israel
1224. Stay (Away) Home; dokumentarni/documentary; Carlos Hernandez Paz; Meksiko/Mexico
1225. STAY AWAY; dokumentarni/documentary; Shibam Biswas; Indija/India
1226. STAY HOME STAY SAFE; slobodni stil/freestyle; YUVAJ BAND; Indija/India
1227. Stay home, don't be stupid; animirani/animated; Udruga Blank; Hrvatska/Croatia
1228. Stay Home: Pandemic (aka) Stay Inside (2020); igrani/fiction; Cameron K Smith; Kanada/Canada
1229. Still Chasing Happy ; dokumentarni/documentary; mike quain; SAD/USA
1230. Stitches; slobodni stil/freestyle; Tina Grgić; Hrvatska/Croatia
1231. STORY OF 2 DERMATOPHYTES THARAN (DANDRUFF); igrani/fiction; VARGHESE PAUL; Indija/India
1232. Stranded; igrani/fiction; Robert Hirschmann; Njemačka/Germany
1233. Strange Creatures; animirani/animated; Seza Tan Selen; Njemačka/Germany
1234. Strange Fruit: Taking A Stand Through Song; dokumentarni/documentary; ALL AMERICAN HIGH SCHOOL FILM FESTIVAL ; SAD/USA
1235. STRANGE MIRROR; dokumentarni/documentary; Sajjad Dehnnavi; Indija/India
1236. Strange Time; igrani/fiction; Alireza Khaledi; Iran/Iran, Islamic Republic of
1237. String theory; igrani/fiction; Olia Chernienko; Rusija/Russian Federation
1238. Strolling with my Mum; igrani/fiction; SŠ Petra Šegedina, Korčula; Hrvatska/Croatia
1239. Sub zero; dokumentarni/documentary; Kiumars Sarshar; Iran/Iran, Islamic Republic of
1240. Substance Dangerous; igrani/fiction; Movie Merchants Official; Indija/India
1241. Suicide Prevention; dokumentarni/documentary; Julie Garcia; SAD/USA
1242. Suicide: A Documentary Of Its Impacts; dokumentarni/documentary; Julie Garcia; SAD/USA
1243. Sun City Short-Film; dokumentarni/documentary; Alex Flores Erti; Urugvaj/Uruguay
1244. Super (8) Skate; animirani/animated; Jonas Erler; Njemačka/Germany
1245. SURVIVAL KIT or how i killed the time; igrani/fiction; Udruga Blank; Hrvatska/Croatia
1246. Sweat; slobodni stil/freestyle; Mia Magaš; Hrvatska/Croatia
1247. Sweet Dreams...; igrani/fiction; Daniël Beckers; Nizozemska/Netherlands
1248. Sweet of Your Tongue; igrani/fiction; Rafael Sanhudo; Brazil/Brazil
1249. Syco; igrani/fiction; Luís Miranda; Portugal/Portugal
1250. Symbiotix; slobodni stil/freestyle; Lauren Keller; SAD/USA
1251. Synthesia; slobodni stil/freestyle; Milosh Hughes ; Irska/Ireland
1252. SYRINX — Shortfilm; igrani/fiction; Hisham Beshri None ; Maroko/Morocco
1253. System Error; animirani/animated; Piotr Kaźmierczak; Poljska/Poland
1254. Tabula Rasa US; igrani/fiction; Alain Bidard; Francuska/France
1255. Take a chance; slobodni stil/freestyle; Tara Goluža; Hrvatska/Croatia
1256. Take Out; animirani/animated; moksha rao; SAD/USA
1257. Talisman; igrani/fiction; Rustem Dastanuly; Kazahstan/Kazakhstan
1258. TAMAGOTCHI; igrani/fiction; Box Community; Armenija/Armenia
1259. Tamanna: Unadorned Wishes; igrani/fiction; Mayank Shewale; Indija/India
1260. Tandem; igrani/fiction; ALL AMERICAN HIGH SCHOOL FILM FESTIVAL ; SAD/USA
1261. Tanisha; igrani/fiction; Anggi Ifansyah;

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Indonezija/Indonesia

1262. Tape; dokumentarni/documentary; Vishnu

Ravi Raj; Indija/India

1263. tasoa; dokumentarni/documentary; Vahid

Haghverdi; Iran/Iran, Islamic Republic of

1264. taste; dokumentarni/documentary; Mukul

Dhandhal; Indija/India

1265. Teddy Bear; animirani/animated; Konstantin

Mosencov; SAD/USA

1266. Teen Indie Awards Opening Animation;

igrani/fiction; ALL AMERICAN HIGH SCHOOL FILM

FESTIVAL ; SAD/USA

1267. Teenage Wasteland; dokumentarni/

documentary; Ethan Menear; Ujedinjeno

Kraljevstvo/United Kingdom

1268. Tell me what you're reading: The Book Thief;

dokumentarni/documentary; Sebastian Soldat;

Hrvatska/Croatia

1269. Tenements; igrani/fiction; Spaceway Films;

Tajvan/Taiwan

1270. Tent; igrani/fiction; Мадияр Муратұлы;

Kazakhstan/Kazakhstan

1271. Tentative Procedure; slobodni stil/freestyle;

Elliot Hatch; SAD/USA

1272. Textback; igrani/fiction; Cornelia Osuagwu ;

Irsko/Ireland

1273. Thadappathai; slobodni stil/freestyle; Sunil

Kumar; Indija/India

1274. THAMBATHYA SANGEETHAM (Divine Music

of Married Life); igrani/fiction; Vaira Prabhu; Indija/

India

1275. Thanks Superman; igrani/fiction; Ozan

Sertdemir; Turska/Turkey

1276. Thaw; slobodni stil/freestyle; ALL AMERICAN

HIGH SCHOOL FILM FESTIVAL ; SAD/USA

1277. THE DOG'S STORY - Part II; animirani/

animated; Katrin Gardener; Rusija/Russian

Federation

1278. The Act; igrani/fiction; Mateus Armas; Brazil/

Brazil

1279. The Air Comandante; dokumentarni/

documentary; Anton Gavrikov; Rusija/Russian

Federation

1280. The Art of Parenting; dokumentarni/

documentary; ALL AMERICAN HIGH SCHOOL FILM

FESTIVAL ; SAD/USA

1281. The Band of the Endangered Animals;

animirani/animated; Alexandre Jurueña; Brazil/

Brazil

1282. The bat ; igrani/fiction; Vimal Rajh; Šri Lanka/

Sri Lanka

1283. THE BEAUTIFUL HEN BEHIND THE YAO

MOUNTAIN; igrani/fiction; Imran Shaban; Malavi/

Malawi

1284. The Best Place in the World; animirani/

animated; Anna Emelianova ; Bjelorusija/Belarus

1285. The Bike; igrani/fiction; Jędrej Kocjan;

Poljska/Poland

1286. the Bird; igrani/fiction; Mahmoud Hirmand;

Afganistan/Afghanistan

1287. The Black Cat; animirani/animated; Kinoklub

Karlovac; Hrvatska/Croatia

1288. The Blood's Name; igrani/fiction; Shemuel

Darkain; Brazil/Brazil

1289. The Book of Jonah; igrani/fiction; Bálint Duma;

Mađarska/Hungary

1290. The Calming Wave; igrani/fiction; Mirko

Fragalá; Italija/Italy

1291. The Catcher in the Rye TRAILER; igrani/fiction;

Tin SmartWarp; Hrvatska/Croatia

1292. The Catfish Club; igrani/fiction; Signal Film &

Media; Ujedinjeno Kraljevstvo/United Kingdom

1293. The Catharsis; igrani/fiction; Kulikarya

Pictures; Indonezija/Indonesia

1294. The center; slobodni stil/freestyle; FKVK

Zaprešić; Hrvatska/Croatia

1295. The chase; slobodni stil/freestyle; Hana

Matović; Hrvatska/Croatia

1296. The Chess - Shatranj; slobodni stil/freestyle;

Samwad Bhatt; Indija/India

1297. The Closet; igrani/fiction; Jack Hillebrecht;

SAD/USA

1298. the colorfull eyes; igrani/fiction; Cine BOX

Pictures Short films; Indija/India

1299. The colorless caterpillar; animirani/animated;

Maarten van Oijen; Nizozemska/Netherlands

1300. The Confession; igrani/fiction; Любовь Юрьевна

Осипова; Rusija/Russian Federation

1301. The Cosmopenguin in the OPERA ; animirani/

animated; Ruslana Berndl; Austrija/Austria

1302. THE COVID-19 KILLER; igrani/fiction; Jhon

Jatenjor; Kolumbija/Colombia

1303. The Cricket; animirani/animated; XVI.

Gimnazija; Hrvatska/Croatia

1304. The Crocs Caper; igrani/fiction; Emma

Evanson; SAD/USA

1305. The culture of terror; dokumentarni/

documentary; Dilanci May; Venezuela/Venezuela,

Bolivarian Republic of

1306. THE CURSE OF THE CHAIR 2; igrani/fiction;

andrea tiatto; Italija/Italy

1307. THE DAY MARINA ABRAMOVIC DIES; igrani/

fiction; Gri Razvan; Rumunjska/Romania

1308. The Dead West; igrani/fiction; Sandy Blanco;

Francuska/France

1309. The Depths; animirani/animated; Rosie

Hughes ; Sjeverna Irska/Northern Ireland

1310. The Dilemma; dokumentarni/documentary;

farshid mohammadi; Iran/Iran, Islamic Republic of

1311. The Director; igrani/fiction; ricky richard; Indija/

India

1312. The Dog; igrani/fiction; Ali Ghiasvand; Iran/

Iran, Islamic Republic of

1313. THE DOORS COLOUR; slobodni stil/freestyle;

Fiachra Gallagher Lawson; Irsko/Ireland

1314. The Dream; igrani/fiction; sapana tie; Indija/

India

1315. The Earth Is Small For Fish; igrani/fiction;

Ramtin Serajpour; Indija/India

1316. The Ecological Life of Marmara Sea;

dokumentarni/documentary; Peter A. Di.Salvatore;

Turska/Turkey

1317. The Element of Crime; igrani/fiction; Varyete

Film; Turska/Turkey

1318. The Empty; igrani/fiction; Jess Metcalfe; Južna

Afrika/South Africa

1319. The Empty Spring; igrani/fiction; Arcklot Hal;

Narodna Republika Kina/China

1320. The End; igrani/fiction; Sarah Liu; SAD/USA

1321. The Entrance; igrani/fiction; Guillermo Arriola;

Meksiko/Mexico

1322. The execution of memory; animirani/

animated; Gabi Bania; Poljska/Poland

1323. The Final Decision; igrani/fiction; Ravindra

Jaware; Indija/India

1324. The fisherwoman; dokumentarni/

documentary; simonetta barbon; Italija/Italy

1325. The Flag; dokumentarni/documentary; Amy

- O'Reilly ; Sjeverna Irska/Northern Ireland
1326. The Flight of Spring; dokumentarni/
documentary; Dagmar Talga; Brazil/Brazil
1327. The Flower Collector; animirani/animated;
Van Liu; SAD/USA
1328. The Forbidden Way; igrani/fiction; Dawtto
None; Indija/India
1329. The Forests Weasels; dokumentarni/
documentary; Tufan Yıldız; Turska/Turkey
1330. The Fourth Floor Underground; slobodni stil/
freestyle; Nika Sedighi; Indija/India
1331. The Fourth Surface; igrani/fiction; Rahul Nayak;
Indija/India
1332. The Frame; igrani/fiction; Mert & Berk Sata;
Turska/Turkey
1333. The Genius FAIL; igrani/fiction; Silas Wolfe;
SAD/USA
1334. The Ghost of Oxburgh Hall; igrani/fiction;
Ghost Oxburgh Hall; Ujedinjeno Kraljevstvo/United
Kingdom
1335. The Girl Who Could Not See Faces; igrani/
fiction; Arabella S; Hong Kong/Hong Kong
1336. The Gödel Stone; igrani/fiction; Satie
Polidoro-Thursby; Ujedinjeno Kraljevstvo/United
Kingdom
1337. THE GREAT MEETING; slobodni stil/freestyle;
Miguel Carrillo Rosales; Španjolska/Spain
1338. The Green Gold; dokumentarni/documentary;
Marija Ratkovic Vidakovic; Švedska/Sweden
1339. The Green House Funeral Agency; slobodni
stil/freestyle; Andrei Barbat; Rumunjska/Romania
1340. The Guest (Misafir); igrani/fiction; Mahmut
Duyan; Turska/Turkey
1341. THE HANDS ; animirani/animated; Shayan
Naghibi; Iran/Iran, Islamic Republic of
1342. The Here and Now; igrani/fiction; Jules Brown;
SAD/USA
1343. The Hidden Lasso ; igrani/fiction; Purna
Pariyar ; Australija/Australia
1344. The Hitchhiker's Guide to Suburbia; slobodni
stil/freestyle; ALL AMERICAN HIGH SCHOOL FILM
FESTIVAL ; SAD/USA
1345. The House; igrani/fiction; Franyerth Vargas;
Kolumbija/Colombia
1346. The House and The Fear; animirani/animated;
Eduardo Aliberti; Brazil/Brazil
1347. The illusion; igrani/fiction; Sifat Rahman;
Bangladeš/Bangladesh
1348. The Interrogation ; igrani/fiction; Kanishk
Devgan; Indija/India
1349. THE JOURNEY; dokumentarni/documentary;
theyva prashan; Malezija/Malaysia
1350. The Jungle Meet; animirani/animated; Vipin
Goje; Indija/India
1351. The Key Of Life ; igrani/fiction; Anku Parashar;
Indija/India
1352. The Kidnapper; igrani/fiction; BlueSubMedia
None; Ujedinjeno Kraljevstvo/United Kingdom
1353. THE KIDNAPPER'S RANSOM; igrani/fiction;
George Lynch; Irska/Ireland
1354. The Killed Elegy; igrani/fiction; Najat Moludi;
Indija/India
1355. The King & Queen of the Family Feast; igrani/
fiction; BOYDEN BOYDEN; Ujedinjeno Kraljevstvo/
United Kingdom
1356. the kingdom of the mono-cell; animirani/
animated; Marwa Ail; Egipat/Egypt
1357. The Land of Thalachians; dokumentarni/
documentary; Adeel Bhatti; Pakistan/Pakistan
1358. The Last Case of Detective Ronkainen; igrani/
fiction; Valveen Elokuvakoulu; Finska/Finland
1359. The Last Day of a Condemned Man; igrani/
fiction; Samet Kocagür; Turska/Turkey
1360. The Last Drop; slobodni stil/freestyle;
Glazbena škola Požega ; Hrvatska/Croatia
1361. The Last Fairytale ; igrani/fiction; Jan Kožić;
Hrvatska/Croatia
1362. The Last Straw; igrani/fiction; Aina Marlisia;
Malezija/Malaysia
1363. The Last Year; dokumentarni/documentary;
Udruga Blank; Hrvatska/Croatia
1364. The Left Behind; igrani/fiction; Media Literacy
Award ; Njemačka/Germany
1365. The Legend Returns; animirani/animated;
Chike Okeke; Ujedinjeno Kraljevstvo/United
Kingdom
1366. The Letter You Sent; dokumentarni/
documentary; Asmaa Gamal; Egipat/Egypt
1367. The Like; igrani/fiction; Sofian Chouaib;
Maroko/Morocco
1368. The list; slobodni stil/freestyle; Tarita
Štokovac; Hrvatska/Croatia
1369. The Little Ember; igrani/fiction; John Lester
Rimorin; Filipini/Philippines
1370. The Little Red Headphones; animirani/
animated; Laura Lagová; Slovačka/Slovakia
1371. The Lost; igrani/fiction; erfani montazeri; Iran/
Iran, Islamic Republic of
1372. The Lucky Box.; igrani/fiction; ALL AMERICAN
HIGH SCHOOL FILM FESTIVAL ; SAD/USA
1373. The Mad Man; igrani/fiction; Ak ST RALPH;
Kamerun/Cameroon
1374. The magic coin; igrani/fiction; Gabriel L.
Medina; Meksiko/Mexico
1375. the magical glasses ; igrani/fiction; the yorox;
Ujedinjeni Arapski Emirati/United Arab Emirates
1376. The man condemned to death (Il condannato
a morte); slobodni stil/freestyle; Matteo
Giampetruzzi (Matteo Blanco); Italija/Italy
1377. The Man of my Dreams; dokumentarni/
documentary; Tyra Felberg Valle; Norveška/
Norway
1378. The Man on the Moon; dokumentarni/
documentary; ALL AMERICAN HIGH SCHOOL FILM
FESTIVAL ; SAD/USA
1379. The memory box; igrani/fiction; Alexandr
Khalatyan; Armenija/Armenia
1380. The Messenger's Run; igrani/fiction; Max
Kozik; SAD/USA
1381. The Mighty Aim; dokumentarni/documentary;
Josué Menezes; Brazil/Brazil
1382. The mirror; slobodni stil/freestyle; Fay Shorts;
Turska/Turkey
1383. The Monarch Of The Street; animirani/
animated; Sebastian Jaovi; Meksiko/Mexico
1384. The Monster; igrani/fiction; ALL AMERICAN
HIGH SCHOOL FILM FESTIVAL ; SAD/USA
1385. The Moon and The Sun Love; animirani/
animated; Ekaterina Kurygina; Rusija/Russian
Federation
1386. The Moral Intricacies of Indoor Climate
Control; igrani/fiction; Ben Neufeld; SAD/USA
1387. The Mother's Land; igrani/fiction; Kevin
Rahardjo; Indonezija/Indonesia
1388. The Mourning After; igrani/fiction; Lauren
Keller; SAD/USA
1389. The Mystery of the I Street Bridge ;
dokumentarni/documentary; Matthew Agustini;

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SAD/USA

1390. The mystery of the moonflower; animirani/
animated; Warsaw Film School; Poljska/Poland
1391. The Natural and Historical Heritage of
Slavonia; slobodni stil/freestyle; III. gimnazija,
Osijek ; Hrvatska/Croatia
1392. The Next One; igrani/fiction; Dominik György;
Češka/Czech Republic
1393. The Nine ; igrani/fiction; Shahin Rashidi; Iran/
Iran, Islamic Republic of
1394. THE NOSE THAT RAN AWAY; animirani/
animated; Luksuz Produkcija; Slovenija/Slovenia
1395. The Old Man and the Museum; igrani/fiction;
Pulska filmska tvornica; Hrvatska/Croatia
1396. The old woman & cat; slobodni stil/freestyle;
Vahid Haghverdi; Iran/Iran, Islamic Republic of
1397. The One Love Project; dokumentarni/
documentary; Edie Paczkowski; SAD/USA
1398. The Only One That Really Mattered; igrani/
fiction; Jack Hillebrecht; SAD/USA
1399. The Others; igrani/fiction; Umar Eken; Turska/
Turkey
1400. the owner of the project ; dokumentarni/
documentary; Ashraf Abouhagar; Egipat/Egypt
1401. THE PAINS OF THE SEA; igrani/fiction; reza
masoudi; Iran/Iran, Islamic Republic of
1402. The Peasant and the Devil; igrani/fiction; J.
Felipe León; Kolumbija/Colombia
1403. The Prison; igrani/fiction; Kaan Öztürk; Turska/
Turkey
1404. The Puppeteer's Song for The Ocean;
dokumentarni/documentary; Sinta Ridwan;
Indonezija/Indonesia
1405. The Quiet; animirani/animated; Radheya
Jegatheva; Australija/Australia
1406. The Real Man; igrani/fiction; Lada Saint-
Arroman; Francuska/France
1407. The right side of the frame is burning; igrani/
fiction; Nikos Neofytos; Grčka/Greece
1408. The Rivals; animirani/animated; Piotr
Kazmierczak; Poljska/Poland
1409. THE RIVER; dokumentarni/documentary;
Thomas Sideris; Njemačka/Germany
1410. The roads are blue; igrani/fiction; Mamad
Kordi; Francuska/France
1411. The Room is Barren and Red; igrani/fiction;

Caoimhe Gallagher Lawson ; Irska/Ireland

1412. The rope's kiss; dokumentarni/documentary;
José Humberto Rosales Gonzalez; Meksiko/Mexico
1413. The Rose; slobodni stil/freestyle; Rita Leal;
Portugal/Portugal
1414. THE ROULETTE; dokumentarni/documentary;
Sejo Bajraktarević; Bosna i Hercegovina/Bosnia and
Herzegovina
1415. The Run; igrani/fiction; Udruga Kaoosss;
Hrvatska/Croatia
1416. THE RURAL - LOCKDOWN DOCUMENTARY ;
dokumentarni/documentary; Saish Dhimate; Indija/
India
1417. the sanctuary; dokumentarni/documentary; Iva
Jauk; Hrvatska/Croatia
1418. The Sandwich; animirani/animated; Jacque
Pche; SAD/USA
1419. The Secret of Your Hands ; igrani/fiction;
Shemuel Darkain; Brazil/Brazil
1420. The Shattered Dream; igrani/fiction; NACHIKET
GADPAYALE; Indija/India
1421. the sign; igrani/fiction; Ahmad Soleimanian;
Iran/Iran, Islamic Republic of
1422. The Simile; igrani/fiction; SS Jishnu Dev;
Indija/India
1423. THE SIMPLE RELATIONSHIP; igrani/fiction;
Shahin Heidari; Iran/Iran, Islamic Republic of
1424. The Society of Sappho; igrani/fiction; Marc-
Olivier Huard; Kanada/Canada
1425. THE SOUL FACTORY; igrani/fiction; fang yuan;
Japan/Japan
1426. The South Pole and Global Climate Change;
dokumentarni/documentary; Yunus Topal; Turska/
Turkey
1427. The Stars (Le Stelle); igrani/fiction; Matteo
Giampetruzzi (Matteo Blanco); Italija/Italy
1428. The Story of the Red Riding Hood... from the
Wolf's Side; dokumentarni/documentary; Nikolas
Pistevos; Grčka/Greece
1429. The Stranger and The Wind; slobodni stil/
freestyle; Hamed Ahmadi; Iran/Iran, Islamic
Republic of
1430. the sun sets through my rearview mirror;
slobodni stil/freestyle; Sam Leslie; Kanada/Canada
1431. The Terms and Conditions; igrani/fiction; JOSE
MIGUEL HECTOR JAVIER LUCERO CACERES; Čile/

Chile

1432. The Toast; igrani/fiction; Victor Mayer Brasil;
Brazil/Brazil
1433. The Touching; igrani/fiction; Dominik György;
Češka/Czech Republic
1434. The tree in the wind; slobodni stil/freestyle;
CHC nafestival; Češka/Czech Republic
1435. The Twins; igrani/fiction; FKVK Zaprešić;
Hrvatska/Croatia
1436. The Ultimate Survival Of Richman Highs
Local Losers; igrani/fiction; ALL AMERICAN HIGH
SCHOOL FILM FESTIVAL ; SAD/USA
1437. The Unknown Savior ; dokumentarni/
documentary; Nikolas Pistevos; Grčka/Greece
1438. The Untold; igrani/fiction; Maarten van Oijen;
Nizozemska/Netherlands
1439. The very hungry caterpillar; igrani/fiction;
Kashyap V; Indija/India
1440. The Visitor ; igrani/fiction; Silas Nesbitt;
Ujedinjeno Kraljevstvo/United Kingdom
1441. The voice of the absence ; dokumentarni/
documentary; Penélope Flores; Meksiko/Mexico
1442. The Vulture; dokumentarni/documentary;
Kondor Shekari; Iran/Iran, Islamic Republic of
1443. The Walking Dead; igrani/fiction; Nemanja
Krstić; Srbija/Serbia
1444. The Weapon; igrani/fiction; Sediq Kapar; Irak/
Republic of Iraq
1445. The White Clown; slobodni stil/freestyle;
Lucija Črnković; Hrvatska/Croatia
1446. The Wise; igrani/fiction; ivan pascal sella;
Italija/Italy
1447. the wooden doll; igrani/fiction; mohamad reza
misaghi; Iran/Iran, Islamic Republic of
1448. The Workaround ; dokumentarni/
documentary; Tava Kessler; SAD/USA
1449. The Worst Side Of Mother; igrani/fiction;
Anggitoabimanyu Anggitoabimanyu; Indonezija/
Indonesia
1450. THE WRATH OF BETRAYED SOULS ; slobodni
stil/freestyle; Edward Sira; Kenija/Kenya
1451. Them people; animirani/animated; Nausheen
Javed; Indija/India
1452. Therapy; slobodni stil/freestyle; Yasmin
Petorak; Turska/Turkey
1453. There and back; igrani/fiction; Анна Петрик;

Rusija/Russian Federation

1454. They tell us; slobodni stil/freestyle; II. gimnazija, Osijek ; Hrvatska/Croatia

1455. Thinking of Amadeo; animirani/animated; CLIA ANILUPA Associação de Ludotecas do Porto; Portugal/Portugal

1456. Thirsty in Confinement; igrani/fiction; Bruna Louro; Portugal/Portugal

1457. This is not the end; dokumentarni/documentary; Karla Borovečki; Hrvatska/Croatia

1458. This Is Still Not A Pipe; animirani/animated; Dimitri Kimploire; Belgija/Belgium

1459. This night; igrani/fiction; Pratham Khurana; Indija/India

1460. Thorns; igrani/fiction; Sebastian Jaovi; Meksiko/Mexico

1461. Thorqus; igrani/fiction; Normann Bjorvand; Švedska/Sweden

1462. Those Who Sit Above; igrani/fiction; ALL AMERICAN HIGH SCHOOL FILM FESTIVAL ; SAD/USA

1463. Threaded; igrani/fiction; Jack Hillebrecht; SAD/USA

1464. Three guys will speak in three different ways; igrani/fiction; Mohamed Shajith Nazar; Indija/India

1465. Through Their Eyes; igrani/fiction; Alisha Heng; SAD/USA

1466. Tight Rope; igrani/fiction; Ata Kaan Koç; Turska/Turkey

1467. Tikvenik; dokumentarni/documentary; Dimana Shishkova; Bugarska/Bugarsla

1468. Till The End Of Time ; igrani/fiction; Aidan Cronin; SAD/USA

1469. Time decides; igrani/fiction; dinesh vishe; Šri Lanka/Sri Lanka

1470. Time Remapping; slobodni stil/freestyle; Aditya Acharya; Bangladeš/Bangladesh

1471. Time, Loneliness, Depression, Illusion; igrani/fiction; Ahsan Imam Baksh; Ujedinjeni Arapski Emirati/United Arab Emirates

1472. Time's Up; igrani/fiction; musevi4ka None; Ukrajina/Ukraine

1473. Tinkahon ; dokumentarni/documentary; Krishnanjan Saha; Indija/India

1474. Tirana- Short Documentary; dokumentarni/documentary; Jonida Koçi; Albanija/Albania

1475. TO BE is better than NOT TO BE; dokumentarni/documentary; Iman Bayatfar; Iran/Iran, Islamic Republic of

1476. To Raise and Rise; dokumentarni/documentary; Oliver Dickinson; Francuska/France

1477. To Whom It May Concern; igrani/fiction; Ethan Menear; Ujedinjeno Kraljevstvo/United Kingdom

1478. To You on The Eve of Isolation; animirani/animated; Luís Miranda; Portugal/Portugal

1479. To, The Sleepless Youth; slobodni stil/freestyle; Suprio Poroma; Bangladeš/Bangladesh

1480. Together; igrani/fiction; Eddie Sarenhag; Švedska/Sweden

1481. Together; igrani/fiction; jaya sai Kiran; Indija/India

1482. Together for the Earth; slobodni stil/freestyle; Ekonomsko-birotehnička škola Slavonski Brod ; Hrvatska/Croatia

1483. Tomorrow World; animirani/animated; Owen Ka Chun Chan ; Hong Kong/Hong Kong

1484. Tomy; igrani/fiction; Nicola Florin; Belgija/Belgium

1485. Tonic; slobodni stil/freestyle; UNIX Official; Indija/India

1486. Too far gone; slobodni stil/freestyle; Glazbena škola Ivana Matetića Ronjgova Rijeka ; Hrvatska/Croatia

1487. Topon; animirani/animated; Associazione Avisco; Italija/Italy

1488. Touched; igrani/fiction; José Humberto Rosales Gonzalez; Meksiko/Mexico

1489. Traces; dokumentarni/documentary; José de Jesús Gómez Nájera; Meksiko/Mexico

1490. Trailer "Među Nama"; slobodni stil/freestyle; Marko Hodzic; Hrvatska/Croatia

1491. Training of the huntress; animirani/animated; Konstantin Mosencov; Rusija/Russian Federation

1492. Transcendent Healing; igrani/fiction; Eoin Barrett; Irska/Ireland

1493. Tree Psycho; slobodni stil/freestyle; III. gimnazija, Osijek ; Hrvatska/Croatia

1494. Triad; slobodni stil/freestyle; Robert Hinterleitner; Austrija/Austria

1495. Trickfilm; igrani/fiction; Filipa Castro; Portugal/Portugal

1496. Trip; igrani/fiction; Wayne Lim; Singapur/Singapore

Singapur

1497. True Colors; igrani/fiction; Cabell Vildibill; SAD/USA

1498. True friend; igrani/fiction; Abdurrahim Design; Indonezija/Indonesia

1499. Trust professionals; slobodni stil/freestyle; Ivan Shoha; Ukrajina/Ukraine

1500. Turing; igrani/fiction; Santi Castelo; Argentina/Argentina

1501. Twelve Double Vodkas; igrani/fiction; Suvrorup mukherjee; Indija/India

1502. Twice Exceptional; igrani/fiction; ALL AMERICAN HIGH SCHOOL FILM FESTIVAL ; SAD/USA

1503. Twins As One; igrani/fiction; Keesha Jade; Singapur/Singapore

1504. Two Murderous kids with lightsabers; igrani/fiction; Maarten van Oijen; Nizozemska/Netherlands

1505. u r not alone; igrani/fiction; Neill Pagdanganan; Filipini/Philippines

1506. Ujed; dokumentarni/documentary; Freesoul Pranay; Indija/India

1507. Uncovered Sky; dokumentarni/documentary; Luís Miranda; Portugal/Portugal

1508. UNDER THE COLOR; igrani/fiction; Audrey Manfredi; Švicarska/Switzerland

1509. Under The Skin; dokumentarni/documentary; Marita Papadaki; Grčka/Greece

1510. Unicorn Head; igrani/fiction; Helena Pereira; Portugal/Portugal

1511. Uninvited; igrani/fiction; Yasin Faghiri; Iran/Iran, Islamic Republic of

1512. Unity; animirani/animated; Shweta Solanki; Indija/India

1513. Unleash Your Mind; igrani/fiction; Jackson Denke; SAD/USA

1514. UNLUCKY DRIVER ; slobodni stil/freestyle; Chelsea McLaren; Ujedinjeno Kraljevstvo/United Kingdom

1515. Unmasked; igrani/fiction; ALL AMERICAN HIGH SCHOOL FILM FESTIVAL ; SAD/USA

1516. UNSEEN : The afterlife section; igrani/fiction; Raditya Kurnia Saputra; Indonezija/Indonesia

1517. Unstable; igrani/fiction; Jules Brown; SAD/USA

1518. Until Quarantine Do Us Part; igrani/fiction;

25. Filmska revija mladeži & 13th four river film festival

Tiffany Lu; SAD/USA

1519. untitled; igrani/fiction; Jackson Denke; SAD/USA

1520. Untitled ; slobodni stil/freestyle; Jimmy Zai; Malezija/Malaysia

1521. Unto An Evil Counsellor; igrani/fiction; Nishaant Singh Bhinder; Indija/India

1522. Untouched; igrani/fiction; Iona Miller;

Ujedinjeno Kraljevstvo/United Kingdom

1523. UNTRUTHFUL; slobodni stil/freestyle; Chelsea McLaren; Ujedinjeno Kraljevstvo/United Kingdom

1524. Unwanted; slobodni stil/freestyle; Anouska Agarwal; Indija/India

1525. UP; animirani/animated; Ismail Malikov;

Katar/Qatar

1526. Usual; animirani/animated; ALL AMERICAN HIGH SCHOOL FILM FESTIVAL ; SAD/USA

1527. VACANCY; igrani/fiction; Arafat Hossain

Shah; Bangladeš/Bangladesh

1528. VAGAMUNDOS; igrani/fiction; Maxi Garzo; Meksiko/Mexico

1529. VANDREREN - THE WANDERER (dir. Annlie); igrani/fiction; Markus Kaatsch; Danska/Denmark

1530. Varal Tamil Short Film Of Sri Lanka 2019;

dokumentarni/documentary; Muthulingam

Tamizhnilavan; Sri Lanka/Sri Lanka

1531. Venus; animirani/animated; Jamie Griffiths; SAD/USA

1532. Venus; dokumentarni/documentary; Gabi Bania; Poljska/Poland

1533. Verity; igrani/fiction; WHAT CITY FAM; SAD/USA

1534. Vermont - The Last Land; dokumentarni/documentary; Sérgio dos Céus Nelson; Mozambik/Mozambique

1535. Veži se; slobodni stil/freestyle; Ivor Lapić ; Hrvatska/Croatia

1536. Veži se; slobodni stil/freestyle; Udruga Kaoooss ; Hrvatska/Croatia

1537. Veži se; slobodni stil/freestyle; KINO KLUB KARLOVAC ; Hrvatska/Croatia

1538. Veži se; slobodni stil/freestyle; Ante Antolović ; Hrvatska/Croatia

1539. VIGIL; igrani/fiction; Sajjad H Emon; Bangladeš/Bangladesh

1540. Viper; igrani/fiction; Sammy Castillo; SAD/USA

1541. Virus; igrani/fiction; Gautam Gsgk; Indija/India

1542. Vision; slobodni stil/freestyle; ALL AMERICAN HIGH SCHOOL FILM FESTIVAL ; SAD/USA

1543. Visiting Hours; igrani/fiction; Roxy Morris; SAD/USA

1544. Vitas family about coronavirus; igrani/fiction; Dea Vitas; Hrvatska/Croatia

1545. VIVO!; igrani/fiction; Alfonso Cioce; Italija/Italy

1546. Voices; igrani/fiction; Kathy Peters; Njemačka/Germany

1547. Voices of Memory; dokumentarni/documentary; Raissa Dourado; Brazil/Brazil

1548. Void; igrani/fiction; ALL AMERICAN HIGH SCHOOL FILM FESTIVAL ; SAD/USA

1549. VR or (mirages of a family); igrani/fiction;

Jonas Erler; Njemačka/Germany

1550. Waiting ; igrani/fiction; Matteo Giampetrucci (Matteo Blanco); Italija/Italy

1551. Waiting for Godot; igrani/fiction; Alex Ortega; Španjolska/Spain

1552. Wake up; igrani/fiction; Csodó Robin;

Mađarska/Hungary

1553. Walking the Path of Truth (Gregory Karlen); dokumentarni/documentary; Zoe Miles; Kanada/Canada

1554. Wards; igrani/fiction; ALL AMERICAN HIGH SCHOOL FILM FESTIVAL ; SAD/USA

1555. warm snow ; igrani/fiction; adnan shanaz; Irak/Republic of Iraq

1556. WAS IT MAN OR BEAST ?; igrani/fiction;

CALEB CABUSAO; Singapur/Singapore

1557. Wasser; dokumentarni/documentary; Dhruv Kadam; Indija/India

1558. Wasteland; slobodni stil/freestyle; Luka Stjepanović; Hrvatska/Croatia

1559. WAT' ER STORY; igrani/fiction; Rwik Ghosh; Indija/India

1560. Water, earth and electricity ; animirani/animated; Creative Film Studio VANIMA; Hrvatska/Croatia

1561. Wavy Head; animirani/animated; ALL AMERICAN HIGH SCHOOL FILM FESTIVAL ; SAD/

USA

1562. We are forgetter kids; igrani/fiction; Bashir setayishpoor; Afganistan/Afghanistan

1563. We are still learning; dokumentarni/documentary; Srednja škola Ban Josip Jelačić ;

Hrvatska/Croatia

1564. We didn't want a war ; slobodni stil/freestyle; Ian Ianovich; Rusija/Russian Federation

1565. We got your back; slobodni stil/freestyle; Elvin Jay Macanlalay; Filipini/Philippines

1566. We, Privileged Few; animirani/animated; Ekaterina Kurygina; Hrvatska/Croatia

1567. Weaving our paths; dokumentarni/documentary; André Lopes; Brazil/Brazil

1568. What a Waste; dokumentarni/documentary; Jules Brown; SAD/USA

1569. What Are Dreams Made Of?; igrani/fiction; Deniz midik; Turska/Turkey

1570. What does the dog need ?; animirani/animated; Konstantin Mosencov; Bugarska/Bugarsla

1571. What happens after death?; dokumentarni/documentary; Marija Ratkovic Vidakovic; Švedska/Sweden

1572. What happens when nothing happens; igrani/fiction; Alcimar Verissimo; Brazil/Brazil

1573. What is a Cupcake?; igrani/fiction; rafael bicalho; Brazil/Brazil

1574. What the Rain Hides; igrani/fiction; Sergej Sarchevski; Makedonija/Macedonia, the former

Yugoslav Republic of

1575. WHAT _WHAT - The Black Toilet; igrani/fiction; ALL AMERICAN HIGH SCHOOL FILM FESTIVAL ;

SAD/USA

1576. When the curtain closes; slobodni stil/freestyle; Eva Magdić Govedarica; SAD/USA

1577. When the Sea Turns Red; slobodni stil/freestyle; Ian Caacbay; Filipini/Philippines

1578. When You Lost and Lose; igrani/fiction; when you Lost and Lose; Indonezija/Indonesia

1579. Where Shall I Find Home; dokumentarni/documentary; Vrushab Maitri; Indija/India

1580. Where's My Father's House?; igrani/fiction; Pedro Furquim; Brazil/Brazil

1581. Whilom; animirani/animated; Ashil Shaji; Indija/India

1582. White Babies; animirani/animated; Lauren Lorne; SAD/USA
1583. White cloud of Mind (Man Ko Seto Badal); igrani/fiction; Ramesh Lama; Nepal/Nepal
1584. White Dress; igrani/fiction; ALL AMERICAN HIGH SCHOOL FILM FESTIVAL ; SAD/USA
1585. White Spot; dokumentarni/documentary; Tin Brendel; Njemačka/Germany
1586. White Walls: Coffee and Thrill; igrani/fiction; Carol Rotella; SAD/USA
1587. Who Am I; igrani/fiction; Maarten van Oijen; Nizozemska/Netherlands
1588. Who owns my heart; animirani/animated; Konstantin Mosencov; Ujedinjeno Kraljevstvo/United Kingdom
1589. Why do I need 10 Ferrari?; animirani/animated; Konstantin Mosencov; Argentina/Argentina
1590. Wicket; igrani/fiction; Harsh Khurana; Indija/India
1591. Wilted; dokumentarni/documentary; ALL AMERICAN HIGH SCHOOL FILM FESTIVAL ; SAD/USA
1592. Window to the Sea; igrani/fiction; Santo Domingo Institute of Technology; Dominikanska Republika/Dominican Republic
1593. Wine; igrani/fiction; Ayushraj Pandey; Indija/India
1594. Winged Miracle; igrani/fiction; Zahra Mirza; Azerbajdžan/Azerbaijan
1595. Wisemen, God, and Wednesday; slobodni stil/freestyle; Sam Luk; Kanada/Canada
1596. Wishes With Wings; igrani/fiction; Yubasana Kapas; Indija/India
1597. Witch Hunt; slobodni stil/freestyle; Molly Hoque ; Irsko/Ireland
1598. WITCHERY; slobodni stil/freestyle; IVA BOLFEK; Hrvatska/Croatia
1599. With Love, Elaine.; dokumentarni/documentary; Sheldon Chong; Malezija/Malaysia
1600. Without fear; slobodni stil/freestyle; Ran Kaplan; Izrael/Israel
1601. Without labels; igrani/fiction; Hanna Peresztegi; Mađarska/Hungary
1602. Women's Day Special; dokumentarni/

documentary; Piyush Ramchandani; Indija/India
1603. Wonderland; igrani/fiction; Dara Rodriguez; Kolumbija/Colombia
1604. Words Are Limited, Feelings Are Not; dokumentarni/documentary; Yogi Syahputra; Indonezija/Indonesia
1605. World On Fire; igrani/fiction; Justin Buss; SAD/USA
1606. Worn; igrani/fiction; Batuhan Kaplan; Turska/Turkey
1607. Would You?; igrani/fiction; Maddy Flaherty; Ujedinjeno Kraljevstvo/United Kingdom
1608. Wrong Fires For Right Hopes; igrani/fiction; Luca Luongo; Italija/Italy
1609. Wrong patience; slobodni stil/freestyle; Amina Zholanova; Kazahstan/Kazakhstan
1610. Wrong Turn; igrani/fiction; Mateus Armas; Brazil/Brazil
1611. Xanny; igrani/fiction; Maarten van Oijen; Nizozemska/Netherlands
1612. XX (TWENTY); slobodni stil/freestyle; Andrés S. Ramos; Meksiko/Mexico
1613. Yaaa Queen; dokumentarni/documentary; Petar Lakić; Srbija/Serbia
1614. Yellow; igrani/fiction; Bhuvanesh A S; Indija/India
1615. Yellow days; animirani/animated; ŠAF Čakovec; Hrvatska/Croatia
1616. YELLOW LINE; slobodni stil/freestyle; MC2 Productions; Malezija/Malaysia
1617. YESno; igrani/fiction; Matt Balcerek; SAD/USA
1618. You (what you are); slobodni stil/freestyle; Ivana Mis; Hrvatska/Croatia
1619. You can achieve anything, just believe it.!.; slobodni stil/freestyle; Nikolaos Galanis; Grčka/Greece
1620. You can never be too careful; igrani/fiction; JUAN ANTONIO MELGUIZO GINERES; Španjolska/Spain
1621. You Have No Idea How Alone You Are ; igrani/fiction; Jude Griffin; SAD/USA
1622. You.; igrani/fiction; Dorian Zovko; Hrvatska/Croatia
1623. Young Luka's Troubles; igrani/fiction; Tehnička škola Nikole Tesle Vukovar; Hrvatska/Croatia

1624. Your Other Name; dokumentarni/documentary; Milica Živančević; Srbija/Serbia
1625. Yula - buy safely; animirani/animated; Konstantin Mosencov; Ujedinjeno Kraljevstvo/United Kingdom
1626. Zagreb - Zabok; slobodni stil/freestyle; Udruga Blank; Hrvatska/Croatia
1627. ZERO; animirani/animated; Chuan-Yu Liu; Tajvan/Taiwan
1628. Život u suzi; animirani/animated; Creative Film Studio VANIMA; Hrvatska/Croatia
1629. Zoma; dokumentarni/documentary; José Humberto Rosales Gonzalez; Meksiko/Mexico
1630. Zumbalu; slobodni stil/freestyle; Entebbe Productions; Uganda/Uganda
1631. ΚΗΦΙΣΙΑ-ΟΜΟΝΟΙΑ; dokumentarni/documentary; ΜΕΝΕΛΑΟΣ ΚΥΡΙΑΔΗΣ; Grčka/Greece
1632. 'e, dokumentarni/documentary; Roopaktha Dam; Indija/India

STATISTIKA STATISTICS



Harley Quill

#	Klub, Autor / Film Club, Author	FICT.	DOCU.	ANIM.	FREEST.	F+D+A+FS	SELECTED
1	Akademija likovnih umjetnosti Zagreb				1	1	1
2	Ana Marija Grgić				1	1	
3	Ana Marija Varga				2	2	
4	Ana Šiškov				1	1	
5	Ante Antolović				1	1	
6	Antonio Brusić				1	1	
7	Bacači Sjenki	3				3	
8	BASK VINICA				1	1	
9	Bibijana Slogar			1		1	
10	Blagica Škreblin				1	1	
11	Borna Ivan Masnec	1				1	1
12	Creative Film Studio VANIMA			2		2	1
13	Dea Vitas	1				1	
14	Donatella Čajko		1			1	
15	Dorian Zovko	1	1			2	

25. Filmska REVIJA MLADEŽI & 13th four river film festival

#	Klub, Autor / Film Club, Author	FICT.	DOCU.	ANIM.	FREEST.	F+D+A+FS	SELECTED
16	Dorja Cug	1				1	
17	Dorotea Rengel	1				1	
18	Dorotea Rosić				1	1	
19	Ekaterina Kurygina			3		3	
20	Ekonomska škola Požega				3	3	
21	Ekonomsko-birotehnička škola Slavonski Brod				1	1	
22	Ena Beč				1	1	
23	Eva Magdić Govedarica	2			6	8	2
24	Ffval Fifes	1				1	
25	Filip Joković				1	1	
26	FKVK Zaprešić	1			3	4	2
27	Franka Vrljić	1				1	
28	Frano Zjačić				1	1	
29	Gimnazija "Matija Mesić", Sl. Brod				1	1	
30	Glazbena škola Ivana Matetića Ronjgova Rijeka				2	2	

#	Klub, Autor / Film Club, Author	FICT.	DOCU.	ANIM.	FREEST.	F+D+A+FS	SELECTED
31	Glazbena škola Požega				1	1	
32	Gradska knjižnica Marka Marulića, Split			1		1	1
33	Grupa "Nepar"				1	1	
34	Hana Matović				1	1	
35	Ian Farkaš				1	1	
36	II. gimnazija Split				2	2	
37	II. gimnazija, Osijek				2	2	
38	III. gimnazija, Osijek				3	3	
39	IVA BOLFEK				1	1	
40	Iva Jauk		1			1	
41	Ivan Kalmeta				1	1	
42	Ivan Kušević Radaković				1	1	
43	Ivan Tolić				1	1	
44	Ivor Lapić				1	1	1
45	Jakov Erceg				1	1	

25. Filmska revija mladeži & 13th four river film festival

#	Klub, Autor / Film Club, Author	FICT.	DOCU.	ANIM.	FREET.	F+D+A+FS	SELECTED
46	Jan Kožić	1				1	1
47	Jan Predojević	1				1	
48	Josip Cvitešić				1	1	
49	Juraj Mihael Kutnar				1	1	
50	Juraj Rakuša				1	1	
51	Karla Borovečki		1		2	3	
52	Karlo Špoljar	1		2		3	2
53	Kino klub Sisak	1			1	2	
54	Kinoklub Karlovac	1		1	1	3	3
55	Klara Jovanov	1				1	
56	Korina Pretković				1	1	
57	Kristijan Jalšić	1			1	2	
58	Lucija Črnković				2	2	
59	Lucija Katarina Šešelj	1			1	2	1
60	Luka Došlić				1	1	
61	Luka Leko				1	1	

Karlovac, September 8 – 12, 2020

#	Klub, Autor / Film Club, Author	FICT.	DOCU.	ANIM.	FREEST.	F+D+A+FS	SELECTED
62	Luka Stjepanović	1	1		1	3	3
63	Mara Prpić		1		1	2	1
64	Margareta Šota				1	1	
65	Marijana Trinajstić				2	2	
66	Marko Hodzic	2			6	8	
67	Marko Milohnic	1				1	1
68	Martin Kosović				1	1	
69	Martin Kutnar				1	1	
70	Masi Paris				1	1	
71	Media talenti		1			1	
72	Mia Magaš				2	2	
73	Grupa - Muški učenički dom Dubrovnik		1			1	
74	Natalie Dech		1			1	1
75	Nina Damjanović		1			1	1
76	Pia Nikolić				1	1	
77	Privatna umjetnička gimnazija		1		3	4	2

25. Filmska REVIJA MLADEŽI & 13th four river film festival

#	Klub, Autor / Film Club, Author	FICT.	DOCU.	ANIM.	FREEST.	F+D+A+FS	SELECTED
78	Pulska filmska tvornica	1				1	1
79	Sara Marin				1	1	
80	Sebastian Soldat		2			2	
81	Sergej Ivković				1	1	
82	Splitski Filmaši				1	1	
83	Srednja škola Ban Josip Jelačić		1		1	2	
84	SŠ Petra Šegedina, Korčula	1				1	1
85	ŠAF Čakovec			1		1	1
86	Škola likovnih umjetnosti Split				2	2	2
87	Škola za primjenjenu umjetnost Rijeka			3		3	1
88	Škola za umjetnost, dizajn, grafiku i odjeću Zabok	2		2	2	6	1
89	Tara Goluža				1	1	
90	Tarita Štokovac		1		2	3	
91	Tehnička škola Bjelovar				1	1	
92	Tehnička škola Nikole Tesle Vukovar	1				1	1
93	Tibor Vukelić				1	1	

Karlovac, September 8 – 12, 2020

#	Klub, Autor / Film Club, Author	FICT.	DOCU.	ANIM.	FREEST.	F+D+A+FS	SELECTED
94	Tin Grgić				1	1	
95	Tin Kruhoberec				1	1	
96	Tin SmartWarp	1				1	
97	Tina Grgić				1	1	
98	Udruga Blank	7	5	1	3	16	6
99	Udruga Kaooss	1	1		2	4	3
100	UŠLS Dubrovnik				1	1	1
101	Viktor Lovrić				1	1	
102	Viktor Mršić	1				1	
103	Vjenceslav Damičević				1	1	
104	XVI. Gimnazija			1		1	
105	Matija Varga				2	2	
106	Zrinka Bulat	1				1	
107	Željka Milošević Paro				1	1	
UKUPNO / TOTAL		41	21	18	107	187	43

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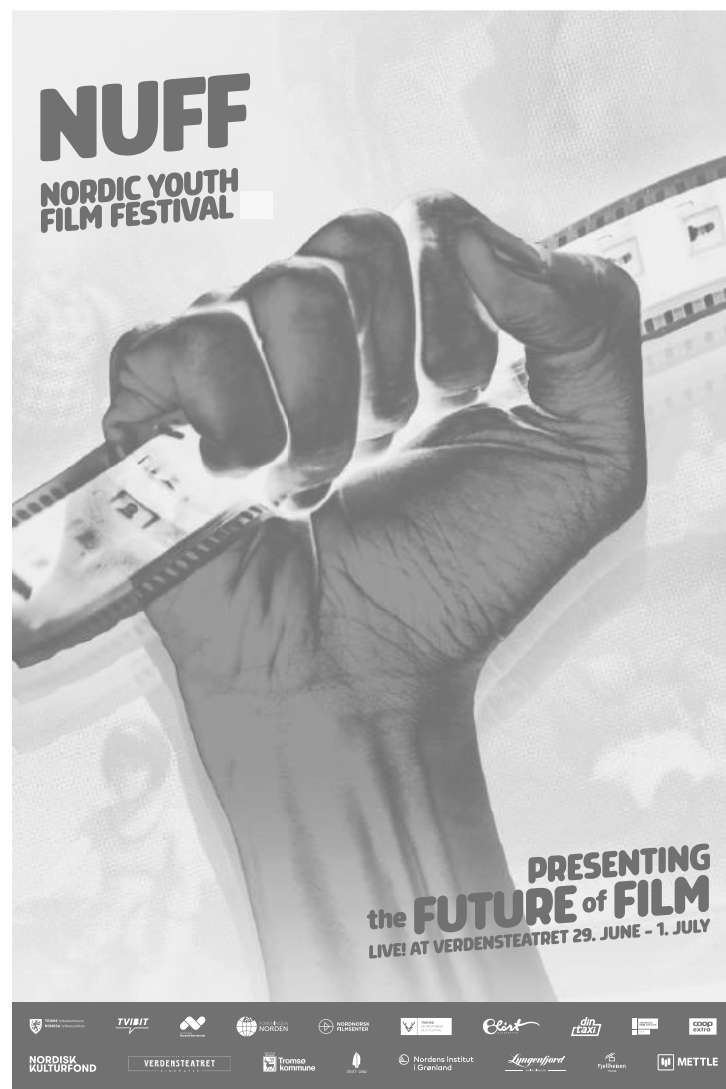
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KARLOVAC**



SI ATKOVODNI AKVARIJ KARLOVAC



**DRUŽBA
"BRAĆA HRVATSKOGA ZMAJA"**



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PODRUČJA ČETIRI RIJEKE**

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Duckleberry Finn

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 Bakama i djedovima / our grandparents
 Braćama i sestrama / our brothers and sisters
 Clanovima YCN-a / YCN members
 Damiru Jeliću
 Damiru Mandiću
 Danieli Trbović
 Davidu Dičku
 Denisu Mikšiću
 Denisu Sankoviću
 Emiliju Zinaji
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 Gimnaziji Karlovac
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