

Z

KAPTOL BOUTIQUE
CINEMA & BAR

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MEĐUNARODNI
FESTIVAL
DOKUMENTARNOG
FILMA
INTERNATIONAL
DOCUMENTARY
FILM FESTIVAL

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19.4.
-26.4.
2026.

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DOX[®]

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ULAZNICE

ZAGREBDOX 19/04/2026 – 26/04/2026

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, putem nove CineStar aplikacije i online na cinestarcinemas.hr.

NAPOMENA: Na sve online transakcije plaća se i naknada za online procesiranje.

REZERVACIJE ULAZNICA NISU MOGUĆE.

Cijena ulaznice za projekcije koje se održavaju od 15:00 do 17:00 h iznosi 5,50 eur.

Cijena ulaznice za projekcije koje se održavaju u 17:00 h i nakon 17:00 h iznose 6,60 eur.

Cijena ulaznice za projekcije iz programa Teen Dox iznosi 5,30 eura.

Cijena ulaznica za pojedinačnu projekciju The Best of Fest u nedjelju 26. travnja iznosi 5,50 eura.

THE BEST OF FEST

Cijena ulaznica za program The Best of Fest u nedjelju, 26. travnja za niz projekcija u jednoj od dvorana iznosi 15,00 eura, a za pojedinačnu projekciju 5,50 eura. Ulaznice za The Best of Fest mogu se kupiti isključivo na blagajnama kina Kaptol Boutique Cinema&Bar u nedjelju 26. travnja 2026.

BESPLATNE PROJEKCIJE

Sve projekcije prije 15:00 (od ponedjeljka do petka) su besplatne.

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.

RADNO VRIJEME CINESTAR BLAGAJNE

NEDJELJA, 19/04

18:00 – 22:00

PONEDJELJAK, 20/04 - PETAK, 24/04

13:00 – 21:30

SUBOTA, 25/04

9:30 – 21:30

NEDJELJA, 26/04

12:00 – 21:00

ORGANIZATOR ZAGREBDOXA ZADRŽAVA PRAVO IZMJENE PROGRAMA I RASPOREDA

www.zagrebdox.net
info@zagrebdox.net

POGODNOSTI

- besplatne projekcije do 15 sati
- kava s autorom svakog dana u 12 sati u Concept Baru (Tkalčićeva 63)
- DoXXL - KIC (Preradovićeva 5)
- popust u WOW Baru
- popust s ulaznicom tog dana u restoranima Biomania i Mali Medo

TICKETS

ZAGREBDOX 19/04/2026 – 26/04/2026

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, via the new CineStar app and online at cinestarcinemas.hr.

NOTE: All online transactions are subject to an online processing fee.

TICKET RESERVATION IS NOT POSSIBLE.

Ticket price for screenings from 3pm – 5pm is EUR 5,50.

Ticket price for screenings at 5pm, and from 5pm is EUR 6,60.

Ticket price for Teen Dox programme screenings is EUR 5,30.

Ticket price for The Best of Fest screenings on Sunday, 26/04 is EUR 5,50.

THE BEST OF FEST

The price of tickets for the The Best of Fest program on Sunday, 26/04 for a series of screenings in one of the halls is 15,00 EUR, and for a single screening 5,50 EUR. Tickets for The Best of Fest can be purchased exclusively at the box office of the Kaptol Boutique Cinema&Bar on Sunday, 26/04, 2026.

FREE SCREENINGS

All screenings before 3pm, from Monday to Friday, are free of charge.

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

CINESTAR TICKET OFFICE OPENING HOURS

SUNDAY, 19/04

6pm – 10pm

MONDAY, 20/4 – FRIDAY, 24/04

1pm – 9:30pm

SATURDAY, 25/04

9:30am – 9:30pm

SUNDAY, 26/04

12pm – 9pm

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

www.zagrebdox.net
info@zagrebdox.net

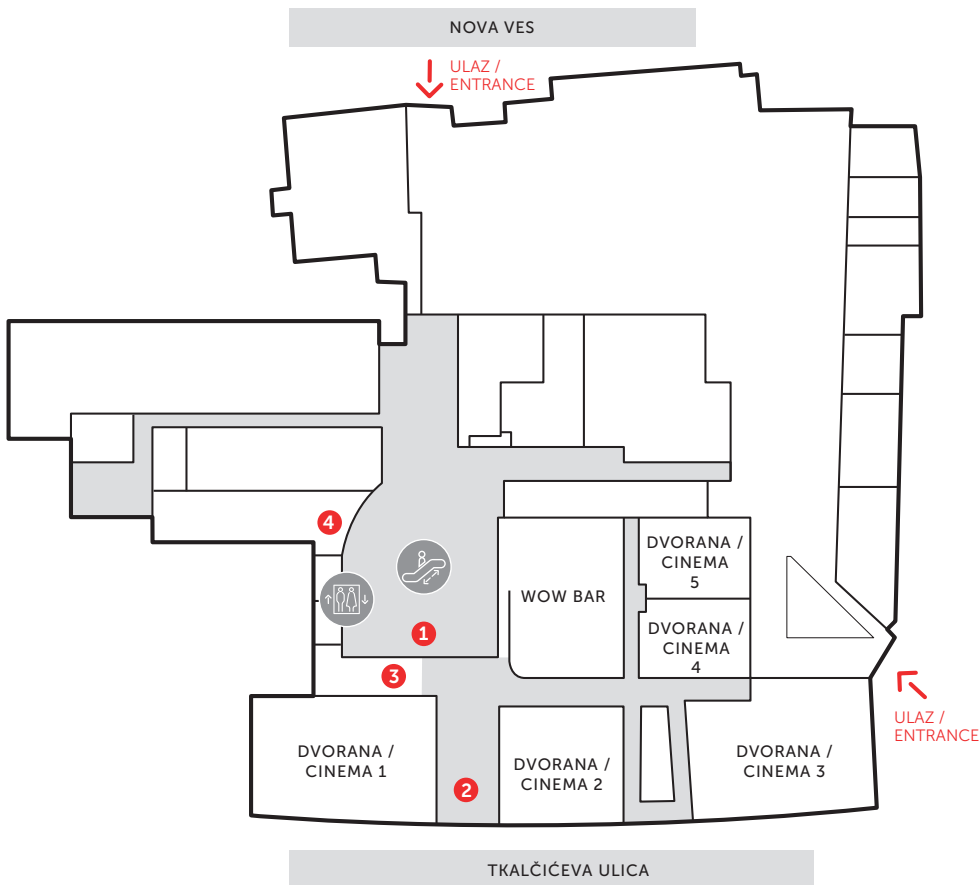
SPECIAL OFFERS:

- free screenings before 3pm
- coffee with the authors at 12pm at Concept Bar (Tkalčić Street 63)
- DoXXL - KIC (Preradović Street 5)
- discounts at WOW Bar
- discount with a ticket of the day at Biomania and Mali Medo restaurants

LOKACIJE / LOCATIONS

KAPTOL BOUTIQUE CINEMA&BAR

Nova Ves 17, Zagreb



CENTAR KAPTOL

NIVO 2 / 2nd FLOOR

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

UVODNA RIJEČ / FOREWORD

Negdje u ovo doba 1994. godine jedan od mojih studenata vratio se s ratišta. Bio je to talentiran, duhovit mladić; već na prvoj godini snimio je kratak, precizan i duhovit dokumentarac. No tada, u vremenu o kojem govorim, kao da je preda mnom stajao netko drugi. Glas mu je bio tiši, pokreti sporiji, a oči — prazne.

Iako mu više nisam predavao, pozvao sam ga na kavu. O ratu nismo govorili. Rekao mi je da odlazi u Njemačku, gdje mu je većina obitelji, i da se najvjerojatnije više neće baviti filmom. Štjeli smo.

Onda me pogledao ravno u oči i rekao: „Znate, profesore — ljudi ne umiru u slow motionu...“ Rastali smo se i više se nismo vidjeli. Pokušao sam ga pronaći, bez uspjeha. A ta rečenica koje se često sjetim ostala je kao nehotičan sažetak vremena u kojem živimo. S jedne strane, svijet artificijelne stvarnosti, deep fakea i umjetne inteligencije. S druge, sve veći broj nemilosrdnih ratova.

Dvije krajnosti iste stvarnosti u koju smo, bez vlastite volje, uronjeni. Ratova u kojima umiru stvarni ljudi. Od krvi i mesa. Ratova u kojima se umire trenutno — bez slow motiona. Taj svijet — njegove protagoniste, njegove patnje, ali i rijetke trenutke radosti — pokušat ćemo vam pokazati u ovih tjedan dana. Započnemo filmom o umjetnoj inteligenciji. Završavamo filmom o ratu u Ukrajini.

Putujte s nama.

Nenad Puhovski,
osnivač i umjetnički direktor ZagrebDoxa

Somewhere around this time in 1994, a student of mine came back from the front. He was a talented, funny young man; as early as in his freshman year he made a short, razor-sharp and humorous documentary. However, the moment I am describing, it was as though there was a different person standing in front of me. His voice was quieter, his movements slower and his eyes — empty.

Although I wasn't lecturing him anymore, I invited him for coffee. We never discussed the war. He told me he was going to Germany, where most of his family lived, and that most probably he would not be working in filmmaking. We stayed silent.

Then he looked at me straight in the eye and said: „You know, professor — people don't die in slow motion.“ We parted ways and never saw each other again. I was trying to find him, but without success. And this statement I often remember has remained an accidental summary of the time we live in. On the one hand, the world of artificial reality, deep fake and artificial intelligence. On the other, a growing number of ruthless wars.

Two extremes we are, against our will, immersed in. The wars real people die in. Real flesh and blood. The wars people are dying as we speak — without slow motion. This world — its protagonists, their suffering and rare moments of joy — is what we will try to show you in the week to come. We start with a film about artificial intelligence. We finish with a film about Ukraine.

Travel with us.

Nenad Puhovski,
founder and Art Director of ZagrebDoxa



ŽIRIJI / JURIES

MEĐUNARODNI ŽIRI / INTERNATIONAL JURY

David Borenstein

Christian Frei

Oliver Sertić

REGIONALNI ŽIRI / REGIONAL JURY

Dalija Dozet

Murtada Elfadl

Clara Trischler

KRATKI I MLADI ŽIRI / SHORT & YOUNG JURY

Jamillah van der Hulst

Jozo Schmuck

Oleksii Yeroshenko

MOVIES THAT MATTER ŽIRI / MOVIES THAT MATTER JURY

Ondrej Kamenicky

Maja Prettner

Lidija Zelović

FIPRESCI ŽIRI / FIPRESCI JURY

Petra Belc Krnjaić

Isabel Jacobs

Ana Stanić

TEEN DOX ŽIRI / TEEN DOX JURY

Učenic i učenice zagrebačke X gimnazije „Ivan Supek“ / Pupils of X Gymnasium Zagreb „Ivan Supek“: Marija Batur, Lana Katanić, Nika Kovač, Marta Krpan, Lena Ljubičić, Ana Novak, Lea Semenčić, Edo Tomaš, Lucija Vrljić.

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 by 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 umjetnički
direktor ZagrebDoxa / awarded by Nenad
Puhovski, the founder and Art Director of
ZagrebDox

SVEČANO OTVARANJE

Sintetičko suosjećanje

Marc Isaacs
Velika Britanija, 2025., 72'

Nedjelja, 19/04, 20:00

Gost: Marc Isaacs, redatelj



OPENING CEREMONY

Synthetic Sincerity

Marc Isaacs
United Kingdom, 2025, 72'

Sunday, 19/04, 20:00

Guest: Marc Isaacs, director

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MEĐUNARODNI
FESTIVAL
DOKUMENTARNOG
FILMA
INTERNATIONAL
DOCUMENTARY
FILM FESTIVAL

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Ponedjeljak / Monday 20/04

Međunarodna konkurencija /
International Competition

Regionalna konkurencija /
Regional Competition

Besplatna projekcija /
Free Screening

: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 Festivalnski hitovi / Festival Hits

KD Kontroverzni Dox /
Controversial Dox

DO Dox otpora / Dox of Resistance

CF Retrospektiva Christiana Freia /
Christian Frei Retrospective

FA Factumentarci / Factumentaries

AD Audio Dox

uz Foto Dox video-izložbu prije
projekcije / with Photo Dox video-
exhibition before the screening

DVORANA 1

13:30

**CARMELA I HODAČI /
CARMELA AND THE
WALKERS**

Esteban Coloma G.,
Luis Herrera R., 92'

:SS

15:30

**CRNA VODA /
BLACK WATER**

Natxo Leuza, 82'

:GD

17:30

**NAJDRAŽI MUŠKARCI NA
SVIJETU / THE NICEST
MEN ON EARTH**

Josefine Exner,
Sebastian Gerdes, 78'

**INKLUZIVNA PROJEKCIJA /
INCLUSIVE SCREENING**

:HD

19:30

**PIJETAO SANYI / SANYI
THE ROOSTER**

Lotte Salomons, 19'

:HD

**MEDO U ŠPARUGAMA /
ASPARAGUS BEAR**

Ivan Grgur, 18'

:Q&A

**POZDRAV IZ
SEKRETARIJATA /
GREETINGS FROM THE
SECRETARIAT**

Ivan Ramljak, 24'

:Q&A

21:30

**PUNK POD
KOMUNISTIČKIM
REŽIMOM / PUNK UNDER
COMMUNIST REGIME**

Andrej Košak, 100'

:GG

DVORANA 3

LAVANDA / LAVENDER

Mateja Raičković, 17'

TRAGOVI / TRACES

Alisa Kovalenko,
Marysia Nikitiuk, 85'

:DO

**ISPOVIJESTI JEDNOG
MADEŽA / CONFESSIONS
OF A MOLE**

Mo Tan, 92'

**MIRNA DOLINA /
SERENE VALLEY**

Sebastijan Borovčak, 20'

:Q&A

**PROŠLA NESVRŠENA
BUDUĆNOST / PAST
FUTURE CONTINUOUS**

Morteza Ahmadvand,
Firouzeh Khosrovani, 76'

MISIJA / THE MISSION

The Gaza Collective,
Mike Lerner, 89'

:Q&A :SS

**SVE MOJE SESTRE /
ALL MY SISTERS**

Massoud Bakhshi, 78'

DVORANA 2

14:00

**NEMILOSRDNE /
NO MERCY**

Isa Willinger, 105'

16:00

**ZAPISI PRAVOG
KRIMINALCA /
NOTES OF A TRUE
CRIMINAL**

Alexander Rodnyansky,
Andriy Alferov, 117'

18:00

**VLAK PROĐE SVAKI DAN
I NIKADA NE STANE /
A TRAIN PASSES EVERY
DAY AND IT NEVER
STOPS**

Vlad Petri, 65'

20:00

OTAPANJE / MELT

Nikolaus Geyrhalter, 127'

13:30

**SKOCKAJ SE! / CLEAN UP
YOUR GAME: ALL IN!**

Dražen Krešić, 48'

15:00

SJEĆANJE / MEMORY

Vladlena Sandu, 98'

17:00

TEMELJI / BEDROCK

Kinga Michalska, 102'

19:00

FLANA

Zahraa Ghandour, 85'

21:00

**KABUL, IZMEĐU
MOLITVI / KABUL,
BETWEEN PRAYERS**

Aboozar Amini, 99'

DVORANA 5

**NESREĆA, RAZINA 2 /
MISFORTUNE LEVEL 2**

Violette Gitton,
Samuel Hirsch, 46'

**KONJ PRVE KLASE /
AIR HORSE ONE**

Lasse Linder, 21'

**PUTNICI / THE
TRAVELERS**

David Bingong, 61'

**LOMEĆI PREPREKE /
CUTTING THROUGH
ROCKS**

Sara Khaki,
Mohammadreza Eyni, 95'

**ŽENA KOJA JE DIRALA
LEOPARDA /
THE WOMAN WHO
POKED THE LEOPARD**

Patience Nitumwesiga,
108'

RAZRJEŠENJE / CLOSURE

Michał Marczak, 105'

:AD

:SS

:SS

:KD

:DO

:FH

Utorak / Tuesday 21/04

Međunarodna konkurencija /
International Competition

Regionalna konkurencija /
Regional Competition

Besplatna projekcija /
Free Screening

: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 Festivalski hitovi / Festival Hits

KD Kontroverzni Dox /
Controversial Dox

DO Dox otpora / Dox of Resistance

CF Retrospektiva Christiana Freia /
Christian Frei Retrospective

FA Factumentarci / Factumentaries

AD Audio Dox

uz Foto Dox video-izložbu prije
projekcije / with Photo Dox video-
exhibition before the screening

DVORANA 1

13:30

**RAZUVJERI ME /
CHANGE MY MIND**
Robin Kvapil, 100'

:KD

15:30

NIŃXS
Kani Lapuerta, 86'

:TD

17:30

**SINTETIČKO
SUOSJEĆANJE /
SYNTHETIC SINCERITY**
Marc Isaacs, 72'

:Q&A

19:30

**VUČJA GOZBA /
THE FEAST OF THE WOLF**
Jadran Boban, 84'

:Q&A

21:30

**ZLATNA KUHAČA /
THE GOLDEN SPURTLE**
Constantine Costi, 75'

:HD

DVORANA 3

**PORTRET SADAŠNJOSTI /
PORTRAIT OF NOWNESS**
Juri Rechinsky, Mario
Hainzl, 87'

:SS

SREĆA / HAPPINESS
Firat Yücel, 18'

:SS

**ISPREPLETENA SJEĆANJA /
INTERSECTING MEMORY**
Shayma' Awawdeh, 20'

:SS

**DJECA: "BILA SU, A VIŠE
IH NEMA" / CHILDREN NO
MORE: "WERE AND ARE
GONE"**
Hilla Medalia, 36'

:SS

**RATNI FOTOREPORTER /
WAR PHOTOGRAPHER**
Christian Frei, 96'

:Q&A **:CF**

**PLANINA SE NEĆE
POMAKNUTI /
THE MOUNTAIN WON'T
MOVE**
Petra Seliškar, 95'

:Q&A

**SLONOVI DUHOVI /
GHOST ELEPHANTS**
Werner Herzog, 99'

:MD

DVORANA 2

14:00

WEDLOCK TRADWIFE

Gabriele Neudecker, 10'

:KD

PAUL

Denis Côté, 87'

16:00

CARMELA I HODAČI / CARMELA AND THE WALKERS

Esteban Coloma G.,
Luis Herrera R., 92'

:KD

18:00

SLIJEPI ZA MORE / SEABLINDNESS

Tereza Smetanová, 30'

:SS

VJETAR PUŠE GDJE HOĆE / THE WIND BLOWS WHEREVER IT WANTS

Ivan Boiko, 69'

:Q&A

20:00

CORIOLISOV UČINAK / THE CORIOLIS EFFECT

Petr Lom, 110'

:Q&A :GD

DVORANA 4

13:30

KIŠA PO MRTVIMA / RAIN ON THE DEAD

Yasmina Hamlawi, 46'

:Q&A :AD

15:00

DUBINE PRESUŠENE MOČVARE / BENEATH WHICH RIVERS FLOW

Ali Yahya, 16'

:FH

KLIMA NA TERAPIJI / CLIMATE IN THERAPY

Nathan Grossman, 65'

:GD

17:00

MONK, U KOMADIMA / MONK IN PIECES

Billy Shebar, 95'

:GG

19:00

JEDNA U MILIJUN / ONE IN A MILLION

Jack MacInnes, Itab
Azzam, 102'

21:00

DRAGA SUTRAŠNJICE / DEAR TOMORROW

Kaspar Astrup Schröder,
82'

:SS

DVORANA 5

SKOCKAJ SE! / CLEAN UP YOUR GAME: ALL IN!

Dražen Krešić, 48'

:AD

OMAMA

Martin Herr, 17'

GOSPODE, UZMI ME UBRZO / LORD, TAKE ME SOON

Guillermo F. Flórez, 70'

:KD

ULTRASI / ULTRAS

Ragnhild Ekner, 89'

:SS

PEDRO TOMÁS OBJAŠNJAVA SVIJET / PEDRO TOMÁS EXPLAINS THE WORLD

Kornelijus Stučkus, 5'

:HD

BILI SMO STATISTI / WE WERE THE SCENERY

Christopher Radcliff, 15'

:FH

SANATORIJ / SANATORIUM

Gar O'Rourke, 90'

:FH

LAVANDA / LAVENDER

Mateja Raičković, 17'

TRAGOVI / TRACES

Alisa Kovalenko,
Marysia Nikitiuk, 85'

:DO

Srijeda / Wednesday 22/04

Međunarodna konkurencija /
International Competition

Regionalna konkurencija /
Regional Competition

Besplatna projekcija /
Free Screening

:Q&A Razgovor s autorom /
Discussion with Author

BD Biografski Dox / Biography Dox

GG Glazbeni globus / Musical Globe

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KD Kontroverzni Dox /
Controversial Dox

DO Dox otpora / Dox of Resistance

CF Retrospektiva Christiana Freia /
Christian Frei Retrospective

FA Factumentarci / Factumentaries

AD Audio Dox

uz Foto Dox video-izložbu prije
projekcije / with Photo Dox video-
exhibition before the screening

DVORANA 1

13:30

TEMELJI / BEDROCK
Kinga Michalska, 102'

:KD

15:30

**RAZRJEŠENJE /
CLOSURE**
Michał Marczak, 105'

17:30

**ZA NEKOLIKO KRIŠKI
SIRA / FOR A FEW
CHUNKS OF CHEESE**
Nikola Georgiev
Boshnakov, 70'

KOZE! / GOATS!
Tonči Gačina, 20'

:Q&A

19:30

**RAZOTKRIVANJE ELONA
MUSKA - EKSPERIMENT
TESLA / ELON MUSK
UNVEILED – THE TESLA
EXPERIMENT**
Andreas Pichler, 90'

:BD

21:30

WEDLOCK TRADWIFE
Gabriele Neudecker, 10'

:KD

PAUL
Denis Côté, 87'

:KD

DVORANA 3

**KABUL, IZMEĐU MOLITVI
/ KABUL, BETWEEN
PRAYERS**
Aboozar Amiri, 99'

:FH

MISIJA / THE MISSION
The Gaza Collective,
Mike Lerner, 89'

:SS

SUBJEKTIVNA / POV
Anja Koprivšek, 16'

:Q&A :FA

**NIJE NA PRODAJU /
NOT FOR SALE**
Marina Aničić Spremo, 68'

:Q&A :FA

SLET 1988
Marta Popivoda, 20'

**SJETI SE MOJE PJESME /
REMEMBER MY SONG**
Jelena Bosanac, Tanja
Brzaković, 61'

:Q&A

ULTRAS I / ULTRAS
Ragnhild Ekner, 89'

:SS

DVORANA 2

14:00

MEDVJED SMETALO / NUISANCE BEAR

Jack Weisman, Gabriela
Osio Vanden, 89'

16:00

SVEMIRSKI TURISTI / SPACE TOURISTS

Christian Frei, 98'

18:00

MORA LI I KONJ RADITI? / DOES THE HORSE HAVE TO WORK, TOO?

Leonhard Pill, 86'

20:00

VRIJEME DO METE / TIME TO THE TARGET

Vitaly Mansky, 179'

13:30

DVORANA 4

LOMEĆI MRAK / BREAKING DARKNESS

Hana Veček, 40'

15:00

DIVIA

Dmytro Hreshko, 79'

17:00

BEZ STRAHA / FEAR NOTHING

Tuva Björk, 15'

NATCHEZ, MISSISSIPPI / NATCHEZ

Suzannah Herbert, 86'

19:00

TRILIJUN / TRILLION

Victor Kossakovsky, 80'

21:00

GORANKA / GORANKA'S TIME

Boris Miljković, 83'

DVORANA 5

NESREĆA, RAZINA 2 / MISFORTUNE LEVEL 2

Violette Gitton,
Samuel Hirsch, 46'

VLAK PROĐE SVAKI DAN I NIKADA NE STANE / A TRAIN PASSES EVERY DAY AND IT NEVER STOPS

Vlad Petri, 65'

NOVI POČETCI / NEW BEGINNINGS

Isabelle Ingold, Vivianne
Perelmuter, 87'

KONJ PRVE KLASE / AIR HORSE ONE

Lasse Linder, 21'

PUTNICI / THE TRAVELERS

David Bingong, 61'

KAD LEŽAH NA SAMRTI / AS I LAY DYING

Mohammadreza Farzad,
Pegah Ahangarani, 14'

BLOKADE / THE ENCAMPMENTS

Michael T. Workman,
Kei Pritsker, 81'

:AD

:GD

:CF

:Q&A

:Q&A :AD

:FH

:FH

:MD

:Q&A :BD

:SS

:SS

:DO

:DO

:MD

Četvrtak / Thursday 23/04

Međunarodna konkurencija /
International Competition

Regionalna konkurencija /
Regional Competition

Besplatna projekcija /
Free Screening

: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 Festivalnski hitovi / Festival Hits

KD Kontroverzni Dox /
Controversial Dox

DO Dox otpora / Dox of Resistance

CF Retrospektiva Christiana Freia /
Christian Frei Retrospective

FA Factumentarci / Factumentaries

AD Audio Dox

uz Foto Dox video-izložbu prije
projekcije / with Photo Dox video-
exhibition before the screening

DVORANA 1

13:30

**CRNA VODA /
BLACK WATER**
Natxo Leuza, 82'

:GD

15:30

**NAJDRAŽI MUŠKARCI NA
SVIJETU / THE NICEST
MEN ON EARTH**
Josefine Exner, Sebastian
Gerdes, 78'

**INKLUZIVNA PROJEKCIJA /
INCLUSIVE SCREENING**

:HD

17:30

**KNJIŽNIČARI /
THE LIBRARIANS**
Kim A. Snyder, 85'

:DO

19:30

**RAZUVJERI ME /
CHANGE MY MIND**
Robin Kvapil, 100'

:Q&A :KD

21:30

**STISNI: STOP - RI LIT FILM
/ PRESS: STOP - RI LIT
FILM**
Jurkas, 90'

:Q&A :BD

DVORANA 3

**BEZ STRAHA / FEAR
NOTHING**
Tuva Björk, 15'

:FH

**NATCHEZ, MISSISSIPPI /
NATCHEZ**
Suzannah Herbert, 86'

:FH

**OTKUCAJ SRCA /
HEARTBEAT**
Jay Rosenblatt,
Stephanie Rapp, 31'

:MD

**OPET KOD KUĆE /
BACK HOME**
Tsai Ming-liang, 65'

:MD

SREBRO / SILVER
Natalia Koniarz, 79'

:Q&A

**BITI U RODU S JOHNOM
MALKOVICHEM /
BEING RELATED TO
JOHN MALKOVICH**
Luka Mavretić, 74'

:Q&A :BD

**LOMEĆI PREPREKE /
CUTTING THROUGH
ROCKS**
Sara Khaki,
Mohammadreza Eyni, 95'

DVORANA 2

14:00

**SLIJEPI ZA MORE /
SEABLINDNESS**

Tereza Smetanová, 30'

**VJETAR PUŠE GDJE
HOĆE / THE WIND
BLOWS WHEREVER IT
WANTS**

Ivan Boiko, 69'

16:00

**BESANI U NEW YORKU /
SLEEPLESS IN NEW YORK**

Christian Frei, 92'

18:00

**ONO ŠTO MI KRADE SAN
/ THINGS THAT KEEP ME
UP AT NIGHT**

Niklas Gyberg Ivarsson,
18'

**VUKOVI ĆE SE VRATITI /
TORNERANNO I LUPI**

Bianca Vallino, 52'

20:00

**PODUKA IZ
PALEONTOLOGIJE /
PALEONTOLOGY LESSON**

Sergei Loznitsa, 12'

**2000 METARA DO
ANDRIIVKE /
2000 METERS TO
ANDRIIVKA**

Mstyslav Chernov, 107'

DVORANA 4

13:30

**LAIKA - NEVOLJKA
JUNAKINJA /
LAIKA - THE RELUCTANT
HERO**

Petter Lindberg, 45'

15:00

**MIRNA DOLINA /
SERENE VALLEY**

Sebastijan Borovčak, 20'

**PROŠLA NESVRŠENA
BUDUĆNOST / PAST
FUTURE CONTINUOUS**

Morteza Ahmadvand,
Firouzeh Khosrovani, 76'

17:00

**PLANINA SE NEĆE
POMAKNUTI /
THE MOUNTAIN WON'T
MOVE**

Petra Seliškar, 95'

19:00

**ZEMLJA MUŠKARACA /
THE MEN'S LAND**

Mariam Bakacho
Khatchvani, 15'

**LISICA POD RUŽIČASTIM
MJESECOM / A FOX
UNDER A PINK MOON**

Mehrdad Oskouei, 77'

21:00

**MEDVJED SMETALO /
NUISANCE BEAR**

Jack Weisman, Gabriela
Osio Vanden, 89'

DVORANA 5

**KIŠA PO MRTVIMA /
RAIN ON THE DEAD**

Yasmina Hamlawi, 46'

**SVE MOJE SESTRE /
ALL MY SISTERS**

Massoud Bakhshi, 78'

MAILIN

María Silvia Esteve, 89'

**ZIDOVI / WALLS - AKINNI
INUK**

Sofie Rørdam, Nina
Paninnguaq Skydsbjerg, 75'

OTAPANJE / MELT

Nikolaus Geyrhalter, 127'

Petak / Friday 24/04

Međunarodna konkurencija /
International Competition

Regionalna konkurencija /
Regional Competition

Besplatna projekcija /
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DVORANA 1

13:30

**RAZOTKRIVANJE ELONA
MUSKA - EKSPERIMENT
TESLA /
ELON MUSK UNVEILED –
THE TESLA EXPERIMENT**
Andreas Pichler, 90'

:BD

15:30

**JEDNA U MILIJUN /
ONE IN A MILLION**
Jack MacInnes, Itab
Azzam, 102'

17:30

**BITI U RODU S JOHNOM
MALKOVICHEM /
BEING RELATED TO JOHN
MALKOVICH**
Luka Mavretić, 74'

:BD

19:30

**BOLJE POLUDJETI U
DIVLJINI /
BETTER GO MAD IN THE
WILD**
Miro Remo, 84'

21:30

KENNY DALGLISH
Asif Kapadia, 104'

:BD

DVORANA 3

**MORA LI I KONJ RADITI?
/ DOES THE HORSE HAVE
TO WORK, TOO?**
Leonhard Pill, 86'

**SLONOVI DUHOVI /
GHOST ELEPHANTS**
Werner Herzog, 99'

:MD

SJEĆANJE / MEMORY
Vladlena Sandu, 98'

:Q&A

**OVAJ POŽELJNI STROJ /
THIS DESIRABLE DEVICE**
Mina Simendić, 17'

**TRAGOVI PRIPADANJA /
FRAGMENTS OF
BELONGING**
Tatjana Božić, 80'

:Q&A

YANUNI
Richard Ladkani, 112'

:FH

DVORANA 2

14:00

**MONK, U KOMADIMA /
MONK IN PIECES**
Billy Shebar, 95'

16:00

**POSTANAK 2.0 /
GENESIS 2.0**
Christian Frei, Maxim
Arbugaev, 113'

18:00

**TAKO JE MORALO BITI /
MEANT TO BE**
Olivér Márk Tóth, 84'

20:00

**IZA OSMIJEHA /
BEHIND THE SMILE**
Marko Đorđević, 32'

**ČOVJEK LAVINA /
ONE MAN AVALANCHE**
Slobodanka Radun, 83'

13:30

**LOMEĆI MRAK /
BREAKING DARKNESS**
Hana Veček, 40'

15:00

**PEDRO TOMÁS
OBJAŠNJAVA SVIJET /
PEDRO TOMÁS EXPLAINS
THE WORLD**
Kornelijus Stučkus, 5' **:HD**

**BILI SMO STATISTI / WE
WERE THE SCENERY**
Christopher Radcliff, 15' **:FH**

SANATORIJ / SANATORIUM
Gar O'Rourke, 90' **:FH**

17:00

**NI BOGA NI OCA /
NO GOD NO FATHER**
Paul Kermarec, 11' **:TD**

**KAKO POSTATI BOGAT, ISPUNJEN
I OPUŠTEN / MAKE MONEY, FIND
MEANING, DON'T PANIC**
Amélie Hardy, 23' **:TD**

**SJEĆANJA PROZORA /
MEMORIES OF A WINDOW**
Mehraneh Salimian, Amin
Pakparvar, 19' **:TD**

+10K
Gala Hernández López, 32' **:TD**

19:00

**ZAVARENE ZAJEDNO /
WELDED TOGETHER**
Anastasiya
Miroshnichenko, 96'

21:00

SREĆA / HAPPINESS
Firat Yücel, 18' **:SS**

**ISPREPLETENA SJEĆANJA /
INTERSECTING MEMORY**
Shayma Awawdeh, 20' **:SS**

**DJECA: "BILA SU, A VIŠE IH
NEMA" / CHILDREN NO MORE:
"WERE AND ARE GONE"**
Hilla Medalia, 36' **:SS**

DVORANA 4

DVORANA 5

**LAIKA - NEVOLJKA
JUNAKINJA /
LAIKA - THE RELUCTANT
HERO**
Petter Lindberg, 45'

FLANA
Zahraa Ghandour, 85'

**VUČJA GOZBA /
THE FEAST OF THE WOLF**
Jadran Boban, 84'

**ISPOVIJESTI JEDNOG
MADEŽA /
CONFESSIONS OF A
MOLE**
Mo Tan, 92'

**PORTRET SADAŠNJOSTI /
PORTRAIT OF NOWNESS**
Juri Rechinsky, Mario
Hainzl, 87'

Subota / Saturday 25/04

Međunarodna konkurencija /
International Competition

Regionalna konkurencija /
Regional Competition

Besplatna projekcija /
Free Screening

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FA Factumentarci / Factumentaries

AD Audio Dox

uz Foto Dox video-izložbu prije
projekcije / with Photo Dox video-
exhibition before the screening

DVORANA 1

11:30

ZAVARENE ZAJEDNO /
WELDED TOGETHER

Anastasiya
Miroshnichenko, 96'

:FH

13:30

SREBRO / SILVER

Natalia Koniarz, 79'

15:30

DUBINE PRESUŠENE
MOČVARE / BENEATH
WHICH RIVERS FLOW

Ali Yahya, 16'

:FH

KLIMA NA TERAPIJI /
CLIMATE IN THERAPY

Nathan Grossman, 65'

:GD

17:30

OMAMA

Martin Herr, 17'

GOSPODE, UZMI ME
UBRZO / LORD, TAKE ME
SOON

Guillermo F. Flórez, 70'

:Q&A :KD

19:30

KENNY DALGLISH

Asif Kapadia, 104'

:BD

21:30

BOLJE POLUDJETI U
DIVLJINI / BETTER GO
MAD IN THE WILD

Miro Remo, 84'

DVORANA 3

ZEMLJA MUŠKARACA /
THE MEN'S LAND

Mariam Bakacho
Khatchvani, 15'

LISICA POD RUŽIČASTIM
MJESECOM / A FOX
UNDER A PINK MOON

Mehrdad Oskouei, 77'

TRILIJUN / TRILLION

Victor Kossakovsky, 80'

:MD

PODUKA IZ
PALEONTOLOGIJE /
PALEONTOLOGY LESSON

Sergei Loznitsa, 12'

2000 METARA DO
ANDRIIVKE /
2000 METERS TO
ANDRIIVKA

Mstyslav Chernov, 107'

18:00

ZAGREBDOX
DODJELA NAGRADA /
AWARD CEREMONY

DIVIA

Dmytro Hreshko, 79'

ZAPISI PRAVOG
KRIMINALCA /
NOTES OF A TRUE
CRIMINAL

Alexander Rodnyansky,
Andriy Alferov, 117'

:SS

DVORANA 2

10:00

NI BOGA NI OCA / NO GOD NO FATHER
Paul Kermarec, 11' :TD

KAKO POSTATI BOGAT, ISPUNJEN
I OPUŠTEN / MAKE MONEY, FIND
MEANING, DON'T PANIC

Amélie Hardy, 23' :TD

SJEĆANJA PROZORA / MEMORIES OF
A WINDOW

Mehraneh Salimian, Amin Pakparvar, 19' :TD

+10K

Gala Hernández López, 32' :TD

12:00

OTKUČAJ SRCA /
HEARTBEAT

Jay Rosenblatt, Stephanie
Rapp, 31' :MD

OPET KOD KUĆE / BACK
HOME

Tsai Ming-liang, 65' :MD

14:00

SLET 1988

Marta Popivoda, 20'

SJETI SE MOJE PJESME /
REMEMBER MY SONG

Jelena Bosanac, Tanja
Brzaković, 61'

16:00

PIJETAO SANYI / SANYI THE
ROOSTER

Lotte Salomons, 19' :HD

MEDO U ŠPARUGAMA /
ASPARAGUS BEAR

Ivan Grgur, 18'

POZDRAV IZ SEKRETARIJATA /
GREETINGS FROM THE
SECRETARIAT

Ivan Ramljak, 24'

18:00

NEMILOSRDNE / NO
MERCY

Isa Willinger, 105'

:Q&A

20:00

KRIVICA / BLAME

Christian Frei, 122'

:Q&A :CF

DVORANA 4

11:00

TAKO JE MORALO BITI /
MEANT TO BE

Olivér Márk Tóth, 84'

13:00

ZIDOVI / WALLS - AKINNI
INUK

Sofie Rørdam, Nina
Paninnguaq Skydsbjerg, 75'

15:00

IZA OSMIJEHA / BEHIND
THE SMILE

Marko Đorđević, 32' :GG

ČOVJEK LAVINA / ONE
MAN AVALANCHE

Slobodanka Radun, 83' :GG

17:00

OVAJ POŽELJNI STROJ /
THIS DESIRABLE DEVICE

Mina Simendić, 17'

TRAGOVİ PRIPADANJA /
FRAGMENTS OF
BELONGING

Tatjana Božić, 80'

19:00

LAGUNA

Sharunas Bartas, 102'

21:00

VIZUALNI FEMINISTIČKI
MANIFEST /
THE VISUAL FEMINIST
MANIFESTO

Farida Baqi, 74' :SS

DVORANA 5

DRAGA SUTRAŠNJICE /
DEAR TOMORROW

Kaspar Astrup Schröder,
82' :SS

ONO ŠTO MI KRADE SAN /
THINGS THAT KEEP ME
UP AT NIGHT

Niklas Gyberg Ivarsson, 18' :TD

VUKOVI ĆE SE VRATITI /
TORNERANNO I LUPI

Bianca Vallino, 52' :TD

NOVI POČETCI / NEW
BEGINNINGS

Isabelle Ingold, Vivianne
Perelmuter, 87'

REMAKE

Ross McElwee, 116'

NIŊXS

Kani Lapuerta, 86' :MD

ZA NEKOLIKO KRIŠKI
SIRA / FOR A FEW
CHUNKS OF CHEESE

Nikola Georgiev
Boshnakov, 70' :TD

KOZE! / GOATS!

Tonči Gačina, 20'

Zagreb
DoXXL

21 –
25/04

DOKUKINO KIC,
Preradovičeva ulica 5,
Zagreb

UTORAK / TUESDAY
21/04

15:30

MASTERCLASS:
CHRISTIAN FREI

17:00

PANEL:

KLONITI SE POLITIKE:
FILM, CENZURA I BORBA
PROTIV OPRESIJE / STAY
OUTSIDE OF POLITICS:
CINEMA, CENSORSHIP
AND CHALLENGING
OPPRESSION

SRIJEDA / WEDNESDAY
22/04

MASTERCLASS:
PETR LOM & CORINNE
VAN EGERAAT

PANEL:

RAZUVJERI ME:
DOKUMENTARCI PROTIV
LAŽNIH VIJESTI / CHANGE
MY MIND: DOCUMENTARY
VS. FAKE NEWS

Nedjelja /
Sunday
26/04

THE BEST OF FEST

Projekcije nagrađenih
filmova / Screenings of
award-winning films

DETALJAN RASPORED PROJEKCIJA U PROGRAMU
THE BEST OF FEST BIT ĆE OBJAVLJEN U SUBOTU,
25/04 U 20 SATI / A DETAILED SCREENING
SCHEDULE FOR THE BEST OF FEST WILL BE
PUBLISHED ON SATURDAY, 25/04 AT 8 PM

ČETVRTAK / THURSDAY
23/04

SUBOTA / SATURDAY
25/04

15:30

PANEL:

BEZ MILOSTI: ŽENSKI
POGLED I FILMSKA
INDUSTRIJA / NO
MERCY: FEMALE GAZE
AND THE FILM INDUSTRY

17:00

PANEL:

BALKANE MOJ: KAKO
SNIMATI RURALNE
KRAJEVE? / BALKAN, MY
BALKAN: HOW TO FILM
RURAL AREAS?

BILJEŠKE / NOTES

2000 METARA DO ANDRIIVKE

2000 METERS TO ANDRIIVKA

Mstyslav Chernov

Ukrajina / Ukraine, 2025, 107'

Sundance FF (2025): Directing Award; CPH:DOX (2025): F:ACT Award; Hot Docs; Sheffield IDFF; Full Frame DFF; DocAviv; Karlovy Vary IFF

Film *2000 metara do Andriivke* dokumentira posljedice rusko-ukrajinskog rata iz osobne i razorne perspektive. Redatelj okreće objektiv prema ukrajinskim vojnicima - tko su, odakle su došli, s kakvim se nemogućim odlukama suočavaju u rovovima dok se bore za svaki centimetar svoje zemlje. Film prati ukrajinsku brigadu kroz otprilike dva kilometra teško utvrđene šume, u misiji oslobađanja sela Andriivke pod ruskom okupacijom. Ispreplićući originalne snimke, intenzivne videosnimke ukrajinske vojske nastale tjelesnom kamerom i snažne trenutke razmišljanja, s uznemirujućom intimnošću otkriva da što dalje vojnici napreduju kroz svoju uništenu domovinu, to više shvaćaju kako za njih ovaj rat možda nikada neće završiti.

2000 Meters to Andriivka documents the toll of the Russia-Ukraine war from a personal and devastating vantage point. The director turns his lens towards Ukrainian soldiers - who they are, where they came from, and the impossible decisions they face in the trenches as they fight for every inch of their land. The film follows a Ukrainian brigade battling through approximately one mile of a heavily fortified forest on their mission to liberate the Russian-occupied village of Andriivka. Weaving together original footage, intensive Ukrainian Army bodycam video and powerful moments of reflection, it reveals with haunting intimacy, the farther the soldiers advance through their destroyed homeland, the more they realize that, for them, this war may never end.

ČETVRTAK / THURSDAY, 23/4, 20:00 | SUBOTA / SATURDAY, 25/4, 15:30
DVORANA 2 | DVORANA 3

BOLJE POLUDJETI U DIVLJINI

BETTER GO MAD IN THE WILD

Miro Remo

Češka, Slovačka / Czech Republic, Slovakia, 2025, 84'

Karlovy Vary IFF: Crystal Globe; Cinematik Piestany (2025): The Mayor Award; Budapest IDF (2025): Main Award; The Future of your relationships; Tempo Festival (2026): Youth Jury Award; Czech Lion (2026): Best Cinematography, Best Editing, Best Documentary Film; DOK Leipzig; IDFA; Festival dei Popoli; IFFI Goa; Black Movie Geneva; CPH:DOX

Franta i Ondra nerazdvojni su blizanci koji žive daleko od civilizacije, duboko okruženi prirodom. Njihova svakodnevnica, prožeta mirom i skladom s okolnim svijetom, počinje pucati pod pritiskom unutarnjih proturječnosti. Franta žudi za slobodom, promjenom i avanturom, dok se Ondra drži sigurne nepromjenjivosti. Međutim, njihovo dvostruko postojanje lomi se poput ogledala. Isti izgled, različite želje. U tihom zagrljaju prirode odvija se krhka drama razdvajanja, pomirenja, a možda čak i ponovnog okupljanja. Čarobna priča o tome što ostaje kada ono što nas je držalo zajedno počne nestajati.

Franta and Ondra are inseparable twins, living away from civilization in the deep bosom of nature. Their daily routine, permeated with peace and harmony with the surrounding world, begins to crack under the pressure of internal contradictions. Franta longs for freedom, change and adventure, while Ondra clings to the safety of immutability. However, their dual existence breaks like a mirror, the same appearance, different desires. In the silent embrace of nature, a fragile drama of separation, reconciliation and perhaps even reunion takes place. A magical story about what remains when what held us together begins to disappear.

PETAK / FRIDAY, 24/4, 19:30 | SUBOTA / SATURDAY, 25/4, 21:30
DVORANA 1 | DVORANA 1

DIVIA

Dmytro Hreshko

Poljska, Ukrajina,
Nizozemska, SAD / Poland,
Ukraine, the Netherlands,
USA, 2025, 79'

Watch Docs (2025): Green Dog
Award; Karlovy Vary IFF; Tallinn
Black Nights FF; Sarajevo FF;
Rio de Janeiro IFF; Vilnius IFF;
Cottbus FF; Odesa IFF

Divia je meditativno, zvučno putovanje kroz ranjenu zemlju – suštinski portret Ukrajine prije, tijekom i nakon cjelovite ruske invazije. Bez dijaloga ili pripovijedanja, film se odvija kao metafizička simfonija, gdje krajolici tiho svjedoče o uništenju i tihoj otpornosti. Pepeljaste šume, polja puna kratera i zahrdali kosturi ratnih strojeva proganjaju kadar. Pa ipak, čak ni ovdje, priroda ne staje. Godišnja se doba vraćaju. Trava se probija kroz spaljenu zemlju. Kroz ovu smjernu tišinu kreću se pirotehničari, tragači za tijelima, ekolozi i spasioci životinja. Njihova prisutnost, gotovo sablasna, govori i o tuzi i o milosti. *Divia* poziva gledatelje u prostor gdje ljepota i razaranja žive zajedno i gdje čin svjedočenja postaje oblik preporoda.

Divia is a meditative, sound-driven journey through a wounded land – an elemental portrait of Ukraine before, during, and beyond the full-scale Russian invasion. Without dialogue or narration, the film unfolds as a metaphysical symphony, where landscapes bear silent testimony to destruction and quiet resilience. Ashen forests, cratered fields, and the rusting skeletons of war machines haunt the frame. Yet even here, nature does not halt. Seasons return. Grass pushes through scorched earth. Through this reverent silence move deminers, body searchers, environmentalists, and animal rescuers. Their presence, almost spectral, speaks of both grief and grace. *Divia* invites viewers into a space where beauty and devastation coexist, and where the act of witnessing becomes a form of renewal.

SRIJEDA / WEDNESDAY, 22/4, 15:00
DVORANA 4

SUBOTA / SATURDAY, 25/4, 19:30
DVORANA 3

FLANA

Zahraa Ghandour

Irak, Francuska, Katar / Iraq,
France, Qatar, 2025, 87'

Toronto IFF; IDFA; Cairo IFF

Flana je osobni dokumentarac koji prati redateljicu Zahrau u suočavanju s događajima iz prošlosti koji je proganjaju. Odrastajući u kući svoje tetke Hayat, bagdadske primalje, Zahraa je svjedočila surovnoj stvarnosti nasilja nad ženama. Nestanak prijateljice iz djetinjstva Nour potaknuo je njezinu potragu za istinom, primoravajući je da se snađe u složenoj iračkoj mreži ratnih i plemenskih zakona. Na svom putovanju Zahraa otkriva mračne tajne iza obitelji koje napuštaju svoje kćeri i tužnog razdvajanja majki i kćeri – sudbine koju je i sama izdržala. Potraga za Nour dovodi je do druge djevojke, Layle, sa sličnom pričom, što Zahri daje nadu da bi Nour mogla još uvijek biti živa.

Flana is a personal documentary that follows director Zahraa as she confronts the haunting events of her past. Growing up in the house of her aunt Hayat, a Baghdad midwife, Zahraa witnessed the harsh realities of violence against women. The disappearance of her childhood friend Nour sparked her quest for truth, driving her to navigate Iraq's complex web of war and tribal laws. Through her journey, Zahraa uncovers the dark secrets behind families abandoning their daughters and the heartbreaking separations of mothers and daughters - a fate she herself endured. Her search for Nour leads her to another girl, Layla, with a similar story, giving Zahraa hope that Nour might still be alive.

PONEDJELJAK / MONDAY, 20/4, 19:00
DVORANA 4

PETAK / FRIDAY, 24/4, 15:00
DVORANA 5

ISPOVIJESTI JEDNOG MADEŽA

CONFESSIONS OF A MOLE

Mo Tan

Kina, Poljska / China,
Poland, 2025, 92'

IDFA; Pordenone Docs Fest;
Taiwan IDFF; Millennium Docs
Against Gravity FF

Nakon sedam godina u inozemstvu, kineska redateljica Mo Tan vraća se kući za Lunarnu novu godinu, gdje je njezina obitelj iznova uvlači u emocionalni vrtlog. Kada je gatar upozori da će joj madež na licu donijeti nesreću, njezini roditelji inzistiraju da ga ukloni. Mo odbija, ali njihova fiksacija, pogoršana narušenom obiteljskom dinamikom i njezinom vlastitom raspadajućom vezom, počinje je gurati do ruba. Dijagnoza raka dojke prisiljava je na suočavanje i sa svojom smrtnošću i uznemirujućom mogućnošću da bi kraj mogao biti stvarnost. Spajajući sirovu dokumentarnu intimnost sa stop-motion animacijama i tragikomičnim tonom, Ispovijesti jednog madeža istražuju tradiciju, bolest i generacijske rane koje odjekuju kroz obitelji.

After seven years abroad, Chinese filmmaker Mo Tan returns home for the Lunar New Year, only to be drawn back into the emotional pull of her family. When a fortune teller warns that a mole on her face will bring misfortune, her parents insist she have it removed. Mo refuses, but their fixation, compounded by a fractured family dynamic and her own unraveling relationship, begins to push her to the brink. A breast cancer diagnosis forces her to confront both her mortality and the unsettling possibility that fate might be real. Blending raw documentary intimacy with stop-motion animations and a tragicomic tone, *Confessions of a Mole* explores tradition, illness, and the generational wounds that echo through families.

PONEDJELJAK / MONDAY, 20/4, 15:30
DVORANA 3

PETAK / FRIDAY, 24/4, 19:00
DVORANA 5

JEDNA U MILIJUN

ONE IN A MILLION

Itab Azzam, Jack MacInnes

UK, SAD / UK, USA, 2026,
102'

Sundance FF (2026): Audience
Award for World Cinema
Documentary, Directing Award
for World Cinema Documentary

Sniman tijekom deset godina, film *Jedna u milijun* prati Israu od djetinjstva do odrasle dobi na nevjerojatnom putovanju od Sirije do Njemačke – i natrag. Prvi put je susrećemo u dobi od 11 godina dok se s obitelji priprema za prijelaz preko Egejskog mora, riskirajući sve u potrazi za sigurnošću i boljim životom u Europi. Ono što se odvija jest dubinska osobna kronika rata, progonstva i slomljenog srca. Dok se Israa prilagođava životu u Njemačkoj, nove slobode sudaraju se s pouzdanom privlačnošću sirijskih tradicija, testirajući veze i mijenjajući njezinu navlastitost. Intimna i nijansirana priča o odrastanju, *Jedna od milijun* rasvjetljava složenost izbjeglištva te postavlja univerzalno pitanje: što zapravo znači neko mjesto nazvati domom?

Filmed over ten years, *One in a Million* follows Israa from childhood to adulthood on an extraordinary journey from Syria to Germany — and back again. We first meet her at age 11 as she and her family are preparing to cross the Aegean Sea, risking everything in search of safety and a better life in Europe. What unfolds is a deeply personal chronicle of war, exile and heartbreak. As Israa settles into life in Germany, new freedoms collide with the stabilizing pull of Syrian traditions, testing bonds and reshaping her sense of self. An intimate and nuanced coming-of-age story, *One in a Million* illuminates the complexities of the refugee experience while asking a universal question: what does it truly mean to call a place home?

UTORAK / TUESDAY, 21/4, 19:00
DVORANA 4

PETAK / FRIDAY, 24/4, 15:30
DVORANA 1

LISICA POD RUŽIČASTIM MJESECOM

A FOX UNDER A PINK MOON

Mehrdad Oskouei

Iran, 2025, 77'

IDFA (2025): Best film; CPH:DOX;
Glasgow FF, Sofia IFF

Šesnaestogodišnja Soraya udana je za nasilnog muškarca i odlučila je zagospodariti vlastitom budućnošću. Ova nepokolebljiva afganistanska kiparica i ilustratorica već pet godina pokušava pronaći izlaz iz Irana i pridružiti se majci u Austriji. Film je suptilno istkan autoportret koji isprepliće jezive scene njezinih pokušaja bijega s političkim vijestima iz Afganistana i videozapisima u kojima pjeva i pleše – ili pokazuje vlastite modrice. Kroz majstorsku fotografiju, često snimanu u opasnim uvjetima, te blistavu energiju protagonistice, ova osnažujuća suradnja između etabliranog autora i mlade umjetnice u usponu omogućuje joj da vrati svoj identitet.

Sixteen year old Soraya is married to a violent man and determined to shape her own future. This strong-willed Afghan sculptor and illustrator has been trying for five years to find a way out of Iran and join her mother in Austria. This subtly textured self-portrait interweaves chilling scenes of her escape attempts with political news from Afghanistan and videos in which she sings and dances—or shows her bruises. Through masterful cinematography often filmed in dangerous conditions, and the protagonist's radiant energy, this empowering collaboration between an established filmmaker and a young new artist enables her to reclaim identity.

ČETVRTAK / THURSDAY, 23/4, 19:00
DVORANA 4

SUBOTA / SATURDAY, 25/4, 11:30
DVORANA 3

LOMEĆI PREPREKE

CUTTING THROUGH ROCKS

**Sara Khaki,
Mohammadreza Eyni**

Iran, Nizozemska, SAD,
Njemačka, Katar, Čile,
Kanada / Iran, the
Netherlands, USA, Germany,
Qatar, Chile, Canada, 2025,
95'

Sundance FF (2025): Grand
Jury Award for World Cinema
Documentary; New Zealand
FF (2025): Best Documentary;
Audience Award; Giffoni FF
(2025): Best Documentary
Award; MDoc FF (2025): Best
Documentary Award; Visions du
Réal (2025): Audience Award;
Woodstock FF (2025): Best
Feature Documentary; Best
Documentary Directing; Warsaw
FF (2025): The NETPAC Award;
Festival des Libertés (2025):
Grand Jury Award of the Festival

Sara Shahverdi – razvedena bivša primalja motociklistica – neočekivana je liderica u svom konzervativnom selu na sjeverozapadu Irana. Kao prva žena ikada izabrana u lokalno vijeće odlučila je prekinuti ciklus praznih obećanja i zadovoljstva samim sobom koje su nametali muškarci prije nje. Žestoka i beskompromisna, Sara se zalaže za hrabre reforme i vodi svoje najteže bitke u ime djevojaka i žena u selu. Od podučavanja tinejdžerica vožnji motocikla do osporavanja dječjih brakova i zagovaranja vlasništva nad zemljom za žene, otvoreno prkosi patrijarhalnim normama. No kada njezini naponi izazovu negativne reakcije i optužbe o stvarnim motivima, Sara se mora suočiti ne samo sa svojim kritičarima već i s vlastitim osjećajem identiteta.

Sara Shahverdi – a divorced, motorcycle-riding former midwife – is an unlikely leader in her conservative northwestern Iranian village. As the first woman ever elected to the local council, she's determined to break the cycle of empty promises and complacency passed down by the men who came before her. Fierce and unapologetic, Sara pushes for bold reforms, fighting her most difficult battles on behalf of the village's girls and women. From teaching teenage girls to ride motorcycles to challenging child marriage to advocating for female land ownership, she openly defies patriarchal norms. But when her efforts spark backlash and accusations about her motives, Sara must confront not only her critics, but also her own sense of identity.

PONEDJELJAK / MONDAY, 20/4, 17:00
DVORANA 5

ČETVRTAK / THURSDAY, 23/4, 21:30
DVORANA 3

NOVI POČETCI

NEW BEGINNINGS

**Vivianne Perelmuter,
Isabelle Ingold**

Belgija, Francuska / Belgium,
France, 2025, 87'

Escapes Documentaires – La
Rochelle International Creative DF
(2025): Audience Award; Visions
du Réel; Krakow Film Festival; Big
Sky DFF; Message to Man IFF; DMZ
International DFF

Al Moon, američki starosjedilac iz sjeverne Kalifornije, živi u rezervatu svog plemena, no ostaje sam. Okružen svakodnevnim nasiljem i progonjen novim ekološkim prijetnjama koje pogađaju njegov narod, Al osjeća težinu potisnutih tjeskoba iz vremena provedenog u Vijetnamu koje se ponovno pojavljuju. Osjećajući poriv da se suoči s prošlošću, kreće na putovanje preko cijele zemlje kako bi se iznova susreo s pripadnicima svoje vojne jedinice koje nije vidio od rata. Usput susreće raznoliku skupinu ljudi s kojima vodi duboke razgovore o suvremenoj Americi, otkrivajući promjenjive poglede na prijateljstvo, sukobe i identitet. Kako se približava dugo skrivanoj istini, bliži se otkriću koje ga proganja desetljećima.

Native American from Northern California, Al Moon lives on his tribe's reservation, yet he remains solitary. Surrounded by daily violence and haunted by new ecological threats affecting his people, Al feels the weight of buried anxieties resurfacing from his time in Vietnam. Driven by an urge to confront his past, he embarks on a cross-country journey to reconnect with the men from his battalion whom he hasn't seen since the war. Along the way, Al meets a diverse range of people with whom he engages in deep dialogues about contemporary America, uncovering shifting perspectives on friendship, conflict, and identity. As he moves closer to a long-hidden truth, Al nears a revelation that has haunted him for decades.

SRIJEDA / WEDNESDAY, 22/4, 17:00
DVORANA 5

SUBOTA / SATURDAY, 25/4, 15:00
DVORANA 5

PODUKA IZ PALEON- TOLOGIJE

PALEONTOLOGY LESSON

Sergei Loznitsa

Nizozemska / the
Netherlands, 2025, 12'

Visions du Réel; Krakow FF;
Jihlava IDFF; Sarajevo FF; Golden
Apricot IFF; Bucharest IFF; Festival
dei Popoli; Cottbus FF; Cork IFF;
Beijing ISFF

Lipanj 2023. Prošlo je više od godinu dana otkako je Rusija napala Ukrajinu, a život Ukrajinaca postao je svakodnevna borba za preživljavanje. No, u jeku boli, tuge i bijesa, snovi i nadanja ukrajinske djece i odraslih ono su što pokreće zemlju. U Kijevu skupina školaraca posjećuje Prirodoslovni muzej uz vodstvo profesora paleontologije koji čarolijom odvodi djecu u svijet bez rata.

June 2023. It has been over a year since Russia invaded Ukraine, and the life of Ukrainians turned into an everyday struggle for survival. Yet, amidst pain, grief and rage, dreams and aspirations of Ukrainian children and adults keep the country going. In Kyiv, a group of schoolchildren visits the Natural History Museum, guided by a paleontology teacher, who, as if by magic, transports the kids into a faraway world, where there is no war.

ČETVRTAK / THURSDAY, 23/4, 20:00
DVORANA 2

SUBOTA / SATURDAY, 25/4, 15:30
DVORANA 3

PROŠLA NESVRŠENA BUDUĆNOST

PAST FUTURE CONTINUOUS

**Morteza Ahmadvand,
Firouzeh Khosrovani**

Iran, Norveška, Italija / Iran,
Norway, Italy, 2025, 76'

Venice FF (2025): Special
mention Cinema & Art award;
IDFA ; Asia Pacific Screen
Academy

Maryam je pobjegla iz Irana u dobi od dvadeset godina, umotana u ovčju kožu, skrivena među stadom koje prelazi planinsku granicu između Irana i Turske. Revolucija je upravo pobjedila, a njezini politički aktivni prijatelji zatvoreni su ili pogubljeni. Napustila je Iran – i nikada se nije vratila. Uz pomoć prijatelja Maryam postavlja nadzorne kamere u kuću gdje još uvijek žive njezini roditelji: treperava veza s prošlošću, projicirana na ekranu u njezinom američkom domu. Kada se internet u Iranu prekine, slike se zamrzavaju ili nestaju, prekidajući Maryaminu vezu s domovinom. Prošlost i sadašnjost stapaju se i zamagljuju. Poetska i dirljiva priča o progonstvu, sjećanju i skrivenim vezama s mjestima kamo se više ne možemo vratiti, mjestima koja se mogu ponovno posjetiti samo u snovima, putem tehnologije i nostalgije.

Maryam fled Iran at the age of twenty, wrapped in a sheepskin, hidden among a flock crossing the mountainous border between Iran and Turkey. The revolution had just triumphed, and her politically active friends had been imprisoned or executed. She left Iran – and never returned. With the help of her friends, Maryam installs surveillance cameras in the house where her parents still live: a flickering connection to the past, projected on a screen in her American home. When the internet in Iran is cut off, the images freeze or disappear, severing Maryam's bond with her homeland. Past and present merge and blur. A poetic and moving story of exile, memory, and the hidden ties to places one can no longer return to places that can only be revisited in dreams, through technology and nostalgia.

PONEDJELJAK / MONDAY, 20/4, 17:30
DVORANA 3

ČETVRTAK / THURSDAY, 23/4, 15:00
DVORANA 4

RAZRJEŠENJE

CLOSURE

Michał Marczak

Poljska / Poland, 2026, 108'

Sundance FF; Thessaloniki FF;
True/False FF

Šesnaestogodišnji Chris posljednji je put viđen na mostu preko bučne rijeke Visle u Varšavi, snimljen zakretnom nadzornom kamerom. Od tog trenutka njegov otac Daniel i i njegova supruga Agnieszka žive između očajničke nade i paralizirajućeg straha. Ne mogavši pasivno čekati neočekivane novosti u policijskoj istrazi, Daniel gradi brod opremljen kamerama i dronovima, odlučan da sam istraži mračne dubine rijeke. Time označava početak sveobuhvatne potrage. Dugi, samotni sati na vodi pretvaraju se u obračun, potičući Daniela na preispitivanje života koji je živio prije nego što je Chris nestao. Kako mjeseci prolaze, a tuga se produbljuje, on se bori s napetošću između neumoljivog poriva da nastavi tragati i bolne stvarnosti doma koji je promijenila vjerojatnost nepovratnog gubitka.

Sixteen year old Chris was last seen on a bridge over the boisterous Vistula River in Warsaw, captured by rotating CCTV camera. Since that moment, his father Daniel and his wife, Agnieszka, have lived suspended between desperate hope and paralyzing fear. Unable to wait passively for an unlikely breakthrough in the police investigation, Daniel builds a custom boat outfitted with cameras and drones, determined to probe the river's murky depths himself. This marks the beginning of an all-consuming search. The long, solitary hours on the water become a reckoning, pushing Daniel to reexamine the life he lived before Chris disappeared. As months slip by and heartbreak deepens, he wrestles with the tension between the relentless impulse to keep searching and the painful reality of a home reshaped by the probability of irreversible loss.

PONEDJELJAK / MONDAY, 20/4, 21:00
DVORANA 5

SRIJEDA / WEDNESDAY, 22/4, 15:30
DVORANA 1

SINTETIČKO SUOSJEĆANJE

SYNTHETIC SINCERITY

Marc Isaacs

UK, 2025, 72'

IDFA; Antenna DFF; DocPoint

Synthetic Sincerity Lab pokušava u sklopu novog istraživačkog projekta stvoriti autentične likove umjetne inteligencije. Voditelj laboratorija stječe licencu za filmove Marca Isaacs kako bi bolje razumio što nedostaje njegovim UI likovima i zauzvrat daje pristanak filmskom autoru da dokumentira njihov radni proces. Kada se filmaš odmetne i počne snimati privatne živote laboratorijskih istraživača, sveučilišni prorektor i njegov UI asistent odlučuju se osvetiti. Spajajući dokumentarac s fikcijom, *Sintetičko suosjećanje* uz pomoć humora i inovativnih tehnika pripovijedanja odražava ono što se događa ljudskom licu u eri umjetne inteligencije i što bi to moglo značiti za budućnost filma.

The Synthetic Sincerity Lab are trying to create authentic AI characters as part of a new research project. The head of the lab licences the films of Marc Isaacs' to better understand what his AI characters are lacking and, in turn, agrees the filmmaker can document their working process. When the filmmaker goes rogue and starts filming the private lives of the lab researchers, the university provost and his AI assistant decide to enact revenge. Blending documentary with fiction, *Synthetic Sincerity* uses humour and innovative narrative techniques to form a reflection on what is happening to the human face in the era of AI and what this might mean for the future of cinema.

SUNDAY / NEDJELJA, 19/4, 20:00
CEREMONIJA OTVARANJA /
OPENING CEREMONY

UTORAK / TUESDAY, 21/4, 17:30
DVORANA 1

SJEĆANJE

MEMORY

Vladlena Sandu

Francuska, Nizozemska /
France, Netherlands, 2025,
98'

Venice FF (2025): People's
Choice Award; Bergen
IFF (2025): Documentaire
Extraordinaire; Athens IFF (2025):
Best Screenplay Award; IDFA;
Visions du Réel

Šestogodišnja Vladlena seli se s Krima u Grozni nakon razvoda roditelja, nesvjesna da će joj rat uskoro progutati djetinjstvo. Dok se Sovjetski Savez raspada, Čečenska Republika se dijeli. Njezini prijatelji koji govore ruski bježe, dok se deportirani Čečeni vraćaju, ponovno osvajajući svoju domovinu. Nasilje zahvaća grad – susjedi su ubijeni, njezina je obitelj meta napada, a Grozni postaje bojno polje. Nakon četiri godine rata njezina je majka teško ranjena, a oružani napad prisiljava Vladlenu na bijeg te ona postaje raseljena osoba u Rusiji. U ovom autobiografskom poetskom hibridnom filmu Vladlena se vraća svojim traumatičnim uspomena iz djetinjstva kako bi se suočila s mučnim pitanjem: kako prekinuti ciklus nasilja koji obilježava djecu i prenosi se generacijama?

Six-year-old Vladlena moves from Crimea to Grozny following her parents' divorce, unaware that war will soon consume her childhood. As the Soviet Union collapses, the Chechen Republic fractures. Her Russian-speaking friends flee while deported Chechens return, reclaiming their homeland. Violence engulfs the city - neighbors are murdered, her family is targeted, and Grozny becomes a battlefield. After four years of war, her mother is gravely wounded, and an armed attack forces Vladlena to flee, becoming a displaced person in Russia. In this autobiographical poetic hybrid film, Vladlena revisits her traumatic childhood memories to confront a haunting question: How can the cycle of violence that shapes children and is passed through generations be broken?

PONEDJELJAK / MONDAY, 20/4, 15:00
DVORANA 4

PETAK / FRIDAY, 24/4, 17:30
DVORANA 3

SLIJEPI ZA MORE

SEABLINDNESS

Tereza Smetanová

Slovačka / Slovakia, 2025,
30'

DocLisboa IFF; Ji.hlava IDFF;
Parallel Stories FF

Devedeset posto svega što trošimo doprema nam se brodom. *Slijepi za more* istražuje okoliš gdje se kopno susreće s morem, međuprostor luka gdje se kapital koncentrira i raspoređuje: beskrajna skladišta, dizalice, gigantske brodove... Strpljivo promatranje, međutim, otkriva drugačiju perspektivu: nago dijete koje uči plivati u sjeni dizalice, divlje ptice koje se hrane uz kontejnerske tornjeve, mlade ljude u kajacima koji nakratko blokiraju mol. Na putovanju različitim rubovima, presrećemo radiokomunikaciju između lučkog službenika i napuštenog pomorca kojeg je obuzela čudna bolest. Dokumentarna pjesma koja istražuje ekološku tjeskobu.

Ninety percent of everything we consume is shipped to us by boat. *Seablindness* explores the environment in which land meets the sea, the interstitial space of ports where capital is concentrated and distributed: endless depots, cranes, gigantic ships ... A patient observation however reveals a different perspective: a naked child learning to swim in the shade of a crane, wild birds grazing by the container towers, young people in kayaks blocking the dock for a brief moment. On a journey along the varied edges, we intercept a radio communication between a port official and an abandoned seafarer overcome by a strange sickness. The documentary poem explores ecological anxiety. It is not, however, about the people who feel it, but for them.

UTORAK / TUESDAY, 21/4, 18:00
DVORANA 2

ČETVRTAK / THURSDAY, 23/4, 14:00
DVORANA 2

SREBRO

SILVER

Natalia Koniarz

Poljska, Norveška, Finska /
Poland, Norway, Finland,
2025, 79'

Krakow FF (2025): Silver
Horn, FIPRESCI award, Maciej
Szumowski Award, Best
Cinematography, Best producer,
Audience Award; Slamdance FF
(2026): Grand Jury Prize; Ji.hlava
(2025): Best Documentary Film
Opus Bonum, Best Documentary
Film in the Visegrad Region, Best
Cinematography; Tallinn Black
Nights; One World International
Human Rights FF; Bergen IFF;
Films From the South; FIFDH;
IDFF ARTDOCFEST

Očima dvanaestogodišnjeg Juvija doživljavam život stanovnika najstarijeg rudnika u Boliviji, čija smrt teži koliko i iskopano srebro, suočavajući se s granicama ljudske izdržljivosti i ostacima krvavih mrlja iz povijesti. Vizualna poruka o temeljima modernog izobilja.

Through the eyes of a 12-year-old Juví, we experience life of some inhabitants of the oldest mine in Bolivia, whose deaths weigh as much as the mined silver, confronting the limits of human endurance, and the remanence of history's bloodstains. A visual statement on the foundations of modern wealth.

ČETVRTAK / THURSDAY, 23/4, 17:30
DVORANA 3

SUBOTA / SATURDAY, 25/4, 13:30
DVORANA 1

SVE MOJE SESTRE

ALL MY SISTERS

Massoud Bakhshi

Austrija, Francuska, Njemačka, Iran / Austria, France, Germany, Iran, 2025, 78'

IDFA, Marrakech IFF; Hong Kong IFF; Diagonale; Luxembourg City FF

Filmski redatelj Massoud Bakhshi prati svoje tri nećakinje od ranog djetinjstva 2007. do danas, 18 godina kasnije. Odrastaju kao bezbrižne djevojčice: ljuļaju se na šipkama igrališta, igraju se barbikama i upuštaju u nestašluke. No brojna društveno nametnuta ograničenja postupno se uvlače u njihove živote zahvaljujući njihovoj tradicionalnoj obitelji. S prvim znacima puberteta, marama se vadi iz ormara i odjednom se sve zabavne stvari pokazu grešnim. Istovremeno se sestre – Mahya, Zahra i Maleka – razvijaju u kritične, društveno angažirane mlade žene. Bakhshi se koristi optičkim trikovima kako bi zaobišao ograničenja oko vidljivosti ženske kose ili kontura tijela dok bilježi kako sestre uče ustati i boriti se za svoja prava i slobodu.

Filmmaker Massoud Bakhshi follows his three nieces from their early childhood in 2007 to the present, 18 years later. They grow up as carefree young girls: swinging on the playground bars, playing with Barbies and getting up to mischief. But the many restrictions imposed by society gradually creep into their lives via their traditional family. At the first signs of puberty, the headscarf is brought out of the closet and suddenly all kinds of fun things turn out to be sinful. At the same time, the sisters – Mahya, Zahra and Maleka – develop into critical, socially engaged young women. Bakhshi uses optical tricks to circumvent restrictions regarding the visibility of women's hair or body contours while he records how the sisters learn to stand up and fight for their rights and freedom.

PONEDJELJAK / MONDAY, 20/4, 21:30
DVORANA 3

ČETVRTAK / THURSDAY, 23/4, 15:00
DVORANA 5

VJETAR PUŠE GDJE HOĆE

THE WIND BLOWS WHEREVER IT WANTS

Ivan Boiko

Gruzija, UK / Georgia, UK, 2025, 69'

IDFA; DocPoint Tallinn

U planinama regije Tusheti pastiri vode tisuće ovaca drevnom migracijskom rutom. Svake godine putuju između snježnih vrhova i samotnih stepa, slijedeći put oblikovan godišnjim dobima, vremenskim prilikama i potrebama svojih životinja, preko tla gdje se tradicionalno kretanje susreće sa svijetom koji se brzo mijenja. Snimana šesnaest mjeseci na 16 mm filmu, priča promatra tu seobu bez pripovijedanja ili dijaloga. Pastiri ostaju tihi likovi u prostranom krajoliku, dok stado postaje živa struja koja se kreće kroz prostor i godišnja doba. Kroz strpljivo promatranje i fragmente poezije, film donosi kontemplativan portret krhke tradicije koja opstaje samo dok putovanje traje.

In the mountains of Tusheti, shepherds guide thousands of sheep along an ancient migratory route. Each year they travel between snow covered peaks and the deserted steppes, following a path shaped by the seasons, the weather, and the needs of their animals, across a terrain where traditional movement meets a rapidly changing world. Filmed over sixteen months on 16 mm film, the story observes this migration without narration or dialogue. The shepherds remain quiet figures within the vast landscape, while the flock becomes a living current moving through space and seasons. Through patient observation and fragments of poetry, the film offers a contemplative portrait of a fragile tradition that survives only as long as the journey continues.

UTORAK / TUESDAY, 21/4, 18:00
DVORANA 2

ČETVRTAK / THURSDAY, 23/4, 14:00
DVORANA 2

ZEMLJA MUŠKARACA

THE MEN'S LAND

**Mariam Bakacho
Khatchvani**

Gruzija, Mađarska / Georgia,
Hungary, 2025, 15'

Sarajevo FF (2025); Sarajevo
Heart winner; IDFA; Visions du
Réal; Vilnius International short
FF; Montenegro FF; Grimstad
Short FF; Adelaide FF; Uppsala
short FF; Bolton FF; River FF

U Gruziji običaji planine Ushguli nalažu da se u odsutnosti sina obiteljska zemlja mora predati sljedećem muškom rođaku koji će nastaviti obiteljsko ime. *Zemlja muškaraca* prati putovanje ambiciozne pjevačice koja se bori za svoju imovinu nasuprot zastarjelim lokalnim pravilima i običajima, a njezina pjesma postaje simbol borbe protiv poniženja.

In Georgia, Ushguli mountain customs dictate that in the absence of a son, a family's land must be handed down to the next male relative who will perpetuate the family name. *The Men's Land* follows the journey of an aspiring singer as she fights for her property in the face of dated local rules and traditions, her song becoming a bulwark against humiliation.

ČETVRTAK / THURSDAY, 23/4, 19:00
DVORANA 4

SUBOTA / SATURDAY, 25/4, 11:30
DVORANA 3

ZIDОВИ

WALLS - AKINNI INUK

**Sofie Rørdam,
Nina Paninnguaq
Skydsbjerg**

Grenland / Greenland,
2025, 75'

Nordic Council Film Prize
(2025); CPH:DOX (2025); Best
Nordic Documentary; Hot
Docs; Nordisk Panorama;
Reykjavik IFF; Norwegian IFF;
Lübeck Nordische Filmtage;
Festival International Présence
Autochtone; Vancouver IFF;
Helsinki IFF

Ruth je provela gotovo polovicu života u zatvoru – posljednjih 12 godina u nedefiniranom pritvoru, zarobljena u pravnom limbu između Grenlanda i Danske. Jednog dana upoznaje Ninu koja posjećuje zatvor u sklopu filmskog projekta. Unatoč njihovim vrlo različitim životnim situacijama, otkrivaju da dijele više nego što su isprva mislile. Polako shvaćaju kako mogu pomoći jedna drugoj da se oslobode traume prošlosti i zatvorskih okova. Film *Zidovi* dirljiva je i važna priča o ljubavi, ljudskoj empatiji, nadi i borbi za drugu priliku. Ispričana na Grenlandu, gdje američki i danski političari ne kradu pozornost i gdje riječi poput neovisnosti i slobode imaju posve drugačiji prizvuk.

Ruth has spent almost half her life in prison – the last 12 years in indefinite detention, trapped in a legal limbo between Greenland and Denmark. One day she meets Nina who is visiting the prison as part of a film project. Despite their vastly different life situations, they discover that they share more than they first thought. Slowly, they realize that they can help each other break free from the trauma of the past and the shackles of prison. *Walls* is a moving and important story about love, human empathy, hope and the struggle for a second chance. Told from a Greenland where the US and Danish politicians don't steal the spotlight and where words like independence and freedom have a completely different ring to them.

ČETVRTAK / THURSDAY, 23/4, 19:00
DVORANA 5

SUBOTA / SATURDAY, 25/4, 13:00
DVORANA 4

KOZE!

GOATS!

Tonći Gaćina

Hrvatska, Francuska /
Croatia, France, 2025, 20'

Mediteran FF (2025): Special
Mention; Locarno FF; Reykjavik
IFF; Tehran ISFF; Movies that
Matter FF

Nakon propasti državnog projekta razvoja lokalnog stočarstva, na pučinskom otoku Unije zaostalo je nekoliko stotina grla koza. Lokalno stanovništvo s tim se kozama, prepuštenima samim sebi desetljećima, više ne uspijeva nositi. Kako ćemo se suočiti s ovom, naizgled podivljalom, prirodom?

On a remote Adriatic island, goats have roamed freely for decades after a failed farming project. Now deemed a problem, armed men arrive to restore „natural balance“ through a chilling cull, revealing how easily violence is justified as the only solution.'

SRIJEDA / WEDNESDAY, 22/4, 17:30
DVORANA 1

SUBOTA / SATURDAY, 25/4, 21:00
DVORANA 5

LAVANDA

LAVENDER

Mateja Raičković

Crna Gora, Bosna i
Hercegovina, Mađarska /
Montenegro, Bosnia and
Herzegovina, Hungary,
2025, 18'

Underhill Festival (2025): Best
Short; Luksuz FF (2026): Special
Mention for Courage

Lavanda je intimni dokumentarni film koji prati redateljicu Mateju Raičković na putovanju iscjeljenja i ponovnog preuzimanja vlastitog identiteta. Kroz intimne razgovore, obiteljske susrete i trenutke refleksije u prirodi film istražuje teme ranjivosti, traume, povezanosti i unutrašnje snage. Ovo je tiha i emotivna meditacija o transformaciji i prihvaćanju.

Lavender is an intimate documentary that follows director Mateja Raičković on her journey of healing and reclaiming her identity. Through intimate conversations, family gatherings and moments of reflection in nature, the film explores the topics of vulnerability, trauma, connection and inner strength. A quiet and emotional meditation on transformation and acceptance.

PONEDJELJAK / MONDAY, 20/4, 13:30
DVORANA 3

UTORAK / TUESDAY, 21/4, 21:00
DVORANA 5

MEDO U ŠPARUGAMA

ASPARAGUS BEAR

Ivan Grgur

Hrvatska / Croatia, 2025, 18'

TIFF; IDFA

U uspavanom gradiću Umagu nesvakidašnje pojavljivanje medvjeda usred sezone divljih šparoga izaziva medijsko ludilo, dijeleći zajednicu na skeptike i ljude koji vjeruju da medvjed stvarno postoji. Prateći kaos novonastale situacije, film se bavi mutnom granicom između istine i laži u doba društvenih mreža. Autor ne želi ponuditi velike odgovore o istinama i lažima, već istražuje dinamiku malog događaja u malom gradu, nakon kojega slijede stotine malih priča.

In the small, sleepy Mediterranean town of Umag, the unusual appearance of a bear in the midst of wild asparagus season sparks a conflict, dividing the community into skeptics and those who believe the bear truly exists. Following a small local event that spirals wildly out of proportion, the film explores the blurry lines between truth and lies in the age of social media. With this film the author doesn't aim to offer big answers about truths and lies. It is exploring a dynamics of a small event in a small town, followed by hundreds of small stories.

PONEDJELJAK / MONDAY, 20/4, 19:30
DVORANA 1

SUBOTA / SATURDAY, 25/4, 16:00
DVORANA 2

MIRNA DOLINA

SERENE VALLEY

Sebastijan Borovčak

Hrvatska / Croatia, 2025, 20'

SVJETSKA PREMIJERA

U malom selu okruženom prekrasnim, ali opasnim krajolikom Like novinarka Tamara kreće u odlučnu potragu za nestalim Adnanom. Kako postaje svjesna prostranstva i surovosti terena, šanse za uspjeh postaju sve manje.

In a small village, surrounded by the breathtaking yet perilous landscape of Lika, journalist Tamara undertakes a determined search for the missing Adnan. As she becomes aware of the vastness and harshness of the terrain, the chances of success grow thin.

PONEDJELJAK / MONDAY, 20/4, 17:30
DVORANA 3

ČETVRTAK / THURSDAY, 23/4, 15:00
DVORANA 4

MORA LI I KONJ RADITI?

DOES THE HORSE HAVE TO WORK, TOO?

Leonhard Pill

Austrija / Austria, 2026, 86'

SVJETSKA PREMIJERA

Prema Valeriji, posebnost je pastirskog posla to što sve radite sami – od poroda do uzgoja ovaca, a ponekad i klanja. Sestra je filmskog autora Leonharda Pilla i vodi život koji se u svakom zamislivom smislu drastično razlikuje od života njezine braće i sestara. Živi u mobilnoj kućici bez tekuće vode i preživljava od minimalne plaće. Radi na otvorenom u svim uvjetima sa svojim psima među ovcama. Traži dostupne pašnjake, prede vunu, funkcionira kao primalja koja porađa janjce, podrezuje kopita, kolje, mazi se s ovcama, razgovara s njima i pazi na njih, cijelo vrijeme pušeci cigarete. Čak i izrađuje rođendanske poklone za svoju braću i sestre – odnosno, kada dobije ideju. I dovoljno vremena.

According to Valeria, the special thing about shepherding is how you do everything yourself – from the birthing to the rearing of sheep, and sometimes including slaughter. She is the filmmaker Leonhard Pill's sister and leads a life that starkly differs in every conceivable way from that of her siblings. She lives in a mobile home without running water and survives on the minimum wage. She works outdoors under all conditions with her dogs amidst the sheep. She scouts out available pastures, spins wool, serves as midwife delivering lambs into the world, trims hooves, slaughters, cuddles with sheep, speaks to and watches over them, smoking cigarettes all the while. She even makes birthday gifts for her siblings – at least when she gets an idea. And enough time.

SRIJEDA / WEDNESDAY, 22/4, 18:00
DVORANA 2

PETAK / FRIDAY, 24/4, 13:30
DVORANA 3

NEMILO-SRDNE

NO MERCY

Isa Willinger

Njemačka, Austrija /
Germany, Austria, 2025, 105'

Hamburg FF; DOC NYC;
Viennale; Rio de Janeiro FF;
DocPoint; Odesa IFF

„Žene, ustvari, snimaju okrutnije filmove“, rekla je jednom kultna redateljica Kira Muratova mladoj redateljici Isi Willinger. Otada se Isa pita je li to doista istina. U filmu se upoznaje s nekima od velikih žena i nebinarnih redateljica našeg vremena, kao i prošlosti. Filmskim redateljicama koje često pričaju priče o surovosti stvarnosti, poniženju i osveti. Što one imaju reći o nasilnim likovima, prikazu silovanja, traumi, pitanjima moći i na kraju takozvanom ženskom pogledu? *Nemilosrdne* vodi publiku na putovanje u uzbudljivo nekonformističko filmsko stvaralaštvo žena. Ujedno, ovaj je film i ogledalo stvarnih društvenih pitanja. Stoga Isino pitanje seže još dublje: Kako stojimo s rodom i moći – i na ekranu i izvan njega?

„The truth is, women make the harsher films“, cult director Kira Muratova once told young filmmaker Isa Willinger. Since then, Isa has wondered whether this could really be true. In *No Mercy*, she sets out to meet some of the great women and nonbinary directors of our time, as well as the past. Filmmakers who often tell stories of harsh realities, of humiliation and revenge. What do they have to say about violent characters, the depiction of rape, about trauma, power issues and ultimately the so-called female gaze? *No Mercy* takes the audience on a journey into the exhilarating non-conformist filmmaking of women. Yet, film is also a mirror for real social issues. So Isa's question goes deeper: Where do we stand when it comes to gender and power – both on-screen and off?

PONEDJELJAK / MONDAY, 20/4, 14:00
DVORANA 2

SUBOTA / SATURDAY, 25/4, 18:00
DVORANA 2

BESPLATNA PROJEKCIJA / FREE SCREENING

OMAMA

Martin Herr

Mađarska, Belgija, Portugal /
Hungary, Belgium, Portugal,
2026, 17'

Fipadoc

Omama je priča o 88-godišnjoj seoskoj mađarskoj baki čija je glavna želja da se sutra ne probudi. Kad se Martin, njezin filmski unuk iseljenik, vrati u nadi da će se ponovno povezati s bakom, film se razvija kao intimno, ali i neobično promišljanje o otpornosti i propadanju, klasnom jazu koji ih dijeli i brizi koja ih povezuje.

Omama tells the story of an 88-year-old rural Hungarian grandmother, whose main wish is not to wake up tomorrow. When Martin, her cinema-expatriate grandson, returns hoping to reconnect with her, the film unfolds as an intimate yet quirky meditation on resilience and decay, the class gap that divides them, and the care that connects them.

UTORAK / TUESDAY, 21/4, 15:00
DVORANA 5

SUBOTA / SATURDAY, 25/4, 17:30
DVORANA 1

OTAPANJE

MELT

Nikolaus Geyrhalter

Austrija / Austria, 2025, 127'

IDFA; Tallinn Black Nights FF;
Viennale; Tromsø IFF; DOK
Leipzig; Göteborg FF

U udaljenom gradiću na krajnjem sjeveru Kanade stanovnici slave radosno vjenčanje na temperaturi od -29 stupnjeva Celzija. Ovo je jedna od mnogih dojmljivih i pomalo bizarnih lokacija prikazanih u filmu Nikolausa Geyrhalter's *Otapanje*, u kojem se bjelina krajolika čini beskonačnom. Duž alpinističke rute Tateyama Kurobe u Japanu buldožeri probijaju spektakularne, 16 metara visoke snježne zidove kako bi izgradili koridore upravo za privlačenje turista, dok poznata skijaška regija Val-d'Isère na jugu Francuske koristi umjetni snijeg za stvaranje zimske čarolije... Snimljeno između 2021. i 2025., *Otapanje* čuva neke od najzanimljivijih zaleđenih krajolika na svijetu za arhivu budućnosti, te se tako bavi i nekima od najvećih ekoloških i političkih pitanja našeg doba.

In a remote small town in Canada's far north, the inhabitants celebrate a joyous wedding at temperatures of -29 degrees Celsius. It is one of the many impressive and somewhat bizarre locations featured in Nikolaus Geyrhalter's *Melt*, in which the white landscapes appear endless. Along the Tateyama Kurobe Alpine Route in Japan, bulldozers carve out spectacular, 16-metre-high walls of snow in order to build corridors specifically to attract tourists, while the celebrated ski region Val-d'Isère in southern France uses artificial snow to create a winter wonderland... Filmed between 2021 and 2025, *Melt* preserves some of the world's most compelling frozen landscapes for the archives of the future, thereby addressing some of the greatest environmental and political questions of our age.

PONEDJELJAK / MONDAY, 20/4, 20:00
DVORANA 2

ČETVRTAK / THURSDAY, 23/4, 21:00
DVORANA 5

OVAJ POŽELJNI STROJ

THIS DESIRABLE DEVICE

Mina Simendić

Srbija, Njemačka / Serbia,
Germany, 2026, 18'

Berlinale (2026)

Pristupajući jeziku kao sredstvu značenja, film se bavi prenosivom moći koja dolazi sa samim jezikom – vrijednošću koja dolazi iz sredstva, a ne iz značenja. Dobivši priliku raditi na atraktivnoj i skupoj 16-milimetarskoj filmskoj vrpici, a opet u restriktivnoj političkoj klimi, redateljica se pita o svim transakcijama koje je sklopila prilikom emigriranja u Njemačku – čega se čovjek mora odreći da bi živio u „obećanoj zemlji”? Promatrajući i analogni film kao jezično sredstvo, film se vraća vlastitom načinu komunikacije, propitujući upotrebu filmske vrpce u današnjem vremenu.

Treating language as a device of meaning, the film deals with the transposable power that comes with the language itself – the worth that comes from the device, rather than from the meaning. Being given the opportunity to work on attractive and expensive 16mm film tape, yet in a restrictive political climate, filmmaker wonders about all the transactions she made when emigrating to Germany - what does one have to give up, to be able to live in the „promised land”? Seeing the analogue film as language device also, the film circles back on its own means of communication, questioning the use of film tape in current time.

PETAK / FRIDAY, 24/4, 19:30 | SUBOTA / SATURDAY, 25/4, 17:00
DVORANA 3 | DVORANA 4

PLANINA SE NEĆE POMAKNUTI

THE MOUNTAIN WON'T MOVE

Petra Seliškar

Slovenija, Sjeverna
Makedonija, Francuska /
Slovenia, North Macedonia,
France, 2025, 95'

Guadalajara IFF (2025): Best
Socio-Environmental Film;
Underhill Festival (2025): Special
Mention; Dokudoc (2025):
Special Mention; Štiglichev's
View Awards (2026): Festival
International d'Autrans (2025):
Main award; Visions du Réel;
DOK.fest Munich; MakeDox;
DokuFest; Astra FF

Svake godine tri brata – Zekir, Zarif i Zani – provode nekoliko mjeseci u makedonskim planinama brinući se o obiteljskom stadu. Starija braća, Zekir i Zarif, vode ovce na gornje pašnjake, dok mlađi, Zani, ostaje u donjoj kolibi i brine se o kravama. Na nadmorskoj visini od 2400 metara, daleko od bilo kakve zajednice ili društva, braća žive slobodnim, ali nesigurnim životom, ispunjenim napornim radom, jednostavnim igrama i nevinom radošću. Kako odrastaju, u glavi im se javljaju brojna pitanja: tko su oni, pojedinačno i u odnosu jedni na druge? Mogu li održivo živjeti kao pastiri? Što ih čeka u budućnosti? Kako rastu napetosti između Zekira i Zarifa, potonji poželji promijeniti svoj život.

Each year, three brothers - Zekir, Zarif, and Zani - spend several months in the Macedonian mountains, looking after their family's flock. The older brothers, Zekir and Zarif, lead the sheep in the upper pastures, while the younger, Zani, stays in a lower hut and takes care of the cows. At an altitude of 2,400 meters, far from any community or society, the brothers live a free yet precarious life, filled with hard work, simple games and innocent joy. As they come of age, many questions arise in the brothers' minds: who are they, individually and in relation to each other? Can they manage a sustainable life as shepherds? What lies ahead for them in their future? As tensions grow between Zekir and Zarif, the latter becomes eager to change his life.

UTORAK / TUESDAY, 21/4, 19:30 | ČETVRTAK / THURSDAY, 23/4, 17:00
DVORANA 3 | DVORANA 4

POZDRAV IZ SEKRETARI- JATA

GREETINGS FROM THE SECRETARIAT

Ivan Ramljak

Hrvatska / Croatia, 2025, 24'

Beldocs; Dokufest

Na rajskom otoku nije sve idilično kao što se čini. Sastavljen od fotografija otkrivenih u napuštenoj policijskoj postaji, ovaj kriminalistički *found footage* film vodi nas na drugu stranu zrcala sunčane vedrine i šarenih atrakcija popularne turističke destinacije u Hrvatskoj. Protežući se kroz nekoliko desetljeća i dva politička sistema, fotografije mjesta zločina poprimaju vlastitu sintaksu te pleću priču o jednom društvu i njegovim patologijama.

On a paradise island, not everything is as perfect as it seems. A found footage crime film, made out of photographs discovered in a deserted police station, peers behind the warm sunshine and colourful attractions of one of the most popular tourist destinations in Croatia. Spanning decades, and two political systems, the crime scene photographs acquire their own syntax, telling a story of a society and its pathologies.

PONEDJELJAK / MONDAY, 20/4, 19:30
DVORANA 1

SUBOTA / SATURDAY, 25/4, 16:00
DVORANA 2

SJETI SE MOJE PJESME

REMEMBER MY SONG

**Jelena Bosanac, Tanja
Brzaković**

Hrvatska, Srbija / Croatia,
Serbia, 2026, 61'

SVJETSKA PREMIJERA

Gostionica „Jablan“ postojala je 80-ih godina 20. stoljeća i nalazila se u malom selu Jugovo Polje, u Hrvatskoj, u SFRJ. „Jablan“ je bio simbol „bratstva i jednakosti“ za svoje vlasnike, goste, glazbenike, konobare. Bio je objekt u kojem su se okupljali ljudi različitih generacija, obrazovanja – od radnika i seljaka do doktora, čak i muzičke i sportske zvijezde 80-ih godina, gdje nacionalnost i vjerska pripadnost nisu igrale ulogu. Ipak se u „Jablanu“ dogodila prva pucnjava između Srba i Hrvata, koja je nagovijestila Domovinski rat i završila „Jablanove“ bezbrižne dane. Likovi filma rekonstruiraju događaje, od dana nastanka objekta, do njegova uništenja, svjedočeći o tome kako je mjesto ljubavi i veselja u nekoliko mjeseci postalo objekt mržnje i destrukcije.

The tavern „Jablan“ existed in the 1980s and was located in a small village, Jugovo Polje, in Croatia, SFRY. „Jablan“ was a symbol of „brotherhood and equality“ for its owners, guests, musicians, and waiters. It was a place where people of different generations and education gathered – from workers and peasants to doctors, even music and sports stars of the '80s, it was a place where nationality and religious affiliation played no role. Nevertheless, the first shooting between Serbs and Croats took place in „Jablan“, which heralded the war in Croatia and ended „Jablan's carefree days“. The film protagonists reconstruct the events, from the day the tavern was created, to its destruction, witnessing how a place of love and joy became an object of hatred and destruction within a few months.

SRIJEDA / WEDNESDAY, 22/4, 19:30
DVORANA 3

SUBOTA / SATURDAY, 25/4, 14:00
DVORANA 2

SLET 1988

Marta Popivoda

Njemačka, Francuska, Srbija
/ Germany, France, Serbia,
2025, 23'

Locarno IFF; New York FF;
Sarajevo FF; Valdivia IFF; IDFA;
Viennale; Cairo IFF; Bilbao IF of
Documentary and Short Films;
Cinéma du Réel; Porto/Post/Doc

Sonja Vukićević proslavila se monumentalnim plesnim solom na završnoj proslavi Dana mladosti u Jugoslaviji 1988. Trideset pet godina kasnije vidimo njezino pokretno tijelo kroz audioarhiv dnevnika tinejdžerice, snimljen u stambenoj zgradi 1988. godine. Donosi intimnu priču o odrastanju u jeku ideoloških promjena kasne socijalističke države. U naletu velikih i glasnih promjena dogodila se još jedna: prijelaz iz kolektivizma u individualizam. Film bilježi smetnju u svijetu na pola puta između nade i neizvjesnosti, između iščezavajućeg socijalističkog kolektivizma i obećanja liberalnog individualizma, dok se novo nacionalno kolektivno tijelo šulja kako bi uskoro oblikovalo budućnost zemlje.

Sonja Vukićević is known for her monumental dance solo at the final Youth Day celebration in Yugoslavia in 1988. Thirty-five years later, we see her moving body juxtaposed with the audio archive of a teenage girl's diary, recorded in this building block in 1988. It brings an intimate narrative of growing up amid the ideological shifts of a late socialist state. Amid an onslaught of large and loud changes, there was another change: the transition from collectivism to individualism. The film captures the glitch in a world caught between hope and uncertainty, between fading socialist collectivism and the promise of liberal individualism, while a new national collective body is creeping in and will soon shape the future of the country.

SRIJEDA / WEDNESDAY, 22/4, 19:30
DVORANA 3

SUBOTA / SATURDAY, 25/4, 14:00
DVORANA 2

TAKO JE MORALO BITI

MEANT TO BE

Olivér Márk Tóth

Mađarska / Hungary, 2026,
84'

One World FF; Krakow FF

U suvremenoj Mađarskoj tinejdžer iz ruralnih područja neobičnog dubokog glasa i karizmatične scenske prisutnosti uzdiže se do statusa rap zvijezde do svoje 20. godine. Marciju se usklađivanje glazbene karijere sa školom i obiteljskim životom ubrzo pokaže nemogućim. Njegove borbe izražene su u iskrenim, dubokim stihovima s kojima se njegovo tinejdžersko obožavateljstvo poistovjećuje. Danas deseci tisuća ljudi posjećuju njegove koncerte, a milijuni slušaju njegove pjesme putem streaminga. Njegov strelovit uspjeh dovodi do ovisnosti koje uzrokuju fizičku i psihičku štetu. Hoće li reflektor gorjeti prejako i hoće li Marci preživjeti? Ovo trogodišnje uranjanje u pozadinu života rap ikone u usponu ujedno je i ključan portret generacije Z.

In contemporary Hungary, a countryside teenager with an unusual deep voice and charismatic stage presence rises to rap stardom by the age of 20. For Marci, balancing a music career with school and family life soon proves impossible. His struggles are expressed in honest, profound lyrics that resonate with his teenage fanbase. Today, tens of thousands attend his concerts, and millions stream his songs. Because of his explosive success, addictions emerge, causing physical and mental damage. Will the spotlight burn too bright, and will Marci survive? This three-year-long immersion into the backstage of a rising rap icon is also a defining portrait of the Gen Z generation.

PETAK / FRIDAY, 24/4, 18:00
DVORANA 2

SUBOTA / SATURDAY, 25/4, 11:00
DVORANA 4

TRAGOV PRIPADANJA

FRAGMENTS OF BELONGING

Tatjana Božić

Hrvatska, Njemačka,
Nizozemska / Croatia,
Germany, the Netherlands,
2026, 80'

SVJETSKA PREMIJERA

Tatjana je usamljena. Rođena u Hrvatskoj, živjela je diljem Europe prije nego što je završila u Amsterdamu. Petnaest godina kasnije njezin sin tinejdžer srami se svoje čudne majke s groznim slavenskim naglaskom, kojoj nedostaje nizozemske suzdržanosti. Ali to je stari problem: Tatjana se uvijek i svugdje osjećala kao strankinja. Sad je odlučna da napokon pronađe zlatni gral pripadanja, pa obilazi prijatelje i rodbinu razasutu po Europi i pita ih kako se to radi. Na kraju će se morati suočiti s mračnim obrascem u vlastitoj obitelji.

Tatjana is lonely. Born in Croatia, she has lived across Europe before settling in Amsterdam. Fifteen years later, her teenage son avoids bringing friends home, embarrassed by her dreadful Slavic accent and her lack of Dutch composure. But the real trouble is bigger: Tatjana feels foreign everywhere. Determined to belong, she starts knocking on doors across Europe, asking relatives and friends how they did it. Stumbling through cultural misfires and everyday bias, she finally confronts a dark pattern in her own family history.

PETAK / FRIDAY, 24/4, 19:30
DVORANA 3

SUBOTA / SATURDAY, 25/4, 17:00
DVORANA 4

VLAK PROĐE SVAKI DAN I NIKADA NE STANE

A TRAIN PASSES EVERY DAY AND IT NEVER STOPS

Vlad Petri

Rumunjska / Romania,
2026, 65'

SVJETSKA PREMIJERA

Smješten u ruralnu zajednicu, očima njezinih ekspresivnih stanovnika, ovaj film donosi nježnu, crnohumornu meditaciju o smrti. U središtu su grobari, lokalna brijačnica – gdje tračevi i ispovijedi neizbježno prelaze u gubitak i samoubojstvo – te pogreb koji se odvija kroz godišnja doba. Vlak prolazi bez zaustavljanja, postojana prisutnost na rubu svakodnevice, nagovještavajući daleka mjesta i odlaske. Kroz trenutke intimnosti i humora otkriva zajednicu koja promišlja o tome što to znači pripadati, i u životu i u smrti.

Set in a rural community, the film offers a tender, darkly humorous meditation on death, seen through its expressive inhabitants. At its heart are the gravediggers, the local barbershop - where gossip and confessions inevitably turn to loss and suicide - and a funeral unfolding across the seasons. A train passes without stopping, a steady presence at the edge of daily life, hinting at distant places and departures. Through moments of intimacy and humour, it reveals a community reflecting on what it means to belong, both in life and in death.

PONEDJELJAK / MONDAY, 20/4, 18:00
DVORANA 2

SRIJEDA / WEDNESDAY, 22/4, 15:00
DVORANA 5

VUČJA GOZBA

THE FEAST OF THE WOLF

Jadran Boban

Hrvatska, Srbija / Croatia,
Serbia, 2025, 84'

Tallinn Black Night FF; Cottbus FF

U Dalmatinskoj zagori, u blizini popularnih turističkih odredišta na jadranskoj obali, lokalno je stanovništvo zaboravljeno. Ceste su zapuštene, nema javnog prijevoza, trgovina, medicinske skrbi, ni društvenog života. Ovce su ključne za preživljavanje mještana. Međutim, sve je više vukova koji napadaju stada. Vjetroelektrane i kamenolomi svakodnevno se šire. Mještani se osjećaju ugroženo, a među njima se širi priča kako Europska unija i hrvatska vlada potajno helikopterima dovode vukove kako bi ih otjerale i napravile mjesta za nove industrije.

In the Dalmatian hinterland, near the popular tourist destinations on the Adriatic coast, the local population has been forgotten. The roads are neglected, there is no public transport, shops, medical care, or social life. Sheep are vital for locals' survival. However, there have been more and more wolves attacking the flocks. Wind farms and quarries are expanding every day. The locals feel threatened, and among them a story is spreading that the European Union and the Croatian government are secretly bringing in wolves by helicopter to drive them away and make room for new industries.

UTORAK / TUESDAY, 21/4, 19:30
DVORANA 1

PETAK / FRIDAY, 24/4, 17:00
DVORANA 5

ZA NEKOLIKO KRIŠKI SIRA

A FEW CHUNKS OF CHEESE

Nikola Boshnakov

Bugarska / Bulgaria, 2026,
70'

Sofia IFF

U proteklih dvadeset godina broj bugarskih obiteljskih gospodarstava pao je s 80.000 na samo 2000. Mina Vardzhieva vodila je jednu od tih farmi. Njezina priča prikazuje sudbinu koju dijele tisuće ljudi. Desetljećima je Mina proizvodila sir, održavajući svoje stado i farmu na životu zahvaljujući tvrdoglavoj upornosti i neprospavanim noćima. Izdržala je kaos bugarskih gangsterskih godina, pritisak zdravstvenih vlasti, ptičju gripu i afričku svinjsku kugu. Sada se suočava s izborom: hoće li sve ostaviti iza sebe i preuzeti novu ulogu – ulogu bake na luksuznom otoku uz istočnu obalu SAD-a: Martha's Vineyardu.

Over the past twenty years the number of Bulgarian household farms has fallen from 80,000 to just 2,000. Mina Vardzhieva ran one of these farms. Her story reflects a fate shared by thousands. For decades Mina has made cheese, keeping her herd and her farm alive through stubborn grit and sleepless nights. She has endured the chaos of Bulgaria's gangster years, pressure from health authorities, bird flu, and African swine fever. Now she faces a choice: whether to leave everything behind and take on a new role – as a grandmother on a luxury island off the U.S. East Coast: Martha's Vineyard.

SRIJEDA / WEDNESDAY, 22/4, 17:30
DVORANA 1

SUBOTA / SATURDAY, 25/4, 21:00
DVORANA 5

BEZ STRAHA FEAR NOTHING

Tuva Björk

Švedska / Sweden, 2025, 15'

IDFA; DOK Leipzig; CPH:DOX;
Ji.hlava; Göteborg FF; Sheffield
IDF; Lübeck Nordic Film Days;
Nordisk Panorama; Uppsala
Short FF; Tempo DF

U Južnoj Africi postoji preko 550.000 aktivnih privatnih zaštitara, što je puno više od broja policajaca i vojnika zajedno. Film *Bez straha* svake noći istražuje strahove i tjeskobe bogatih stanovnika grada prateći rad privatnih zaštitara angažiranih da ih čuvaju. Iluzija sigurnosti polako se otapa dok se upuštamo u krhko okruženje nejednakosti, paranoje i muževnosti u krizi.

There are over 550,000 active private security guards in South Africa, much more than the number of police and soldiers combined. *Fear Nothing* takes a nightly ride into the fears and anxieties of the city's prosperous inhabitants by following the work of the private security guards hired to protect them. The illusion of security slowly dissolves as we dig into a fragile climate of inequality, paranoia and masculinity in crisis.

SRIJEDA / WEDNESDAY, 22/4, 17:00
DVORANA 4

ČETVRTAK / THURSDAY, 23/4, 13:30
DVORANA 3

BILI SMO STATISTI

WE WERE THE SCENERY

Christopher Radcliff

SAD, Kanada / USA, Canada,
2025, 15'

Sundance (2025): Short Film
Jury Award; LA Asian Pacific
FF (2025): Special Jury Prize;
Galway Film Fleadh (2025):
Best International Short; Asian
American IFF (2025): Excellence
in Short Filmmaking; Audience
Award; Dokufest (2025): Best
International Short; Kaohsiung
ISFF (2025): Jury special
mention; Visions du Réel;
Millennium Docs Against Gravity;
Sheffield Doc Fest

1975. godine, nakon što su brodom pobjegli iz Vijetnama na Filipine, novopečeni bračni par pozvan je iz svog izbjegličkog kampa da kao statisti rekonstruiraju rat u velikom američkom blockbustera o Vijetnamskom ratu. Ovo je priča o Hoa Thi Le i Hue Nguyenu koji su sudjelovali kao statisti u snimanju filma *Apokalipsa danas*.

In 1975, after fleeing Vietnam by boat for the Philippines, a newly married couple are recruited from their refugee camp to reenact the war as background extras in a major U.S. blockbuster about the Vietnam War. This is the story of Hoa Thi Le and Hue Nguyen, who were utilized as background extras in the filming of *Apocalypse Now*.

UTORAK / TUESDAY, 21/4, 19:00
DVORANA 5

PETAK / FRIDAY, 24/4, 15:00
DVORANA 4

DUBINE PREŠUŠENE MOČVARE

BENEATH WHICH RIVERS FLOW

Ali Yahya

Irak / Iraq, 2025, 15'

Berlinale (2025): Special Mention
- Generation 14plus; IDFA; AFI
Fest; Montreal IDF; São Paulo
ISFF; Dokufest; Margaret Mead
FF; Uppsala Short FF; Tirana IFF

U močvarama južnog Iraka, Ibrahim i njegova obitelj žive izolirani od ostatka svijeta, duboko isprepleteni s rijekom, trskom i životinjama o kojima se brinu. Tihi i povučeni Ibrahim pronalazi utjehu samo u bizonu, svom jedinom pravom suputniku. Jednog jutra gusta magla prekriva močvare, a Ibrahim osjeća zloslutnu promjenu u zemlji. Rijeke počinju presušivati, a zemlja puca. Dok se Ibrahimov svijet ruši, on se mora suočiti sa silama izvan svoje kontrole koje prijete ne samo njegovu načinu života već i jedinom živom biću koje istinski razumije.

In the marshlands of southern Iraq, Ibrahim and his family live isolated from the rest of the world, deeply intertwined with the river, the reeds and the animals they tend. The quiet and withdrawn Ibrahim finds solace only in his buffalo, his one true companion. One morning, a dense fog blankets the marshes, and Ibrahim senses an ominous shift in the land. The rivers begin to dry up and the earth cracks. As Ibrahim's world collapses, he must confront forces beyond his control that threaten not only his way of life but also the one living creature he truly understands.

UTORAK / TUESDAY, 21/4, 15:00
DVORANA 4

SUBOTA / SATURDAY, 25/4, 15:30
DVORANA 1

KABUL, IZMEĐU MOLITVI

KABUL, BETWEEN PRAYERS

Aboozar Amini

Nizozemska, Belgija / the
Netherlands, Belgium, 2025,
99'

Venice FF; IDFA; Tallinn Black
Nights; Zurich FF; DocPoint; El
Gouna FF; Tempo Documentary

Samim (23), predani vojnik talibanske ideologije koja je oblikovala njegovu sudbinu od rođenja, rastrgan je između primamljivih obećanja o mučeništvu i svoje svakodnevne supruge i poljoprivrednika. Njegov mlađi brat Rafi (14) idolizira Samima, kao i talibanska obećanja: za obojicu je ovo jedina slika svijeta koju su ikada poznavali. Film izbjegava prikaz bezličnog talibana, usredotočujući se umjesto toga na pojedinca koji stoji iza ideologije. Onkraj klišeja i poznatih narativa o Afganistanu, film se odupire egzotici i političkom pojednostavljenju. Pažljivim promatranjem svakodnevnog života protagonista film postaje ogledalo, otkrivajući njegovu ljudskost, a ne odobravajući njegova uvjerenja. Donosi rijedak, intiman uvid u unutarnji svijet oblikovan ideologijom i okolnostima, suočavajući se, a ne suosjećajući s njim.

A devoted soldier of the Taliban's ideology that has shaped his destiny since birth, Samim (23), struggles between their alluring promises of martyrdom, and the mundanity of his daily existence as a husband and farmer. His younger brother Rafi (14) idolizes Samim, as well as the Taliban's promises: for both of them, this is the only vision of the world they have ever known. The film avoids portraying a faceless Taliban figure, focusing instead on the individual behind the ideology. Moving beyond clichés and familiar narratives about Afghanistan, it resists exoticism and political simplification. By closely observing the protagonist's daily life, it becomes a mirror, revealing his humanity without endorsing his beliefs. It offers a rare, intimate glimpse into an inner world shaped by ideology and circumstance, confronting rather than sympathizing.

PONEDJELJAK / MONDAY, 20/4, 21:00
DVORANA 4

SRIJEDA / WEDNESDAY, 22/4, 13:30
DVORANA 3

BESPLATNA PROJEKCIJA / FREE SCREENING

NATCHEZ, MISSISSIPPI

NATCHEZ

Suzannah Herbert

SAD / USA, 2025, 86'

Tribeca FF (2025): Best Documentary Feature; Special Jury Mention for Editing; Special Jury Mention for Cinematography; Palm Springs IFF (2026): Best Documentary; DOK Leipzig; Sheffield IDF; DocPoint: DC/DOX

Natchez, Mississippi prati stanovnike grada u Mississippiju u pripremi za turističku sezonu koja nostalgично priziva „Stari Jug“. Vodiči, kućevlasnici i dužnosnici u ovom filmu otkrivaju suprotstavljene priče: neki ističu predratnu eleganciju, dok drugi naglašavaju realnost ropstva i njegova nasljeđa. Dok se pojedinci poput Reva, Tracy, Davida i Debbie snalaze u osobnim i povijesnim obračunima, pojavljuju se napetosti oko toga kako bi se prošlost trebala ispričati. Ovisan o turizmu, a opet podijeljen oko njegova značenja, Natchez postaje mikrokozmos američke borbe s povijesnim sjećanjem, otkrivajući kako romantizirane priče i dalje oblikuju današnje identitete i rasne podjele.

Natchez follows residents of a Mississippi town preparing for tourist season built on „Old South“ nostalgia. Through guides, homeowners, and officials, the film reveals competing narratives: some highlight antebellum elegance, while others confront the realities of slavery and its legacy. As individuals like Rev, Tracy, David, and Debbie navigate personal and historical reckonings, tensions emerge over how the past should be told. Dependent on tourism yet divided over its meaning, Natchez becomes a microcosm of America's struggle with historical memory, exposing how romanticized histories continue to shape present-day identities and racial divisions.

SRIJEDA / WEDNESDAY, 22/4, 17:00
DVORANA 4

ČETVRTAK / THURSDAY, 23/4, 13:30
DVORANA 3

SANATORIJ

SANATORIUM

Gar O'Rourke

Irska, Ukrajina / Ireland,
Ukraine, 2025, 90'

Women and the World Film Festival (2025): Best Documentary; Krakow FF (2025): Student Jury Award; Galway Film Fleadh (2025): Best Irish Documentary; CPH:DOX; Visions du Réel; Beldocs; Festival dei Popoli; Melbourne IFF; Edinburgh IF; Seville European FF

U predgrađu Odese, u Ukrajini, nalazi se sanatorij Kujalnjik – velika zgrada iz 1970-ih koja je dijelom hotel, a dijelom medicinski smještaj. Svakog ljeta tisuće Ukrajinaca dolaze ovamo, privučeni terapijama iz sovjetskog doba i prilikom za opuštanje uz slano jezero. Najveća je atrakcija, međutim, misteriozno crno blato za koje se kaže da liječi neplodnost, tjelesne invaliditete i razne druge bolesti. *Sanatorij* nam pokazuje ljetnu sezonu na ovom neobičnom mjestu prateći osoblje dok naporno radi da pruži njegu, udobnost i zabavu posjetiteljima – čak i uz rat blizu. Unatoč zračnim napadima u blizini, nešto u pastelno ružičastim i limeta zelenim prostorijama sanatorija vuče ljude natrag. Možda nada u pomlađivanje ili možda nešto skriveno u blatu.

On the outskirts of Odesa, Ukraine, stands Kuyalnyk Sanatorium – a large 1970s building that's part hotel and part medical retreat. Each summer, thousands of Ukrainians come here, drawn by Soviet-era therapies and the chance to relax beside the salt lake. The biggest attraction though, is the mysterious black mud, said to cure infertility, physical disabilities and various other ailments. *Sanatorium* takes us through a summer season at this unusual place, following the staff as they work hard to provide care, comfort and entertainment for visitors – even with the war nearby. Despite the airstrikes close by, there's something about the pastel pink and lime green halls of the sanatorium that keeps pulling people back. Maybe it's the hope of rejuvenation or maybe it's something hidden in the mud.

UTORAK / TUESDAY, 21/4, 19:00
DVORANA 5

PETAK / FRIDAY, 24/4, 15:00
DVORANA 4

YANUNI

Richard Ladkani

Austrija, Brazil, SAD, Kanada, Njemačka / Austria, Brazil, USA, Canada, Germany, 2025, 112'

São Paulo IFF (2025): Best International Documentary; International Documentary Association (2025): Special Mention - Best Feature Documentary; DOK Leipzig; Tribeca FF; Mill Valley FF; Sheffield IDF; Palm Springs IFF; Porto/Post/Doc; SCAD Savannah FF

Yanuni je filmski portret Jume Xipaie, domorodačke poglavice iz brazilske Amazonije koja se iz udaljenog sela uzdiže na prve crte borbe za klimatsku pravdu. Nakon što je preživjela šest pokušaja atentata, imenovana je prvom brazilskom tajnicom za prava domorodačkih naroda. Njezin suprug, savezni agent IBAMA-e, vodi opasne operacije protiv ilegalnih rudara zlata. Dok se Juma se bori s političkom moći, rastućim prijetnjama i nadolazećim majčinstvom, prisiljena je suočiti se s osobnom cijenom otpora. Istovremeno intiman i epski, *Yanuni* je snažna priča o domorodačkom suverenitetu, ljubavi i aktualnoj borbi za zaštitu planeta koji zovemo domom.

Yanuni is a cinematic portrait of Juma Xipaia, an Indigenous chief from the Brazilian Amazon who rises from a remote village to the frontlines of climate justice. After surviving six assassination attempts, she is appointed Brazil's first Secretary of Indigenous Rights—while her husband, a federal IBAMA agent, leads dangerous operations against illegal gold miners. As Juma navigates political power, growing threats, and impending motherhood, she is forced to confront the personal cost of resistance. At once intimate and epic, *Yanuni* is a powerful story of Indigenous sovereignty, love, and the urgent fight to protect the planet we call home.

PETAK / FRIDAY, 24/4, 21:30
DVORANA 3

ZAVARENE ZAJEDNO

WELDED TOGETHER

Anastasiya Miroshnichenko

Francuska, Nizozemska, Belgija / France, the Netherlands, Belgium, 2025, 96'

Sheffield DocFest (2025): Grand Jury Award; Mediterranean Film Festival (2025): Grand Prix; DOK Leipzig (2025): MDR Film Prize; Traces de Vies Documentary Film Festival (2025): Grand Prix; Trieste Film Festival (2026): Alpe Adria Cinema Award; Budapest IDF (2026): Special Mention; IDFA; Watch Docs; Shanghai IFF

Katja je mlada žena koja radi kao zavarivačica. Napuštena u ranom djetinjstvu, kreće na osobno putovanje kako bi se ponovno spojila sa svojom izgubljenom obitelji – kako bi je ponovno zavarila, baš kao što zavaruje metal na poslu. Unatoč boli i razočaranju koje doživljava putem, Katjina ljubav prema maloj polusestri potiče je da zaštititi krhki dječji svijet od surove stvarnosti. Svojim sugestivnim vizualnim prikazima i intimnim pripovijedanjem film raskrinkava nevidljivu dramu u kojoj zapnu mnoga djeca koja odrastaju u disfunkcionalnim obiteljima. *Zavarene zajedno* snažan je i društveno bitan dokumentarac o teškoj odluci bez pravog odgovora. Prikazuje ljubav spremnu na žrtvu za one koje najviše volimo.

Katja is a young woman who works as a welder. Abandoned as a little girl, she embarks on a personal journey to reunite with her lost family – to weld it back together, just like she welds metal at work. Despite the pain and disappointment she experiences along the way, Katya's love for her little half-sister drives her to protect the child's fragile world from a harsh reality. With its evocative visuals and intimate storytelling, the film sheds light on the invisible drama that many children growing up in dysfunctional families get caught up in. *Welded Together* is a powerful and socially significant documentary about a difficult choice with no right answer, depicting love that is willing to make sacrifices for those we hold most dear.

PETAK / FRIDAY, 24/4, 19:00 | SUBOTA / SATURDAY, 25/4, 11:30
DVORANA 4 | DVORANA 1

CARMELA I HODAČI

CARMELA AND THE WALKERS

**Esteban Coloma G.,
Luis Herrera R.**

Ekvador / Ecuador, 2025,
92'

Sheffield Doc/Fest (2025):
Special mention; Edoc;
Panorámica; Cámara Lúcida;
Kunturñawi DocsMX; Festival
Internacional de Cine de Cali;
One World; LAT Barcelona; Ojo
Loco

U blizini granice Ekvadora i Kolumbije, Carmela, Afro-Ekvadorka, otvara svoj dom tisućama venezuelskih migranata koji pješače kroz čitavu Južnu Ameriku u potrazi za boljim životom. Godinama je održavala ovaj posao sa svojom obitelji, unatoč oskudnim resursima. No kada pandemija zatvori granice i njezin suprug neočekivano završi u zatvoru, Carmela mora preuzeti svoju ulogu: ilegalno prijeći u Kolumbiju kako bi uzdržavala obitelj i prehranila pridošlice. Kriza je suočava s emocionalnom prošlošću i ponovno je povezuje s djecom, koja joj sada pomažu. Intimno i promatrački film istražuje migracije, obitelj i otpornost iz srca žene koja daje sve od sebe.

Near the border between Ecuador and Colombia, Carmela, an Afro-Ecuadorian woman, opens her home to thousands of Venezuelan migrants who cross South America on foot in search of a better life. For years, she has sustained this work with her family, despite scarce resources. But when the pandemic closes the borders and her husband is unexpectedly imprisoned, Carmela must assume her role: crossing illegally into Colombia to support her family and feed the arrivals. The crisis confronts her with her emotional past and reconnects her with her children, who now help her. With an intimate and observational look, the film explores migration, family, and resilience from the heart of a woman who gives her all.

PONEDJELJAK / MONDAY, 20/4, 13:30
DVORANA 1

UTORAK / TUESDAY, 21/4, 16:00
DVORANA 2

DJECA: "BILA SU, A VIŠE IH NEMA"

CHILDREN NO MORE: "WERE AND ARE GONE"

Hilla Medalia

Izrael / Israel, 2025, 36'

Oscar Nomination (2025); DOC
NYC

Djeca: „Bila su, a više ih nema“ kratki je dokumentarni film (snimljen u potpunosti bez ikakvih državnih sredstava) o bdijenju koje je započelo u ožujku 2025., kada je nekoliko žena tiho stajalo na javnom trgu u Tel Avivu, svaka s fotografijom djeteta ubijenog u Gazi. Na svakoj slici: ime djeteta, dob, datum smrti i riječi „bilo je, a više ga nema“. Njihova je nepomičnost teška, stavlja pritisak na ritam običnog života. Neki prolaznici skreću pogled; drugi reaguju poricanjem, tugom ili bijesom. Ipak, tjedan za tjednom dodaju se nova imena, tiskaju se i podižu nove fotografije. I svaki tjedan sve više ljudi pridružuje se tom tihom činu prosvjeda.

Children No More: „Were and are Are Gone“ is an observational documentary short (made entirely without any government funding) about a vigil that began in March 2025, when a handful of women stood silently in a public square in Tel Aviv, each holding a photograph of a child killed in Gaza. On every image: the child's name, age, date of death, and the words „was and is no more.“ Their stillness is heavy, pressing against the rhythm of ordinary life. Some passersby look away; others respond with denial, sorrow, or rage. Yet week after week, new names are added, new photographs are printed and lifted high. And each week, more people step forward to join this quiet act of protest.

UTORAK / TUESDAY, 21/4, 15:30
DVORANA 3

PETAK / FRIDAY, 24/4, 21:00
DVORANA 4

DRAGA SUTRAŠNJICE DEAR TOMORROW

Kaspar Astrup Schröder

Danska, Švedska, Japan /
Denmark, Sweden, Japan,
2025, 82'

SXSW; CPH: DOX; Visions du
Réal; Göteborg FF; DMZ IDFF;
Biografilm F

U Japanu se usamljenost pretvorila u nacionalnu krizu, nagnavši vladu da oformi Ministarstvo usamljenosti. Film *Draga sutrašnjice* prati dvoje ljudi – Masata i Shoko – koji se bore s izoliranošću. Svjesni svoje potrebe za ljudskom povezanošću, kreću na putovanje prema ozdravljenju i obnovi. Uz pomoć volonterske chat usluge, suosjećajnih veza, vladinih inicijativa, pa čak i sova kućnih ljubimaca, pokušavaju spasiti svoje živote od te vrlo suvremene nevolje. Ovo je film koji se osjeća duboko u srcu – pogotovo kada svjetlost konačno probije i oni nježno uspostave ljudski kontakt koji im je nedostajao. Film o univerzalnoj potrebi za kontaktom i prisutnošću.

In Japan, loneliness has turned into a national crisis, encouraging the government to create a Ministry of Loneliness. *Dear Tomorrow* follows two individuals – Masato, and Shoko – struggling with isolation. Aware of their need for human connection, they embark on a journey toward healing and renewal. With the help of a volunteer chat service, compassionate connections, government initiatives and even pet owls, they attempt to reclaim their lives from this very contemporary affliction. This is a film you feel deep in your heart – not least when the light finally breaks through and they gently make the human contact they have been missing. The film about the universal need for contact and presence.

UTORAK / TUESDAY, 21/4, 21:00 | SUBOTA / SATURDAY, 25/4, 11:00
DVORANA 4 | DVORANA 5

ISPRELETE- NA SJEĆANJA

INTERSECTING MEMORY

Shayma' Awawdeh

Francuska, Palestina /
France, Palestine, 2025, 21'

Clermont-Ferrand (2026):
Grand Prix; Cagliari Essay
FF (2025): Best International
Short; Rencontres du Cinéma
Documentaire (2025): Audience
Award, Young Jury Award;
IndieLisboa; Moma Doc
Fortnight; Movies that Matter FF;
Journées Cinématographiques
de Carthage

Tijekom Druge intifade u okupiranoj Palestini strah, opsada i smrt određuju stvarnost grada Hebrona. Trenuci iz prošlosti bude se kroz sjećanja iz djetinjstva, preplećući se s kolektivnim sjećanjem. U jeku kontinuiteta i ponavljanja, čega se sjećamo? Što zaboravljamo?

During the Second Intifada in occupied Palestine, fear, siege, and death define the reality of the city of Hebron. Moments from the past are revived through childhood memory, intersecting with the collective memory. Amid the continuity and repetition of it all, what do we remember? What do we forget?

UTORAK / TUESDAY, 21/4, 15:30 | PETAK / FRIDAY, 24/4, 21:00
DVORANA 3 | DVORANA 4

KONJ PRVE KLASE

AIR HORSE ONE

Lasse Linder

Švicarska, Belgija /
Switzerland, Belgium, 2025, 21'

Locarno IFF; IDFA; Clermont
Ferrand; Tromsø IFF; Babylon
Docs FF; Winterthur ISFF;
Journées de Soleure

Trening, polijetanje, Velika nagrada. Legacy je jedna od najvrjednijih i najslavljenijih kobila u preponskom jahanju. U potrazi za pobjedama ona leti od jednog do drugog natjecanja diljem svijeta. *Konj prve klase* prati Legacy na njezinim dugim putovanjima u poslovnoj klasi leta za konje.

Training, Take-Off, Grand Prix. Legacy is one of the most valuable and celebrated horses in show jumping. In pursuit of victories, she is flown between competition venues across the globe. *Air Horse One* follows Legacy on her long journeys in the business class of equine air travel.

PONEDJELJAK / MONDAY, 20/4, 15:00
DVORANA 5

SRIJEDA / WEDNESDAY, 22/4, 19:00
DVORANA 5

MAILIN

María Silvia Esteve

Argentina, Francuska,
Rumunjska / Argentina,
France, Romania, 2025, 89'

IDFA; Göteborg FF; Thessaloniki
IDFF

Mailin, 37-godišnja samohrana majka, budi se u šumi nalik snu i počinje pričati bajku koja postaje metafora njezina djetinjstva. Tijekom suđenja svećeniku Carlosu Joséu, koji ju je zlostavljao 15 godina – zajedno sa 121 drugom ženom čiji su slučajevi odbačeni – Mailin se vraća svojoj prošlosti. Kroz rasuta sjećanja oblikovana traumom prisjeća se svoje boli dok se brinula za svoju petogodišnju kćer Onu, koja ne zna ništa o onome što proživljava. Priča o grizodušju pojavljuje se dok Mailinina obitelj, pod teretom šutnje, krivi sebe što nije vidjela što se događa. I premda je Mailin prekinula šutnju kako bi promijenila tijekom ove priče i zaštitila svoju kći i drugu djecu od Carlosa Joséa, suočava se sa zidom korupcije koji sačinjava pravosudni sustav.

Mailin, a 37-year-old single mother, wakes in a dreamlike forest and begins narrating a fairytale that becomes a metaphor for her childhood. As a trial unfolds against the priest Carlos José, who abused her for 15 years – alongside 121 other women whose cases were dismissed – Mailin revisits her past. Through fragmented memories shaped by trauma, she recalls her pain while caring for her five-year-old daughter, Ona, who knows nothing about the process she's going through. A story of guilt emerges as Mailin's family oppressed by silence blames themselves for not seeing what was happening. And although Mailin has broken her silence to change this narrative, and protect her daughter and other children from Carlos José, she faces a wall of corruption that structures the justice system.

ČETVRTAK / THURSDAY, 23/4, 17:00
DVORANA 5

MISIJA

THE MISSION

**The Gaza Collective,
Mike Lerner**

Palestina, UK / Palestine, UK,
2025, 89'

AI Ard FF (2026): Audience
Award; WATCH DOCS; Budapest
IDF; Dharamshala International;
London Palestine FF; Cinema
Verite FF; Karama Human Rights F;
Amman IFF

Film *Misija*, koji su snimila dva člana medicinskog tima dr. Mohammeda Tahira, bilježi sirovu, nefiltriranu stvarnost bolnica u Gazi, gdje liječnici rade usred urušavanja zgrada i neprestanih bombardiranja. U najmračnijim danima palestinskog genocida priznati britansko-irački neurokirurg dr. Mohammed Tahir kreće na svoju treću humanitarnu misiju u Gazu. Ovaj aktualan i nepokolebljiv dokumentarac ujedno je i svjedočanstvo ljudskog suosjećanja i povijesni zapis hrabrosti u jeku nemjerljive katastrofe.

Filed by two members of Dr Mohammed Tahir's medical team, *The Mission* captures the raw, unfiltered reality inside Gaza's hospitals, where doctors operate amid collapsing buildings and constant bombardments. In the darkest days of the ongoing Palestinian genocide, acclaimed British-Iraqi nerve surgeon Dr Mohammed Tahir embarks on his third humanitarian mission to Gaza. This urgent, unflinching documentary is both a testament to human compassion and a historic record of courage in the face of profound catastrophe.

PONEDJELJAK / MONDAY, 20/4, 19:30 | SRIJEDA / WEDNESDAY, 22/4, 15:30
DVORANA 3 | DVORANA 3

PORTRET SADAŠNJOSTI

PORTRAIT OF NOWNESS

**Juri Rechinsky,
Mario Hainzl**

Austrija / Austria, 2025, 87'

Diagonale

Eksperimentalni dokumentarac snimljen u cijelosti tjelesnom kamerom koju nosi raznolika skupina naizgled običnih ljudi iz različitih dijelova svijeta, koji pokušavaju pronaći sreću u svakodnevicu; prevladavajući, ignorirajući ili zaobilazeći njezine egzistencijalne izazove – depresiju, rat, siromaštvo, dosadu, slomljena srca, besmisao, nejednakost. Intimno putovanje kroz brojne različite živote i stvarnosti, koje naglašava koliko smo bliži, poznatiji i razumljiviji jedni drugima.

An experimental documentary filmed entirely with a body camera worn by a diverse bunch of seemingly ordinary people from different parts of the world, who are trying to find happiness in everyday life; overcoming, ignoring or passing by its existential challenges - depression, war, poverty, boredom, broken hearts, senselessness, inequality. An intimate journey through many different lives and realities, which underlines how much closer, familiar and understandable we are to each other.

UTORAK / TUESDAY, 21/4, 13:30
DVORANA 3

PETAK / FRIDAY, 24/4, 21:00
DVORANA 5

PUTNICI THE TRAVELERS

David Bingong

Španjolska, Kamerun /
Spain, Cameroon, 2025, 61'

Visions du Réel (2025): Special Jury Prize; BFI London FF (2025): Best Documentary; IDFA; Camden IFF; MakeDox; FCAT; États généraux du film documentaire de Lussas; Rencontres Cinéma de Gindou; Kassel Dokfest; This Human World

Godine 2015. mladi Kamerunac David Bingong uspio je prijeći strogo čuvanu granicu između Maroka i Španjolske. To je označilo početak njegova boravka u Europi i omogućilo mu je, kao i mnogima iz njegove generacije, da počne uzdržavati obitelj. U to vrijeme, Bingong je snimio goleme napore koje su on i drugi „putnici“ iz afričkih zemalja poduzeli kako bi postigli svoj cilj. Film *Putnici* nastao je deset godina kasnije kao montaža njihovih nevolja. Sirov prikaz, na granici očaja i odlučnosti. Migranti raspravljaju o probijanju granične ograde u Ceuti kao da je riječ o vojnoj operaciji – što ima smisla s obzirom na to da su teške ozljede stalna prijetnja. Bingong nam donosi iskaz očevidca s prve crte izbjegličke krize.

In 2015, the young Cameroonian David Bingong managed to cross the heavily guarded border between Morocco and Spain. This marked the beginning of his stay in Europe, and it enabled him, like so many of his generation, to begin supporting his family. At the time, Bingong filmed the immense efforts he and other 'voyageurs' from African countries made to achieve their goal. *The Travelers* took shape ten years later as a montage of their hardships. It is a raw account, balancing between despair and determination. The migrants discuss storming the border fence at Ceuta as if it were a military operation – which makes sense, given that serious injuries are a constant threat. Bingong provides us with an eyewitness account from the front line of the refugee crisis.

PONEDJELJAK / MONDAY, 20/4, 15:00
DVORANA 5

SRIJEDA / WEDNESDAY, 22/4, 19:00
DVORANA 5

SREĆA HAPPINESS

Firat Yücel

Nizozemska, Turska / the
Netherlands, Turkey, 2025, 18'

IDFA; Visions du Réel; BFI London FF; Vancouver IFF; Beijing International Short FF; Uppsala Short FF

Aktualan dnevnik nastao u točki susreta užurbana digitalnog krajolika i unutarnjeg nasilja moderne kolonizacije. Film kronološki prati neprospavane noći skupine aktivista, s očima uprtim u ekrane dok prate vijesti iz Palestine i cijele regije. U Amsterdamu, daleko od svojih matičnih zemalja, policijsko nasilje i prijetnja deportacijom vežu ih uz digitalna sučelja iz noći u noć. Suradujući s antikolonijalnim otporom preko ekrana i ulica, *sreća* je skroman podsjetnik da treba nastaviti tražiti rješenja.

This is an urgent desktop diary made at the intersection of a hectic digital landscape and the inner violence of modern colonization. The film chronicles the sleepless nights of a group of activists, eyes fixed on screens as they follow the news from Palestine and across the region. In Amsterdam, far from their home countries, police violence and the threat of deportation glue them to digital interfaces night after night. Engaging with anti-colonial resistance across screens and streets, *happiness* is a humble reminder to keep searching for solutions.

UTORAK / TUESDAY, 21/4, 15:30
DVORANA 3

PETAK / FRIDAY, 24/4, 21:00
DVORANA 4

ULTRAS

ULTRAS

Ragnhild Ekner

Švedska, Danska, Finska /
Sweden, Denmark, Finland,
2025, 89'

BFI London FF; Göteborg FF;
Warsaw IFF; Hot Docs; Visions du
Réal; Nordisk Panorama; Tempo
Documentary FF

Ultrasi – srce nogometa i stalni izvor rasprava. Najpopularnija svjetska supkultura. U ovom filmu posjećujemo tribine u osam zemalja, na četiri kontinenta. Doživljavamo prštavu energiju i atmosferu jedinstvenu za nogometne tribine. Istodobno dobivamo uvid u to kako snažan supkulturni kontekst može utjecati i biti pod utjecajem okolnog društvenog konteksta. Ovo nije kritički osvrt, već posveta.

Ultras - the beating heart of football and a constant source of debate. The world's most popular sub-culture. In this film, we visit stands in eight countries, on four continents. We get to experience the sparkling energy and atmosphere that is unique for the football stands. At the same time, we gain insight into how a strong subcultural context can influence and be influenced by its surrounding social context. This isn't a critical review, it's a tribute.

UTORAK / TUESDAY, 21/4, 17:00
DVORANA 5

SRIJEDA / WEDNESDAY, 22/4, 21:30
DVORANA 3

VIZUALNI FEMINISTIČKI MANIFEST

THE VISUAL FEMINIST MANIFESTO

Farida Baqi

Sirija, Libanon, Nizozemska,
Njemačka, Švedska / Syria,
Lebanon, the Netherlands,
Germany, Sweden, 2025, 74'

IFF Rotterdam (2025): Youth Jury
Award; Nuremberg International
Human Rights FF; Ji.hlava; IFFF
of India; REC Tarragona IFF

Kao i sve stvari u prostranstvu svemira, žene su stvorene. Ali što to znači i kakav je osjećaj biti žena – iz ženskog iskustva i perspektive? Pratimo putovanje žene u različitim fazama, od njezina stvaranja, preko djetinjstva, puberteta, do rane odrasle dobi. S njom doživljavamo i vidimo kako je oblikuju i definiraju promjene njezina uma i tijela, kao i kako je njezina okolina riječima i djelima, baš poput kalupa, oblikuje ili pokušava oblikovati. To je putovanje nade, težnje i borbe za pronalaženje vlastitog dostojanstva, svrhe i radosti u postajanju cjelovitom osobom – to jest: ženom vjernom sebi, s mogućnošću djelovanja i snažnom solidarnošću prema drugim ženama – svojim sestrama u životu.

Like all things in the vastness of the universe women are a creation. But what does it mean and feel like to be a woman – when understood from a woman's experience and perspective? We follow the journey of a woman in different stages, from her creation, over childhood, adolescence and into early adulthood. We experience and see with her how she is shaped and defined by the changes in her mind and in her body, and as well by how her surroundings in words and deeds, exactly like a mold, are shaping or trying to shape her. It is a journey of hope, aspiration, and struggle to find one's own dignity, purpose, and joy in becoming a person in full – that is: a woman true to herself, with agency, and with strong solidarity towards other women – her sisters in life.

SUBOTA / SATURDAY, 25/4, 21:00
DVORANA 4

ZAPISI PRAVOG KRIMINALCA

NOTES OF A TRUE CRIMINAL

**Alexander Rodnyansky,
Andriy Alferov**

SAD, Ukrajina / USA,
Ukraine, 2025, 117'

Venice FF; Valladolid IFF; Rio
de Janeiro IFF; Tromsø IFF;
DocPoint

Nakon 31-godišnje stanke svjetski poznati producent Aleksandar Rodnjanski vraća se dokumentaristici sa *Zapisima pravog kriminalca*. Rodenog u Kijevu, ruski sud u odsutnosti ga je osudio na osam i pol godina zatvora zbog antiratnog stava. U ovom filmu promišlja ključne događaje iz ukrajinske povijesti i njihov utjecaj na njega i njegovu obitelj; uključujući referendum o neovisnosti Ukrajine, masovno pogubljenje Židova u Babi Jaru te pokušaj sovjetskih vlasti da izbrišu sjećanje na ovu tragediju, Černobil, raspad Sovjetskog Saveza, povlačenje sovjetskih trupa iz Njemačke i, naravno, rat – cjelovitu invaziju ruske vojske. Autorova naracija nije usmjerena na same događaje, već na ljude, ljudske sudbine i umjetnost.

After a 31-year hiatus, world-renowned producer Alexander Rodnyansky returns to documentary filmmaking with *Notes of a True Criminal*. Born in Kyiv, he was sentenced in absentia by a Russian court to eight and a half years in prison for his anti-war stance. In this film, he contemplates key events in Ukraine's history and how they have affected him and his family; including the referendum on Ukraine's independence, the mass execution of Jews at Babyn Yar, and the Soviet authorities' attempt to erase the memory of this tragedy, Chernobyl, the collapse of the Soviet Union, the withdrawal of Soviet troops from Germany, and, of course, the war – the full-scale invasion by the Russian army. The author's narrative is not focused on the events themselves, but on people, human destinies, and art.

PONEDJELJAK / MONDAY, 20/4, 16:00
DVORANA 2

SUBOTA / SATURDAY, 25/4, 21:30
DVORANA 3

ČOVJEK LAVINA

ONE MAN AVALANCHE

Slobodanka Radun

Crna Gora / Montenegro,
2025, 83'

Chicago Serbian FF (2025): Best
Ddocumentary; Dok'n'Ritam
F (2025): Special Jury Award;
Mojkovac Film Autumn (2025):
Special Jury Award Director;
IDFF Tuzla; Eastern Neighbours
FF; CINEDAYS; Balkan Nordic FF;
Montenegro FF

Ovaj iskreni portret Dragoljuba Đuričića, bubnjara i jednog od najboljih glazbenika bivše Jugoslavije, otkriva priču o rock sceni i njezinim počecima u Crnoj Gori 60-ih te razvoju na Balkanu 70-ih i 80-ih. Svirao je s raznim bendovima u regiji. Nekoliko godina proveo je u Skopju kao bubnjar poznatog rock benda Leb i sol. Inovativan glazbenik, Đuričić u središte stavlja bubnjeve i formira prvi balkanski udaraljkaški orkestar Balkanska lavina. Zbog fantastičnih nastupa i velike energije postao je simbol prosvjeda protiv Miloševićeva režima krajem 20. stoljeća. Čovjek ideja i velike energije, ostavio je nasljeđe mnogim svojim učenicima i generacijama budućih bubnjara.

This honest portrait of Dragoljub Đuričić, one of the best EX Yugoslavian musicians, drummer himself, reveals a story of the rock scene and its beginnings in Montenegro during '60s and development in Balkan region during '70s and '80s. He was playing with various bands in the region. Some years in Skopje, Northern Macedonia as a drummer of famous rock band Leb i sol. As an innovative musician Đuričić brings drums in the center forming the very first Balkan percussionist orchestra The Balkan avalanche. His fantastic performances and great energy made him a symbol of protests against the Milošević regime at the end of 20th century. A man of ideas and great energy left his legacy to many of his students and generations of drummers to come.

PETAK / FRIDAY, 24/4, 20:00 | SUBOTA / SATURDAY, 25/4, 15:00
DVRANA 2 | DVRANA 4

IZA OSMIJEHA BEHIND THE SMILE

Marko Đorđević

Srbija / Serbia, 2025, 32'

Beldocs FF (2025): Best European
Film Award; The Audience Award;
Dok'n'Ritam FF (2025): Special
Jury Prize; European Film Festival
Palić; Serbian FF; Japanese
Serbian FF

Deset godina nakon smrti Vlade Divljana – legendarne ličnosti jugoslavenske glazbe – njegova obitelj otvara kutije pune njegovih osobnih predmeta. Otkrivaju snimke snimljene malom kamerom. Kućne videozapise koji bilježe intimne obiteljske trenutke, nastanke glazbe u njegovoj sobi i s njegovim bendom te zamišljene animirane pustolovine na pustom otoku koji nas uvlače u duboko osoban svijet umjetnika čija je glazba obilježila generacije.

Ten years after the death of Vlada Divljan – a legendary figure of Yugoslav music – his family opens boxes filled with his personal belongings. Among them, they discover footage shot with a small camera. Home videos capturing intimate family moments, sessions of music-making in his room and with his band and imagined animated adventures on a deserted island draw us into the deeply personal world of an artist whose music marked generations.

PETAK / FRIDAY, 24/4, 20:00 | SUBOTA / SATURDAY, 25/4, 15:00
DVRANA 2 | DVRANA 4

MONK, U KOMADIMA

MONK IN PIECES

Billy Shebar

SAD, Njemačka, Francuska
/ USA, Germany, France,
2025, 95'

Berlinale; IndieLisboa; Seattle
IFF; DocsBarcelona; Ji.hlava;
Hong Kong IFF; Rio de Janeiro
IFF; Munich IDF; Thessaloniki DF;
Krakow Film Festival

Uz glazbu Meredith Monk i intervjuje s Björk i Davidom Byrneom, *Monk, u komadima* mozaik je koji prikazuje strukturu Monkina vlastitog rada i rasvjetljava njezin sumanuto originalan vokabular zvuka i slikovnosti. Kao umjetnica na dominantno muškoj umjetničkoj sceni centra New Yorka 1960-ih i 70-ih, morala se boriti za priznanje i resurse. Rane kritike u New York Timesu bile su žestoke i seksističke, no, kako kaže njezin slavni suvremenik Philip Glass, „ona je, među svima nama, bila – i još uvijek jest – jedinstveno darovita.“ U posljednjim poglavljima filma *Monk* se suočava sa smrtnošću. Režirala je i glumila u svim svojim glazbeno-scenskim djelima; sada mora naučiti preputiti se. Što će se dogoditi s takvim jedinstvenim opusom kada ona ode?

With Meredith Monk's music at its center, and featuring interviews with Björk and David Byrne, *Monk in Pieces* is a mosaic that mirrors the structure of Monk's own work, and illuminates her wildly original vocabulary of sound and imagery. As a female artist in the male-dominated downtown arts scene of the 1960s and '70s, she had to fight for recognition and resources. Early reviews in the New York Times were vicious and sexist, yet, as her celebrated contemporary, Philip Glass, says, „She, among all of us, was – and still is – the uniquely gifted one.“ In the film's final chapters, Monk faces mortality. She has directed and performed in all of her music theater works; now she must learn to let go. What will happen to such singular work after she is gone?

UTORAK / TUESDAY, 21/4, 17:00
DVORANA 4

PETAK / FRIDAY, 24/4, 14:00
DVORANA 2

PUNK POD KOMUNI- ISTIČKIM REŽIMOM

PUNK UNDER COMMUNIST REGIME

Andrej Košak

Slovenija, Bugarska, Srbija
/ Slovenia, Bulgaria, Serbia,
2025, 100'

Dokufest; MAKEDOX Creative
DFF; DOKUDOC; Golden Rhyton
Bulgarian DFF; Sofia IFF; Beldocs;
Documentale; Soundwatch
Music FF

Punk pod komunističkim režimom dokumentarac je o ljubljanskoj punk sceni između 1977. i 1985. godine. Bendove koji su tada nastali činili su srednjoškolski koji su, unatoč mladosti, brzo počeli nastupati i izazvali val represije od strane stranačkih struktura. U vrijeme kada je maršal Tito umirao u Ljubljani, u Sloveniji se dogodio izljev nevjerojatne kreativnosti mladih koji više nisu pristajali na partijsko jednonumlje te su na autentičan način obilježavali i vrijeme i prostor. Film govori o bendovima Berlinski zid, Ljubljanski psi, Grupa 92, Buldozi, Dose, Via Offensive, Kuzle, Šund, Bye Pussies, O Kult!, Indust bag i Djeca socijalizma. Dok su se engleski pankeri okupljali u pubovima, slovenski pankeri okupljali su se u centru grada, u Johnny Rotten Squareu.

Punk under the Communist Regime is a documentary about the Ljubljana punk scene between 1977 and 1985. The bands that were formed at that time were all made up of high school students who, despite their youth, quickly began to perform and triggered a wave of repression by party structures. At the time when Marshal Tito was dying in Ljubljana, an outburst of incredible creativity of young people took place in Slovenia, who no longer agreed to the party's one-mindedness and marked both time and space in an authentic way. The film is about bands; Berlin Wall, Ljubljana Dogs, Group 92, Bulldogs, Dose, Via Offensive, Kuzle, Šund, Bye Pussies, O Kult!, Indust bag and Children of Socialism. While English punks gathered in pubs, Slovenian punks gathered in the city center on Johnny Rotten Square.

PONEDJELJAK / MONDAY, 20/4, 21:30
DVORANA 1

NAJDRAŽI MUŠKARCI NA SVIJETU

THE NICEST MEN ON EARTH

**Josefine Exner,
Sebastian Gerdes**

Danska / Denmark, 2025,
78'

CPH: DOX; Hampton FF; Sao
Paulo IFF

**INKLUZIVNA PROJEKCIJA! /
INCLUSIVE SCREENING!**

Prema Indeksu žena, mira i sigurnosti Danska je najbolja zemlja na svijetu za žene – izvrsno su obrazovane i grade karijere. Ali gdje su tu danski muškarci? Film *Najdraži muškarci na svijetu* nježan je, duhovit i ljubavlju ispunjen grupni portret osjetljivih i dragih muškaraca koji gube tlo pod nogama zbog izgubljenog statusa i poljuljanog samopoštovanja. Pitanje je žele li ambiciozne žene u zemlji uopće muškarce koje su ostavile iza sebe? Kroz tri generacije muškaraca film donosi priču o tome kako je to kada nisi najbolji, kada gubiš i kod kuće i u širem svijetu, kada si zaglavio dok svi ostali jure naprijed. Duhovito promišljanje o novoj rodnoj stvarnosti i našim duboko upisanim idejama o tome što znači biti „pravi muškarac“.

According to Women, Peace and Security Index Denmark is the best country in the world to be a woman – they excel in education and build careers. But where does that leave Danish men? *The Nicest Men on Earth* is a tender, humorous, and affectionate group portrait of some of the sensitive and sweet men who find themselves disoriented by a loss of status and wavering self-esteem. The question is whether the country's ambitious women even want the men they've left behind? Through three generations of men, the film tells a story of not being the best, of losing both at home and in the wider world, and of feeling stuck while everyone else rushes ahead. A humorous reflection on the new gender reality and our ingrained ideas about what it means to be a „real man“.

PONEDJELJAK / MONDAY, 20/4, 17:30 | ČETVRTAK / THURSDAY, 23/4, 15:30
DVORANA 1 | DVORANA 1

PEDRO TOMÁS OBJAŠNJAVA SVIJET

PEDRO TOMÁS EXPLAINS THE WORLD

Kornelijus Stučkus

Španjolska / Spain, 2025, 6'

IDFA; Porto/Post/Doc; Big Sky
Documentary FF

Pedro Tomás istražuje svijet iz svoje jedinstvene perspektive i objašnjava sve što vidi: džunglu, patke, Boga i cvijeće. Također zastaje kako bi promatrao neobičnu crnu pustinju koja je ostala nakon erupcije vulkana Cumbre Vieja na njegovu rodnom otoku La Palmi.

Pedro Tomás explores the world with his unique perspective and explains everything he sees: the jungle, the ducks, God, and the flowers. He also pauses to observe the strange black desert left after the eruption of the Cumbre Vieja volcano on his home island of La Palma.

UTORAK / TUESDAY, 21/4, 19:00 | PETAK / FRIDAY, 24/4, 15:00
DVORANA 5 | DVORANA 4

PIJETAO SANYI

SANYI THE ROOSTER

Lotte Salomons

Nizozemska / the
Netherlands, 2025, 20'

Warsaw IFF (2025): Best
Documentary Short; Nederlands
FF; Tampere FF; DocAvis;
Shortcutz

Na jugoistoku Mađarske nalazi se grad Békéscsaba, gdje siromaštvo, usamljenost i političke podjele oblikuju svakodnevicu. Jedne hladne subote u prosincu 2020. godine pijetao bježi s tržnice. Nastanjuje se na trgu u srcu grada i uzdiže se do statusa nacionalnog heroja. Potaknuti njegovom tvrdoglavom željom za slobodom, stanovnici ga uzimaju pod svoje okrilje. Ono što počinje kao mali čin ljubaznosti prerasta u osjećaj jedinstva i nade. No kada pijetao uquine, počinju kružiti teorije o njegovoj smrti, a novonastalu zajednicu iznenada preplave nepovjerenje i optužbe.

In the southeast of Hungary lies the town of Békéscsaba, where poverty, loneliness, and political division shape daily life. On a cold Saturday in December 2020, a rooster escapes from the market. He settles on a square in the heart of the city and rises to become a national hero. Moved by his stubborn drive for freedom, the residents take him under their wing. What begins as a small act of kindness grows into a sense of unity and hope. But when the rooster dies, theories about his death begin to circulate, and the newly formed community suddenly unravels into mistrust and accusations.

PONEDJELJAK / MONDAY, 20/4, 19:30
DVORANA 1

SUBOTA / SATURDAY, 25/4, 16:00
DVORANA 2

ZLATNA KUHAČA

THE GOLDEN SPURTLE

Constantine Costi

UK, Australija / UK, Australia,
2025, 75'

Telluride FF; CPH:DOX;
Edinburgh IFF; Vancouver
IFF; Stockholm IFF; Sydney
FF; Melbourne IFF; Zurich FF;
DocPoint; Leiden IFF

Još od neolitika rijetko je koja kulinarska tradicija poživjela toliko dugo kao obilna zdjela jutarnje kaše. Svake godine uspavano planinsko selo Carrbridge budi se uzbuđeno dok se mještani i natjecatelji iz cijelog svijeta okupljaju kako bi osvojili Svjetsko prvenstvo u pripremi kaše. Ostarjelom, karizmatičnom protagonistu Charlieju Milleru ovo natjecanje znači puno više od puke zdjele vruće zobi. Narušena zdravlja, ali s odgovornošću prema svojim kolegama iz odbora za kašu, na misiji je osiguravanja budućnosti prvenstva – i vlastitog nasljeđa. Smješten u prekrasnom škotskom gorju i prožet hirovitim humorom eklektičnih protagonista, film bilježi ljudskost seoskog života i onih koji ga posjećuju s kuhačom u ruci.

Dating back to neolithic times, few culinary traditions have survived as long as the hearty bowl of morning porridge. Each year the sleepy highland village of Carrbridge awakens with excitement as locals and competitors from around the globe gather for the honor of winning the World Porridge Making Championship. For ageing, charismatic protagonist Charlie Miller, this competition means so much more than just a bowl of steaming oats. With ailing health but a responsibility to his fellow porridge committee members, he is on a mission to secure the future of the championships – and his own legacy. Against the backdrop of the breathtaking Scottish Highlands and infused with whimsical humor of an eclectic cast the film captures the humanity of village life and those who visit with spurtle in hand.

UTORAK / TUESDAY, 21/4, 21:30
DVORANA 1

BITI U RODU S JOHNOM MALKOVI- CHEM

BEING RELATED TO JOHN MALKOVICH

Luka Mavretić

Hrvatska, Italija, Bugarska
/ Croatia, Italy, Bulgaria,
2025, 74'

Krakow FF

Nakon što postane tata, Luka odluči poraditi na odnosu sa svojim ocem. Kako bi otkrili davno zakopane probleme, zajedno kreću u istraživanje obiteljskog mita o potencijalnom srodstvu s holivudskom legendom. U pratnji neočekivane mješavine sporednih likova poput starog farmera, dvojnika Johna Malkovicha, svećenika i voditelja podcasta, otac i sin prolaze sela, gradove i zemlje pitajući se konstantno - je li bilo pametnije sve i dalje držati pod tepihom.

Father and son poets embark on a quest to figure out what hides between the lines of their relationship while exploring their bloodline and an old family myth of a possible kinship with the Hollywood legend. Luka and Željko take a trip down memory lane, while also setting out on a path to discovering what the future holds for them. But, digging up one's family history always carries a certain risk – will father and son lose their relationship while trying to improve it?

ČETVRTAK / THURSDAY, 23/4, 19:30
DVORANA 3

PETAK / FRIDAY, 24/4, 17:30
DVORANA 1

GORANKA

GORANKA'S TIME

Boris Miljković

Srbija / Serbia, 2025, 84'

SVJETSKA PREMIJERA

Film *Goranka* intimno istražuje život i plodan rad jugoslavenske fotografkinje Goranke Matić. Kroz iskrene razgovore s njezinim dugogodišnjim prijateljem, slavnim redateljem Borisom Miljkovićem film duboko zadire u najpoznatije umjetničke projekte Goranke Matić, otkrivajući osobne priče koje stoje iza njezinih kulturnih slika i – nikad prije viđenih – domaćih filmova iz 1970-ih. Priča se provlači kroz rasprave o njezinu radu, djetinjstvu, utjecaju roditelja, obitelji, prijatelja i događajima koji su obilježili njezin izniman život. Upoznajemo i mladu i zrelu Goranku, kroz jedinstven, nefiltriran pogled u prekrasnu dušu istinske umjetnice.

The documentary *Goranka's Time* intimately explores the life and prolific work of Yugoslav photographer Goranka Matić. Through candid conversations with her longtime friend, acclaimed director Boris Miljković, the film delves deep into Matić's most famous artistic projects, revealing the personal stories behind her iconic images and - never-before-seen - homemade movies from the 1970s. The narrative weaves through discussions of her work, her childhood, the influence of her parents, family, friends, and events that marked her exceptional life. We meet both young and mature Goranka, offering a unique, unfiltered look into the beautiful soul of a true artist.

ČETVRTAK / THURSDAY, 23/4, 21:00
DVORANA 4

KENNY DALGLISH

Asif Kapadia

UK, 2025, 104'

CPH: DOX (2026); Rome FF

Kenny Dalglish, prava nogometna legenda, pripovijeda o vlastitom putu, a pridružuju mu se supruga Marina i najbliži nogometni prijatelji. Koristeći se stotinama sati arhivskih snimaka, uključujući nikad prije videne osobne isječke iz igračke karijere i obiteljskog života, Kapadijin dokumentarac otkriva njegovu izvanrednu priču – sjajnog igrača i izvanrednog, duhovitog i skromnog junaka Liverpoola i svijeta nogometa. Njegove godine u Liverpoolu, gdje je bio ključni igrač, ali i igrač-menadžer, bile su najuspješnije za klub. Dalglish je postao menadžer u najtraumatičnijem razdoblju u povijesti kluba. Općenito je smatran jednim od najvećih igrača kluba i Europe. Film otkriva kako je postao ikona u gradu Liverpoolu zbog onoga što je radio izvan terena kao i na njemu.

Kenny Dalglish, a true football legend, narrates his own journey, joined by his wife Marina and closest footballing friends. Drawing from hundreds of hours of archival footage, including never-before-seen personal clips from his playing career and home life, Kapadia's documentary reveals his remarkable story – a great player and an extraordinary, witty, and humble hero of Liverpool and the world of football. His years at Liverpool, where he was the pivotal player as well as the player-manager, were the club's most successful. Dalglish became manager during the most traumatic era in the club's history. Widely regarded as one of the club's and Europe's greatest players, the film reveals how he became an icon in the city of Liverpool, for what he did off the pitch as much as on.

PETAK / FRIDAY, 24/4, 21:30 | SUBOTA / SATURDAY, 25/4, 19:30
DVORANA 1 | DVORANA 1

RAZOT- KRIVANJE ELONA MUSKA - EKSPERIMENT TESLA

ELON MUSK UNVEILED – THE TESLA EXPERIMENT

Andreas Pichler

Njemačka / Germany, 2025,
90'

IDFA; FIPADOC; Goteborg FF

Film koji prvi put skida koprenu s Muskova carstva. Bliski suradnici, zviždači, žrtve i bivši visokopozicionirani zaposlenici Tesle – uključujući Cristinu Balan, Johna Bernala, Craiga Davisa, Esbena Pedersona i Rachel Konrad – javno dijele svoje priče. Govore protiv Muska donoseći nevidene uvide u sustav koji je izgradio, sustav u kojem nekontrolirana ambicija i tajnovitost dovode ljudske živote u opasnost. Njihova svjedočanstva otkrivaju skrivene podatke i prešućene greške u utrci za autonomnim automobilima, gdje nekontrolirana ambicija odnosi živote i izaziva najmoćnijeg titana velikih tehnoloških tvrtki.

For the first time, *Elon Musk Unveiled* pulls back the curtain on Musk's empire. Close confidants, whistleblowers, victims, and former high-ranking Tesla employees – including Cristina Balan, John Bernal, Craig Davis, Esben Pederson and Rachel Konrad – publicly share their stories. They speak against Musk offering unprecedented insights into the system he built, a system where unchecked ambition and secrecy put lives at risk. Their testimonies expose hidden data and buried defects in the race for self-driving cars, where unchecked ambition costs lives and challenges Big Tech's most powerful titan.

SRIJEDA / WEDNESDAY, 22/4, 19:30
DVORANA 1

PETAK / FRIDAY, 24/4, 13:30
DVORANA 1

STISNI: STOP - RI LIT FILM

PRESS: STOP - RI LIT FILM

Jurkas

Hrvatska / Croatia, 2026,
90'

**SVJETSKA
PREMIJERA**

STISNI: STOP - Ri Lit Film jest hibridni oblik alternativnog dokumentarnog filma koji donosi svjež i nekonvencionalan pogled na 12 nagrađivanih i međunarodno priznatih autora s riječke književne scene kroz 12 kratkih priča, istražujući puteve junaka njihovih kratkih priča. Autori neformalne književne grupe Ri Lit kao protagonisti vode publiku kroz putovanja svojih likova. Doris Pandžić suočava nas sa svojom idejom seksa, Igor Beleš s lutkom u trgovačkom centru, Željka Horvat Čeč sa svojom smrću, Davor Mandić s taksistom, Dunja Matić s fotografijama svog ležernog popodneva, Zoran Žmirić s odgovorom na pitanje „Zašto“, Tea Tulić s tragovima bivšeg, Milan Zagorac s dijagnozom i epileptičkim napadajem grand mal, Goga Žagar s nestalim partnerom, Zoran Krušvar sa svojim labradorom, Vava s antikvarnicom i gitarom, Enver Krivac s riječkim ljetnim noćima.

PRESS: STOP - Ri Lit Film is a hybrid form of alternative documentary film that brings a fresh and unconventional view of 12 award-winning and internationally recognized authors from the city of Rijeka literary scene through 12 short stories, exploring the paths of the heroes of their short stories. Authors of the informal literary group Ri Lit as protagonists guide the audience through the road trips of their characters. Doris Pandžić confronts her idea of sex, Igor Beles a doll in a shopping mall, Željka Horvat Čeč her death, Davor Mandić a taxi driver, Dunja Matić photographs of her casual afternoon, Zoran Žmirić the answer to the question „Why“, Tea Tulić traces of her ex, Milan Zagorac a diagnosis and a grand mal, Goga Žagar a missing partner, Zoran Krušvar his labrador, Vava, an antique shop and a guitar, Enver Krivac Rijeka's summer nights.

ČETVRTAK / THURSDAY, 23/4, 21:30
DVORANA 1

GOSPODE, UZMI ME UBRZO

LORD, TAKE ME
SOON

Guillermo F. Flórez

Španjolska, Francuska /
Spain, France, 2025, 70'

Docs Barcelona; EIDF Korea;
Thessaloniki IDF

Carmen je rođena u Valdepeñasu, u La Manchi, preživjela je građanski rat, glad i život žene u opresivnoj poslijeratnoj Španjolskoj. Nakon što je izbačena iz samostana zbog „lošeg ponašanja“, prihvatila je život pod vlastitim uvjetima, izazvavši skandal u svom rodnom gradu. Sada, pedeset godina kasnije, Carmen je u Madridu, i ima jasan plan počinuti samoubojstvo za šest mjeseci. Dok poklanja imovinu i razmišlja o životu, stvara se naše neočekivano prijateljstvo. Film prati Carmen kroz njezine posljednje dane, otkrivajući njezin složen odnos s posvojenim sinom Arcelindom i emocionalno putovanje pripreme za kraj. Između trenutaka crnog humora i dirljivih razmišljanja, film istražuje teme smrtnosti, majčinstva i apsurdna planiranja smrti. Hoće li ova priča ostati komedija do kraja?

Carmen was born in Valdepeñas, La Mancha, she survived civil war, famine and being a woman in an oppressive post-war Spain. After being expelled from a monastery for „bad behavior,“ she embraced life on her own terms, causing scandal in her hometown. Now, fifty years later, Carmen is in Madrid, with a clear plan to commit suicide in six months. As she gives away her possessions and reflects on her life, our unlikely friendship forms. The film follows Carmen through her final days, revealing her complex relationship with an adopted son, Arcelindo, and the emotional journey of preparing for her end. Between moments of dark humor and poignant reflection, the film explores themes of mortality, motherhood, and the absurdity of death planning. Will this story remain a comedy until the end?

UTORAK / TUESDAY, 21/4, 15:00
DVORANA 5

SUBOTA / SATURDAY, 25/4, 17:30
DVORANA 1

PAUL

Denis Côté

Kanada / Canada, 2025, 87'

Hot Docs (2025): DGC Special
Jury Prize; Berlinale; São Paulo
IFF; CPH:DOX; Buenos Aires IFF;
Doctisboa IFF; Ji.hlava; Hong
Kong IFF; Visions du Réel; DOC
NYC

Paul pati od depresije i društvene anksioznosti. Vodi samotnjački i kolotečinski život kod kuće. Kao veliki obožavatelj *Alise u zemlji čudesa* uvijek smišlja nove načine da svoj svijet učini svjetlijim i umjetničkim. Jedno rješenje koje pronalazi jest traženje sigurnosti i zaštite obavljajući kućanske poslove za dominantne žene. Izlazeći iz svoje tjeskobne kolotečine, Paul postaje duboko pokoran Čistač Paul. Opsjednut svojim profilom na Instagramu, Paul se povlači u virtualnu terapijsku fantaziju koju naziva Čistim da si spasim život. Reel po reel, bori se za postizanje unutarnjeg mira zadovoljavajući svoje omiljene domine. Snimljen iz iskrene, neosuđujuće perspektive, *Paul* je portret ekscentrične, ali simpatične osobe koji donosi jedinstven pogled na našu ponekad samosvojnju potragu za blagostanjem.

Paul suffers from depression and social anxiety. He leads a solitary and routine-bound life at home. As a big fan of *Alice in Wonderland*, he's always thinking up new ways to make his world brighter and artful. One solution he finds is to seek safety and security by doing housework for dominant women. Breaking out of his angst-ridden routine, Paul becomes the deeply submissive Cleaning Simp Paul. Obsessed with his Instagram profile, Paul retreats into a virtual therapeutic fantasy that he calls Cleaning to Save My Life. One insta reel at a time, he fights to achieve inner piece by pleasing his favourite dommes. Filmed from a candid, nonjudgmental perspective, *Paul* is a portrait of an eccentric but endearing person who delivers a unique take on our sometimes-idiosyncratic quest for well-being.

UTORAK / TUESDAY, 21/4, 14:00
DVORANA 2

SRIJEDA / WEDNESDAY, 22/4, 21:30
DVORANA 1

BESPLATNA PROJEKCIJA / FREE SCREENING

RAZUVJERI ME CHANGE MY MIND

Robin Kvapil

Republika Češka, Slovačka,
Ukrajina / Czech Republic,
Slovakia, Ukraine, 2025, 100'

BIDF (2026): Jury Award;
Cinematik IFF (2025): Audience
award; Ji.hlava

Ako biste pomislili da je rat u Ukrajini prijevara, koliko biste daleko išli zbog istine? U dokumentarcu *Razuvjeri me*, redatelj Robin Kvapil vodi trojicu Čeha, simpatizera Putinove Rusije, na putovanje za istinom, ravno u ratnu zonu. Počelo je javnim pozivom na audiciju: „Mislite li da je rat u Ukrajini prijevara? Da mediji lažu o broju žrtava i posljedicama 'Specijalne vojne operacije' u Ukrajini? Dodite na audiciju i postanite junak u novom filmu.“ Odazvalo se šezdeset ljudi, a troje odabranih sudionika, Nikola, Ivo i Petra, koji svi simpatiziraju Putinovu Rusiju, otputovali su s redateljem Robinom Kvapilom i njegovom filmskom ekipom u Ukrajinu kako bi raskrinkali propagandu i laži te svjedočili ratnoj istini.

If you felt the war in Ukraine is a hoax, how far would you go for truth? In the documentary feature, *Change My Mind*, director Robin Kvapil takes three Czechs, each sympathetic to Putin's Russia, and they embark on a journey for truth, straight into a war zone. It began with a public casting call: „Do you think the war in Ukraine is a hoax? That the media is lying about the number of casualties and the consequences of the 'Special Military Operation' in Ukraine? Come to a casting and become a hero in a new film.“ Sixty people responded and three selected participants, Nikola, Ivo and Petra, all of whom sympathize with Putin's Russia, traveled with director Robin Kvapil and his film crew to Ukraine to pull back the curtain of propaganda and lies, and witness the truth of war.

UTORAK / TUESDAY, 21/4, 13:30
DVORANA 1

ČETVRTAK / THURSDAY, 23/4, 19:30
DVORANA 1

TEMELJI BEDROCK

Kinga Michalska

Kanada / Canada, 2025,
102'

Millenium Docs (2025): Best
Polish Film; Ekran Toronto Polish
FF (2025): Special Mention;
DOXA; Cinepolitica; Two
Riversides Film and Art Festival;
MDOC; Inny Wymiar / Another
Dimension festival; Festival du
Nouveau Cinéma; Free Zone;
DocPoint

Temelji su opservacijski dokumentarni film koji ocrtava psihološki portret Poljske iz perspektive Poljaka koji danas žive na mjestima Holokausta. Djevojčica posjećuje prijateljicu u psihijatrijskoj bolnici koja je nekada bila koncentracijski logor. Mladi poljski Židov preuzima nemoguć zadatak spašavanja posmrtnih ostataka židovskih žrtava od uništenja diljem zemlje. Katolička obitelj raspravlja o poljskom sudjelovanju u pogromu u svom malom gradu dok se približava godišnja komemoracija. Nogometni navijači iz sela Birkenau slave pobjedu svoje lokalne momčadi. Dok pratimo protagoniste kako se snalaze u mnogim prostorima traume u svojoj svakodnevici, polako se otkrivaju slojevi identiteta, sjećanja i sudioništva. Film propituje odjeke nasilne prošlosti kako bi se suočio s distopijskom sadašnjošću.

Bedrock is an observational documentary that draws a psychological portrait of Poland from the perspective of Poles living on Holocaust sites today. A little girl visits her friend in a psychiatric hospital that was once a concentration camp. A young Polish Jew takes on an impossible task of rescuing the remains of Jewish victims from destruction across the country. A Catholic family argues about Polish complicity in the pogrom in their small town as its annual commemoration approaches. Soccer fans from the village of Birkenau celebrate a victory of their local team. As we follow protagonists navigating many spaces of trauma in their daily routines, layers of identity, memory and complicity are slowly revealed. The film examines echoes of the violent past to confront the dystopian present.

PONEDJELJAK / MONDAY, 20/4, 17:00
DVORANA 4

SRIJEDA / WEDNESDAY, 22/4, 13:30
DVORANA 1

WEDLOCK TRADWIFE

Gabriele Neudecker

Austrija / Austria, 2025, 10'

Vienna Short FF (2025): Social Responsibility Award; Ji:hlava (2025): Best international Short Documentary; Internationales Frauenfilmfestival Berlin; Zubroffka ISFF; Short Film Week Regensburg

wedLOCK tradWIFE spaja originalne glasove influencerica tradicionalnih supruža koje promiču brak, podložnost i majčinstvo kao ženski ideal te 50 godina star arhiv ruralnih prizora. Iz sukoba između suvremenih glasova i Super 8 snimaka rađa se uznemirujući odjek, koji razotkriva reakcionarnu sliku ženstvenosti koju influencerice propagiraju kao moderni način života. Ovaj kratki film otkriva kako desničarska ideologija koja potječe iz MAGA pokreta u Sjedinjenim Državama postaje estetski zavodljiva i upravo kroz to dobiva politički utjecaj.

wedLOCK tradWIFE overlays original voices of tradwife influencers who promote marriage, submission, and motherhood as a female ideal onto a 50-year-old rural image archive. From the friction between contemporary voices and overlaid Super 8 footage emerges an unsettling echo. It lays bare a reactionary image of womanhood propagated by the influencers as a modern lifestyle. The short film exposes how right-wing ideology originating from the MAGA movement in the United States becomes aesthetically seductive and precisely through this gains political impact.

UTORAK / TUESDAY, 21/4, 14:00
DVORANA 2

SRIJEDA / WEDNESDAY, 22/4, 21:30
DVORANA 1

LAGUNA

Sharunas Bartas

Litva, Francuska / Lithuania, France, 2025, 102'

Venice FF; Bangkok IFF; UBA Argentina; PÖFF / Black Nights FF; LEFFEST; Gijon IFF; FIDOCOS; TSFF; Artdocfest

Na pacifičkoj obali Meksika, u zemlji koju je Ina Marija odabrala za svoj dom prije prerane smrti, njezin otac i mlađa sestra Una kreću na putovanje slijedeći njezine stope. Tamo, usred izvanredne i otporne prirode mangrova – u laguni kojom huje uragani, ali se vječno ponovno rađa – oni kreću na putovanje nježnim područjima žalosti. Sharunas Bartas, redatelj filma, ogoljuje svoje emocije u činu prijenosa, dajući prostora rekonstrukciji koja proizlazi iz prirodnih ciklusa života.

On the Pacific coast of Mexico, in the land Ina Marija had chosen as her home before she died too soon, her father and her younger sister Una embark on a journey retracing her steps. There, amidst the extraordinary and resilient nature of the mangroves – in a lagoon battered by hurricanes yet perpetually reborn – they begin to navigate the tender terrain of grief. Sharunas Bartas, directing the film, lays his emotions bare in an act of transmission, allowing for a reconstruction anchored in the natural cycles of life.

SUBOTA / SATURDAY, 25/4, 19:00
DVORANA 4

OPET KOD KUĆE

BACK HOME

Tsai Ming-liang

Tajvan / Taiwan, 2025, 65'

Venice FF; São Paulo IFF; New York FF; Busan IFF; Viennale; Tokyo FILMeX

Anong se vratio kući u Laos u pratnji redatelja Tsajja Ming-lianga. Stada su lutala, vjetar je njihao drveće, a svjetla su treperila pod vodom. U ovoj ničijoj zemlji, napuštene kuće stajale su nijemo – no svaka kao da je imala drugačije lice, tiho pričajući svoju priču. Kamkorder. Kamera. I nastao je film.

Anong returned home to Laos, accompanied by the director Tsai Ming-liang. Herds wandered, the wind stirred the trees, and lights flickered beneath the water. In this no man's land, the abandoned houses stood silent – yet each seemed to bear a different face, quietly telling its own story. A camcorder. A camera. And a film was made.

ČETVRTAK / THURSDAY, 23/4, 15:30
DVORANA 3

SUBOTA / SATURDAY, 25/4, 12:00
DVORANA 2

OTKUCAJ SRCA

HEARTBEAT

**Jay Rosenblatt,
Stephanie Rapp**

SAD / USA, 2025, 31'

IDFA; It's All True DFF; DC/DOX;
Kraków FF; IndiLisboa; Busan
ISFF; Vienna Shorts; Ann Arbor
FF; AmDocs; Family Film Project

Snimljen prije 25 godina, ovaj intimni, razoružavajući i sirovi dokumentarac razotkriva sukobljen odnos. Filmski autori Jay Rosenblatt i Stephanie Rapp bilježe emocionalno nabijene trenutke dok se bore s odlukom o djetetu. Zajedno proživljavaju koliko trudnoća može biti duboka, posebno za ženu koja je nesigurna, ali svjesna otkucavanja biološkog sata. *Otkucaj srca* prikazuje situacije s kojima se mnogi parovi susreću, ali ih ne dijele često s drugima. Time može pokrenuti važne razgovore, osobito kada je ugrožena reproduktivna pravda.

Shot 25 years ago, this intimate, disarming, and raw documentary reveals a relationship in conflict. Filmmakers Jay Rosenblatt and Stephanie Rapp capture emotionally charged moments as they grapple with the decision to have a child. Together, they confront how profound pregnancy can be, especially for a woman who is ambivalent but facing a ticking biological clock. *Heartbeat* depicts situations that many couples encounter but do not often share with others. In doing so, it can catalyze important conversations, particularly when reproductive justice is under attack.

ČETVRTAK / THURSDAY, 23/4, 15:30 | SUBOTA / SATURDAY, 25/4, 12:00
DVORANA 3 | DVORANA 2

REMAKE

Ross McElwee

SAD / USA, 2025, 116'

Venice FF (2025): The Impact
Golden Globes Prize; True/False
Film Festival (2026): True Vision
Award; IDFA; Stockholm IFF;
Doclisboa; Doc Fortnight

U filmu *Remake* redatelj Ross McElwee okreće objektiv prema protoku vremena i nelagodnom prostoru između dokumentiranja i razumijevanja života. Film prati McElweejev odnos sa sinom Adrianom i krhku vezu koju je kamera stvorila među njima dok je Adrian bio živ, kao i sada kada ga više nema. Crpeći inspiraciju iz višedesetljetnih snimaka, neke od kojih je snimio Ross, a neke Adrian, film se pretvara u slojevito prisjećanje i stvaranje slika. Kroz film se provlači duh drugog projekta: zaustavljenog pokušaja Hollywooda da fikcionalizira McElweejev klasik iz 1986, *Shermanov marš*. Rezultat je djelo oblikovano odsutnošću te pogonjeno porivom za nastavkom traganja, čak i kada se više ne može ispričati jasna priča.

In *Remake*, filmmaker Ross McElwee turns his lens on the passage of time and the uneasy space between documenting life and understanding it. The film traces McElwee's relationship with his son Adrian, and the fragile bond between them while Adrian was alive, and now that he's gone. Drawing from decades of footage, some shot by Ross, some by Adrian, the film becomes a layered excavation of memory and image making. Threaded through is the ghost of another project: a stalled effort by Hollywood to fictionalize McElwee's 1986 classic, *Sherman's March*. What emerges is a work shaped by absence and propelled forward by the urge to keep looking, even when there's no clear story left to tell.

SUBOTA / SATURDAY, 25/4, 17:00
DVORANA 5

SLONOVI DUHOVI

GHOST ELEPHANTS

Werner Herzog

Namibija, Angola, SAD /
Namibia, Angola, USA, 2025,
99'

Venice IFF; Telluride FF

Više od desetljeća dr. Steve Boyes, biolog za očuvanje prirode i istraživač National Geographica, traga za tajanstvenim, neuhvatljivim krdom slonova duhova u visoravnima Angole, duboko u njezinim šumama. U režiji hvaljenog redatelja Wenera Herzoga (*Grizzly Man*) film *Slonovi duhovi* prati Boyesa na epskom putovanju dok kreće s nekim od najboljih majstora tragača na svijetu, u potjeru za životinjom za koju se dugo vjerovalo da je mit.

For over a decade, Dr. Steve Boyes, conservation biologist and National Geographic Explorer, has been in search of a mysterious, elusive herd of Ghost Elephants in the highlands of Angola, deep within its forests. From acclaimed director Werner Herzog (*Grizzly Man*), *Ghost Elephants* follows Boyes on an epic journey as he sets out with some of the best master trackers in the world, in pursuit of an animal long believed to be a myth.

UTORAK / TUESDAY, 21/4, 21:30
DVORANA 3

PETAK / FRIDAY, 24/4, 15:30
DVORANA 3

TRILIJUN TRILLION

Victor Kossakovsky

Norveška, SAD / Norway,
USA, 2025, 80'

IDFA; Goteborg FF; Antenna DFF

Viktor Kosakovski donosi filmsku i nijemu interpretaciju mita o Sifizu u filmu *Trilijun*, drugom dijelu svoje „trilogije empatije“. Nastao prema stvarnom događaju u suradnji s umjetnikom poznatim kao K49814, film nadilazi dokumentarnost. Postavljajući duboko relevantna pitanja o smislu i svrsi života u doba kada se sva osjećajna bića suočavaju s egzistencijalnom prijetnjom, Kosakovski isprepliče baletnu radnju i varljivo jednostavnu priču. Gledatelj postupno smješta u dinamičan proces otkrivanja, izaziva osjetilno promišljanje našeg međubivanja i vješto otkriva patos i radost koji nastaju kada se prkosno uhvatimo ukoštac sa životom.

Victor Kossakovsky offers a cinematic and wordless interpretation of the Myth of Sisyphus in *Trillion*, the second installment of his „empathy trilogy“. Rooted in an unfolding, real-life event in collaboration with the artist known as K49814, the film transcends documentation. Provoking deeply relevant questions about the meaning and purpose of life in a time when all sentient beings face existential threat, Kossakovsky weaves balletic action and a deceptively simple story, gradually situating viewers within a dynamic process of discovery, provoking a sensual contemplation of our interbeing, and deftly revealing the pathos and joy that arises when defiantly putting a shoulder to the wheel of life.

SRIJEDA / WEDNESDAY, 22/4, 19:00
DVORANA 4

SUBOTA / SATURDAY, 25/4, 13:30
DVORANA 3

VRIJEME DO METE

TIME TO THE TARGET

Vitaly Mansky

Latvija, Republika Češka,
Ukrajina / Latvia, Czech
Republic, Ukraine, 2025,
179'

Berlinale; IDFA; Ji.hlava; Tallinn
Black Nights FF; Yamagata IDFF;
Munich IDF; Sofia IFF

Ovaj film, za razliku od tipičnih izvještaja o Ukrajini, otkriva utjecaj rata daleko od fronta, gdje stalna opasnost duboko iskrivljava svakodnevni život. Godinu i pol filmski redatelj Vitalij Manski dokumentira svakodnevicu ljudi u svom rodnom gradu Lavovu. Priča prati vojni limeni orkestar, čiji glazbenici u sebi nose osobnu tugu učestalog sudjelovanja na pogrebima. Uz njih su vojno groblje i njegovi postariji grobari koji dnevno kopaju i po deset grobova za mlade vojnike. Kako prolaze godišnja doba, otkrivaju se poznata mjesta i životi, a svi su obilježeni gubitkom i sviješću o stalnoj opasnosti.

This film, unlike typical reports on Ukraine, reveals the war's impact far from the front, focusing on daily life is deeply distorted by constant danger. For a year and a half, film director Vitaly Mansky has been documenting life in his hometown of Lviv, where people's daily existence. The story follows a military brass band, whose musicians carry personal grief reflected in frequent funerals. Alongside them are the military cemetery and its elderly gravediggers, who dig up to ten graves daily for young soldiers. As seasons pass, familiar places and lives unfold, all marked by loss and the awareness of ever-present danger.

SRIJEDA / WEDNESDAY, 22/4, 20:00
DVORANA 2

+10K**Gala Hernández López**

Fancuska, Španjolska /
France, Spain, 2025, 32'

Guanajuato IFF (2025): Best International Documentary Short; Biograf International Film & Moving Arts Festival (2025): Best Short; Castrovillari FF (2025): Best Short, Best Director; Job Film Days (2025): Best Story; TISFF (2025): Cinematic Achievement Award; ALCINE (2025): Primer Diamante Award; Beijing ISFF (2025): Best Film; Festival Filmer le Travail (2026): Special Mention; Quinzaine des Cinéastes Cannes

Pol ima 21 godinu i živi s bakom. Sanja o životu u Miamiju i zaradivanju 10 tisuća eura mjesečno. Pohađa seminare iz osobnog razvoja, prati online trenere i ulaže u kriptovalute. Pol ne zna kada će ostvariti svoj cilj i postati najbolja verzija sebe. Jedino što zna jest da će jednog dana to i postići.

Pol is 21 and lives with his grandmother. He dreams of living in Miami and generating 10k€ a month. He attends personal development events, follows online coaches and invests in cryptocurrencies. Pol doesn't know when he'll achieve his goal of becoming the best version of himself. The only thing he knows is that one day, he'll get there.

PETAK / FRIDAY, 24/4, 17:00 | SUBOTA / SATURDAY, 25/4, 10:00
DVORANA 4 | DVORANA 2

KAKO POSTATI BOGAT, ISPUNJEN I OPUŠTEN

MAKE MONEY, FIND MEANING, DON'T PANIC

Amélie Hardy

Kanada / Canada, 2025, 23'

Off-Courts Trouille (2025): Best Direction in the Quebec Competition; Festival du nouveau cinéma – FNC; Les Filministes; Festival vues sur mer

Budućnost kuca na vrata. Između smjelih ambicija i uznemirujućih sumnji, mladi ljudi otkrivaju sebe u uredu savjetnika za profesionalno usmjeravanje, pitajući se kakva bi trebala biti njihova buduća zanimanja. Dok su ambicije nekih prepune ideja o veličini, drugima se horizont čini zamagljenim i vrtoglavim. U nizu susreta sa savjetnikom otkrivaju svoje pravo ja.

The future is knocking. Between bold ambitions and unsettling doubts, young people reveal themselves in a guidance counselor's office, wondering what their future profession should be. While the ambitions of some are brimming with ideas of grandeur, for others the horizon seems blurred and dizzying. In a series of sessions with a guidance counselor, they reveal their true selves.

PETAK / FRIDAY, 24/4, 17:00 | SUBOTA / SATURDAY, 25/4, 10:00
DVORANA 4 | DVORANA 2

NI BOGA NI OCA

NO GOD NO FATHER

Paul Kermarec

Francuska / France, 2025, 12'

Clermont Ferrand (2025): LABO Winner; Festival International du Courtmétrage Scientifique de Riom (2026): Second Jury's Prize; Festival dei popoli (2025): FipaDoc Award; Génération Courts (2025): Audience Award; Ljubljana IFF; Kyev ISFF; SESIFF; Vienna Shorts

Ni boga ni oca je dokumentarno-igrani film koji istražuje intiman odnos jednog mladića s internetom. U nedostatku očinske figure okreće se Googleu kao neočekivanom mentoru. Od učenja svakodnevnih zadataka poput brijanja do otkrivanja dubljeg znanja, algoritam postaje mnogo više od jednostavne tražilice, brišući granice između stvarnog i virtualnog.

No God No Father is a documentary/fiction that explores the intimate relationship a young man has with the Internet. In the absence of a father figure, he turns to Google as an unexpected mentor. From learning everyday tasks like shaving, to discovering deeper knowledge, the algorithm becomes much more than a simple search engine, blurring the boundaries between real and virtual.

PETAK / FRIDAY, 24/4, 17:00
DVORANA 4

SUBOTA / SATURDAY, 25/4, 10:00
DVORANA 2

NIÏXS

Kani Lapuerta

Meksiko, Njemačka / Mexico, Germany, 2025, 86'

Molodist FF: Best Documentary; Melbourne Queer FF: Best First Feature Documentary; NewFest: Special Mention; MiX Festival Milano: Special Mention; FECILS: Best Film; Festival Cinéma Jeune Public: Best Film; FIC.UBA: Special Mention; Visions du Réel; Frameline; Sheffield DocFest

U podnožju Tepozteca, svetog brda koje upravlja vjetrovima i plodnošću, leži gradić Tepoztlán. U takvu okruženju tijelo i um petnaestogodišnje Karle prolaze kroz revoluciju. Dok Karla proživljava svoju tranziciju, proces koji je istovremeno destabilizirajući i emancipatorski i koji će joj dati slobodu o kojoj je oduvijek sanjala, ali koju zapravo ne vjeruje da će ikada dobiti, Kani strukturira osam godina snimljenog materijala u radostan film, dok se zajedno nose s hirovima ruralne transrodne adolescencije. *Niïxs* donosi katarzično putovanje kroz osam godina u životu Karle, transrodne djevojke koja je odlučila boriti se protiv neznanja i nasilja društva koje ne razumije i stoga odbija različitost.

At the foot of Tepozteco, a sacred hill that governs the winds and fertility, lies the small town of Tepoztlán. Against this backdrop, fifteen-year-old Karla's body and mind are undergoing a revolution. While Karla navigates her transition, a process both destabilising and emancipatory which will give her the freedom she's always dreamed of but which she doesn't actually believe she'll ever obtain, Kani shapes eight years of footage into a joyful film, as they handle the vagaries of a rural trans adolescence together. *Niïxs* offers a cathartic journey through eight years in the life of Karla, a trans girl who has chosen to fight against the ignorance and violence of a society which doesn't understand and therefore refuses difference.

UTORAK / TUESDAY, 21/4, 15:30
DVORANA 1

SUBOTA / SATURDAY, 25/4, 19:00
DVORANA 5

ONO ŠTO MI KRADE SAN

THINGS THAT KEEP ME UP AT NIGHT

Niklas Gyberg Ivarsson

Švedska, Danska / Sweden,
Denmark, 2025, 19'

BUFF Malmö; Nordic Docs;
Nordisk Panorama; FilmBar;
Nordic Filmdays Lübeck; Tromsø
Educational FF

Trinaestero mladih ljudi iz šest različitih zemalja dijeli najdublje misli zbog kojih noćima ne spavaju. Videozapisi slonića, strah od smrti, djevojaka i gubitka voljene osobe, stvari o kojima rijetko govorimo, ali često dijelimo.

Thirteen young people from six different countries share the innermost thoughts that keep them up through the night. Videos of baby elephants, the fear of dying, of girls, and of losing someone you love, things we seldom speak of, but often have in common.

ČETVRTAK / THURSDAY, 23/4, 18:00 | SUBOTA / SATURDAY, 25/4, 13:00
DVORANA 2 | DVORANA 5

SJEĆANJA PROZORA

MEMORIES OF A WINDOW

**Mehraneh Salimian,
Amin Pakparvar**

Iran, SAD, Njemačka / Iran,
USA, Germany, 2026, 19'

Berlinale (2026): The Crystal
Bear & International Jury Special
Mention; Visions du Réel

Nakon gušenja prosvjeda u Iranu civili počinju dokumentirati nemire iza svojih prozora. Kada netko upuca ženu dok snima, student filma napiše joj pismo u kojem postavlja pitanje: Može li revolucija nastati iza prozora?

Following crackdowns on protests in Iran, civilians begin documenting the unrest from behind windows. When a woman is shot while recording, a film student writes her a letter raising the question: Can revolution emerge from behind windows?

PETAK / FRIDAY, 24/4, 17:00 | SUBOTA / SATURDAY, 25/4, 10:00
DVORANA 4 | DVORANA 2

VUKOVI ĆE SE VRATITI

TORNERANNO I LUPI

Bianca Vallino

Italija / Italy, 2025, 53'

Visions du Réel

Uz staru seosku cestu, gdje još živi drevna legenda o moru, vukovima i ljudima, tri generacije žena okupljaju se kako bi se razračunale s dugo skrivenom tugom. Nešto se mijenja: vrijeme je da se prisjetimo potisnutih snova, popravimo prekinute veze i zapitamo tarot. Samo proživljavanjem ljubavi i gubitka mogu se osloboditi svoje sudbine i vratiti staru legendu u život.

Along an old country road, where an ancient legend of the sea, wolves and men lingers, three generations of women come together to face a long-hidden sadness. Something is changing: it's time to remember buried dreams, mend broken ties and consult the tarot. Only by going through love and loss can they free themselves from their fate and bring the old legend back to life.

ČETVRTAK / THURSDAY, 23/4, 18:00
DVORANA 2

SUBOTA / SATURDAY, 25/4, 13:00
DVORANA 5

CORIOLISOV UČINAK

THE CORIOLIS EFFECT

Petr Lom

Nizozemska, Norveška /
the Netherlands, Norway,
2025, 110'

Dokufest; Mirage FF; Millennium
Docs Against Gravity FF;
Nederlands FF; Movies that
Matter

Filmska meditacija o životu u oku oluje, smještena na Zelenortskim Oticima, rodnom mjestu snažnih uragana. Na ovom suhom, vjetrom šibanom otočju ljudi i životinje otkrivaju univerzalnu volju za preživljavanjem. Potaknute Coriolisovim učinkom i porastom temperature mora, oluje postaju sve razornije. Stonoga prelazi pustinju; radnici čiste presahnuli bunar nakon niza godina bez kiše; kornjača s mukom prelazi preko onečišćene plaže; ribar se gubi na moru. Usred teškoća, briga i dalje postoji: prirodoslovac spašava ozlijeđene kornjače, volonteri se bore s beskrajnim oceanskim otpadom. Film se podjednako bavi svim živim bićima, prikazujući život kao svet. Pozivajući se na Vasca Martinsa, implicira da smo svi na istom hodočašću, nezahvalni gosti koji još uvijek duboko vole Zemlju.

A cinematic meditation on life in the eye of the storm, set in Cape Verde, the birthplace of powerful hurricanes. On these dry, wind-swept islands, humans and animals reveal a universal will to survive. Fueled by the Coriolis effect and rising sea temperatures, storms grow ever more destructive. A centipede crosses the desert; workers clean a dry well after years without rain; a turtle struggles across a polluted beach; a fisherman is lost at sea. Amid hardship, care persists: a naturalist rescues injured turtles, volunteers battle endless ocean waste. The film centers all living beings equally, portraying life as sacred. Echoing Vasco Martins, it suggests we are all on a shared pilgrimage, ungrateful guests who still deeply love the Earth.

UTORAK / TUESDAY, 21/4, 20:00
DVORANA 2

CRNA VODA BLACK WATER

Natxo Leuza

Španjolska / Spain, 2025, 85'

CPH:DOX; Adelaide FF

Bangladeš će 2050. godine imati otprilike 220 milijuna stanovnika, a velik dio njegova teritorija bit će trajno potopljen. Ova situacija mogla bi prouzročiti prisilno raseljavanje između 20 i 30 milijuna ljudi. Na planetarnoj razini govorimo o najvećoj masovnoj migraciji u ljudskoj povijesti. Koliko će dugo Dhaka izdržati dolazak tolikog broja ljudi? Kamo će svi ti ljudi otići kada se gradovi uruše? Tko će ih primiti?

Bangladesh in 2050 will have approximately 220 million inhabitants and a large part of its territory will be permanently submerged. This situation could determine the forced displacement of between 20 and 30 million people. On a planetary scale, we are talking about the largest mass migration in human history. How long will Dhaka withstand the arrival of so many people? Where will all these people go when the cities collapse? Who will take them in?

PONEDJELJAK / MONDAY, 20/4, 15:30
DVORANA 1

ČETVRTAK / THURSDAY, 23/4, 13:30
DVORANA 1

KLIMA NA TERAPIJI

CLIMATE IN THERAPY

Nathan Grossman

Švedska, Norveška /
Sweden, Norway, 2025, 64'

JLhlava; CPH:DOX; Hot
Docs; Cork FF; Inscience;
Lunenburg Doc Fest; Silbersalz;
Another Way Film Festival; DC
International FF; Terraviva

Otvorite bocu klimatske tjeskobe. Sadržaj ulijte u vrući lonac pod visokim tlakom. Zatim dodajte žličicu užasa, žlicu ljutnje i tri kapi dubokog razočaranja u čovječanstvo. *Klima na terapiji* duhovit je, inventivan i ozbiljan eksperiment u kojem sedam klimatskih znanstvenika odlazi na grupnu terapiju u zabačeni hotel. Ondje se suočavaju s akademskim tabuom i do sada nepoznatim područjem istraživanja: vlastitim emocijama. Terapeut Richard Beck stavlja težak zadatak pred znanstvenike, koji puno bolje govore o prirodnim katastrofama nego o onome što gori u njima samima. Ali tko zna, možda se klimatska katastrofa uspije riješiti ako se čvorovi u nama samima razvežu?

Open a bottle of climate anxiety. Pour the contents into a hot pot under high pressure. Then add a teaspoon of horror, a tablespoon of anger and three drops of deep disappointment in humanity. *Climate in Therapy* is a humorous, inventive and serious experiment in which seven climate scientists go for group therapy in a godforsaken hotel. Here they confront an academic taboo and a hitherto unknown area of research in itself: their own emotions. Therapist Richard Beck faces a tricky task with the scientists, who are much better at talking about natural disasters than what's burning inside themselves. But who knows, maybe climate disaster can be solved if the knots in ourselves can be untied?

UTORAK / TUESDAY, 21/4, 15:00
DVORANA 4

SUBOTA / SATURDAY, 25/4, 15:30
DVORANA 1

MEDVJED SMETALO

NUISANCE BEAR

**Jack Weisman,
Gabriela Osio Vanden**

SAD, Kanada, UK / USA,
Canada, UK, 2026, 89'

Sundance FF (2026): U.S. Grand
Jury Prize for Documentary;
Thessaloniki FF

Tisućama godina polarni medvjedi migriraju uz obale Hudsonova zaljeva na sjeveru Kanade. Danas se taj drevni ritam sudara s ljudskim svijetom turizma, nadzora i kontrole. Film *Medvjed smetalo* uvodi gledatelje u doživljaje polarnog medvjeda prisiljenog snalaziti se s turistima, čuvarima divljih životinja i lovcima dok klimatske promjene odgađaju smrzavanje i guraju medvjede bliže ljudskim naseljima. Film promatra medvjede koji se neprestano prate, fotografiraju i preusmjeravaju. Prateći taj nelagodan suživot, *Medvjed smetalo* postaje promišljanje o tome kako ljudi upravljaju, komodificiraju i redefiniiraju divlje životinje – preokrećući konvencije dokumentarca o prirodi i redefiniirajući životinje ne kao spektakl, već kao djelatne sudionike u svijetu koji se brzo mijenja.

For thousands of years, polar bears have migrated along the shores of Hudson Bay in northern Canada. Today, that ancient rhythm collides with a human world of tourism, surveillance, and control. *Nuisance Bear* immerses viewers in the experience of a polar bear forced to navigate tourists, wildlife officers, and hunters as climate change delays the freeze and pushes bears closer to human settlements. The film observes bears that are constantly monitored, photographed, and redirected. In tracing this uneasy coexistence, *Nuisance Bear* becomes a meditation on how humans manage, commodify, and redefine wildlife—overturning the conventions of the nature documentary and reframing animals not as spectacle, but as active agents in a rapidly changing world.

SRIJEDA / WEDNESDAY, 22/4, 14:00
DVORANA 2

ČETVRTAK / THURSDAY, 23/4, 21:00
DVORANA 4

BESPLATNA PROJEKCIJA / FREE SCREENING

NIJE NA PRODAJU NOT FOR SALE

Marina Aničić Spremo

Hrvatska / Croatia, 2026, 68'

**SVJETSKA
PREMIJERA**

Stjecanjem neovisnosti Republike Hrvatske započinje faza obilježena brzim privatizacijama i masovnom izgradnjom koja traje do danas. Urbanim prostorom Zagreba dominira interes investitora, dok identitet kvartova i kvaliteta života stanovnika bivaju ugroženi. Dokumentarni film *Nije na prodaju* priča je o ljudima koji se suočavaju s nekontroliranom gradnjom u metropoli. Njihova poznata susjedstva nestaju, a životni se uvjeti drastično narušavaju. Film prati obitelji koje nisu pristale na ponude investitora i odlučile su ostati u svojim domovima.

With the independence of the Republic of Croatia, a stage marked by rapid privatization and mass construction began, which has continued to this day. The urban space of Zagreb is dominated by the investors' interests, while the identity of neighborhoods and the quality of life of residents are threatened. The documentary film *Not for Sale* is a story about people facing uncontrolled construction in the capital. Their familiar neighborhoods are disappearing, and living conditions are drastically deteriorating. The film follows families who did not agree to the investors' offers and decided to stay in their homes.

SRIJEDA / WEDNESDAY, 22/4, 17:30
DVORANA 3

SUBJEKTIVNA POV

Anja Koprivšek

Hrvatska / Croatia, 2026, 16'

**SVJETSKA
PREMIJERA**

Subjektivna počinje od zadane forme: redateljica treba napraviti film o prošlogodišnjem izdanju ZagrebDoxa koji nije klasična festivalska kronika. Umjesto objektivna pregleda događaja i filmova, na njoj je da dočara vlastito iskustvo; da napravi, dakle, nešto osobno. Ali kakvo su to mjesto festivalske kronike za ispoljavanje osobnosti? Film prati njezin pokušaj definiranja tragova koje je festival ostavio na njoj – kako kroz filmove koje je gledala, tako i kroz slučajne susrete i usputne misli. U vrtlogu socijalne anksioznosti, zabave, nepredvidljivih trenutaka i spoznaja, saznajemo što znači doživjeti jedan festival dokumentarnog filma i što nosimo sa sobom kada je gotov.

The starting point of *POV* is a commissioned format: the director is tasked with making a film about last year's edition of ZagrebDox, without it turning into a standard festival chronicle. Instead of an objective overview of events and films, she needs to make a film from her own point of view - to make something personal. But is a revamped festival chronicle really a place where personality can shine through? The film follows her attempt to showcase the traces the festival has left on her - through films she has seen, accidental encounters, floating thoughts. In a flurry of social anxiety, entertainment and general unpredictability, we get an idea of what it is like to experience a documentary film festival, and what stays with us when it is all over.

SRIJEDA / WEDNESDAY, 22/4, 17:30
DVORANA 3

Od pamtivijeka smo uvijek bili ugnjetavani, pod okupacijom, diktaturama, patili zbog ratova, nacionalizma, patrijarhata, rasizma, seksizma, diskriminacije osoba s invaliditetom, vjerske netrpeljivosti. No, nešto se promijenilo u posljednja dva desetljeća i stvorilo osjećaj da je obična osoba pod pritiskom sa svih strana, svugdje u svijetu: društveno, politički, kulturno i ekonomski.

Takva situacija potiče ljude na udruživanje kako bi se oduprli, bilo kroz kreativno djelovanje, politički aktivizam ili masovne prosvjede. A dokumentaristi su tu da to zabilježe i pokažu svijetu, budeći još više otpora na najudaljenijim mjestima – zahvaljujući istim uzrocima koji su učvrstili pritisak.

Ovaj program sadrži pet filmova koji prikazuju različite aspekte takva djelovanja.

Since time immemorial, we have always been under oppression, occupation, dictatorships, suffering from wars, nationalism, patriarchy, racism, sexism, ableism, religious bigotry. But something has shifted in the last two decades and created a sense of a regular person being under pressure from all sides, everywhere in the world: socially, politically, culturally and economically.

This makes people join forces to resist, whether through creative action, political activism or mass protests. And documentary filmmakers are there to record it and show it to the world, inspiring more resistance in the most distant places – thanks to the same causes that consolidated the pressure.

This segment gathers five films that exemplify different aspects of such actions.

BLOKADE

THE ENCAMPMENTS

**Michael T. Workman,
Kei Pritsker**

SAD, Palestina / USA,
Palestine, 2025, 82'

CPH:DOX (2025): Special
Mention - Human Rights Award;
Torino FF; Sofia IFF; Biografilm;
Dokufest

Kada skupina studenata na Sveučilištu Columbia u New Yorku pokrene prosvjede protiv rata u Gazi, potaknu nacionalni ustanak u znak solidarnosti s narodom Gaze. Blokade niču na stotinama kampusa dok se studenti protive sudjelovanju vlastitih sveučilišta u američkoj i izraelskoj industriji naoružanja. Prikazujući pritvorenog studentskog aktivista Mahmouda Khalila, *Blokade* s nevjerojatnom intimnošću i aktualnošću vode gledatelje u srce američkog studentskog prosvjeda. Profesori, zviždači i studentski aktivisti ravjetljavaju trenutak koji je zaokupio pozornost nacije i još uvijek puni naslovnice.

When a group of students at Columbia University in New York launch a movement protesting the war in Gaza, they spark a nationwide uprising in solidarity with the people of Gaza. Encampments spring up at hundreds of campuses as students object to their own university's investment in the US and Israeli arms industry. Featuring detained student activist Mahmoud Khalil, *The Encampments* takes viewers inside America's student uprising with incredible intimacy and urgency. Professors, whistleblowers, and student activists shed light on a moment that captivated the nation's attention and continues to make headlines today.

SRIJEDA / WEDNESDAY, 22/4, 21:00
DVORANA 5

KAD LEŽAH NA SAMRTI

AS I LAY DYING

**Mohammadreza
Farzad, Pegah
Ahangarani**

Iran, 2025, 14'

IDFA

Bilo nas je toliko mnogo – kad je sve završilo, svatko od nas krenuo je svojim putem.

We were so many of us—once it was over, each of us went our own way.

SRIJEDA / WEDNESDAY, 22/4, 21:00
DVORANA 5

KNJIŽNIČARI THE LIBRARIANS

Kim A. Snyder

SAD / USA, 2025, 85'

Sundance FF

Knjižničari staju na prvu crtu borbe za demokraciju i prava iz Prvog amandmana. Kao što dobro znaju, kontrola protoka ideja znači kontrolu nad zajednicama. U Teksasu Krauseov popis sadrži 850 knjiga s pričama o rasi i LGBTQia+ – što pokreće sveobuhvatne zabrane knjiga diljem SAD-a neviđenom brzinom. Kako napetosti eskaliraju, knjižničari zbrajaju dva i dva s uzavrelih sastanaka školskih i knjižničnih odbora diljem zemlje kako bi razotkrili temelje bjelačkog kršćanskog nacionalizma koji potiče cenzuru. Pri tom trpe uznemiravanje i prijetnje, a njihov rad se kriminalizira zakonima. Ratni poklič knjižničara za slobodu čitanja jeziva je priča upozorenja.

Librarians emerge as first responders in the fight for democracy and our First Amendment Rights. As they well know, controlling the flow of ideas means control over communities. In Texas, the Krause List targets 850 books focused on race and LGBTQia+ stories – triggering sweeping book bans across the U.S. at an unprecedented rate. As tensions escalate, librarians connect the dots from heated school and library board meetings nationwide to lay bare the underpinnings of White Christian Nationalism fueling the censorship efforts. They face harassment, threats, and laws aimed at criminalizing their work and their rallying cry for freedom to read is a chilling cautionary tale.

ČETVRTAK / THURSDAY, 23/4, 17:30
DVORANA 1

TRAGOVI

TRACES

**Alisa Kovalenko,
Marysia Nikitiuk**

Ukrajina, Poljska / Ukraine,
Poland, 2026, 85'

Berlinale: Panorama Audience
Award for Documentary

Film *Tragovi* baca svjetlo na Ukrajinke koje, nakon što su preživjele seksualno nasilje i mučenje tijekom ruskog rata, odbijaju šutjeti. Kroz putovanje Irine Dovhan, bivše zatočenice koja je postala aktivistica, a koja dokumentira svjedočanstva žena s oslobođenih ukrajinskih teritorija, film kreira kolektivni portret traume, istovremeno otvarajući prostor za nadu. Irina okuplja druge preživjele u krug hrabrosti i brižnosti. Zajedno pretvaraju svoju bol u snagu za istinu, pravdu i međusobnu podršku. Više od zapisa o ratnim zločinima film je svjedočanstvo otpornosti i solidarnosti žena koje stoje jedna uz drugu.

Traces shines a light on Ukrainian women who, after surviving conflict-related sexual violence (CRSV) and torture during Russia's war, refuse to remain silent. Through the journey of Iryna Dovhan, a former captive turned activist, who documents testimonies of affected women on the de-occupied territories of Ukraine, the film weaves a collective portrait of trauma while opening space for hope. Iryna gathers other survivors into a circle of courage and care. Together, they transform their pain into a force for truth, justice, and mutual support. More than a document of war crimes, the film is a testament to resilience and the solidarity of women standing side by side.

PONEDJELJAK / MONDAY, 20/4, 13:30
DVIORANA 3

UTORAK / TUESDAY, 21/4, 21:00
DVIORANA 5

ŽENA KOJA JE DIRALA LEOPARDA

THE WOMAN WHO POKED THE LEOPARD

Patience Nitumwesiga

Uganda, Južnoafrička
Republika, Njemačka, SAD
/ Uganda, South Africa,
Germany, USA, 2025, 108'

Dok Leipzig (2025): Ver.di Award;
IDFA

Kulturna i kontroverzna ugandska disidentkinja dr. Stella Nyanzi zatvorena je zbog pjesme u kojoj izražava prezir spram diktatora koji je već četiri desetljeća na vlasti. Razodijeva se na sudu i mobilizira otpor unutar zatvora. Mučenje je njezina kazna, zbog čega gubi nerođeno dijete. Nakon što je puštena iz zatvora, Stella se kandidira za parlament. No brutalna država, queerfobično biračko tijelo i unutarnja konkurencija unutar oporbe prepreke su koje ne uspijeva preskočiti. Diktatura nastavlja uznemiravati Stellu čak i nakon što izgubi izbore. To narušava njezin odnos s obitelji te bježi u egzil u Njemačku. Sada se mora boriti za svoju zemlju – i svoju djecu – daleko od domovine.

The iconic and controversial Ugandan dissident Dr. Stella Nyanzi is jailed for a poem scorning her four-decade dictator. She disrobes in court and mobilizes resistance within prison. Torture is her penalty, and this causes her to lose her unborn child. When she is released from jail, Stella runs for parliament. But a brutal state, a queerphobic constituency, and internal competition within the opposition are hurdles too high to jump. The dictatorship continues to harass Stella even after she loses the election. This strains her relationship with her family, and she flees to exile in Germany. Now she must fight for her country – and her children – far from the motherland.

PONEDJELJAK / MONDAY, 20/4, 19:00
DVIORANA 5

KIŠA PO MRTVIMA

RAIN ON THE DEAD

Yasmina Hamlawi

Belgija / Belgium, 2024, 46'

Kenza, osmogodišnja djevojčica, u potrazi za podrijetlom i pokojnim djedom putuje u Alžir s majkom Yasminom. Kroz rekonstruirane fragmente Kenza se ponovno povezuje s dijelom sebe. Olovkama boji svoja otkrića iskrenošću i filozofijom. Njezinoj je majci potraga sasvim drugačija: prije mnogo godina njezin je otac vraćen iz Francuske u Alžir kako bi bio sahranjen. No tada su je tradicionalni pogrebni obredi ostavili postrani, a Yasmina se nije mogla dostojno oprostiti od njega. Molitvom, pomalo mističnom, a pomalo magičnom, majka i kći zajedno izmišljaju novi obred u kojem prepoznaju sebe. Snaga obreda omogućuje im da ovekovječe svoju vezu s pokojnim roditeljem i nakon smrti.

In search of her origins and her deceased grandfather, Kenza, an eight-year-old girl, travels to Algeria, with her mother, Yasmina. Through the reconstituted fragments, Kenza reconnects with a part of herself. With her pencils, she colours her discoveries with candour and philosophy. For her mother, the quest is quite different: years ago, her father was repatriated from France to Algeria to be buried. But then the traditional funeral rituals put her aside, and Yasmina was unable to bid him a proper farewell. With a prayer, a bit mystical and a bit magical, mother and daughter invent together a new ritual in which they recognise themselves. The strength of the ritual enables them to perpetuate their bond with their deceased parent beyond death.

UTORAK / TUESDAY, 21/4, 13:30
DVORANA 4

ČETVRTAK / THURSDAY, 23/4, 13:30
DVORANA 5

LAIKA - NEVOLJKA JUNAKINJA

LAIKA - THE RELUCTANT HERO

Petter Lindberg

Finska / Finland, 2024, 45'

Ovo je radijski dokumentarac o prvom živom biću poslanom u svemir u studenom 1957. godine. Donosi nam priču iz Lajkine perspektive o tome kako je taj nepoznati ulični pas iz Moskve postao svjetska zvijezda, simbol težnji i nevino oruđe u nastojanjima dviju supersila da osvoje svemir. Lajka je postala heroína svog vremena, ali i nevina žrtva čiji je život žrtvovan za veće potrebe. Propaganda, reklame i oglasi koristili su njezino ime i sliku kako bi uvjerili svijet da je Sovjetski Savez – jednom zauvijek – pobijedio, ne samo u svemirskoj utrci već i u velikoj ideološkoj borbi između komunističkog režima i liberalno orijentirane zapadne sile. Lajku nikada nisu pitali želi li sudjelovati. Ovo je njezina priča, njezinim vlastitim riječima.

This radio documentary tells the story of the first living creature sent into space in November 1957. It is told from Laika's perspective and summarises how an unknown street dog from Moscow became a world wide celebrity, a symbol for aspiration and an innocent tool in two superpower's efforts to conquer space. Laika became a heroine of her time, but also an innocent victim whose life was sacrificed for greater needs. Propaganda, commercials and advertisements used her name and picture in order to convince the world that the Soviet Union - once and for all - had won, not only the space race, but the big ideological fight between a communist regime and a liberal-minded Western power. Never was Laika asked if she wanted to participate. This is her story, in her own words.

ČETVRTAK / THURSDAY, 23/4, 13:30
DVORANA 4

PETAK / FRIDAY, 24/4, 13:30
DVORANA 5

LOMEĆI MRAK

BREAKING DARKNESS

Hana Veček

Hrvatska / Croatia, 2025, 40'

Lomeći mrak radijski je dokumentarac ili, kako autorica kaže, Pjesma u 23 ženska glasa o filmovima jednog danskog redatelja. Radi se o Larsu von Trieru, čiji filmovi imaju glavni ženski lik utjelovljen u karizmatičnoj glumici, kao što su *Lomeći valove*, *Ples u mraku*, *Dogville*, *Melankolija*... Ovaj se dokumentarac bavi onime što se raznim ženama događalo dok su gledale njegove filmove i Larsovu utjecaju na njih. Bez obira na to koliko su imale godina i gdje su se nalazile, čujemo sličnosti senzibiliteta i dubinu emocije koju su njegovi filmovi izazvali – u Hrvatskoj, Poljskoj, Irskoj, Danskoj, Nizozemskoj, Americi, Kubi... Što je to što Lars u ženama dotiče, ali i uništava? I zašto?

Napomena: U skladu s umjetničkom vizijom redateljice, manji dio projekcije pušta se isključivo na engleskom jeziku.

Breaking Darkness is a radio feature, or, as the author says – a song composed of 23 female voices about the films of a Danish director. We are talking about Lars von Trier, whose films are characterized by a central female character embodied by a charismatic actress – *Breaking the Waves*, *Dancer in the Dark*, *Dogville*, *Melancholia*, etc. This documentary searches for the perspective of female viewers – what was happening to them while they were watching his films, and what impact these films had on them. In their answers we hear similar sensibilities and a depth of emotion, no matter how old they were or where they first saw the films – in Croatia, Poland, Ireland, Denmark, Scotland, the Netherlands, the USA or Cuba... What is that part in us that Lars can touch – and destroy? And why?

Disclaimer: In accordance with the director's artistic vision, a small portion of the screening will be shown exclusively in English.

SRIJEDA / WEDNESDAY, 22/4, 13:30 DVORANA 4	PETAK / FRIDAY, 24/4, 13:30 DVORANA 4
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NESREĆA, RAZINA 2

MISFORTUNE LEVEL 2

**Violette Gitton,
Samuel Hirsch**

Francuska / France, 2024,
46'

„Godine 2020, tijekom karantene, počela sam razvijati neku vrstu opsesivno-kompulzivnog poremećaja, poriv da snimam sve oko sebe. Nekoliko mjeseci kasnije, moje se mentalno zdravlje pogoršalo i prijavila sam se na psihijatrijski odjel. Nisam imala pojma da će se tamo moj opsesivno-kompulzivni poremećaj pretvoriti u projekt grupnog podcasta.“ Snimljen u klinici gdje je Violette hospitalizirana, ovaj je dokumentarac radijski uvid u živote duševno oboljelih. Njihova svjedočanstva iz prvog lica propituju stereotipe i klišeje često povezane s ludilom te nas potiču da preispitamo sam pojam ranjivosti. Smontirano od oko trideset sati snimaka, pripovijedanje protagonista potiče nas na razmišljanje o pitanjima tolerancije, mentalnog zdravlja i medicinskih ustanova.

„In 2020, during lockdown, I began to develop a sort of OCD, a compulsion to record everything around me. A few months later, my mental health deteriorated, and I checked in to a psych ward. I really had no idea that, there, my OCD would become a group podcast project.“ Taped in the clinic where Violette is hospitalized, this documentary is a radio deep-dive in the lives of mental patients. Their first-person accounts question the stereotypes and clichés often associated with madness, and encourage us to reconsider the very notion of vulnerability. Edited from around thirty hours of recordings, the ensemble storytelling incites reflection on questions of tolerance, mental health and medical institutions.

PONEDJELJAK / MONDAY, 20/4, 13:30 DVORANA 5	SRIJEDA / WEDNESDAY, 22/4, 13:30 DVORANA 5
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BESPLATNA PROJEKCIJA / FREE SCREENING

SKOCKAJ SE!

CLEAN UP YOUR GAME: ALL IN!

Dražen Krešić

Hrvatska / Croatia, 2025, 48'

Lovro je zaljubljeni mladić koji traži svoje mjesto pod suncem. Pokušava studirati, bavi se glazbom, živi s djevojkom s kojom nastoji ostvariti iskren odnos. On šeće psa, vozi se u omiljenom automobilu, ide u kino, druži se s ekipom... i kocka. Dokumentarna radio drama *Skockaj se!* prati Lovru, jednog od članova grupne terapije liječenja ovisnosti od kocke. Njegov je problem jedinstven, ali nije li svačiji? Kockao je točno jedan mjesec. U tom razdoblju dotaknuo je dno i krenuo putem ozdravljenja i iskupljenja. Lovro ima bliske ljude koji ga podržavaju. Radi se o mladom čovjeku, koji je možda na vrijeme počeo rješavati svoj problem. Film ga prati pola godine i nastoji vam njegovo iskustvo vjerodostojno prenijeti. Isplati ga se čuti. Obratite pažnju, gdje god i kada god se zaustavili, u vašoj je blizini jedan kasino i bar jedan Lovro. Samo malo bolje pogledajte oko sebe.

Lovro is a young man in love who is looking for his place under the sun. He is trying to study, is involved in music, and lives with his girlfriend with whom he is trying to build an honest relationship. He walks the dog, drives his favorite car, goes to the cinema, hangs out with his friends... and gambles. The documentary radio drama *Clean up Your Game: All In!* follows Lovro, one of the members of a group therapy program for gambling addiction. His problem is unique, but isn't everyone's in some way. He gambled for exactly one month. In that month he hit rock bottom and began a path of recovery and redemption. Lovro has close people who support him. He is a young man who may have started dealing with his problem in time. *Clean up Your Game: All In!* follows Lovro over a six-month period and aims to convey his experience authentically. He's worth listening to—pay attention: wherever and whenever you stop, there is a casino near you and at least one Lovro. Just take a closer look around.

PONEDJELJAK / MONDAY, 20/4, 13:30
DVORANA 4

UTORAK / TUESDAY, 21/4, 13:30
DVORANA 5

Švicarski redatelj Christian Frei pripada samom vrhu suvremenog autorskog dokumentarnog filma. Njegovi filmovi dosljedno se bave svijetom u kojem živimo, ali ne kroz dnevno-politički komentar, nego kroz dugotrajno promatranje ljudi koji se nalaze na prijelomnim točkama povijesti, etike i osobne odgovornosti. Međunarodnu afirmaciju stekao je filmom *Ratni fotoreporter* (2001.), nominiranim za Oscara, u kojem postavlja pitanje gdje završava dokumentiranje, a počinje odgovornost. Njegov film *The Giant Buddhas* (2005.) nagrađen je Srebrnom golubicom u Leipzigu, dok je nagradom za režiju na Sundanceu ovjenčan *Svemirski turisti* (2010.), u kojem Frei gradi ironijski, ali i melankoličan portret globalnih nejednakosti. U intimnijem *Besani u New Yorku* (2014) autor se okreće unutarnjim svjetovima likova, a u najnovijem filmu *Krivica* (2025.) secira mehanizme krivnje, straha i manipulacije, ostajući vjeran svojoj osnovnoj preokupaciji: kako pojedinci reagiraju kada se povijest uruši u njihov svakodnevni život.

Swiss director Christian Frei is at the very top of contemporary auteur documentary filmmaking. His films consistently focus on the world we live in, but not through daily political commentary, but through long-term observation of people at the turning points of history, ethics and personal responsibility. He gained international recognition with the Oscar-nominated film *War Photographer* (2001), in which he asks the question of where documentation ends and responsibility begins. His film *The Giant Buddhas* (2005) was awarded the Silver Dove in Leipzig, while *Space Tourists* (2010) won the Best Director award at Sundance. In the latter Frei constructs an ironic but also melancholic portrait of global inequalities. In the more intimate film *Sleepless in New York* (2014), the author turns to the inner worlds of the characters, and in his latest, *Blame* (2025), he dissects the mechanisms of guilt, fear and manipulation, remaining true to his basic preoccupation: how individuals respond when history crashes into their everyday lives.

BESANI U NEW YORKU

SLEEPLESS IN NEW YORK

Christian Frei

Švicarska / Switzerland,
2014, 92'

Moscow IFF; Festival Internacional de Cine de Guadalajara; CinéDOC; Beldocs; Buenos Aires Festival Internacional de Cine Independiente; ZagrebDox; DocPoint; Solothurner Filmtage; IFF of the Art of Cinematography PLUS CAMERIMAGE; Dokufest; Festival del film Locarno; Planete + Doc Film Festival Warsaw; DOK.fest; Docville IDFF; Visions du Réel; Hot Docs

Često ismijavana kao tek adolescentski problem, ljubavna bol postaje tema ovog dokumentarca. Redatelj i njegov snimatelj uranjaju u mahnite noći novoodbačenih – noći pune boli i suza, ali i budnosti i kreativnosti. Antropologinja Helen Fisher istražuje zapanjujuće procese koji se odvijaju u mozgu zaljubljenih. Film istražuje težak put iz opsesivnog, samodestruktivnog ponašanja prema preporođenom osjećaju sebe.

Often laughed off as nothing more than an affliction of adolescence, lovesickness becomes the subject of this documentary. The director and his cinematographer dive into the frenzied nights of the newly rejected—nights full of pain and tears, yet also wakefulness and creativity. Anthropologist Helen Fisher investigates the astonishing processes unfolding in the brain of the lovesick. The film explores the difficult path out of obsessive, self-destructive behaviour and toward a renewed sense of self.

ČETVRTAK / THURSDAY, 23/4, 16:00
DVORANA 2

KRIVICA

BLAME

Christian Frei

Švicarska / Switzerland,
2025, 122'

Documentary Edge Festival (2025): Best Festival Category - In Truth We Trust Award; IF Signes de Nuit (2025): Main Award; CineAmbiente FF (2025): Audience Award; International Contemporary Science FF (2025): Festival Grand Prix; #LabMeCrazy! Science FF (2026): Best Documentary; Munich IDF; Visions du Réel; Solothurn FF; It's All True - IDF; DocPoint; Dokufest

Krivica objektivno i smireno pokazuje kako su pandemija i namjerno uzgajanje mitova i priča bez činjeničnog uporišta pomogli Trumpu da ponovno postane predsjednik te zašto će krajnje desničarski pokreti imati uspjeha i u cijeloj Europi. S ekskluzivnim pristupom trojici znanstvenika – Linfi Wang, Zhengli Shi i Peteru Daszaku – čija su upozorenja i predviđanja o pandemiji uglavnom promaknula širem svijetu, film istražuje zašto smo toliko podložni i zatravljeni senzacionalističkim narativima. Kako nas nova ekonomija pažnje hrani nagadanjima, sumnjom i upiranjem prstom. I kako geopolitičke igre krivice gotovo onemogućuju raspravu o znanstvenim temama na temelju dokaza. Hrabar i politički film te vizualno impresivno filmsko putovanje.

Blame objectively and calmly shows how the pandemic and the deliberate cultivation of fact-free myths and narratives have helped to ensure that Trump is now president again and why far-right movements will be successful everywhere in Europe as well. With the exclusive access to the three scientists - Linfa Wang, Zhengli Shi and Peter Daszak - whose warnings and predictions about pandemic were mostly missed by the wider world, the film explores why we are so susceptible to and attracted by sensationalist narratives. How the new attention economy feeds us the honey of speculation, doubt and finger-pointing. And how geopolitical blame games make it almost impossible to discuss scientific topics on evidence-based grounds. A courageous and political film and a visually stunning cinematic journey.

SUBOTA / SATURDAY, 25/4, 20:00
DVORANA 2

POSTANAK 2.0

GENESIS 2.0

Christian Frei, Maxim Arbugaev

Švicarska / Switzerland, 2018,
113'

Sundance FF (2018): World Cinema Documentary Award for Cinematography; Moscow IFF (2018): Audience Award; Filmpreis Stadt Zürich (2018): Film Award City of Zurich; Seoul Eco FF (2018): Best Feature; DocUtah IDFF (2018): Best Foreign Film; CineAmbiente (2018): Best Documentary; San Francisco Green FF (2018): Best Documentary; Lunenburger Doc Fest (2018): Feature Documentary Award; International Arctic FF: Golden Raven; Budapest IDFF (2019): Main Award; Detour Cinema del Viaggio FF (2019): Best Film

Film promatra surov i opasan život takozvanih lovaca na mamute na udaljenim Novosibirskim otocima na krajnjem sjeveru Sibira. Arhaični krajolik u kojem ti ljudi traže kljove izumrlih mamuta izgleda poput praiskonske zemlje. U zraku se osjeća svojevrsna zlatna groznica, jer cijene ovog bijelog zlata nikada nisu bile tako visoke. Ali otapanje permafrosta otkriva više od dragocjene slonovače. Ponekad lovci pronađu gotovo potpuno očuvan leš mamuta s krznom, tekućom krvlju i mišićnim tkivom koje glodu arktičke lisice. Takva otkrića privlače visokotehnološke ruske i južnokorejske istraživače klonova u potrazi za stanicama mamuta s najvećim mogućim stupnjem netaknute DNK. Njihova misija: vratiti izumrlog vunastog mamuta u život.

The film observes the harsh and dangerous life of so-called mammoth hunters on the remote New Siberian Islands in the far north of Siberia. The archaic landscape in which these people are looking for the tusks of extinct mammoths looks like primordial earth. There is a kind of gold rush fever in the air, because the prices for this white gold have never been so high. But the thawing permafrost unveils more than just precious ivory. Sometimes the hunters find an almost completely preserved mammoth carcass with fur, liquid blood and muscle tissue on which arctic foxes gnaw. Such finds are magnets for high-tech Russian and South Korean clone researchers in search of mammoth cells with the greatest possible degree of intact DNA. Their mission: bring the extinct woolly mammoth back to life.

PETAK / FRIDAY, 24/4, 16:00
DVORANA 2

RATNI FOTO- REPORTER

WAR PHOTOGRAPHER

Christian Frei

Švicarska / Switzerland,
2001, 96'

U jednom od bezbrojnih kriznih područja svijeta, okružen patnjom, smrću, nasiljem i kaosom, fotograf James Nachtwey traži sliku koju misli da može objaviti. Film o predanom, sramežljivom čovjeku koji se smatra jednim od najhrabrijih i najvažnijih ratnih fotografa našeg vremena – ali nimalo ne odgovara klišeju okorjelog ratnog veterana.

In one of the world's countless crisis areas, surrounded by suffering, death, violence and chaos, photographer James Nachtwey searches for the picture he thinks he can publish. A movie about a committed, shy man who is considered one of the bravest and most important war photographers of our time – but hardly fits the cliché of the hard-boiled war veteran.

UTORAK / TUESDAY, 21/4, 17:30
DVIORANA 3

Nominated for the Academy Award for Best Documentary Feature (2002); Peabody Award (2003); Winner, Adolf Grimme Preis (2003); Winner, Sichuan TV Festival (2023); Gold Panda for Best Documentary; Documentary Filmfestival Gent (2002); Canvas-Prize for the Best Film; Tel Aviv IDFF (2002): Best Film; Encounters South African IDF (2002); Jameson Audience Award; Cologne Conference GmbH (2002); Phoenix-Preis Best Non-Fiction; Osaka European FF (2002): City of Osaka Award; Phoenix-Dokumentarfilmpreis (2002); Durban IFF (2002): Best Documentary; European DFF Oslo (2003): Eurodok Award; Dokufest (2003): Best Film; Rehoboth Beach IFF (2002): Audience Award

SVEMIRSKI TURISTI

SPACE TOURISTS

Christian Frei

Švicarska / Switzerland,
2009, 98'

Sundance FF (2010): World Cinema Directing Award; DOC: The Documentary Channel (2012): Best of Doc; International Mountain FF (2011): Grand Prize of the Grand Prize; Regio Fun FF (2010): 2nd Award Documentary Film Competition; Mountainfilm International Filmfestival Graz (2010): Grand Prix; EBS Seoul (2010): Special Jury Award; Oslo European DFF (2010): Eurodok Award; Beldocs (2010): Best Photography Award; Festival del film Locarno; IDFA; Hot Docs; RIDM; BIFF

Christian Frei duhovito i lakonski prikazuje kako milijarderi napuštaju Zemlju kako bi se zabavili i putovali u svemir. *Svemirski turisti* prekrasnim slikama vode publiku u fascinantant svijet pun čuda i iznenađenja – susrete s najnevjerojatnijim zamislivim ljudima i mjestima još čudnijim i nepoznatijim od samog svemira.

Christian Frei takes a humorous and laconic look at the way billionaires leave planet Earth to travel into outer space for fun. With breathtaking images, *Space Tourists* takes its audience into a fascinating world full of wonder and surprise—encounters with the least likely people imaginable and places even stranger and more unknown than outer space itself.

SRIJEDA / WEDNESDAY, 22/4, 16:00
DVIORANA 2

Ove godine ZagrebDox dodatno proširuje svoj program i, uz audio dox, uključuje dokumentarnu fotografiju, predstavljajući selekciju koja okuplja sedam autora/ica i jedan kolektiv čiji se rad temelji na dugoročnim, istraživačkim praksama. Koncipiran kao istraživanje proširenog polja dokumentarne fotografije, program odražava raznolikost pristupa, ali i zajedničku usmjerenost na promišljanje okruženja, povijesti i struktura moći koje oblikuju suvremeni život. Odabrani radovi istražuju različite geografske i osobne kontekste, propitujući slojevite pojmove sjećanja, zajednice i pripadanja.

U projektu *Points of Impasse* Amir Graca bavi se trajnim posljedicama poslijeratne podjele Bosne i Hercegovine i kroz krajolike i nasliedene tenzije otkriva kako političke granice prožimaju svakodnevni život. Slično ukorijenjen u naslijeđu industrijskih i političkih transformacija, rad Bojana Mrdenovića o Petrokemiji u Kutini istražuje isprepletenost socijalističke modernizacije, utjecaja na okoliš i preraspodjele resursa u razdoblju nakon restauracije kapitalizma.

Dea Botica u svom radu *Delta Oscar Mike* istražuje kako se individualni obiteljski identiteti isprepliću s tradicijom pomorstva. Rad *Granice slobode* Jovane Semiz bilježi krhku granicu između mladosti, rizika i čežnje za neograničenim iskustvom.

Globalna cirkulacija robe i njezine skrivene posljedice snažno dolaze do izražaja u projektu *Ground Zero of Fast Fashion* Magnusa Wennmana, gdje se ono što se u Europi predstavlja kao održivo rješenje razotkriva kao ekološka devastacija drugdje. Prateći put odbačene odjeće prema Globalnom jugu, rad razotkriva kako se iluzija održivosti i recikliranja pretvara u stvarnost otpada, eksploatacije i ekološke štete.

This year, ZagrebDox is further expanding its program to include not just audio dox, but documentary photography, introducing a selection that brings together seven authors and one collective engaged in long-term, research-driven practices. Conceived as an exploration of the expanded field of documentary photography, the program reflects a diversity of approaches while sharing a common commitment to examining the environments, histories, and power structures that shape contemporary life.

The selected works move across geographies and personal narratives, revisiting layered questions of memory, community, and belonging. In *Points of Impasse* by Amir Graca, the enduring consequences of the post-war division in Bosnia and Herzegovina are traced through landscapes and inherited tensions, revealing how political borders permeate everyday existence. Similarly grounded in the legacy of industrial and political transformation, Bojan Mrdenović's research on Petrokemija in Kutina examines the entanglement of socialist modernization, environmental impact, and the redistribution of resources in the aftermath of capitalism.

Dea Botica explores in her work *Delta Oscar Mike* how individual family identities intertwine with the tradition of seafaring.

Borderline of Freedom by Jovana Semiz captures the fragile threshold between youth, risk, and the longing for unrestrained experience.

The global circulation of goods and its hidden consequences emerge starkly in *Ground Zero of Fast Fashion* by Magnus Wennman, where what is presented as a sustainable solution in Europe is revealed as environmental devastation elsewhere. By tracing the journey of discarded clothing to the Global South, the project exposes how the illusion of recycling collapses into a reality of waste, exploitation, and ecological harm.

U projektu *Crno zlato* Mitra Simikića osobne i kolektivne povijesti susreću se kroz postupno brisanje rudarskog grada, gdje raseljavanje postaje i naslijeđeno sjećanje i trajna stvarnost.

Intimniju, mikrosocijalnu perspektivu donosi *Displacement Planinska 7* Petre Slobodnjak, čije se dugoročno promatranje jedne zagrebačke zgrade razvija u portret suživota unatoč razlikama.

Poljski fotografski kolektiv Sputnik Photos predstavlja *Lost Territories Archive*, polifonično istraživanje postsovjetskog sjećanja u kojem se arhivske fotografije i suvremeni glasovi isprepliću kako bi ukazali na trajnu prisutnost prošlosti.

Unatoč različitim kontekstima, svi radovi dijele kontinuiran interes za odnos pojedinca i širih društveno-političkih okvira. Oni pokazuju kako povijesti — osobne, industrijske ili geopolitičke — i dalje oblikuju svakodnevni život, često kroz procese raseljavanja, transformacije i pregovaranja. Istovremeno, pojedini radovi naglašavaju ekološke posljedice tih sustava, ukazujući na neravnomjernu raspodjelu okolišnog tereta na globalnoj razini. Zajedno, ova selekcija potvrđuje sposobnost dokumentarne fotografije ne samo da bilježi već i propituje, povezujući intima iskustva sa širim strukturama te pozivajući gledatelje na novo promišljanje prostora i sustava koji oblikuju našu sadašnjost.

In *Black Gold* by Mitar Simikić, personal and collective histories converge through the slow erasure of a mining town, where displacement becomes both inherited memory and ongoing reality. A more intimate, micro-social perspective is offered in *Displacement Planinska 7* by Petra Slobodnjak, a long-term observation of a Zagreb apartment building that evolves into a portrait of coexistence across differences.

Polish collective Sputnik Photos presents *Lost Territories Archive*, a polyphonic investigation into post-Soviet memory, where archival images and contemporary voices intertwine to reflect on the persistence of the past.

Despite their distinct contexts, all projects share a sustained engagement with the relationship between individuals and larger socio-political frameworks. They reveal how histories—whether personal, industrial, or geopolitical—continue to shape lived realities, often through processes of displacement, transformation, and negotiation. At the same time, several works foreground the environmental consequences of these systems, pointing to the uneven distribution of ecological burden on a global scale. Together, the selection underscores documentary photography's capacity not only to observe but to question, connecting intimate experiences with broader structures and inviting viewers to reconsider the spaces and systems that define our present.

ARHIVA IZGUBLJENIH TERITORIJA

LOST TERRITORIES ARCHIVE

Sputnik Photos

Srednja i Istočna Europa /
Middle and Eastern Europe

Sputnik Photos je kolektiv koji istražuje identitet i sjećanje u postsovjetskoj regiji i šire. Ova festivalska prezentacija bavi se na Arhivom izgubljenih teritorija i publikacijom Wordbook. Knjiga koju je stvorio 21 suradnik, inspirirana arhivskim slikama, predstavlja različite perspektive i promišlja o tome kako nasljeđe SSSR-a i danas oblikuje regiju.

Sputnik Photos is a collective exploring identity and memory in the post-Soviet region and beyond. This festival presentation focuses on Lost Territories Archive and the publication Wordbook. The book created by 21 contributors inspired by archival images, presents diverse perspectives and reflects on how the legacy of the USSR continues to shape the region today.

PONEDJELJAK / MONDAY, 20/4, 13:30
DVORANA 5

SRIJEDA / WEDNESDAY, 22/4, 13:30
DVORANA 5

PETAK / FRIDAY, 24/4, 13:30
DVORANA 5

UTORAK / TUESDAY, 21/4, 13:30
DVORANA 5

ČETVRTAK / THURSDAY, 23/4, 13:30
DVORANA 5

SUBOTA / SATURDAY, 25/4, 13:00
DVORANA 5

CRNO ZLATO BLACK GOLD

Mitar Simikić

Bosna i Hercegovina / Bosnia
and Herzegovina

Smješten u sjeveroistočnom dijelu Bosne i Hercegovine, Ugljevik (čije ime dolazi od riječi za ugalj) predstavlja tipičan rudarski grad. Nastao u socijalizmu kao model industrijske zajednice zasnovane na napretku i jednakosti, danas je obilježen brisanjem i stalnim preseljenjima. Rad je ukorijenjen u osobnoj povijesti: godine 1982. moji su roditelji bili među prvim obiteljima koje su napustile dom zbog širenja rudnika. Ovaj rad prati nestanak naselja i život zajednice u trajnom stanju raseljavanja.

Located in the northeastern part of Bosnia and Herzegovina, Ugljevik (whose name comes from the word for coal) is a typical mining town. Created during socialism as a model of an industrial community based on progress and equality, today it is marked by erasure and constant relocations. The work is rooted in personal history: in 1982, my parents were among the first families to leave their home due to the expansion of the mine. This work follows the disappearance of the settlement and the life of the community in a permanent state of displacement.

PONEDJELJAK / MONDAY, 20/4, 17:00
DVORANA 5

UTORAK / TUESDAY, 21/4, 19:00
DVORANA 4

SRIJEDA / WEDNESDAY, 22/4, 17:00
DVORANA 4

PETAK / FRIDAY, 24/4, 19:00
DVORANA 5

UTORAK / TUESDAY, 21/4, 17:00
DVORANA 5

SRIJEDA / WEDNESDAY, 22/4, 17:00
DVORANA 5

ČETVRTAK / THURSDAY, 23/4, 21:00
DVORANA 5

DELTA OSCAR MIKE

Dea Botica

Hrvatska / Croatia

Fotografska serija *Delta Oscar Mike* prikazuje dvomjesečnu plovidbu teretnim brodom obalama Mediterana, Crnog mora i Zapadne Afrike. Propitujući vlastito obiteljsko nasljeđe, autorica istražuje ispreplitanje obiteljskih identiteta i pomorske tradicije. Kao jedina žena među članovima posade donosi intiman pogled na život pomoraca, bilježeći fragmente brodske svakodnevnice. Naoko nepovezane riječi Delta Oscar Mike, dekodirane iz NATO-ve fonetske abecede kojom se na brodu koristi radi lakše komunikacije, označavaju riječ DOM te otvaraju pitanje složenog odnosa između broda i doma.

The photographic series *Delta Oscar Mike* documents a two-month voyage aboard a cargo ship along the coasts of the Mediterranean, the Black Sea and West Africa. Questioning her own family heritage, the author explores how individual family identities intertwine with the tradition of seafaring. Throughout the journey, she seeks to redefine her family's maritime tradition, searching for her own place within a predominantly male space. As the only woman among the crew members, she brings a personal perspective on the life of seamen, combining photographs of everyday life aboard the ship with intimate memoirs.

PONEDJELJAK / MONDAY, 20/4, 15:00
DVIORANA 4

SRIJEDA / WEDNESDAY, 22/4, 21:00
DVIORANA 4

PETAK / FRIDAY, 24/4, 13:30
DVIORANA 5

SUBOTA / SATURDAY, 25/4, 15:00
DVIORANA 4

UTORAK / TUESDAY, 21/4, 13:30
DVIORANA 4

ČETVRTAK / THURSDAY, 23/4, 19:00
DVIORANA 4

PETAK / FRIDAY, 24/4, 17:00
DVIORANA 4

DISPLACE- MENT PLANINSKA 7

Petra Slobodnjak

Hrvatska / Croatia

Autorica je 15 godina živjela u iznajmljenom stanu. Njena svakodnevna interakcija sa susjedima pretvorila se u proces stvaranja prijateljstva s pojedincima različitih životnih, vjerskih i političkih uvjerenja. Priča o zgradi eklektičan je kolaž spontanijh događaja, interijera i osebnijh individualaca između kojih se stvorila bliskost. Petra Slobodnjak je samostalna umjetnica na području grafičkog dizajna i fotografije. Izlaže redovito od 2008. godine, a za ovaj rad dobila je nagradu Ivan Kožarić.

The filmmaker lived in a rented apartment for 15 years. Her daily interaction with her neighbours turned into a process of creating friendships with individuals from different walks of life, religious and political beliefs. The story of a building is an eclectic collage of spontaneous events, interiors and peculiar individuals who struck a closeness. Petra Slobodnjak is a freelance artist in the field of graphic design and photography. She has been exhibiting regularly since 2008, and for this work she received the Ivan Kožarić Award.

PONEDJELJAK / MONDAY, 20/4, 19:00
DVIORANA 4

SRIJEDA / WEDNESDAY, 22/4, 15:00
DVIORANA 4

ČETVRTAK / THURSDAY, 23/4, 13:30
DVIORANA 4

SUBOTA / SATURDAY, 25/4, 19:00
DVIORANA 4

UTORAK / TUESDAY, 21/4, 17:00
DVIORANA 4

SRIJEDA / WEDNESDAY, 22/4, 17:00
DVIORANA 5

PETAK / FRIDAY, 24/4, 21:00
DVIORANA 4

GRANICE SLOBODE 2016-2021

BORDERLINE OF FREEDOM

Jovana Semiz

Srbija / Serbia

Sloboda i sve posljedice koje omladina nosi s njom. Greške preobražene u granice koje ostaju na nama da ih prelazimo. Sazreli puno prije vremena, čeznemo za slobodom i danima koji će nam dopustiti da radimo aposlutno bilo što što poželimo, a da to pritom ne ugrozi našu budućnost ili čak više pridoda na uspjehu u istoj. Trenutak ekstaze i zaborav bačen na sve muke i strepnje, trenutak u kom nastaju moje fotografije.

Freedom and all the consequences that youth carries with it. Mistakes transformed into boundaries that remain for us to cross. Having matured far too early, we long for freedom and for days that would allow us to do absolutely anything we desire, without jeopardizing our future, or perhaps even contributing to our success within it. A moment of ecstasy and a sudden forgetting of all struggles and anxieties, a moment in which my photographs are created.

PONEDJELJAK / MONDAY, 20/4, 15:00
DVORANA 5

SRIJEDA / WEDNESDAY, 22/4, 21:00
DVORANA 5

PETAK / FRIDAY, 24/4, 17:00
DVORANA 5

SUBOTA / SATURDAY, 25/4, 15:00
DVORANA 5

UTORAK / TUESDAY, 21/4, 17:00
DVORANA 5

ČETVRTAK / THURSDAY, 23/4, 19:00
DVORANA 5

PETAK / FRIDAY, 24/4, 21:00
DVORANA 4

KATASTROFA BRZE MODE

GROUND ZERO OF FAST FASHION

Magnus Wennman

Švedska / Sweden

Već više od desetljeća modni divovi potiču kupce da vrate rabljenu odjeću obećavajući joj da će je „reciklirati“. U stvarnosti većina te odjeće uopće se ne reciklira. Umjesto toga, izvozi se u zemlje poput Gane i Benina, gdje preplavljuje tržišta rabljene odjeće, a sve što se ne može prodati baca se na odlagališta otpada ili spaljuje. Planine tekstilnog otpada začepljuju rijeke, zagađuju plaže i truju zrak. Ono što se u Europi predstavlja kao zeleno rješenje često se pretvara u ekološku katastrofu na globalnom jugu. Ovaj projekt rasvjetljava tamnu stranu brze mode, gdje se iluzija recikliranja sudara sa stvarnošću otpada, eksploatacije i uništavanja okoliša.

For over a decade, fashion giants have encouraged customers to return used clothing with the promise of „recycling“ it. In reality, most of these garments are not recycled at all. Instead, they are exported to countries like Ghana and Benin, where they flood second-hand markets, and whatever cannot be sold is dumped in landfills or burned. Mountains of textile waste clog rivers, pollute beaches, and poison the air. What is presented as a green solution in Europe often turns into an environmental catastrophe in the Global South. This project sheds light on the dark side of fast fashion, where the illusion of recycling clashes with the reality of waste, exploitation, and environmental destruction.

PONEDJELJAK / MONDAY, 20/4, 17:00
DVORANA 4

SRIJEDA / WEDNESDAY, 22/4, 13:30
DVORANA 4

PETAK / FRIDAY, 24/4, 19:00
DVORANA 4

SUBOTA / SATURDAY, 25/4, 21:00
DVORANA 4

UTORAK / TUESDAY, 21/4, 15:00
DVORANA 4

ČETVRTAK / THURSDAY, 23/4, 21:00
DVORANA 4

SUBOTA / SATURDAY, 25/4, 17:00
DVORANA 4

PRIRODA, KEMIJA I DRUŠTVO

NATURE, CHEMISTRY, AND SOCIETY

Bojan Mrdenović

Hrvatska / Croatia

Višegodišnje istraživanje koje se temelji na prikupljanju arhivskog materijala i fotografskog terenskog rada donosi uvid u povijest industrijalizacije na primjeru tvornice Petrokemija, odnosno njezina utjecaja na grad Kutinu i prirodni okoliš. Kutina predstavlja primjer malog grada koji je tijekom socijalističke modernizacije kroz razvoj industrije doživio značajnu preobrazbu i prosperitet, ali industrijski metabolizam rastućeg životnog standarda ostavlja snažne posljedice na okoliš.

Many years of research based on a collection of archival material and photographic fieldwork provides insight into the history of industrialisation on the example of the Petrokemija factory, and its impact on the town of Kutina and its natural environment. Kutina is an example of a small town that experienced significant transformation and prosperity during socialist modernisation thanks to the development of industry, but the industrial metabolism of the rising standard of living has left strong consequences on the environment.

PONEDJELJAK / MONDAY, 20/4, 21:00
DVORANA 5

SRIJEDA / WEDNESDAY, 22/4, 19:00
DVORANA 5

ČETVRTAK / THURSDAY, 23/4, 17:00
DVORANA 5

SUBOTA / SATURDAY, 25/4, 19:00
DVORANA 5

UTORAK / TUESDAY, 21/4, 21:00
DVORANA 5

ČETVRTAK / THURSDAY, 23/4, 15:00
DVORANA 5

PETAK / FRIDAY, 24/4, 15:00
DVORANA 5

TOČKE ZASTOJA

POINTS OF IMPASSE

Armin Graca

Bosna i Hercegovina /
Bosnia and Herzegovina

Prošlo je više od 30 godina od potpisivanja Daytonskog sporazuma, a granična linija duga 1080 kilometara učinkovito je podijelila Bosnu na dva entiteta i jedan distrikt. Fotograf objašnjava da se „svjesno ili ne, mržnja još uvijek prenosi s generacije na generaciju – nasljeđe rata koje je još uvijek svježe u ljudskim glavama“. *Točke zastoja* istražuju trajan utjecaj rata i podjela na ljude i mjesta u Bosni i Hercegovini. Projekt se bavi politički podijeljenim teritorijem koji utječe na individualne i kolektivne percepcije „stvarajući prostor koji se ne može odvojiti od nositelja zajedničkog identiteta“.

Over 30 years have passed since the Dayton Agreement was signed and a 1,080-kilometre-long boundary line effectively divided Bosnia into two entities and one district. The photographer explains that “consciously or not, hatred is still passed on from generation to generation — a legacy from a war that is still fresh in people’s minds.” *Points of Impasse* explores the lasting impact of the war and division on the people and places of Bosnia and Herzegovina. The project centres around a politically divided terrain that impacts individual and collective perceptions, “creating a space that cannot be separated from the holders of a shared identity.”

PONEDJELJAK / MONDAY, 20/4, 13:30
DVORANA 4

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

ČETVRTAK / THURSDAY, 23/4, 15:00
DVORANA 4

SUBOTA / SATURDAY, 25/4, 13:00
DVORANA 4

PONEDJELJAK / MONDAY, 20/4, 21:00
DVORANA 4

SRIJEDA / WEDNESDAY, 22/4, 19:00
DVORANA 4

ČETVRTAK / THURSDAY, 23/4, 17:00
DVORANA 4

MASTERCLASS: CHRISTIAN FREI

UTORAK / TUESDAY, 21/04, 15:30 KIC, PRERADOVIĆEVA 5
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**UVEĆANJE KOJE ĆE TRAJATI /
MAGNIFICATION THAT WILL ENDURE**

U suradnji s Restartom i Dokukinom / In association with Restart and Dokukino

Christian Frei jedan je od najutjecajnijih suvremenih dokumentarista čiji odvažni i istinoljubivi filmovi – *Krivica*, *Besani u New Yorku*, *Ratni fotoreporter*, *Svemirski turisti* i *Postanak 2.0* – donose prodorne i intimne portrete ljudi u ekstremnim situacijama te pokrivaju širok spektar tema koje opterećuju sudbinu čovječanstva poput rata, tehnologije i velikih društvenih mijena. Njegov mozaični opus karakteriziraju prigušena upornost i posvećeno udublivanje u „ljudsku tektoniku“ – od ljubavnih peripetija u njujorškoj metropoli, preko trgovine mamutskim kljovama radi kloniranja, do svemirskog turizma i pedantne istrage uzročnika virusa COVID-19. U masterclassu čiji naslov parafrazira književni kredo Ernesta Hemingwayja, Frei će izložiti ključne elemente koji tvore dokumentarac koji odolijeva zubu vremena te autentično i dubinski zahvaća kompleksna lica i naličja ljudske prirode.

Christian Frei is one of the most influential contemporary documentarians whose bold and truthful films – *Blame*, *Sleepless in New York*, *War Photographer*, *Space Tourists* and *Genesis 2.0* – bring piercing and intimate portraits of people in extreme situations and cover a broad spectrum of topics that weigh on the fate of humanity, such as war, technology and major social changes. His mosaic work is characterised by a subdued persistence and dedicated immersion in 'human tectonics' – from love affairs in the New York metropolis, through the trade in mammoth tusks for cloning to space tourism and a meticulous investigation of the causative agent of the COVID-19 virus. In a masterclass whose name paraphrases Ernest Hemingway's literary credo, Frei will present the key elements that create a documentary that resists the ravages of time and authentically and deeply captures the complex faces and facets of human nature.

**MASTERCLASS: PETR LOM &
CORINNE VAN EGERAAT**

SRIJEDA / WEDNESDAY, 22/04, 15:30 KIC, PRERADOVIĆEVA 5

**NE-ANTROPOCENTRIČNI PRISTUP SNIMANJU I PRIPRIJEVANJU /
NON-ANTHROPOCENTRIC CINEMATOGRAPHY AND STORYTELLING**Povodom Dana planeta Zemlje / On the occasion of Earth Day
U suradnji s Restartom i Dokukinom / In association with Restart and Dokukino

Corinne van Egeraat & Petr Lom posvetili su dvadesetak godina urgentnim pričama o ljudskim pravima, no posljednjih sedam godina odlučili su se fokusirati na zapostavljena prava prirode, ukazujući na to da sva stvorenja zaslužuju dostojanstvo i poštovanje ali i pažnju pripovjedača. Etičko uporište pronašli su u maorskom konceptu kaupapa, koji oblikuje njihovu viziju filmskog rada lišenog ega. U masterclassu će predstaviti ne-antropocentrične snimateljske i pripovjedačke tehnike koje primjenjuju kako bi ispričali priče u kojima ljudska bića nisu u središtu. Predstaviti će evoluciju svojih filmova kao što su *Ja sam rijeka*, *rijeka je ja* i *Coriolisov učinak* koja kulminira njihovim najnovijim projektom, filmom u kojem je glavni protagonist ugrožena laguna Mar Menor – prvi europski ekosustav kojem je priznat status osobe.

Corinne van Egeraat and Petr Lom have dedicated twenty years to urgent stories about human rights, but for the last seven years they have decided to focus on the neglected rights of nature, pointing out that all creatures deserve dignity and respect, but also the attention of the storyteller. They found ethical grounding in the Maori concept of kaupapa, which shapes their vision of filmmaking devoid of ego. In the masterclass, they will present the non-anthropocentric filmmaking and storytelling techniques they apply to tell stories in which human beings are not at the centre. They will present the evolution of their films such as *I Am the River*, *The River Is Me* and *The Coriolis Effect*, culminating in their latest project, a film in which the main protagonist is the endangered Mar Menor lagoon – the first European ecosystem to be recognised as a person.

SLOBODAN ULAZ / FREE ENTRANCE

DOXXL PANEL

UTORAK / TUESDAY 21/4, 17:00
DOKUKINO KIC, PRERADOVIĆEVA 5

KLONITI SE POLITIKE: FILM, CENZURA I BORBA PROTIV OPRESIJE / STAY OUTSIDE OF POLITICS: CINEMA, CENSORSHIP AND CHALLENGING OPPRESSION

SUDJELUJU / WITH: MARTA BARADIĆ, MARTIN HERRING, MIKE LERNER, VLAD PETRI
MODERATORICA / HOST: DINA POKRAJAC

Wim Wenders izazvao je značajne kontroverze na ovogodišnjem Berlinaleu izjavom da se filmska industrija „treba kloniti politike“. Poziv na izbjegavanje politike došao je kao odgovor na pitanja o genocidu u Gazi, iako je festival prethodnih godina otvoreno podržavao Ukrajinu i prosvjede u Iranu. Odras je to rasprava koje se u zadnje vrijeme intenzivno vode o tobožnjoj autonomiji umjetnosti i neutralnosti kulturnih institucija. S druge strane, umjetnici i kulturni radnici sve su izloženiji političkim pritiscima i ograničenjima slobode govora kroz napade krajnje desnice na medije i javne servise. O cenzuri, artwashingu i bojkotu, radu filmskih kolektiva i dokumentarnom filmu kao oruđu svakodnevnog otpora razgovarat ćemo s M. Herringom i M. Lernerom (Roast Beef Productions, The Gaza Collective), M. Baradić (Kino Katarina, Za K.R.U.H. / Štrajk za Gazu) i redateljem V. Petrijem.

Wim Wenders sparked considerable controversy at this year's Berlinale by stating that the film industry „should steer clear of politics.“ The call to steer clear of politics came in response to questions about the genocide in Gaza, although the festival has openly supported Ukraine and the protests in Iran in previous years. It reflects the debates that have been intensely present recently about the alleged autonomy of art and the neutrality of cultural institutions. On the other hand, artists and cultural workers are increasingly exposed to political pressures and restrictions on freedom of speech through attacks by the far right on the media and public services. We will talk about censorship, artwashing and boycotts, the work of film collectives and documentary film as a tool of everyday resistance with M. Herring and M. Lerner (Roast Beef Productions, The Gaza Collective), M. Baradić (Kino Katarina, Za K.R.U.H. / Štrajk za Gazu) and director V. Petri.

DOXXL PANEL

SRIJEDA / WEDNESDAY 22/4, 17:00
DOKUKINO KIC, PRERADOVIĆEVA 5

RAZUVJERI ME: DOKUMENTARCI PROTIV LAŽNIH VIJESTI / CHANGE MY MIND: DOCUMENTARY VS. FAKE NEWS

SUDJELUJU / WITH: ROBIN KVAPIL, ANDREA VRANIĆ, MELITA VRSALJKO
MODERATORICA / HOST: DINA POKRAJAC

Živimo u „doba dezinformacija“ u kojem namjerne laži, propaganda i varljivi sadržaji potpomognuti algoritimima društvenih mreža narušavaju naše povjerenje u demokratski proces. Digitalni krajolik omogućuje brzo širenje lažnih vijesti manipulirajući javno mišljenje i konstruirajući „alternativne stvarnosti“. Kako razgraničiti zdravu skepsu prema establišmentu, korporativnim medijima i korumpiranim institucijama od narativa koji raspiruju mržnju, zadrtnost i u konačnici održavaju status quo neoliberalnog kapitalizma? Koji je domet istraživačkog novinarstva i fact-checking medija? Mogu li dobri argumenti i dokazi poljuljati okorjela uvjerenja? Koliko je dokumentarni film učinkovit medij za poticanje kritičkog razmišljanja i formiranje empatičnog, odgovornog stava? U razgovoru sudjeluju redatelj R. Kvapil (*Change My Mind*), novinarka M. Vrsaljko (Faktograf) i profesorica psihologije A. Vranić.

We live in an 'age of disinformation' where deliberate lies, propaganda and deceptive content aided by social media algorithms undermine our trust in the democratic process. The digital landscape enables a rapid spread of fake news by manipulating public opinion and constructing 'alternative realities'. How to delineate healthy scepticism of the establishment, corporate media and corrupt institutions from narratives that fuel hate, bigotry and ultimately maintain the status quo of neoliberal capitalism? What is the scope of investigative journalism and fact-checking media? Can good arguments and evidence shake entrenched beliefs? How effective is documentary cinema as a medium for encouraging critical thinking and forming an empathetic, responsible attitude? The discussion features director R. Kvapil (*Change My Mind*), journalist M. Vrsaljko (Faktograf) and professor of psychology A. Vranić.

DOXXL PANEL

ČETVRTAK / THURSDAY 23/4, 17:00
DOKUKINO KIC, PRERADOVIČEVA 5BALKANE MOJ: KAKO SNIMATI RURALNE
KRAJEVE? / BALKAN, MY BALKAN: HOW TO FILM RURAL AREAS?SUDJELUJU / WITH: JADRAN BOBAN, TOMISLAV PLETENAC, PETRA SELIŠKAR
MODERATORICA / HOST: DINA POKRAJAC

Hrvatska i regija imaju bogatu tradiciju dokumentiranja seoskog života. Ruralni dokumentarci nude fascinantan uvid u život izvan gradskih središta, istražujući očuvanje tradicije, suživot s prirodom i nesvakidašnje osobne priče usred izolacije. No u zapadnjačkoj svijesti prisutan je imaginarij brutalnog i neciviliziranog Balkana. Žilavost diskursa o egzotičnome Drugom prisutna je i u regionalnoj filmskoj produkciji te kulminira u fenomenu (auto)egzotizacije. S dokumentaristima Bobanom (*Vučja gozba*) i Seliškar (*Planina se neće pomaknuti*) te antropologom Pletencem razgovarat ćemo o tome kako izbjeći autokolonijalni refleks, stereotipne prikaze protagonista i spektakularne kadrove prirode kao idiličnog raja. Koje posljedice proces snimanja može imati na snimane subjekte i kako im etički pristupiti? Kako balansirati umjetničku i etnografsku vrijednost dokumentarca?

Croatia and the region have a rich tradition of documenting rural life. Rural documentaries provide a fascinating insight into life outside urban centres, exploring the preservation of tradition, coexistence with nature and unusual personal stories amidst isolation. However, in Western consciousness the image of the brutal and uncivilised Balkans is still dominant. The tenacity of the discourse about the exotic Other is also present in regional film production and culminates in the phenomenon of (auto)-exoticisation. With documentary filmmakers Boban (*The Feast of the Wolf*) and Seliškar (*The Mountain Won't Move*) and anthropologist Pletenac, we will talk about how to avoid the autocolonial reflex, stereotypical portrayals of protagonists and spectacular shots of nature as an idyllic paradise. What consequences can the filmmaking process have on the filmed subjects and how to approach them ethically? How to balance the artistic and ethnographic value of the documentary?

DOXXL PANEL

SUBOTA / SATURDAY 25/4, 15:30
DOKUKINO KIC, PRERADOVIČEVA 5BEZ MILOSTI: ŽENSKI POGLED I FILMSKA
INDUSTRIJA / NO MERCY: FEMALE GAZE AND THE FILM INDUSTRYSUDJELUJU / WITH: PETRA BELC KRŃJAIĆ, IVA ROSANDIĆ, ISA WILLINGER, JAMILLAH VAN DER HULST, MAJA PRETTNER
MODERATORICA / HOST: DINA POKRAJAC

„Žene, ustvari, snimaju okrutnije filmove“, rekla je jednom kulturna redateljica Kira Muratova mladoj redateljici Isi Willinger. U dokumentarcu *Nemilosrdne* Willinger upozna je neke od najistaknutijih redateljica našeg vremena i otkriva kako žene i nebinarne osobe prikazuju rod i moć, nasilje i žudnju. Kroz popratnu diskusiju s prisutnim filmskim radnicama, filmologinjama i filmskim kritičarkama razmotrit ćemo takozvani „ženski pogled“ u svijetu koji je oblikovan patrijarhalnim i kolonijalnim narativima. Koliko se mijenja perspektiva ovisno o tome je li žena ispred ili iza kamere? Koliko filmska industrija perpetuira opresivne obrasce ponašanja prema ženama kroz diskriminatorne prakse zapošljavanja i tradicionalnu podjelu moći? Je li nejednakost u rodnom odnosu upisana u samu strukturu filmskog jezika i kako dovesti do promjena na ekranu i izvan njega?

„The truth is, women make the harsher films,“ iconic director Kira Muratova once told young director Isa Willinger. In the documentary *No Mercy*, Willinger meets some of the most prominent female directors of our time and discovers how women and non-binary people portray gender and power, violence and desire. Through an accompanying discussion with female film workers, film scholars and film critics present, we will consider the so-called ‘female gaze’ in a world shaped by patriarchal and colonial narratives. How much does perspective change depending on whether a woman is in front of or behind the camera? How much does the film industry perpetuate oppressive patterns of behaviour towards women through discriminatory employment practices and traditional separation of powers? Is inequality in gender relations ingrained into the very structure of film language and how to bring about changes on and off the screen?

SLOBODAN ULAZ / FREE ENTRANCE

20/04 – 25/04

MENTORI/ MENTORS: MARC ISAACS, VANJA JAMBROVIĆ, LUCIE KON, CECILIA LIDIN
VODITELJICA PROGRAMA PRO / HEAD OF INDUSTRY: MELITA MUKAVEC
ASISTENTI PRODUKCIJE ZAGREBDOX PRO / PRODUCTION ASSISTANTS: LJUBICA KOTROMANOVIĆ, BLAŽ ORDANIĆ
AMBASADOR PROGRAMA PRO / INDUSTRY AMBASSADOR: ROBERT TOMIĆ ZUBER

ZagrebDox Pro: Slow Pitch se održava uz potporu Hrvatskog audiovizualnog centra, Grada Zagreba i Hrvatskog društva filmskih autora. / ZagrebDox Pro: Slow Pitch takes place with the support of the Croatian Audiovisual Centre, the City of Zagreb and the Croatian Filmmakers Association.

Prošlogodišnje izdanje programa ZagrebDox PRO usmjerili smo postavljanjem pitanja – raste li kvaliteta dokumentaraca zajedno s rastom kompetitivnosti u industriji dokumentarnog filma? Tražeći odgovor na to pitanje, kao i na ono je li ta vrsta iznimno kompetitivnog *pitching* modela pravi model za stvaranje novih dokumentaraca, pokrenuli smo program Slow Pitch. Fokus smo usmjerili isključivo na same projekte i autore, odnosno autorske ekipe koje ih razvijaju u atmosferi koja isključuje natjecateljski karakter i promovira fokusiraniji pristup mentorskom radu s autorima. I čini se da alternativni put razvoja uspješnih dokumentaraca postoji! Barem prema reakciji autora koji su u prvom izdanju Slow Pitcha sudjelovali. Ili prema daljnjem razvoju i uspjehu njihovih projekata. Upravo tim – sada prokušanim konceptom, nastavljamo i ove godine. U njemu autori osam projekata selektiranih od čak 91 prijavljenih, pristiglih iz cijelog svijeta, četiri dana programa razgovaraju s četiri mentora. Svaki dan mentori Marc Isaacs, Vanja Jambrović, Lucie Kon i Cecilia Lidin bit će fokusirani isključivo na odabrane autore i njihove projekte.

Slow Pitch, autorima i projektima posvećen program, svojim nagradama ove godine podupiru: Impronta films (UK) mentorskom nagradom, Ji.hlava New Visions program (Republika Češka) svojom profesionalnom akreditacijom, MEDIMED Doc Market (Španjolska) garantira jednom projektu sudjelovanje u njihovu Pitching Forumu, a jednaku nagradu osigurava i Nebulae-Doclisboa (Portugal). Rab film festival (Hrvatska) osigurat će i rezidencijalnu nagradu odabranom projektu.

We set the course of the last year's edition of the ZagrebDox PRO segment by asking the following question – is the quality of documentaries growing together with the growth of competitiveness in the documentary film industry? Looking for an answer to that question, as well as to whether this type of extremely competitive pitching model is the right model for creating new documentaries, we launched the Slow Pitch event. We have focused exclusively on the projects and authors themselves, that is, creative teams that develop them in an atmosphere which excludes competitiveness and promotes a more focused approach to mentoring work with filmmakers. And it seems that there is an alternative way of developing successful documentaries! At least according to the response of the authors who took part in the first edition of Slow Pitch. Or according to the further development and success of their projects. We are continuing with this – now tested concept – this year as well. The authors of eight projects selected from as many as 91 entries, arriving from all over the world, talk to four mentors over the four days of the event. Every day, mentors Marc Isaacs, Vanja Jambrović, Lucie Kon and Cecilia Lidin will focus exclusively on selected authors and their projects.

Slow Pitch, a section dedicated to filmmakers and projects, is supported this year with its awards by: Impronta films (UK) with a mentoring award, Ji.hlava New Visions program (Czech Republic) with its professional accreditation, MEDIMED Doc Market (Spain) guarantees one project participation in their Pitching Forum, and Nebulae-Doclisboa (Portugal) provides the same award. Rab Film Festival (Croatia) will also provide a residency award to the selected project.

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