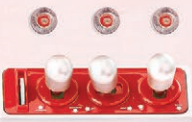


**ZAG
REB
DOX** ^F



**No. XX.
Br. XX.**



**MEĐUNARODNI
FESTIVAL
DOKUMENTARNOG
FILMA
INTERNATIONAL
DOCUMENTARY
FILM FESTIVAL**

**14.4.
– 21.4.
2024.**

**KAPTOL BOUTIQUE
CINEMA & BAR**

SADRŽAJ / TABLE OF CONTENTS

ULAZNICE / TICKETS	4
LOKACIJE / LOCATIONS	6
UVODNA RIJEČ / FOREWORD	7
ŽIRIJI / JURIES	9
NAGRADE / AWARDS	9
RASPORED PROGRAMA / PROGRAMME SCHEDULE	12

Službena konkurencija / Official competition

MEĐUNARODNA KONKURENCIJA / INTERNATIONAL COMPETITION	26
REGIONALNA KONKURENCIJA / REGIONAL COMPETITION	36

Službeni program / Official programme

FESTIVALSKI HITOVI / FESTIVAL HITS	47
STANJE STVARI / STATE OF AFFAIRS	52
GLAZBENI GLOBUS / MUSICAL GLOBE	56
HAPPY DOX	59
BIOGRAFSKI DOX / BIOGRAPHY DOX	61
KONTROVERZNI DOX / CONTROVERSIAL DOX	63
MAJSTORI DOXA / MASTERS OF DOX	66
TEEN DOX	68
GREEN DOX	72
FACTUMENTARCI / FACTUMENTARIES	74

Retrospektive / Retrospectives

AUTORSKA VEČER / AUTHOR'S NIGHT: HRVOJE HRIBAR	77
MOJ NAJ DOX / MY FAVE DOX	78

Posebna događanja / Special events

DEEPPFAKE TEHNOLOGIJA I DOBA SUMNJE / DEEPPFAKE TECHNOLOGY AND THE AGE OF DOUBT	84
KAKO DO MIRA U GAZI? / HOW TO ACHIEVE PEACE IN GAZA?	84
DRUGA STRANA MODE / THE OTHER SIDE OF FASHION	85
DOKUMENTARCIMA PROTIV EROZIJE RADNIČKIH PRAVA / DOCUMENTARIES AGAINST THE EROSION OF LABOR RIGHTS	85
POSLEDICE SEKSUALNOG NASILJA I TRAUMA KAO KLJUČ ISCJELJENJA / CONSEQUENCES OF SEXUAL VIOLENCE AND TRAUMA AS A KEY TO HEALING	86

ZagrebDox Pro

DOCUMENTARY SERIES	87
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Impresum / Impressum

	90
--	----

ULAZNICE

ZAGREBDOX 14/04 – 21/04/2024

KAPTOL BOUTIQUE CINEMA&BAR,
CENTAR KAPTOL, ZAGREB

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

REZERVACIJE ULAZNICA NISU MOGUĆE.

Cijena ulaznice za projekcije u 15 i 16 sati iznosi 4,50 eur.

Cijena ulaznice za projekcije od 17 sati – 22 sata iznosi 5,50 eur.

Cijena ulaznice za projekcije iz programa Teen Dox iznosi 4,30 eura.

Cijena ulaznice za The Best of Fest projekcije iznosi 4,50 eura.

Cijena ulaznice za dodatne projekcije filmova u nedjelju, 21. travnja izvan The Best of Fest programa iznosi 4,50 eura.

THE BEST OF FEST

Cijena ulaznica za program The Best of Fest u nedjelju, 21. travnja za niz projekcija u jednoj od dvorana iznosi 12 eura, a za pojedinačnu projekciju 4,50 eura. Ulaznice za The Best of Fest se mogu kupiti isključivo na blagajnama kina Kaptol Boutique Cinema&Bar.

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

BESPLATNE PROJEKCIJE

Projekcije od ponedjeljka do petka u 13, 13:30 i 14 sati su besplatne, kao i projekcija u sklopu Autorske večeri.

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

Ulaz na DoXXL događanja nakon projekcija je slobodan, bez prethodnog preuzimanja ulaznice.

RADNO VRIJEME CINESTAR BLAGAJNE

NEDJELJA, 14/04

18:00 – 22:00

PONEDJELJAK, 15/04; UTORAK 16/04; ČETVRTAK 18/04/; PETAK, 19/04

13:00 – 22:00

SRIJEDA, 17/04; SUBOTA, 20/04

12:00 – 22:00

NEDJELJA, 21/04

11:00 – 22:00

ORGANIZATOR ZAGREBDOXA ZADRŽAVA PRAVO IZMJENE PROGRAMA I RASPOREDA

www.zagrebdox.net

info@zagrebdox.net

TICKETS

ZAGREBDOX 14/04 – 21/04/2024

KAPTOL BOUTIQUE CINEMA&BAR,
KAPTOL CENTRE, ZAGREB

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

TICKET RESERVATION IS NOT POSSIBLE.

Ticket price for screenings at 3pm and 4pm is EUR 4,50.

Ticket price for screenings from 5pm –10pm is EUR 5,50.

Ticket price for Teen Dox programme screenings is EUR 4,30.

Ticket price for The Best of Fest screenings is EUR 4,50.

Ticket price for additional film screenings on Sunday, April 21st outside of The Best of Fest programme is EUR 4,50.

THE BEST OF FEST

Ticket price for The Best of Fest on Sunday, April 21st, for a series of screenings in one theatre is EUR 12, or EUR 4,50 for individual screenings. Tickets for The Best of Fest can be purchased only at Kaptol Boutique Cinema&Bar ticket offices.

A detailed screening schedule for The Best of Fest will be published on Saturday, April 20th, at 8pm.

FREE SCREENINGS

Screenings at 1pm, 1:30pm and 2pm from Monday to Friday, as well as a screening as part of the Author's Night, are free of charge.

Tickets for free screening should be picked up only on the screening day at the Kaptol Boutique Cinema&Bar ticket office during the opening hours. One person can take maximum of two free tickets per screening.

Admission to DoXXL events after the screenings is open to public, without tickets.

CINESTAR TICKET OFFICE OPENING HOURS

SUNDAY, 14/04

6pm – 10pm

MONDAY, 15/04; TUESDAY 16/04; THURSDAY 18/04; FRIDAY, 19/04

1pm – 10pm

WEDNESDAY, 17/04; SATURDAY, 20/04

12pm – 10pm

SUNDAY, 21/04

11am – 10pm

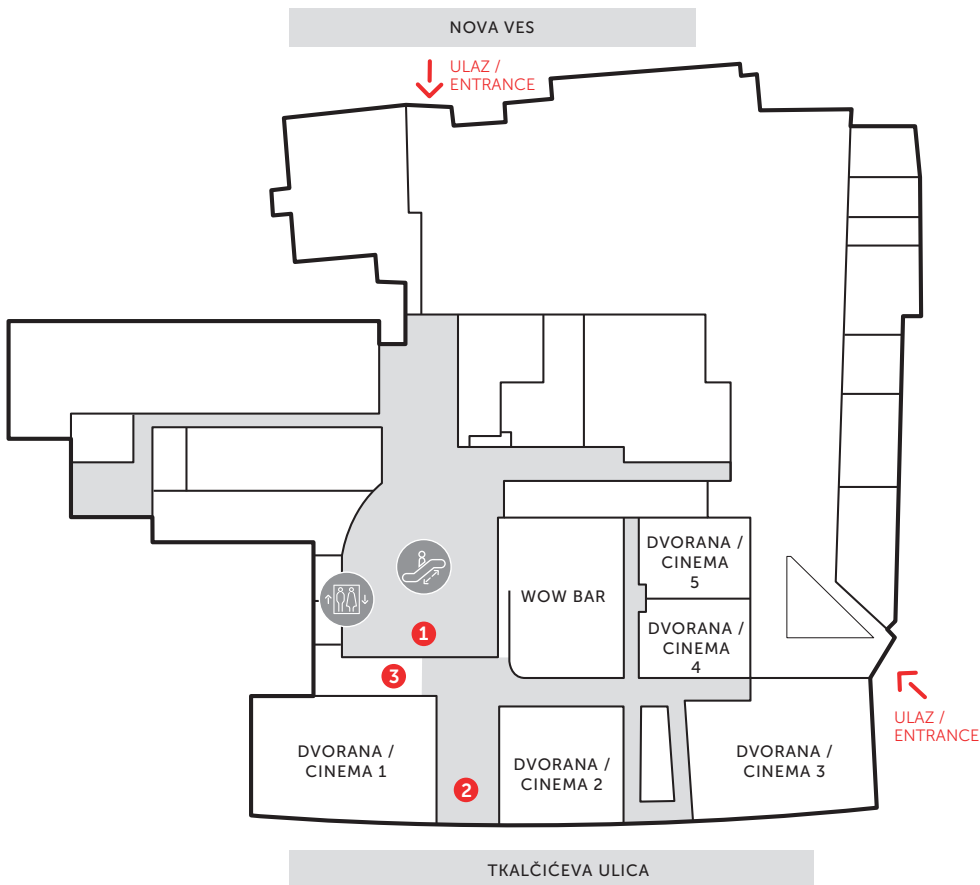
THE ZAGREBDOX ORGANISER RESERVES THE RIGHT TO MAKE CHANGES IN THE PROGRAMME AND SCHEDULE

www.zagrebdox.net
info@zagrebdox.net

LOKACIJE / LOCATIONS

KAPTOL BOUTIQUE CINEMA&BAR

Nova Ves 17, Zagreb



CENTAR KAPTOL

NIVO 2 / 2nd FLOOR

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

UVODNA RIJEČ / FOREWORD

ZagrebDox – take 20!

Subota, 20. veljače 2005. Pokušaj probe otvaranja ZagrebDoxa koji treba sutra početi u kinu Europa. Četvorica tehničara tegle „beštiju“ od HD projektora koji je došao iz Švicarske na vrh gledališta. Prevelik je za stepenice koje vode do projekcijske kabine. Spajamo jedini hrvatski HDCam VCR, stavljamo kasetu s Herzegovim *Bijelim dijamantom*, pritisnemo „play“ i – ništa. Potrebna je neka šifra koju nemamo. Subota je i krećemo u bjesomučnu potragu za producentom, distributorom, autorom... nema panike, ali situacija je ozbiljna...

Nedjelja. Sve je prošlo u redu. Prikazali smo prvi HD kino dokumentarac. I to Herzogov! Čestitke publike koja baš i nije vjerovala da autorski dokumentarac može biti tako uzbudljiv. Nakon pića i malog koncerta Afiona izlazimo iz kina. Počinje padati snijeg. Kip Tina Ujevića dobiva bijelu „kapu“...

Rez. Dvadeset godina kasnije. Prikazali smo preko 2.800 filmova, gledalo nas je više od 350.000 gledatelja, u gostili smo preko 6.500 gostiju.

Temeljem svega toga naš je festival postao jedini hrvatski i jedan od malobrojnih svjetskih festivala čiji se pobjednik izravno kvalificira za Nagradu Europske filmske akademije.

No, ZagrebDox je kroz ovih dvadeset godina uveo i niz novina na našoj, ali i svjetskoj festivalskoj sceni, kao što su:

- programiranje festivala izvan uobičajenog „festivalskog“, ljetno – jesenjeg termina;
- paralelno prikazivanje jednakovrijednih programa u nekoliko dvorana u isto vrijeme;
- trajanje festivala kroz čitav tjedan, sa zadnjim danom kada se prikazuju svi nagrađeni filmovi;
- fokusiranje na filmove, uz minimum ostalih, zabavnih sadržaja;
- prikazivanje, premda smo festival koji naplaćuje ulaznice, čitave konkurencije u jednom, besplatnom kinu, za one koji su slabijeg financijskog statusa;
- od prvog festivala uveli smo radionicu za razvoj, a od drugog i „pitchanje“ budućih dokumentarnih projekata;
- jedini smo, koliko znamo, koji imamo kategoriju „happy dox“, u kojoj prikazujemo pozitivne, zabavne i „goodhearted“ dokumentarce;
- jedini smo, koliko znamo, uveli posebnu nagradu za autore iznad 55 godina i time pokušali ukazati na vrijednosti „brzo potrošenih“ autora i autorica.

ZagrebDox – take 20!

Saturday, February 20, 2005. An attempt to rehearse the opening of ZagrebDox, which should start tomorrow at the Europa cinema. Four technicians are bringing in the “beast” of an HD projector that came from Switzerland to the top of the auditorium. It is too big for the stairs leading to the projection booth. We connect the only Croatian HDCam VCR, insert the cassette with Herzog’s *White Diamond*, press “play” and – nothing. Some kind of code is needed, which we don’t have. It’s Saturday and we’re starting a frantic search for a producer, distributor, author... don’t panic, but the situation is serious...

Sunday. Everything went fine. We screened the first HD cinema documentary. And it was by Herzog! Congratulations from the audience who didn’t really believe that an author’s documentary could be so exciting. After a drink and a small concert by Afion, we leave the cinema. It’s starting to snow. The statue of poet Tino Ujević gets a white ‘hat’...

Cut. Twenty years later. We showed over 2,800 films, our programme was watched by more than 350,000 spectators, we hosted over 6,500 guests.

Based on all this, our festival became the only Croatian and one of the few worldwide festivals whose winner directly qualifies for the European Film Academy Award.

Over the past twenty years, ZagrebDox has also introduced a number of novelties to our, as well as to the world festival scene, such as:

- festival programming outside the usual “festival” summer-autumn period
- parallel showing of equivalent programmes in several theatres at the same time
- duration of the festival throughout the whole week, with the screening of the all award-winning films on the last day
- focusing on films, with a minimum of other entertainment content
- showing, although we are a festival that charges tickets, the entire competition in one, free-of-charge cinema, for people of lower income
- from the first festival edition we introduced a workshop for development, and from the second, pitching of future documentary projects
- as far as we know, we are the only documentary festival that has a “happy dox” category in which we show positive, entertaining and goodhearted documentaries

Ima toga još – prije svega, tu su, doslovno, stotine ljudi koji svoje znanje, vrijeme i energiju ulažu u uspjeh festivala. Još jednom – hvala im!

No, obilježavajući dvadeseto izdanje ZagrebDoxa, moramo se suočiti s činjenicom o kojoj govori redateljica Pirjo Honkasalo u pobjedničkom filmu prvog izdanja – *Tri sobe melankolije* – o ruskim dječacima kojima se „ispire mozak“ da bi išli u rat u Čečeniji. Da bi uništavali, da budu i sami – uništeni.

Ako vas to podsjeća na nešto što se zbiva danas, nakon dvadeset godina, znači da, kao i mi, prepoznajete stvarnost svijeta u kome živimo.

A dokumentarni film i bavi se – stvarnošću. Pa tako i ovogodišnji ZagrebDox koji počinje filmom o korupciji na izborima, a završava doxom o tragičnom izraelsko-palestinskom sukobu.

Dodite nam. Gledajmo zajedno filmove. Pričajmo o njima. Izmjenjujmo mišljenja...

Možda ne izgleda puno. No, važno je. Jer, dok razgovaramo, dobro je. Pa i kad se ne slažemo. Naročito tada.

Nenad Puhovski,
osnivač i umjetnički direktor ZagrebDoxa

• we are the only ones, as far as we know, who have introduced a special award for the authors over 55 years of age and thereby tried to point out the values of “expendable” authors

There is more – first of all, there are literally hundreds of people who invest their knowledge, time and energy in the success of the festival. Once again – thank you!

However, marking the twentieth edition of ZagrebDox, we have to face the fact that director Pirjo Honkasalo tackles in the winning film of the first edition – *Three Rooms of Melancholia* – about Russian boys who are brainwashed to go to war in Chechnya. To destroy, to be destroyed themselves.

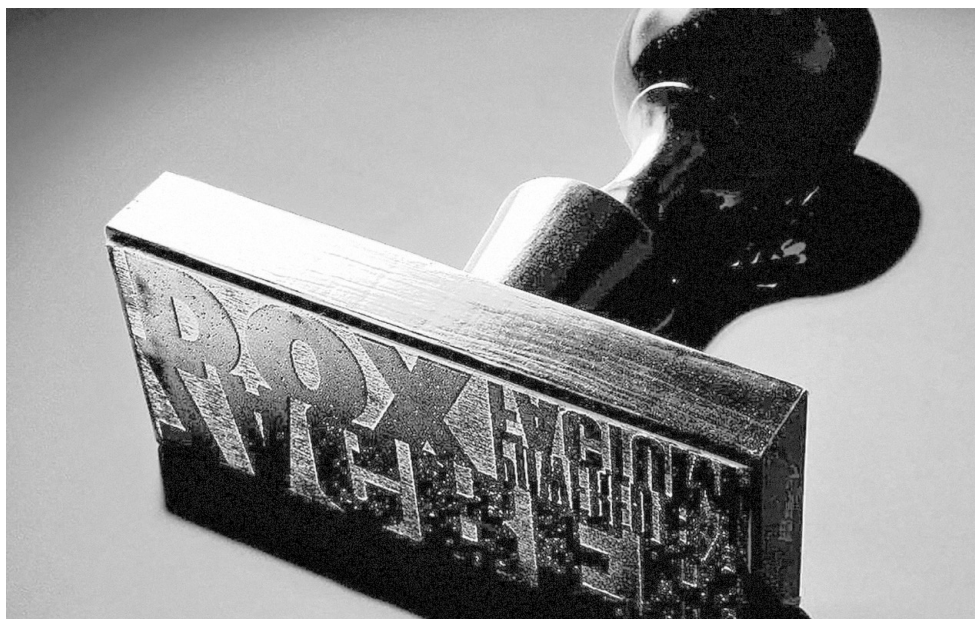
If it reminds you of something that is happening today, after twenty years, it means that, like us, you recognise the reality of the world we live in.

And the documentary film addresses reality – as well as this year’s ZagrebDox, which begins with a film about corruption in the elections, and ends with a doc about the tragic Israeli-Palestinian conflict.

Come and join us. Let’s watch movies together. Let’s talk about them. Let’s exchange opinions...

It might not look like much. But it is important. Because, as long as we talk, it’s good. Even if we disagree. Especially then.

Nenad Puhovski,
founder and art director of ZagrebDox



ŽIRIJI / JURIES

MEĐUNARODNI ŽIRI / INTERNATIONAL JURY

Valerie Blankenbyl

Lea Glob

Hrvoje Hribar

REGIONALNI ŽIRI / REGIONAL JURY

Enes Midžić

Tomislav Mršić

Alessandro Stellino

KRATKI ŽIRI / SHORT JURY

Miljenka Čogelja

Tue Steen Müller

Tomislav Pavlic

MLADI ŽIRI / YOUNG JURY

Snježana Banović

Hrvoje Osvadić

Biserka Šuran

MOVIES THAT MATTER ŽIRI / MOVIES THAT MATTER JURY

Tihomir Ponoš

Vedrana Pribačić

Tatjana Vlašić

FIPRESCI ŽIRI / FIPRESCI JURY

Igor Angjelkov

Hamed Soleimanzadeh

Milena Zajović

TEEN DOX ŽIRI / TEEN DOX JURY

Učenicima i učenicima zagrebačke XVI gimnazije / Pupils of XVI Gymnasium Zagreb: Ida Borić, Zora Fabijanac, Katja Galunić, Nika Igrec, Mara Jakić, Irma Korkut, Lucija Marketin, Kali Martinović, Vida Novosel, Klara Perović, Ivna Salečić, Eva Župarić.

NAGRADE / AWARDS

VELIKI PEČAT / BIG STAMP

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

VELIKI PEČAT / BIG STAMP

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

MALI PEČAT / SMALL STAMP

za najbolji kratki film / for Best Short Film

MALI PEČAT / SMALL STAMP

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

AVITEH NAGRADA PUBLIKE / AVITEH AUDIENCE AWARD

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

NAGRADA MOVIES THAT MATTER / MOVIES THAT MATTER AWARD

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

NAGRADA TEEN DOX / TEEN DOX AWARD

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

NAGRADA FIPRESCI / FIPRESCI AWARD

POČASNI VELIKI PEČAT / HONORARY BIG STAMP

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

Aviteh nagrada publike dodjeljuje se pod pokroviteljskom Aviteha. / The Aviteh Audience Award is awarded under the auspices of Aviteh.

SVEČANO OTVARANJE

Nasmijana Gruzija

Luka Beradze

Gruzija, Njemačka, 2023., 62'

Nedjelja, 14/04, 20:00



OPENING CEREMONY

Smiling Georgia

Luka Beradze
Georgia, Germany, 2023, 62'

Sunday, 14/04, 20:00



Ponedjeljak / Monday 15/04

Međunarodna konkurencija /
International Competition

Regionalna konkurencija /
Regional Competition

ZagrebDoXXL

Besplatne projekcije /
Free Screenings

:Q&A Razgovor s autorom /
Discussion with Author

BD Biografski Dox / Biography Dox

GG Glazbeni globus / Musical Globe

MD Majstori Doxa / Masters of Dox

TD Teen Dox

SS Stanje stvari / State of Affairs

GD Green Dox

HD Happy Dox

FH Festival Hits

KD Kontroverzni Dox /
Controversial Dox

FA Factumentarci / Factumentaries

MND Moj naj Dox / My Fave Dox

DVORANA 1

15:30

**ZMAJEVI(MA) PROTIV
DEMONA /
FIGHTING DEMONS
WITH DRAGONS**
Camilla Magid, 93'

:TD

17:30

**LIJEPI I DRAGI LJUDI /
BEAUTIFUL LOVELY
PEOPLE**
Igor Mirković, 82'

:Q&A

19:30

GRANDPA GURU
Silvio Mirošničenko, 91'

:Q&A **:GG**

21:30

**PRIZNANJE /
TELLING NONIE**
Paz Shwartz, 51'

:SS

DVORANA 3

**U RETROVIZORU /
IN THE REARVIEW**
Maciek Hamela, 84'

**RADIJE BIH BILA KAMEN /
I WOULD RATHER BE A
STONE**
Ana Hušman, 24'

:Q&A

**ĐE JE KRUVA NEMA
GLADI /
BREADCRUMB TRAIL**
Katarina Lukec, 37'

:Q&A

ZagrebDoXXL

**TO NISAM JA! /
ANOTHER BODY**
Sophie Compton,
Reuben Hamlyn, 80'

:SS

22:00

PEJSAŽ / LANDSHAFT
Daniel Kötter, 97'

:SS

DVORANA 2

14:00

KIX

Dávid Mikulán,
Bálint Révész, 92'

16:00

**POTPUNO POVJERENJE /
TOTAL TRUST**

Jialing Zhang, 97'

18:00

**NASMIJANA GRUZIJA /
SMILING GEORGIA**

Luka Beradze, 62'

20:00

DJEČAK / BOY

Vladimir Loginov, 10'

**FOTOFBIJA /
PHOTOPHOBIA**

Ivan Ostrochovský,
Pavol Pekarčík, 71'

:Q&A :HD

:Q&A

DVORANA 4

15:00

**SVILENE NITI /
LES CHENILLES**

Michelle Keserwany,
Noel Keserwany, 30' **:FH**

**U TOM TRENUTKU /
AT THAT VERY MOMENT**

Rita Pauls, Federico Luis
Tachella, 12' **:FH**

**NE KOMUNISTIČKOJ KOSI!
/ AN ASIAN GHOST STORY**

Bo Wang, 37' **:FH**

17:00

**MOJ NAJGORI
NEPRIJATELJ /
MY WORST ENEMY**

Mehran Tamadon, 81'

19:00

SIRENA / MERMAID

Eilif Bremer Landsend, 14'

OVA ŽENA / THIS WOMAN

Alan Zhang, 90'

21:00

**ZALUTALA TIJELA /
STRAY BODIES**

Elina Psykou, 109'

:KD

DVORANA 5

**DUBINA DVA /
DEPTH TWO**

Ognjen Glavonić, 80'

:MND

HYPERMOON

Mia Engberg, 78'

:FH

**ŠUTNJA RAZUMA /
SILENCE OF REASON**

Kumjana Novakova, 63'

BROD / SHIP

Elvis Lenić, 65'

:FH

Utorak / Tuesday 16/04

Međunarodna konkurencija /
International Competition

Regionalna konkurencija /
Regional Competition

ZagrebDoXXL

Besplatne projekcije /
Free Screenings

:Q&A Razgovor s autorom /
Discussion with Author

BD Biografski Dox / Biography Dox

GG Glazbeni globus / Musical Globe

MD Majstori Doxa / Masters of Dox

TD Teen Dox

SS Stanje stvari / State of Affairs

GD Green Dox

HD Happy Dox

FH Festival Hits

KD Kontroverzni Dox /
Controversial Dox

FA Factumentarci / Factumentaries

MND Moj naj Dox / My Fave Dox

DVORANA 1

15:30

**I SRETNA VAM NOVA /
AND A HAPPY NEW YEAR**

Sebastian Mulder, 21' **:GD**

**PRIJE OLUJE / AS THE
TIDE COMES IN**

Juan Palacios,
(co-director: Sofie Husum
Johannesen), 89' **:GD**

17:30

**LAŽ NAD LAŽIMA /
THE MOTHER OF ALL LIES**

Asmae El Moudir, 96'

19:30

**ŠUME ŠUME / WOODS
THAT SING**

Renata Poljak, 68'

21:30

GRANDPA GURU

Silvio Mirošničenko, 91' **:GG**

DVORANA 3

**SVILENE NITI /
LES CHENILLES**

Michelle Keserwany,
Noel Keserwany, 30' **:FH**

**U TOM TRENUTKU /
AT THAT VERY MOMENT**

Rita Pauls, Federico Luis
Tachella, 12' **:FH**

**NE KOMUNISTIČKOJ KOSI!
/ AN ASIAN GHOST STORY**

Bo Wang, 37' **:FH**

TIJELO / BODY

Petra Seliškar, 91' **:Q&A**

ZagrebDoXXL

**TRI OBEĆANJA /
THREE PROMISES**

Yousef Srouji, 63' **:SS**

22:00

**ČOPOR ZVAN ERNESTO /
A WOLFPACK CALLED
ERNESTO**

Everardo González, 78' **:KD**

DVORANA 2

14:00

**RUSKO TIHO SUNCE /
SILENT SUN OF RUSSIA**
Sybilla Tuxen, 71'

:TD

16:00

PEJSAŽ / LANDSHAFT
Daniel Kötter, 97'

:SS

18:00

**KNJŽEVNA GROUPIE /
LITERARY GROUPIE**
Nikica Marović, 60'

:Q&A :FA

20:00

**TLAK U KABINI /
CABIN PRESSURE**
Eszter Nagy, Sára Czira, 80'

:Q&A

DVORANA 4

15:00

FLOTACIJA
Eluned Zoë Aiano,
Alesandra Tatić, 77'

17:00

**ČUDO U GULLSPÁNGU /
THE GULLSPÁNG
MIRACLE**
Maria Fredriksson, 109'

:KD

19:00

U TRANZITU / IN TRANSIT
Lucija Brkić, 15'

:Q&A

**JOŠ JEDAN DAN /
ANOTHER DAY**
Eneos Čarka, 82'

21:00

**TAMO GDJE RASTE
TRAVA /
WHILE THE GREEN GRASS
GROWS**
Peter Mettler, 166'

DVORANA 5

**SNIMATELJICA /
CAMERAPERSON**
Kristen Johnson, 102'

:MND

**AU REVOIR, MOPSI /
AU REVOIR, PUGS**
Brett Allen Smith, 10'

**MONOGAMIJA /
MONOGAMIA**
Ohad Milstein, 73'

**PRESRETNUTI /
INTERCEPTED**
Oksana Karpovych, 95'

:SS

**RADIJE BIH BILA KAMEN /
I WOULD RATHER BE A
STONE**
Ana Hušman, 24'

**ĐE JE KRUVA NEMA
GLADI /
BREADCRUMB TRAIL**
Katarina Lukec, 37'

Srijeda / Wednesday 17/04

DVORANA 1

13:30
**PRESRETNUTI /
INTERCEPTED**
Oksana Karpovych, 95'

:SS

15:30
**DALEKO OD KUĆE /
GIRL AWAY FROM HOME**
Simon Lereng Wilmont,
Alisa Kovalenko, 22'
**DRUGAČIJA DIVLJINA /
A NEW KIND OF
WILDERNESS**
Silje Evensmo Jacobsen, 83'

17:30
**ČETIRI KĆERI / FOUR
DAUGHTERS**
Kaouther Ben Hania, 107'

19:30
**NAŠE BLAŽENO MJESTO /
THIS BLESSED PLOT**
Marc Isaacs, 75'

21:30
DJEČAK / BOY
Vladimir Loginov, 10'

**FOTOFBIJA /
PHOTOPHOBIA**
Ivan Ostrochovský,
Pavol Pekarčík, 71'

DVORANA 3

**NUKLEARNI NOMADI /
NUCLEAR NOMADS**
Kilian Armando Friedrich,
Tizian Stromp Zargari, 75'

:GD

**TROKUT PRAVAC TOČKA /
TRIANGLE STRAIGHT LINE
POINT**
Ivan Faktor, 22'

GRAND PRIZE
Anja Koprivšek, 42'

:Q&A

**APRIL U FRANCUSKOJ /
APRIL IN FRANCE**
David Boaretto, 77'

:Q&A :HD

ZagrebDoXXL
**USPON I PAD JOHN
GALLIANA /
HIGH & LOW - JOHN
GALLIANO**
Kevin Macdonald, 116'

:BD

22:00
**ŠUTNJA RAZUMA /
SILENCE OF REASON**
Kumjana Novakova, 63'

Međunarodna konkurencija /
International Competition

Regionalna konkurencija /
Regional Competition

ZagrebDoXXL

Besplatne projekcije /
Free Screenings

:Q&A Razgovor s autorom /
Discussion with Author

BD Biografski Dox / Biography Dox

GG Glazbeni globus / Musical Globe

MD Majstori Doxa / Masters of Dox

TD Teen Dox

SS Stanje stvari / State of Affairs

GD Green Dox

HD Happy Dox

FH Festival Hits

KD Kontroverzni Dox /
Controversial Dox

FA Factumentarci / Factumentaries

MND Moj naj Dox / My Fave Dox

:Q&A :MD

DVORANA 2

14:00

**BIJELI DIJAMANT /
THE WHITE DIAMOND**

Werner Herzog, 90'

16:00

**MOJA SESTRA /
SISTER OF MINE**

Mariusz Rusiński, 30'

:TD

**RAQUELIN NE TAKO
TAJNI DNEVNIK /
THIS IS RAQUEL'S**

NOT-SO-SECRET DIARY

Raquel Agea Ramos, 18'

:TD

LINE RIDER

Simon Intihar, 24'

:Q&A

:TD

18:00

**GENI MOJE DJECE /
THE GENES OF MY
CHILDREN**

Vladimira Spindler, 54'

20:00

**ZASTOJ /
THE STANDSTILL**

Nikolaus Geyrhalt, 137'

:Q&A

:BD

:MD

DVORANA 4

13:00

**RADOVI U TIJEKU /
UNDER CONSTRUCTION**

Markus Toivo, 61'

15:00

**ZMAJEVI(MA) PROTIV
DEMONA /
FIGHTING DEMONS WITH
DRAGONS**

Camilla Magid, 93'

:TD

17:00

**PREDMET 817 /
OBJECT 817**

Olga Lučovnicova, 21'

**OD KIŠE DO KIŠE /
BETWEEN THE RAINS**

Andrew H. Brown,

Moses Thuranira, 82'

19:00

**KUĆA NA KRALJEVCU /
THE HOUSE IN
KRALJEVEC**

Pero Kvesić, 89'

:Q&A

:FA

21:00

**DESTINACIJA – RAT! /
DANGER ZONE**

Vita Maria Drygas, 93'

:KD

DVORANA 5

SIRENA / MERMAID

Eilif Bremer Landsend, 14'

OVA ŽENA / THIS WOMAN

Alan Zhang, 90'

**SRCE JEDNOG PSA /
HEART OF A DOG**

Laurie Anderson, 75'

**ČAROBNA PLANINA /
MAGIC MOUNTAIN**

Mariam Chachia,

Nik Voigt, 74'

:MND

:FH

**I SRETNAM VAM NOVA /
AND A HAPPY NEW YEAR**

Sebastian Mulder, 21'

:GD

**PRIJE OLUJE / AS THE
TIDE COMES IN**

Juan Palacios,
(co-director: Sofie Husum
Johannesen), 89'

:GD

**LIJEPI I DRAGI LJUDI /
BEAUTIFUL LOVELY
PEOPLE**

Igor Mirković, 82'

Četvrtak / Thursday 18/04

Međunarodna konkurencija /
International Competition

Regionalna konkurencija /
Regional Competition

ZagrebDoXXL

Besplatne projekcije /
Free Screenings

:Q&A Razgovor s autorom /
Discussion with Author

BD Biografski Dox / Biography Dox

GG Glazbeni globus / Musical Globe

MD Majstori Doxa / Masters of Dox

TD Teen Dox

SS Stanje stvari / State of Affairs

GD Green Dox

HD Happy Dox

FH Festival Hits

KD Kontroverzni Dox /
Controversial Dox

FA Factumentarci / Factumentaries

MND Moj naj Dox / My Fave Dox

DVORANA 1

14:00

15:30

**TROKUT PRAVAC TOČKA /
TRIANGLE STRAIGHT
LINE POINT**

Ivan Faktor, 22'

GRAND PRIZE

Anja Koprivšek, 42'

17:30

**ŽURNAL 242 – SUNČANE
PRUGE / NEWSREEL 242
– SUNNY RAILWAYS**

Nika Autor, 31'

GALEB / THE SEAGULL

David Lušičić, 29'

:Q&A

19:30

**YU GRUPA – TRENUTAK
SNA / ELECTRIC YU-TOPIA**

Darko Lungulov, 87'

:Q&A :GG

21:30

**NESTALI BEZ TRAGA /
JOHATSU – INTO THIN
AIR**

Andreas Hartmann,
Arata Mori, 85'

:KD

DVORANA 3

TIJELO / BODY

Petra Seliškar, 91'

ZagrebDoXXL

**FLAŠAROŠI /
BOTTLEMEN**

Nemanja Vojinović, 83'

:Q&A

**NAŠA DJECA /
OUR CHILDREN**

Silvestar Kolbas, 95'

:Q&A :FA

22:00

**TLAK U KABINI /
CABIN PRESSURE**

Eszter Nagy, Sára Czira, 80'

DVORANA 2

14:00

**PREDMET 817 /
OBJECT 817**
Olga Lucovnicova, 21'

**OD KIŠE DO KIŠE /
BETWEEN THE RAINS**
Andrew H. Brown,
Moses Thurairara, 82'

16:00

**ARSENIJEV SJAJAN
ZAGROBNI ŽIVOT /
ARSENIE. AN AMAZING
AFTERLIFE**
Alexandru Solomon, 96'

:Q&A

18:00

**JA SAM NETKO /
I AM SOMEBODY**
Jamillah van der Hulst, 93'

:Q&A :TD

20:00

**TVOJA JEKA /
ECHO OF YOU**
Zara Zerny, 76'

:Q&A

DVORANA 4

15:00

**AU REVOIR, MOPSI /
AU REVOIR, PUGS**
Brett Allen Smith, 10'

**MONOGAMIJA /
MONOGAMIA**
Ohad Milstein, 73'

17:00

**NAKON POSLA /
AFTER WORK**
Erik Gandini, 81'

:SS

19:00

**GENI MOJE DJECE / THE
GENES OF MY CHILDREN**
Vladimira Spindler, 54'

:BD

21:00

**MARUNGKA TJALATJUNU
(URONJENI U CRNO) /
MARUNGKA TJALATJUNU
(DIPPED IN BLACK)**
Matthew Thorne,
Derik Lynch, 24'

**BLAGO KRALJEVSTVA
DAHOMY / DAHOMEY**
Mati Diop, 67'

DVORANA 5

**BUFFET ŽELJEZARA /
THE STEEL MILL CAFÉ**
Goran Dević, 61'

:MND

**PRIZNANJE /
TELLING NONIE**
Paz Shwartz, 51'

:SS

**PREDSKAZANA OLUJA /
A STORM FORETOLD**
Christoffer Guldbrandsen,
90'

:BD

**TAMO GDJE RASTE
TRAVA /
WHILE THE GREEN
GRASS GROWS**
Peter Mettler, 166'

Petak / Friday 19/04

Međunarodna konkurencija /
International Competition

Regionalna konkurencija /
Regional Competition

ZagrebDoXXL

Besplatne projekcije /
Free Screenings

- :Q&A** Razgovor s autorom /
Discussion with Author
- BD** Biografski Dox / Biography Dox
- GG** Glazbeni globus / Musical Globe
- MD** Majstori Doxa / Masters of Dox
- TD** Teen Dox
- SS** Stanje stvari / State of Affairs
- GD** Green Dox
- HD** Happy Dox
- FH** Festival Hits
- KD** Kontroverzni Dox /
Controversial Dox
- FA** Factumentarci / Factumentaries
- MND** Moj naj Dox / My Fave Dox

DVORANA 1

14:00

15:30

**ARSENIJEV SJAJAN
ZAGROBNI ŽIVOT /
ARSENIE. AN AMAZING
AFTERLIFE**
Alexandru Solomon, 96'

17:30

1001 NOĆ / 1001 NIGHTS
Rea Rajčić, 13' **:Q&A**

**DUBOKI TONOVI /
DEEP TONES**
Igor Ilić, 15' **:Q&A**

BOL / PAIN
Ivan Faktor, 22'

19:30

1489
Shoghakat Vardanyan, 76'

21:30

**MUTINY IN HEAVEN: THE
BIRTHDAY PARTY**
Ian White, 99' **:Q&A**

:GG

DVORANA 3

**APRIL U FRANCUSKOJ /
APRIL IN FRANCE**
David Boaretto, 77'

:HD

**VILINSKI VRT /
FAIRY GARDEN**
Gergő Somogyvári, 83'

:Q&A

ZagrebDoXXL
OBITELJ / A FAMILY
Christine Angot, 82' :KD

:Q&A :KD

22:00

HOLLYWOODGATE
Ibrahim Nash'at, 91'

:SS

DVORANA 2

14:00

**TVOJA JEKA /
ECHO OF YOU**
Zara Zerny, 76'

16:00

ZagrebDoXXL

**AUTORSKA VEČER:
HRVOJE HRIBAR /
AUTHOR'S NIGHT:
HRVOJE HRIBAR**

**BIL JEDON / ONCE
THERE WAS A MAN,**
43'

18:00

**SRETNI KAMPERI / HAPPY
CAMPERS**
Amy Nicholson, 78'

:Q&A :HD

20:00

**NAŠE TIJELO /
OUR BODY**
Claire Simon, 168'

:MD

DVORANA 4

15:00

FLAŠAROŠI / BOTTLEMEN
Nemanja Vojinović, 83'

17:00

**LAŽ NAD LAŽIMA /
THE MOTHER OF ALL LIES**
Asmae El Moudir, 96'

19:00

**RYUICHI SAKAMOTO:
OPUS / RYUICHI
SAKAMOTO | OPUS**
Neo Sora, 103'

21:00

EKIPA / BOYZ
Sylvain Cruiziat, 72'

:GG

:TD

DVORANA 5

**TRI SOBE MELANKOLIJE /
THE THREE ROOMS OF
MELANCHOLIA**
Pirjo Honkasalo, 106'

:MND

**YU GRUPA – TRENUTAK
SNA / ELECTRIC YU-TOPIA**
Darko Lungulov, 87'

:GG

**U POTRAZI ZA SREĆOM /
AGENT OF HAPPINESS**
Arun Bhattarai, Dorottya
Zurbó, 94'

:HD

**ŽURNAL 242 – SUNČANE
PRUGE / NEWSREEL 242
– SUNNY RAILWAYS**
Nika Autor, 31'

GALEB / THE SEAGULL
David Lušičić, 29'

Subota / Saturday 20/04

Međunarodna konkurencija /
International Competition

Regionalna konkurencija /
Regional Competition

ZagrebDoXXL

Besplatne projekcije /
Free Screenings

:Q&A Razgovor s autorom /
Discussion with Author

BD Biografski Dox / Biography Dox

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KD Kontroverzni Dox /
Controversial Dox

FA Factumentarci / Factumentaries

MND Moj naj Dox / My Fave Dox

DVORANA 1

13:30

**DALEKO OD KUĆE /
GIRL AWAY FROM HOME**
Simon Lereng Wilmont,
Alisa Kovalenko, 22'

**DRUGAČIJA DIVLJINA /
A NEW KIND OF
WILDERNESS**
Silje Evensmo Jacobsen, 83'

15:30

**U POTRAZI ZA SREĆOM /
AGENT OF HAPPINESS**
Arun Bhattarai,
Dorottya Zurbó, 94'

17:30

KIX
Dávid Mikulán,
Bálint Révész, 92'

19:30

**JEDINA ZEMLJA /
NO OTHER LAND**
Basel Adra, Hamdan Ballal,
Yuval Abraham,
Rachel Szor, 95'

21:30

**MUTINY IN HEAVEN: THE
BIRTHDAY PARTY**
Ian White, 99'

22:00

DVORANA 3

MAYDEGOL
Sarvnaz Alambeigi, 74'

**MARUNGKA TJALATJUNU
(URONJENI U CRNO) /
MARUNGKA TJALATJUNU
(DIPPED IN BLACK)**
Matthew Thorne, Derik
Lynch, 24'

**BLAGO KRALJEVSTVA
DAHOMEY / DAHOMEY**
Mati Diop, 67'

N.N. / PURE UNKNOWN
Valentina Cicogna,
Mattia Colombo, 93'

**JOAN BAEZ: JA SAM
GLASNA /
JOAN BAEZ: I AM A NOISE**
Karen O'Connor, Miri
Navasky, Maeve O'Boyle,
113'

**TO NISAM JA! /
ANOTHER BODY**
Sophie Compton,
Reuben Hamlyn, 80'

:TD

:HD

:Q&A

:Q&A :BD

:FH

:GG

:GG

:SS

DVORANA 2

14:00

**ČETIRI KĆERI /
FOUR DAUGHTERS**
Kaouther Ben Hania, 107'

16:00

FLOTACIJA
Eluned Zoë Aiano,
Alesandra Tatić, 77'

18:00

**RADOVI U TIJEKU /
UNDER CONSTRUCTION**
Markus Toivo, 61'

20:00

**MENUS-PLAISIRS – LES
TROISGROS**
Frederick Wiseman, 240'

:Q&A

:Q&A

:MD

DVORANA 4

13:00

U TRANZITU / IN TRANSIT
Lucija Brkić, 15'

**JOŠ JEDAN DAN /
ANOTHER DAY**
Eneos Çarka, 82'

15:00

**ŠUME ŠUME /
WOODS THAT SING**
Renata Poljak, 68'

17:00

**ČAROBNA PLANINA /
MAGIC MOUNTAIN**
Mariam Chachia, Nik Voigt,
74'

:FH

19:00

**U RETROVIZORU /
IN THE REARVIEW**
Maciek Hamela, 84'

:Q&A

21:00

**POPLAVLJENI ŽIVOT /
MIGHTY AFRIN: IN THE
TIME OF FLOODS**
Angelos Rallis, 92'

:GD

DVORANA 5

**VILINSKI VRT / FAIRY
GARDEN**
Gergő Somogyvári, 83'

1001 NOĆ / 1001 NIGHTS
Rea Rajčić, 13'

**DUBOKI TONOVI /
DEEP TONES**
Igor Ilić, 15'

BOL / PAIN
Ivan Faktor, 22'

BROD / SHIP
Elvis Lenić, 65'

18:15

**ZAGREBDOX
DODJELA NAGRADA /
AWARD CEREMONY**

**PLANINE /
THE MOUNTAINS**
Christian Einshøj, 89'

1489
Shoghakat Vardanyan, 76'

:Q&A

:FH

:FH

Nedjelja /
Sunday
21/04

BILJEŠKE / NOTES

THE BEST OF FEST

Projekcije
nagrađenih
filmova /
Screenings of
award-winning
films

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

AU REVOIR, MOPSI

AU REVOIR, PUGS

Brett Allen Smith

Italija, Danska / Italy,
Denmark, 2023, 10'

DOK Leipzig (2023)

ALCINE (2023)

Redatelj Brett Allen Smith snima svog novorođenog sina i psa koji glume njega i njegove kućne ljubimce iz djetinjstva. Pritom se suočava s vlastitim lažnim sjećanjima uz pomoć kolaža filmskih i digitalnih snimaka te isječka iz videoigrica. Pokreće ga unutarnji lom: koliko su stvarna ta sjećanja koja su imala tako golem utjecaj na njega? Odgovor pokušava pronaći u telefonskim razgovorima s članovima obitelji, ali razgovori sa sestrama ne vode ga nikuda. Na vizualnoj razini film se igra slikama, animacijom i nostalgичnim efektima, popraćenim slatkim i melankoličnim, ali i donekle jezovitim melodijama.

Recasting his newborn son and dog as himself and his childhood pets, a filmmaker Brett Allen Smith confronts his own false memories through a collage of film, digital and video game footage. The director is driven by an inner fracture: how real are the memories that had a tremendous impact on him? He tries to find the answer by means of phone conversations with family members, but the phone calls with his sisters lead nowhere. On the visual level, *Au Revoir, Pugs* plays with images, animation and nostalgic effects, accompanied by sweet and melancholy, but also a little uncanny, melodies.

UTORAK / TUESDAY, 16/04, 17:00
DVORANA 5

ČETVRTAK / THURSDAY, 18/04, 15:00
DVORANA 4

BLAGO KRALJEVSTVA DAHOMEY

DAHOMEY

Mati Diop

Francuska, Senegal, Benin /
France, Senegal, Benin,
2024, 67'

Berlinale: Golden Bear (2024)

Studeni 2021. Dvadeset i šest predmeta iz riznice Kraljevstva Dahomey uskoro će napustiti Pariz i vratiti se u zemlju porijekla, današnju Republiku Benin. Zajedno s tisućama drugih, te su artefakte opljačkale francuske kolonijalne trupe 1892. No, kakav će stav prema povratku tih predmeta, koji su pripadali njihovim precima, zauzeti zemlja koja je morala napredovati u njihovoj odsutnosti? Dok se duša artefakata oslobađa, mi svjedočimo gorljivoj raspravi među sveučilišnim studentima koji imaju bezbroj različitih mišljenja i dvosmislenih stajališta. Diopin film na divan način miješa stvarnost s kreativnošću, a ujedno je važan svjedok utjecaja kolonijalne prošlosti na sadašnjost te komplicirana i višeslojna karaktera tog naslijeđa.

November, 2021. Twenty-six royal treasures of the Kingdom of Dahomey are about to leave Paris to return to their country of origin, the present-day Republic of Benin. Along with thousands of others, these artifacts were plundered by French colonial troops in 1892. But what attitude to adopt to these ancestors' homecoming in a country that had to forge ahead in their absence? While the soul of the artifacts is freed, we witness a raging debate among university students, with myriad different opinions and ambiguous points of view. Diop's film is a delightful exercise in mixing reality with creativity, as much as it is important in presenting how the colonial past still influences the present, and how complicated and multilayered that heritage is.

ČETVRTAK / THURSDAY, 18/04, 21:00
DVORANA 4

SUBOTA / SATURDAY 20/04, 15:30
DVORANA 3

ČETIRI KĆERI

FOUR DAUGHTERS

Kaouther Ben Hania

Francuska, Saudijska Arabija, Njemačka, Tunis, Cipar / France, Saudi Arabia, Germany, Tunis, Cyprus, 2023, 107'

Academy Awards nomination (2024)

Cannes FF: L'Œil d'or (2023)

Palm Springs IFF: FIPRESCI Prize for Best International Feature (2024)

Independent Spirit Awards: Best Documentary (2024)

César Awards: Best Documentary (2024)

International Documentary Association: Best Writing (2023)

Toronto IFF (2023)

Između svjetla i tame stoji tunižanka Olfa, majka četiri kćeri. Jednog dana njene dvije starije kćeri nestaju. Kako bi popunila prazninu koja je ostala iz njih, redateljica Kaouther Ben Hania poziva profesionalne glumice i osmišljava osebujan filmski mehanizam koji će skinuti veo sa životnih priča Olfe i njezinih kćeri. *Četiri kćeri* jedinstveno je filmsko iskustvo, intimno putovanje nade, pobune, nasilja, međugeneracijskog prijenosa i sestrinstva koje će dovesti u pitanje same temelje naših društava.

Between light and darkness stands Olfa, a Tunisian woman and the mother of four daughters. One day, her two older daughters disappear. To fill in their absence, the filmmaker Kaouther Ben Hania invites professional actresses and sets up an extraordinary film mechanism to unveil the story of Olfa and her daughters. *Four Daughters* is a unique cinema experience and an intimate journey full of hope, rebellion, violence, intergenerational transmission and sisterhood, which will question the very foundation of our societies.

SRIJEDA / WEDNESDAY, 17/04, 17:30
DVORANA 1

SUBOTA / SATURDAY 20/04, 14:00
DVORANA 2

BFI London FF (2023)

AFI Fest (2023)

Sydney FF (2023)

Melbourne IFF (2023)

Busan IFF (2023)

Valladolid IFF (2023)

Thessaloniki IDF (2023)

Ji.hlava IDFF (2023)

Sarajevo FF (2023)

Rio de Janeiro IFF (2023)

Calgary IFF (2023)

Mumbai FF (2023)

IFF Kerala (2023)

DOC NYC (2023)

IFF Rotterdam (2024)

DALEKO OD KUĆE

GIRL AWAY FROM HOME

Simon Lereng Wilmont, Alisa Kovalenko

Danska, Norveška / Denmark, Norway, 2023, 22'

IDFA (2023)

CPH:DOX (2024)

Trinaestogodišnja Nastja kapetanica je elitnog gimnastičkog tima u Kijevu i zajedno s prijateljicama trenira za ukrajinsko državno prvenstvo. Kada nisu na treningu, one snimaju plesne točke, izvode akrobacije i puno se smiju. Potom izbije rat i roditelji šalju Nastju baki u Njemačku, nadajući se da će razdvojenost biti privremena. Nastja je prisiljena izgraditi nov život, bez roditelja i prijateljica. Dok s tugom pregledava bezbrižne snimke koje je ne tako davno snimila s prijateljicama, pita se hoće li ikada više vidjeti svoju domovinu. No, kada se pridruži njemačkom gimnastičkom timu, stvari polako kreću na bolje. Ovo je priča o izdržljivoj djevojci, jakim obiteljskim vezama, prijateljstvima i utjehi koju možemo pronaći u sportu.

Thirteen years old Nastia is the captain of an elite gymnastics team in Kyiv, training intensively with her teammates for the Ukrainian National Championships. At other times they make dance clips, perform acrobatic feats, and giggle a lot. But then the war breaks out, and Nastia's parents send her to her grandmother in Germany, hoping that the separation will be temporary. Now she has to create a new life without her parents and without her friends from gymnastics. She sadly re-watches the carefree clips she made just a short time ago with her besties, while wondering whether she'll ever see her homeland again. But when she joins a German gymnastics team, things slowly start to brighten. This is a story about a resilient girl, strong family ties, friendships, and the solace you can find in sport.

SRIJEDA / WEDNESDAY, 17/04, 15:30
DVORANA 1

SUBOTA / SATURDAY 20/04, 13:30
DVORANA 1

DJEČAK

BOY

Vladimir Loginov

Estonija / Estonia, 2023, 10'

Tallinn Black Nights FF (2023)

DocPoint (2024)

U Rusiji vlada tradicija, koja se naročito prakticira za vrijeme Putinove vladavine, da nekoliko minuta prije Nove godine predsjednik na glavnim televizijskim kanalima građanima uputi novogodišnju čestitku. Kao kulisa uvijek je služila slika Kremlija. Na izmaku 2022. godine prvi put u povijesti rekordno dugo obraćanje Vladimira Putina snimljeno je s drugačijom pozadinom: sada je iza predsjednika prikazano vojno osoblje. U ovom kratkom dokumentarcu Vladimir Loginov fokusira se na dječaka koji stoji iza Putina, a redatelj nam predlaže njegov unutarnji soundtrack koji bi nas mogao iznenaditi.

Traditionally, and especially during Putin's rule, a few minutes before the New Year, the President of Russia delivers New Year's greetings on the main TV channels, which is filmed against the backdrop of the Kremlin. For the first time in history, at the end of 2022 a record-long speech of Vladimir Putin was filmed against the backdrop of the military personnel. In this short documentary by Vladimir Loginov, we focus on a young boy standing behind Putin, whose proposed inner soundtrack may surprise us.

PONEDJELJAK / MONDAY, 15/04, 20:00
DVORANA 2

SRIJEDA / WEDNESDAY, 17/04, 21:30
DVORANA 1

DRUGAČIJA DIVLJINA

A NEW KIND OF WILDERNESS

Silje Evensmo Jacobsen

Norveška / Norway,
2024, 83'

Sundance: Grand Jury Prize
(2024)

Thessaloniki IDF (2024)

Docville (2024)

Na maloj farmi u norveškoj šumi Payneovi žive izoliranim životom u želji da budu divlji i slobodni. Maria, Nik i njihovo četvero djece – Ulv, Falk, Freja i Ronja – dovoljni su sami sebi. Djeca se školuju kod kuće, a svi zajedno teže povezanoj obiteljskoj dinamici i životu u skladu s prirodom. Međutim, kada obitelj pogodi tragedija, njihov je idilični svijet narušen te su prisiljeni prokrčiti nov put u moderno društvo. U *Drugačijoj divljini* redateljica Silje Evensmo Jacobsen bilježi intiman i emotivan portret ljubavi, života i odrastanja. Put obitelji Paynes, njihovi trijumfi i borbe pozivaju na razmišljanje o vlastitim životnim odabirima, našoj odgovornosti prema planetu i svojoj djeci te o tome kako upravljamo životom nakon gubitka.

On a small farm in a Norwegian forest, the Paynes live a purposefully isolated life, aiming to be wild and free. Maria and Nik, along with their four children Ulv, Falk, Freja, and Ronja are self-sufficient. They practice home-schooling and strive for a closely-knit family dynamic in harmony with nature. However, when tragedy strikes the family, it upends their idyllic world and forces them to forge a new path into modern society. In *A New Kind of Wilderness*, filmmaker Silje Evensmo Jacobsen captures an intimate and soulful portrait of love, life, and growing up. The Paynes' journey, their triumphs and struggles, invite reflection on our own life choices, our responsibility to the planet and our children, and how we navigate life after loss.

SRIJEDA / WEDNESDAY, 17/04, 15:30
DVORANA 1

SUBOTA / SATURDAY 20/04, 13:30
DVORANA 1

FOTOFBIJA PHOTOPHOBIA

**Ivan Ostrochovský,
Pavol Pekarčík**

Slovačka, Češka, Ukrajina /
Slovakia, Czech Republic,
Ukraine, 2023, 71'

Warsaw IFF: Best Documentary
Film (2023)

Ji.hlava IDFF: Best Documentary
(2023)

Venice IFF (2023)

DOK Leipzig (2023)

Cin East (2023)

Riga IFF (2023)

Jednog hladnog jutra u veljači dvanaestogodišnji Niki i njegova obitelj dolaze na stanicu metroa u Harkivu skloniti se od zastrašujućeg rata koji bjesni poviše njih. Za Nikijevu obitelj danje je svjetlo sinonim za smrtnu opasnost te dječak ne smije napustiti kolodvor i živi pod stalnim sjajem njegovih neonskih svjetala. Dok besciljno luta po napuštenim vagonima i punim peronima, Niki upoznaje Viku (11) i pred njim se otvara novi svijet. Redatelji su suprotstavili bezvremenski, besciljni život Nikija i njegove obitelji s jezivim scenama koje se odigravaju iznad njih. Prizori ratom razorene zemlje mogli bi se činiti kao daleka ideja traumatiziranog djeteta – no, mi znamo da to danas predstavlja ukrajinsku stvarnost.

On a cold February morning, 12-year-old Niki and his family arrive at the Kharkiv metro station to take shelter from the terrifying war raging outside. For Niki's family, daylight is synonymous with mortal danger, and the boy is not allowed to leave the station premises, living under the constant glow of their neon lights. While aimlessly wandering around the abandoned cars and full platforms, Niki meets Vika (11), and a new world opens up to him. The directors juxtaposed the timeless, aimless life lived by Niki and his family with the chilling scenes playing out on ground level. The observations of a war-ravaged country might seem as the distant ideas of a traumatized child – if only the audience did not know that this was the reality of Ukraine nowadays.

PONEDJELJAK / MONDAY, 15/04, 20:00
DVORANA 2

SRIJEDA / WEDNESDAY, 17/04, 21:30
DVORANA 1

LAŽ NAD LAŽIMA THE MOTHER OF ALL LIES

Asmae El Moudir

Maroko, Egipat, Saudijska
Arabija, Katar / Morocco,
Egypt, Saudi Arabia, Qatar,
2023, 96'

Sydney FF: Sydney Film Prize
(2023)

Cannes FF: L'Œil d'or; Un certain
regard (2023)

Durban IFF: Best International
Documentary (2023)

IDFA (2023)

Karlovy Vary IFF (2023)

CPH:DOX (2024)

Mlada marokanska redateljica Asmae El Moudir želi znati zašto ima samo jednu fotografiju uz djetinjstva i zašto djevojčica sa slike zapravo nije ona. Odlučivši istražiti svoju tajanstvenu prošlost, izrađuje repliku četvrti u Casablanci u kojoj je odrasla, pa počinje ispitivati priče koje njena obitelj priča o svom domu i svojoj zemlji. Složene prevare i namjerni zaborav, koji su joj oblikovali život, polako dolaze na vidjelo. Njena baka, matrijarh obitelji, koja na neki način personificira cijelu zemlju, razlog je zašto su mnoge mračne činjenice i bolna sjećanja zakopani u prošlosti. Teško je suočiti se s istinom, ali u ovom na trenutke nadrealnom dokumentarnom filmu El Moudir počinje izvlačiti na površinu ono što je stvarno.

Young Moroccan filmmaker Asmae El Moudir wants to know why she only has one photograph from her childhood, and why the girl in the picture isn't even her. She decides to explore the past and its mysteries by creating a handmade replica of the Casablanca neighborhood where she grew up. There, she begins to interrogate the tales her family tells about their home and their country. Slowly, she starts to unravel the layers of deception and intentional forgetting that have shaped her life. Her grandmother, the family's matriarch, is the reason so many dark facts and painful memories have been buried in the past. She's the personification of her whole country. The truth is hard to face, but in this sometimes surreal nonfiction film, El Moudir begins to draw what is real to the surface.

UTORAK / TUESDAY, 16/04, 17:30
DVORANA 1

PETAK / FRIDAY 19/04, 17:00
DVORANA 4

MARUNGKA TJALATJUNU (URONJENI U CRNO)

MARUNGKA TJALATJUNU (DIPPED IN BLACK)

**Matthew Thorne,
Derik Lynch**

Australija / Australia, 2023, 24'

Berlinale: Silver Bear, Teddy Award (2023)

Sydney FF: Documentary Australia Award (2023)

Melbourne IFF: Best Short Documentary (2023)

Montenegro FF: Best Documentary (2023)

Heart of Gold ISFF: Best Australian Short (2023)

MIX Copenhagen: Best Short (2023)

Queer Lisboa: Jury Special Mention (2023)

IDFA (2023)

DOC NYC (2023)

Derik Lynch, pripadnik naroda Yankunytjatjare, vraća se na selo radi duhovnog iscjeljenja, pri čemu mu nadolaze sjećanja na djetinjstvo. Odlazi od opresije bjelačkog, gradskog života u Adelaideu i putuje natrag u svoju udaljenu zajednicu Anangu (Aputula) gdje će nastupiti na *inma* ceremoniji na svetom tlu. Gledamo kako njegova zajednica rekonstruira sjećanja koristeći se vizualnim, verbalnim i fizičkim elementima. Istraživački i razigran po svojoj formi, film ispituje granicu činjenica i fikcije, a zauzvrat otkriva nešto što se nalazi u korijenu ljudskog iskustva omogućujući nam da snažno promislimo o pitanjima kulture, zemlje, identiteta i pripadnosti.

Marungka Tjalatjunu (Dipped in Black) follows Yankunytjatjara man Derik Lynch's road trip back to Country for spiritual healing, as memories from his childhood return. It shows his journey from the oppression of white city life in Adelaide, back home to his remote Anangu Community (Aputula) to perform on sacred Inma ground. In the film, his Community re-enact memories using the visual, verbal, and physical elements. Exploratory and playful in its form, the film tests the line of fact and fiction, and in turn unearths something that sits at the root of the human experience. It allows for a powerful contemplation of culture, Country, identity and belonging.

ČETVRTAK / THURSDAY, 18/04, 21:00
DVORANA 4

SUBOTA / SATURDAY 20/04, 15:30
DVORANA 3

MONOGAMIJA

MONOGAMIA

Ohad Milstein

Izrael, Njemačka / Israel,
Germany, 2023, 73'

Locarno FF: Grand Prix Semaine de la Critique (2023)

Tallinn Black Nights FF (2023)

Monogamija nas vodi na uzbuđljivo putovanje u svijet ljubavi i intimnosti unutar bračnih veza. U braku redateljevih roditelja više nema ljubavi, a njihov odnos predstavlja odjek njegova vlastitog braka. Pratimo Milsteinove pokušaje da vrati ljubav koja je nekoć cvjetala između roditelja te da on sam izbjegne njihove pogreške. Dok gledamo film, nameće nam se neizbježno pitanje: Možemo li izbjeći nestajanje intime u monogamnom braku? Može li ljubav doista izdržati test vremena? Može li otkrivanje zakopanih tajni oživjeti iskru davno izgubljene intimnosti? Prestaje li monogamija biti monogamija nakon što kušamo zabranjeno voće? Kroz ovo zanimljivo istraživanje razmislit ćemo o uzbuđenju koje nude otvoreni odnosi, kao i o cijeni kojom ih moramo platiti.

Monogamia takes you on a roller-coaster journey into the world of love and intimacy within committed relationships. Love is no longer present in the director Ohad Milstein's parents' relationship, echoing his own marriage. Follow his personal quest to bring back the love that once flourished between his parents, and to avoid his parents' mistakes. As you watch, the inevitable question arises: Can intimacy exhaustion in a monogamous marriage be avoided? Can love indeed endure the test of time? Can the revelation of buried secrets revive the spark of long-lost intimacy? Does monogamy stop being monogamy after tasting the forbidden fruit? Amidst this captivating exploration, consider the excitement and price of open relationships.

UTORAK / TUESDAY, 16/04, 17:00
DVORANA 5

ČETVRTAK / THURSDAY, 18/04, 15:00
DVORANA 4

OD KIŠE DO KIŠE

BETWEEN THE RAINS

**Andrew H. Brown,
Moses Thuranira**

SAD / USA, 2023, 82'

Tribeca FF: Best Documentary,
Best Cinematography (2023)

Hot Springs IFF: Best
Documentary Feature (2023)

Calgary IFF: Grand Jury Prize
(2023)

Mashariki African FF: Best
Documentary (2023)

Sheffield DocFest (2023)

DokuFest (2023)

Human Rights FF Berlin (2023)

Nastao tijekom četiri godine, *Od kiše do kiše* putem veličanstvenih snimki istražuje djetinjstvo unutar tradicionalne kulture koja je postala žrtvom klimatskih promjena. U razdoblju rekordno niske količine oborina u sjevernoj Keniji pleme Turkana suočava se sa sve većim nasilnim sukobima sa suparničkim plemenima i napadima divljih grabežljivaca koji love njihovu stoku. Kolei, osjećajni pastir čije ime u prijevodu znači „onaj koji živi među kozama“, propituje ne samo svoj ratnički put već i eroziju kulture koja je oblikovala svaki aspekt njegova života. S neviđenim i intimnim pristupom narodu Turkana, ovaj dirljivi film o odrastanju otkriva ozbiljne prijetnje s kojima se suočava jedna od najstarijih zajednica na svijetu, postavljajući okvir za kolektivni obračun s ekološkim opasnostima koje oblikuju svijet.

Filmed with stunning cinematography over four years, *Between the Rains* explores a childhood caught within a traditional culture that is a casualty of climate change. During a period of record low rainfall in northern Kenya, the Turkana tribe faces growing violent clashes with rival tribes and encroaching wild predators hunting their livestock. Kolei, a sensitive shepherd boy whose name translates to “living amongst the goats”, questions not only his path as a warrior, but also the erosion of the culture that has shaped every aspect of his life. With unprecedented and intimate access to the Turkana people, this moving coming-of-age story reveals the grave threats facing one of the world’s oldest communities, laying a framework for a collective reckoning on how to strive with the ecological perils shaping the world.

SRIJEDA / WEDNESDAY, 17/04, 17:00
DVORANA 4

ČETVRTAK / THURSDAY, 18/04, 14:00
DVORANA 2

OVA ŽENA THIS WOMAN

Alan Zhang

Malezija, Kina / Malaysia,
China, 2023, 90'

Golden Horse FF: Best New
Director (2023)

Visions du Réel: Special Jury
Award (2023)

Alfa FF: Best Narrative Feature
(2023)

First Frame IFF: Film of the Year
(2023)

IDFA (2023)

RIDM (2023)

Hong Kong Asian FF (2023)

Značajan i odvažan debitantski dugometražni film redateljice Alan Zhang, *Ova žena* majstorski se hvata u koštac s bezbrojnim izazovima s kojima se suočavaju žene u modernoj Kini. Priča prati Beibei, šarmantnu i čudljivu mladu ženu koja se nastoji snaći u složenosti života, braka i svoje uloge supruge, majke i kćeri. S nepokolebljivom iskrenošću Zhang otkriva svoje najdublje želje, svoju ranjivost i snagu nudeći nijansiran prikaz društva sputanog normama – i kojem je potrebna transformacija. Besprijekornim stapanjem stvarnosti i fikcije, ovaj hibridni film hrabro propituje ulogu emancipiranih žena poput Beibei, čiji izbori prkose tradicionalnim rodnim normama.

Alan Zhang’s remarkable and daring debut feature, *This Woman* masterfully tackles the myriad of challenges facing women in modern China. The narrative centers on Beibei, a charming and whimsical young woman navigating the complexities of life, marriage, and her roles as a wife, mother, and daughter. With unwavering honesty, Zhang reveals the protagonist’s innermost desires, vulnerabilities, and strengths, offering a nuanced portrayal of a society restrained by its norms and in need of social transformation. Seamlessly blending reality and fiction, this hybrid film courageously interrogates the role of emancipated women like Beibei, whose choices defy traditional gender norms.

PONEDJELJAK / MONDAY, 15/04, 19:00
DVORANA 4

SRIJEDA / WEDNESDAY, 17/04, 13:00
DVORANA 5

BESPLATNA PROJEKCIJA / FREE SCREENING

PREDMET 817

OBJECT 817

Olga Lucovnicova

Belgija / Belgium, 2024, 21'

Sundance (2024)

Thessaloniki IDF (2024)

Make Believe Seattle (2024)

Duboko u Uralu napuštene zgrade čuvaju više od uspomena na prošlost. One također skrivaju tajnu koja muči naselje još od Staljinova doba. Mještani govore o čudnim događajima koji su se odvili prije nekoliko desetljeća i koji su doveli do postupna odumiranja njihove nekoč užurbane zajednice. Preneseni u prošlost, otkrivamo snimku nastalu u lokalnoj policijskoj postaji 90-ih, gdje skupina ljudi ispituje neobično stvorenje za koje vjeruju da je izvanzemaljskog podrijetla. Danas „Vanzemaljca iz Kysthyma” ima svoj spomenik, o njemu su napisane i skladane pjesme, ali čudni događaji vezani uz njegovo otkriće i dalje su obavijeni velom tajne. Film nas vodi na putovanje na kojem ćemo razotkriti mračnu istinu koja već dugo proganja ovu zajednicu.

Somewhere deep in the Ural, abandoned buildings are holding more than just memories of the past. They also bear witness to a secret that has plagued the community since the Stalin era. Local people speak about strange events that occurred decades ago, leading to the gradual extinction of their once-bustling community. Transported back in time, we discover a home footage taken at the local police station in the '90, where a group of people examine an unusual creature believed to be of extraterrestrial origin. Today "The Kysthym Alien" has its own monument, poems and songs, but the strange events surrounding the creature's discovery remain shrouded in secrecy. The film takes us on a journey of discovery aiming to unravel the dark truth that has been haunting this community for so long.

SRIJEDA / WEDNESDAY, 17/04, 17:00
DVORANA 4

ČETVRTAK / THURSDAY, 18/04, 14:00
DVORANA 2

RADOVI U TIJEKU

UNDER CONSTRUCTION

Markus Toivo

Finska / Finland, 2023, 61'

Iran IFF Cinema Verite: Best Film (2023)

Nordisk Panorama: New Nordic Voice award (2023)

Tampere FF: Main prize; Church foundation prize; Best Cinematography (2023)

Docpoint (2023)

Locarno Critics Week (2023)

Ismailia FF (2023)

ImageIndia (2023)

Vera FF (2023)

Markku je vlastitim rukama gradio kuću radeći od jutra do mraka kako bi njegovih sedmero djece imalo krov nad glavom. Ništa ga nije ometalo u radu, pa ni njegova obitelj koja je u kući u izgradnji živjela. Nažalost, zadatak se na kraju pokazao prezahtjevnim i Markku se razbolio. Jednoga dana odlučio je napustiti obitelj te je nestao u inozemstvu. Sada, 30 godina kasnije, živi sam u istoj toj kući. Kao starac, još uvijek pokušava ispuniti obećanje koje si je davno dao: želi je izgraditi do kraja iako je obitelj odavno otišla. Redatelj putuje u dom svog djetinjstva kako bi se suočio s ocem, kojega ne poznaje dobro. Zajedno grade čeličnu kapiju ispred nedovršene kuće pokušavajući u isto vrijeme izgraditi svoj odnos.

Markku built a house for his family with his own hands, working from morning till night so that his seven children would have a roof over their heads. Nothing was disturbing his work, not even the family living in the house. Unfortunately, the task ended up being too much and he burnt out. One day, he decided to leave his family, and disappeared abroad. Now, 30 years later, Markku lives alone in that same house. He is still trying to fulfill his promise to himself: he wants to complete the construction of the house even if his family is long gone. The filmmaker travels to his childhood home to face his father, who he never got to know properly. Together they build a steel gate in front of the unfinished house while simultaneously trying to build a relationship with each other.

SRIJEDA / WEDNESDAY, 17/04, 13:00
DVORANA 4

SUBOTA / SATURDAY 20/04, 18:00
DVORANA 2

BESPLATNA PROJEKCIJA / FREE SCREENING

1489**Shoghakat Vardanyan**Armenija / Armenia,
2023, 76'IDFA: Best Film, FIPRESCI Award
(2023)Trieste FF: Best Documentary
(2024)

Göteborg FF (2024)

True/False FF (2024)

Redateljica je dvije godine dokumentirala sebe i svoje roditelje dok su iščekivali vijesti od sudbini njezina mlađeg brata Soghomona, mladog glazbenika koji je nestao na prvoj crti brutalnog rata u Gorskom Karabahu 2020. godine. Shoghakat Vardanyan, koja nikada nije studirala film, uzela je telefon i, u pokušaju bijega od situacije i nadolazeće tragične vijesti o bratovoj smrti, pretvorila tugu svoje obitelji u film. Naslovila ga je prema šifri 1489 – „tijelo osobe nestale u akciji” – dodijeljenoj bratovim posmrtnim ostacima. Iako gorak, taj je broj obitelji pružio odgovor koji mnogim obiteljima još uvijek nedostaje. Shoghakat se hrabro suočava s intenzivnom tugom i stvara sirov film u prvom licu, otkrivajući ljudske žrtve geopolitike.

Over 2 years, the director documented her parents and herself waiting to hear about the fate of her younger brother Soghomon, 21, a musician, who had disappeared in the front line of the brutal 2020 Nagorno – Karabakh war. Shoghakat Vardanyan, who had never studied filmmaking, took the phone, turning their grief into a film as an act of escape from the situation and the upcoming tragic news about her brother's death. The film gets its title from the code 1489 – "Body of individual missing in action" – awarded to her brother's remains. Although bitter, this number provided closure, which many families still lack. Refusing to look away and unflinching in the face of intense grief, Shoghakat crafts a raw and rare piece of first-person cinema, laying bare the human cost of geopolitics. .

PETAK / FRIDAY 19/04, 19:30
DVORANA 1SUBOTA / SATURDAY 20/04, 21:00
DVORANA 5**SIRENA****MERMAID****Eilif Bremer Landsend**Norveška / Norway,
2023, 14'Devour! The Food FF: Best Short
Doc (2023)

Tromsø IFF (2023)

Cine Marine FF (2023)

Chagrin Documentary FF (2023)

South Coast FF (2023)

Sisilie Skagen uskoro će postati nova kapetnica ribarskog broda koji je naslijedila od svog oca, morskog vuka Bjørna, čije oči zure u nju s tetovaže na podlaktici. Navigirajući njihov odnos, ona se trudi preuzeti očevo mjesto i postati ribarkinja. Izmjenjujući snimke ribolova sa Sisilienim i Bjørnovim razgovorima o njihovoj profesiji i obiteljskim odnosima, film istražuje svakodnevicu, radosti i opasnosti života ribara na divljoj obali sjeverne Norveške. Rezultat je kompaktna, empatična minijatura koja slavi i prikazuje tradicionalnu djelatnost kroz prizmu dvije reprezentativne, ali osebuje osobe. Suptilna je to i upečatljivo vizualna priča o predaji štafete.

Sisilie Skagen is about to become the new captain of the fishing boat she has inherited from her crusty seadog father Bjørn, whose eyes stare at her from a tattoo on her forearm. As she navigates her relationship with her dad, will she manage to find her own feet as a fisherwoman? Interpolating the fishing action with Sisilie and Bjørn's discussions about their profession and their family relationship, the film explores the daily grinds, joys and hazards of fishing folk's lives on the wild north-Norwegian coast. The result is a compact miniature of brisk empathy, celebrating and showcasing a traditional industry through the prism of two representative but idiosyncratic individuals. It is a subtle and strikingly visual story of passing the baton.

PONEDJELJAK / MONDAY, 15/04, 19:00
DVORANA 4SRIJEDA / WEDNESDAY, 17/04, 13:00
DVORANA 5

TAMO GDJE RASTE TRAVA

WHILE THE GREEN GRASS GROWS

Peter Mettler

Švicarska, Kanada /
Switzerland, Canada, 2023,
166'

Visions du Réel: Grand Prix
(2023)

DOK Leipzig: Golden Dove
(2023)

RIDM: Grand Prix (2023)

Ji.hlava (2023)

IDFA (2023)

Tamo gdje raste trava filmski je dnevnik Petera Mettlera i vjerojatno njegov najintimniji film do sada, u kojem redatelj prati tokove rijeka i života. Film, koji se sastoji od 1. i 6. dijela 12-satnog filmskog dnevnika, podijeljenog u sedam dijelova, vrti se oko posljedica smrti redateljve majke, a potom i oca te pitanja kako svi zajedno možemo krenuti dalje – na osobnoj i globalnoj razini. Svojim jedinstvenim kinematografskim stilom Mettler nas poziva na meditativno putovanje u formi audiovizualnog dnevnika, od Appenzelskih Alpa do karantene u Torontu, velikodušno i skladno propitujući univerzalnu ljudsku sudbinu.

In this film diary, Peter Mettler follows the course of rivers and life. *While the Green Grass Grows* is probably the director's most intimate film to date. It consists of parts 1 and 6 of a 12-hour long filmic diary, divided into seven parts, and revolves around the consequences of the death of his own mother, and then father, and the question of how we will all continue – on a personal and global level. With his unique cinematic style, the director invites us on a meditative journey in the form of an audiovisual diary, from the Appenzell Alps to the COVID lockdown in Toronto, interrogating our universal human destiny with grace and generosity.

UTORAK / TUESDAY, 16/04, 21:00
DVORANA 4

ČETVRTAK / THURSDAY, 18/04, 21:00
DVORANA 5

TVOJA JEKA

ECHO OF YOU

Zara Zerny

Danska / Denmark,
2023, 76'

IDFA (2023)

Luminous Frames (2023)

Tvoja jeka prikazuje skupinu Danaca i Dankinja u dobi od 80 i više godina. Oni s dirljivom otvorenošću i iskrenošću iznose razmišljanja o izgubljenim ljubavima, koje na ovaj ili onaj način više nisu uz njih. Razgovaraju o slomljenom srcu zbog gubitka životnog partnera i o načinima na koje život ide dalje. Redateljica Zara Zerny te glasove nježno spaja u zbor i isprepliće ih s apstraktnim, sanjivim slikama, glazbom i umjetničkim interpretacijama njihovih unutarnjih života. Stapajući se u jedinstveno tijelo svjedočanstva, sve zajedno tvori cjelinu punu različitih perspektiva o ljubavi, životu, usamljenosti i smrti. Film je senzualan, životno afirmirajući portret generacije koja se polako oprašta.

Through candid, revealing interviews, *Echo of You* presents a group of Danish men and women, all aged 80+. With poignant openness and honesty, they share their thoughts on their lost loves who, one way or another, are no longer with them. They discuss the heartbreak of losing a life partner, and the ways in which life goes on. Filmmaker Zara Zerny, tenderly brings their individual voices together like a choir, interweaving them with abstract, dreamy images, music and artistic interpretations of their inner lives. Together, they form a collection of diverse perspectives on love, life, loneliness and death, merging into a unique body of testimony. A sensuous, life-affirming portrait of a generation slowly saying goodbye.

ČETVRTAK / THURSDAY, 18/04, 20:00
DVORANA 2

PETAK / FRIDAY 19/04, 14:00
DVORANA 2

U RETROVIZORU IN THE REARVIEW

Maciek Hamela

Poljska, Francuska, Ukrajina
/ Poland, France, Ukraine,
2023, 84'

DMZ Docs (2023)

Toronto IFF (2023)

Odesa IFF: The Best Ukrainian
Documentary Feature (2023)

DokuFest (2023)

IceDocs: Special Mention (2023)

Sheffield DocFest: Grand Jury
Prize (2023)

Cannes FF (2023)

Millennium Docs Against Gravity:
Best Polish Film; Arthouse
Cinema Association Award
(2023)

U retrovizoru je autentična, intimna observacija rata koja prati više generacija ukrajinskih civila dok naglo napuštaju svoje domove i oslanjaju se na pomoć volonterskog kombija redatelja Macieka Hamela kako bi pobjegli od po život opasnog sukoba. Kombi prelazi desetke tisuća kilometara i služi kao čekaonica, bolnica, sklonište i zona za ispovijedi slučajno spojenih sunarodnjaka. Rezultat je kolektivan portret sastavljen od niza iskustava Ukrajinaca koji dijele isti cilj: pronaći sigurno utočište u jeku sukoba. Uz privremeni azil odobren svim putnicima, njihove razlike postaju nevažne. Hamela nam nudi mjesto u svom autu upravljajući dokumentarcem za volanom i iza kamere.

In the Rearview is an authentic, intimate observation of war as it unfolds, following multiple generations of Ukrainian civilians as they abruptly abandon their homes and rely on the help of director Maciek Hamela's volunteer aid van to escape the life-threatening conflict. The van traverses tens of thousands of kilometers and serves as a waiting room, hospital, shelter, and zone for confidences and confessions among compatriots thrown together by chance. It is a collective portrait composed of an array of experiences of Ukrainians who share a single goal: finding a safe haven in the throes of conflict. With temporary asylum granted to all passengers, their differences become irrelevant. Hamela offers us a seat in his car, guiding the documentary from behind the wheel and behind the camera.

PONEDJELJAK / MONDAY, 15/04, 15:30
DVORANA 3

SUBOTA / SATURDAY 20/04, 19:00
DVORANA 4

1001 NOĆ**1001 NIGHTS****Rea Rajčić**

Hrvatska / Croatia, 2023, 13'

Toronto IFF (2023)

Često nismo svjesni u kojoj su mjeri film, televizija i TV serije mnogima izvor podrške i koliko im pomažu da razumiju, analiziraju i preispituju svoj život, prebrode nedaće, i što je najvažnije, razgovaraju jedni s drugima. Film *1001 noć* priča o Emi (85) i Maji (80), najvjernijim gledateljicama i najsmješnijim kritičarkama turskih sapunica. Svaku večer posljednjih pet godina one provode zajedno gledajući turske serije u Eminu stanu u Splitu. Ovo je priča o mikrokozmosu koji ponekad nastane tamo gdje se najmanje nadamo, onda kad ga najviše trebamo. I o jednom prijateljstvu koje je započelo kad je sve drugo završilo.

We are often not aware of how much film, television and TV series is a source of support for many, helping them to understand, analyse and question life, overcome hardship, and most importantly, talk to each other. Even if what they watch are Turkish soap operas. *1001 Nights* tells the story of Ema (85) and Maja (80), the most loyal viewers and the funniest critics of Turkish soap operas. For the last five years, Ema and Maja have spent every evening together, watching Turkish series in Ema's apartment in the Mediterranean town Split as a way of coping with loneliness. This is a story about a microcosmos that appears where we least expect it, but when we need it the most. It is a story of a friendship that started when everything else ended.

PETAK / FRIDAY 19/04, 17:30
DVORANA 1SUBOTA / SATURDAY 20/04, 15:00
DVORANA 5**ARSENIJEV
SJJAN
ZAGROBNI
ŽIVOT****ARSENIE. AN
AMAZING
AFTERLIFE****Alexandru Solomon**Rumunjska, Luksemburg
/ Romania, Luxembourg,
2023, 96'

IDFA (2023)

Karlovy Vary IFF (2023)

DokuFest (2023)

CinEast FF (2023)

Verzio FF (2023)

Pogled mrtvog redovnika hipnotizira mase. Otac Arsenije postao je vrlo profitabilan brend i Rumunjska crkva uskoro će ga posvetiti. Njegovim stopama krećemo na duhovito fikcionalno hodočašće kroz svoju zbunjenost i globalne strahove. Rumunjska tajna služba desetljećima je sastavljala dosje o redovniku, a nakon što pročitaju ulomke iz njega, hodočasnici odigravaju prizore iz njegova života. Iz te mješavine fikcije i činjenica izranja slika osobe koja je daleko od svete. Film istražuje idolopoklonstvo i potrebu za postojanom vjerom te pokazuje kako činjenice ne uspijevaju pokolebati vjernike. Ujedno svjedočimo kako tu potrebu lako mogu eksploatirati i tržište i ekstremna politička desnica.

A dead monk's gaze is hypnotizing the masses. He becomes a very profitable brand and is about to be sanctified by the Romanian church. Following in Father Arsenie's footsteps, we embark on a fictionalized pilgrimage that leads us – with humour and fantasy – through our present confusion and global fears. Over decades, the Romanian Secret Service built up a dossier on the monk, and after reading extracts from it, the pilgrims re-enact scenes from his life. From this blend of fiction and fact emerges a picture of a far-from-holy figure. With a light touch, this exploration of idolatry and the need for unshakeable faith shows how the believers remain unswayed by the facts. Along the way, we see how this compulsion is ripe for exploitation by both commerce and the political extreme right.

ČETVRTAK / THURSDAY, 18/04, 16:00
DVORANA 2PETAK / FRIDAY 19/04, 15:30
DVORANA 1

BOL

PAIN

Ivan Faktor

Hrvatska / Croatia, 2023, 22'

IFF Rotterdam (2024)

Nakon dijagnoze Parkinsonove bolesti i početnog straha od razvoja simptoma Ivan Faktor odlučio je vizualizirati vlastitu bolest snimajući kamerom mobitela sebe, suprugu, dvorište, ulicu, atelje, a prije svega svjetlosne atrakcije u unutarnjem prostoru. Čak i nakon 50 godina snimanja filmova njegova je strast za stvaranjem i za životom još uvijek prisutna. Faktor snima svakodnevicu, ali dnevničku strukturu narušava intervencijama u stvarnost koristeći se svjetlosnim atrakcijama ili optičkim preprekama poput vlastitih drhtavih prstiju. Intervencijama u dokumentarne situacije stvara potpuno iznenađujući unutarnji svijet umjetnika zatočena u prostoru.

After the diagnosis of Parkinson's disease and the initial fear of the development of symptoms, Ivan Faktor decided to visualize his own disease by recording himself, his wife, the yard, the street, the studio, and above all the light attractions in the apartment and studio with a cell phone camera. After 50 years of filmmaking, his passion for creating art and living persists. Faktor records everyday life, but disrupts the daily structure by intervening in reality using light attractions or optical obstacles like his own trembling fingers. Through interventions in documentary situations, he creates a completely surprising inner world of an artist imprisoned in space.

PETAK / FRIDAY 19/04, 17:30
DVORANA 1

SUBOTA / SATURDAY 20/04, 15:00
DVORANA 5

DE JE KRUIVA NEMA GLADI

BREADCRUMB TRAIL

Katarina Lukec

Hrvatska / Croatia, 2023, 37'

Doclisboa (2023)

U krševitim labirintima Dalmatinske zagore, na području Kninske krajine, život svakodneвно podsjeća na migracije, kako one prisilne tako i one svojevoljne. Ipak, kod protagonista ovog filma osjećaj doma prednjačio je u životnim odabirima. Pratimo život stanovnika većinski srpskih sela iz kninske okolice čije je stanovništvo bilo prognano nakon vojno-redarstvene operacije Oluja. Oni su se u nekom trenutku odlučili vratiti kući – tamo gdje su rođeni i odrasli.

In the karst of the Dalmatian hinterland, in the area of the Knin region, life daily reminds us of migrations, both forced and voluntary. But for the protagonists of this film, the feeling of home prevailed in their life choices. The film follows population from villages with a majority Serbian population in the Knin area, which were exiled after the Croatian military and police operation 'Oluja' in 1995. At some point, they decided to return home - where they were born and raised.

PONEDJELJAK / MONDAY, 15/04, 17:30
DVORANA 3

UTORAK / TUESDAY, 16/04, 21:00
DVORANA 5

DUBOKI TONOVI

DEEP TONES

Igor Ilić

Hrvatska / Croatia, 2024, 15'

Duboki tonovi priča je o zacjeljivanju psiholoških trauma koje je kod inženjera zvuka i glazbenika Bože Ilića izazvao zagrebački potres u ožujku 2020. Božo je stanovnik Markuševca, mjesta u kojem je bio sam epicentar potresa. Pokušavajući se suočiti s traumom, uz pomoć dubokotonskih zvučnika pokušava rekreirati potres i savladati osjećaj straha.

Sound engineer and musician Božo Ilić is trying to heal the psychological trauma caused by the earthquake in Zagreb in March 2020. Božo is a resident of Markuševac, the place where the epicentre of the earthquake is located. In attempt to face the trauma, Božo tries to shake his house again with a powerful sound system and recreate the earthquake to overcome the fear of it.

PETAK / FRIDAY 19/04, 17:30
DVORANA 1

SUBOTA / SATURDAY 20/04, 15:00
DVORANA 5

FLAŠAROŠI

BOTTLEMEN

Nemanja Vojinović

Srbija, Slovenija / Serbia,
Slovenia, 2023, 83'

Sarajevo FF: Best Documentary
Heart of Sarajevo award (2023)

Festival dei Popoli: Premio dei
Distribuzione (2023)

Verzio Doc FF (2023)

Zurich FF (2023)

Cottbus FF (2023)

Na periferiji Beograda, preko ostataka drevne vinčanske civilizacije, prostire se jedno od najvećih odlagališta otpada u Europi. Ono što je nekoć bila kolijevka europske civilizacije sada predstavlja zrcalo suvremenog načina života koji pokreće prekomjerna potrošnja. Film počinje totalom zapanjujućeg apokaliptičnog krajolika – gdje oblaci otrovnih plinova i gigantski rojevi galebova u potrazi za hranom zasjenjuju radnike – da bi se fokusirao na zajednicu skupljača plastičnih boca koja se suočava s novom prijetnjom: odlagalište treba modernizirati, što će ugroziti njihovu budućnost. Film *Flašaroši* hommage je živahnoj, važnoj, a opet pretežito nevidljivoj zajednici; eko-vestern koji nudi strogu kontemplaciju o putu kojim ide naše društvo.

On the outskirts of Belgrade, Serbia, one of the biggest landfills in Europe spreads across the remains of the ancient Vinča civilization. What was once a cradle of European civilization now holds up a mirror to our contemporary, overconsumption-fuelled lifestyle. Moving from sweeping total shots of the stunning apocalyptic landscape – where clouds of toxic gas and gigantic swarms of foraging gulls eclipse the workers – the film focuses in on the plastic bottle collectors' community that faces a new threat: the landfill is to be modernized, throwing everyone's future into doubt. *Bottlemen* is a homage to a vibrant, essential and yet largely invisible community, as well as an eco-western and a stark contemplation of where our society is headed.

ČETVRTAK / THURSDAY, 18/04, 17:30
DVORANA 3

PETAK / FRIDAY 19/04, 15:00
DVORANA 4

FLOTACIJA

**Eluned Zoë Aiano,
Alesandra Tatić**

Srbija / Serbia, 2023, 77'

AJB DOC FF: Special mention
(2023)

goEast (2023)

Beldocs IDFF (2023)

Verzio FF (2023)

Srpski grad poznat po magiji i nadnaravnim bićima uništava rudnik bakra koji se neprestano širi. Sukobi između prirode/tradicije i industrije/modernosti oblikuju živote obitelji čija je sudbina vezana uz oba identiteta i koja daje sve od sebe kako bi osigurala opstanak lokalne kulture. Rudar Dragan Marković posljednji je u nizu lovaca na zmajevu u svojoj obitelji, a njegova sestra Desa, udovica sindikalnog vođe, pokušava nastaviti muževljevo naslijeđe. Zarobljeni između globalnih društveno-političkih sila, Markovići optimistično nastavljaju sanjati o malo vjerojatnom uspjehu i pronalasku zlata. *Flotacija* ih s humorom, nježnošću, bizarnošću i ljudskošću prati nekoliko godina.

In Eastern Serbia, a town historically renowned for magical practices and supernatural creatures is being eaten away by an ever-expanding copper mine. The conflicts between nature/tradition and industry/modernity shape the lives of the family whose destiny is tied to both and who does their best to ensure the survival of their culture. Lifelong miner Dragan Markovic is the last in a line of dragon hunters, while his sister Desa, the widow of the union leader, tries to continue his legacy. Caught in the middle of global socio-political forces, the Markovics continue in their optimism and keep dreaming of striking gold, both literally and metaphorically, against all odds. *Flotacija* follows them over several years, with humour and tenderness, bizarreness and humanity.

UTORAK / TUESDAY, 16/04, 15:00
DVORANA 4

SUBOTA / SATURDAY 20/04, 16:00
DVORANA 2

GALEB

THE SEAGULL

David Lušičić

Hrvatska / Croatia, 2024, 29'

Ovaj dokumentarni esej prikazuje posljednji pokušaj rekonstrukcije Galeba, broda predsjednika Tita kojim se koristio od 1950-ih do svoje smrti 1980. Galeb je odigrao presudnu ulogu u promoviranju pokreta nesvrstanih i ideje mira između istočnog i zapadnog bloka za vrijeme hladnog rata. Film pruža uvid u jedinstvenu svakodnevicu mornarskog života kroz svjedočanstvo oficira s njegova posljednjeg putovanja. Dok pratimo prizore izvođenja radova na brodu, u blizini brodogradilišta lokalno stanovništvo završava karnevalski obred spaljivanjem mesopusta, lutka čije spaljivanje simbolizira kraj zime i uništenje zla za koje vjeruju da je oblikovalo njihovu prošlost.

This documentary chronicles the final attempt at the reconstruction of the "Galeb", President Tito's ship used from the 1950s until his death in 1980, followed by the breakdown of Yugoslavia. It played a crucial role in enforcing peace between the Eastern and Western blocs and promoting the Non-Aligned Movement. The film provides insight into the unique sailor's life through the testimony of an officer involved in its concluding journey. While the ship is being reconstructed near the shipyard, the local population concludes a carnival-like ritual by burning an effigy. This symbolizes the end of winter and aims to dispel the perceived evils believed to have shaped their past.

ČETVRTAK / THURSDAY, 18/04, 17:30
DVORANA 1

PETAK / FRIDAY 19/04, 21:00
DVORANA 5

GRAND PRIZE

Anja Koprivšek

Hrvatska / Croatia, 2024, 42'

Pod okriljem rastuće zagrebačke *ballroom* scene Teo, mladi trans muškarac u potrazi za svojim mjestom u svijetu, pronalazi podršku i inspiraciju u Valentini, veteranki scene i iskusnoj plesačici. Ona ga uvodi u svoj svijet, započinjući time njihovu zajedničku transformaciju: Valentina podržava Tea u njegovoj tranziciji i *ballroom* putovanju, a Teo pomaže Valentini da prihvati svoje emocije. Kako vrijeme prolazi, njihov se odnos razvija i produbljuje, prelazi iz mentorstva i prijateljstva u ljubav te mladi par počinje sanjati o zajedničkoj budućnosti suočavajući se s izazovima koji stoje pred njima. *Grand Prize* prikazuje vezu koja isprepliće dva svijeta u priču o ljubavi, prihvaćanju i snazi istinskog izražavanja.

Against the backdrop of the thriving Croatian ballroom scene, Teo – a young trans man searching for his place, finds support and inspiration in Valentina, a seasoned voguer and veteran of the scene. She introduces him to her world, beginning their shared transformation: As Valentina supports Teo in his transition and ballroom journey, Teo's persistence helps her embrace emotions she had kept at bay. As time goes by, their relationship develops and deepens, transitioning from mentorship and friendship to love, and the young couple begins to dream of a shared future, facing the challenges ahead of them. *Grand Prize* depicts a relationship that joins two worlds into a story of love, acceptance and the power of true self-expression.

SRIJEDA / WEDNESDAY, 17/04, 15:30
DVORANA 3

ČETVRTAK / THURSDAY, 18/04, 15:30
DVORANA 1

JOŠ JEDAN DAN

ANOTHER DAY

Eneos Ćarka

Albanija / Albania, 2023, 82'

IDFA (2023)

Albanci Rafael i Besmir, koje je zbližila zajednička teška prošlost, nastoje ostvariti svoje snove i postati profesionalni zabavljači. Nekoliko godina redatelj Eneos Ćarka dokumentirao je svakodnevicu tog spretnog dvojca bilježeći sve: od njihove pantomime i akrobatike, preko brojanja zarade, do svakodnevnih zadataka poput pranja rublja. Nakon mnogo godina zajedničkih nastupa na ulicama Italije životi dvoje umjetnika kreću različitim stazama. Redatelj produbljuje našu empatiju spram ovih pojedinaca s margine društva prikazujući nam njihove ožiljke iz djetinjstva. Duboka tuga koja prožima ovaj nenametljiv, opservacijski film naglašava delikatnu dinamiku između dva lutajuća umjetnika.

Brought together by their difficult past, Albanians Rafael and Besmir have come together in pursuit of their shared dreams to become professional performers. The director Eneos Ćarka documented the daily lives of these aimable duo over several years, capturing everything from their mime and acrobatics act and earnings counting to mundane tasks like laundry. After many years of performing together in the streets of Italy, the lives of two artists begin to take separate paths. Through director's candid portrayal, our empathy deepens for these individuals existing on society's fringes, each bearing their own childhood scars. The profound sadness permeating this understated, observant film underscores the delicate dynamics between two wandering artists.

UTORAK / TUESDAY, 16/04, 19:00
DVORANA 4

SUBOTA / SATURDAY 20/04, 13:00
DVORANA 4

KIX

**Dávid Mikulán,
Bálint Révész**

Mađarska, Francuska,
Hrvatska / Hungary, France,
Croatia, 2024, 92'

CPH:DOX (2024)

Ova 12-godišnja odiseja prati Sanyijevu transformaciju od buntovna klinca s ulice u Budimpešti do razočarane mlade odrasle osobe. Izrastao iz neobična prijateljstva redatelja Dávida i Bálinta sa Sanyijem, film bilježi evoluciju Sanyijeva života obilježenog obiteljskim borbama, školskim problemima i težinom očinske uloge koju je morao preuzeti kada mu se rodila sestra. Dok se on susreće s izazovima adolescencije, filmaši se od aktivnih sudionika pretvaraju u promatrače, a Sanyija tragični preokret prisiljava da se suoči s odgovornostima odrasle dobi. Film aktivno promišlja odnos između subjekta i filmaša te postavlja ključna pitanja dokumentaristike: mijenja li promatranje ono što promatramo, a u slučaju *KIX*-a i same promatrače?

KIX is a 12-year odyssey following Sanyi's journey from a rowdy street kid in Budapest to a disillusioned young adult. Fueled by an unlikely friendship with filmmakers Dávid and Bálint, the film captures the evolution of Sanyi's life marked by family struggles, school issues, and the weight of surrogate fatherhood to his newborn sister. As Sanyi faces the challenges of adolescence, the filmmakers shift from active participants to observers in his life tumults; these culminate in a tragic turn of events forcing him to confront the responsibilities of adulthood. The film actively reflects upon the relationship between subject and filmmakers and raises the core questions of documentary filmmaking: does observation change the observed and in *KIX*'s case, the observers?

PONEDJELJAK / MONDAY, 15/04, 14:00
DVORANA 2

SUBOTA / SATURDAY 20/04, 17:30
DVORANA 1

LIJEPI I DRAGI LJUDI

**BEAUTIFUL
LOVELY PEOPLE**

Igor Mirković

Hrvatska / Croatia, 2024, 82'

Fotograf iz malog mjesta u malenoj zemlji ima veliku ideju: na prijelazu milenija fotografirat će najviše ljudi kako bi za buduće generacije ostavio trag o svojim suvremenicima. Nekoliko stotina tisuća poziralo je u isto vrijeme pred njegovim fotoaparatom – i tako je zaživio projekt Milenijske fotografije Šime Strikomana. Prateći Strikommanove akcije, upoznajemo njegove dobrodušne modele: posljednju generaciju analognih ljudi koja živi u malim mjestima na rubu Europe. Oni se čude munjevitom tehnološkom napretku, ne razumiju uvijek svijet koji dolazi, vole zapjevati i zaplesati te žele sačuvati svoje navike i običaje.

In a small town in a small country, a local photographer has a big idea: at the turn of the millennium, in order to make a record of his contemporaries, he will photograph as many of them as possible. His Millennium Photography project grows beyond all expectations as hundreds of thousands of people pose for his camera. Following his actions, we become familiar with his subjects: they are the final generation of analog people, living in small towns on the outskirts of Europe. Perplexed by the rapid acceleration of technological progress, they anticipate the coming of a world they don't understand, struggling to preserve their way of living.

PONEDJELJAK / MONDAY, 15/04, 17:30
DVORANA 1

SRIJEDA / WEDNESDAY, 17/04, 21:00
DVORANA 5

RADIJE BIH BILA KAMEN

I WOULD RATHER BE A STONE

Ana Hušman

Hrvatska / Croatia, 2024, 24'

IFF Rotterdam (2024)

Vilnius IFF (2024)

Kroz protagonistkinju Malu Jelu film prepričava događaje koji su obilježili generaciju i odredili budućnost krajolika Like, zanemarena i slabo naseljena dijela Hrvatske. Promatrajući krajolik i modele suživota između živih i neživih bića, redateljica ispituje kako se grade sjećanja te kako nastaju i nestaju narativi. Koristeći se slojevitim snimkama, trostrukom ekspozicijom, obiteljskim arhivama te kombinacijom fotografije i videa, Hušman preklapa teksture događaja, kao i karakteristike te taloženja sjećanja. *Radije bih bila kamen* istražuje kako političke, ekonomske, ekološke i kulturne okolnosti utječu na otvorenost narativa, ljudi i drugih bića.

Through the voice of Little Jela, the film tells the story of the events that marked a generation and shaped the future of the landscape of Lika, a neglected and sparsely populated region of Croatia. Observing the landscape and models of cohabitation between living and non-living entities, the director examines the ways in which memories are built, how narratives are created and how they disappear. Using cinematic layering, triple exposures, family archives and combinations of photographs and videos, Hušman overlaps textures of events, characteristics and sedimentations of memories. The film explores the ways in which political, economic, ecological and cultural circumstances impact the openness of the narrative, of the people, and of other beings.

PONEDJELJAK / MONDAY, 15/04, 17:30
DVORANA 3

UTORAK / TUESDAY, 16/04, 21:00
DVORANA 5

ŠUME ŠUME

WOODS THAT SING

Renata Poljak

Hrvatska / Croatia, 2024, 68'

Formiran oko četiri glavne priče, film *Šume, šume* spaja vizualno impresivne segmente sa svjedočanstvima partizanki. Nanica (18), koja je umrla još u ratu, iza sebe je ostavila dnevnik. Marija (87) prije nekoliko godina dala je audiointervju te imamo zabilježen njen glas. Preostale dvije protagonistice Hilda (105) i Zdenka (96) strasno svjedoče o svojim ratnim i poratnim iskustvima. Film traga za skrivenim ženskim principima, formama i značenjima u pričama koje znamo, koje mislimo da znamo i koje tek trebamo saznati – i kojima diže spomenik.

Formed around four main stories, the film *Woods that Sing* combines visually impressive segments with the testimonies of female partisans. Nanica (18), who died during the war, left behind a diary. Marija (87) gave an audio interview a couple of years ago and we have her audio recording. Hilda (105) and Zdenka (96) passionately testify about their war and post-war experiences. The film searches for hidden feminine principles, forms and meanings in the stories that we know, that we think we know and that we have yet to find out – and it raises them a monument.

UTORAK / TUESDAY, 16/04, 19:30
DVORANA 1

SUBOTA / SATURDAY 20/04, 15:00
DVORANA 4

ŠUTNJA RAZUMA

SILENCE OF REASON

Kumjana Novakova

Republika Sjeverna
Makedonija, BiH / Republic
of North Macedonia, Bosnia
and Herzegovina, 2023, 63'

Sarajevo FF: Human Rights
Award (2023)

IDFA: Best Directing Award
(2023)

Torino FF: Special Mention (2023)

Belgrade Auteur FF: Best film
(2023)

Watch Docs FF (2023)

MoMa Documentary Fortnight
(2024)

18

U ovom forenzičkom videoeseju redateljica Kumjana Novakova koristi se uglavnom pisanim svjedočanstvima žena silovanih i zlostavljenih tijekom rata u Bosni kako bi istražila kolektivno sjećanje na logore za silovanje. Znatim videosnimkama kamera posjećuje mjesta na kojima su se dogodili ti neljudski zločini, dok žene govore o neizrecivom. Film je izgrađen kao performativno istraživanje prvog međunarodnog kaznenog sudskog procesa koji je osudio ratno silovanje kao oblik mučenja, a ratno seksualno porobljavanje kao zločin protiv čovječnosti. *Šutnja razuma* djeluje kao samo sjećanje: neuhvatljivo i fluidno film odbija kadriranje i kreće se u svim prostornim i vremenskim smjerovima. Pojedinačna iskustva nasilja i mučenja pretaču se u naša kolektivna sjećanja nadilazeći vrijeme i prostor.

In this forensic video essay, filmmaker Kumjana Novakova uses mostly written testimonies by the women raped and abused during the Bosnian war to explore the collective memory of the rape camps. In grainy video footage, the camera explores the places where these inhuman crimes took place, while the women speak about the unspeakable. The film is built as a performative research into the first international criminal tribunal case to enter convictions for war rape as a form of torture and for war sexual enslavement as crime against humanity. *Silence of Reason* acts as a memory itself: elusive, fluid, rejecting framing, moving in all directions, spatial and temporal. The singular experiences of violence and torture become our own collective memories, surpassing time and space.

PONEDJELJAK / MONDAY, 15/04, 19:00
DVORANA 5

SRIJEDA / WEDNESDAY, 17/04, 22:00
DVORANA 3

TIJELO

BODY

Petra Seliškar

Slovenija, Hrvatska,
Republika Sjeverna
Makedonija / Slovenia,
Croatia, Republic of North
Macedonia, 2023, 91'

Sarajevo FF (2023)

Festival of Slovenian Film (2023)

Tijelo obuhvaća dva desetljeća života redateljčine bliske prijateljice Urške Ristić tijekom kojih se borila s rijetkim autoimunim bolestima. Oporavljajući se od vaskulitisa – bolesti središnjeg živčanog sustava – morala je naučiti govoriti, hodati, upoznati sebe, prepoznati okolinu i kćer te ponovno prihvatiti, razumjeti i voljeti svoje tijelo koje je – činilo joj se – želi uništiti. Baš kada joj se život počeo vraćati u normalu, Uršku je zadesila nova bolest, mnogo misterioznija i podmuklija od prve. Film spaja intimne razgovore, osobne arhive i kreativne vizuale kako bi istražio misterije ljudskog tijela uz pomoć umjetnosti i prijateljstva i vodi nas na burno putovanje prema iscjeljenju i samoprihvatanju.

Body spans two decades of Seliškar's close friend Urška Ristić's life, when she was battling rare autoimmune diseases. During her recovery from vasculitis – a disease of the central nervous system – she had to learn to speak, walk, get to know herself, recognize her surroundings and her daughter, accept, understand and love her body again, which seemed to her as if it wanted to destroy her. Just when life seemed to be the way it should be again, Urška was struck by a new illness, much more mysterious and insidious than the first one. The film blends intimate conversations, personal archives and creative visuals to explore the mysteries of the human body and the power of art and friendship to understand its essence. The film takes us on a tumultuous journey toward healing and self-acceptance.

UTORAK / TUESDAY, 16/04, 17:30
DVORANA 3

ČETVRTAK / THURSDAY, 18/04, 15:30
DVORANA 3

TLAK U KABINI

CABIN PRESSURE

Eszter Nagy, Sára Czira

Mađarska / Hungary,
2024, 80'

Heni je 36-godišnja mađarska dizajnerica produkcije koja živi u Barceloni. Oduvijek je željela veliku, tradicionalnu obitelj, no zašla je u srednje tridesete i, iako je uspješna, ona je usamljena i još uvijek nema partnera. Heni donosi odluku da rodi dijete, a za suroditelja ubrzo izabire Andrey – ruskog iseljenika homoseksualca koji živi u istom gradu. Premda se Heni i Andrey suočavaju s mnogim izazovima, od kojih neki proizlaze iz kulturoloških i dobnih razlika, njihova odlučnost da uspiju kao obitelj nikada ne jenjava. *Tlak u kabini* donosi intiman portret novih suroditelja i njihov neobičan model obitelji.

Heni is a 36-year-old Hungarian production designer living in Barcelona. She has always wanted a traditional, big family, but by her mid-thirties, even though she is successful, she is still single and lonely. She decides to have a baby and as her co-parent she soon chooses Andrey – a gay Russian expat living in the same city. They will be faced with many challenges, some deriving from the cultural and age differences, but their determination to succeed as a family never fades. *Cabin Pressure* presents an intimate portrait of the new co-parents and their unusual family model.

UTORAK / TUESDAY, 16/04, 20:00
DVORANA 2

ČETVRTAK / THURSDAY, 18/04, 22:00
DVORANA 3

TROKUT PRAVAC TOČKA

TRIANGLE STRAIGHT LINE POINT

Ivan Faktor

Hrvatska / Croatia, 2023, 22'

Eksperimentalni film *Trokut Pravac Točka* u jednom kratkom, sabijenom dahu sažima erupciju necenzuriranih, nesuspregnutih izjava, govora, činova i zajedničkih dojmova trojice protagonista, izvedenih bez čvrstog plana i strukture. Oni inzistiraju na spontanosti, anarhoidnosti, građanskom neposluhu i pravu na slobodu govora. Polazeći od snimke performansa nastale prije tri desetljeća, film prikazuje reakciju na ratno zbivanje, kritiku političkih događaja koji izmiču kontroli i rezultiraju strašnim posljedicama u mnogim životima. Upravo zato izmicanje kontroli uočava se kao zamjetljiv lajtmotiv zbivanja pred kamerom. Protagonisti performansa su Vladimir Dodig Trokut (general Trokut), Tomislav Gotovac (narednik Pravac) i Ivan Faktor (redov Točka).

This experimental film summarizes in one short, compressed breath the eruption of uncensored, uninhibited statements, actions and joint impressions of the three protagonists of the film, performed without a firm plan and structure. They insist on spontaneity, anarchy, civil disobedience and the right to free speech. The film, which is based on a recording of a performance made thirty years ago, shows a reaction to the war, and a critique of political events that are out of control and produce terrible consequences. That's exactly why slipping out of control is seen as a noticeable leitmotif of what's happening in front of the camera.

SRIJEDA / WEDNESDAY, 17/04, 15:30
DVORANA 3

ČETVRTAK / THURSDAY, 18/04, 15:30
DVORANA 1

U TRANZITU IN TRANSIT

Lucija Brkić

Hrvatska / Croatia, 2024, 15'

Skupinama migranata koji bježe u novi život grad Rijeka služi kao tranzicijska postaja. U iščekivanju sljedeće etape svog puta oni se smještaju na željezničkom kolodvoru. Tamo nailaze na Tinku, mlađu ženu koja se bori za bolje uvjete života u tom improviziranom boravištu i za njihov siguran odlazak. Dok i sama ne ode iz Rijeke.

The city of Rijeka is the point of transition for groups of migrants fleeing to a new life. There they live at the train station until the next trip. That is where they all meet Tinka, a young woman who is fighting for better life conditions in their makeshift residence and their safe departure. Until she leaves Rijeka herself.

UTORAK / TUESDAY, 16/04, 19:00
DVORANA 4

SUBOTA / SATURDAY 20/04, 13:00
DVORANA 4

VILINSKI VRT FAIRY GARDEN

Gergő Somogyvári

Mađarska, Rumunjska,
Hrvatska / Hungary,
Romania, Croatia, 2023, 83'

Sarajevo FF: Special Jury Award
(2023)

Verzio FF: Best Film in Hungarian
Competition; Audience Award
(2023)

Trieste FF (2024)

Na periferiji Budimpešte, u samom srcu šume, krije se trošna koliba okružena ruševinama i otpadom. U njoj, iznimno povezana, žive dva društvena izopćenika: 19-godišnja transrodna tinejdžerica Fanni, koju je obitelj izbacila na ulicu, i 60-godišnji beskućnik Laci, koji ju je prihvatio takvu kakva jest. Već četiri godine žive pod istim krovom poput oca i kćeri, a na marginama mađarskog društva život je težak, ali je barem njihov. Iako su njihovi sukobi česti, Laci je poput dobrog roditelja, uvijek spreman pomoći iako nema apsolutno nikakva iskustva s rodnom neodređenošću ili tinejdžerima uopće. *Vilinski vrt* dokumentarac je koji se suprotstavlja konvencijama o odrastanju, domu, obitelji i prihvaćanju.

On the outskirts of Budapest, in the heart of the woods, hides a ramshackle little hut. Inside, two social outcasts have formed the unlikelyst of bonds: Fanni, a 19 year-old transgender teenager, who was thrown out to the streets by her family, and Laci, a 60 year-old homeless man who accepts Fanni as she is. They have lived under the same roof for four years in a kind of father-daughter relationship. Set on the margins of Hungarian society life is tough, but it is theirs. They have a lot of conflicts, but Laci - like a good parent - is always there to help, even if he has no experience whatsoever with either gender ambiguity or a teenager at all. Let your conventions be challenged in this coming-of-age documentary about home, family and acceptance.

PETAK / FRIDAY 19/04, 17:30
DVORANA 3

SUBOTA / SATURDAY 20/04, 13:00
DVORANA 5

ŽURNAL 242 – SUNČANE PRUGE

NEWSREEL 242 – SUNNY RAILWAYS

Nika Autor

Slovenija / Slovenia,
2023, 31'

IDFA (2023)

Taranto Eco FF (2023)

Festival of Slovenian Film (2023)

Festival of Documentary Films
(2024)

Omladinske radne akcije bile su sastavni dio života socijalističke Jugoslavije. Na tisuće mladih brigadira dobrovoljnim radom doprinijele su razvoju zemlje i aktivno pomogle u realizaciji ključnih infrastrukturnih projekata, poput željeznica, mostova i tvornica. Jedan od takvih bila je pruga Šamac-Sarajevo, izgrađena 1947. godine uz potporu tisuća mladih ljevičara iz raznih zemalja. Filmski žurnal iz tog razdoblja pokazuje ih kako je izgrađuju u samo sedam mjeseci. U ratu 90-ih oštećena je, a posljednji vlak prošao je 2011. Ta pruga danas je često put migrantima u obećanu budućnost u Europi. *Žurnal 242 – Sunčane pruge* istovremeno je posveta mladim ljudima punim ideala i elegija o gubitku nade u bolji svijet.

Youth work actions were an integral part of socialist Yugoslavia. Through voluntary work thousands of young brigadiers contributed to the development of the country and actively helped to realize key infrastructure projects, such as railways, bridges, factories, etc. One of such was Šamac-Sarajevo railway built in 1947 with the support of thousands of young leftist from various countries. A newsreel from the period shows them working to complete the job in just seven months. In the 90' war the railway was damaged, and the last train Šamac-Sarajevo drove in 2011. Today it is often used as a path to the promised future in Europe for people on the move. *Newsreel 242 – Sunny Railways* is both a tribute to idealistic young people and an elegy for the loss of hope for a better world.

ČETVRTAK / THURSDAY, 18/04, 17:30
DVORANA 1

PETAK / FRIDAY 19/04, 21:00
DVORANA 5

BROD

SHIP

Elvis Lenić

Hrvatska / Croatia, 2023, 65'

Jihlava IDFF: Grand Prix (2023)

Pula FF (2023)

Ljubljana Doc FF (2023)

Nakon više od 160 godina postojanja i brojnih veličanstvenih brodova koji su isplivali iz njegova pogona, pulsko brodogradilište „Uljanik“ postalo je groblje čeličnih olupina, zaustavljenih dizalica i napuštenih radionica koje su nekada vrvjele životom. Kroz kolaž opservacijskih snimaka tog postapokaliptičnog krajolika, koji danas naseljavaju glasni galebovi, poluizgladnjele mačke i potočni rakovi, susižu nas emotivna svjedočanstva brojnih pojedinaca, od kojih su mnogi „Uljaniku“ posvetili svoj profesionalni i privatni život. Film je spomenik socijalističkim radničkim kolektivima te opsežan, duboko istražen i vizualno zadivljujući prikaz hrvatskog brodogradilišta čiji uspon i pad odražavaju političku sudbinu bivše Jugoslavije.

After more than 160 years of existence and numerous magnificent ships that sailed from its facility, the Pula shipyard “Uljanik” became a graveyard of steel wrecks, unmovable cranes and abandoned workshops that once teemed with life. Through a collage of observational footage of this post-apocalypse landscape, which today is inhabited by loud seagulls, half-starved cats and crayfish, we are caught up with the emotional testimonies of countless individuals, many of whom have dedicated their professional and private lives to “Uljanik”. An unintentional monument to socialist worker collectives, *Ship* is a sweeping, deeply researched and visually stunning account of a Croatian shipyard whose rise and fall reflect the political fortunes of the former Yugoslavia.

PONEDJELJAK / MONDAY, 15/04, 21:00
DVORANA 5

SUBOTA / SATURDAY 20/04, 17:00
DVORANA 5

ČAROBNA PLANINA

MAGIC MOUNTAIN

**Mariam Chachia,
Nik Voigt**

Gruzija, Poljska / Georgia,
Poland, 2023, 74'

Docs Bacelona: Best Film (2023)

Golden Apricot: Silver Apricot
(2023)

MakeDox: Young Onion (2023)

IDFA (2023)

Dok.Fest (2023)

Shanghai IFF (2023)

IceDocs (2023)

Amman IFF (2023)

MakeDox (2023)

CineDOC (2023)

DokuBaku (2023)

Pravo Ljudski FF (2023)

Tbilisi IFF (2023)

DocPoint (2024)

Što nam se događa kada iz straha od društvenih stereotipa pokušamo izbrisati svoju prošlost? Nakon što se oporavila od tuberkuloze, Mariam već sedam godina ima noćnu moru o tome da je drže visoko u planinama, usred šume, u staroj palači zvanoj Abastumani gdje žive izopćenici. Kako bi prevladala svoj strah, jednoga dana odlazi posjetiti tajnu zajednicu. Dok su radili na filmu, redatelji su shvatili da Abastumani ne samo da skriva malo društvo već također predstavlja Pandorinu kutiju gruzijske prošlosti. Zgrada nam otkriva zaboravljenu, nikada ispričanu priču, a duhovi prošlosti razotkrivaju nešto mnogo zlokobnije od Mariamina košmara: noćnu moru cijele zemlje.

What happens to us when we try to erase our past because we fear societal stereotypes? After recovering from tuberculosis Mariam has a recurring nightmare, that lasts seven years, about being kept high up in the mountains, in the middle of the forest in an old palace called Abastumani where outcasts live. One day, Mariam goes to meet the secret community to overcome her fear. Working on this film, the directors realised that Abastumani wasn't just hiding a small society, but was also a Pandora's box of Georgia's past. The building shares a forgotten story that was never told, and the ghosts of the past reveal something much more sinister than Mariam's personal nightmare: they expose the nightmare of a whole country.

SRIJEDA / WEDNESDAY, 17/04, 17:00
DVORANA 5

SUBOTA / SATURDAY 20/04, 17:00
DVORANA 4

True/False FF (2024)

Thesaloniki IFF (2024)

ArtDocFest (2024)

HYPERMOON

Mia Engberg

Švedska / Sweden, 2023, 78'

CPH:DOX (2023)

Transilvania IFF (2023)

Göteborg FF (2023)

Munich IDF (2023)

Nordisk Panorama (2023)

DokuFest: Best International
Feature Dox (2023)

Treći dio *Belleville trilogije* Mije Engberg snimljen je u vrijeme kada je redateljica dobila neočekivanu medicinsku dijagnozu, ne znajući koliko joj vremena preostaje. Ona kreće na putovanje u vlastitu prošlost i snima film za koji je vjerovala da će joj biti posljednji. Mnoštvo snimki iz različitih izvora, kao što su Super 8, *smartphone* i arhivski materijal, prikazuju trenutke iz prošlosti i sadašnjosti te izmijenjenu percepciju u trenutku kada počne djelovati morfij. Pratimo Mijino dugo, intenzivno liječenje, usamljeno putovanje djeteta astronauta kroz prostor i ostarjela gangstera Vincenta, koji u svom podrumu pronalazi stare snimke. *Hypermoon* je intiman i poetičan film koji se proteže kroz vrijeme i prostor. Priča je to o sjećanju i krhkosti postojanja.

Hypermoon, the third part of Mia Engberg's *Belleville trilogy*, was made at a time when the director had no idea how long she was likely to live following an unexpected medical diagnosis. She takes a journey into her own history, making what she believed would be her last film. The myriad of images in the film, drawn from various media sources such as Super 8, mobile and archival material, depict moments from the past, the present, and the altered perception experienced when morphine kicks in. In the film we follow Mia's long intensive treatment, a child astronaut's lonely journey through space, and ageing gangster Vincent, who finds old film footage in his basement. *Hypermoon* is an intimate and poetic film that draws threads across time and place, a story about memory and the fragility of existence.

PONEDJELJAK / MONDAY, 15/04, 17:00
DVRANA 5

JEDINA ZEMLJA

NO OTHER LAND

**Basel Adra, Hamdan
Ballal, Yuval Abraham,
Rachel Szor**

Palestina, Norveška /
Palestine, Norway, 2024, 95'

Berlinale: Panorama Audience
Award; Best Documentary (2024)

CPH:DOX: Audience Award
(2024)

Basel Adra, mladi palestinski aktivist iz Masafer Yatta, od djetinjstva se bori protiv izraelske okupacije u kojoj vojnici protjeruju obitelji i postupno uništavaju njegovu zajednicu. Kada Basel upozna Yuvala, izraelskog novinara, započinje njihova zajednička borba, koja će trajati više od pola desetljeća i tijekom koje će se dvoje aktivista zbližiti. No, njihovu složenu vezu progoni ekstremna nejednakost: Basel živi pod brutalnom vojnom okupacijom, dok je Yuval slobodan. Ovaj film, koji potpisuje palestinsko-izraelski kolektiv četvero mladih aktivista, nastao je u najmračnijim i najstrašnijim vremenima u regiji, kao čin kreativnog otpora apartheidu. Potraga je to za putem prema jednakosti i pravdi.

Basel, a young Palestinian activist from Masafer Yatta, has been fighting his community's mass expulsion by the Israeli occupation since childhood. Basel documents the gradual erasure of Masafer Yatta, as soldiers destroy the family homes. He crosses paths with Yuval, an Israeli journalist who joins his struggle, and for over half a decade they fight against the expulsion while growing closer. Their complex bond is haunted by the extreme inequality between them: Basel, living under a brutal military occupation, and Yuval, unrestricted and free. This film, by a Palestinian-Israeli collective of four young activists, was co-created during the darkest, most terrifying times in the region, as an act of creative resistance to Apartheid and a search for a path towards equality and justice.

SUBOTA / SATURDAY 20/04, 19:30
DVRANA 1

NE KOMUNISTIČKOJ KOSI!

AN ASIAN GHOST STORY

Bo Wang

Nizozemska, Hong Kong / The Netherlands, Hong kong, 2023, 37'

CPH:DOX: New:Vision Award (2023)

Arkipel: Arkipel Award; Forum Lenteng Award (2023)

Image Forum Festival: Award for Excellence (2023)

Curtocircuito IFF: Cosmos Award for the Best Innovative Film; New Jury Award (2023)

DOK Leipzig: Golden Dove Award (2023)

Festival Entrevues Belfort: Grand Prix André S. Labarthe (2023)

Sharjah Film Platform: Winner Documentary Short (2023)

Perike su bile vitalne za uspon azijske ekonomije u poslijeratnom dobu. Na vrhuncu 1960-ih bile su četvrti proizvod po važnosti u izvozno orijentiranoj industrijalizaciji Hong Konga, koji je funkcionirao kao kapija između Maove Kine – najvećeg izvora zaliha kose – i nezasićenog zapadnog tržišta. Priča polazi od embarga Sjedinjenih Američkih Država na trgovinu kosom, poznatog kao „zabrana komunističke kose“. Kroz priče o kretanju, dijaspori i migraciji, *Ne komunističkoj kosi!* ispituje ulogu Hong Konga kao prostora koji posreduje i sanira vezu između različitih svjetova. Film također prikazuje mučna sjećanja na modernizaciju Azije s kraja 20. stoljeća. U svakoj perici prebiva po jedan duh iz imperijalne prošlosti.

Wigs were vital for the rise of the Asian economy in the post-war era. In the heyday of the 1960s, it was the number four export in Hong Kong's export-orientated industrialization. Between Mao's China – the largest source of hair supplies – and the insatiable Western market, Hong Kong functioned as the gateway. The story departs from a United States embargo on the hair trade, known as the "Communist Hair Ban". Through stories of movement, diaspora and migration, the film examines the role of Hong Kong as a transient space that mediates and sanitizes the connection between different worlds. It also shows haunting memories of Asia's late 20th-century modernization. In every wig resides a ghost from the imperial past.

PONEDJELJAK / MONDAY, 15/04, 15:00 | UTORAK / TUESDAY, 16/04, 15:30
DVORANA 4 | DVORANA 3

PLANINE THE MOUNTAINS

Christian Einshøj

Danska / Denmark, 2023, 89'

Hot Docs: Best International Documentary (2023)

Visions du Réel (2023)

Dvadeset i pet godina nakon tragične smrti brata, obitelj redatelja Christiana Einshøja se raspada. Kada njegov otac iznenada dobije otkaz i odluči prodati obiteljski dom, Christian se vraća kući u posljednjem, očajničkom pokušaju da okupi obitelj i povrati ono što je izgubljeno. Naoružan s 30 godina kućnih videa, 75 000 obiteljskih fotografija i tri kostima superjunaka, uranja u krajolike davno izgubljenog vremena u pokušaju da se suoči sa starom tragedijom i skrivenim ranama koje su iz nje proizašle. Priča je to o očevima i sinovima, o dalekim letovima poslovnom klasom i svim drugim načinima na koje bježimo, umjesto da pričamo o onome što boli – kao i o iskupljenju koje može uslijediti ako naposljetku prekinemo šutnju.

Two decades after the tragic death of his brother, the director Christians Einshøj's family is falling apart. But when his CEO dad is unexpectedly let off and decides to sell the family home, Christian goes back home in a final desperate attempt to assemble the family and recover what is lost. Armed with 30 years of home-video, 75.000 family photos and three tightly fit superhero costumes, he ventures into landscapes of long-lost time, in an attempt to confront a 25-year old tragedy, and the hidden wounds left in its wake. It's a story of fathers and sons, of long-distance business-class flights and all the other ways in which we flee, instead of talking about that which hurts – and of the redemption that can follow when the silence is eventually breached.

SUBOTA / SATURDAY 20/04, 19:00
DVORANA 5

POTPUNO POVJERENJE

TOTAL TRUST

Jialing Zhang

Njemačka, Nizozemska /
Germany, The Netherlands,
2023, 97'

Sheffield DocFest: Special
Mention – Tim Hetherington
Award (2023)
CPH:DOX (2023)
Stockholm IFF (2023)
Sydney FF (2023)
Jerusalem FF (2023)
Hamburg FF (2023)
Ji.hlava IDFF (2023)
Bergen IFF (2023)
Hot Docs (2023)
It's All True – IDF (2023)
DOC NYC (2023)
New Zealand IFF (2023)
DokuFest (2023)
DocPoint (2024)

Uzbudljiva i duboko uznemirujuća priča o nadzoru, zloupotrebi moći i (auto) cenzuri. Što se može dogoditi kada se ne poštuje naša privatnost? Film prati nevjerojatne priče triju Kineskinja koje se strastveno bore za pravdu – za sebe ili svoje voljene – dok ih prate, zastrašuju, pa čak i muče. Svojim uvjerljivim filmskim jezikom i emotivnim pripovijedanjem *Potpuno povjerenje* priča o egzistencijalnim opasnostima tehnologije poput Big Data i umjetne inteligencije u rukama neobuzdane moći. Uzimajući Kinu kao zrcalo, film upozorava na sve veću upotrebu alata za nadzor diljem svijeta – čak i u demokratskim zemljama. Ako je ovo sadašnjost, kako će izgledati naša budućnost?

Total Trust is an eye-opening and deeply disturbing story of surveillance technology, abuse of power and (self-)censorship. What can happen when our privacy is ignored? The film tells the haunting stories of three remarkable Chinese women who passionately fight for justice - whether for themselves or for their loved ones – while being monitored, intimidated and even tortured. With its compelling cinematic language and emotional storytelling, *Total Trust* conveys the existential dangers of technology like Big Data and AI in the hands of unbridled power. Taking China as a mirror, the film sounds an alarm about the increasing use of surveillance tools around the world – even in democratically run countries. If this is the present, what will our future look like?

PONEDJELJAK / MONDAY, 15/04, 16:00
DVORANA 2

SVILENE NITI

LES CHENILLES

Michelle Keserwany, Noel Keserwany

Francuska, Libanon /
France, Lebanon, 2023, 30'

Berlinale: Golden Bear for Best
Short (2023)
Malmo Arab FF: Jury Award
(2023)
Champs-Élysées Film Festival:
Audience Award (2023)
Kinemastik ISFF: Special Mention
(2023)
Arab FF: Best Short (2023)
Le Cri du Court: Couronne
d'Argent (2023)
Mieres FF: Best Acting, Best
Screenplay (2023)
Festival du Film Libanais: Best
Script (2023)
El Gouna FF: Best Arab Short
(2023)
MENA FF: Best Short (2024)

Asma i Sarah, dvije žene porijeklom s Bliskog Istoka, rade u istom restoranu u Lyonu, u Francuskoj. Svaka na svoj način, obje nose težinu doma koji su morale napustiti. U početku su suzdržane, ali postupno otkrivaju zajedničku nit koja ih veže – onu koja datira iz vremena kada je Lyon Putem svile bio povezan s njihovom domovinom. Predući nit između zapada i istoka te suvremenog migrantskog iskustva žena koje se sele iz problematičnog Libanona u moderni Pariz, *Svilene niti* je pametan, izazovan film o eksploataciji, ali i empatičan portret ženske solidarnosti, prijateljstva i utjehe. Možemo li, posred prisilnih migracija, prevladati svoje neprijateljstvo i pronaći utjehu jedni u drugima?

Asma and Sarah, two women originally from the Levant, find themselves working in the same restaurant in the city of Lyon in France. Each in their own way, they both bear the weight of a home they were forced to leave behind. Initially wary of each other, they gradually discover a common thread that binds them - one that dates back to when the city of Lyon was connected to their homeland via the Silk Road. Spinning a thread between west and east and the modern migrant experience of women moving from a troubled Lebanon to modern-day Paris, *Les Chenilles* is a smart, challenging film about exploitation, but also an empathetic portrait of feminine solidarity, friendship and solace. In the midst of forced migrations, can we move past our animosity to find solace in each other?

PONEDJELJAK / MONDAY, 15/04, 15:00
DVORANA 4

UTORAK / TUESDAY, 16/04, 15:30
DVORANA 3

U TOM TRENUTKU

AT THAT VERY MOMENT

**Rita Pauls,
Federico Luis Tachella**

Argentina, Njemačka /
Argentina, Germany,
2023, 12'

IDFA: Best Short (2023)

BAFICI (2023)

FICCI (2023)

Millenium Docs Against Gravity
(2023)

Snimajući svoje okruženje kamerom, dječak odrastao u planini nastoji shvatiti stvarnost oko sebe. Snima svoj dom i okolinu stvarajući isprekidane, kaotične slike koje reflektiraju energičan život djeteta. Snimke otkrivaju kratke isječke mladosti, ali rezultat nipošto nije površan: dječakove misli, prezentirane u struji svijesti, nude zapažanja koja sugeriraju izrazito filozofsku prirodu. Njegovo duboko razmišljanje o životu praćeno je intenzivnim emocionalnim iskustvom. Međutim – tipično za djetinjstvo – trenutak kasnije pažnju mu zaokuplja nešto drugo, banalno, i on neprimjetno prelazi s dubokih razmišljanja na svakodnevne aktivnosti poput dozivanja psa ili igranja sa starijom sestrom.

Capturing his surroundings with a camera, a boy raised in the mountains yearns to squeeze reality. He films his home surroundings creating choppy, chaotic images that match the energetic life of a child. Fleeting glimpses of youth unfold, yet the result is by no means superficial. The boy's flowing thoughts produce observations that suggest a strikingly philosophical nature. His contemplation of life runs deep, matched by an intense emotional experience. However, typical of childhood, a moment later his attention may be grabbed by something else, something mundane, and he seamlessly transitions from profound reflections to everyday activities like calling the dog or playing with his older sister.

PONEDJELJAK / MONDAY, 15/04, 15:00
DVORANA 4

UTORAK / TUESDAY, 16/04, 15:30
DVORANA 3

HOLLYWOOD-GATE

Ibrahim Nash'at

Njemačka, SAD / Germany, USA, 2023, 91'

Zurich FF: Golden Eye (2023)

IDFA (2023)

Venice IFF (2023)

Telluride FF (2023)

Stockholm IFF (2023)

Talinn Black Nights FF (2023)

CPH:DOX (2024)

Doc Fortnight (2024)

DocPoint (2024)

Hollywoodgate nastavlja tamo gdje je ostatak svijeta stao: neposredno nakon kaotična povlačenja Sjedinjenih Američkih Država iz Afganistana. Nekoliko dana pošto je posljednji američki zrakoplov napustio afganistanско tlo, talibani – koji sada kontroliraju zemlju – ulaze u američku bazu u Kabul zvanu Hollywood Gate, za koju se tvrdi da je bila tajna postaja CIA-e. Tamo pronalaze dio sofisticiranog američkog oružja, vrijednog preko 7 milijardi dolara, koje je ostalo u zemlji. Bez presedana i odvažan, *Hollywoodgate* Ibrahima Nash'ata provodi godinu dana u Afganistanu prateći talibane dok preuzimaju američko oružje – i pretvaraju se iz fundamentalističke milicije u teško naoružani vojni režim. Jeziv i važan prikaz onoga što se danas događa u Afganistanu.

Hollywoodgate picks up where the rest of the world left off, in the immediate aftermath of the United States' chaotic withdrawal from Afghanistan. Days after the last U.S. plane leaves Afghan soil, the Taliban – now in control of the country – enter an American base in Kabul called Hollywood Gate, reputed to have been a secret CIA station. There they find a portion of the over \$7 billion in sophisticated American weaponry left in the country. Unprecedented and audacious, director Ibrahim Nash'at's *Hollywoodgate* spends a year inside Afghanistan following the Taliban as they take possession of the cache America left behind – and transform from a fundamentalist militia into a heavily armed military regime. A chilling and essential portrait of what is happening inside Afghanistan today.

PETAK / FRIDAY 19/04, 22:00
DVIORANA 3

MOJ NAJGORI NEPRIJATELJ

MY WORST ENEMY

Mehran Tamadon

Francuska, Švicarska / France, Switzerland, 2023, 81'

Golden Apricot Yerevan IFF: FIPRESCI Award (2023)

Villa Medici FF: Best Film (2023)

Terra di Tutti FF: Special Mention (2023)

FRONTDOC IFF: Young Jury Award for the Best Feature (2023)

Amiens IFF: Grand Prix; Special Mention (2023)

Berlinale (2023)

Sheffield DocFest (2023)

Karlovy Vary IFF (2023)

Sarajevo FF (2023)

Visions du Réel (2023)

Mojtaba, Hamzeh i Zar su prilikom ispitivanja u iranskom zatvoru pretrpjeli psihološku torturu. Redatelj dokumentarca Mehran Tamadon izvrće njihovu ulogu: želi da oni ispitaju njega u maniri agenata Islamske Republike. Želja mu je da se pravi mučitelj iz Irana u ovom filmu vidi kao u zrcalu. Nasilno iskustvo ulaska u glavu mučitelja suočava bivše zatvorenike s vlastitim granicama i s ambivalentnošću samog projekta. *Moj najgori neprijatelj* postavlja pitanja o snimanju filmova i o etici: Je li pogrešno političkom izbjeglici predložiti ovakvu rekonstrukciju? Koji su rizici za sve uključene? Je li moguće sustav promijeniti iznutra?

Mojtaba, Hamzeh and Zar are among other individuals who have been thrown into prison and ideologically interrogated in Iran. In this documentary, the director Mehran Tamadon wants them to interrogate him as agents of the Islamic Republic might. He would like the real torturer in Iran to see himself through the film as if in a mirror. The violent experience of putting themselves in the torturer's head confronts them with their own limits and the ambivalence of the project itself. *My Worst Enemy* raises questions regarding filmmaking and ethics: Is there something wrong about proposing such a re-enactment to a political refugee? What are the risks for everyone involved? Is it possible to change a system from the inside?

PONEDJELJAK / MONDAY, 15/04, 17:00
DVIORANA 4

NAKON POSŁA

AFTER WORK

Erik Gandini

Švedska, Italija, Norveška /
Sweden, Italy, Norway,
2023, 81'

CPH:DOX (2023)

Visions du Réel (2023)

Naše društvo je društvo rada. Od djetinjstva nas uče da budemo kompetitivni i orijentirani na rezultate. Sada automatizacija i umjetna inteligencija postupno nadilaze ljudske kapacitete te ćemo biti prisiljeni preispitati ulogu rada u svojim životima: većina poslova koji danas postoje mogla bi za nekoliko desetljeća nestati. Raspravama o posljedicama tog procesa dominiraju tehnološki stručnjaci i ekonomisti, a budućnost se često prikazuje kao znanstveno-fantastična distopija. U svemu tome nedostaje ljudska perspektiva koja bi sagledala što će transformacija rada značiti za nas kao ljudska bića. S likovima i pričama koji se protežu na četiri kontinenta film traži egzistencijalni odgovor na pitanje što rad znači danas, kako bi stvari mogle izgledati u budućnosti i što će biti s nama kada ne budemo radili.

Our society is a work society. From childhood we are taught to be result oriented and competitive. As automation and artificial intelligence exceed human capacity, we will be forced to rethink the role work plays in our lives: the majority of jobs that exist today could vanish in a few decades. The debate about the consequences of this has been dominated by technology experts and economists and often painted as a sci-fi dystopia. What is absent is the human perspective, in the sense of a look at what this will mean to us as human beings. With characters and narratives across four continents, the film seeks an existential answer to what work means today, what things could be like in the future and what will happen to us when we don't work.

ČETVRTAK / THURSDAY, 18/04, 17:00
DVORANA 4

PEJSAŽ

LANDSHAFT

Daniel Kötter

Njemačka, Armenija /
Germany, Armenia,
2023, 97'

Visions du Réel (2023)

DokuFest (2023)

UNDERDOX (2023)

Cork IFF (2023)

RIDM (2023)

Association of German Film
Critics: Best Documentary (2024)

Pejsaž skicira psihogeografiju geopolitički nabijenog krajolika i njegovih stanovnika izloženih ekstraktivizmu, ratu i raseljavanju. U formi putovanja u istočnu Armeniju prati ljudske i neljudske aktere dok se probijaju kroz krajolik, od jezera Sevan do rudnika zlata Sotk, koji je okupirao Azerbajdžan u ratu u Gorskom Karabahu 2020. Film isprepliće priče iz rata i iskapanje zlata kao dva aspekta istog nasilja nanesenog krajoliku. Dajući glas onima koji sa zabrinutošću promatraju kako se sile s obje strane međusobno uništavaju na njihov račun, *Pejsaž* otkriva duboku psihogeografiju podvrgnutu smrtonosnoj logici postsovjetskog etnonacionalizma.

Landshaft sketches the psychogeography of a geopolitically charged landscape and its inhabitants between extractivism, war and displacement. In the form of a journey in eastern Armenia, the film follows human and non-human actors as they make their way through the landscape, from Lake Sevan to the Sotk gold mine, occupied by Azerbaijan since the Karabakh War in 2020. It weaves together stories from the war and the gold mining operation, which appear as two facets of the same violence inflicted on the landscape. By giving a voice to those who watch with concern as the powers on both sides tear each other apart at their expense, *Landshaft* reveals the profound psychogeography subjected to the deadly logic of post-Soviet ethno-nationalism.

PONEDJELJAK / MONDAY, 15/04, 22:00
DVORANA 3

UTORAK / TUESDAY, 16/04, 16:00
DVORANA 2

PRESRETNUTI INTERCEPTED

Oksana Karpovych

Kanada, Francuska, Ukrajina /
Canada, France, Ukraine,
2024, 95'

Berlinale: Special Mention for
Amnesty International Film Award;
Special Mention by Ecumenical
Jury (2024)

Thessaloniki IDF (2024)

CPH:DOX (2024)

Doville (2024)

Hong Kong IFF (2024)

Ukrajinske obavještajne službe presrele su tisuće telefonskih poziva ruskih vojnika s bojnog polja u Ukrajini obiteljima i prijateljima u Rusiji. Njihove riječi, pune emocionalne napetosti, prate slike razaranja uzrokovanih invazijom, kao i prizore iz svakodnevice ukrajinskog naroda koji se odupire i nastoji obnoviti svoj život. Glasovi ruskih vojnika – u rasponu od ispunjenosti herojskim iluzijama do potpunog razočaranja i gubitka razuma, od pljačke do još strašnijih ratnih zločina, od propagande do sumnje i razočaranja – razotkrivaju cijeli opseg dehumanizirajuće moći rata i imperijalističke prirode ruske agresije. Prikazujući dva paralelna svijeta, film traži odgovor na pitanje što pokreće ljude koji dolaze ratovati u tuđu zemlju.

Ukrainian intelligence services have intercepted thousands of phone calls Russian soldiers made from the battlefield in Ukraine to their families and friends in Russia, painting a stark picture of the cruelty of war. Juxtaposed with images of the destruction caused by the invasion and the day-to-day life of the Ukrainian people who resist and rebuild, the voices of the Russian soldiers – ranging from being filled with heroic illusions to complete disappointment and loss of reason, from looting to committing horrible war crimes, from propaganda to doubt and disillusionment – expose the whole scope of the dehumanizing power of war and imperialist nature of the Russian aggression. The film attempts to find an answer to the question: what drives the people who come to your country to wage war?

UTORAK / TUESDAY, 16/04, 19:00
DVORANA 5

SRIJEDA / WEDNESDAY, 17/04, 13:30
DVORANA 1

PRIZNANJE TELLING NONIE

Paz Shwartz

Izrael / Israel, 2023, 51'

Haifa IFF: Best Israeli
Documentary (2023)

Punta del Este Jewish FF:
Audience Award (2024)

Atlanta Jewish FF (2024)

Film prati Nonie, ženu u osmom desetljeću života, koja živi u uspavanom predgrađu Los Angelesa. Ništa ne upućuje na njenu prošlost: njenog oca, odgovornog za likvidaciju više od 1000 Izraelaca u pojasu Gaze 1950-ih, ubila je izraelska sigurnosna služba. Geizija Tsafirira, starijeg izraelskog agenta, muči uloga koju je odigrao u toj operaciji te se odlučuje suočiti sa svojom prošlosti. U potrazi za iskupljenjem on kontaktira Nonie, koja je nekoć namjeravala osvetiti očevu smrt, ali danas je protivnica radikalnog islama i pristaša Izraela. Tajanstveni Geizijev e-mail vodi Nonie na emotivno putovanje u prošlost koje kulminira susretom. Film istražuje zamršene emocije, složenost povijesti i težak put prema međusobnom razumijevanju i oprost.

The movie follows Nonie, 71, who lives in a sleepy suburb outside Los Angeles. Nothing about her hints at her past as the daughter of a terrorist, a powerful figure in the Gaza Strip in the 1950s, responsible for the killing of more than 1000 Israelis, and assassinated by the Israeli Security Service. Tormented by his role in his assassination, Geizi Tsafirir, an elderly Israeli agent, seeks redemption. He contacts Nonie, once intent on avenging her father's death but now a prominent voice against radical Islam and a supporter of Israel. The mysterious email from Geizi sets her on an emotional journey into her past, culminating in a meeting. The film explores intricate emotions, history's complexities, and the bumpy path toward mutual understanding and forgiveness.

PONEDJELJAK / MONDAY, 15/04, 21:30
DVORANA 1

ČETVRTAK / THURSDAY, 18/04, 17:00
DVORANA 5

BESPLATNA PROJEKCIJA / FREE SCREENING

TO NISAM JA! ANOTHER BODY

**Sophie Compton,
Reuben Hamlyn**

UK, SAD / UK, USA,
2023, 80'

IDFA (2023)

SXSW FF (2023)

Mill Valley FF (2023)

Tallinn Black Nights FF (2023)

Gijón IFF (2023)

Munich FF (2023)

Ji.hlava IDFF (2023)

Bergen IFF (2023)

Hot Docs (2023)

Raindance FF (2023)

DMZ IDFF (2023)

Cinefest Sudbury IFF (2023)

DocPoint (2024)

Film *To nisam ja!* prati potragu američke studentice Taylor za odgovorima i pravdom nakon što na internetu otkrije krivotvorenu pornografiju čija je protagonistica ona sama. Upada u podzemni svijet *deepfakeova* i otkriva sve veću kulturu muškaraca koji teroriziraju žene – influencerice, kolegice iz razreda, prijateljice. Više od pukog upozorenja o zloupotrebi tehnologije i toksičnosti *online* svijeta, ovaj dokumentarac pretvara *deepfake* tehnologiju, usmjerenu protiv Taylor, u alat koji joj omogućuje da ispriča svoju priču i vrati svoj identitet. Kroz iskrene videodnevnik, sintetičke medije te 2D i 3D animaciju film nas vodi u njen *online* i *offline* svijet, humanizirajući veliki društveni problem uvjerljivom osobnom pričom.

Another Body follows American college student Taylor's search for answers and justice after she discovers deepfake pornography of herself circulating online. She dives headfirst into the underground world of deepfakes, and discovers a growing culture of men terrorizing women—influencers, classmates, friends. More than just a cautionary tale about misused technology and the toxicity of the online world, this documentary transforms the deepfake technology weaponized against Taylor into a tool that allows her to tell her story and reclaim her identity. Through candid video diaries, synthetic media, and 2D and 3D animation, the film takes you into her online and offline worlds, humanizing a vast social issue in a compelling personal story.

PONEDJELJAK / MONDAY, 15/04, 19:30
DVORANA 3

SUBOTA / SATURDAY 20/04, 22:00
DVORANA 3

TRI OBEĆANJA THREE PROMISES

Yousef Srouji

Palestina, SAD, Libanon /
Palestine, USA, Lebanon,
2023, 63'

Camden IFF: Best Documentary
(2023)

IDFA (2023)

Visions du Réel (2023)

DOC NYC (2023)

True/False FF (2024)

DocPoint (2024)

Big Sky DFF (2024)

Suha snima svoju svakodnevnicu i tjeskobu svoje dvoje male djece početkom 2000-ih, za vrijeme odmazde izraelske vojske na Zapadnoj obali zbog Druge intifade. U trenucima velike opasnosti ona obećava Bogu da će otići ako prežive. Godine 2017. njezin sin Yousef otkriva te snimke i ponovno se povezuje s potisnutom prošalošću propitujući majku što ju je navelo da zabilježi njihovu patnju i zašto je odgađala bijeg. Dok na površini izranja dirljivi portret ratne svakodnevice, između redaka se otkriva zapanjujuća ljepota majčine ljubavi. Stapajući glas sadašnjosti s dojmivim obiteljskim snimkama, Yousef dovršava priču koju je započela njegova majka, spašavajući je time od zaborava, kako osobnog, tako i kolektivnog.

At the start of the 2000s, while the Israeli army is retaliating against the second intifada in the West Bank, Suha films her daily family life and the anguish of her two young children. At every moment of intense danger, she promises God that she will leave if they survive. In 2017, her son Yousef discovers this archive and reconnects with this suppressed past, wondering with his mother what drove her to record their suffering, and why she delayed fleeing. While on the surface there emerges the heartrending portrait of everyday life in times of war, it is the staggering beauty of a mother's love that is revealed between the lines. Blending the voice of the present with impressive family footage, Yousef completes the story, averting the act of forgetting, both personal and collective.

UTORAK / TUESDAY, 16/04, 19:30
DVORANA 3

GRANDPA GURU

Silvio Mirošničenko

Hrvatska, BiH / Croatia, BiH,
2023, 91'

Grandpa Guru je portretni dokumentarac koji eklektičnim stilom prikazuje kontinuitet rada benda Kultur Shock, s posebnim naglaskom na zanimljiv život, glazbu i umjetnost njihova pjevača i frontmena Srđana Gine Jevđevića. U filmu pratimo Ginino duhovno putovanje u potrazi za vlastitim identitetom i mjestom u svijetu, nakon izlaska iz sarajevskog ratnog okruženja i dolaska u Seattle, gdje je upoznao Krista Novoselica iz grupe Nirvana i Jellu Biafru iz benda Dead Kennedys koji ga potiču da se nastavi baviti glazbom. Gina progone pitanje pripadnosti i osjećaj rastrganosti između života u Americi, Sarajeva i majke za koju je iznimno vezan. Ovo je priča o transformacijama jedne osobe u teškim vremenima, bijegu na kraj svijeta i demonu koji ga prati.

Grandpa Guru presents in an eclectic documentary style the continuity of the work of the band Kultur Shock with special emphasis on the interesting life, music and art of their singer and frontman Srđan Gino Jevđević. We follow Gino's spiritual journey in search of his own identity and place in the world, after leaving Sarajevo during the war and arriving in Seattle, USA, where he meets Krist Novoselic from the Nirvana and Jello Biafra from the punk band Dead Kennedys, who persuade him to continue playing music. Gino is haunted by the question of belonging and the feeling of being torn between life in America, Sarajevo and his mother and family. This is a story of transformation in times of hardship, escaping to the end of the world and a forever haunting demon.

PONEDJELJAK / MONDAY, 15/04, 19:30
DVORANA 1

UTORAK / TUESDAY, 16/04, 21:30
DVORANA 1

JOAN BAEZ: JA SAM GLASNA

**JOAN BAEZ:
I AM A NOISE**

**Karen O'Connor,
Miri Navasky, Maeve
O'Boyle**

SAD / USA, 2023, 113'

Cinema Eye Honors Awards: The
Unforgettables Award (2024)

Berlinale (2023)

Nashville FF (2023)

Sofia IFF (2023)

IDFA (2023)

Hot Docs (2023)

Film prati glazbenicu, borkinju za građanska prava i aktivisticu Joan Baez oživljujući njenu prošlost uz pomoć jedinstvenih arhivskih snimki. Baez priča o svom uspjehu, ali i o dugogodišnjim psihičkim problemima i terapijama, o obitelji, drogama, starenju te pitanjima krivnje i oprosta. Isprepliću se dnevnički zapisi, obilježja nikada viđenog arhivskog materijala, opsežni razgovori s Baez i *backstage* trenuci s njene oproštajne turneje. *Joan Baez: Ja sam glasna* donosi intiman prikaz karijere koja se protegla na više od 60 godina glazbene i političke ekspresije koji neće zanimati samo njene fanove.

The film follows the musician, civil rights campaigner and activist, bringing her past to life with unique archive footage. She not only shares her successes but also speaks openly about long-standing psychological problems and therapies, about family, drugs, ageing and questions of guilt and forgiveness. The film interweaves diary entries and a wealth of partly previously unseen archive material with extensive conversations with Baez, as well as *backstage* moments from her farewell tour. *Joan Baez: I Am a Noise* is an intimate account of a career that arched across more than 60 years of musical and political expression, that will not only be of interest to her fans.

SUBOTA / SATURDAY 20/04, 19:30
DVORANA 3

MUTINY IN HEAVEN: THE BIRTHDAY PARTY

Ian White

Australija / Australia,
2023, 99'

Seeyousound IMFF (2023)

Ostend FF (2023)

Skromno počevši u australskom predgrađu, The Birthday Party s frontmenom Nickom Caveom prerastao je u jedan od najutjecajnijih bendova svog vremena, stekavši poštovanje koje, unatoč raspadu grupe, ni dandanas ne jenjava. Ispričan riječima članova benda, *Mutiny in Heaven* prvi put donosi njihovu priču na ekran. Uvrnuta je to priča o usponu i imploziji te pitanjima nadahnuća, kreativnosti, ovisnosti, slave, međuljudskih sukoba i jedinstvenog odnosa između kreativne vizije i samouništenja. Ekskluzivnim, iskrenim intervjuima, bogatom i nikada viđenom arhivom, neobjavljenim pjesmama, studijskim snimkama, animacijom i multimedijalnim sadržajem film nas vraća u prošlost benda otkrivajući pitanja njegova podrijetla, snova, nadanja i motivacije ključnih članova.

From humble beginnings in suburban Australia, Nick cave's The Birthday Party grew to become one of the most influential acts of their time - commanding a level of respect which despite the band's disintegration, remains undiminished to this day. Told in the group's own words, *Mutiny In Heaven* brings the band's story to the screen for the first time. This is a twisted tale of ascent and implosion whilst dealing with issues of artistic muse, creativity, addiction, fame, interpersonal conflict and the unique relationship between creative vision and self-destruction. Utilising exclusive interviews, a wealth of unseen archive, unreleased tracks, studio footage, animation and multimedia content, the film offers a revealing look back at its key members' origins, dreams, hopes and motivations.

PETAK / FRIDAY 19/04, 21:30
DVORANA 1

SUBOTA / SATURDAY 20/04, 21:30
DVORANA 1

RYUICHI SAKAMOTO: OPUS

RYUICHI SAKAMOTO |
OPUS

Neo Sora

Japan, 2023, 103'

Venice IFF (2023)

U ožujku 2023, nakon borbe s rakom, preminuo je legendarni skladatelj Ryuichi Sakamoto. U godinama koje su prethodile njegovoj smrti više nije mogao nastupati uživo. Ipak, krajem 2022. prikupio je svu svoju energiju kako bi svijet napustio uz posljednju izvedbu: koncertni film u kojem se pojavljuju samo on i njegov klavir. Dvadeset djela, koje je odabrao sam umjetnik i koja su u filmu izvedena bez riječi, pripovijeda o Sakamotovu životu kroz njegovu glazbu. Sakamoto je snimao u intimnoj atmosferi, u prostoru koji je dobro poznao, okružen svojim najpouzdanijim suradnicima i svjestan da je to možda posljednji put da može prezentirati svoju umjetnost. Film *Ryuichi Sakamoto: Opus* slavi život umjetnika u najčišćem smislu, kao labudi pjev voljenog maestra koji u njemu ogoljuje svoju dušu.

In March, 2023, legendary composer Ryuichi Sakamoto passed away after his struggle against cancer. In the years leading up to his death, he could no longer perform live. Despite this, in late 2022, Sakamoto mustered all of his energy to leave the world with one final performance: a concert film, featuring just him and his piano. Curated by Sakamoto himself, the twenty pieces performed in the film wordlessly narrate his life through his music. Intimately filmed in a space he knew well, surrounded by his most trusted collaborators, Sakamoto bares his soul through his music, knowing this may be the last time that he can present his art. A celebration of an artist's life in the purest sense, *Ryuichi Sakamoto | Opus* is the definitive swan song of the beloved maestro.

PETAK / FRIDAY 19/04, 19:00
DVORANA 4

YU GRUPA - TRENUTAK SNA

ELECTRIC YU-TOPIA

Darko Lungulov

Srbija / Serbia, 2023, 87'

Martovski: Grand Prix; Best editing; Best sound design (2023)

Film *Yu Grupa – Trenutak sna* priča je o rokenrol grupi koja je nadživjela zemlju po kojoj je dobila ime, ali ujedno i priča o jednoj obitelji. Film prati braću Jelić, koja se rađaju i odrastaju zajedno s novom Jugoslavijom. U njega je stalo 80 godina života, 60 i nešto godina sviranja rokenrola, 50 i nešto godina Yu Grupe i 45 godina jedne bivše zemlje. Istovremeno epski i duboko intiman, ovaj film kreativno se koristi arhivskim materijalom i obiteljskim Super 8 snimkama kako bi ispričao priču o trajanju, ljubavi i intimnoj borbi za obitelj. Za razliku od uobičajenih glazbenih dokumentarnih filmova, koji se koncentriraju na karijeru, film pruža intiman pogled na obitelj, žrtvu i na to što znači biti dio povijesti.

The film *Electric Yu-topia* is the story of a rock and roll band that outlived the country it was named after, but it is also the story of a family. The film follows the Jelić brothers who are born and grew up together with the new Yugoslavia. It features 80 years of life, 60 and some years of playing rock and roll, 50 and some years of Yu Group and 45 years of a former country. Simultaneously epic and deeply intimate, this film creatively uses archival material and family Super 8 footage to tell a story of duration, love and the intimate struggle for a family. Unlike the usual music documentaries, which concentrate on a career, the film provides an intimate look at family, sacrifice, and what it means to be a part of history.

ČETVRTAK / THURSDAY, 18/04, 19:30
DVORANA 1

PETAK / FRIDAY 19/04, 17:00
DVORANA 5

APRIL U FRANCUSKOJ

APRIL IN FRANCE

David Boaretto

Francuska / France,
2023, 77'

St Louis IFF (2023)

Thessaloniki IDF (2024)

DocUtah IFF (2024)

April u Francuskoj prati April, petogodišnju Engleskinju nezadovoljnu preseljenjem svoje obitelji u Francusku. Nakon perioda *lockdowna* provedenog u Parizu seli se u malo srednjovjekovno selo u jugozapadnoj Francuskoj gdje je živio njen pradjed. Posjećujući mjesno groblje, April misli da ljudi tamo samo spavaju. Razgovara sa svojim pradjedom i čvrsto vjeruje da bi se on na kraju mogao vratiti. Kako bi joj se želja ispunila, zaželjet će je u crkvi i u planinama Pireneja čekajući zvijezdu padalicu, kao što je vidjela u *Pinokiju*. Dok čeka pradjeda, susreće njegove bivše prijatelje i zajedno s njima otvorit će se svijetu, otkriti svoju nutritivu i zauvijek promijeniti svijet odraslih oko sebe.

April in France is a documentary about April, a 5-year-old English girl, who is unhappy with her family's relocation to France. After initial time in Paris, spent in the lockdown, she moves to a small medieval village in southwest France where her great-grandfather used to live. Visiting the local cemetery, she thinks people there are just asleep. She talks to her great-grandfather and strongly believes that he might eventually come back to be with her. She will make several wishes for this purpose, in church and in the Pyrenees mountains, waiting for a falling star, as she has seen in *Pinocchio*. While waiting for him she meets his former friends. With them she will open up to the world, discover her inner self and in turn change the world of the adults around her forever.

SRIJEDA / WEDNESDAY, 17/04, 17:30
DVORANA 3

PETAK / FRIDAY 19/04, 15:30
DVORANA 3

NASMIJANA GRUZIJA

SMILING GEORGIA

Luka Beradze

Gruzija, Njemačka /
Georgia, Germany,
2023, 62'

CinéDOC: Special Mention
(2023)

Tbilisi IFF: Special Mention (2023)

Karlovy Vary IFF (2023)

Inconvenient Films (2023)

Cinemed (2023)

AI Este FF (2023)

Torino FF (2023)

FIPADOC IDFF (2024)

DocPoint DFF (2024)

Koja je cijena poluistina koje nam govore političari? Godine 2012. gruzijski predsjednik htio je izmamiti osmijeh naciji. U utrci za ponovni izbor predsjednička stranka najsiromašnijima je obećala subvencioniranu stomatološku skrb. Po cijeloj zemlji državni zubari počeli su vaditi pokvarene zube uz obećanje da će ih zamijeniti u predstojećim mjesecima – a onda je predsjednik izgubio. Kroz intervju s ljudima koji su najviše pogođeni kampanjom *Nasmijana Gruzija* priča priču o prolaznosti moći, o stvarima koje političari govore da je zadrže i o ljudima koji za to u konačnici plate. Ovo je također film o tihom prkosu: sa ili bez političkog nemara, ovi se ljudi nikada ne prestaju smijati.

What are the costs of the half-truths that politicians tell? In 2012, the Georgian president wanted to make the nation smile. In the race for reelection, the incumbent's party was promising subsidized dental care to the country's least well off. Across the land, state medical practitioners began removing rotten teeth with the promise of replacements in the months that followed – then the president lost. Through interviews with those worst affected by that campaign, *Smiling Georgia* tells a story about the transience of power, the things politicians will say to keep it, and the people who are always left to pay the bill. It's also a film of quiet defiance: with or without the politicians' carelessness, these are a people who never forgot how to smile.

PONEDJELJAK / MONDAY, 15/04, 18:00
DVORANA 2

SRETNI KAMPERI

HAPPY CAMPERS

Amy Nicholson

SAD / USA, 2023, 78'

DOC NYC: Special Jury Mention
(2023)

Big Sky Doc Fest (2024)

U kampu uz obalu Virginije stanovnici provode ljeta u zbijenim, zahrđalim kamp-prikolicama. Zabavlja ih to što plaćaju skromnu najamninu za lokaciju od milijun dolara, ali ono što ih čini najsretnijim ljudima na svijetu nisu samo divni zalasci Sunca. Ispod stereotipa o parku za prikolice krije se nevjerovatna utopijska u kojoj si susjedi međusobno pomažu i dijele sve što imaju. Samoću i izolaciju u toj zajednici ne mogu ni zamisliti. Nažalost, njihov je raj prodan. Pripremaju se za deložaciju i gubitak generacijama dugih veza. Dok se još jednom odvija poznata priča o raseljavanju, oni se čvrsto drže svojih posljednjih sunčanih dana. Imućniji ljudi, koji će zauzeti njihovo mjesto, nikada neće biti tako bogati.

In a waterfront campground off the coast of Virginia, residents spend their summers living spitting distance apart in rust-bitten RVs. They chuckle about paying modest rent for a million-dollar location, but what makes them the luckiest people in the world is more than just stunning sunsets. Beneath a few trailer park stereotypes lies an unlikely utopia where neighbors help each other out and share whatever they have. Loneliness and isolation are inconceivable. Sadly, their affordable paradise has been sold. The residents brace for eviction and the loss of relationships that span generations. As the familiar narrative of displacement plays out once again, they hold tight to their final days in the sun. The more affluent crowd that takes their place will never be as wealthy.

PETAK / FRIDAY 19/04, 18:00
DVIORANA 2

U POTRAZI ZA SREĆOM

AGENT OF HAPPINESS

**Arun Bhattarai,
Dorotya Zurbó**

Butan, Madarska / Bhutan,
Hungary, 2024, 94'

Sundance FF (2024)

CPH:DOX (2024)

True/False FF (2024)

Kako možemo izmjeriti sreću? Država Butan izmislila je indeks bruto nacionalne sreće kako bi učinila upravo to, a Amber je jedan od agenata koji putuju od vrata do vrata kako bi upoznali ljude i izmjerili koliko su zaista sretni. U dobi od 40 godina još uvijek živi sa svojom starom majkom, ali je i dalje uporan romantičar koji sanja o tome da će pronaći ljubav: on je agent sreće u potrazi za vlastitom srećom. Zajedno s njim mi krećemo na putovanje po Butanu, gdje susrećemo ljude iz svih društvenih slojeva koji nas podsjećaju na krhkost i ljepotu naše vlastite sreće. Redatelji pretapaju čin mjerenja sreće u filmsko putovanje koje nas odvodi dalje od grafikona i pokazuje nam misli i dušu ljudi iz Butana.

How can you measure happiness? The country of Bhutan invented Gross National Happiness to do just that, and Amber is one of the agents who travels door to door to meet people and measure how happy they really are. At the age of 40, he is still living with his elderly mother but is nevertheless a hopeless romantic who dreams of finding love: a happiness agent who is in search of his own happiness. Together with Amber we embark on a cross-country road trip meeting citizens from all walks of life, reminding us of the fragility and beauty of our own happiness. The directors translate the act of measurement of happiness into cinematic experiences that look beyond the graphs and show the mind and soul of Bhutanese people.

PETAK / FRIDAY 19/04, 19:00
DVIORANA 5

SUBOTA / SATURDAY 20/04, 15:30
DVIORANA 1

GENI MOJE DJECE

THE GENES OF MY CHILDREN

Vladimira Spindler

Hrvatska / Croatia, 2024, 54'

Žene iz obitelji Vladimire Spindler, autorice filma, već se četiri generacije bave umjetnošću. Osim umjetničkog talenta, imaju još jednu stvar koja ih povezuje: ponavljaju slične obrasce u odnosima s muškarcima. *Geni moje djece* priča je o ženama koje su ostavile trag u kulturi te o težini emancipacije u prošlosti i danas.

For four generations, women from the filmmaker Vladimire Spindler's family have been engaged in the arts. In addition to their artistic talent, they share another common thread: repeating similar relationship patterns with men. *The Genes of My Children* is a story about women who have left a mark on local culture and explores the weight of women emancipation over different time periods.

SRIJEDA / WEDNESDAY, 17/04, 18:00
DVORANA 2

ČETVRTAK / THURSDAY, 18/04, 19:00
DVORANA 4

N.N.

PURE UNKNOWN

**Valentina Cicogna,
Mattia Colombo**

Italija, Švicarska, Švedska /
Italy, Switzerland, Sweden,
2023, 93'

Torino FF: Special Mention
(2023)

Karlovy Vary IFF (2023)

Hot Docs (2023)

Visions du Réel (2023)

Montreal IDF (2023)

Biografilm Festival (2023)

DMZ IDFF (2023)

Solothurn FF (2024)

15

Ponekad nije moguće utvrditi identitet leša. Beživotna, bezimena tijela lako bi mogla ostati neriješeni misteriji kada se na svom putu od mrtvačnice do anonimna groba na nekom nasumičnom prigradskom groblju ne bi susrela s forenzičarkom Cristinom koja ih naziva „čistim nepoznanicama“. Preminuli često pripadaju samom rubu društva, a u posljednje je vrijeme uglavnom riječ o migrantima koje je Sredozemno more izbacilo na talijansku obalu. Dok radi obdukcije i genetske testove, koji atmosferu ovog filma približavaju krimi-žanru, Cristina ne odustaje ni od jedne „nepoznanice“, jer zna da vratiti tijelo onima koji su ga voljeli znači pobrinuti se za žive, za one koji ostaju. I spasiti Europu od njezine ravnodušnosti.

Sometimes it is not possible to establish the identity of a corpse. That lifeless, nameless body could easily remain an unsolved mystery if, on its journey from the morgue to an anonymous grave in a random suburban cemetery, it doesn't cross paths with a forensic scientist Cristina, who calls them the Pure Unknown. They often belong to the fringes of society, and lately, they have mostly been migrants, rejected by the Mediterranean Sea onto the shores of Italy. While doing autopsies and genetic tests, which bring the atmosphere of this film closer to the crime genre, Cristina does not give up on any of the Unknown, because she has learned that returning a corpse to those who loved that body means taking care of the living. And saving Europe from its indifference.

SUBOTA / SATURDAY 20/04, 17:30
DVORANA 3

PREDSKAZANA OLUJA

A STORM FORETOLD

**Christoffer
Guldbrandsen**

Danska / Denmark, 2023, 90'

CPH:DOX (2023)

Zurich Film Festival (2023)

DokuFest (2023)

Docville (2023)

U ovom filmu-portretu danski redatelj Christoffer Guldbrandsen prati Trumpova dugogodišnjeg savjetnika Rogera Stonea – lutkara zapetljana u vlastite konce. Film bilježi kombinaciju toksičnosti, dvoličnosti i otvorenosti koja Stonea čini tako utjecajnom i opasnom figurom američke politike. Ovo je važan, izvanredan i na trenutke zastrašujući film koji nam otkriva da se Stone i njegovi ljudi igraju predsjedničkom politikom kao da je riječ o njihovoj privatnoj igri. To ne nalikuje 3D šahu, kao što bismo mogli pomisliti, već nečemu daleko manje strateški sofisticiranom – možda rundi dječjeg Monopola u kojoj je izvjesno samo da Roger Stone uvijek vodi igru i uvijek se izvuče iz zatvora.

Trump's longtime adviser Roger Stone maneuvers in and out of filmmaker Christoffer Guldbrandsen's grasp in this jaw-dropping portrait of a puppet master tangled in his own strings. The film captures the combination of toxicity, duplicity and candor that makes Stone such an influential and dangerous figure on the US political landscape. It's an important, remarkable, at times terrifying, film. It reveals that Stone and his set play at presidential politics like it's their private game. And not the 3D chess they'd like you to believe, but something far less strategically sophisticated — a round of kids' Monopoly, perhaps, in which the only things for sure are that Roger Stone always plays as the top hat and he always gets out of jail free.

ČETVRTAK / THURSDAY, 18/04, 19:00
DVORANA 5

USPON I PAD JOHNA GALLIANA

HIGH & LOW – JOHN GALLIANO

Kevin Macdonald

UK, 2023, 116'

Telluride FF (2023)

São Paulo IFF (2023)

BFI London FF (2023)

Živopisni i ikonoklastični John Galliano, glavni dizajner modne kuće Dior, od sredine 1980-ih bio je jedan od najvažnijih modnih dizajnera u povijesti. No, u veljači 2011. pojavila se snimka na kojoj Galliano niže antisemitske uvrede u pariškom baru. Nakon tog incidenta dobio je otkaz u Dioru, a židovska ga je zajednica osudila i izopćila iz svijeta mode. Izgubio je sve – a onda se pokušao iskupiti. Oskarovac Kevin Macdonald donosi nam iskrene intervjue s Gallianom i drugim istaknutim osobama, uključujući Sidney Toledano, Kate Moss, Borisa Cyrulnika, Penelope Cruz i Charlize Theron. Film je više od priče o problematičnom i talentiranom čovjeku – on također postavlja pitanje: znamo li ikada uistinu što se događa u našim glavama?

From the mid 1980's until 2011 John Galliano, the flamboyant, iconoclastic head designer at Dior, was considered one of the most important fashion designers in history. But in February 2011 a video emerged of Galliano spewing anti-Semitic slurs in a Parisian bar. He was fired by Dior, berated by the Jewish community and ostracised from the fashion world. He lost everything. And then he tried to make amends. Directed by Academy-Award winning Kevin Macdonald and featuring candid interviews with Galliano and others, including Sidney Toledano, Kate Moss, Boris Cyrulnik, Penelope Cruz and Charlize Theron, the film is not only the story of a troubled and talented man but also poses a question: do we ever truly know what's going on inside our own minds?

SRIJEDA / WEDNESDAY, 17/04, 19:30
DVORANA 3

ČOPOR ZVAN ERNESTO

A WOLFPACK CALLED ERNESTO

Everardo González

Meksiko, Francuska,
Švicarska / Mexico, France,
Switzerland, 2023, 78'

Havana FF (2023)

Bergen IFF (2023)

Hot Docs (2023)

Geneva FF (2023)

Guadalajara IFF (2023)

U Meksiku su u posljednjih petnaest godina naoružani počinitelji ubili 350 000 ljudi, od kojih je 30 000 bilo mlade od 18. *Čopor zvan Ernesto* vodi nas do utrobe najosjetljivije karike u lancu: djece. Pratimo puteve mladih – kako žrtava, tako i plaćenih ubojica – pod zajedničkim imenom „Ernesto“, koji su u određenom trenutku života imali pristup pištolju, upotrijebili ga, ubili i ubrzo postali jedan od mnogih dijelova zločinačke organizacije. Film kombinira istinite priče i uspoređuje ih s proizvodnjom pištolja. Praćeni kinetičkom, prljavom elektronskom glazbom, konvergentni putevi dviju priča uvijaju se u dvostruku spiralu nasilja koja rezultira novom žrtvom vatrenog oružja svakih četrdesetak minuta.

In Mexico, 350 000 people have been killed over the last 15 years by armed perpetrators, 30,000 of which were under 18. *A Wolfpack Called Ernesto* is a travel exploration to the bowels of the most fragile link on the chain: kids. It follows the paths of the youths collectively named "Ernesto" - victims as well as sicarios - who in a certain moment of their lives had access to a gun, used it to kill, and soon became a part of the many pieces of a crime organization. The film combines true stories and parallels them with the manufacturing of a gun. Accompanied by the kinetic, dirty electronic score, the two stories' convergent paths twist in a double helix of violence which leaves one person dead by firearms every 41 minutes.

UTORAK / TUESDAY, 16/04, 22:00
DVORANA 3

ČUDO U GULLSPÅNGU

THE GULLSPÅNG MIRACLE

Maria Fredriksson

Švedska, Norveška, Danska /
Sweden, Norway, Denmark,
2023, 109'

Tribeca FF: Best Editing (2023)

Goldbagge Awards: Best
Documentary (2024)

Palm Springs IFF (2024)

Čudesni predosjećaj navodi dvije sestre Kari i May da kupe stan u malom švedskom gradu Gullspång. Na njihovo iznenađenje vlasnica stana Olaug izgleda identično kao njihova starija sestra koja je počinila samoubojstvo prije 30 godina. Film počinje kao sablasna priča o ponovnom susretu obitelji, a potom se pretvara u identitetsku dramu čudniju od fikcije dok životi triju žena izmiču kontroli. Želja protagonistica da definiraju vlastitu istinu postaje važnija od toga da saznaju pravu istinu. Prepun komično neugodnih situacija i niza uzbudljivih otkrića, film *Čudo u Gullspångu* vješto istražuje identitet i posljedice tvrdokornih uvjerenja te pruža podsjetnik na čudnovatost života i čaroliju postojanja.

A divine premonition leads two sisters, Kari and May, to buy an apartment in the small Swedish town of Gullspång. To their surprise, Olaug, the seller, looks identical to their older sister who died by suicide 30 years earlier. What begins as an eerie story of family reunification transforms into a stranger-than-fiction-drama about identity as all three women's lives spiral out of control. The protagonists' desire to define their own truths becomes more important than knowing what is really true. Replete with comically awkward situations and one engrossing revelation after another, *The Gullspång Miracle* is a deft exploration of identity and the consequences of stubborn beliefs. It is a reminder of the strangeness of life and the magic in existence.

UTORAK / TUESDAY, 16/04, 17:00
DVORANA 4

DESTINACIJA – RAT!

DANGER ZONE

Vita Maria Drygas

Poljska, UK / Poland, UK,
2023, 93'

IDFA (2023)

Warsaw IFF (2023)

DocPoint (2024)

15

U konkurentskom svijetu turizma vrlo je malo doživljaja koji su izvan dohвата. *Destinacija – rat!* istražuje svijet ratnog turizma, koji zainteresiranima omogućuje da dožive rijetka i ekstremna iskustva. Rat je postao luksuzan proizvod, roba koja se može kupiti i prodati, a putničke agencije očajnički žele svoj dio kolača. Turistima se obećava akcija na prvoj liniji fronte, s pravim streljivom, pravim bitkama i stvarnom opasnošću. Ta turistička industrija upitnog morala rezultira sudarom dvaju vrlo različitih svjetova: turista željnih uzbuđenja i ljudi zarobljenih posred sukoba, koji nemaju luksuz i privilegiju izbora. Je li riječ o isključivo jednostranoj interakciji u kojoj nitko ne pobjeđuje i nitko ništa neće naučiti?

In the competitive world of tourism, there are very few experiences that are out of bounds. *Danger Zone* explores the world of war tourism, catering to a growing market for rare and extreme experiences. War has become a luxury product, a commodity that can be bought and sold, and tour operators are desperate to get into the growing business. Tourists are promised frontline action, with real ammo, real battles, and real danger. This morally ambiguous tourist industry leads to the collision of two very different worlds, between these thrill-seeking tourists and the people caught in the cross-hairs of conflict, who are not afforded the luxury and privilege of choice. Is it purely a one-sided interaction in which no one wins and no one learns?

SRIJEDA / WEDNESDAY, 17/04, 21:00
DVORANA 4

NESTALI BEZ TRAGA

JOHATSU – INTO THIN AIR

**Andreas Hartmann,
Arata Mori**

Njemačka, Japan /
Germany, Japan, 2024, 85'

Thessaloniki IDF (2024)

CPH:DOX (2024)

U Japanu ljudi nestaju bez traga uz pomoć takozvanih tvrtki za „noćne selidbe“ koje im pomažu da pobjegnu iz svog dotadašnjeg života. Poznati kao Johatsu ili „isparjeli“, ostavljaju sve za sobom kako bi započeli nov život negdje drugdje. Film prikazuje pojedinačne priče tih osoba koje namjerno napuštaju svoj prijašnji identitet. Kada njegova obiteljska tvrtka bankrotira, Sugimoto traži uslugu „noćne selidbe“. Goto je, pak, samohrana majka u potrazi za nestalim sinom koja se obraća za pomoć privatnom detektivu specijaliziranom za pronalazak „isparjelih“. *Nestali bez traga* film je o nestancima i potragama, o prelasku u drugi život i o industrijama koje su se formirale oko tog fenomena.

In Japan, people can vanish without a trace with the help of so-called “night moving” companies, which help people to disappear from their current lives. Known as the Johatsu, or “the evaporated,” these people leave everything behind to start a new life somewhere else. The film features individual stories of people who purposely vanish from their previous identities. When his family business goes bankrupt, Sugimoto seeks a “night mover”. Goto, meanwhile, is a single mother searching for her missing son with the help from a private detective who tracks down “the evaporated” for his clients. *Johatsu – Into Thin Air* is a film about the missing and the seeking, the transition into a second life, and the industries created around this phenomenon.

ČETVRTAK / THURSDAY, 18/04, 21:30
DVORANA 1

OBITELJ

A FAMILY

Christine Angot

Francuska / France,
2024, 82'

Berlinale: Tagesspiegel Reader's
Jury Award (2024)

18

Nagrađivana francuska spisateljica Christine Angot odlazi na poslovni put u Strasbourg gdje je živio njen otac, koji je preminuo prije nekoliko godina. U tom ga je gradu i upoznala, s 13 godina, a on ju je potom godinama seksualno zlostavljao. Tamo i dalje žive njegova žena i djeca. Odlučna shvatiti kako se njena obitelj nosila sa situacijom, Angot uzima kameru i kuca na njihova vrata kako bi ih potaknula da razjasne svoje stavove o očevu zločinu, koji je trajao tolike godine. Arhivski materijal, naročito intimne slike iz obiteljskog života, daje vrlo snažnu dimenziju narativu. *Obitelj* je nevjerojatno filmsko putovanje koje dovodi u pitanje društvene norme i obiteljske perspektive u suočavanju s incestom.

Award-winning French writer Christine Angot is invited for business to Strasbourg where her father had lived before dying several years ago. It's the city where she met him for the first time at the age of 13, and where he sexually abused her over the following years. His wife and children still live there. Determined to understand how her family have dealt with the situation, Angot takes a camera, and knocks on their doors to push them to clarify their attitudes to her father's crime that stretched over so many years. The use of archives, especially domestic, intimate images, gives a very powerful dimension to the narrative. *A family* is a mind blowing cinematographic journey that challenges social norms and family perspectives in dealing with incest.

PETAK / FRIDAY 19/04, 19:30
DVORANA 3

ZALUTALA TIJELA

STRAY BODIES

Elina Psykou

Grčka, Švicarska, Italija,
Bugarska / Greece,
Switzerland, Italy, Bulgaria,
2024, 109'

CPH:DOX (2024)

Thessaloniki IDF (2024)

15

Robin je trudna, ali ne želi biti majka. Katerina i Gaia su *single*, ali žele dijete. Kiki boluje od neizlječive bolesti i želi dostojanstveno okončati život. Medicinski postupci kojima se nadaju – abortus, umjetna oplodnja i eutanazija – dostupni su i legalni u susjednim zemljama, ali ne i u njihovoj. Stoga pribjegavaju takozvanom „medicinskom turizmu“. *Zalutala tijela* vode nas na putovanje kroz Europu, gdje život i smrt vrebaju iza svakog ugla. Susrećući se s liječnicima te protivnicima i zagovornicima zahvata u istovremeno nadrealnim i humorističnim okruženjima, koja često zamućuju granicu logike i apsurdna, film nudi refleksiju o tjelesnoj autonomiji na kontinentu gdje su kršćansko naslijeđe i konzervativizam prepreka slobodi izbora.

Robin is pregnant but doesn't want to be a mother. Katerina and Gaia are single but want a child. Kiki suffers from an incurable disease and wants her life to end with dignity. The procedure they hope to get access to – abortion, IVF and euthanasia – is available and legal in neighbouring countries but not in theirs. Therefore, they resort to so-called "medical tourism". *Stray Bodies* takes us on a road trip through Europe, where life and death lurk around every corner. By meeting doctors, opponents and advocates in simultaneously surreal and humorous settings that often blends the limits between logic and absurdity, the film opens a reflection on bodily autonomy in a continent where Christian heritage and conservatism are obstacles to the freedom of choice.

PONEDJELJAK / MONDAY, 15/04, 21:00
DVORANA 4

MENUS- PLAISIRS – LES TROISGROS

Frederick Wiseman

Francuska, SAD / France,
USA, 2023, 240'

Los Angeles Film Critics
Association Awards: Best
Documentary (2023)
New York Film Critics: Best Non-
Fiction Film (2023)
National Society of Film Critics
Awards: Best Nonfiction (2024)
Venice IFF (2023)
Toronto IFF (2023)
BFI London FF (2023)
New York FF (2023)
Tokyo IFF (2023)
Doclisboa IFF (2023)
Busan IFF (2023)
Ji.hlava IDFF (2023)
Zurich FF (2023)
IDFF (2023)
Bergen IFF (2023)
Viennale (2023)

Menus-Plaisirs je film Fredericka Wisemana o obitelji Troisgros i njihova tri restorana smještena na tri lokacije u središnjoj Francuskoj. Osnovan prije 93 godine, Troisgros već 55 godina ima tri Michelinove zvjezdice, a 2020. je nagrađen Michelinovom zelenom zvjezdicom za iznimnu održivu praksu. Aktualni šef Cesar Troisgros četvrta je generacija obitelji koja vodi restoran. Film prikazuje veliku umjetničku domišljatost, maštovitost i naporan rad osoblja restorana u kreiranju, pripremi i prezentaciji jela vrhunske kvalitete. Legendarni filmaš prikazao je najvišu kulinarsku klasu sa svim njenim bogatim detaljima stvarivši živahan i zabavan film o ljudima koje vodi strast i profesionalni ponos.

The *Menus-Plaisirs* is a Frederick Wiseman's film about the Troisgros family and their three restaurants located in three neighboring locations in central France. Founded 93 years ago, Troisgros has had three Michelin stars for 55 years and in 2020 was awarded a Michelin green star for exemplary sustainable practices. The present chef, Cesar Troisgros, is the fourth generation of the family to be in charge. The film shows the great artistry ingenuity, imagination, and hard work of the restaurant staff in creating, preparing, and presenting meals of the highest quality. A world-class cooking is depicted in all its rich detail by legendary filmmaker, who has created a lively, funny and very talkative film about people driven by passion and professional pride.

SUBOTA / SATURDAY 20/04, 20:00
DVORANA 2

Rio de Janeiro IFF (2023)
Reykjavik IFF (2023)
ZINEBI (2023)
Mumbai FF (2023)

Thessaloniki IDF (2024)
Göteborg FF (2024)
CPH:DOX (2024)

NAŠE BLAŽENO MJESTO

**THIS BLESSED
PLOT**

Marc Isaacs

UK, 2023, 75'

Doclisboa (2023)
IDFA (2023)

Lori, mlada kineska redateljica u potrazi za temom sljedećeg filma stiže u malo englesko selo Thaxted. Otkriva da tamo mrtvi okružuju žive, a granica između ovog i zagrobnog života lako se prelazi. Njena gazdarica Maggie vodi je u seosku crkvu gdje Lori fascinira odavno mrtvi socijalistički vikar Conrad Noel, koji joj se obraća s one strane groba. I nije jedini. Sile prošlosti i sadašnjosti, svjetla i tame prisiljavaju Lori i njene protagoniste da se suoče sa svojim ukletim životima. *Naše blaženo mjesto* duhovita je priča o ljubavi, gubitku i izdaji u kojoj eksperimentalne, hibridne filmske tehnike i arhivski materijali ruše granice između prošlosti i sadašnjosti te dokumentarizma i fikcije, ostajući izvan konvencionalnih struktura industrijske filmske produkcije.

When Lori, a young Chinese filmmaker, arrives in the small English village of Thaxted looking for her next film, she discovers it's a place where the dead surround the living and the border between the two is easily crossed. Her landlady Maggie introduces her to the village church and Lori becomes fascinated with long dead Socialist Vicar, Conrad Noel, who speaks to her from beyond the grave. And he's not the only one. The forces of past and present, light and dark, play out and Lori and her film characters are forced to confront their haunted lives. *This Blessed Plot* is a tale of love, loss and betrayal where experimental hybrid filmmaking and archive breaks down the borders between the past and present and documentary and fiction, remaining outside conventional industrial film production structures.

SRIJEDA / WEDNESDAY, 17/04, 19:30
DVORANA 1

NAŠE TIJELO

OUR BODY

Claire Simon

Francuska / France,
2023, 168'

Torino FF: Best Documentary
(2023)

Berlinale (2023)

Visions du Réel (2023)

Cinéma du Réel (2023)

IndieLisboa IFF (2023)

Ghent FF (2023)

Valladolid IFF (2023)

Jerusalem FF (2023)

Ji.hlava IDFF (2023)

Hong Kong IFF (2023)

Viennale (2023)

Rio de Janeiro IFF (2023)

ZINEBI (2023)

Doc Fortnight (2023)

True/False FF (2023)

Mumbai FF (2023)

Singapore IFF (2023)

DocPoint (2024)

Göteborg FF (2024)

CPH:DOX (2024)

Claire Simon u pariškoj ginekološkoj klinici postavlja pitanje što znači živjeti u ženskom tijelu. Sakuplja priče drugih žena: njihove nade i snove, ali i strahove, suočavanja s pobačajem, endometriozom, majčinstvom, promjenom spola, rakom..., a s njihovom sudbinom uskoro se križa i sudbina same redateljice. *Naše tijelo* suosjećajnim i etičkim pristupom obrađuje temu kojom je filmska industrija već dugo opsjednuta, donoseći skrivene, zaboravljene i zanemarene priče ženskih tijela kroz njihove susrete s opsežnim, često invazivnim medicinskim intervencijama. Film okuplja iskustva s kojima se čovjek obično suočava samostalno i otkriva društvenu dimenziju stvari o kojima se ne usuđujemo govoriti, ali o kojima trebamo razgovarati.

In a Parisian gynaecology clinic, Claire Simon questions what it means to live in women's bodies. She collects people's stories: their hopes and dreams, but also their fears, dealing with abortion, endometriosis, maternity, gender transition, cancer..., and the director's own destiny soon crosses paths with theirs. Taking on one of cinema's foremost obsessions with a compassionate and ethical approach, *Our Body* tells the hidden, forgotten and ignored stories of female bodies through their encounters with the extensive, often invasive, and wonderfully life-saving medical interventions. It gathers experiences with which one usually feels left alone and reveals the extent to which the things we don't dare to talk about have a societal dimension and need to be discussed.

PETAK / FRIDAY 19/04, 20:00
DVORANA 2

ZASTOJ

THE STANDSTILL

Nikolaus Geyrhalter

Austrija / Austria, 2023, 137'

DOK Leipzig (2023)

Viennale (2023)

Zastoj nas vodi u Beč, grad od gotovo dva milijuna stanovnika, gdje svjedočimo kako su se građani nosili s krizom uslijed pandemije virusa COVID-19. Već u najranijim danima pandemije Nikolaus Geyrhalter odlučio je na filmu dokumentirati vrijeme u kojem snimanje filmova zapravo nije bilo moguće: snima napuštene lokacije i intervjuira ljude za koje je izraz „izvanredno stanje” odjednom postao stvarnost. Građani Beča u početku su stoički preuzimaju odgovornost, spremni odraditi svoj dio za zajednički cilj, kako bi se suzbilo daljnje širenje virusa. Slijedi drugi *lockdown* i strpljenje nekih Bečana je na izmaku. Film, sniman dvije godine, bilježi jedinstven povijesni trenutak u kojem smo propustili priliku izmijeniti našu destruktivnu putanju.

Set against the backdrop of the city of Vienna, *The Standstill* documents the Covid-19 crisis over a period of two years. Starting in the very early days of the pandemic, Nikolaus Geyrhalter set out to capture film documentation of a time when filmmaking was not actually possible: snapshots and sequences of deserted locations and interviews with people for whom the term "state of emergency" had suddenly become a concrete reality. Initially, the citizens shouldered the responsibility stoically, keen to do their part for the common goal of containing the further spread of the virus. Then, a second lockdown follows and the patience of some grows thin. The film captures a unique historical moment when we missed our chance to alter our destructive path.

SRIJEDA / WEDNESDAY, 17/04, 20:00
DVORANA 2

EKIPA

BOYZ

Sylvain Cruiziat

Njemačka / Germany,
2023, 72'

IDFA: Special Mention (2023)

Filmfest Munich (2023)

Film *Ekipa* prati studentski život tri mladića iz generacije Z u Münchenu. Tri prijatelja polako se počinju kretati u različitim smjerovima, slijediti individualne ciljeve, razvijati vlastite vrijednosti. A ipak svi dijele zajednički izazov: potragu za priznanjem, ljubavlju i seksom. Čini se da njihova posebna bliskost nije pod utjecajem tabua i stereotipa o tome što znači biti muškarac pa se tri dječaka maze u krevetu i uvode nas u nov koncept muškog prijateljstva. S humorom i lakoćom, film na brz i živopisan način slavi posljednje tjedne zajedničke mladosti. Nježnim pogledom na mlade protagoniste mi prodiremo iza fasade šala o penisu i uočavamo stvarne nesigurnosti triju mladića – a time pomalo i sebe samih.

Boyz follows three Gen Z boys through the day and night of their student life in Munich. Slowly, the three friends begin to move in different directions, pursue individual goals, develop their own values. And yet they all share a common challenge: the search for recognition, love and sex. Their special intimacy with each other seems unaffected by taboos and stereotypes of becoming a man, so the three boys cuddle in the daybed as a matter of course and introduce us to a new concept of male friendship. With humour and lightness, the film celebrates the last weeks of a shared youth in a fast and colourful way. With an affectionate look at the young protagonists, we look behind the façade of penis jokes at the real insecurities of young men – and thus a little bit at ourselves.

PETAK / FRIDAY 19/04, 21:00
DVORANA 4

JA SAM NETKO

I AM SOMEBODY

Jamillah van der Hulst

Nizozemska, Pakistan, SAD
/ The Netherlands, Pakistan,
USA, 2023, 93'

Sport Movies & TV Milano IFF:
Guirlande D'Honneur Award
(2023)

Festival do Rio (2023)

Cambridge FF (2023)

Fort Lauderdale IFF (2023)

Dhaka IFF (2024)

Ja sam netko inspirativna je priča o šestero djece koja žive na ulici i izabrana su da predstavljaju svoju zemlju na Svjetskom nogometnom prvenstvu ulične djece u Katru. Neka od njih dolaze s ulica Brazila i Bangladeša, neka iz siromašnih obitelji u Pakistanu, a neka iz izbjegličkog kampa u Palestini. No, postoji jedna stvar koja im je zajednička: životi će im se zauvijek promijeniti nakon sudjelovanja na prvenstvu. U ovom dirljivom i inspirativnom filmu redateljica Jamillah van der Hulst bilježi svu nadu, uzbuđenje i čuđenje na licima te djece. *Ja sam netko* dokumentarac je pun ljudskosti, koji će vas ganuti i nadahnuti.

I Am Somebody is the inspiring story about six street-connected children who are chosen to represent their country at the Street Child World Cup in Qatar. Some of them are from the streets of Brazil and Bangladesh, some come from poor families in Pakistan and another is from a refugee camp in Palestine. But there is one thing that all these children have in common: their lives will change forever when they participate in the Street Child World Cup. In this eye-opening, touching and inspiring film the director Jamillah van der Hulst wonderfully captures all the hope, excitement and wonder on the faces of the children who participate in the Cup. It is a documentary full of humanity, which is both uplifting and endearing.

ČETVRTAK / THURSDAY, 18/04, 18:00
DVORANA 2

LINE RIDER

Simon Intihar

Slovenija / Slovenia,
2023, 24'

Krakow FF (2023)

Festival of Slovenian Film (2023)

Flickerfest (2024)

Boštjan Čadež priznaje da mrzi biti u centru pažnje. Početkom 2000-ih živio je mirnim životom u Sloveniji, a dane je ispunjavao svojim kreativnim strastima: umjetnošću, glazbom i robotikom. Nije ni slutio da će se sve to promijeniti kada je 2006. na internetu podijelio svoj koncept za jednostavnu videoigru *Line Rider*. Već mjesec dana kasnije igra postaje viralna senzacija u cijelom svijetu, a Boštjanova novostečena slava pretvara mu život u noćnu moru ispunjenu sumnjivim poslovnim ljudima i hrpom e-mailova obožavatelja, što ga navodi da se oda piću i lošem ponašanju. Sada, više od desetljeća kasnije, kada su mu konačno vraćena prava na njegovo djelo, može li se Boštjan, ta nevoljka kulturna ikona, pomiriti s onime što je proizveo, a možda čak i sa samim sobom?

By his own admission, Boštjan Čadež hates the limelight. Living a quiet life in Slovenia in the early 2000's, Bostjan filled his days with his creative passions of art, music and robotics. Little could he know, all that was about to change. In September 2006, Boštjan innocently uploaded his simple, self-made video game concept – *Line Rider* – to the internet. One month later, the game had become a world-wide viral sensation. For Boštjan "going viral" became a nightmare of shady business people and too many fan emails; driving him to self-medicate with booze and bad behaviour. But now, over a decade later and with the rights to his creation finally restored, can an unwilling cultural icon find peace with his creation, and perhaps even with himself?

SRIJEDA / WEDNESDAY, 17/04, 16:00
DVORANA 2

MAYDEGOL

Sarvnaz Alambeigi

Iran, Njemačka, Francuska
/ Iran, Germany, France,
2024, 74'

Berlinale: Special Mention of the
Generation 14plus (2024)

Afganistanska tinejdžerka, koja je s roditeljima emigrirala u Iran, nastoji ostvariti svoj san i postati profesionalna *muay thai* boksačica. Mlada junakinja odlučna je i neće dopustiti da je zaustavi konzervativni način razmišljanja njene obitelji, iskustvo fizičkog zlostavljanja niti neprijateljski stav okolnih ljudi spram imigranata. Radeći dan i noć, ona financira satove tajlandskog boksa bez znanja svoje obitelji, pri čemu ne teži samo uspjehu u ringu već ovim sportom želi također prevladati životne prepreke. *Maydegol* prikazuje upornost generacije Z na Bliskom istoku da izbjegne svoju naizgled turobnu sudbinu, tražeći svoja – naročito ženska – prava. Gorak i dirljiv dokumentarac o nemilosrdnoj i očajničkoj potrazi za slobodom.

An Afghan teen girl who has emigrated with her parents to Iran strives to pursue her dream of becoming a professional Muay Thai boxer. She is determined not to let the conservative mindset of her family, enduring physical abuse nor her anti-immigrant surroundings stop her. Working day and night, she finances her Thai Boxing classes without her family's knowledge. Through this sport, she aspires not only to succeed in the ring but also to overcome life's obstacles. *Maydegol* portrays the perseverance of Generation Z in the Middle East to escape their seemingly bleak destiny, asserting their rights, especially as women. A bitter and moving documentary about a relentless and desperate quest for freedom.

SUBOTA / SATURDAY 20/04, 13:30
DVORANA 3

MOJA SESTRA SISTER OF MINE

Mariusz Rusiński

Poljska / Poland, 2023, 30'

IDFA: Best Youth Documentary (2023)

Zoom Zblizenia: Best polish-czech doc movie (2024)

Krakow FF (2023)

FIDBA (2023)

Watchdocs Poland (2023)

Kultura Nas Ocali (2023)

Zubroffka (2023)

Zuzia, vrlo osjetljiva i umjetnički nastrojena tinejdžerica, bori se s ovisnošću o drogama. Njen brat snima film pokušavajući otkriti što je potaknulo sestrinu ovisnost. On u početku preuzima ulogu promatrača: dokumentira sukobe između sestre i majke, koja nije ni slutila da će roditeljstvo uključivati testiranje urina njene maloljetne kćeri na tragove droge. Središnje pitanje filma vrti se oko sljedećeg: kako je talentirana, inteligentna sedamnaestogodišnjakinja mogla tako drastično skrenuti s puta i kako da se obitelj nosi s ovisnošću i povrati svoju funkcionalnost? Iako se trudi kontrolirati svoju ovisnost, Zuzia vješto i oštro analizira njihova kolektivna previranja napadajući svoje roditelje i brata s bolnom preciznošću.

Zuzia, a very sensitive and artistically gifted teenager, struggles with drug addiction. Her brother makes a film trying to find out what prompted her addiction. Initially, he assumes the role of an observer: he documents the conflicts between his sister and their mother, who never anticipated that parenthood would involve testing her underage daughter's urine for drug traces. The central question revolves around how a talented, intelligent 17-year-old could veer so drastically off course, and how the family can address addiction and restore its functionality. Despite Zuzia's struggle to control her substance abuse, she adeptly delivers sharp analyses of their collective turmoil, targeting her parents and brother with painful precision.

SRIJEDA / WEDNESDAY, 17/04, 16:00
DVORANA 2

RAQUELIN NE TAKO TAJNI DNEVNIK

**THIS IS RAQUEL'S
NOT-SO-SECRET
DIARY**

Raquel Agea Ramos

Španjolska / Spain, 2023, 18'

Redateljica Raquel Agea Ramos vodila je tri dnevnika u različitim trenucima života, od vremena kada je bila predtinejdžerka do rane odrasle dobi. Svaki put kada bi se vratila u majčinu kuću, pronašla bi ih. Jednom ih je pročitala sve za redom i shvatila problem: svi se bave istom temom – dečkima. Ovaj eksperimentalni, kratki dokumentarac pruža nam necenzurirani uvid u djevojački um i prikazuje kako se se redateljica, sada kada je odrasla, nosi sa stvarima koje su je mučile dok je bila mala – a možda je nikada nisu prestale mučiti?

The director Raquel Agea Ramos kept 3 diaries, at different points, between the time she was a preteen until early adulthood. Whenever she went back to her mother's house, she would find them. When she read them all at once, she realized a problem: they all dealt with the same topic - boys. This short experimental documentary gives us an uncensored insight into the mind of a young girl, and shows how the director, now that she's grown up, deals with things that bothered her when she was little - maybe they never stopped bothering her?

SRIJEDA / WEDNESDAY, 17/04, 16:00
DVORANA 2

RUSKO TIHO SUNCE

SILENT SUN OF RUSSIA

Sybilla Tuxen

Danska / Denmark, 2023, 71'

Trieste FF (2023)

Beldocs IDFF (2023)

DokuFest (2023)

Dok Leipzig (2023)

ArtdocFest IDFF (2024)

Rusko tiho sunce prikazuje generaciju mladih Rusa između 2018. i 2022. Film prati tri mlade žene, Aliku, Alyonu i Katyu. One su buntovnice i anarhistice te pripadnice globalne mladeži koja sanja o modernom životu u slobodi. Živote mladih žena proganja sveprožimajući osjećaj tjeskobe i nemira zbog budućnosti. Nakon napada Rusije na Ukrajinu našle su se u novoj stvarnosti koja od njih zahtijeva teške izbore. U potrazi za ljubavlju, prijateljstvom i snom o bijegu iz Putinove Rusije žive u neizvjesnosti, gdje čežnju zamjenjuju teške emocije i pokušaji potiskivanja stvarnosti. Film pruža intiman i poetičan pogled na aktualne životne uvjete i žurne odluke s kojima se danas suočavaju mladi Rusi koji ne vide budućnost u svojoj domovini.

Silent Sun of Russia portrays a generation of young Russians between 2018 and 2022. The film follows three young women, Alika, Alyona and Katya; they are rebels and anarchists and part of a global youth who dream of living a modern life in freedom. A pervasive sense of anxiety and restlessness about the future haunts the lives of the young women. After Russia invades Ukraine, they find themselves in a new reality that requires difficult choices. In their quest for love, friendship, and the dream of escaping Putin's Russia, they live in uncertainty, where longing is replaced by difficult emotions and attempts to repress reality. The film provides an intimate and poetic view of the current living conditions and the urgent decisions faced today by young Russians who cannot see a future in their native country.

UTORAK / TUESDAY, 16/04,14:00
DVORANA 2

ZMAJEVI(MA) PROTIV DEMONA

FIGHTING DEMONS WITH DRAGONS

Camilla Magid

Danska, Švedska / Denmark,
Sweden, 2024, 93'

Thessaloniki IDF (2024)

Tinejdžeri se većinom osjećaju kao autsajderi, ali kada ovi neurodivergentni srednjoškolci postanu netko drugi kroz *cosplay*, to im pomaže pronaći sebe, prijatelje i osjećaj pripadnosti. Film kroz dvije školske godine prati troje učenika jedne od najneobičnijih škola na svijetu: tamo se nastava odvija kroz igranje uloga, a učenici se putem prurušavanja i metamorfoza uče suočavati s traumom i svojim fluidnim identitetima. *Zmajevi(ma) protiv demona* odaje počast individualnosti i jedinstvenim okolnostima s kojima se svi susrećemo, prikazujući emotivnu avanturu učenika kroz pubertet, otkrivanje identiteta i zrelost, popraćenu njihovim pronicljivim komentarima o konceptima kao što su normalnost i mentalno zdravlje.

Most teenagers feel like outsiders, but in the case of these neuro-divergent high schoolers, becoming someone else helps them find themselves, friends, and a sense of belonging through cosplay. For two school years, the film follows three pupils studying at one of the most unique schools in the world; there, classes are conducted through role-playing games, and the pupils are taught to come to terms with the trauma and their fluid selves through masquerades and metamorphosis. The film pays tribute to individuality and the peculiar circumstances that we all encounter. It shows the students' highly emotional adventure through puberty, self-discovery, and maturity, accompanied by their perceptive remarks on concepts like normality and mental health.

PONEDJELJAK / MONDAY, 15/04, 15:30
DVORANA 1

SRIJEDA / WEDNESDAY, 17/04, 15:00
DVORANA 4

I SRETNAM NOVA

AND A HAPPY NEW YEAR

Sebastian Mulder

Nizozemska /
The Netherlands, 2023, 21'

IDFA: Best Youth Documentary
(2023)

Na kraju svake godine milijuni eura pretočeni u vatromet nestaju u zraku nad Nizozemskom, kao i u mnogim drugim dijelovima svijeta. Brojni ljudi uživaju u tome, ali za životinje je novogodišnja noć prava noćna mora. Kako bi opipljivo prikazao njihovo iskustvo, redatelj Sebastian Mulder ima originalan pristup: uoči velike noći različite pse opremio je GoProom te mi pratimo njihovo kretanje i svjedočimo njihovu napetost, stres i strah. Poezija usporenih snimaka vatrometa u oštru je kontrastu spram drhtavih, dahćućih i slinavih životinja u kupaonicama i pod krevetima. Nije potreban nikakav komentar: slike i zvuk govore sami za sebe, a film daje jasnu i glasnu poruku – glasnijim čak i od samog vatrometa.

At the end of every year, millions of euros' worth of fireworks go up in smoke in the Netherlands, as in many other parts of the world. Many people enjoy this, but for animals, New Year's Eve is a total nightmare. To make their experience tangible, Sebastian Mulder's documentary takes an original approach: in the run-up to the big night, he fitted dogs with a GoPro, and we follow their movements, witnessing their tension, stress and fear. The poetry of the nighttime shots and the fireworks filmed in slow motion contrast starkly with the trembling, panting and slobbering animals in bare bathrooms and under beds. No commentary is needed, the images and sound speak for themselves, and the message is loud and clear—even louder than the fireworks.

UTORAK / TUESDAY, 16/04, 15:30
DVORANA 1

SRIJEDA / WEDNESDAY, 17/04, 19:00
DVORANA 5

NUKLEARNI NOMADI

NUCLEAR NOMADS

**Kilian Armando
Friedrich, Tizian
Stromp Zargari**

Njemačka / Germany,
2023, 75'

Berlinale (2023)

DokuFest (2023)

Crossing Europe Filmfestival
(2023)

U Francuskoj na tisuće ljudi radi za kooperante u nuklearnoj industriji. Mnogi od njih putuju od jedne nuklearne elektrane do druge radeći na njihovoj obnovi. Žive u prikolicama, raštrkani po elektranama, uvijek spremni krenuti dalje. Plaća je dobra i privlači mnoge mlade ljude, među kojima su Marie-Lou, Florian, Jérôme i Vincent. Na različitim parkiralištima ispred nuklearnih elektrana oni dijele isti samotan i surov život u koji ih taj posao neizbježno vodi. I sanjaju o životu poslije: o vlastitoj kući, o budućnosti svoje djece... Štedeći svaki cent, voze se od nuklearne elektrane do nuklearne elektrane. Od vrhunske plaće do vrhunske plaće. Od milisiverta do milisiverta.

In France, thousands of people work for subcontractors in the nuclear industry. Many of them travel from one nuclear power plant to another to carry out renovation work wherever it is needed. They live in caravans, scattered around the power plants, always ready to move on. The pay is good and attracts many young people, amongst whom are Marie-Lou, Florian, Jérôme and Vincent. At different parking lots in front of nuclear power plants, they share the same lonely and harsh reality of life to which this job inevitably leads them. And they dream of life afterwards: of their own property, of the future of their own children... Saving every penny, they drive on and on. From nuclear power plant to nuclear power plant. From premium wage to premium wage. From millisievert to millisievert.

SRIJEDA / WEDNESDAY, 17/04, 13:30
DVORANA 3

BESPLATNA PROJEKCIJA / FREE SCREENING

POPLAVLJENI ŽIVOT

MIGHTY AFRIN: IN THE TIME OF FLOODS

Angelos Rallis

Grčka, Francuska, Njemačka / Greece, France, Germany, 2023, 92'

Thessaloniki IDF: WWF award (2023)

Giffoni IFF: Best documentary; ACEA sustainability award (2023)

MDOC: Best documentary (2023)

Ierapetra IDFF: Best film; Best DOP (2023)

Mediterranean IFF: Best Camera; Jury's special mention (2023)

Ji.hlava IFF: Best Film (2023)

U pustoj divljini nestajućih otoka na moćnoj rijeci Brahmaputri odrasta 12-godišnja djevojčica Afrin. Kao da je riječ o godišnjem ritualu, obilne kiše i poplavne vode potapaju njen blatni otok. Nakon velike poplave Afrin se transformira u heroinu koja pokazuje izuzetnu otpornost i sposobnost prilagodbe: kreće na putovanje u srce Bangladeša u pokušaju da uđe u trag svom ocu. Na toj potrazi svjedoči teškom životu ulične siročadi u Dhaki koja se bori za život prekapajući po otpadu, a to je iskustvo prisiljava da naglo odraste. U *Poplavljenom životu* stvarne priče snimljene naturalističkim stilom kontrastirane su fiktivnim elementima, čime pripovijedanje dobiva na poetici i snazi.

In the desolate wilderness of the disappearing islands along the mighty Brahmaputra river, a 12-year-old orphan girl named Afrin is coming of age. As if an annual ritual, heavy rainfalls and flood waters ravage Afrin's mud island. When a severe flood submerges her home, Afrin transforms into a heroine that shows her remarkable resilience and adaptation qualities. Confronted by the urgency of the situation she begins a journey to the heart of Bangladesh to trace her father. Her quest ultimately brings Afrin face-to-face with the homeless orphans in Dhaka who struggle to make a living by handling waste, forcing her to accept her adulthood early. The naturalistic style of the real life stories is enhanced with fictional elements, resulting in poetic and powerful storytelling.

SUBOTA / SATURDAY 20/04, 21:00
DVORANA 4

PRIJE OLUJE

AS THE TIDE COMES IN

Juan Palacios, co-director: Sofie Husum Johannesen

Danska / Denmark, 2023, 89'

IDFA (2023)

Gothenburg FF (2024)

DocPoint (2024)

True/False FF (2024)

Dvadeset i sedam stanovnika malog danskog otoka Mandø u Vadenskom moru naviknuto je na loše vremenske uvjete i poplave. Klimatske promjene samo su pogoršale stvar i sada predstavljaju ozbiljnu egzistencijalnu prijetnju otoku, koji se proteže na samo osam četvornih kilometara. Međutim, posljednji otočki farmer Gregers, čija obitelj tu živi već osam generacija, ne odustaje pred nadolazećom katastrofom. Odbija graditi život negdje drugdje i nada se da će pronaći ženu koja će zajedno s njim voditi farmu. Portret ovog mikrokozmosa popraćen je majstorskim snimkama osebujnog krajolika, dinamičnog neba i mora koje se mijenja s vjetrom i plimom. Sumorna sudbina otočana, prikazana kroz duhovite svakodnevnne situacije, u neku ruku pogađa sve nas

The 27 residents on the tiny Danish Wadden Sea island of Mandø are used to severe weather and flooding. Climate change has only made things worse and now it poses a serious existential threat to the eight-square-kilometer island. However, its last farmer, Gregers, whose family has lived there for eight generations, hasn't given up in the face of the impending catastrophe. He refuses to build a life elsewhere and instead hopes to find a wife to manage the farm with him. The portrait of this microcosm is accompanied by masterfully crafted shots of the distinctive landscape, shifting skies, and seas that change with the wind and tide. In a sense, the grim fate of these islanders, presented in daily humorous situations, affects us all.

UTORAK / TUESDAY, 16/04, 15:30
DVORANA 1

SRIJEDA / WEDNESDAY, 17/04, 19:00
DVORANA 5

KNJIŽEVNA GROUPIE

LITERARY GROUPIE

Nikica Marović

Hrvatska / Croatia, 2024, 60'

Željko Špoljar do sada je objavio knjige *Teškoće pri gutanju* i *Moj brat Felix Krull* te u koautorstvu s Kristijanom Vujičićem *Welcome to Croatia*, za koju je 2006. dobio nagradu Kiklop. S romanom *Gumeni galeb* pobijedio je na natječaju Matice hrvatske Osijek za najbolji neobjavljeni prozni tekst u 2007. Godine 2014. objavljuje roman *Štakorbar*, za koji dobiva Književnu nagradu Drago Gervais, dok 2020. izdaje svoj posljednji roman – *Petokoronaš*. S druge strane, Pavle Svirac izdao je knjige: *Književna Groupie*, *Strovaljivanje* i *Kako biti hipster*. Svirac je, također, već nekoliko godina kolumnist Nacionala, proslavio se serijom zapisa *Šta se čita na jarunskoj nudističkoj plaži* i *Dnevnikom interlibdžije*, dok njegova Facebook stranica Književna Groupie trenutačno ima preko 13.000 pratitelja.

Film prati Željkov odnos prema Svircu kao ličnosti, njegov odnos s bivšom suprugom Majom Hrgović (koja je do nedavno radila kao glasnogovornica Ministarstva kulture, a od tada kao taksistica u Splitu) kao i odnose prema kćerki Nori, obitelji, društvu, kulturi, izdavačkim kućama i glavnom uredniku Nacionala. Kroz sve to Špoljar/Svirac ne samo da progovara o našim društvenim dilemama, problemima i sukobima već i o sebi kao jednoj od zanimljivijih pojava suvremene hrvatske kulturne scene, kao jednom od njenih, povijesno ne tako rijetkih, „neprilagođenih“ protagonista.

So far, Željko Špoljar has published collections of stories *Teškoće pri gutanju*, *Moj brat Felix Krull*, and *Welcome to Croatia* in co-authorship with Kristijan Vujičić, for which he received the Kiklop award in 2006. Thanks to the novel *Gumeni galeb*, Špoljar won the Matica Hrvatska Osijek contest for the best unpublished prose text in 2007. In 2014, he published the novel *Štakorbar* (Drago Gervais Literary Award), while in 2020 he published his last novel – *Petokoronaš*. On the other hand, Pavle Svirac published the novels: *Literary Groupie*, *Strovaljivanje*, and *Kako biti hipster*. Svirac has also been a columnist (“Nacional”) for several years, famous for the series of literary records *Šta se čita na jarunskoj nudističkoj plaži* and *Interlibdžija diary*, while his Književna Groupie Facebook page currently has over 13,000 followers.

The film follows Željko’s relationship with Svirac as a personality, his relationship with his ex-wife Maja Hrgović (who until recently worked as a spokeswoman for the Ministry of Culture of the Republic of Croatia, and since then as a taxi driver in Split) as well as his relationships with his daughter Nora, family, society, culture, publishing houses and the editor-in-chief of “Nacional”. Through all this, Špoljar/Svirac not only talks about domestic social dilemmas, problems, and conflicts, but also about himself as one of the most interesting phenomena of the contemporary Croatian cultural scene, in the context of local history, not so rare, “misfit” protagonists.

UTORAK / TUESDAY, 16/04, 18:00
DVORANA 2

KUĆA NA KRALJEVCU

THE HOUSE IN KRALJEVEC

Pero Kvesić

Hrvatska / Croatia, 2023, 89'

DokuFest (2023)

Liburnia FF (2023)

Zagrebačka kuća na Kraljercu broj 35 u posljednjih gotovo pola stoljeća pružala je sklonište brojnim, raznolikim ljudima. U nekom razdoblju života svima je bila dom. Velik broj stanara kuće bio je istaknut na raznim poljima umjetničkog stvaralaštva i društvenih djelatnosti pa su u njoj stvorene vrhunske knjige, filmski scenariji, fotografije, ilustracije, stripovi, glazba, predstave, filmovi...

U kući, koju je svojevremeno izgradio Slobodan Praljak, živjeli su, između ostalih, Abdulah Sidran, Goran Babić, grupa Ayllu, Igor Kordej, Goran Pavelić Pipo, Milan Trenc, Davor Slamnig i Pjer Žardin, a u nju su navraćali Mirko Ilić, Vili Matula, Davor Gobac...

Stanari su se kasnije našli raštrkani širom svijeta: u Južnoj Americi, Kanadi, New Yorku, Haagu, Beogradu, Sarajevu i Ljubljani. Prateći njihove sudbine, sadašnji vlasnik kuće i autor filma Pero Kvesić govori o minulom, ali i današnjem vremenu.

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

In a period deemed today as particularly innovative and fruitful for Croatian culture, there were several important gathering places of the 70's and 80's generation in Zagreb, but one has escaped the public eye - the House in Kraljevec 35. The house was built by stage director Slobodan Praljak, and over the course of 15 years it was inhabited and frequented by a large number of peers who, regardless of their mutual differences, shared the costs and built a common world view - Abdulah Sidran, Goran Babić, Mirko Ilić, Igor Kordej, Milan Trenc, the Ayllu group, Goran Pavelić Pipo, Davor Slamnig, Pjer Žardin, Zdenko Jelčić, Vili Matula, Davor Gobac etc.

Many of them later scattered across the entire world: from South America to Canada, from New York to The Hague, Belgrade, Sarajevo and Ljubljana. As the last in the series of tenants, Pero Kvesić, in conversation with some of these people, tried to grasp why this place had always attracted so many diverse and outstanding creative talents.

Due to the director's illness, the film was finalized by co-screenwriter and editor Vesna Biljan Pušić, and producer Nenad Puhovski.

SRIJEDA / WEDNESDAY, 17/04, 19:00
DVORANA 4

NAŠA DJECA

OUR CHILDREN

Silvestar Kolbas

Hrvatska / Croatia, 2024, 95'

Silvestar je već neko vrijeme najstariji Kolbas u svojoj obitelji. Roditelji su mu umrli, otac pred rat, majka nešto kasnije. Šezdeset i osam mu je godina. Imao je i malo mlađeg brata koji je umro od posljedica rata. Drugi je put oženjen. Ima troje djece: najstarijeg, Jakova, iz prvog braka, Evu iz drugog braka, rođenu postupkom umjetne oplodnje, kao i Antu, usvojenog iz dječjeg doma u dobi od osam godina. Neka od pitanja koja redatelj postavlja u ovom filmu jesu: Kako djeca utječu na osjećaje i stavove te međusobni odnos njega i supruge? Kako on utječe ili je do sada utjecao na svako svoje dijete? Kakav odnos ima s kojim djetetom i daje li im svima jednako ljubavi? Mijenjaju li ga djeca? Čini li to svatko od njih na drukčiji način? Kako djeca vide njega i suprugu, a kako vide njihov odnos prema sebi?

Silvestar has for some time been the oldest Kolbas in his family. His parents are dead; his father died before the war, his mother a few years back. He is 68. He had a younger brother, who died from the consequences of the war. This is his second marriage. He has three children: Jakov, from his first marriage; Eva, from his second marriage, conceived in vitro; Ante, adopted from an orphanage when he was 8. Some of the questions the director asks in this film are: How the children affect the feelings and opinions, as well as the relationship between himself and his wife? How does he affect each child? What is his relationship with a particular child, and does he give them all equal amounts of love? Do children change him? Does each of them do it differently? How do the children see him and his wife and how do they see their attitude to themselves?

ČETVRTAK / THURSDAY, 18/04, 19:30
DVIORANA 3

AUTORSKA VEČER: HRVOJE HRIBAR / AUTHOR'S NIGHT: HRVOJE HRIBAR

PETAK / FRIDAY, 19/04, 16:00
DVIORANA 2

Projekcija uz razgovor s redateljem / Screening with Q&A

Moderira / Host: Diana Nenadić

„U igranom filmu Bog je – redatelj; u dokumentarnom filmu redatelj je – Bog“. Tako je govorio Alfred Hitchcock, a tako vjerojatno misli i Hrvoje Hribar, što možda objašnjava činjenicu da je hiperangažirani hrvatski redatelj tijekom već podulje karijere snimio tek dva dokumentarca. Istina, ni onih fikcionalnih filmova nije bilo puno više jer je dosta kreativnog vremena i energije uložio u režiju nove hrvatske kinematografije. A ni dokumentarci nisu bili baš „čisti“ dokumentarci, što će reći da nije dopustio Bogu da mu se previše miješa u posao, čak ni kada režira „stvarnu“ stvarnost. Višestruko nagrađivani srednjometražni dokumentarac *Bil jedon* iz 2001. već samim naslovom daje do znanja da će u portretu znamenitog komičkog ribara i njegova eksperimentalnog lova na gofove – gdje je Bog ipak „pomogao“ da se teško stečena ribarska mreža pred kamerom (koja ne izmišlja) napuni teško uhvatljivom ribom – biti i konfabuliranja i „iznuđene“ stvarnosti. A o dokumentiranju i (kon)fabuliranju pričat ćemo s redateljem na njegovoj autorskoj večeri.

“In feature films, the director is God; in documentary films, God is the director“. That’s what Alfred Hitchcock used to say, and that’s probably what Hrvoje Hribar thinks as well, which perhaps explains the fact that the hyper-committed Croatian director made only two documentaries during his long career. To be frank, there weren’t many more fictional films either, because he invested a lot of creative time and energy in directing the new Croatian cinematography. And his documentaries were not very “pure” documentaries either, meaning he did not allow God to interfere too much in his work, even when he was directing “real” reality. The multi-award-winning medium-length documentary *Once There Was a Man*, from 2001, in its very title makes it clear that in the portrait of the famous fisherman and his experimental Greater Amberjack hunting – where God nevertheless “helped” to fill the hard-earned fishing net in front of the camera (which does not lie) with hard-to-catch fish – there will be present the essence of both confabulation and “forced” reality. And we will talk about documentation and (con)-fabulation with the director at his author’s evening.

BIL JEDON

ONCE THERE WAS A MAN

Hrvoje Hribar

Hrvatska / Croatia, 2001, 43'

Days of Croatian Film: Best
Screenplay; Best Editing (2002)

Priča o podvizima ribara s otoka Visa, o čovjeku koji je isplivao kao Don Quijote, a natrag u luku uplovio kao kralj. U središtu se nalazi lov na vrlo čudljive ribe te su veliki dijelovi filma uzbudljivo nenamješteni. Drugi su prizori pak izričito odglumljeni, kao u kakvu niskobudžetnom neorealističkom filmu. Pri stvaranju ovog filma redatelj Hrvoje Hribar oslonio se na svoja razmišljanja o prirodi i svrsi dokumentaristike. Dopustio si je redateljsku, ali i produkcijsku i narativnu slobodu, a rezultat je film neovisan od uhodane kinematografije i njezinih okamenjenih predrasuda. *Bil jedon* uhvatio je životnu neponovljivost, a u njemu ćete uživati kao u ljubavnoj avanturi.

A film about the exploits of a fisherman from the island of Vis, about a man who set sail as Don Quixote and returned to port as a king. At the center of the story is the hunt for a very moody fish, and large parts of the film are thrillingly spontaneous. Other scenes are expressly acted, as if in some kind of low-budget neorealist film. In the making of this film, Hrvoje Hribar relied on his thoughts on the nature and purpose of documentary work. He allowed himself directorial, as well as production-related and narrative freedom, and the result is a film independent of well-established cinematography and its petrified prejudices. *Once There Was a Man* captured the uniqueness of life, and you will enjoy it as if it were a love adventure.

PROGRAM MOJ NAJ DOX REALIZIRAN JE U SURADNJI S HRVATSKIM DRUŠTVOM FILMSKIH KRITIČARA (HDFK). / THE PROGRAMME MY FAVE DOX IS REALISED IN COOPERATION WITH THE CROATIAN SOCIETY OF FILM CRITICS (HDFK).

BIJELI DIJAMANT / THE WHITE DIAMOND

Werner Herzog

Njemačka / Germany, 2004, 90'

CPH:DOX: CPH:DOX Award (2005)

San Francisco IFF (2005)

SRIJEDA / WEDNESDAY, 17/04, 14:00
DVRANA 2

Ovaj sam film odabrao za otvaranje prvog ZagrebDoxa sa željom da pokažemo publici, navikloj do tada uglavnom na dokumentarce BBC-a i National Geographica, snagu autorskog, poetskog, dramatičnog, cjelovečernjeg dokumentarca. Priča je to, kako to često kod Herzoga biva, o srazu čovjekova sna i snage prirode. U ovom slučaju radi se o britanskom graditelju cepelina Grahamu Dorringtonu, koji kreće na putovanje do divovskih vodopada Kaieteur u srcu Gvajane u nadi da će poletjeti svojim „brodom“ iznad krošnji drveća. No, taj moderni Ikarus nosi u sebi i tajnu koja se u filmu postepeno otkriva – slična ekspedicija završila je katastrofom kada se Dorringtonov prijatelj Dieter Plage survao u smrt. Fenomenalnom filmskom fotografijom, popraćenom sjajnom muzikom Ernsta Reijsegera i Erica Spitzera, ovaj je film u mnogim aspektima odredio pravac u kome se ZagrebDox kreće i razvija. Već dvadeset godina!

Nenad Puhovski

I chose this film for the opening of the first ZagrebDox with the desire to show the audience, which was until then mostly used to BBC and National Geographic documentaries, the strength of an authorial, poetic, dramatic, feature-length documentary. The story, as is often the case with Herzog, is about the clash of man's dream and the power of nature. In this case, it is British zeppelin builder Graham Dorrington embarking on a journey to the giant Kaieteur Falls in the heart of Guyana, hoping to fly his "ship" above the treetops. But this modern Icarus also carries a secret that is gradually revealed in the film – a similar expedition ended in disaster when Dorrington's friend Dieter Plage crashed to his death. With outstanding cinematography, accompanied by a great soundtrack by Ernst Reijseger and Eric Spitzer, this film in many aspects determined the direction in which ZagrebDox was moving and developing. For twenty years!

Nenad Puhovski

BUFFET ŽELJEZARA / THE STEEL MILL CAFÉ

Goran Dević

Hrvatska / Croatia, 2017, 61'

ČETVRTAK / THURSDAY, 18/04, 15:00
DVORANA 5

Živimo među ruševinama. Vidljivim i nevidljivim. Ruševine je lako voljeti i još im se lakše diviti kada su daleko u vremenu, na horizontu jedne prošlosti koja se ne može vratiti. No, što s onima na kojima se boja prolaznosti još nije posušila i na kojima se još čuti miris izgubljenih ideala? Jednu takvu blisku, a nevidljivu ruševinu vidljivom je učinio Goran Dević svojim najmoćnijim zavičajnim filmom *Buffet Željezara*. Samosvjesno se klasicistički koristeći esencijalnim mogućnostima dokumentarnog roda, opservacijom je od neumoljivog stiska promjene oteo jedno nesvakidašnje mjesto – mauzoleje malih ljudi i malih stvari – u kojem su se sačuvale navade izgubljenog vremena. U samo jednom satu filmskog trajanja konzervirane su emocije, ideje i vrijednosti koje nezaustavljivo izmiču s našeg horizonta. U posljednjim trenucima mjesta gdje radnice i radnici dolaze pokazati i slaviti vlastitu ranjivost i govoriti svoju istinu neočekivano izrasta utjeha spoznaje da je borba protiv zaborava najmoćnije sredstvo oživljavanja vjere da možemo graditi na ruševinama.

Višnja Pentić

We live among the ruins. Visible and invisible. Ruins are easy to love and even easier to admire when they are far away in time, on the horizon of a past that cannot be returned. But what about those on whom the color of transience has not yet dried off and the scent of lost ideals still lingers? One such nearby but invisible ruin was made visible by Goran Dević with his most powerful regional film *The Steel Mill Café*. Using the most essential possibilities of the documentary genre in a self-conscious, classicist way, he – by observation – snatched from the inexorable grip of change an unusual place – a mausoleum of small people and small things, where the habits of a lost time have been preserved. In just one hour, emotions, ideas and values that are unstoppably slipping away from our horizon are preserved. In the last moments of the place where workers come to show and celebrate their own vulnerability and speak their truth, unexpectedly grows the comfort of knowing that the fight against oblivion is the most powerful means of reviving the faith in building on the ruins.

Višnja Pentić

DUBINA DVA / DEPTH TWO

Ognjen Glavonić

Srbija, Francuska / Serbia, France, 2016, 80'

Berlinale (2016)

Beldocs IDFF: Best Editing (2016)

Festival dei Popoli: Best Feature Film (2016)

PONEDJELJAK / MONDAY, 15/04, 15:00

DVORANA 5

15

Dubina dva ne bavi se motivima, razlozima ili, ne daj bože, pokušajem shvaćanja zločina. Ognjen Glavonić – koji je, treba spomenuti, u vrijeme kad su počinjeni zločini u Suvoj Reci na zapadu Kosova bio tek tinejdžer – polazi od svjesnosti da se zločin dogodio, a što politike na ovim prostorima nikad nisu prihvatile, štoviše on se pokušao zataškati u ime državnih interesa. Film vizualno počiva na poetičnim kadrovima, no zbog svog auditivnog segmenta ti kadrovi postaju sve više uznemirujući i sve zločudniji što se zločin detaljnije rekonstruira. Sve do ruba gledateljske fizičke reakcije.

Ivan Žaknić

Depth Two does not deal with motives, reasons or, God forbid, with an attempt to understand the crime. Ognjen Glavonić – who, it should be mentioned, was only a teenager at the time when the crimes were committed in Suva Reka in the west of Kosovo – starts from the awareness that the crime took place, which the politicians in this area never accepted, moreover, there was attempt to cover it up in the name of state interests. The film visually rests on poetic shots, but due to its auditory segment, these shots become increasingly disturbing and increasingly malignant as the crime is reconstructed in more and more detail. All the way to the edge of the viewer's physical response.

Ivan Žaknić

SNIMATELJICA / CAMERAPERSON

Kristen Johnson

SAD / USA, 2016, 102'

Camden FF: Best Documentary (2016)
 Traverse City FF: Best Documentary (2016)
 Sheffield Doc/Fest: Grand Jury Award (2016)
 Montclair FF: The Grand Jury Prize (2016)
 San Francisco IFF: Best Documentary Feature (2016)
 Sundance FF (2016)
 Hot Docs (2016)

True/False FF (2016)
 SXSW FF (2016)
 Full Frame FF (2016)
 Doxa DF (2016)
 Miami IFF (2016)
 Sarajevo FF (2016)
 DokuFest (2016)

UTORAK / TUESDAY, 16/04, 15:00
 DVORANA 5

Razoružavajuće humana i poetična, *Snimateljica* je jedan od najdojmljivijih dokumentaraca prošlog desetljeća. Nastao kao kolaž dokumentarnih snimki, koje je profesionalna snimateljica Kirsten Johnson kroz više desetljeća snimala za potrebe drugih, često angažiranih filmova, *Snimateljica* nije običan autorski showreel, već slojevito djelo koje kroz vrtlog slika i emocija propituje sam proces dokumentarnog stvaranja. U filmu se nižu brojne epizode snimljene diljem svijeta, no naglasak nije na aktualnosti, već više na promišljanju snage slike, okvira dokumentarne „stvarnosti“, kompleksnog odnosa između dokumentarista i njegova subjekta. Epizode međusobno rezoniraju suptilnim isticanjem glavnih tema, a redateljica filmu daje i važnu intimnu notu provlačenjem svoje obiteljske priče. *Snimateljica* je jedinstven autobiografski projekt, u isto vrijeme osoban i univerzalan, koji afirmira snagu dokumentaraca da propituju naše načine gledanja na svijet.

Stipe Radić

Disarmingly humane and poetic, *Cameraperson* is one of the most impressive documentaries of the last decade. Created as a collage of documentary footage that professional cinematographer Kirsten Johnson recorded over several decades for other, often engaged films, *Cameraperson* is not an ordinary author's showreel, but a layered work that questions the very process of documentary creation through a whirlwind of images and emotions. The film consists of numerous episodes filmed around the world, but the emphasis is not on facts, but rather on reflecting on the power of the image, the framework of documentary "reality", and the complex relationship between the documentarian and his subject. The episodes resonate with each other by subtly highlighting the main themes, and the director gives the film an important intimate note by drawing on her family story. At the same time personal and universal, *Cameraperson* is a unique autobiographical project that affirms the power of documentaries to question our ways of looking at the world.

Stipe Radić

SRCE JEDNOG PSA / HEART OF A DOG

Laurie Anderson

SAD / USA, 2015, 75'

Venice IFF: Lina Mangiacapre Award (2015)

Toronto IFF (2015)

New York FF (2015)

Chicago IFF (2016)

San Francisco IFF (2015)

Leeds IFF (2015)

Adelaide FF (2015)

Telluride FF (2015)

Tromsø IFF (2016)

SRIJEDA / WEDNESDAY, 17/04, 15:00
DVORANA 5

Granice mog jezika granice su mog svijeta – iz spleta impresija Laurie Anderson pomalja se prepoznatljiva Wittgensteinova misao, a sve da bi, ljušteći taloge sveobuhvatnog privida, zakoračila dalje, u predjezično, do intuitivne spoznatljivosti. Prvobitnu animalnost Anderson identificira kao predvorje zajedničkog univerzuma, sinestetički preobražavajući slike, zvukove, naposljetku riječi, u poetska suglasja. Potresno iskustvo privrženosti i gubitka iz zatvorenosti se osobnog previranja pomiče u rad filma, dok proces razlamanja i usložnjavanja percepcije priječi razlučivost stvarnosti od imaginacije. Materijalnost filma supstitut je sjećanja, konkretan izraz njegova preslagivanja s ciljem nanovog prisvajanja. Paradoks zatečenog stanja: svaki put kad ispričaš priču, još si bliže zaboravu.

Iva Rosandić

The limits of my language are the limits of my world – from Laurie Anderson's network of impressions, Wittgenstein's recognisable thought emerges, all so that, peeling off the sediments of a comprehensive appearance, she would step further, into the pre-linguistic, into intuitive knowability. Anderson identifies the primordial animality as the vestibule of the shared universe, synesthetically transforming images, sounds, and eventually words, into poetic consonances. The poignant experience of attachment and loss is moved from the confinement of personal turmoil into the work of the film, while the process of breaking and layering perception hinders the distinction of reality and imagination. The materiality of the film is a substitute for memory, a concrete expression of its rearrangement with the goal of new appropriation. The paradox of the caught state: every time you tell a story, you are closer to forgetting.

Iva Rosandić

TRI SOBE MELANKOLIJE / THE THREE ROOMS OF MELANCHOLIA

Pirjo Honkasalo

Finska / Finland, 2004, 106'

ZagrebDox: Winner – Big Stamp (2005)

IDFA: Amnesty International DOEN Award (2004)

Venice IFF: EIJUC Award Special Mention; Human Rights Film Network Award; Lina Mangiacapre Award

Full Frame DFF: Seeds of War (2005)

Tampere FF: Main Prize, Finnish Short Film Over 30 minutes (2005)

Thessaloniki IDF: FIPRESCI Prize (2005)

Yerevan IFF: Grand Prix - Golden Apricot, Best Documentary Film (2005)

PETAK / FRIDAY 19/04, 15:00
DVORANA 5

Na Kronštadu, otoku pokraj Sankt Peterburga, nalazi se vojna akademija koju pohađaju pitomci u dobi od deset do četrnaest godina. Na akademiji ih uče da postanu poslušni vojnici odani domovini i pravoslavnoj vjeri. U Groznom, potpuno razrušenom glavnom gradu Čečenije, požrtvovna humanitarka Džadizat Gatajeva nastoji pomoći majci s troje djece koja se razboljela radeći u naftnom pogonu i sada ne zna što bi. Izbjeglički logor u Ingušetiji, zemlji koja graniči s Čečenijom: tu su se sklonili svi koji su uspjeli preživjeti ruski upad, no Ingušetija im je upravo ukinula azil jer Rusija tvrdi da više nije u ratu s Čečenijom. Finska dokumentaristica Pirjo Honkasalo ovim triptihom suptilno analizira zatvoreni krug nasilja. Djeca koja se odgajaju za vojnike činit će zločine na koje će ih potaknuti vlastodršci. Redateljica u posljednjim kadrovima svog filma upozorava da sukoba u Čečeniji zasigurno ne bi ni bilo da to nije dragocjen naftni put kojeg se Rusija ne želi odreći.

Nenad Polimac

On Kronstadt, an island near St. Petersburg, there is a Military Academy attended by cadets between the age of ten and fourteen. At the academy, they are taught to become obedient soldiers loyal to their homeland and the Orthodox faith. In Grozny, the completely destroyed capital of Chechnya, self-sacrificing humanitarian Džadizat Gatajeva is trying to help a mother with three children who fell ill working at an oil plant and now does not know what to do. A refugee camp in Ingushetia, a country bordering Chechnya. All those who managed to survive the Russian invasion took refuge there, but Ingushetia has just revoked their asylum because Russia claims it is no longer at war with Chechnya. With this triptych, Finnish documentarian Pirjo Honkasalo subtly analyzes the closed circle of violence. Children who are raised to be soldiers will commit crimes that will be encouraged by those in power. In the last shots of her film, the director warns that the conflict in Chechnya would certainly not exist if it were not for the precious oil route that Russia does not want to give up.

Nenad Polimac

DoXXL PANEL

**DEEFAKE TEHNOLOGIJA I DOBA SUMNJE /
DEEFAKE TECHNOLOGY AND THE AGE OF DOUBT**

Nakon projekcije filma *To nisam ja!* / After the screening of *Another Body*

**SUDJELUJU SUDJELUJU / WITH: TOMISLAV FIKET, IVA UŠĆUMLIĆ, TOMISLAV VUK
MODERATORICA / HOST: DINA POKRAJAC**

PONEDJELJAK / MONDAY, 15/04., 19:30
DVORANA 3

Živimo u doba vrlo niskog povjerenja u kojem se sve manje pouzdajemo u ono što vidimo i čujemo. U našoj medijaliziranoj stvarnosti sve su prisutniji razni besplatni alati temeljeni na umjetnoj inteligenciji pomoću kojih se u svega nekoliko minuta može stvoriti lažni video, audio ili fotografija. Takozvanom *deepfake* tehnologijom može se koristiti za kreiranje zabavnih i korisnih sadržaja, no često se i zloupotrebljava u razne svrhe – od ostvarivanja zarade, preko manipuliranja izbornim rezultatima i izazivanja političkih nemira do ponižavanja osoba koje su nam se iz nekog razloga zamjerile i utjecanja na mišljenje drugih dezinformacijama. Pomoću *deepfake* tehnologije nastaju opasni lažni događaji, izjave i fotografije, kao i osvetnička pornografija, što može uništiti nečiji ugled, pa i život. To sa sobom nosi opasne dugoročne posljedice i brojne etičke dileme koje ćemo raspraviti u panelu.

We live in the age of very low trust: we believe less and less in what we see and hear. In our mediatized reality, we witness an increasing presence of various free tools, based on artificial intelligence, that can help us create a fake video, audio or photo in just a few minutes. The so-called *deepfake* technology can be used to create entertaining and useful content. But, it is often misused for various purposes: making money, manipulating election results and causing political unrest, humiliating people, or influencing the opinion of others with the help of misinformation. Using *deepfake* technology, dangerous fake events, statements and photos are created, as well as revenge pornography, which can destroy someone's reputation and even life. This has dangerous long-term consequences and numerous ethical dilemmas that we will discuss in this panel.

DoXXL PANEL

KAKO DO MIRA U GAZI? / HOW TO ACHIEVE PEACE IN GAZA?

Nakon projekcije filma *Tri obećanja* / After the screening of *Three Promises*

**SUDJELUJU / WITH: NINA ČOLOVIĆ, BOŽO KOVAČEVIĆ, AMER A. ŠAM
MODERATORICA / HOST: DINA POKRAJAC**

UTORAK / TUESDAY, 16/04, 19.30
DVORANA 3

Diljem svijeta sve su glasnjiji zahtjevi za „trenutnim, trajnim i bezuvjetnim“ prekidom vatre u Gazi. Surovi zločini Hamasa 7. listopada 2023. zgrozili su međunarodnu zajednicu, koja se solidarizirala s izraelskim žrtvama, no oni ne mogu biti opravdanje za osvetu izraelske države i nove zločine, kao što su opsada i bombardiranje palestinskih civila. Tragičnoj povijesti sukoba između Izraelaca i Palestinaca ne nazire se kraj dok paralelno bujaju islamofobija i antisemitizam. Istovremeno je Opća skupština UN-a odobrila plan o podjeli Palestine na arapsku i židovsku državu i o međunarodnoj vladavini nad Jeruzalemom. Kako spriječiti humanitarnu katastrofu i daljnje ljudske gubitke? Je li moguće postići održiv mir i pravedno političko rješenje za obje strane? Kako bi se hrvatska vanjska politika trebala pozicionirati prema izraelskom nasilju u Gazi?

Demands for an “immediate, permanent and unconditional” ceasefire in Gaza are growing louder around the world. The cruel crimes of Hamas on October 7, 2023 horrified the international community, which stood in solidarity with the Israeli victims, but they cannot be a justification for the revenge of the Israeli state and new crimes, such as the siege and bombing of Palestinian civilians. There is no end in sight to the tragic history of the conflict between Israelis and Palestinians, while at the same time we witness rampant Islamophobia and anti-Semitism. The UN General Assembly approved the plan of the division of Palestine into Arab and Jewish states and of international rule over Jerusalem. How to prevent a humanitarian disaster and further human losses? Is it possible to achieve sustainable peace and a just political solution for both sides? How should Croatian foreign policy position itself in relation to Israeli violence in Gaza?

SLOBODAN ULAZ / FREE ENTRANCE

DoXXL PANEL**DRUGA STRANA MODE / THE OTHER SIDE OF FASHION**

Nakon projekcije filma *Uspori i pad Johna Galliana* / After the screening of *High&Low – John Galliano*

SUDJELUJU / WITH: IVAN ILIĆ, ALEMKO LISINSKI, DONOVAN PAVLEKOVIĆ
MODERATORICA / HOST: JELENA VELJAČA

SRIJEDA / WEDNESDAY 17/04., 19.30
 DVORANA 3

U suradnji s Elle Hrvatska donosimo fascinantan portret modne ikone i bivšeg kreativnog direktora Diora Johna Galliana. Kontroverzni dizajner ostvario je blještavu karijeru, naprasno uništenu njegovim javnim antisemitskim i rasističkim ispadom, za koji je kasnije okrivio pritisak slave i opsjednutost modne industrije proizvodnjom novca. Galliano je tako postao metafora same modne industrije i njezina mračnog naličja koje često potencira sklonost prema autodestruktivnom i ovisničkom ponašanju. Je li u pitanju *whitewashing* okaljano ugleda ili empatična rehabilitacija palog modnog junaka koji se godinama borio s ovisnošću o drogama i alkoholu? Ima li modna industrija kratko pamćenje i treba li više ulagati u mentalno zdravlje? Je li iskupljenje moguće u doba otkazivanja?

In cooperation with Elle Croatia, we present a fascinating portrait of a fashion icon and former creative director of Dior, John Galliano. The controversial designer had a glittering career that was quickly ruined by his public anti-Semitic and racist outbursts, which he later blamed on the pressure of fame and the fashion industry's obsession with moneymaking. Galliano thus became a metaphor for the fashion industry itself and its dark side, which often accentuates the tendency towards self-destructive and addictive behavior. Is it whitewashing of a tarnished reputation or an empathetic rehabilitation of a fallen fashion hero who struggled with drug and alcohol addiction? Does the fashion industry have short memory and should it invest more in mental health? Is redemption possible in the times of cancel culture?

DoXXL PANEL**DOKUMENTARCIMA PROTIV EROZIJE RADNIČKIH PRAVA / DOCUMENTARIES AGAINST THE EROSION OF LABOR RIGHTS**

Nakon projekcije filma *Flašaroši* / After the screening of *Bottlemen*

SUDJELUJU / WITH: GORAN DEVIĆ, TENA GOJIĆ, SRĐAN KOVAČEVIĆ,
NEMANJA VOJINOVIĆ
MODERATORICA / HOST: DINA POKRAJAC

ČETVRTAK / THURSDAY, 18/04, 17.30
 DVORANA 3

U zemljama bivše Jugoslavije radnička prava koja su se nekoć uzimala zdravo za gotovo sve više postaju nepoznanica dok mnogi ljudi koji nastoje živjeti od svojeg rada bivaju gurnuti na rub preživljavanja. U tom kontekstu, je li angažirani dokumentarizam samo floskula ili filmska reprezentacija radnika i radnica doista može pomoći u borbi za bolja radnička prava i raskrinkati razorne posljedice kapitalističke ekonomije i kriminalne privatizacije? Na koji način dokumentarni film pridonosi kolektivnoj perspektivi društvenih problema? Kako pomoći vidljivosti ljudi s margine i izbjeći stereotipno prikazivanje? Kako funkcioniraju radnička prava u filmskoj proizvodnji? Je li film doista kolaborativan medij i može li postati oruđe emancipacije?

In the former Yugoslavian countries, workers' rights that were once taken for granted are becoming more and more obscure, while many people who strive to make a living from their work are pushed to the edge of survival. In this context, is the engaged documentary just a platitude? Can a cinematic representation of workers really help in the fight for better labor rights and expose the devastating consequences of the capitalist economy and criminal privatization? In what way can documentary film contribute to the collective perspective of social problems? How to facilitate the visibility of marginalized people and avoid their stereotypical portrayal? How do labor rights function in the domain of film production? Is film really a tool of emancipation?

DoXXL PANEL

POSljedICE SEKSUALNOG NASILJA I TRAUMA KAO KLJUČ IScjELJENJA / CONSEQUENCES OF SEXUAL VIOLENCE AND TRAUMA AS A KEY TO HEALING

Nakon projekcije filma *Obitelj* / After the screening of *A Family*

SUDJELUJU SUDJELUJU / WITH: MARINA AJDUKOVIĆ, HANA HRPKA
MODERATORICA / HOST: DINA POKRAJAC

PETAK / FRIDAY, 19/04, 19.30
DVORANA 3

Christine Angot jedno je od prvih pera francuske suvremene autofikcionalne proze. U svojem filmskom prvijencu *Obitelj* beskompromisno i silovito konfrontira svoju obitelj i zahtijeva da otvoreno razgovaraju o njenom ocu i seksualnom zlostavljanju koje je trpjela od svoje 13 godine, a koje je opisala u svojem hvaljenom romanu *Incest* (1999.). Angot uporno priča o svemu što joj se dogodilo, ulazeći u detalje koje možda ne bismo htjeli čuti, te hrabro prkosi društvenom licemjerju i šutnji. U panelu ćemo govoriti o posljedicama seksualnog nasilja, potrazi za iscjeljenjem i suočavanjem s prošlošću kroz seciranje vlastite intime te o terapiji kroz film i dokumentiranje psihološke traume.

Christine Angot is one of the doyens of French contemporary autofictional prose. In her film debut, *A Family*, she uncompromisingly and violently confronts her family and demands that they talk openly about her father and the sexual abuse she suffered from the age of 13, which she described in her acclaimed novel *Incest* (1999). Angot persistently talks about everything that happened to her – going into details that we might not want to hear – bravely defying social hypocrisy and silence. In the panel, we will talk about the consequences of sexual violence, the search for healing and dealing with the past through dissection of one's own intimacy. We will also discuss film therapy and the help of documenting one's own psychological trauma.

16/04 – 20/04

MENTORI / MENTORS: LUCIE KON, SEAD KREŠEVLJAKOVIĆ

PRODUCENTICA / PRODUCER: VANDA VOLIĆ

MODERATOR I VODITELJ / MODERATOR AND HOST: ROBERT ZUBER

ASISTENT PRODUKCIJE / PRODUCTION ASSISTANT: LUKA LEO ČUBRIĆ

ZagrebDox Pro petodnevni je program koji okuplja autore dokumentarnih filmova u potrazi za izvrsnošću kroz analizu prijavljenih projekata, kao i kroz studije slučaja, grupne i individualne diskusije, *masterclass* predavanja, posebne filmske projekcije i okrugle stolove. Ovogodišnje izdanje fokusira se na dubinsko istraživanje dokumentarnih serija ograničenog trajanja: od načina promišljanja ideja, izgradnje interesa za audiovizualni ekosustav, mogućih pristupa produkciji pa sve do modela distribucije i promocije.

ZagrebDox Pro is a five-day program that brings together documentary filmmakers in pursuit of excellence through analysis of their submitted projects, as well as case studies, group and individual discussions, masterclass lectures, special film screenings and round tables. This year edition focuses on in-depth research of limited-run documentary series. From the way of thinking about ideas, building interest in the audiovisual ecosystem, possible approaches to production, all the way to distribution and promotion models.

Događanja u okviru ZagrebDox Pro otvorena za javnost / ZagrebDox Pro Events open to the public:

PREDAVANJE / LECTURE: Hanka Kastelicova

UMIJEĆE PRIPOVIJEDANJA: MIJENJAJU LI DOKUMENTARNE SERIJE IGRU? / THE ART OF STORYTELLING: ARE DOCUMENTARY SERIES CHANGING THE GAME?

ČETVRTAK / THURSDAY 18/04, 13:30
DOKUKINO KIC

Opis se nalazi na sljedećoj stranici
/ For description, see next page

MASTERCLASS: Marc Isaacs

IZVOĐENJE STVARNOSTI I GRANICE PROMATRANJA / STAGING THE REAL AND THE LIMITS OF OBSERVATION

ČETVRTAK / THURSDAY, 18/04, 18:00
DOKUKINO KIC

Opis se nalazi na sljedećoj stranici
/ For description, see next page

MASTERCLASS: Tue Steen Müller

EVO ZAŠTO VOLIM DOKUMENTARCE... / THIS IS WHY I LOVE DOCUMENTARIES...

PETAK / FRIDAY, 19/04, 17:00
DOKUKINO KIC

Opis se nalazi na stranici 89
/ For description, see page 89

PREDAVANJE / LECTURE: HANKA KASTELICOVA

Umijeće pripovijedanja: mijenjaju li dokumentarne serije igru? / The Art of Storytelling: Are Documentary Series Changing the Game?

ČETVRTAK / THURSDAY 18/04, 13:30
DOKUKINO KIC

Hanka Kastelicová, potpredsjednica dokumentarnog odjela i izvršna producentica dokumentarnih filmova za WBD/HBO Max u Europi, strastveno se bavi njegovanjem europskih priča koje su ukorijenjene u bogatoj lokalnoj tradiciji vizualnog pripovijedanja i koje imaju globalnog odjeka. Podijelit će svoje opsežno znanje i iskustvo te govoriti o izazovima izrade dokumentarne serije, o *pitchingu* producentima i televizijskim kućama te o distribuciji. Razmotrit će nekoliko važnih pitanja, između ostalog: kada se odlučiti za snimanje serije, koja je prava tema, koji je pravi broj epizoda i dr.

Hanka Kastelicová, the VP and Executive Producer of Documentaries for WBD/HBO Max in Europe, is passionate about nurturing European stories rooted in the rich local tradition of visual storytelling, and resonating with global audiences. She will share her wide knowledge and experience, talking about challenges in making of a documentary series, pitching to producers and TV commissioners, and distribution. She will examine several important questions, amongst others: when to decide to make a series, what is the right topic, what is the right number of episodes, etc.

MASTERCLASS: MARC ISAACS

Izvođenje stvarnosti i granice promatranja / Staging The Real and The Limits of Observation

ČETVRTAK / THURSDAY, 18/04, 18:00
DOKUKINO KIC

U suradnji s Restartom održat će se *masterclass* nagrađivanog britanskog redatelja i snimatelja Marca Isaacsca, poznatog po filmovima *Filmaševa kuća* (2020), *Men of the City* (2009) i *Sve je bijelo u Barkingu* (2007). Ponekad se redatelju pred kamerom spontano dogode stvari koje ga zapanje i on se na kraju dana vrati doma uzbuđen zbog filma koji radi. No snimanje filma uglavnom podrazumijeva izvođenje stvarnosti kako bi se nadišla njena „banalnost“ i ostvario potencijal filma kao umjetničke forme. Od sličnih detalja do grandioznih gesti dokumentarist Marc Isaacs otkrit će publici kako gradi svoje narative nastojeći pritom izbjeći predvidljivost.

Nakon masterclassa, u 20:00 sati u Dokukinu KIC, Preradovićeve 5, održat će se projekcija filma Marca Isaacsca Sve je bijelo u Barkingu, UK, 2007., 73'.

In cooperation with Restart we are organising the masterclass of award-winning British director and cinematographer, Marc Isaacs, known for *The Filmmaker's House* (2020), *Men of the City* (2009) and *All White in Barking* (2007). Sometimes things happen spontaneously in front of your camera that amaze you and you return home at the end of the day excited about the film you are making. But mostly, filmmaking involves staging the real to make it transcend the 'ordinary' and fulfil its potential as an art form. From discussing tiny details to grand gestures, documentary filmmaker Marc Isaacs will reveal how he constructs his narratives in the hope of avoiding predictability.

After the masterclass, at 8pm in Dokukino KIC, Preradovićeve 5, a screening will be held of Marc Isaacs' All White in Barking, UK, 2007, 73'.

MASTERCLASS: TUE STEEN MÜLLER

Evo zašto volim dokumentarce... / This Is Why I Love Documentaries...

PETAK / FRIDAY, 19/04, 17:00
DOKUKINO KIC

Jedan od najvećih svjetskih stručnjaka za dokumentarni film i dugogodišnji suradnik ZagrebDoxa, Tue Steen Müller dolazi u Zagreb pun dojmova o sjajnim dokumentarcima koje je gledao u proteklo vrijeme. Müller (skoro) svakodnevno objavljuje filmske kritike, bilješke i osvrtne na svojem blogu www.filmkommentaren.dk te radi kao konzultant za mnoge renomirane filmske festivale, škole i radionice. Njegovo zaljubljanje u dokumentarni filmski rod počelo je daleke 1975, a međuvremenu se mnogo toga promijenilo (i to definitivno na bolje). Klasični opservacijski dokumentarci i dalje su vitalni, esejistički dokumentarci stekli su zaslužen priznanje, a takozvani filmski hibridi razvijaju se u raznim zanimljivim smjerovima. Uz brojne filmske inserte Müller će dati presjek recentne dokumentarne proizvodnje te sumirati nove tendencije na međunarodnoj dokumentarističkoj sceni. Masterclass je organiziran u suradnji s Restartom.

Nakon masterclassa, u 18:30 sati u Dokukinu KIC, Preradovićeve 5, održat će se projekcija filma Marca Isaacs 'The Filmmaker's House, UK, 2020., 75'.

One of the world's greatest documentary film experts, and a long term collaborator of ZagrebDox, Tue Steen Müller, is coming to Zagreb full of impressions about the great documentaries he has watched in the past. Müller publishes (almost) daily film reviews on his blog www.filmkommentaren.dk and works as a consultant for many renowned film festivals, schools and workshops. He fell in love with the documentary film genre way back in 1975, and in the meantime a lot has changed (and definitely for the better). Classic immersive documentaries are still vital, essay documentaries have gained well-deserved recognition, and so-called film hybrids are developing in various interesting directions. Along with numerous film excerpts, Müller will give an overview of recent documentary production and summarize new trends on the international documentary scene. The masterclass is organised in cooperation with Restart.

After the masterclass, at 6:30pm in Dokukino KIC, Preradovićeve 5, a screening will be held of Marc Isaacs' 'The Filmmaker's House, UK, 2020, 75'

Nakladnik / Publisher

Factum

Za nakladnika / For Publisher

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/ Programme Booklet Editors

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Glavni selektor / Head Programmer

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klasja zita & andrea

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Dizajnerica nagrada / Awards Designer
Ines Krasić

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Projektna produkcija

Animacija vizuala / Animation of visuals
Moglo

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/ Head of Film Translation and Subtitling Department
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Web
Slobodna domena Zadruga za otvoreni kod i dizajn

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Kokice slane srednje **3,00 €**
~~4,00 €~~

Nachos s umakom **3,80 €**
~~4,50 €~~

Ponuda vrijedi uz kupljenu ulaznicu za ZagrebDox, u periodu od 14.4.2024. do 21.4.2024.

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