



• ZAG
• REB
DOX ^F

MEĐUNARODNI
FESTIVAL
DOKUMENTARNOG
FILMA
INTERNATIONAL
DOCUMENTARY
FILM FESTIVAL

30.3. —————>> 6.4.2025.

KAPTOL BOUTIQUE
CINEMA & BAR

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Impresum / Impressum

90

ULAZNICE

ZAGREBDOX 30/03/2025 – 06/04/2025

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 kaptolcinema.hr

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

REZERVACIJE ULAZNICA NISU MOGUĆE.

Cijena ulaznice za projekcije koje se održavaju prije 17 sati iznosi 5,00 eura

Cijena ulaznice za projekcije koje se održavaju u 17 sati i nakon 17 sati iznose 6,00 eura.

Cijena ulaznice za projekcije iz programa Teen Dox iznosi 4,80 eura.

Cijena ulaznica za pojedinačnu projekciju The Best of Fest u nedjelju 6. travnja iznosi 5,00 eura.

THE BEST OF FEST

Cijena ulaznica za program The Best of Fest u nedjelju, 6. travnja za niz projekcija u jednoj od dvorana iznosi 13,50 eura, a za pojedinačnu projekciju 5,00 eura. Ulaznice za The Best of Fest se mogu kupiti isključivo na blagajnama kina Kaptol Boutique Cinema&Bar u nedjelju 6. travnja 2025.

BESPLATNE PROJEKCIJE

Projekcije u 14 sati (od ponedjeljka do petka) su besplatne kao i projekcija u sklopu Autorske večeri.

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

RADNO VRIJEME CINESTAR BLAGAJNE

NEDJELJA, 30/03

18:00 – 22:00

PONEDJELJAK, 31/03 - PETAK, 4/04

13:00 – 21:30

SUBOTA, 5/04

11:00 – 21:30

NEDJELJA, 6/04

12:00 – 21:00

ORGANIZATOR ZAGREBDOXA ZADRŽAVA PRAVO IZMJENE PROGRAMA I RASPOREDA

www.zagrebdox.net
info@zagrebdox.net

TICKETS

ZAGREBDOX 30/03/2025 – 6/4/2025

**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 www.kaptolcinema.hr.

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

TICKET RESERVATION IS NOT POSSIBLE.

Ticket price for screenings held before 5pm is EUR 5,00.

Ticket price for screenings at 5pm and after is EUR 6,00.

Ticket price for Teen Dox programme screenings is EUR 4,80.

Ticket price for The Best of Fest screenings is EUR 5,00.

THE BEST OF FEST

Ticket price for The Best of Fest on Sunday, April 6th, for a series of screenings in one theatre is EUR 13,50 or EUR 5,00 for individual screenings. Tickets for The Best of Fest can be purchased only at Kaptol Boutique Cinema&Bar ticket offices on Sunday, April 6th.

FREE SCREENINGS

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

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

Tickets are issued until the capacity is full.

CINESTAR TICKET OFFICE

OPENING HOURS

SUNDAY, 30/3

6pm – 10pm

MONDAY, 31/3 – FRIDAY, 4/4

1pm – 9:30pm

SATURDAY, 5/4

11am – 9:30pm

SUNDAY, 6/4

12pm – 9pm

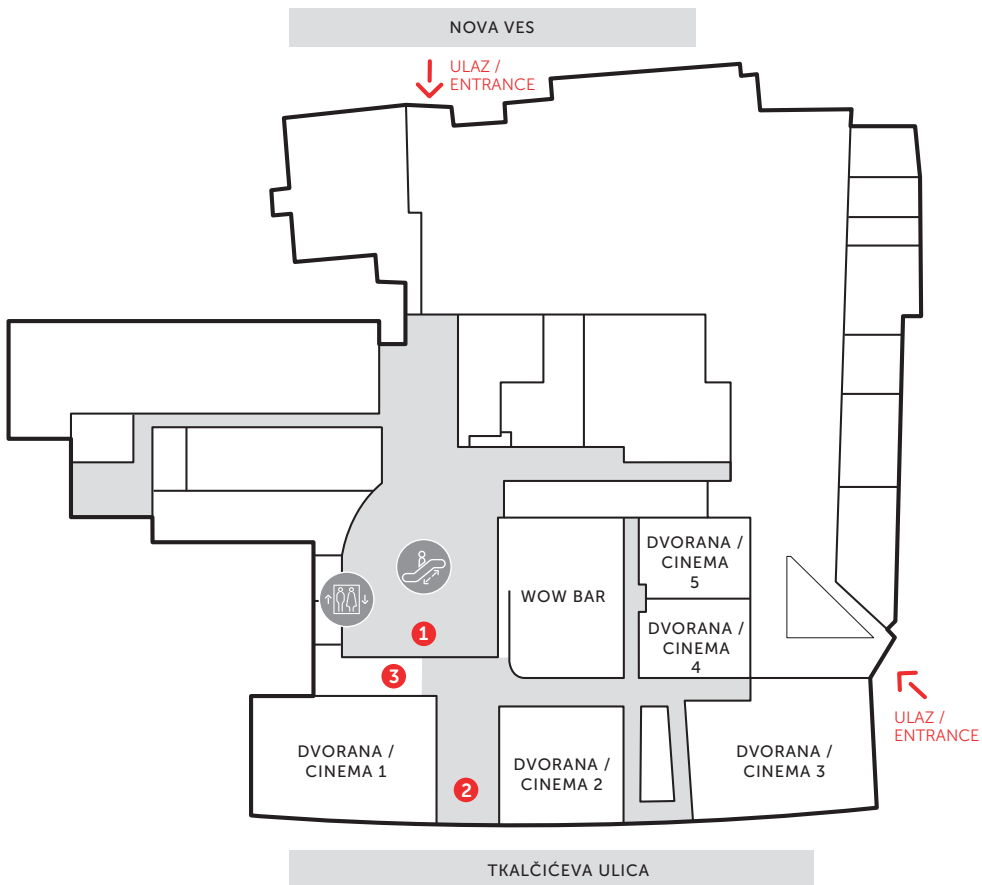
THE ZAGREBDOX ORGANISER RESERVES THE RIGHT TO MAKE CHANGES IN THE PROGRAMME AND SCHEDULE

www.zagrebdox.net
info@zagrebdox.net

LOKACIJE / LOCATIONS

KAPTOL BOUTIQUE CINEMA&BAR

Nova Ves 17, Zagreb



CENTAR KAPTOL

NIVO 2 / 2nd FLOOR

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

UVODNA RIJEČ / FOREWORD

Uz eksplozije, zavijanje sirena, krikove i svađe koji se rasprostiru ovim našim malim, ugroženim planetom, ja čujem – tišinu.

Tišinu pameti, razuma, razgovora i – ljudskosti.

Svijetom vladaju nasilnici, neko novo "zlatno" određuje cijenu ljudskih života i budućnost čitavih nacija, deseci tisuća ljudi gine svakodnevno na frontovima i izvan njih, a stotine tisuća onih koji su mislili da su pobjegli od takve sudbine zaustavljeni su na putu prema životu za koji su vjerovali da je bolji i sigurniji.

Pohlepa, glupost i primitivizam postaju glavnim "sastojkom" ne samo politike već i naših sudbina.

Pripadam generaciji koja se popularno naziva "boomerima". Začeti smo u svijetu poslijeratnog optimizma, pa smo, vjerojatno genetski, preuzeli onaj esencijalni sastojak ljudske egzistencije – nadu.

No, ima li danas nade za – nadu?

Pitanje je to koje si svakodnevno postavljam, misleći prije svega na one na kojima leži teret budućnosti – svoju (našu) djecu i unuke.

Mora biti!

Makar ju, privremeno, izmislili.

"Nit' je slava, nit' su nofci", znam reći kad me pitaju zašto se bavim ovim poslom zadnjih tridesetak godina; u stvari čitav život.

Jednostavno osjećam da moramo pokušati, ako ne dati smisao, ako ne poboljšati svijet, onda barem razumjeti što se doista događa.

ZagrebDox je stvoren iz takve potrebe. Ona je vjerojatno idealistična, ambiciozna, nerealna...? Ima li uopće smisla?

Samo vi, naša publika, možete odgovoriti na to pitanje. Preko 350.000 vas već je putovalo s nama proteklih dvadeset godina, pa iskreno vjerujem da će tako biti i ove.

Od preko 1.500 filmova koje smo pogledali za ovogodišnji festival izabrali smo njihov stotinjak. Nisu uvijek "lagani". Za to, uostalom, postoje "reality" programi...

Mi smo tu da vam prikažemo kako najbolji svjetski filmaši, svih generacija, nacionalnosti i "rukopisa", vide svijet u kome živimo. Pravu realnost.

Te da, nakon projekcije, porazgovaramo. I u tom razgovoru, razmjeni misli i ideja, pokušamo pronaći – nadu.

Nenad Puhovski,
osnivač i umjetnički direktor ZagrebDoxa

With all the explosions, sirens howling, cries and fights pervading our small endangered planet, all I can hear is – silence.

The silence of intelligence, reason, dialogue and – humanity.

The world is dominated by bullies, some new 'gold' defines the price of human lives and the future of entire nations, tens of thousands of people die every day on fronts and beyond, and hundreds of thousands of those who thought would be safer if they fled such a fate were stopped on their way to a life they believed to be better and safer.

Greed, stupidity and primitivism become the main 'ingredients' not only of politics, but also of our destinies. I belong to the generation popularly called 'boomers'. Conceived in the world of post-war optimism, we probably genetically acquired that essential ingredient of human existence – hope.

However, is there hope today for – hope?

This is the question I ask myself on a daily basis, thinking primarily about those with the burden of future on their shoulders – our children and grandchildren.

There has to be!

Even if we make it up, temporarily.

"Neither for glory, nor for the cash," that's my answer when I'm asked why I've been doing this job for the past 30 years; in fact, my whole life.

I simply feel we need to try, if not give sense, if not improve the world, then at least comprehend what is really happening.

ZagrebDox sprang from one such necessity. It is probably idealistic, ambitious, unrealistic...? Does it make sense at all?

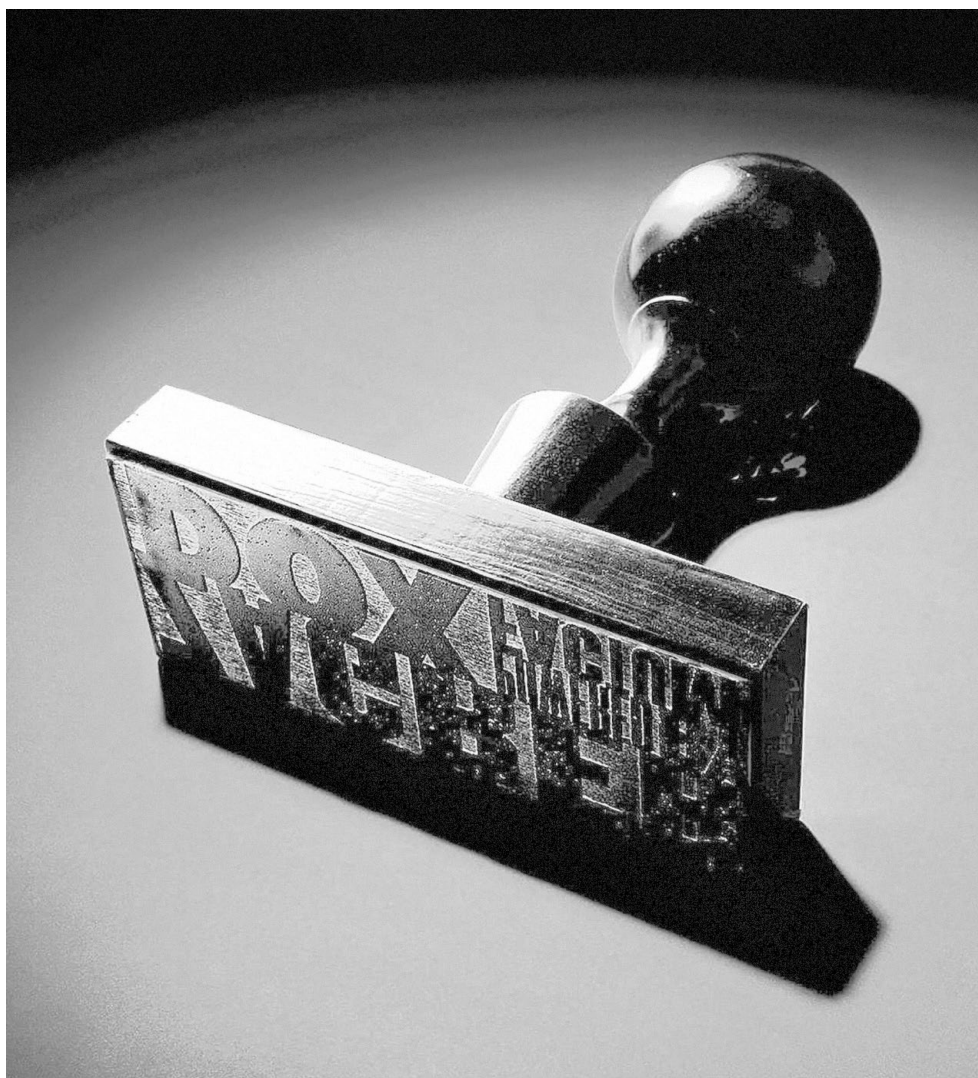
Only you, our audience, can answer this question. Over 350,000 of you have already travelled with us over the past 20 years, so I sincerely believe the same will happen this year, too.

Out of over 1,500 film titles we saw for this year's festival, we selected around a hundred of them. They are not always an easy watch. Besides, there is reality TV for that...

We are here to illustrate how the finest international filmmakers of all generations, nationalities and 'signatures' see the world we live in. The real reality.

And to talk about that after the screening. And in that talk, in this exchange of thoughts and ideas, to try to find – hope.

Nenad Puhovski,
founder and art director of ZagrebDox



ŽIRIJI / JURIES

MEĐUNARODNI ŽIRI / INTERNATIONAL JURY

Silje Evensmo Jacobsen

Igor Mirković

Mara Prohaska Marković

REGIONALNI ŽIRI / REGIONAL JURY

Vladimir Loginov

Tanja Miličić

Viki Réka Kiss

KRATKI I MLADI ŽIRI / SHORT & YOUNG JURY

Lucija Brkić

Maja Malus Azhdari

Mariusz Rusiński

MOVIES THAT MATTER ŽIRI / MOVIES THAT MATTER JURY

Margje de Koning

Arijana Lekić Fridrih

David Lušičić

FIPRESCI ŽIRI / FIPRESCI JURY

Dimitra Bouras

Armando Russi

Sara Simić

TEEN DOX ŽIRI / TEEN DOX JURY

Učenci i učenice zagrebačke Prve gimnazije / Pupils of First Gymnasium Zagreb: Antonija Barić, Marija Bekić, Natali Berdar, Matej Blažun, Marija Detelić, Mila Fajković, Katja Hren, Laura Kobačić, Eva Kovačević, Maja Marošević, Lucija Matek, Elena Matleković, Franka Mostarac, Teal Pleič, Nika Stanković, Tena Tandara, Jana Trupčević.

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 ZA MEĐUNARODNI FILM / AVITEH AUDIENCE AWARD FOR INTERNATIONAL FILM

za najbolji međunarodni film po izboru publike /
audience award for best international film

HRT NAGRADA PUBLIKE ZA REGIONALNI FILM / HRT AUDIENCE AWARD FOR REGIONAL FILM

za najbolji regionalni film po izboru publike /
audience award for best regional film

NAGRADA TEEN DOX / TEEN DOX AWARD

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

NAGRADA FIPRESCI / FIPRESCI AWARD

POČASNI VELIKI PEČAT / HONORARY BIG STAMP

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

SVEČANO OTVARANJE

Crveni tobogan

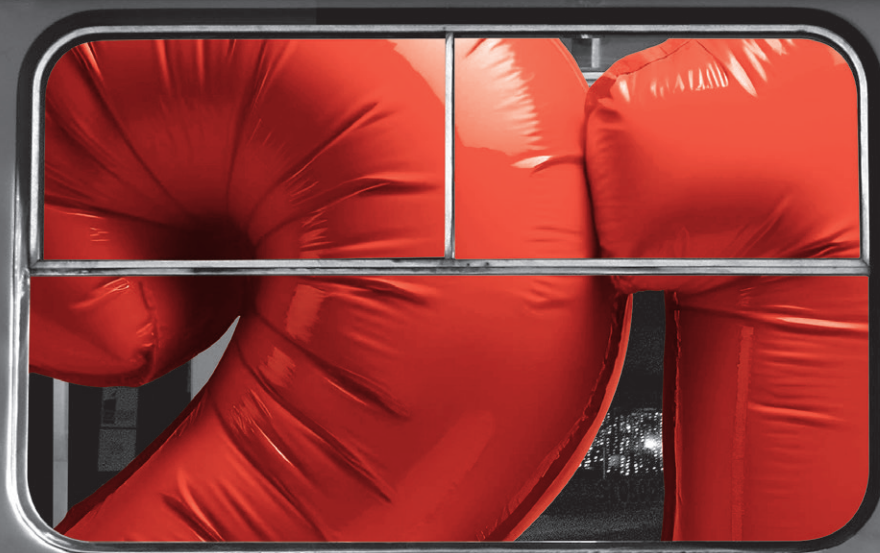
Nebojša Slijepčević
Hrvatska, 2025., 27'

Najglasnija tišina

Aleksandar Reljić
Srbija, 2025., 28'

Nedjelja, 30/3, 20:00

Gosti: Nebojša Slijepčević, Aleksandar Reljić, redatelji



OPENING CEREMONY

Red Slide

Nebojša Slijepčević
Croatia, 2025., 27'

The Loudest Silence

Aleksandar Reljić
Serbia, 2025., 28'

Sunday, 30/3, 20:00

Guests: Nebojša Slijepčević and Aleksandar Reljić, directors



Ponedjeljak / Monday 31/03

DVORANA 1

15:30

**ODLAZAK /
WIND HAS NO TAIL**
Ivan Vlasov, Nikita
Stashkevich, 60'

17:30

**TERENSKA NASTAVA /
FIELD TRIP**
Jozo Schmuch, 23'

**LEKCIJE MOG TATE /
MY DAD'S LESSONS**
Dalija Dozet, 61'

19:30

**BLUM – GOSPODARI
SVOJE BUDUĆNOSTI /
BLUM – MASTERS OF
THEIR OWN DESTINY**
Jasmila Žbanić, 76'

21:30

**ABORTUS DREAM TEAM /
ABORTION DREAM TEAM**
Karolina Lucyna
Domagalska, 82'

DVORANA 3

**GOSPODIN NITKO
PROTIV PUTINA /
MR. NOBODY AGAINST
PUTIN**
David Borenstein, Pasha
Talankin, 90'

**GODINA U ŽIVOTU
ZEMLJE / A YEAR IN THE
LIFE OF A COUNTRY**
Tomasz Wolski, 85'

**CRVENI TOBOGAN /
RED SLIDE**
Nebojša Slijepčević, 27'

**NAJGLASNIJA TIŠINA /
THE LOUDEST SILENCE**
Aleksandar Reljić, 28'

**U MRAKU /
RISING UP AT NIGHT**
Nelson Makengo, 95'

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 Festival Hits

KD Kontroverzni Dox /
Controversial Dox

FF Filmovi o filmu / Films on Films

PM Peter Mettler - Trilogija / Trilogy

FA Factumentarci / Factumentaries

:Q&A

:Q&A

:Q&A :MD

:SS

:Q&A

:Q&A

:Q&A

:Q&A

:FH

DVORANA 2

14:00

**ŽELJA U NJOJ /
A WANT IN HER**
Myrid Carten, 81'

:SS

16:00

**POD SRETNOM
ZVIJEZDOM / WISHING
ON A STAR**
Peter Kerekes, 99'

18:00

KOKI, CIAO
Quenton Miller, 11'

:Q&A :HD

**PJESMA MOJOJ ZEMLJI /
A SONG FOR MY LAND**
Mauricio Albornozi Iniesta,
96'

:HD

20:00

**INVAZIJA /
THE INVASION**
Sergei Loznitsa, 145'

:MD

DVORANA 4

15:00

YALLA PARKOUR
Areeb Zuaiter, 89'

17:00

**NOĆ KOJOTA / NIGHT OF
THE COYOTES**
Clara Trischler, 82'

19:00

**KRHOTINE /
THE SHARDS**
Masha Chernaya, 90'

21:00

TO NISAM JA / IT'S NOT ME
Leos Carax, 42'

:BD

**BUDIMO ODGOVORNI
- NEMA POSLA BEZ
ZDRAVOG PLANETA /
RESPONSIBLE - THERE IS
NO BUSINESS TO BE DONE
ON A BROKEN PLANET**
Julien Demond, Tristan
Lochon, 52'

:GD

DVORANA 5

ALICE ON & OFF
Isabela Tent, 86'

**HAIYU - BUNTOVNA
PJEVAČICA MARIEM
HASSAN I BORBA ZA
SLOBODNU ZAPADNU
SAHARU / HAIYU - REBEL
SINGER MARIEM HASSAN
AND THE STRUGGLE FOR A
FREE WESTERN SAHARA**
Alex Veitch, Anna Klara
Åhrén, Mohamedsalem
Werad, Brahim B. Ali, 90'

:GG

**BIO JEDNOM MICHEL
LEGRAND / ONCE UPON
A TIME MICHEL LEGRAND**
David Hertzog Dessites,
109'

:FF

**PROTJERIVAČICA
LJUBAVNICA /
MISTRESS DISPELLER**
Elizabeth Lo, 94'

Utorak / Tuesday 01/04

DVORANA 1

15:30

**KRHOTINE /
THE SHARDS**

Masha Chernaya, 90'

17:30

UPRAVLJANJE / REIGN

David Graudenz, 11'

**DRUGA STRANA PLANINE
/ THE OTHER SIDE OF
THE MOUNTAIN**

Yumeng He, 20'

:Q&A

**I TAKO JOŠ JEDNA /
YET ANOTHER ONE**

Karla Jelić, 29'

:Q&A :KD

19:30

**PAVILJON 6 /
PAVILION 6**

Goran Dević, 70'

:Q&A

21:30

**HAWA PIŠE /
WRITING HAWA**

Najiba Noori, Rasul Noori,
85'

:SS

DVORANA 3

**KUPAM SE, VOLI
VAS TATA / GONE
SWIMMING, LOVE DAD**

Izidor Bistrovic, 17'

**MOJI LJETNI PRAZNICI /
MY SUMMER HOLIDAY**

Petra Seliškar, 54'

**MAJČINSTVO /
MOTHERBOARD**

Victoria Mapplebeck, 87'

:Q&A

**ADIDAS VLADA
REALNOŠĆU / ADIDAS
OWNS THE REALITY**

Keil Orion Troisi, Igor
Vamos, 21'

:KD

CYCLEMAHESH

Suhel Banerjee, 61'

:KD

**KRILA I TLO /
SOIL AND WINGS**

Stefan Malešević, 78'

:Q&A

Međunarodna konkurencija /
International Competition

Regionalna konkurencija /
Regional Competition

Besplatna projekcija /
Free Screening

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DVORANA 2

14:00

**MARŠ U MRAKU /
MARCHING IN THE DARK**
Kinshuk Surjan, 108'

:SS

16:00

**OVO JE (ZA) MORE /
THIS IS (FOR) THE SEA**
Renata Poljak, 15' **:Q&A**

**IZLAZ KROZ LUDARU /
EXIT THROUGH THE
CUCKOO'S NEST**
Nikola Ilić, 19'

BOGALJI / CRIPS
Judit Surányi, 45'

18:00

**NAĆI ĆU TE /
I'LL FIND YOU**
Justina Matov, 76'

20:00

**ULICE U PLAMENU /
ROADS OF FIRE**
Nathaniel Lezra, 118'

:Q&A :FA

:Q&A :SS

DVORANA 4

15:00

**KO ĆE POKUCATI NA
VRATA MOG DOMA /
AT THE DOOR OF THE
HOUSE WHO WILL COME
KNOCKING**
Maja Novaković, 84'

17:00

**PROTUOTROV /
ANTIDOTE**
James Jones, 89'

19:00

**TKO VOLI SUNCE /
WHO LOVES THE SUN**
Arshia Shakiba, 19'

**OČI GAZE /
EYES OF GAZA**
Mahmoud Atassi, 50'

21:00

ŠUMA / FOREST
Lidia Duda, 84'

:KD

:SS

:KD

DVORANA 5

GEN_
Gianluca Matarrese, 103'

:KD

MADE IN ETHIOPIA
Xinyan Yu, Max Duncan,
91'

ALICE ON & OFF
Isabela Tent, 86'

**TAJNA MISIJA:
RAZOTKRIVANJE
KRAJNJE DESNICE /
UNDERCOVER:
EXPOSING THE FAR
RIGHT**
Havana Marking, 97'

Srijeda / Wednesday 02/04

DVORANA 1

15:30

**TKO VOLI SUNCE /
WHO LOVES THE SUN**
Arshia Shakiba, 19'

**OČI GAZE /
EYES OF GAZA**
Mahmoud Atassi, 50'

17:30

**PORAČE /
AFTERWAR**
Birgitte Stærmose, 84'

:Q&A

19:30

PRASLOVAN
Slobodan Maksimović, 112'

:Q&A :GG

21:30

**LJUDI OD PLASTIKE /
PLASTIC PEOPLE**
Ben Addelman, Ziya Tong,
84'

:GD

DVORANA 3

SHAHID
Narges Kalhor, 84'

**UNDERGROUND TOP
LISTA / UNDERGROUND
TOP OF THE CHARTS**
Lidija Špegar, 70'

:Q&A :FA

**NA DOMAĆEM TERENU
/ HOME GAME**
Lidija Zelović, 98'

:Q&A

**KUPAM SE, VOLI VAS
TATA / GONE SWIMMING,
LOVE DAD**
Izidor Bistović, 17'

:Q&A

**MOJI LJETNI PRAZNICI /
MY SUMMER HOLIDAY**
Petra Seliškar, 54'

:Q&A

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International Competition

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DVORANA 2

14:00

**TIHA ZEMLJA SPORO
GORI / SONGS OF SLOW
BURNING EARTH**

Otha Zhurba, 95'

16:00

**PROJEKT NIKI /
PROJECT NIKI**

Tadija Tadić, 17'

:Q&A :TD

**GDJE SU DJECA
BEZIMENA / WHERE THE
KIDS HAVE NO NAME**

Jamillah van der Hulst, 52'

:TD

18:00

REAL

Oleh Sentsov, 90'

:SS

20:00

**SLIKA SVJETLA /
PICTURE OF LIGHT**

Peter Mettler, 87'

:Q&A :PM

DVORANA 4

15:00

**GODINA U ŽIVOTU
ZEMLJE / A YEAR IN THE
LIFE OF A COUNTRY**

Tomasz Wolski, 85

17:00

ARCHITECTON

Victor Kossakovsky, 98'

:MD

19:00

VLAKOVI / TRAINS

Maciej J. Drygas, 80'

:FH

21:00

**TIHI MUŠKARCI /
SILENT MEN**

Duncan Cowles, 88'

:KD

DVORANA 5

KOKI, CIAO

Quenton Miller, 11'

:HD

**PJESMA MOJOJ ZEMLJI /
A SONG FOR MY LAND**

Mauricio Albornozi Iniesta,
96'

:HD

**NOĆ KOJOTA /
NIGHT OF THE COYOTES**

Clara Trischler, 82'

:SS

ŽELJEZO / IRON

Vitaly Mansky, 39'

:MD

**SUDANE, SJEĆAJ NAS SE /
SUDAN, REMEMBER US**

Hind Meddeb, 76'

**PISMO MOJEM
PLEMENU / LETTER TO
MY TRIBE**

b.h. Yael, 97'

:SS

Četvrtak / Thursday 03/04

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 Festival Hits

KD Kontroverzni Dox /
Controversial Dox

FF Filmovi o filmu / Films on Films

PM Peter Mettler - Trilogija / Trilogy

FA Factumentarci / Factumentaries

DVORANA 1

14:00

15:30

ŽELJEZO / IRON

Vitaly Mansky, 39'

:MD

**SUDANE, SJEĆAJ NAS SE /
SUDAN, REMEMBER US**

Hind Meddeb, 76'

17:30

**GODINA PROĐE, DAN
NIKAKO / A YEAR OF
ENDLESS DAYS**

Renata Lučić, 70'

:Q&A

19:30

**MIROTVORAC /
PEACEMAKER**

Ivan Ramljak, 100'

:Q&A **:FA**

21:30

FUNK YU

Franko Dujmić, 81'

:Q&A **:GG**

DVORANA 3

**OSTALO NIJE VAŽNO /
STREET LIGHT**

Romain Dumont, 15'

:HD

**MOJA ŠVICARSKA
VOJSKA / MY SWISS
ARMY**

Luka Popadić, 78'

:HD

TWIGGY

Sadie Frost, 94'

:Q&A **:BD**

**KO ĆE POKUCATI NA
VRATA MOG DOMA /
AT THE DOOR OF THE
HOUSE WHO WILL
COME KNOCKING**

Maja Novaković, 84'

:Q&A

**TERET SNOVA /
BURDEN OF DREAMS**

Les Blank, Maureen
Gosling, 94'

:FF

**CVIJEĆE SVJEDOČI TIHO
/ THE FLOWERS STAND
SILENTLY, WITNESSING**

Theo Panagopoulos, 17'

:FF

DVORANA 2

14:00

**TAJNA MISIJA:
RAZOTKRIVANJE
KRAJNJE DESNICE /
UNDERCOVER: EXPOSING
THE FAR RIGHT**
Havana Marking, 97'

:KD

16:00

PRASLOVAN
Slobodan Maksimović, 112'

:GG

18:00

**DRAGI THÉO /
MY DEAR THÉO**
Alisa Kovalenko, 99'

:Q&A

20:00

**KOCKA, BOGOVI I LSD /
GAMBLING, GODS AND
LSD**
Peter Mettler, 180'

:PM

DVORANA 4

15:00

ŠUMA / FOREST
Lidia Duda, 84'

17:00

**TERENSKA NASTAVA /
FIELD TRIP**
Jozo Schmuch, 23'

**LEKCIJE MOOG TATE /
MY DAD'S LESSONS**
Dalija Dozet, 61'

19:00

GEN_
Gianluca Matarrese, 103'

21:00

PAVEMENTS
Alex Ross Perry, 128'

:KD

:FH

DVORANA 5

**MAJČINSTVO /
MOTHERBOARD**
Victoria Mapplebeck, 87'

**MARŠ U MRAC /
MARCHING IN THE DARK**
Kinshuk Surjan, 108'

:SS

**SPEKTAKL / THE
SPECTACLE**
Yasmin van Dorp, 20'

**KRONIKE APSURDA /
CHRONICLES OF THE
ABSURD**
Miguel Coyula, 77'

**FOTOGRAFSKO
PAMĆENJE /
A PHOTOGRAPHIC
MEMORY**
Rachel Elizabeth Seed, 87'

:BD

Petak / Friday 04/04

Medunarodna 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 Festival Hits

KD Kontroverzni Dox /
Controversial Dox

FF Filmovi o filmu / Films on Films

PM Peter Mettler - Trilogija / Trilogy

FA Factumentarci / Factumentaries

DVORANA 1

14:00

15:30

**PISMO MOJEM
PLEMENU / LETTER TO
MY TRIBE**

b.h. Yael, 97'

:SS

17:30

**ZLATNO DOBA /
THE GOLDEN AGE**

Camilla Iannetti, 97'

:Q&A

19:30

**GOSPODIN NITKO
PROTIV PUTINA /
MR. NOBODY AGAINST
PUTIN**

David Borenstein, Pasha
Talankin, 90'

21:30

PAVEMENTS

Alex Ross Perry, 128'

:FH

DVORANA 3

**TIHO DRVEĆE /
SILENT TREES**

Agnieszka Zwiefka, 84'

:Q&A :TD

**AUTORSKA VEČER:
IGOR MIRKOVIĆ /
AUTHOR'S NIGHT: IGOR
MIRKOVIĆ**

**L.A. NEDOVRŠENO /
L.A. UNFINISHED, 60'**

:Q&A

**ZAROBLJENA LIAT /
HOLDING LIAT**

Brandon Kramer, 97'

:FH

**U KLINIKAMA AVERROES
I ROSA PARKS /
AT AVERROES & ROSA
PARKS**

Nicolas Philibert, 143'

:MD

DVORANA 2

14:00

**ADIDAS VLADA
REALNOŠĆU / ADIDAS
OWNS THE REALITY**
Keil Orion Troisi, Igor
Vamos, 21'

:HD

CYCLEMAHESH
Suhel Banerjee, 61'

:HD

16:00

**SPEKTAKL /
THE SPECTACLE**
Yasmin van Dorp, 20'

**KRONIKE APSURDA /
CHRONICLES OF THE
ABSURD**
Miguel Coyula, 77'

18:00

**POVRATAK
PROJEKIONISTA /
THE RETURN OF THE
PROJECTIONIST**
Orkhan Aghazadeh, 87'

:Q&A :FF

20:00

**KRAJOLIK I BIJES /
THE LANDSCAPE AND
THE FURY**
Nicole Vögele, 138'

:Q&A :FH

DVORANA 4

15:00

**TATINA USPAVANKA /
DAD'S LULLABY**
Lesia Diak, 78'

17:00

**NA DOMAĆEM TERENU /
HOME GAME**
Lidija Zelović, 98'

19:00

**KRAJ VREMENA /
THE END OF TIME**
Peter Mettler, 114'

21:00

**OSTALO NIJE VAŽNO /
STREET LIGHT**
Romain Dumont, 15'

:HD

:HD

**MOJA ŠVICARSKA
VOJSKA / MY SWISS ARMY**
Luka Popadić, 78'

:Q&A :HD

DVORANA 5

**DRAGI THÉO /
MY DEAR THÉO**
Alisa Kovalenko, 99'

PORAĆE / AFTERWAR
Birgitte Stærmose, 84'

**OVO JE (ZA) MORE /
THIS IS (FOR) THE SEA**
Renata Poljak, 15'

**IZLAZ KROZ LUDARU /
EXIT THROUGH THE
CUCKOO'S NEST**
Nikola Ilić, 19'

BOGALJI / CRIPS
Judit Surányi, 45

**GODINA PROĐE, DAN
NIKAKO / A YEAR OF
ENDLESS DAYS**
Renata Lučić, 70'

Subota / Saturday 05/04

Međunarodna konkurencija /
International Competition

Regionalna konkurencija /
Regional Competition

: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

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Controversial Dox

FF Filmovi o filmu / Films on Films

PM Peter Mettler - Trilogija / Trilogy

FA Factumentarci / Factumentaries

DVORANA 1

11:30

UPRAVLJANJE / REIGN
David Graudenz, 11'
**DRUGA STRANA PLANINE
/ THE OTHER SIDE OF
THE MOUNTAIN**
Yumeng He, 20'
**I TAKO JOŠ JEDNA / YET
ANOTHER ONE**

Karla Jelić, 29'

:KD

13:30

**PAVILJON 6 /
PAVILION 6**
Goran Dević, 70'

15:30

LULA
Oliver Stone, Rob Wilson,
90'

:BD

17:30

**NEBO SE URUŠAVA /
THE FALLING SKY**
Eryk Rocha, Gabriela
Carneiro da Cunha, 110'

:GD

19:30

**IZ DOMAĆEG UZGOJA /
HOMEGROWN**
Michael Premo, 109'

:KD

21:30

**BORN TO BE WILD - PRIČA
O STEPPENWOLFU / BORN
TO BE WILD - THE STORY
OF STEPPENWOLF**
Oliver Schwehm, 100'

DVORANA 3

**BIO JEDNOM MICHEL
LEGRAND / ONCE
UPON A TIME MICHEL
LEGRAND**
David Hertzog Dessites,
109'

:FF

FUNK YU
Franko Dujmić, 81'

:GG

**JA SAM RIJEKA, RIJEKA
JE JA / I AM THE RIVER,
THE RIVER IS ME**
Petr Lom, 89'

:GD

**TATINA USPAVANKA /
DAD'S LULLABY**
Lesia Diak, 78'

:Q&A

**PROTJERIVAČICA
LJUBAVNICA /
MISTRESS DISPELLER**
Elizabeth Lo, 94'

TRANS MEMORIA
Victoria Verseau, 72'

:SS

DVORANA 2

12:00

ARCHITECTON

Victor Kossakovsky, 98'

:MD

14:00

ŠKOLA SREĆE / LESSONS OF HAPPINESS

Oleksii Yeroshenko, 21'

:TD

TKO AKO NE MI / WHO IF NOT US

Nicole Medvecka, 66'

:TD

16:00

SVEĆENICA / WOMAN OF GOD

Maja Prettner, 98'

:Q&A :KD

18:00

YALLA PARKOUR

Areeb Zuaiter, 89'

:Q&A

20:00

UNUTRA SMO / WE ARE INSIDE

Farah Kassem, 180'

:SS

DVORANA 4

13:00

KRILA I TLO / S OIL AND WINGS

Stefan Malešević, 78'

15:00

POD SRETNOM ZVIJEZDOM / WISHING ON A STAR

Peter Kerekes, 99'

17:00

PORTRET ZBUNJENOG OCA / PORTRAIT OF A CONFUSED FATHER

Gunnar Hall Jensen, 83'

19:00

SHAHID

Narges Kalhor, 84'

21:00

TIHA ZEMLJA SPORO GORI / SONGS OF SLOW BURNING EARTH

Olha Zhurba, 95'

DVORANA 5

ZLATNO DOBA / THE GOLDEN AGE

Camilla Iannetti, 97'

ŽELJA U NJOJ / A WANT IN HER

Myrid Carten, 81'

:SS

ODLAZAK / WIND HAS NO TAIL

Ivan Vlasov, Nikita
Stashkevich, 60'

18:15

ZAGREBDOX DODJELA NAGRADA / AWARD CEREMONY

PROCJENA ŠTETE / LOSS ADJUSTMENT

Miguel Calderón, 74'

:KD

KRAJOLIK I BIJES / THE LANDSCAPE AND THE FURY

Nicole Vögele, 138'

:FH

Zagreb
DoXXL

01 –
04/04

DOKUKINO KIC,
Preradovičeva ulica 5,
Zagreb

UTORAK / TUESDAY
1. 4.

15:00

MASTERCLASS:
TOMASZ WOLSKI

SLUŠATI ARHIVE /
LISTENING TO THE
ARCHIVES

17:00

MASTERCLASS:

PUTUJUĆI DOX:
UMJETNA INTELIGENCIJA
U AUDIOVIZUALNOJ
PRODUKCIJI - OD
KONCEPTA DO
PRAKSE / TRAVELLING
DOX MASTERCLASS:
ARTIFICIAL
INTELLIGENCE
IN AUDIOVISUAL
PRODUCTION - FROM
CONCEPT TO PRACTICE

SRIJEDA / WEDNESDAY
2. 4.

DOXXL PANEL:

STUDENTI U BLOKADI
- DRUKČIJI SVIJET JE
MOGUĆ? /
STUDENTS BLOCKADE
– ANOTHER WORLD IS
POSSIBLE?

MASTERCLASS:

PUBLIKUM - POVEZIVANJE
VAŠEG AUDIOVIZUALNOG
PROJEKTA S PUBLIKOM UZ
POMOĆ ANTROPOLOGIJE
POTPOMOGNUTE
UMJETNOM
INTELIGENCIJOM /
PUBLIKUM - CONNECTING
YOUR AUDIOVISUAL
PROJECT WITH AUDIENCES
THROUGH AI-BACKED
ANTHROPOLOGY

Nedjelja /
Sunday
06/04

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,
05/04 U 20 SATI / A DETAILED SCREENING
SCHEDULE FOR THE BEST OF FEST WILL BE
PUBLISHED ON SATURDAY, 05/04 AT 8 PM

ČETVRTAK / THURSDAY
3. 4.

PETAK / FRIDAY
4. 4.

15:00

MASTERCLASS:
MARGJE DE KONING

MOVIES THAT MATTER:
O FILMU I UTJECAJU /
MOVIES THAT MATTER:
TAKE ON FILM & IMPACT

DOXXL PANEL:

AUDIO DOX –
SLUŠANJEM DO
RAZUMIJEVANJA /
AUDIO DOX – LISTEN TO
UNDERSTAND

16:30

PANEL:

OKVIR BUDUĆNOSTI:
UI, ISTINA I ETIKA
DOKUMENTARIZMA /
FRAMING THE
FUTURE: AI, TRUTH,
AND THE ETHICS OF
DOCUMENTARY

MASTERCLASS:
PETER METTLER

NEKA ŽIVOT NAPRAVI
OVAJ FILM /
LET LIFE MAKE THIS FILM

BILJEŠKE / NOTES

DRAGI THÉO MY DEAR THÉO

Alisa Kovalenko

Ukrajina, Poljska, Danska /
Ukraine, Poland, Denmark,
2025, 99'

Veljača 2022. Ukrajinska filmska autorica Alisa Kovalenko odlučuje ispuniti obećanje samoj sebi i otići u rat na prvu crtu ostavljajući za sobom petogodišnjeg sina Théa. Kroz intimne videodnevničke i poetična pisma budućem, odraslom Théu, Kovalenko bilježi razornu ratnu zbilju, ujedno razmišljajući o svojoj odluci da ode u vojsku. Njezina kamera otkriva i kaos uništenja i duboku ljudskost koju pronalazi među suborcima – njihova nerazdvojna prijateljstva, uzajamnu podršku i nježnu povezanost s dalekim voljenima. Ovaj dokumentarac u prvom licu donosi snažnu i intimnu perspektivu o ljudskoj cijeni rata i dubokim vezama roditelja i djeteta koja opstaje i u najmračnijim okolnostima.

February 2022. Ukrainian filmmaker Alisa Kovalenko decides to follow a promise to herself and goes to fight on the frontline, leaving behind her 5-year-old son Théo. Through intimate video diaries and poetic letters addressed to a future grown-up Théo, Kovalenko captures the devastating reality of war while reflecting on her choice to serve. Her camera reveals both the chaos of destruction and the profound humanity she finds among her fellow soldiers – their unwavering friendships, mutual support, and tender connections maintained with distant loved ones. This first-person documentary offers an intense and intimate perspective on the human cost of war and the profound bonds between parent and child that endure even in the darkest circumstances.

ČETVRTAK / THURSDAY, 03/04, 18:00
DVORANA 2

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

DRUGA STRANA PLANINE

THE OTHER SIDE OF THE MOUNTAIN

Yumeng He

SAD, Kina / USA, China, 2024,
20'

IDFA (2024)

Big Sky DFF (2025)

U filmu *Druga strana planine* autorica dokumentira kako se njezin otac vraća u rodni dom u Chongqing u da ispuni želju svoje stare majke. Pedeset godina nakon što je posljednji put vidio grad urbanizacija je drastično izmijenila nekoć poznate ulice i znamenitosti. Frustriran nemogućnošću vraćanja iščezle prošlosti, otac se hvata bloka i crta u pokušaju da premosti sjećanja sa sadašnjošću. Susrećemo nekadašnje obiteljske prijatelje i strance koji pripovijedaju o svojoj povezanosti s mjestom koje se mijenja. Film propituje odnos stalnosti ljudske čežnje i nestalnosti krajolika koje nazivamo domom, kao i razloge različitih načina dokumentiranja i stvaranja slika.

In *The Other Side of the Mountain*, a filmmaker sets out to document her father's return to his childhood home in Chongqing, fulfilling a wish from his aging mother. Fifty years after he last saw the city, the once-familiar streets and landmarks have been drastically reshaped by urbanization. Frustrated by the impossibility of reclaiming a vanished past, her father turns to his sketchbook, creating drawings that attempt to bridge memory and the present. We encounter former family friends and strangers who tell their personal connection with the transforming place. The film explores the relationship between the permanence of human longing and the impermanence of the landscapes we call home, and questions the reason behind different modes of documentation and image-making.

UTORAK / TUESDAY, 01/04, 17:30
DVORANA 1

SUBOTA / SATURDAY, 05/04, 11:30
DVORANA 1

GODINA U ŽIVOTU ZEMLJE

A YEAR IN A LIFE OF A COUNTRY

Tomasz Wolski

Poljska / Poland, 2024, 85'

Found footage film apsurdna i dobrote, prštava energija o prijelomnom trenutku u povijesti Poljske i svijeta. Godine 1981. zemlja je na rubu neizbježne revolucije, a komunističke vlasti učinit će sve što mogu da je uguše. Dana 13. prosinca uvodi se izvanredno ratno stanje, a sutradan tenkovi izlaze na ulice. Vojnici kontroliraju gradove, provode policijski sat, dok vojska umiruje radnike u štrajku. Državni novinari pokušavaju diskreditirati oporbu pod vodstvom Lecha Wałęse, a članovi Solidarnosti završavaju u zatvoru. Propaganda cvate. Hoće li Poljska plakati nad sudbinom ili se smijati teatru farse čiji je glavni lik?

A found footage film full of absurdity and crackerjack, frisky energy about a breakthrough moment in Polish and world history. In 1981 the country is on the verge of an unraveling revolution, with communist authorities willing to do whatever it takes to suppress it. On December 13, Martial Law is imposed and the next day tanks take to the streets. Soldiers control the cities, enforce a curfew, and the army pacifies the striking workers. State-controlled journalists try to discredit the opposition led by Lech Wałęsa, and Solidarity members are imprisoned. Propaganda is in full swing. Shall Poland cry over its fate or laugh about the farcical theater in which it is the main protagonist?

PONEDJELJAK / MONDAY, 31/03, 17:30
DVORANA 3

SRIJEDA / WEDNESDAY, 02/04, 15:00
DVORANA 4

GOSPODIN NITKO PROTIV PUTINA

MR. NOBODY AGAINST PUTIN

**David Borenstein,
Pasha Talankin**

Danska, Republika Češka /
Denmark, Czech Republic,
2025, 90'

Sundance FF: Special Jury Award
(2025)

Göteborg FF (2025)

Dok Rusija provodi sveobuhvatnu invaziju na Ukrajinu, osnovne škole diljem Rusije pretvaraju se u centre za regrutaciju za rat. Suočeni s etičkom dilemom rada u sustavu kojim vladaju propaganda i nasilje, jedan hrabar učitelj snima ono što se zbija događa u njegovoj školi. Dokumentira intimne trenutke, ali i porast militariziranih skupina djece, represivne zakone, gorljivi nacionalizam i regrutiranje maturanata za ratne sukobe, otkrivajući zastrašujuće lice Putinovog režima. Kada sazna da mu je život ugrožen, Paša mora isplanirati opasan bijeg iz Rusije. *Gospodin Nitko protiv Putina* prikazuje rijetke snimke koje otkrivaju duboki učinak Putinova režima na živote običnih Rusa, osobito njihove djece.

As Russia launches its full-scale invasion of Ukraine, primary schools across Russia are transformed into recruitment stages for the war. Facing the ethical dilemma of working in a system defined by propaganda and violence, a brave teacher films what's really happening in his own school. He documents intimate and revealing footage of Putin's regime, capturing the rise of militarized children's groups, repressive laws, fervent nationalism, and the recruitment of graduating students to fight in the war. When he learns his own life may be at risk, Pasha is forced to plan a dangerous escape from Russia. *Mr. Nobody Against Putin* showcases rare footage that reveals the profound impact of Putin's regime on the lives of everyday Russians, particularly their children.

PONEDJELJAK / MONDAY, 31/03, 15:30
DVORANA 3

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

KRHOTINE

THE SHARDS

Masha Chernaya

Gruzija, Njemačka /
Georgia, Germany, 2024,
90'

Doclisboa: Best Film (2024)

U proljeće 2022. godine Maša se priprema da napusti Rusiju – njezina se domovina promijenila. To se pretvara u niz neočekivanih oproštaja: mama joj umire od raka, partner bježi od mobilizacije, sve se raspada, kao i ona sama. S tugom se nosi tako da sve bilježi okom kamere, koju drži kao šokantan, ali i porugljiv štiti. Bijes je vodi u unutarnju emigraciju na lokalnu *underground* scenu u procvatu, s drugim mladima koji ne podržavaju režim. Gledamo ilegalnu rusku *underground* glazbenu i umjetničku scenu, improvizirane borilačke klubove, tajne partyje, ulični život i propagandu u vrijeme prekretnica u ratu. Ovaj kaleidoskop krhotina kronika je ne samo duha vremena nego i redateljčine osobnosti koja se urušava u jeku globalnih nemira.

In spring 2022 Masha prepares to leave Russia – her homeland that has changed. It turns into a chain of unexpected farewells: her mom dies of cancer, her lover flees army conscription, everything including her own old self is falling apart. Her way to cope with the grief is to fixate everything with her camera, held up like a shocking yet derisory shield. Her anger guides her to inner emigration to the blossoming local underground scene of youngsters who don't support the regime. We witness illegal Russian underground music and art scene, ad hoc fight clubs, secret raves and street life and propaganda during the turning points of the war. This kaleidoscope of shards chronicles not only the spirit of the time, but the director's personality crumbling against the backdrop of global turmoil.

PONEDJELJAK / MONDAY, 31/03, 19:00
DVORANA 4

UTORAK / TUESDAY, 01/04, 15:30
DVORANA 1

KRONIKE APSURDA

CHRONICLES OF THE ABSURD

Miguel Coyula

Kuba / Cuba, 2024, 77

IDFA: Best Film Envision
Competition (2024)

Göteborg FF (2025)

Složene kontradikcije u pozadini socio-političke dinamike današnje Kube, toliko često nevidljive slučajnim posjetiteljima, razotkrivaju se u ovom čudesnom filmu čija se priča gradi prvenstveno od tajnih audiosnimaka nastalih uz pomoć skrivenih mobitela.

The complex contradictions underlying the social and political dynamics of today's Cuba, so often invisible to casual visitors, are unmasked in this mesmerizing film where the narrative is assembled primarily through clandestine audio recordings from concealed cell phones.

ČETVRTAK / THURSDAY, 03/04, 19:00
DVORANA 5

PETAK / FRIDAY, 04/04, 16:00
DVORANA 2

MAJČINSTVO MOTHERBOARD

Victoria Mapplebeck

UK, 2024, 87'

Bergen IFF: Honorable Mention
– Documentaire Extraordinaire
(2024)

CPH:DOX (2024)

BFI London FF (2024)

U dobi od 38 godina Victoria se zatekla neudana, trudna i bez novca. U nemogućnosti da spoji majčinstvo s *freelance* režiranjem, prisiljena je napustiti TV karijeru, pa stoga okreće kameru prema sebi i svom sinu Jimu. Victoria prikazuje život u kojem su rak dojke, odsutni očevi i depresija dio "paketa", no život svaki put pobijedi. Sniman tijekom dva desetljeća, film slavi neuređan život, samohrano majčinstvo i dokaz da epska putovanja mogu početi i završiti kod kuće. Protuotrov uskogrudnim i nerealnim očekivanjima o majčinstvu, iskren, duhovit film, blizak svakoj majci koja je plakala i od radosti i od frustracije u isto vrijeme.

At the age of 38, Victoria found herself single, pregnant and broke. Unable to combine motherhood with freelance directing, she was forced to abandon her career in TV, instead turning the camera on herself and her son, Jim. Victoria captures a life where breast cancer, absent fathers and depression are part of the package, but where life still wins every time. Shot over two decades, *Motherboard* is a celebration of messy lives, solo motherhood, and proof that epic journeys can begin and end at home. It is the antidote to the judgmental and unrealistic expectations we have about motherhood, creating an honest, funny and relatable film for any mother who wept tears of both joy and frustration.

UTORAK / TUESDAY, 01/04, 17:30
DVORANA 3

ČETVRTAK / THURSDAY, 03/04, 15:00
DVORANA 5

NA DOMAĆEM TERENU

HOME GAME

Lidija Zelović

Nizozemska / The
Netherlands, 2024, 98'

IDFA (2024)

Na domaćem terenu donosi ponekad duhovit, često konfliktan te uvijek iskren pogled na redateljčin život, koji zrcali trenutačnu političku klimu u Nizozemskoj i mnogim drugim zemljama diljem svijeta. Oslanjajući se na obiteljski filmski arhiv, Zelović izmjenjuje kućne prizore – razgovora o politici i nogometu nedjeljom s roditeljima i bratom, sinova odrastanja, praznika "doma" u Bosni s političkim zbivanjima u Nizozemskoj, kao što su atentati, vladini skandali vezani uz diskriminaciju, rastuća društvena polarizacija, sve veći nemir u društvu te prihvaćanje radikalne desničarske politike u centru moći.

Home Game offers a sometimes funny, often confrontational and always sincere look into Zelović's life, which functions as a mirror for the current political climate in The Netherlands and many other countries around the world. Drawing from her family film archive, Zelović alternates scenes at home – discussions about politics and football on Sundays with her parents and brother, her son growing up, the holidays 'at home' in Bosnia – with political events in The Netherlands, such as political murders, scandals involving government discrimination, growing social polarization, increasing unrest in society and the acceptance of radical right-wing politics at the center of power.

SRIJEDA / WEDNESDAY, 02/04, 19:30
DVORANA 3

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

OČI GAZE

EYES OF GAZA

Mahmoud Atassi

Katar / Qatar, 2024, 50'

IDFA (2024)

Ovaj pakleni portret prati tri palestinska novinara na sjeveru Gaze koji su prisiljeni riskirati život zbog posla. Vidimo ih u razgovoru s mještanima, kako izvještavaju o izraelskom bombardiranju, spavaju na tek nekoliko presavijenih plahta i muče se s manjkom signala za mobilni telefon. Osjećaju obvezu da nastave s radom iako znaju da im je život u opasnosti u sukobu koji nikoga ne šteti. No misija je uvijek na prvom mjestu, što pokazuje i teško ozlijeđeni novinar iz bolničke postelje. Novinarska se poruka mora prenijeti, bez obzira na cijenu, u ovom krajnje sumornom prikazu kojim dominiraju siva i tamnoplava boja: sivilo beskonačnih ruševina uništene Gaze i tamnoplava pancirnih prsluka koje nose novinari.

This hellish portrait follows three Palestinian journalists in northern Gaza as they are forced to put their lives at risk while trying to do their work. We see them talking with local people, reporting on Israeli bombardments, sleeping on just a few folded-up sheets, and struggling with a lack of phone coverage. They feel the obligation to continue their work, even though they know they are risking their lives in a conflict that spares no one. But the mission always comes first, as a seriously injured fellow journalist reports from his hospital bed. The journalistic message must be conveyed, whatever the cost, in this utterly bleak account dominated by gray and dark blue: the gray of the endless debris and rubble of shattered Gaza and the dark blue of the bullet-proof vests worn by journalists.

UTORAK / TUESDAY, 01/04, 19:00
DVORANA 4

SRIJEDA / WEDNESDAY, 02/04, 15:30
DVORANA 1

ODLAZAK

WIND HAS NO TAIL

Ivan Vlasov, Nikita Stashkevich

Rusija / Russia, 2024, 60'

Message to Man IFF: Best National Documentary; Alexander Rastorguev Special Award (2024)

Umeå FF (2024)

Tromsø IFF (2025)

Nika, jedna od najmlađih kćeri u nomadskoj obitelji s Yamala, krenut će u školu te stopama starijih sestara otići u internat. Seoska uprava uskoro će je odvesti, dok je nomadska učiteljica usmjerava i priprema za veliku promjenu. Međutim, zbog Nikine dobi počinju se javljati sumnje u to kako će se snaći i postoji li možda alternativa. Opservacijski stil filma i prekrasna fotografija naglašavaju kompleksnu stvarnost te promjene. *Odlazak* je nastao u bliskoj suradnji s članovima zajednice Neneta, prikazuje njihov bogat folklor i postavlja pitanja o pravima djece u društvu ograničenih mogućnosti.

Nika, one of the youngest daughters in the Yamal nomadic family, is about to start school for the very first time, and follow her older sisters to the boarding school. The village administration will soon arrive to take her away, and before she leaves, she receives guidance from a nomadic teacher assigned to prepare her for this significant transition. However, given Nika's young age, questions arise about how she will cope and whether an alternative might exist. The film's observational style and beautiful cinematography highlight the complex reality of this transition. *Wind Has No Tail*, made with close involvement by Nenets representatives, portrays their rich folklore and raises concerns about children's rights in a society with limited options.

PONEDJELJAK / MONDAY, 31/03, 15:30
DVORANA 1

SUBOTA / SATURDAY, 05/04, 17:00
DVORANA 5

PORAĆE

AFTERWAR

Birgitte Stærmosen

Danska, Kosovo, Švedska,
Finska / Denmark, Kosovo,
Sweden, Finland, 2024, 84'

Dokufest: Audience Award
(2024)

Artdocfest: Best Director (2025)

Berlinale (2024)

CPH: DOX (2024)

Sydney FF (2024)

Sarajevo FF (2024)

CamerImage (2024)

DOC NYC (2024)

Nastao u razdoblju od 15 godina, film *Poraće* prikazuje kako četvero djece iz Prištine postaju odrasli ljudi u državi u kojoj se posljedice rata s kraja 1990-ih godina još uvijek snažno osjećaju. Protagoniste filma - Xhevahire, Gëzima, Shpresima i Besnika – upoznajemo kao djecu koja zarađuju za život kao ulični prodavači. Djeca odrastaju pred našim očima, ali iza pogleda odraslih osoba i dalje nas gledaju djeca koja nas suočavaju sa svojim najdublje skrivenim tajnama i čežnjama dok njihova borba za preživljavanje postaje borba za bilo kakvu budućnost. Kroz blisku kreativnu suradnju sa svojim protagonistima redateljica Birgitte Stærmosen u filmu isprepliće sirovi realizam, inscenirane sekvence i meditaciju o dugoročnim posljedicama rata. Bilo kojeg rata, bilo gdje.

Filmed over the period od 15 years, *Afterwar* portrays four children from Prishtina becoming adults in a country still strongly feeling the consequences of the 1990s war. We meet the film's protagonists - Xhevahira, Gezim, Shpresim and Besnik - as children earning a living as street vendors. The children grow up before our eyes, but behind the adult gaze there are still children, facing their deepest secrets and longings as their struggle for survival becomes a struggle for any kind of future. Through close creative collaboration with her protagonists, director Birgitte Staermosen in her film intertwines raw realism, staged sequences and meditation about the long-term consequences of war. Any war, anywhere.

SRIJEDA / WEDNESDAY, 02/04, 17:30
DVORANA 1

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

PROTJERI- VAČICA LJUBAVNICA

MISTRESS DISPELLER

Elizabeth Lo

Kina, SAD / China, USA,
2024, 94'

Venice FF: Best Director Under
40; NETPAC Award (2024)

New Orleans FF: Best
Documentary Feature (2024)

New Hampshire FF:
Documentary Grand Jury Award
(2024)

Chicago IFF: Gold Hugo Award
for Best Documentary (2024)

Denver FF: Maysles Brothers
Award for Best Documentary
(2024)

EnergaCamerimage IFF:
Golden Frog for Best Feature
Documentary (2024)

QCinema IFF: Asian Next Wave
Best Director (2024)

Camden IFF: Harrell Award

Special Mention (2024)

Toronto IFF (2024)

Radnja filma događa se u svijetu rastjerivanja ljubavnika/ca, nove ljubavne industrije koja se specijalizirala za prekidanje veza vjenčanih s njihovim ljubavnicima/cama. Pojavila se tijekom proteklog desetljeća u Kini kao reakcija na porast stope preljuba. Wang Zhenxi je dio te rastuće profesije, "protjerivačica ljubavnica" koju se angažira da očuva bračne spona - i prekida izvanbračne afere - ne birajući sredstva. Uz nesvakidašnje intiman prisup privatnim dramama koje se obično zbivaju iza zatvorenih vrata *Protjerivačica ljubavnica* prati stvaran slučaj nevjere iz svakog kuta ljubavnog trokuta dok Zhenxi pokušava spasiti par s ruba krize. Film istražuje sukob emocija, pragmatičnosti i kulturoloških normi u ljubavnim vezama u suvremenoj Kini.

The film is set within the world of mistress dispelling, a new love industry specialized in ending affairs between married spouses and their extramarital lovers. It has emerged within the last decade in China as a response to rising rates of adultery. Wang Zhenxi is part of this growing profession, a "mistress dispeller" who is hired to maintain the bonds of marriage – and break up affairs – by any means necessary. Offering strikingly intimate access to private dramas usually hidden behind closed doors, *Mistress Dispeller* follows a real, unfolding case of infidelity from all corners of a love triangle as Zhenxi attempts to bring a couple back from the edge of crisis. It explores the ways emotion, pragmatism and cultural norms collide to shape romantic relationships in contemporary China.

PONEDJELJAK / MONDAY, 31/03, 21:00
DVORANA 5

SUBOTA / SATURDAY, 05/04, 19:30
DVORANA 3

SHAHID

Narges Kalhor

Njemačka / Germany, 2024,
84'

Berlinaline: Caligari Film Award;
CICAE Art Cinema Award (2024)

Visions du Réel (2024)

Lichter Filmfest (2024)

DOK.fest (2024)

Karawan FF Rome (2024)

Sevil Women FF (2024)

Ankara IFF (2024)

Sao Paulo Mostra (2024)

Redateljica Narges Shahid Kalhor više ne želi da je nazivaju "Shahid" (šehid, mučenica) i odabire glumicu za ulogu sebe koja bi trebala promijeniti prezime. Odjednom se pojavljuje njezin bizarni pradjed, čovjek proglašen mučenicom u Iranu nakon junačke smrti prije stotinu godina, čime je nasljednicima ostavio častan nadimak "Shahid". Želi spriječiti svoju prauunku u njezinu planu. Vremenski slojevi međusobno se preklapaju, a film spaja stvarnost, fikciju, kazalište i mjuzikl propitujući sve vrste radikalnih ideologija – ne shvaćajući se preozbiljno. *Shahid* je osobni film o balansiraju između pomirenja s prošalošću, sadašnjošću i samim sobom.

Director Narges Shahid Kalhor no longer wants to be called "Shahid" (martyr) and casts an actress as herself, who is supposed to set about changing the family name. All of a sudden, her bizarre great-grandfather appears. A man who was declared a martyr in Iran after his heroic death a hundred years ago and thus bequeathed to his descendants the honorific "Shahid". He seeks to prevent his great-granddaughter from going through with her plan. The temporal layers blend into each other and the film shifts between reality, fiction, theatre and musical, questioning all kinds of radical ideologies – while not taking itself all too seriously either. *Shahid* is a personal film about the balancing act between coming to terms with the past, with the present, and with one's own self.

SRIJEDA / WEDNESDAY, 02/04, 15:30
DVORANA 3

SUBOTA / SATURDAY, 05/04, 19:00
DVORANA 4

SPEKTAKL

THE SPECTACLE

Yasmin van Dorp

Švedska / Sweden, 2024, 20'

MEĐUNARODNA PREMIJERA

Spektakl je kratak refleksivan dokumentarac koji dočarava promjenjivu prirodu ponašanja na putovanju u današnje digitalno doba. Sniman na raznim lokacijama, od južne Norveške, Laplandije, do Turske, film prikazuje preobrazbu mirnih krajolika u krcate turističke atrakcije. Dok se turisti upuštaju na, u svojoj predodžbi, jedinstveno putovanje, njihov se fokus premješta s doživljaja biti nekog mjesta na puko bilježenje njegovih najvažnijih dijelova za dijeljenje preko društvenih mreža. Film razotkriva ponavljajuću koreografiju koja definira moderni turizam predstavljajući ga kao veleban spektakl – kao predstavu za javnost u kojoj, u potrazi za "autentičnim" doživljajima, turisti često ne biraju sredstva, ponekad riskirajući i vlastiti život ili sigurnost svoje djece.

The Spectacle is a short reflective documentary that sheds light on the evolving nature of travel behavior in today's digital age. Filmed in various locations across South Norway, Lapland, and Turkey, the film unravels the transformation of serene landscapes into bustling tourist attractions. As travelers embark on what they perceive to be unique journeys, their focus has shifted from experiencing the essence of a place to merely capturing its highlights for online sharing. The film exposes the repetitive choreography that defines modern tourism, presenting it as a grand spectacle – a public performance where, in the quest for "authentic" experiences, tourists often go to extreme lengths, sometimes even risking their own lives or the safety of their children.

ČETVRTAK / THURSDAY, 03/04, 19:00
DVORANA 5

PETAK / FRIDAY, 04/04, 16:00
DVORANA 2

SUDANE, SJEĆAJ NAS SE

SUDAN, REMEMBER US

Hind Meddeb

Francuska, Tunis, Katar /
France, Tunisia, Qatar, 2024,
76'

Nije neobično da se politička rasprava pretvori u pjesničko nadmetanje. U Sudanu ljudi recitiraju poeziju kako dišu. *Sudane, sjećaj nas* se je filmski zbor, kolektivni prikaz naraštaja koji se bori za slobodu riječima, pjesmama i napjevima. Bez sna koji ih vodi, moći mašte i sile pjesničkog diskursa ne bi mogli svrgnuti nekadašnji režim. Film povezuje neravnu borbu koja je izrodila glasove revolucije protiv vatre oružanih snaga. Prikazuje poeziju kao sredstvo otpora u sudanskoj revoluciji te njezinu ulogu u životu protagonista. Ispreplećući njihove priče, film spaja fragmente revolucije, povezujući neravnu borbu revolucionarne mladeži protiv vojne sile.

It is common for a political discussion to turn into a poetic joust. In Sudan, people recite poetry the way they breathe. *Sudan, Remember Us* is a cinematic chorus, the collective portrait of a generation fighting for freedom with their words, poems and chants. Without the dream guiding them, the power of imagination and the might of poetic discourse, they would not have overthrown the former regime. The film relates the uneven struggle that pitted the voices of the revolution against the fire of the militia. It documents how poetry is a tool of resistance in Sudanese revolution and how it is part of the protagonists' lives. As it intertwines their stories, the film reassembles fragments of a revolution, relating the uneven struggle of the revolutionary youth against the military's might.

SRIJEDA / WEDNESDAY, 02/04, 19:00
DVORANA 5

ČETVRTAK / THURSDAY, 03/04, 15:30
DVORANA 1

ŠUMA FOREST

Lidia Duda

Poljska, Republika Češka /
Poland, Czech Republic,
2024, 84'

Thessaloniki DF: Silver Alexander
Award (2024)

Ji.hlava (2024)

Shanghai IFF (2024)

Munich IDF (2024)

Krakow FF (2024)

DOC NYC (2024)

Nakon diplome, Asia i Marek kupili su staru kuću blizu istočne granice Poljske. Ondje, u najstarijoj europskoj šumi, taj par godinama je stvarao vlastiti raj – mjesto gdje će im djeca odrastati na sigurnom, daleko od problema današnjeg svijeta. Marysiji, Ignacyju i Franeku šuma je postala drugi dom. No stvari se jednog dana počinju mijenjati kada se pojave stranci. Izbjeglice, nedobrodošle i u Poljskoj i u Bjelorusiji. Unatoč kontroverznim graničnim zakonima čitava obitelj pomaže ljudima koji je potrebna pomoć. Nova stvarnost pokazuje svoj utjecaj i na dječji svijet: više se ne igraju vitezova i princeza, već izbjeglica i čuvara granica. Rastuća humanitarna kriza na granici Europske unije prodrla je i u sigurnost ove obitelji. Ništa više nije kao prije.

After graduating from university, Asia and Marek bought an old house near the eastern border of Poland. There, in the oldest forest of Europe, the couple created their own paradise over the years – a place where their children can grow up safely, away from the problems of today's world. For Marysia, Ignacy and Franek the forest became their second home. Yet one day, things change as strangers show up. Refugees, unwelcome both in Poland and Belarus. Despite controversial border laws, the whole family helps those who are in need. The new reality shows its impact on the children's world: they no longer play knights and princesses, but refugees and border guards. The growing humanitarian crisis on the EU border entered the family's safe place, leaving nothing as it used to be.

UTORAK / TUESDAY, 01/04, 21:00
DVORANA 4

ČETVRTAK / THURSDAY, 03/04, 15:00
DVORANA 4

TIHA ZEMLJA SPORO GORI

SONGS OF SLOW BURNING EARTH

Olha Zhurba

Ukraina, Švedska, Danska,
Francuska / Ukraine,
Sweden, Denmark, France,
2024, 95'

IDFA (2024)

Venice FF (2024)

Riga IFF (2024)

First Look (2025)

Big Sky DFF (2025)

Krajolici, povremeni razgovori, susreti te zvukovi koji se provlače kroz kadrove sastavni su dio filma *Tiha zemlja sporo gori*. Sniman tijekom dvije godine na frontu ali i u pozadini, ovaj audiovizualni dnevnik ukrajinskog pada u ponor totalnog rata prati suptilne promjene u ukrajinskom društvu. Hrapavi tonovi panike i užasa prvih tjedana ruske invazije polagano se preobražavaju u tupu tišinu prihvaćanja smrti i razaranja, koji naposljetku postaju tragična "normala" lokalnog stanovništva, no ostatku svijeta tek usputna misao. Nasuprot (meta)fizičkog krajolika kolektivne katastrofe nova generacija Ukrajinaca želi zamišljati svoju budućnost.

Landscapes, occasional conversations and encounters, and sounds that weave in and out of the frame compose *Songs Of Slow Burning Earth*. Captured in varying proximities to the frontline over two years, the audiovisual diary of Ukraine's immersion into the abyss of total war traces the subtle changes in Ukrainian society. The ragged chords of panic and horror of the first weeks of the Russian invasion slowly morph into the numb stillness of the acceptance of death and destruction, which eventually becomes the tragic normality for the local population, but just an afterthought for the rest of the world. Against the backdrop of the (meta)physical landscape of collective disaster, a new generation of Ukrainians aspires to imagine the future.

SRIJEDA / WEDNESDAY, 02/04, 14:00
DVORANA 2

SUBOTA / SATURDAY, 05/04, 21:00
DVORANA 4

TKO VOLI SUNCE

WHO LOVES THE SUN

Arshia Shakiba

Kanada / Canada, 2024, 19'

Venice FF: Orizzonti Award –
Best Short (2024)

Film *Tko voli sunce* bavi se dugotrajnim efektom rata na sirijsko stanovništvo i na njihov okoliš. Nedugo nakon što se ustanak protiv Assadova režima pretvorio u krvav sukob pa potom i u građanski rat, više od polovice stanovništva moralo je napustiti svoj dom i regiju. Oni koji su ostali morali su se prilagoditi i preživljavati gradeći snažan osjećaj za zajednicu te pomažući jedni drugima kako bi prebrodili kolektivne probleme. Uslijed raspada službene naftne industrije, iz potrebe su počele nicati improvizirane lokalne rafinerije. Budući da se sirova nafta i dalje smjela crpiti i izvoziti, improvizirane rafinerije lokalnim civilima uskoro su postale stalan izvor prihoda. Tim neodrživim strategijama preživljavanja okrenuli su se u potrazi za rješenjima problema nezaposlenosti i potrebe za gorivom.

Who Loves the Sun focuses on the lasting impact of war on both Syria's people and their environment. Soon after the uprisings against the Assad regime turned into a bloody conflict and then a civil war, over half of the population had to flee their homes and the region. Those who stayed had to adapt and survive, building a strong sense of community along the way by helping each other overcome their collective problems. As the official oil industry crumbled, makeshift local refineries sprouted out of necessity. Since crude oil could still be pumped up and exported, makeshift refining soon became a viable source of income for local civilians. They turned to these unsustainable coping strategies as solutions for their unemployment and need for fuel.

UTORAK / TUESDAY, 01/04, 19:00
DVORANA 4

SRIJEDA / WEDNESDAY, 02/04, 15:30
DVORANA 1

BESPLATNA PROJEKCIJA / FREE SCREENING

UPRAVLJANJE

REIGN

David Graudenz

Austrija, Njemačka / Austria, Germany, 2024, 11'

Filmkunstfest Mecklenburg-Vorpommern: Best Short (2024)

Vienna Shorts (2024)

Edimotion (2024)

Doclisboa (2024)

Braunschweig IFF (2024)

KFFK (2024)

Premda se modelarstvo obično prikazuje iz perspektive modelara, *Upravljanje* gleda na svijet iz perspektive samog modela. Divovski tvorci se rijetko upliću u svakodnevicu današnjeg svijeta, a kad to i čine, njihovi se motivi čine proizvoljnima.

While model-making is usually shown from the perspective of the model-makers, *Reign* takes on the perspective of the models themselves. Rarely is the mundanity of this world interfered with by its gigantic creators, and when it is, their motives seem arbitrary.

UTORAK / TUESDAY, 01/04, 17:30
DVORANA 1

SUBOTA / SATURDAY, 05/04, 11:30
DVORANA 1

YALLA PARKOUR

Areeb Zuaiter

Švedska, Katar, Sudijska Arabija, Palestina / Sweden, Qatar, Saudi Arabia, Palestine, 2024, 89'

DOC NYC: Grand Jury Prize (2024)

Berlinale (2025)

U nesmiljenoj potrazi za sjećanjem, koje učvršćuje njezin osjećaj pripadnosti, redateljica se povezuje s parkuristom po imenu Ahmed. Zajedno prolaze ostacima Gaze, istražuju mjesta poput groblja, srušenog trgovačkog centra, nekadašnje zračne luke. Kako im se odnos produbljuje, Ahmed otkriva surovu stvarnost života u Gazi, dok Areebina početna znatiželja prerasta u duboku svijest o njegovim mukama. Areeb se bori s osjećajima grizodušja i nesuglasice dok gleda Ahmedovu želju da pobjegne od granica svoje domovine, shvaćajući emocionalnu prazninu koju bi takvo putovanje donijelo. Njihovo putovanje postaje ne samo pothvat očuvanja uspomena nego i istraživanje identiteta, pripadnosti i nasljeđa ostavljenog doma koje ne prestaje proganjati.

In her relentless pursuit of a memory that reinforces her sense of belonging, the director forms a bond with a parkour athlete named Ahmed. Together, they navigate the remnants of Gaza, exploring places like a cemetery, a run-down mall, and what used to be an airport. As their relationship deepens, Ahmed reveals the harsh realities of life in Gaza, transforming Areeb's initial curiosity into a profound awareness of the struggles he faces. Areeb grapples with feelings of guilt and conflict as she witnesses Ahmed's desire to escape the confines of his homeland, understanding the emotional void such a departure would entail. Their journey becomes not only a quest to reclaim memories but also an exploration of identity, belonging, and the haunting legacy of a home left behind.

PONEDJELJAK / MONDAY, 31/03, 15:00
DVORANA 4

SUBOTA / SATURDAY, 05/04, 18:00
DVORANA 2

ALICE ON & OFF

Isabela Tent

Rumunjska / Romania,
2024, 86'

Ova priča, snimana deset godina, govori mladoj majci koja nije nikada upoznala ljubav. Šesnaestogodišnja Alice zaljubljuje se u Doriana, starijeg 35 godina od sebe. Iako se uda za njega i rodi mu sina Arista, na površinu izlaze poznati odjeci njezina vlastitog zanemarenog djetinjstva. Alice se bori s obiteljskom dinamikom u kojoj je jedina koja vodi brigu – o djetetu, o Dorianu – pa pribjegava seksualnom radu na *chatu* uživo, zanemarujući vlastite potrebe. Prisiljena je prekinuti studij na Umjetničkoj akademiji, napušta obitelj i sina viđa tek povremeno, dok se čitavo vrijeme bori s ovisnošću. Nesmiljen prikaz ponavljanja traume kroz više generacija u kojem se Alice bori da ostane prisutna u sinovu životu, slijedi svoje snove i pronade sebe.

Filmed over ten years, this is the story of Alice, an unloved girl trapped in a young mother's life. At 16, she falls in love with Dorian, 35 years her senior. Although she marries him and has their son, Aristo, the familiar echoes of her own neglected childhood resurface. Alice struggles in a family dynamic where she's solely responsible for providing – for the child, for Dorian – resorting to live-chat sex work, leaving her own needs behind. She is forced to give up her studies at the Fine Arts University, leaves her family and sees her son only occasionally, all the while battling a substance addiction. An unflinching portrait of the replication of trauma across generations as Alice struggles to maintain a presence in her son's life, follow her dreams, and find herself.

PONEDJELJAK / MONDAY, 31/03, 15:00
DVORANA 5

UTORAK / TUESDAY, 01/04, 19:00
DVORANA 5

BOGALJI

CRIPS

Judit Surányi

Mađarska / Hungary, 2024,
45'

Future of Film Awards: Best
Feature Documentary (2024)

Integration You and Me FF (2024)

Mađarski dokumentarac *Bogalji* donosi sirov pogled na živote četiri osobe s posebnim potrebama koje odlaze provesti vikend na jezero Balaton. Film detaljno dokumentira njihove logističke užase i otkriva svakodnevne prepreke s kojima se susreću osobe s posebnim potrebama u Mađarskoj. No *Bogalji*, osim tek puke nevolje, ujedno vješto prikazuje otpornost i prštavu osobnost svojih protagonista. Na granici tragedije i komedije te zahvaljujući smislu za humor mladića, film uspijeva emocionalno angažirati gledatelja bez imalo nelagodje. Funkcionira kao snažan komentar o sistemskim barijerama koje sprečavaju pristupačnost u Mađarskoj te ujedno slavi snagu i duh onih koji se s njima svakodnevno suočavaju.

Crips, a Hungarian documentary, offers a raw glimpse into the lives of four disabled individuals embarking on a weekend holiday at Lake Balaton. The film meticulously documents the logistical nightmares they encounter, revealing the everyday obstacles faced by people with disabilities in Hungary. However, *Crips* transcends mere documentation of hardship. It skillfully portrays the resilience and vibrant personalities of its protagonists. By walking the fine line between tragedy and comedy, and using the boys' sense of humour, the film manages to engage the audience without making them uncomfortable. It serves as a powerful commentary on the systemic barriers that limit accessibility in Hungary, while celebrating the strength and spirit of those who confront them daily.

UTORAK / TUESDAY, 01/04, 16:00
DVORANA 2

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

CRVENI TOBOGAN

Nebojša Slijepčević

Hrvatska / Croatia, 2025, 29'

**SVJETSKA
PREMIJERA**

Dvije skupine građana sukobe se oko budućnosti dječjeg parka. Je li riječ o borbi za teritorij ili za ideologiju? I tko je tu iz kvarta, a tko strani plaćenik?

Two groups of citizens clash over the redesign of a children's playground. Is this a fight for territorial control or ideological supremacy? Who are the true locals, and who are the foreign agents?

NEDJELJA / SUNDAY, 30/03, 20:00

PONEDJELJAK / MONDAY, 31/03, 19:30
DVORANA 3

GODINA PROĐE, DAN NIKAKO

**A YEAR OF
ENDLESS DAYS**

Renata Lučić

Hrvatska, Katar / Croatia,
Qatar, 2024, 70'

DOKLeipzig (2024)

Godina prođe, dan nikako prati redateljicu filma Renatu Lučić u posjetu ocu koji živi u ruralnom dijelu Hrvatske. Njeno rodno selo, mjesto koje je s oduševljenjem napustila čim je postala punoljetna, veoma je lijepo, ali ima vrlo malo toga ponuditi i uglavnom je zapušteno. Renatin otac Tomo i njegov najbolji prijatelj Joso ostali su ondje živjeti, a supruge su ih napustile i otišle u Austriju i Njemačku. Dvojica muškaraca žive sami i redovito se družu, a sada u njihov životni ritam ulazi i Renata. Zabrinuta zbog očeve usamljenosti, nastoji ga bolje upoznati i razumjeti, kao i shvatiti zašto se razjedinila njezina obitelj.

A Year of Endless Days follows film director Renata Lučić on a visit to her father, who lives in rural Croatia. Her birthplace is a mostly abandoned village with loads of beauty, but very little to offer. It is also a place she delightfully abandoned as soon as she turned 18. Her father Tomo and his best friend Joso stayed there. They were both left by their wives, who went to Austria and Germany. The two men live alone and hang out on a regular basis. Renata interrupts their daily routine. Worried over her father's loneliness, she is trying to get to know and understand him better, as well as comprehend why her family fell apart.

ČETVRTAK / THURSDAY, 03/04, 17:30
DVORANA 1

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

IZLAZ KROZ LUDARU

EXIT THROUGH THE CUCKOO'S NEST

Nikola Ilić

Švicarska, Srbija / Switzerland,
Serbia, 2024, 19'

Beldocs: Best Editing Award (2024)
Underhill FF: Best Short Film (2024)
KINEMASTIC ISFF: Jury Award (2024)
Curtocircuito IFF: COSMOS Award for
Best Innovative Film (2024)
Lublin FF: Best Short (2024)
Solothurner Filmtagen: Audience
AWARD (2025)
FIPADOC: Best Short AWARD (2025)
Clermont Ferrand: Best Documentary;
Festival Connexion AWARD (2025)
Visions du Réel (2024)
Beijing International Short FF (2024)
Festival Internacional de Curtas
Metragens de São Paulo (2024)
Riga IFF (2024)
Dokufest (2024)
Message to Man IFF (2024)

Film prepričava doživljaje neodlučna vojnika. Odabравši da nikada ne povuče okidač, njegov ga je prkos odveo u vojni zatvor. Nakon psihičkog sloma odgumio je psihičku bolest te tako promijenio svoju putanju od ratne zone, preko psihijatrijske ustanove, natrag do Beograda upravo onoga dana kada je NATO počeo bombardirati Srbiju. Vizualno pripovijedanje filma sastoji se od kombinacije arhivskih snimaka: onih intimnih, nastalih uz pomoć kućnih videokamera, i onih neosobnih, dobivenih od sigurnosnih sustava nadzora. Zahvaljujući preciznoj manipulaciji palete boja i promjene nijansi, autor prisvaja te slike i pretvara ih u vizualni krajolik u kojem pripovijeda vlastitu životnu priču pacifista kojeg su mobilizirali u balkanskim sukobima krajem devedesetih.

The film recounts the experience of a reluctant soldier. Choosing never to pull the trigger, his defiance leads to military prison. Following a mental breakdown, he feigned mental illness, diverting his path from the combat zone, through a psychiatric institution, back to Belgrade on the very day that NATO begins bombing his country. The film's visual narrative is constructed from a blend of archival footage: some intimate, recorded by home video cameras, and others impersonal, sourced from security surveillance systems. Through meticulous manipulation of color palettes and tone shifts, the filmmaker reclaims these images, transforming them into a visual landscape against which he unfolds his own life story as a pacifist conscripted into the Balkan conflicts during the late 1990s.

UTORAK / TUESDAY, 01/04, 16:00 | PETAK / FRIDAY, 04/04, 19:00
DVORANA 2 | DVORANA 5

KO ĆE POKUCATI NA VRATA MOG DOMA

AT THE DOOR OF THE HOUSE WHO WILL COME KNOCKING

Maja Novaković

Srbija, Bosna i Hercegovina
/ Serbia, Bosnia and
Herzegovina, 2024, 84'

Sheffield DocFest: Grand Jury
Award (2024)
Aesthetica SFF: Best
Documentary Feature (2024)
Mediterranean FF: Special
mention (2024)
Dokufest (2024)
Sarajevo FF (2024)

U srcu Bosne i Hercegovine Emin, u suton života, teško radi sa svojim vjernim konjem. Na surovoj hladnoći i u oštrim uvjetima on traži utjehu i toplinu u zagrljaju prirode i pronalazi kratkotrajnu utjehu u tome da podijeli muke sa svojim jedinim iskrenim prijateljem. Vizualno i estetski privlačan uradak koji u svojoj meditativnosti uspijeva privući gledateljevu pažnju i uvući ga u čarobni svijet, ne samo krajolika koji je filmičan sam po sebi nego i protagonistov unutarnji svijet. Ovo je film koji kao motive uzima tugu, samoću i usamljenost i predstavlja ih kao pratnju bez koje nitko ne može. Priča o čovjeku i tuzi kao univerzalnom ljudskom iskustvu koje može i izolirati i povezivati.

In the heart of Bosnia and Herzegovina, Emin, in his twilight years, toils alongside his faithful horse. Through bitter cold and harsh conditions, he seeks solace and warmth in nature's embrace and finds fleeting comfort in sharing his burdens with his only true confidant. A visually appealing and aesthetically appealing work that, in its meditateness, has the power to grab the viewer and draw them into a magical world, not only of the landscape that is cinematic in itself, but also in the inner world of the protagonist. This is a film that takes sadness, loneliness and solitude as a motif and presents them as companions whom one can't do without. A story about man and grief as a universal human experience that can be both isolating and unifying.

UTORAK / TUESDAY, 01/04, 15:00 | ČETVRTAK / THURSDAY, 03/04, 19:30
DVORANA 4 | DVORANA 3

KRILA I TLO

SOIL AND WINGS

Stefan Malešević

Srbija, Republika Sjeverna
Makedonija / Serbia,
Republic of North
Macedonia, 2025, 78'

**SVJETSKA
PREMIJERA**

U selu Kanatlar (Kantlarci), u Sjevernoj Makedoniji, Ayten i Erdoğan odgajaju svoju obitelj balansirajući između drevne bektashijske derviške doktrine i izazova modernog života i ekonomije. Dolina u kojoj žive, poznata po uzgoju duhana, dom je nekoliko stotina Turaka koji pripadaju sufijskom redu bektashijske, osam stoljeća staroj grani islama s progresivnim idejama, čak i za današnje standarde. Oni vjeruju u jednakost svih i svega, što ženama daje slobodu i moć koju mnogi drugi muslimani smatraju bogohulnom. Ayten i Erdoğan duboko se vole, ali tu ljubav ponajviše iskazuju kroz rad za obitelj. Taj vrijedni par pokazuje kako rodna ravnopravnost može procvjetati tamo gdje biste je najmanje očekivali – u ruralnoj muslimanskoj zajednici posvećenoj vjeri, obitelji i tradiciji, u jednom od najsiromašnijih predjela Balkana.

In a North-Macedonian village called Kanatlar, Ayten and Erdoğan raise their family, balancing the ancient Bektashi-dervish doctrine with the challenges of modern life and economy. This tobacco-growing valley is home to a few hundred Turks of the Bektashi Sufi order, an 800-year-old branch of Islam that teaches progressive ideas, even by today's standards. They believe everyone and everything is equal, which gives women freedom and power that many other Muslims find blasphemous. Ayten and Erdoğan love each other deeply, but this love is mostly shown through their work for the family. This hard-working couple shows gender equality blooming where you would least expect it – in a rural community of Muslims devoted to religion, family and tradition in one of the poorest regions of the Balkans.

UTORAK / TUESDAY, 01/04, 21:30
DVORANA 3

SUBOTA / SATURDAY, 05/04, 13:00
DVORANA 4

KUPAM SE, VOLI VAS TATA

**GONE SWIMMING,
LOVE DAD**

Izidor Bistriović

Hrvatska / Croatia, 2025, 17'

**SVJETSKA
PREMIJERA**

Početkom nove turističke sezone na Jadranu šesteročlana obitelj odlazi na plažu u Savudriji. Na toj se plaži prije sedam godina utopio njihov otac. Djeci, sada u dobi od 15 do 28 godina, i njihovoj majci to je prvi put da su nakon tog događaja svi zajedno otišli na more. Autor filma, najstariji sin, bilježi taj trenutak bez prisutnosti filmske ekipe, omogućujući da se u obiteljskom okruženju otvore intimni razgovori o kolektivnoj traumi i osobnim načinima nošenja s gubitkom.

Early in the new tourist season in the Adriatic, a family of six go to the beach in Savudrija. Seven years ago their father drowned on that beach. This is the children's, now age 15 to 28, and their mother's first time they went to the seaside all together after that tragic event. The filmmaker, the eldest son, records this moment without the presence of a film crew, making it possible to open up intimate conversations in the family about collective trauma and personal ways of coping with loss.

UTORAK / TUESDAY, 01/04, 15:30
DVORANA 3

SRIJEDA / WEDNESDAY, 02/04, 21:30
DVORANA 3

LEKCIJE MOG TATE

MY DAD'S LESSONS

Dalija Dozet

Hrvatska / Croatia, 2025, 61'

SVJETSKA PREMIJERA

Ovaj dokumentarni film nastao je nakon smrti autoričina oca koji je desetljećima bilježio svoj život i svakodnevicu kamerom. Nakon pronalaska njegovih brojnih kaseti koje nikada nije označio, montirao niti gledao, autorica se upušta u filmsko i osobno putovanje ponovnog otkrivanja tko je on bio. Gledajući snimke trenutaka kojima nije nazočila te prisjećajući se svog odrastanja i suživota svoje obitelji s kamerom koja je tati bila alat, odabrana vrsta dnevničkog bilježenja i produžena ruka, autorica ga upoznaje u različitim životnim ulogama, vremenima i dijelovima svijeta.

This film was made in memory of the author's father, who devoted much of his life to recording the world around him. Discovering a multitude of unmarked, unedited, and unseen tapes belonging to her father, the author begins a personal and cinematic odyssey to unveil the real man behind the recordings. By viewing videos of the moments she didn't witness, reflecting on her childhood and her family's relationship with the camera — her father's tool, diary method, and preferred means of expression — the author gains insight into his diverse roles across various times and corners of the world.

PONEDJELJAK / MONDAY, 31/03, 17:30
DVORANA 1

ČETVRTAK / THURSDAY, 03/04, 17:00
DVORANA 4

MOJI LJETNI PRAZNICI

MY SUMMER HOLIDAY

Petra Seliškar

Slovenija, Francuska,
Republika Sjeverna
Makedonija / Slovenia,
France, Republic of North
Macedonia, 2025, 54

FIPADOC (2025)'

Dok većina djece odlazi na ljetne praznike, osmogodišnji ih Basri žarko želi provesti s braćom u makedonskim planinama. Već generacijama njegova se obitelj bavi stočarstvom, a danas se njegova tri starija brata brinu o stotinama ovaca i desecima krava, koje od vukova štiti odani čopor pasa. Ovog će ljeta Basri početi učiti posao, uživajući u divljoj prirodi, osjećaju slobode i ozbiljnim zadaćama života koji ovisi o ciklusima prirode, daleko od svijeta odraslih. Život iz snova za njega, dok njegova starija braća počinju sanjati o drugačijoj budućnosti.

While most kids leave for summer holidays, eight-year-old Basri is eager to spend the break with his brothers in the Macedonian mountains. For generations, his family have been shepherds, and today, his three older brothers are taking care of hundreds of sheep and dozens of cows, protected from the wolves by a loyal pack of dogs. This summer, Basri will delve into learning the job, enjoying the wild nature, the feeling of freedom and the heavy duties of life dealing with the cycles of nature, far from the adult world. A dream life for him, while his older brothers begin to dream of a different future.

UTORAK / TUESDAY, 01/04, 15:30
DVORANA 3

SRIJEDA / WEDNESDAY, 02/04, 21:30
DVORANA 3

NAJGLASNIJA TIŠINA

THE LOUDEST SILENCE

Aleksandar Reljić

Srbija / Serbia, 2025, 28'

SVJETSKA PREMIJERA

Studenti Srbije, koji su blokirali sva sveučilišta u zemlji, Novu godinu nisu dočekali slaveći, već su u 2025. ušli 15-minutnom tišinom u spomen na žrtve tragedije na novosadskoj Željezničkoj stanici, gdje je 1. studenog 2024. pala nadstrešnica i ubila 15 ljudi. Studenti su povelu borbu protiv korupcije, koju smatraju uzrokom ove tragedije, i zahtijevaju da institucije počnu funkcionirati i raditi svoj posao.

Students in Serbia, who have blocked all universities in the country, did not celebrate New Year's Eve, but instead entered 2025 with a 15-minute silence in memory of the victims of the tragedy at the Novi Sad railway station, when a canopy collapsed on November 1, 2024, killing 15 people. The students have taken the lead in the fight against corruption, which they consider the cause of this tragedy, and are demanding that institutions begin to function and do their job.

NEDJELJA / SUNDAY, 30/03, 20:00

PONEDJELJAK / MONDAY, 31/03, 19:30
DVORANA 3

NOĆ KOJOTA

NIGHT OF THE COYOTES

Clara Trischler

Njemačka, Austrija /
Germany, Austria, 2024, 82'

Docs MX: Honorable Mention
(2024)

Diagonale FF: Best Film Music
(2024)

Malo autohtono meksičko selo polagano postaje grad duhova čiji su se brojni stanovnici odselili. Kako bi spasili selo od izumiranja, počinju glumiti radnju koja je svima znana: ilegalan prelazak američke granice. Oni koji su ostali preuzimaju uloge graničnih čuvara, krijumčara ljudi i droge u rekonstrukciji prelaska za turiste koji plaćaju da bi na jednu noć bili u ulozi migranata. Priča o osnaživanju ili o selu koje se ne može riješiti traumatičnih iskustava?

A small indigenous Mexican village is slowly turning into a ghost town as many of its inhabitants emigrate. To prevent their village from extinction, they start simulating an experience they all know: illegally crossing the border to the US. The residents of the village slip into the roles of border guards, human traffickers and drug smugglers to reenact the crossing for paying tourists who wish to put themselves into the position of a migrant for one night. A story of empowerment or of a village stuck in the loop of their traumatic experiences?

PONEDJELJAK / MONDAY, 31/03, 17:00
DVORANA 4

SRIJEDA / WEDNESDAY, 02/04, 17:00
DVORANA 5

OVO JE (ZA) MORE

THIS IS (FOR) THE SEA

Renata Poljak

Hrvatska / Croatia, 2025, 15'

**SVJETSKA
PREMIJERA**

Ideja za film proizašla je iz spekulativne ideje/pitanja: Možemo li izliječiti more? Pomoći mu barem malo? Napraviti muziku za njega, učiniti ga da se osjeća bolje? Naša vjerovanja i uvjerenja oblikovana su pričama koje su se tijekom stoljeća mijenjale. U staroslavenskoj mitologiji bog mora nije se smatrao blagonaklonom silom. Mitološki glas Amire Medunjanin, u kombinaciji sa suvremenom *live* kompozicijom Alena i Nenada Sinkauza te pjesmom Monike Herceg, stvara novi mit koji nastoji promijeniti narativ. Dvanaestogodišnji dječak Vanja Cetnić-Koča posljednje dvije godine hvata i proučava planktone. Posjeduje profesionalnu mrežu za plankton i provodi znanstvena istraživanja pod mikroskopom. Njegovo istraživanje već je pridonijelo novim znanstvenim otkrićima.

The idea for the film arose from a speculative question: Can we heal the sea, help it, or at least play music for it – to make it feel better? Our beliefs and convictions have been shaped by stories, which, over the years and centuries, have been subject to change. In old Slavic mythology, the sea god was not seen as a bearer of good energy. With the mythical voice of Amira Medunjanin, combined with a contemporary live composition by Alen and Nenad Sinkauz and a poem by Monika Herceg, we create a new myth that seeks to shift the narrative. A 12-year-old boy, Vanja, has been catching and studying plankton for the past two years. He owns a professional plankton net and conducts scientific research under a microscope. His research has already contributed to new scientific discoveries.

UTORAK / TUESDAY, 01/04, 16:00
DVORANA 2

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

PAVILJON 6

PAVILION 6

Goran Dević

Hrvatska / Croatia, 2024, 70'

Sheffield DocFest (2024)

Sarajevo FF (2024)

Dugo očekivano cjepivo protiv COVIDA-19 donosi tračak nade: kroz iskrene razgovore s ljudima koji čekaju u redu za cijepljenje ovaj univerzalan film razotkriva dezorijentiranost i skepsu koji prožimaju naše kolektivno iskustvo. Redatelj uzima kolektivnu psihozu uzrokovanu pandemijom kao podlogu za suptilnu studiju društva koje već neko vrijeme proživljava različite krize. Kao kolektivna terapija u post-COVID eri ovaj duhovit i ljudski prikaz jedinstvenog trenutka u vremenu otkriva tragove otpornosti i povezanosti što nas vežu, podsjećajući nas na zajedničku humanost u jeku neviđenih izazova.

As the long-awaited COVID-19 vaccine brings a glimmer of hope, through candid conversations with people waiting in line for vaccination, this globally relatable film reveals the disorientation and skepticism that permeate our collective experience. The director used the collective psychosis caused by the pandemic as a background for a subtle study of a society that has, for some time, been facing various crises. Serving as collective therapy for the post-COVID era, this humorous and humane snapshot of a unique moment in time uncovers the threads of resilience and connection that bind us, reminding us of our common humanity in the face of unprecedented challenges.

UTORAK / TUESDAY, 01/04, 19:30
DVORANA 1

SUBOTA / SATURDAY, 05/04, 13:30
DVORANA 1

POD SRETNOM ZVIJEZDOM

WISHING ON A STAR

Peter Kerekes

Italija, Slovačka, Republika
Češka, Austrija, Hrvatska
/ Italy, Slovakia, Czech
Republic, Austria, Croatia,
2024, 99'

Venice FF (2024)

TIFF (2024)

Luciana je talijanska astrologinja koja vjeruje da na život utječe položaj sazviježđa u trenutku našeg rođenja. Želimo li promijeniti svoj život, dovoljno je posjetiti mjesto s povoljnom konstelacijom na svoj rođendan: dan na koji svake godine dobijemo priliku da se "iznova rodimo". Brojni ljudi kontaktiraju Lucianu u vezi sa svojim problemima, a film prati njihove priče i rođendanska putovanja. Prikrivena prevladavajućim humorističnim raspoloženjem, u filmu pratimo empatičnu potragu za smislom u kozmosu ispunjenim kaosom.

Luciana is an Italian astrologer. She believes that life is affected by the position of the constellations at the moment of our birth. If we want to change our life, it is enough to visit a place with a favorable constellation on our birthday: the day on which we get the opportunity to be "born again" every year. Many people contact Luciana about their problems, and the film follows their stories and birthday trips. Beneath the humorous mood, this film is an empathetic search for meaning in a chaos-filled cosmos.

PONEDJELJAK / MONDAY, 31/03, 16:00
DVORANA 2

SUBOTA / SATURDAY, 05/04, 15:00
DVORANA 4

TATINA USPAVANKA

DAD'S LULLABY

Lesia Diak

Ukrajina, Rumunjska,
Hrvatska / Ukraine,
Romania, Croatia, 2024, 78'

Sarajevo FF (2024)

DocLisboa: Honorable Mention
New Talent (2024)

Dharamshala IFF (2024)

Millenium FF (2024)

Fipadoc (2025)

DocFortnight at MoMA (2025)

Nevidena šteta koju je rat nanio intimnim odnosima odvojila je ratnog veterana Serhiya od njegove obitelji. Progonjen gubitkom i ratom, teško se iznova povezuje sa suprugom Nadijom i tri sina, Sashom (11), Artemom (8) i Nikitom (3). Film kreće u neočekivanom smjeru kada Serhiy okreće kameru prema samoj redateljici. Ta zamjena uloga otvara prostor ranjivosti za dijalog o ljubavi i ljudskim odnosima dok autorica s nama dijeli vlastito iskustvo prekida s drugim ukrajinskim braniteljem. Povjerenje i empatija između protagonista i redateljice ne dočaravaju samo trajnu emocionalnu štetu rata nego i prikazuju iscjeljujuću moć pripovijedanja i dokumentaristike.

The unseen damage inflicted by war on personal relationships pushes war veteran Serhiy away from his family. Haunted by loss and war, he struggles to reconnect with his wife, Nadiia, and their three sons, Sasha (11), Artem (8) and Nikita (3). The film takes an unexpected turn when Serhiy turns the camera on the director herself. This role reversal creates a space for vulnerable dialogue about love and human relationships as the filmmaker shares her own experiences of a breakup with another Ukrainian war veteran. The trust and empathy built between the protagonist and the filmmaker not only convey war's lasting emotional toll, but also showcase the healing potential of storytelling and documentary filmmaking.

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

SUBOTA / SATURDAY, 05/04, 17:30
DVORANA 3

TERENSKA NASTAVA

FIELD TRIP

Jozo Schmuch

Hrvatska / Croatia, 2025, 23'

SVJETSKA PREMIJERA

Svake godine preko 35 000 učenika osnovnih škola iz cijele Hrvatske, u sklopu programa Memorijalnog centra Domovinskog rata, posjeti grad Vukovar. Film prati jedan osmi razred koji odlazi na taj izlet i dokumentira njihovo cijelo putovanje, kao i povratak kući. Na početku se uspostavljaju odnosi među učenicima. Kada ih se suoči s ratnim zbivanjima 90-ih, hoće li prevladati njihova znatiželja i poštovanje koje bi im taj izlet trebao probuditi prema Vukovaru i Domovinskom ratu ili će ipak u njihovu fokusu ostati adolescentni odnosi, tipični za njihovu dob? Sekundarno, film tematizira kako kroz edukaciju stvaramo kolektivno sjećanje i jesu li memorijalni centri dobar način za odavanje pijeteta žrtvama.

Every year, over 35,000 students from elementary schools across Croatia visit the city of Vukovar as part of the Memorial Center of the Homeland War program. The film follows an eighth-grade class on this trip, documenting their entire journey, from departure to their return home. Initially, the dynamics among the students unfolds. However, when confronted with the wartime events of the 1990s in Vukovar, will their curiosity and the respect that this trip is meant to instill take precedence, or will their focus remain on adolescent relationships typical of their age? On a secondary level, the film explores how education shapes collective memory and questions whether memorial centers are an effective way to honor victims.

PONEDJELJAK / MONDAY, 31/03, 17:30
DVORANA 1

ČETVRTAK / THURSDAY, 03/04, 17:00
DVORANA 4

ZLATNO DOBA

THE GOLDEN AGE

Camilla Iannetti

Italija / Italy, 2024, 97'

IDFA (2024)

Rome IFF (2024)

U nekonvencionalnoj umjetničkoj sicilijanskoj ženskoj obitelji, čija svaka članica ima snažnu osobnost, dolazak malene Future postaje prilika da se ispriča priča o njihovim usporednim putevima rasta. Lucy, samohranu majku koja živi u Engleskoj, uzdržavaju majka i sestra, koje je posjećuju kako bi joj pomogle oko novorođene kćeri. Prvo razdoblje nakon Futurina rođenja predstavlja napeti intermezzo, prije nego se majka i sestra vrate u Palermo, a Lucy se nade u svakodnevnoj kolotečini samohrane majke i studentice. Ovaj empatični filmski portret izbliza zrcali dinamiku roditeljstva i svijet žena koje se još uvijek muče s emocionalnom i ekonomskom samostalnošću.

In an unconventional artistic Sicilian family composed by women, each with a strong personality, the arrival of little Futura becomes the opportunity to tell the parallel paths of their growth. Lucy, a single mother living in England, is supported by her mother and sister, who visit her to help with the birth of her daughter. The first period after Futura's birth is a parenthesis of suspension, before the mother and the sister return to their life in Palermo and Lucy finds herself coping with her daily routine as a single mother and student. This empathetic, close-up film portrait reflects on parenting dynamics and the world of women, who still struggle to achieve emotional and economic independence.

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

SUBOTA / SATURDAY, 05/04, 13:00
DVORANA 5

KRAJOLIK I BIJES

THE LANDSCAPE AND THE FURY

Nicole Vögele

Švicarska / Switzerland,
2024, 138'

Visions du Réel: Grand Jury Prize
(2024)

IDFA (2024)

Doclisboa (2024)

Ji.hlava (2024)

DOK Leipzig (2024)

Ghent FF (2024)

Locarno IFF (2024)

Shanghai IFF (2024)

Dokufest (2024)

Na sjeverozapadnom kraju Bosne, u blizini zelene granice s Hrvatskom te posljedično i EU, migranti se probijaju kroz noć, kišu i snijeg u potrazi za skloništem i boljim životom. Kada ih se okrutno potisne preko granice Unije u sivo crnilo šume, obeshrabrene i dezorijentirane, nađu se u pustoši po imenu Ravnice. Seljani znaju kakva sudbina te izbjeglice čeka — nekoć su i sami bili u toj ulozi. Pružaju im trenutak predaha i sigurnosti dok se oko njih svakodnevni život nastavlja. *Krajolik i bijes* portret je možda neutješnog, prokletog krajolika, kao iz noćne more. No ujedno i portret ljudske izdržljivosti i topline. Topla iskra u tami.

At the north-western tip of Bosnia, near the green border with Croatia and thus EU, migrants trudge through the night, the rain and the snow in search of shelter and a better life. When they are brutally chased across the border out of the EU into the grey blackness of the woods, discouraged and disorientated, they find themselves in the middle of nowhere that is Ravnice. The villagers know of the fate that awaits these refugees – they were once in their shoes. They provide them with a moment of respite and safety while everyday life continues around them. *The Landscape and the Fury* is a portrait of a perhaps inconsolable, haunted landscape, as if in the throes of a nightmare. But also a portrait of human resilience and warmth. A bright flicker in the darkness.

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

SUBOTA / SATURDAY, 05/04, 21:00
DVORANA 5

PAVEMENTS

Alex Ross Perry

SAD / USA, 2024, 128'

Venice FF (2024)

Viennale (2024)

Doclisboa IFF (2024)

Rotterdam IFF (2025)

São Paulo IFF (2024)

BFI London FF (2024)

New York FF (2024)

AFI Fest (2024)

Vancouver IFF (2024)

Chicago IFF (2024)

Bergen IFF (2024)

Montclair FF (2024)

Göteborg FF (2025)

Pavements se isprva se čini kao još jedan glazbeni dokumentarac, no nije tako. Prizmatičan, narativan, napisan, dokumentaran, glazbeni, metatekstualni hibrid, film izbliza prikazuje bend kako se priprema za rasprodanu turneju ponovnog okupljanja 2022. te istodobno prati pripreme za mjuzikl prema njihovim pjesmama, muzej njihove povijesti i velik hollywoodski biografski film prema sagi o njima, najvažnijem bendu svoje generacije. Ovaj eksperimentalni glazbeni dokumentarac podriiva establišment satirički prikazujući i slaveći lijeve bendove u okviru svježije iskrenosti kakvu bi mnogi htjeli postići.

An examination of the iconic 90s indie band, *Pavements* appears to be just another music documentary, until it doesn't. A prismatic, narrative, scripted, documentary, musical, metatextual hybrid, the film intimately shows the band preparing for their sold-out 2022 reunion tour while simultaneously tracking the preparations for a musical based on their songs, a museum devoted to their history and a big-budget Hollywood biopic inspired by their saga as the most important band of a generation. This experimental music documentary stomps the establishment by satirizing and honoring slacker bands within a fresh framework of sincerity that many others should strive to achieve.

ČETVRTAK / THURSDAY, 03/04, 21:00
DVORANA 4

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

U MRAKU

RISING UP AT NIGHT

Nelson Makengo

Demokratska Republika Kongo, Belgija, Njemačka, Burkina Faso, Katar / Democratic Republic of the Congo, Belgium, Germany, Burkina Faso, Qatar, 2024, 95'

Visions du Réel: Special Jury Award (2024)

Berlinale (2024)

Hot Docs (2024)

IDFA 2024 (2024)

IndieLisboa IFF: Grand Prize City of Lisbon, TV Cine Special Award (2024)

London FF (2024)

Seattle IFF (2024)

Redatelj prodire duboko u radničku četvrt Kinshase, u apsurd rasula njegovih beskrajnih noći, gdje su mladi prestali sanjati jer moraju preživljavati iz dana u dan. Grad sa 17 milijuna stanovnika potonuo je u mrak i nesigurnost; građani teško dopiru do svjetla, razvijaju strategije borbe s tminom, crnilom, kroz osobni i kolektivni pristup. Između nade, razočaranja i vjere, *U mraku* daje suptilan, fragmentaran prikaz stanovništva koje, unatoč izazovima, pronalazi sebe u okolini obilježenoj nasiljem, obojenoj nesigurnom sutrašnjicom i uronjenoj u ljepotu Kinshase noću.

The director enters into the depths of the working-class neighborhood of Kinshasa, into the absurdity of the rubble of its endless nights, where young people have stopped dreaming because they have to survive from one day to the next. The city of 17 million people is plunged into darkness and insecurity as its inhabitants struggle to access the light, developing strategies to counter the blackness, the darkness, in a personal and collective approach. Between hope, disappointment and religious faith, *Rising Up at Night* is a subtle, fragmented portrait of a population that, despite the challenges, is reinventing itself in an environment marked by violence, coloured by the uncertainty of tomorrow and immersed in the beauty of Kinshasa's nights.

PONEDJELJAK / MONDAY, 31/03, 21:30
DVORANA 3

VLAKOVI

TRAINS

Maciej J. Drygas

Poljska, Litva / Poland, Lithuania, 2024, 80'

IDFA: Best Film; Best Editing Award (2024)

Tallin Black Nights (2024)

Thessaloniki IFF (2024)

Trieste FF (2025)

Goteborg FF (2025)

Kupe u vlaku mjesto je gdje ljudi nisu u svom svakodnevnom kontekstu. Ponekad putovanje prati nada da će nam se u životu nešto promijeniti kada stignemo na odredište ili, upravo suprotno, potpuni izostanak nade. Svakih nekoliko godina na kolodvorima diljem svijeta odigravaju se jezivo slični prizori: vagoni puni muškaraca koji odlaze u rat iz kojeg će se vratiti kao ranjenici ili žrtve. Nakon tog ciklusa slijedi egzodus civila, evakuiranih osoba pomiješanih s ratnim zarobljenicima na povratku iz logora te vojnicima pobjedničke vojske, sve dok se na kolodvorima ne počnu opet pojavljivati obični putnici. *Vlakovi* su dokumentarac sastavljen isključivo od arhivskih snimaka. Film kreira kolektivni portret ljudi u Europi 20. stoljeća te njihovih nadanja, drama i tragedija.

A train compartment is a place where people are taken out of their everyday context. Sometimes the journey is accompanied by the hope that something will change in our lives upon reaching the destination, or conversely, by a stark absence of hope. Every few years, hauntingly similar scenes play out in railway stations around the world: carriages full of men leaving for war, only to return wounded or as casualties. This cycle is followed by an exodus of civilians, evacuees mingling with prisoners of war returning from camps, and soldiers of victorious armies, until ordinary passengers reappear at stations. *Trains* is a found-footage documentary composed entirely of archive footage. It creates a collective portrait of people in 20th century Europe, capturing their hopes, dramas and tragedies.

SRIJEDA / WEDNESDAY, 02/04, 19:00
DVORANA 4

ZAROBLJENA LIAT

HOLDING LIAT

Brandon Kramer

SAD / USA, 2025, 97'

Berlinale: Documentary Award,
Ecumenical Jury Prize (2025)

Ujutro 7. listopada 2023. izraelska Amerikanka Liat i njezin suprug Aviv bili su kod kuće kada je Hamas napao njihov kibuc. Do kraja dana Liat i Aviv bit će zarobljeni u Gazi s još 250 ljudi — od kojih su 12-ero, poput Liat, američki državljani. Između međunarodne diplomacije i eskalacije rata njihova se obitelj suočava s vlastitom nesigurnošću i sukobljenim perspektivama u borbi za Liatino i Avivovo oslobođenje. Taj mučan proces propituje kako članovi obitelji vide sebe i svoje mjesto u ovom sukobu. Kroz intiman pogled obiteljskog iskustva film *Zarobljena Liat* postavlja složena pitanja o međugeneracijskom identitetu, dok se obitelj nađe u epicentru globalnog sukoba koji žustro napreduje u realnom vremenu.

On the morning of October 7, 2023, Israeli-American Liat and her husband Aviv were at home when Hamas attacked their kibbutz. By nightfall, Liat and Aviv are captives in Gaza along with 250 other people – 12 of whom, like Liat, are American citizens. Caught between international diplomacy and a rapidly escalating war, their family must face their own uncertainty and conflicting perspectives in the pursuit of Liat and Aviv's release. This agonizing process challenges how the members of the family understand themselves and their place in the conflict. Through the intimate lens of a family's experience, *Holding Liat* poses complex questions of identity across generations, as the family is thrust into the epicenter of a global conflict rapidly unfolding in real-time.

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

ABORTUS DREAM TEAM

ABORTION DREAM TEAM

**Karolina Lucyna
Domagalska**

Poljska / Poland, 2024, 82'

Millennium Docs Against Gravity
(2024)

DocPoint (2025)

Thessaloniki DFF (2025)

U konzervativnoj Poljskoj zabrana abortusa daje prednost fetusu pred životom žene. Nasreću, četiri hrabre žene – Abortus Dream Team – vode telefonsku liniju i čine sve što mogu kako bi pružile podršku sestrama u nevolji. Rade od jutra do mraka, a zahvaljujući njihovoj aktivizmu, na dan se omogućiti oko 100 abortusa. Privukle su veliku sljedbu te razljutile sve konzervativce i vladu. Ova opasna bitka dovodi jednu članicu ekipe do potpunog izgaranja, a drugu do političkog progona. *Abortus Dream Team* je film o borbi, otporu i ženskoj solidarnosti. Priča o ljudskim pravima i nevjerojatnoj snazi žena koje ih brane.

In conservative Poland, the abortion ban protects a fetus over a woman's life. Luckily, four bold women – the Abortion Dream Team – are running a hotline doing everything they can to support their sisters in need. Working around the clock, their activism empowers women and facilitates around 100 abortions a day. They gather a huge following empowering hundreds of thousands of women while pissing off all conservatives and the government. This dangerous battle leads to a complete burnout of one team member and to the political prosecution of another. *Abortion Dream Team* is a movie about fighting, resistance, and women's solidarity. It is a story about human rights and the unbelievable strength of the women defending them.

PONEDJELJAK / MONDAY, 31/03, 21:30
DVORANA 1

HAWA PIŠE WRITING HAWA

**Najiba Noori, Rasul
Noori**

Francuska, Nizozemska,
Katar, Afganistan / France,
The Netherlands, Qatar,
Afghanistan, 2024, 85'

IDFA: FIPRESCI Award (2024)

FIPADOC (2025)

DOCPOINT Helsinki (2025)

DOCPOINT Tallinn (2025)

TRUE/FALSE FF (2025)

CPH:DOX (2025)

Movies That Matter (2025)

Salem FF (2025)

Snimana tijekom razdoblja od pet godina, *Hawa piše* je priča o tri generacije hazarskih žena iz iste obitelji u Afganistanu. Zahvaljujući jedinstvenom pristupu i empatiji, redateljica Najiba Noori snima svoju majku Hawu i nećakinju Zahru u naporima da se emancipiraju od patrijarhalnih tradicija. Četrdeset godina nakon dogovorenog braka, kad se kao dijete morala udati za 30 godina starijeg muškarca, Hawa donosi odluku da je došlo vrijeme da nauči čitati, pisati te da pokrene vlastiti posao. Naposlijetku spasi unuku Zahru od nasilna oca i iz zabačenog sela ju dovodi u glavni grad. Ondje zajedno uče i planiraju budućnost. Međutim, dolazak talibana na vlast 2021. stubokom mijenja živote tih triju žena.

Filmed over five years, *Writing Hawa* is the story of three generations of Hazara women from the same family in Afghanistan. With unique access and empathy, director Najiba Noori films her mother Hawa and her niece Zahra in their aspirations to emancipate themselves from patriarchal traditions. Forty years after her arranged marriage as a child to a man 30 years her senior, Hawa has made the decision that now is the time for her to learn how to read, write, and start her own business. She eventually saves her granddaughter Zahra from her abusive father in a remote village and brings her to the capital. There, they study together and make plans for the future. However, the takeover by the Taliban in August 2021 turns the lives of the three women upside down.

UTORAK / TUESDAY, 01/04, 21:30
DVORANA 1

MADE IN ETHIOPIA

Xinyan Yu, Max Duncan

Kanada, Etiopija, SAD, UK, Danska / Canada, Ethiopia, USA, UK, Denmark, 2024, 91'

Tribeca FF: Special Mention – Documentary Feature (2024)
Sheffield IDF (2024)
Tallinn Black Nights FF (2024)
Warsaw IFF (2024)
Hong Kong Asian FF (2024)

Kada se u ruralnoj Etiopiji otvori golemi kineski industrijski park, prašnjavi stočarski grad nađe se na pragu globalizacije. Sniman tijekom četiri godine, film *Made in Ethiopia* razotkriva povijesni no neprepoznat kineski utjecaj na Afriku te istražuje suvremenu Etiopiju u trenutku duboke krize. Film publiku baca u dva sukobljena svijeta: industrijske sile pogonjene profitom i napretkom te umirućeg krajolika gdje se život još uvijek mjeri izmjenom godišnjih doba. Dok upoznajemo priče triju žena, *Made in Ethiopia* od nas traži da razmislimo o odnosu tradicije i modernosti, rasta i blagostanja, razvoja zemlje i dobiti njezina naroda.

When a massive Chinese industrial park lands in rural Ethiopia, a dusty farming town finds itself at the new frontier of globalization. Filmed over four years, *Made in Ethiopia* lifts the curtain on China's historic but misunderstood impact on Africa, and explores contemporary Ethiopia at a moment of profound crisis. The film throws audiences into two colliding worlds: an industrial juggernaut fueled by profit and progress, and a vanishing countryside where life is still measured by the cycle of the seasons. As the three women's stories unfold, *Made in Ethiopia* challenges us to rethink the relationship between tradition and modernity, growth and welfare, the development of a country and the well-being of its people.

UTORAK / TUESDAY, 01/04, 17:00
DVORANA 5

MARŠ U MRAKU

MARCHING IN THE DARK

Kinshuk Surjan

Belgija, Nizozemska, Indija / Belgium, Netherlands, India, 2024, 108'

CPH:DOX: Special Mention in HUMAN:RIGHTS Award (2024)
Docville (2024)
Hot Docs (2024)
Dokufest (2024)
Silk Road IFF (2024)
Zurich FF (2024)
Human Rights FF Lugano (2024)
DOK Leipzig (2024)
Budapest IDF (2024)
DocPoint (2024)

Sanjivani, mlada udovica u ruralnoj Indiji, bori se s razornim osjećajem gubitka kada njezin muž počinu samoubojstvo – kao jedan od tisuća svake godine u indijskom poljoprivrednom sektoru. K sebi je prima šogorova obitelj, a ona se bori za vidljivost i poštovanje. Njezina nastojanja da se izbori za sebe i naoko stekne kontrolu nad svojim životom obilježena su tradicionalnim društvenim stigmama i dogmama o udovištvu u njezinoj zajednici. Kada se priključi mjesnoj grupi za podršku samo za udovice, neočekivano kreće na preobražavajuće putovanje otkrića s drugim ženama koje dijele istu žalost. Može li Sanjivaniin novi glas pretvoriti animozitet u priliku? Jesu li solidarnost i prijateljstvo dovoljni da potihno pokrenu revoluciju mentalnog zdravlja?

Sanjivani, a young widow in rural India, grapples with devastating loss after her husband commits suicide – one of thousands each year in India's agriculture sectors. Now absorbed into her brother-in-law's family, she struggles to be seen and respected. Her efforts to regain self-determination and a semblance of control over her life are compounded by the traditional social stigmas and dogmas attached to widowhood in her community. When she joins a local support group for widows-only, she unexpectedly embarks upon a transformative journey of discovery with the other women as they share their grief. Can Sanjivani's newly-found voice shift adversity into opportunity? Are solidarity and friendships enough to quietly fuel a mental-health revolution?

UTORAK / TUESDAY, 01/04, 14:00
DVORANA 2

ČETVRTAK / THURSDAY, 03/04, 17:00
DVORANA 5

PISMO MOJEM PLEMENU

LETTER TO MY TRIBE

b.h. Yael

Kanada / Canada, 2024, 97'

Toronto Palestine FF (2024)

Love Peace Freedom FF: Jury Award (2024)

Pismo mojem plemenu započinje pitanjem: Zašto više židova i Izraelaca ne progovara o Palestini? Tijekom dugih godina autor i njegova majka, predstavnica više mesijanske točke gledišta, bezbroj su se puta svadali, ponekad pred kamerom, ponekad ne. Te snimke okosnica su ovog videoeseja u kojem se razgovara s Izraelcima i Židovima, novinarima, aktivistima i rabinom te u kojem se snimanje stanja na terenu povezuje s osobnijim obiteljskim pričama i putovanjima u Irak i Poljsku.

Letter to My Tribe started with a question: Why don't more Jews and Israelis speak out about Palestine? Over many years, the author and his mother, who represents a more messianic perspective, had numerous arguments, some recorded, some not. These form the backbone of this video essay in which Israelis and Jews, journalists, activists and a rabbi are interviewed, and in which documentation of actions on the ground are woven with more personal family histories and journeys to Iraq and to Poland.

SRIJEDA / WEDNESDAY, 02/04, 21:00
DVORANA 5

PETAK / FRIDAY, 04/04, 15:30
DVORANA 1

REAL

Oleh Sentsov

Ukrajina, Hrvatska / Ukraine, Croatia, 2024, 90'

Karlovy Vary IFF (2024)

Stockholm FF (2024)

Warsaw FF (2024)

DocPoint (2024)

Tijekom prvih dana ruske invazije na Ukrajinu filmski redatelj Oleh Sentsov pridružio se Ukrajinskim obrambenim snagama. Kao časnik ukrajinske vojske sudjelovao je u nizu intenzivnih bitaka, a tijekom jedne od njih njegov je BMP uništen ruskom artiljerijom. Nakon toga zadržao se u obližnjim rovovima i pokušao putem radija organizirati evakuaciju dijela svoje jedinice. Sve to vrijeme njegovi ljudi bili su pod stalnim napadom i na kraju su ostali bez streljiva, što je njihovu evakuaciju učinilo još hitnijom. Taj vojni događaj na položajima prve crte ukrajinsko-ruskog ratišta dobio je kodno ime Real. To je ime filma.

During the first days of the Russian invasion of Ukraine, film director Oleh Sentsov joined the Ukrainian Defense Forces. As an officer of the Ukrainian army, he took part in a series of intense battles, and during one of them, his BMP was destroyed by Russian artillery. After that, he remained in nearby trenches and attempted to organize the evacuation of part of his unit via radio. Throughout this time, his men were under constant attack and eventually ran out of ammunition, making their evacuation even more urgent. This military event, which took place on the front-line positions of the Ukrainian-Russian front, was given the code name Real. That is the name of the film.

SRIJEDA / WEDNESDAY, 02/04, 18:00
DVORANA 2

TRANS MEMORIA

Victoria Verseau

Švedska, Francuska /
Sweden, France, 2024, 72'

Queer Lisboa: Queer Art
Competition Special Mention
(2024)

IDFA (2024)

Karlovy Vary IFF (2024)

Reykjavik IFF (2024)

Lübeck Nordic Film Days (2024)

Helsinki IFF (2024)

Leeds IFF (2024)

SXSW FF (2025)

Göteborg FF (2025)

Tromsø IFF (2025)

Victoria se osvrće u prošlost i razmišlja o tome što je definira kao ženu. Izgubivši blisku prijateljicu, ona dijeli bol i otjelovljeni doživljaj s Athenom i Aaminom, koje i same čekaju promjenu spola. Zajedno istražuju tko su bile i tko su danas oslušujući duhove prošlosti i šapat budućnosti. Film neprimjetno spaja formate, stilove i vremena. Realizam presijeca sugestivniju atmosferu, dok se precizno kadrirane filmske scene suprotstavljaju drhtavim digitalnim snimkama lošije kvalitete. *Trans Memoria* je duboko osobna priča koja iskreno pripovijeda o iskustvu promjene spola, budućnosti i ženskosti.

Victoria looks back in time to understand her transition and what it is that defines you as a woman. Having lost a close friend she shares her pain and embodied experience with Athena and Aamina, themselves on their own journeys of transition. Together they explore who they were then and who they are today, listening to the ghosts of the past, the laughs of the present and the whispers of the future. The film seamlessly blends formats, styles, and times. Realism intersects with more evocative atmosphere while meticulously framed cinematic tableaux are juxtaposed with shaky, low-quality digital footage. *Trans Memoria* is a deeply personal story that gives a sincere account of the experience of transition, future and womanhood.

SUBOTA / SATURDAY, 05/04, 21:30
DVORANA 3

ULICE U PLAMENU

ROADS OF FIRE

Nathaniel Lezra

SAD, Kolumbija / USA,
Colombia, 2024, 119'

Santa Barbara IFF: Best Feature
Documentary (2025)

MEĐUNARODNA PREMIJERA

Film *Ulice u plamenu* bavi se surovom stvarnošću prisilnih migracija spajajući tri dojmive priče: o krijumčaru ljudima koji vodi izbjeglice kroz zloglasni Darien Gap, o putovanju tražitelja azila u New Yorku te o nepokolebljivim naporima volontera na prvim crtama ove humanitarne krize. Film donosi izravan pogled na složenosti migracija ističući hrabrost i otpornost pojedinaca u izvanrednim okolnostima. Kroz duboko osobne pripovijesti *Ulice u plamenu* rasvjetljuju međusobno povezane borbe i nadanja onih koji se hrvaju s najvećom humanitarnom krizom našeg doba.

Roads of Fire delves into the harrowing realities of forced migration by intertwining three compelling narratives: a human smuggler navigating refugees through the treacherous Darién Gap, an asylum seeker's journey in New York City, and the unwavering efforts of volunteers on the frontlines of this humanitarian emergency. The film offers an unflinching look at the complexities of migration, highlighting the courage and resilience of individuals caught in extraordinary circumstances. Through deeply personal accounts, *Roads of Fire* sheds light on the interconnected struggles and hopes of those navigating one of the greatest humanitarian crises of our time.

UTORAK / TUESDAY, 01/04, 20:00
DVORANA 2

UNUTRA SMO

WE ARE INSIDE

Farah Kassem

Libanon, Katar, Danska /
Lebanon, Qatar, Denmark,
2024, 180'

Visions du Réel: Special Mention
(2024)

El Gouna FF: Golden Star &
NETPAC Award (2024)

Golden Apricot IFF: Golden Apricot
for Best Regional Film (2024)

Kasseler Dokfest: Honorary
Mention (2024)

Entrevue Belfort: Audience Award;
Těnk Award (2024)

Mar del Plata: Astor Piazzolla
Award for Best Film (2024)

Laceno d'Oro: Audience Award
"Franca Troisi" (2024)

IDFA (2024)

RIDM (2024)

DocPoint (2025)

Nakon više od desetljeća Farah se vraća kući u Tripoli, u Libanonu, kako bi se brinula o ostarjelom ocu udovcu Mustaphi, no u gradu je dočekuje kriza. Njihove generacijske razlike u konačnici ih dovode do sukobljenih perspektiva o političkoj nestabilnosti zemlje, zbog čega im je teško međusobno komunicirati. Mustapha ima tajno sklonište: tjedni klub poezije za muškarce, gdje se mala skupina tvrdoglavih no simpatičnih muškaraca okuplja i uz slatkiše raspravlja o klasičnoj arapskoj poeziji, slažući se da se ni o čemu neće složiti. Kako bi se povezala s ocem, Farah se odlučuje pridružiti klubu i obratiti se Mustaphi u stihovima kako bi se povezala s pjesnikom u njemu. Kako se Mustaphino zdravlje pogoršava, a u listopadu 2019. izbija revolucija diljem zemlje, poezija im postaje prilika za posljednji razgovor.

After more than a decade, Farah returns home to Tripoli, Lebanon, to care for her aging widowed father, Mustapha, only to find her city in crisis. Their generational differences often lead to clashing perspectives on the country's political instability, making it difficult to communicate with each other. Mustapha has a secret refuge: weekly all-male poetry club, where a small group of stubborn yet lovable men gather to share poems in classical Arabic over sweets and with an agreement to disagree about everything. In order to connect with her father, Farah decides to join the club and address Mustapha in verses to connect with the poet in him. As Mustapha's health deteriorates and the October 2019 revolution erupts nationwide, poetry becomes their chance for one last conversation.

SUBOTA / SATURDAY, 05/04, 20:00
DVORANA 2

ŽELJA U NJOJ

A WANT IN HER

Myrid Carten

Irska, UK, Nizozemska /
Ireland, UK, Netherlands,
2024, 81'

IDFA (2024)

Göteborg FF (2025)

First Look (2025)

Kada njezina problematična majka nestane nakon psihičkog sloma, umjetnica Myrid Carten vraća se iz Londona u Irsku da je pronađe. Potraga je vodi k posvađanoj obitelji, osporavanoj kući. Intimni, iznenađujući te često crnohumorni razgovori s majkom i drugim članovima obitelji otkrivaju mučnu ljubav prema osobi koja se bori s ovisnošću i ludilom. Kućne snimke iz Myridina djetinjstva te snimke videoinstalacija njezina današnjeg rada tvore zaigran spoj fikcijskih i dokumentarnih elemenata, koji dojmljivo dočaravaju začarani krug brige i bijesa. Na svjež i inovativan način film se vraća poznatom, univerzalnom pitanju: kako biti s onima koje volimo a da ne izgubimo sebe?

When her troubled mother goes missing after suffering a mental breakdown, artist Myrid Carten returns from London to Ireland to find her. Her search takes her into a feuding family, a contested house. Intimate, surprising, and often darkly funny conversations with her mother and other family members reveal the trials of loving someone who struggles with addiction and madness. Home videos from Myrid's childhood and recordings of video installations from her current work form a playful blend of fictional and documentary elements, which compellingly capture the vicious cycle of care and rage. In fresh and inventive ways, the film returns to a familiar, universal question: how can we be with those we love without losing ourselves?

PONEDJELJAK / MONDAY, 31/03, 14:00
DVORANA 2

SUBOTA / SATURDAY, 05/04, 15:00
DVORANA 5

BESPLATNA PROJEKCIJA / FREE SCREENING

BORN TO BE WILD – PRIČA O STEPPENWOLFU

BORN TO BE WILD – THE STORY OF STEPPENWOLF

Oliver Schwehm

Njemačka, Kanada / Germany, Canada, 2024, 100'

Munich FF (2024)

Galway Film Flead (2024)

In edit Barcelona (2024)

Dock'n'Roll (2024)

Doc NYC (2024)

Sound Unseen (2024)

Seeyousound (2025)

Steppenwolf je jedan od najlegendarnijih i ujedno najtajanstvenijih sastava u povijesti rock glazbe. Na granici mainstrea i psihodeličnog undergrounda, njihova pjesma *Born to Be Wild*, s početka kulturnog filma *Goli u sedlu*, postala je himna jedne cijele generacije. No malo ljudi zna da se u središtu benda nalaze dva njemačka emigrantska djeteta. Upoznali su se u Torontu pa zajedno otišli u Kaliforniju – pjevač John Kay (rođen kao Joachim-Fritz Krauledat) bio je ratni izbjeglica iz istočne Pruske, a basist Nick St. Nicholas (rođen kao Karl Klaus Kassbaum) potječe iz cijenjene hanseatske obitelji. *Born to Be Wild – Priča o Steppenwolfu* vodi nas od ratom razrušene Njemačke do radničkih ulica Toronta i Los Angelesa, gdje je bend stekao slavu, a potom se raspao.

Steppenwolf is one of the most legendary and at the same time most enigmatic bands in the history of rock music. On the border between mainstream and psychedelic underground, their song "Born to Be Wild" opened the cult film *Easy Rider* and became the anthem of an entire generation. But few people know that the band had as its center of gravity two German emigrant children who first met in Toronto before moving on to California together – singer John Kay (born Joachim-Fritz Krauledat) was a war refugee from East Prussia. Bassist Nick St. Nicholas (born Karl Klaus Kassbaum) came from a respected Hanseatic family. *Born to be Wild – A Band Named Steppenwolf* takes us from war-torn Germany to the working class streets of Toronto and Los Angeles, where the band rises to fame and then crashes.

SUBOTA / SATURDAY, 05/04, 21:30
DVORANA 1

FUNK YU

Franko Dujmić

Hrvatska, Crna Gora / Croatia, Montenegro, 2024, 81'

IndieCork FF (2024)

Franko, kolekcionar vinila, zaputi se na avanturu kroz bivšu Jugoslaviju kako bi pronašao jedini vinilni zapis koji nedostaje njegovoj kolekciji – singl *Ulica Jorgovana / Zlatokosa*, jedan od najboljih primjera jugoslavenskog funka. Na putu susreće raznolike likove koje intervjuira kako bi dobio uvid u maniju pretraživanja kutija s vinilima.

A reluctant vinyl collector Franko finds himself on an adventure across former Yugoslavia to find the only vinyl record missing from his collection – the *Ulica Jorgovana / Zlatokosa* single, one of the finest examples of Yugoslav funk. Along the way, he meets a variety of colorful characters whom he interviews to get a glimpse into the crate-digging mania.

ČETVRTAK / THURSDAY, 03/04, 21:30 | SUBOTA / SATURDAY, 05/04, 13:30
DVORANA 1 | DVORANA 3

HAIYU – BUNTOVNA PJEVAČICA MARIEM HASSAN I BORBA ZA SLOBODNU ZAPADNU SAHARU

HAIYU – REBEL SINGER MARIEM HASSAN AND THE STRUGGLE FOR A FREE WESTERN SAHARA

**Anna Klara Ahren,
Brahim B. Ali,
Mohamedsaleem Werad,
Alex Veitch**

Švedska, Zapadna Sahara /
Sweden, Western Sahara,
2024, 90'

U saharskoj pustinji glas Mariem Hassan, jedne od najvećih sjevernoafričkih pjevačica, i dalje odjekuje. Njezine su pjesme pružale utjehu i nadu te su bile sredstvo u borbi za nezavisnost posljednje afričke kolonije, Zapadne Sahare. Film spaja priču o Marieminu životu i njezinu nepokolebljivu borbu za oslobođenje teritorija. Arhivske snimke i razgovori s obitelji, prijateljima, pjesnicima, vojnicima i kolegama glazbenicima dočaravaju živopisnu sliku žene čije je umijeće prelazilo granice i dodirnilo srca svih koji su je slušali. Naslov *Haiyu* – na arapskom: hrabrost – odražava i njezin buntovni duh i kolektivnu odlučnost naroda u neprekidnoj borbi za slobodnu Zapadnu Saharu.

In the Sahara desert, the voice of Mariem Hassan, one of North Africa's greatest singers, still echoes. Her songs have given comfort and hope, and have been used as a tool in the fight for independence in Africa's last colony, Western Sahara. The film intertwines the narrative of Mariem's life with her relentless quest for the territory's liberation. Archival footage and interviews with family, friends, poets, soldiers and fellow musicians paint a vivid picture of a woman whose artistry transcended borders and touched the hearts of those who listened. The title "Haiyu" – meaning to encourage in Arabic – reflects both her rebellious spirit and the collective determination of a people in their ongoing struggle for a free Western Sahara.

PONEDJELJAK / MONDAY, 31/03, 17:00
DVORANA 5

Sheffield DocFest: Youth Jury Award (2024)
Dokufest (2025)
Arabisk FF (2024)
Fipadoc (2025)
Göteborg FF (2025)

PRASLOVAN

Slobodan Maksimović

Slovenija, Hrvatska /
Slovenia, Croatia, 2024, 112'

FSF Portorož: Audience Award
(2024)

Sarajevo FF (2024)

Praslovan je emotivan i inspirativan biografski film koji prati život i karijeru jednog od najznačajnijih jugoslavenskih kantautora – Zorana Predina. Film otkriva Predinov put od mladosti u Mariboru, gdje se počeo baviti glazbom, do vrhunca slave s bendom Lačni Franz i solo karijere koja ga je učinila ikonom glazbene scene. Kroz retrospektivu njegovih najvećih hitova film pokazuje kako su njegove pjesme odražavale društvene promjene i osobne preokrete. Film završava intimnim pogledom na Predinov život, uključujući uspone i padove te utjecaj koji je imao na svoju obitelj i prijatelje.

Praslovan is an emotional and inspiring biographical drama that follows the life and career of one of the most important singer-songwriters of the former Yugoslavia, Zoran Predin. The film reveals his journey from his youth in Maribor, where he started playing music, to the height of his fame with the band Lačni Franz and his solo career, which made him an icon of the music scene. Through a retrospective of his greatest hits, the film shows how his songs reflected social changes and personal upheavals. The film ends with an intimate look at Zoran's life, including his ups and downs and his impact on his family and friends.

SRIJEDA / WEDNESDAY, 02/04, 19:30
DVORANA 1

ČETVRTAK / THURSDAY, 03/04, 16:00
DVORANA 2

KOKI, CIAO

Quenton Miller

Nizozemska / The Netherlands, 2025, 11'

Rotterdam IFF (2025)

Berlinale: Shorts CURPA
Filmmaker Award (2025)

GoShort (2025)

Autobiografija Kokija, 67-godišnjeg kakadua koji govori, nekada u vlasništvu Tita, koji je vladao Jugoslavijom 35 godina. Koki je imao funkciju diplomata i zabavljača na Brijunima, gdje je Tito obitavao i gdje su se zbile ključne stvari u Pokretu nesvrstanih. Koki i dalje na Brijunima dočekuje turiste u krletki. Uz snimke s Kokijem nastale tijekom četiri godine te dosad nevidene materijale i slike iz državnih arhiva, ovaj film plete priču od fragmenata Kokijeva života na Brijunima tijekom državnčkih posjeta političkih ličnosti kao što su Nikita Hruščov, Sukarno ili Ceausescu, kao i zvijezda poput Sophie Loren.

The autobiography of Koki, the 67-year-old speaking cockatoo formerly owned by Tito, leader of Yugoslavia for 35 years. Koki was part of the diplomacy and entertainment on the Brijuni islands, site of Tito's residence and a key location during the Non-Aligned Movement, and the Koki show still continues on Brijuni where he is caged on public display for tourists. Featuring recordings made with Koki over four years and previously unseen footage and images from state archives, the film weaves together fragments of Koki's life on Brijuni during state visits from political figures including Nikita Khrushchev, Sukarno and the Ceausescu, as well as celebrities like Sophia Loren.

PONEDJELJAK / MONDAY, 31/03, 18:00
DVORANA 2

SRIJEDA / WEDNESDAY, 02/04, 15:00
DVORANA 5

MOJA ŠVICARSKA VOJSKA

MY SWISS ARMY

Luka Popadić

Švicarska, Srbija /
Switzerland, Serbia, 2024,
78'

Solothurner Filmtage: Public
prize (2024)

BAFICI (2024)

Kustendorf IF (2025)

Saad, Thurban, Andrija i Luka časnici su u Švicarskoj vojsci. Njihovi su roditelji rođeni u Srbiji, Šri Lanki i Tunisu, a svoje su domovine napustili iz ekonomskih ili političkih razloga. Danas Švicarci, te su obitelji zadržale snažnu vezu sa svojom izvornom kulturom. U intimnom dokumentarcu Luka Popadić istražuje njihovu prisutnost u Švicarskoj vojsci vješto spajajući humor i iskrenost. Ispreplićući scene iz svakodnevnog života, osobne intervjuje i arhivske snimke, *Moja švicarska vojska* opire se predrasudama o domovini, integraciji i raznolikosti. Film pruža svjež pogled na švicarski identitet. Naglašava bogato iskustvo Švicaraca imigrantskog podrijetla te ističe njihov doprinos multikulturnom dijelu moderne Švicarske.

Saad, Thuruban, Andrija and Luka are officers in the Swiss army. Their parents were born in Serbia, Sri Lanka or Tunisia, and they left their homeland for economic or political reasons. Now Swiss, these families have retained a strong attachment to their culture of origin. In a personal documentary, director Luka Popadić explores their presence in the Swiss army with a skillful blend of humor and sincerity. By interweaving scenes from everyday life, personal interviews and archive footage, *My Swiss Army* challenges long-held prejudices about homeland, integration and diversity. The film offers a fresh look at Swiss identity. It highlights the rich experience of Swiss people with an immigrant background, underlining their contribution to the multicultural part of modern Switzerland.

ČETVRTAK / THURSDAY, 03/04, 15:30
DVORANA 3

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

OSTALO NIJE VAŽNO

STREET LIGHT

Romain Dumont

Francuska, Kanada / France, Canada, 2024, 15'

Laceno d'Oro IFF: Special Mention (2024)

Izmir ISFF: Second Best Short (2025)

Cairo IFF (2024)

Dokufest (2024)

Beirut Shorts (2024)

Festival du Nouveau Cinéma de Montréal (2024)

Glasgow Shorts (2025)

London Short FF (2025)

Hollyshorts (2025)

Na raskrižju Myrhe i Clignancourta događa se čudesan svakodnevni teatar: Cheun u žutom prsluku i sa znakom "Stop" u ruci upravlja prometom. Zvijezda kvarta, svoj posao začinjava povremenim breakdance pokretima, iskrenim smiješkom djeci koja kasne u školu, motivacijskim govorima, pa čak i filozofskim mislima. Jednoga dana njegov se poetični balet naglo prekida. Za vrijeme snimanja dokumentarca Cheun dolazi u sukob s lokalnim inspektorom. U Ulici Clignancourt njegov odlazak doživljava se poput ugašene ulične svjetiljke. Sumornost i prosječnost zavladaju, a u toj novoj tami autor mora iznova otkriti čovječnost. No iznad svega mora nastaviti snimati svoje filmove. Ostalo nije važno.

At the intersection of Myrha and Clignancourt, an astonishing and yet everyday theater comes to life: Cheun, a yellow vest, a "Stop" sign in hand, manages the traffic. Star of the neighborhood, he punctuates his job with a few breakdance moves, sincere smiles to kids late for school, life coach speeches or even a few philosophical thoughts. One day, his poetic ballet is abruptly interrupted. During a documentary shoot, Cheun gets into trouble with a local inspector. On Rue Clignancourt, his resignation has the effect of a street light going out. Gloom and mediocrity prevail and in this new darkness, a filmmaker must rediscover his humanity. But above all, a man must continue to make his films. The rest doesn't matter.

ČETVRTAK / THURSDAY, 03/04, 15:30
DVORANA 3

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

PJESMA MOJOJ ZEMLJI

A SONG FOR MY LAND

Mauricio Albornoz Iniesta

Argentina, Kolumbija, Njemačka / Argentina, Colombia, Germany, 2024, 96'

Festival de Biarritz Amérique Latine: Audience Award; Special Jury Mention (2024)

Festival del Cinema dei Diritti Umani di Napoli: Special Audience Mention; Special FICC Mention; Special Jury Mention (2024)

Cineziq (2025)

Hispanorama (2025)

Karizmatični nastavnik glazbe Ramiro Lezcano u ruralnom gradu u Argentini otkriva uznemirujuću činjenicu koja utječe na regiju: zrakoplovi i strojevi za fertilizaciju tla prskaju u blizini seoskih škola ugrožavajući zdravlje njegovih učenika. Odlučan da nešto poduzme, Ramiro se priključuje učenicima u pisanju pjesama koje razotkrivaju tu tihu tragediju i podižu svijest. Međutim, njegova inicijativa nailazi na žestok otpor: lokalna zajednica, koja pretežito ovisi o poljoprivrednom modelu, odbacuje projekt, a mediji ga ignoriraju. Suočen s cenzurom, Ramiro odlučuje nastaviti s prosvjedom i organizirati "Ekološki Woodstock" na selu gdje će njegova glazba i borba snažno odjeknuti i doprijeti do svakoga.

In a rural town in Argentina, Ramiro Lezcano, a charismatic music teacher, discovers a disturbing reality affecting the region: airplanes and ground fertilizing machines spray near rural schools, endangering the health of his students. Determined to take action, Ramiro joins his students to write songs that denounce this silent tragedy and raise awareness. However, his initiative faces fierce resistance: the local community, dependent on the prevailing agricultural model, rejects the project, and the media ignores his cause. Faced with this censorship, Ramiro decides to take his protest further and attempts to organize an "Environmental Woodstock" in the countryside, where his music and fight can resonate powerfully and reach everyone.

PONEDJELJAK / MONDAY, 31/03, 18:00
DVORANA 2

SRIJEDA / WEDNESDAY, 02/04, 15:00
DVORANA 5

FOTOGRAFSKO PAMĆENJE

A PHOTOGRAPHIC MEMORY

Rachel Elizabeth Seed

SAD / USA, 2024, 87'

Independent Spirit Awards: Truer Than Fiction Award (2025)

Chicago IFF: Chicago Award (2024)

Hot Docs (2024)

True/False FF (2024)

DOC NYC (2024)

Full Frame DFF (2024)

Filmska autorica Rachel Elizabeth Seed imala je samo 18 mjeseci kada joj je majka, cijenjena novinarka Sheila Turner Seed, iznenada preminula. U želji da otkrije što je ostavila za sobom, autorica kreće na putovanje na kojem susreće ljude na čije je živote njezina majka ostavila trag. Uz pomoć audio i fotoarhiva iz majčine karijere *Fotografsko pamćenje* postaje istraživanje arhiva u potrazi za ostacima voljenih, rekonstrukcija njihove slike u pokušaju upoznavanja. Sheilini inimitivni intervjui s poznatim fotografima, među kojima su Henri Cartier-Bresson, Gordon Parks, Lisette Model i Bruce Davidson, oživljavaju kroz Racheline prikaze, dodatno nas uvodeći u Sheilin svijet, dok se svijetovi majke i kćeri spajaju na neočekivane načine.

Filmmaker Rachel Elizabeth Seed was only 18 months old when her mother, renowned journalist Sheila Turner Seed, unexpectedly passed away. Driven by a desire to uncover what she left behind, Seed embarks on a journey to meet with people whose lives were touched by her mother. Using audio and photographic archives from her mother's career, *A Photographic Memory* is an investigation into the archive in search of remnants of a loved one, reconstructing their image in an attempt to get to know them. Sheila's intimate interviews with famous photographers including Henri Cartier-Bresson, Gordon Parks, Lisette Model and Bruce Davidson, among others, are brought to life via Rachel's reimaginings, further immersing us into Sheila's world as mother and daughter's worlds merge in unexpected ways.

ČETVRTAK / THURSDAY, 03/04, 21:00
DVORANA 5

LULA

**Oliver Stone, Rob
Wilson**

SAD, Brazil / USA, Brazil,
2024, 90'

Cannes FF (2024)

Doclisboa (2024)

Busan IFF (2024)

Bergen IFF (2024)

Dokufest (2024)

Intiman i informativan portret jedne od najutjecajnijih svjetskih političkih ličnosti, Lula istražuje uspon, pad i trijumfalni povratak voljenog brazilskog lidera Luiza Inacia "Lule" da Silva donoseći kroniku njegova nevjerojatnog putovanja do pobjede na predsjedničkim izborima 2022. nakon 19 mjeseci u zatvoru. U dosad neviđenom pristupu Luli i njegovim najbližim savjetnicima Oliver Stone baca novo svjetlo na karizmatičnog političara kroz niz nefiltriranih intervjua. Aktualan i dojmljiv, ovaj film je priča koja upozorava na rastuću opasnost pravničkih manevara za demokracije diljem svijeta te pregled jednog od najvećih političkih povrataka našeg doba.

An intimate and revelatory portrait of one of the world's most influential political figures, Lula explores the rise, fall and triumphant return of beloved Brazilian leader Luiz Inácio "Lula" da Silva, chronicling his extraordinary journey in 2022 to regain the Brazilian presidency after spending nineteen months in prison. With unprecedented access to Lula and his closest advisors, Oliver Stone sheds new light on the charismatic politician in a series of unfiltered interviews. Timely and compelling, the film is a cautionary tale of the increasing danger lawfare poses to democracies around the world and an examination of one of the great political comeback stories of our time.

SUBOTA / SATURDAY, 05/04, 15:30
DVORANA 1

TO NISAM JA IT'S NOT ME

Leos Carax

Francuska / France, 2024, 42'

Cannes FF (2024)

São Paulo FF (2024)

BFI London FF (2024)

New York FF (2024)

Karlovy Vary IFF (2024)

Vancouver FF (2024)

Chicago IFF (2024)

Festival du Nouveau Cinéma
(2024)

Viennale (2024)

Mumbai FF (2024)

Singapore IFF (2024)

New Horizons IFF (2024)

Za izložbu koja se na kraju nikada nije ostvarila, Centar Pompidou zamolio je redatelja da slikama odgovori na sljedeća pitanja: "Leos Carax, koja je vaša pozicija?" On pokušava odgovoriti – pun pitanja. O sebi i "svom" svijetu: "Ne znam, ali kad bih znao, odgovorio bih da..." *To nisam ja* autoportret je Leosa Caraxa u slobodnoj formi koji nam prikazuje likove iz njegova opusa. Kao pregled njegove 40-godišnje filmografije, zastaje na ključnim trenucima karijere te ujedno prikazuje politički razvoj vremena. Film, pun referenci i utjecaja, od F. W. Murnaua to Jeana Vigoa i Godarda, osobni je manifest u kojem se film, povijest i stvarni život preklapaju te u kojem autor pokušava smjestiti svoj rad u široj putanji kinematografije.

For an exhibition, that in the end never took place, the Pompidou Museum asked the filmmaker to reply, in pictures, to the question : Where are you at, Leos Carax? He attempts an answer - full of questions. About himself and "his" world: "I don't know, but if I did, I'd reply that..." *It's Not Me* is a free-form self-portrait of Leos Carax rediscovering the figures from his oeuvre. Traversing his 40-year filmography, it visits the decisive moments of his career, while capturing the political evolution of the time. The film, full of references and influences, from F.W. Murnau to Jean Vigo and Godard, is a personal manifesto in which cinema, history and real life become interchangeable, and in which the author tries to situate his output within film's larger trajectory.

PONEDJELJAK / MONDAY, 31/03, 21:00
DVORANA 4

TWIGGY

Sadie Frost

UK, 2024, 94'

BFI London Film Festival (2024)

CPH:DOX (2025)

Twiggy, film u kojem se pojavljuju Paul McCartney, Charlotte Tilbury, Joanna Lumley i mnogi drugi, istražuje odgoj, karijeru, odnose i sve ono što je tu manekenku učinilo ovakvom kava je danas. U režiji Sadie Frost, nakon iznimno uspješnog dugometražnog prvijenca o modnoj dizajnerici Mary Quant, ovaj dokumentarac prvi put donosi priču o Twiggy iz usta nje same. Intiman, zvjezdan zaron u rađanje ikone i sve ono što je uslijedilo, koji nas podsjeća kako je Twiggy razbila modne kalupe a da nikada nije izgubila sebe.

Featuring contributions from Dustin Hoffman, Paul McCartney, Charlotte Tilbury, Joanna Lumley and many more, *Twiggy* is an exploration of the model's upbringing, career, relationships and everything else that has made her the woman she is today. Directed by Sadie Frost, following her hugely successful debut feature on fashion designer Mary Quant, this documentary will be the first time Twiggy has ever told her story first-hand. An intimate, star-studded dive into the birth of an icon, and everything that followed, that reminds us how Twiggy broke the fashion mould without ever losing herself.

ČETVRTAK / THURSDAY, 03/04, 17:30
DVORANA 3

ADIDAS VLADA REALNOŠĆU

ADIDAS OWNS THE REALITY

Keil Orion Troisi, Igor Vamos

Njemačka, Kambodža,
Nizozemska, SAD /
Germany, Cambodia, The
Netherlands, USA, 2024, 21'

Buffalo IFF: Best Experimental
(2024)

Workers Unite: Short Doc
Honorable Mention (2024)

Kuala Lumpur Eco FF: Best Short
Documentary (2024)

CLIFF: Best Film + Labourstart
Award (2024)

Šaljivi aktivisti Yes Men izvode razrađenu varku kako bi poboljšali uvjete tekstilnih radnica u Adidasovu opskrbnom lancu. Inscenirajući šokantnu modnu reviju na Berlinskom tjednu mode, uz pomoć humora i nestašluka usmjeravaju oči svijeta prema radu i uništenju okoliša koje sportski div pokušava sakriti.

Prankster activists Yes Men perform an elaborate hoax to improve conditions for garment workers in the Adidas supply chain. Staging a shocking runway show at Berlin Fashion Week, they use humor and mischief to make the world pay attention to labor and environmental abuses that the massive sportswear brand is trying to hide.

UTORAK / TUESDAY, 01/04, 19:30
DVORANA 3

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

Films For Future: Audience Award (2024)

Social Impact Awards: Special Mention, Impact Video (2024)

Punk Filmfest (2024)

Watch Docs (2024)

CYCLE- MAHESH

Suhel Banerjee

Indija / India, 2024, 61'

IDFA: Best First Feature (2024)

Prije četiri godine mladi migrant, građevinski radnik Mahesh biciklom je prošao 2000 kilometara sam kako bi se vratio kući za vrijeme Covid-karantene. Sada je protagonist filma o tom epskom putovanju. No što će dobiti od snimanja? Spjajući stvarnost i fikciju, ovaj film unutar filma donosi priče stranih radnika iz njihove vlastite perspektive. Kako se snimanje bliži kraju, a Mahesh vraća labirintu svog građevinskog posla, nazire se portret mladića zarobljenog u svojoj životnoj situaciji. On se nalazi u još jednom ciklusu razočaranja – između krhkih iluzija doma, prijateljstva i slave. Kako će Mahesh pobjeći iz tog začaranog kruga razočaranja?

Four years ago, young migrant construction worker Mahesh had cycled two thousand kilometers alone, to return home during the first Covid lockdown. Now he finds himself the subject of a film being made about his epic journey. But what is he getting out of the film shoot? Blending fact and fiction, this film-within-a-film retells migrant workers' tales while examining its own gaze. As the shoot comes to a close and Mahesh returns to the maze-like site of his construction job, the portrait of an endearing young man trapped in his condition emerges. He found himself caught in yet another cycle of disillusionment – navigating the fragile illusions of home, friendship and fame. How will Mahesh escape this vicious cycle of disappointments?

UTORAK / TUESDAY, 01/04, 19:30
DVORANA 3

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

GEN_

Gianluca Matarrese

Francuska, Italija, Švicarska
/ France, Italy, Switzerland,
2025, 103'

Sundance FF (2025)

Doc Fortnight (2025)

Dr. Maurizio Bini u milanskoj državnoj bolnici Niguarda vodi nadahnjujuću i nekonvencionalnu misiju u kojoj mijenja ljudima život brigom o plodnosti i rodnoj afirmaciji. Pokušavajući uravnotežiti snove budućih roditelja s putovanjem pojedinaca koji žele pomiriti svoje rodne identitete, stvara suosjećajan prostor osnaživanja gdje humor često olakšava i najteže trenutke. U politički nabijenoj atmosferi koja propituje liječničku etiku dr. Bini prkosi društvenim ograničenjima te nudi nadu, ljudskost i ozdravljenje, mijenjajući ljudima život zahvaljujući svojoj stručnosti i srcu. Prema preciznoj i sugestivnoj viziji Gianluce Matarrese, ovaj film prelazi granice dokumentaristike te se razvija u duboko promišljanje o tome što bi javno zdravstvo trebalo biti.

At Milan's Niguarda public hospital, Dr. Maurizio Bini leads an inspiring and unconventional mission to transform lives through fertility and gender affirmation care. Balancing the dreams of aspiring parents with the journeys of individuals reconciling their gender identities, he creates a compassionate and empowering space where humor often lightens even the heaviest moments. In a politically charged environment that tests medical ethics, Dr. Bini defies societal constraints to offer hope, humanity, and healing, making a profound difference with both expertise and heart. Guided by Gianluca Matarrese's precise and evocative vision, the film transcends mere documentation, evolving into a profound meditation on what public healthcare should aspire to be.

UTORAK / TUESDAY, 01/04, 15:00
DVORANA 5

ČETVRTAK / THURSDAY, 03/04, 19:00
DVORANA 4

I TAKO JOŠ
JEDNAYET ANOTHER
ONE

Karla Jelić

Hrvatska / Croatia, 2025, 29'

SVJETSKA
PREMIJERA

Vida Skerk trebala je biti budućnost hrvatskog filma, dok zbog seksualnog uznemiravanja profesora na Akademiji dramske umjetnosti u Zagrebu nije odlučila nastaviti studij u Londonu. Kroz Vidinu priču film prikazuje kako društvo tretira žrtve seksualnog nasilja.

Vida Skerk was supposed to be the future of Croatian cinema until she decided to continue her studies in London due to sexual harassment by a professor at the Academy of Dramatic Art in Zagreb. Through Vida's story the film shows how the Croatian film community treats victims of sexual violence.

UTORAK / TUESDAY, 01/04, 17:30
DVORANA 1

SUBOTA / SATURDAY, 05/04, 11:30
DVORANA 1

IZ DOMAĆEG UZGOJA

HOMEGROWN

Michael Premo

SAD / USA, 2024, 109'

Venice FF: Mario Serandrei
Award (2024)

DOC NYC: Subject Matter Award
(2024)

Stockholm IFF (2024)

Hawaii IFF (2024)

Thessaloniki FF (2024)

Hamburg FF (2024)

Zurich FF (2024)

Bilbao IFF (2024)

Camden IFF (2024)

Hamptons IFF (2024)

Adelaide FF (2024)

Iz domaćeg uzgoja nesmiljena je kronika Amerikanaca koji međusobno ratuju. Jedinstven prikaz izvornog američkog pokreta koji pokazuje da je spreman pribjeći nasilju u borbi za ono što misli da bi Amerika trebala biti. Tri desničarska aktivista – onedavna politički angažiran budući otac iz New Jerseya, veteran Zračnih snaga koji organizira konzervativce u New Yorku i karizmatični aktivist iz Teksasa – putuju zemljom 2020. u kampanji za Donalda Trumpa i grade pokret koji će nadživjeti njegovu tadašnju kampanju. Kada postanu uvjereni da su na izborima pokradeni, izlaze sa svojom borbom na ulice. Ishod je jeziv prikaz sve jačeg pokreta koji gura američku demokraciju na rub.

Homegrown is an unflinching chronicle of Americans at war with each other. It is a unique portrait of a homegrown American movement that has demonstrated it is willing to use violence to fight for what it believes America should be. Three right-wing activists – a newly politicized father-to-be in New Jersey, an Air Force veteran organizing conservatives in New York City, and a charismatic activist from Texas – crisscross the country in 2020, campaigning for Donald Trump and building a movement they hope will outlast him. When they become convinced that the election is stolen, they take their fight to the streets. The result is a chilling portrait of a growing movement pushing American democracy to the brink.

SUBOTA / SATURDAY, 05/04, 19:30
DVORANA 1

PORTRET ZBUNJENOG OCA

PORTRAIT OF A CONFUSED FATHER

Gunnar Hall Jensen

Norveška / Norway, 2024,
92'

CPH:DOX (2025)

U Portretu zbunjenog oca nevjerojatna priča o ocu i sinu krene neočekivanim i tragičnim smjerom dočaravajući duboko osoban (auto-)portret cijenjenog norveškog dokumentarnog autora Gunnara Halla Jensena. Zahvaljujući svojoj prepoznatljivoj sposobnosti propitivanja velikih životnih pitanja, sada se suočava s dosad najvećim izazovom. Dulje od dva desetljeća snimao je svog sina Jonathana, na putu od djetinjstva do odraslosti, bilježeći njegov poriv da osvoji svijet. No kako Jonathan odrasta, tako postaju i udaljeniji. Do vrhunca dolazi kada Gunnar primi telefonski poziv kojeg se svaki roditelj najviše boji. Sirova i bolna priča o ljubavi, gubitku i očevoj očajničkoj borbi da dopre do sina – i sebe. Film o gubitku kontrole, no ujedno i o neodustajanju od nade.

An extraordinary father-son story takes an unexpected and tragic turn in *Portrait of a Confused Father*, offering a deeply personal (self-)portrait of renowned Norwegian documentary filmmaker Gunnar Hall Jensen. With his signature ability to explore life's big questions he now faces his greatest challenge yet. For over two decades, he has filmed his son Jonathan's journey from childhood to adulthood, capturing his drive to conquer the world. But as Jonathan grows older, so does the distance between them. Everything culminates when Gunnar receives the phone call every parent dreads most. This is a raw and heartbreaking story about love, loss, and a father's desperate struggle to reach his son—and himself. It's a film about losing control, but also about never giving up hope.

SUBOTA / SATURDAY, 05/04, 17:00
DVORANA 4

PROCJENA ŠTETE

LOSS ADJUSTMENT

Miguel Calderón

Meksiko / Mexico, 2024, 74'

IDFA (2024)

FICM (2024)

Pedro, procjenitelj štete, putuje Meksikom istražujući uzroke velikih katastrofa te se susreće s pokvarenim "lešinarima" koji profitiraju od ljudske nesreće. Utjehu traži u svijetu suvremene umjetnosti. Postaje opsjednut fotografijom umjetnika Miguela Calderona, privuče ga slika strvinara pa je kupi i tako započne svoju kolekcionarsku karijeru. Pedro se počne baviti kazališnom produkcijom, no manjak iskustva, odbojan lik kojeg mora glumiti i kontradiktoran zavodnički stav glumice gurnu ga u krizu identiteta. U sudaru svijeta umjetnosti i procjene štete Pedro se nađe zarobljen u paradoksu, u nemogućnosti da uvidi koji je od ta dva svijeta lažniji.

Pedro, a loss adjuster, travels across Mexico investigating the causes of major catastrophes while dealing with corrupt "scavengers" who profit from human tragedy. He searches for solace in the contemporary art world. He becomes obsessed with a photograph by artist Miguel Calderón, drawn to the image of a vulture, and purchases it, marking the beginning of his career as a collector. Pedro becomes involved in a theater production, but his lack of experience, the repulsive character he must portray, and the actress's contradictory seductive attitude plunge him into an identity crisis. As the worlds of art and loss adjustment collide, Pedro finds himself trapped in a paradox, unable to discern which of the two realms is more deceitful.

SUBOTA / SATURDAY, 05/04, 19:00
DVORANA 5

PROTUOTROV

ANTIDOTE

James Jones

UK, 2024, 89'

Tribeca FF: Best Editing in a
Documentary Feature (2024)

São Paulo IFF (2024)

CPH:DOX (2025)

Tallinn Black Nights FF (2024)

Philadelphia FF (2024)

Bergen IFF (2024)

Singapore IFF (2024)

Rome FF (2024)

Dokufest (2024)

Hamptons IFF (2024)

Kakva je cijena govorenja istine pred silom? U Putinovoj Rusiji možda ćete platiti životom. Jezovit i šokantan dokumentarac Protuotrov u realnom vremenu prati jednog zviždača iz ruskog programa otrova dok pokušava pobjeći, Vladimira Kara-Murzu, istaknutog političkog aktivista koji je dvaput otrovan i sada mu se sudi zbog veleizdaje, te njegovu suprugu Jevgeniju, kao i Krista Grozeva, novinara koji je razotkrio Putinov stroj za ubijanje dok je i sam bio u opasnosti i sada je prisiljen bježati. Redatelj James Jones, nagrađen Emmyjem, otkriva ljudsku cijenu junaštva, uz nevjerojatan pristup i uvid u živote onih koji se bore za promjenu protiv tiranskog režima koji ne preza ni od čega kako bi održao status quo.

What is the cost of speaking truth to power? In Putin's Russia, it could mean your life. An immersive and chilling documentary, *Antidote* follows in real time a whistleblower from inside Russia's poison program as he attempts to escape, Vladimir Kara-Murza, a prominent political activist who is poisoned twice and now stands trial for treason and his wife Evgenia, and Christo Grozev, the journalist exposing Putin's murder machine as he is told he is under threat and is forced to go on the run himself. In this film, Emmy-winning filmmaker James Jones reveals the human cost of heroism, with incredible access and insight into the lives of those fighting for change against a tyrannical regime that will stop at nothing to maintain the status quo.

UTORAK / TUESDAY, 01/04, 17:00
DVORANA 4

SVEĆENICA WOMAN OF GOD

Maja Prettner

Slovenija / Slovenia, 2023,
98'

Al Jazeera: Balkan Star Award
(2024)

Festival Of Slovenian Film:
Audience Award; FIPRESCI
Award; Director's guild Award;
Best Editing Award (2024)

Hot Docs (2024)

Torino FF (2024)

DOKUDOC (2024)

Evngelička svećenica Jana nalazi se na važnoj prekretnici, suočena sa životnom dilemom: hoće li napustiti svećeništvo i tako prekinuti dugu obiteljsku tradiciju svećenika, jer su joj otac i majka također svećenici. Jana, slobodoumnog i duhovitog svjetonazora, krši crkvene norme i s vremenom u svojoj crkvi postaje sve veća autsajderica. Njezine davno zakopane rane iz djetinjstva također se otvaraju, a pukotine u obiteljskim odnosima stoga postaju još vidljivije. *Svećenica* je intimna i okrutno iskrena priča o duhovitoj i odvažnoj ženi koja mora presjeći pupčanu vrpцу kako bi sebe oslobodila. Ujedno otkriva i skrivenu prljavštinu i bolnu istinu o naizgled nedodirljivom društvenom sloju.

Evangelical priest Jana is at an important crossroad, faced with a life dilemma: whether to leave the priesthood and thus break the long family tradition of priests, since her father and mother are also priests. Jana, with her free-thinking and humorous views, breaks church norms and over time becomes more and more outcast in her own church. Her long-buried wounds from childhood also open up, making the cracks in family relationships more and more apparent. *Woman of God* is an intimate and brutally honest story about a witty and daring woman who must cut the umbilical cord in order to free herself. In doing so, she also reveals the hidden dirt and painful truth of a seemingly untouchable layer of society.

SUBOTA / SATURDAY, 05/04, 16:00
DVORANA 2

TAJNA MISIJA: RAZOT- KRIVANJE KRAJNJE DESNICE

**UNDERCOVER:
EXPOSING FAR
RIGHT**

Havana Marking

UK, 2024, 97'

IDFA (2024)

Göteborg FF (2025)

Ovaj uzbudljivi film potajno prati vodeću britansku antifašističku skupinu u tajnoj istrazi. Skriveno kamere otkrivaju kako krajnje desni aktivisti mijenjaju *mainstream* politiku, kako se djeluje na zajednice te kako se nov naraštaj medijski vještih influensera koristi diskreditiranom "znanosti o rasi" za legitimiziranje predrasuda. Ujedno otkrivaju milijunski trag novca koji vodi u Silicijsku dolinu. U filmu, nastalom tijekom dvije godine, sve do pobuna 2024., svjedočimo i zlostavljanju koje trpe članovi HOPE Not Hate. Kada su članovi ekipe prikupili dokaze protiv Tommyja Robinsona – zloglasnog britanskog vođe krajnje desnice – i sami su postali mete prijetnja smrću i masovne mržnje.

This thrilling film goes undercover with the UK's leading antifascist group on a secret investigation. Hidden cameras reveal how far right activists radically shift mainstream politics, how communities are targeted and how a new generation of media-savvy influencers are using discredited "race science" to legitimise prejudice. They also discover a million-dollar money trail to Silicon Valley. Filmed over the two years leading up to 2024's riots, we also see the harassment members of HOPE Not Hate experience. After the team have gathered evidence against Tommy Robinson – a notorious British far right leader – they themselves become the targets of death threats and mass hate.

UTORAK / TUESDAY, 01/04, 21:00
DVORANA 5

ČETVRTAK / THURSDAY, 03/04, 14:00
DVORANA 2

TIHI MUŠKARCI

SILENT MEN

Duncan Cowles

UK, 2024, 88'

Sheffield Doc/Fest: Special
(2024)

Cork IFF (2024)

Tallinn Black Nights FF (2024)

Rome IDF (2024)

One World Prague (2025)

Zašto toliko muškaraca teško pokazuje osjećaje? Dijelom kao terapija, a dijelom putovanje, Duncan Cowles, redatelj nagrađen BAFTA-om, ispituje muškarce kako se otvaraju kako bi se izravno pozabavio vlastitim poteškoćama s intimom i otvaranjem prema osobama koje voli. Dubinski iskreno i duhovito film *Tihi muškarci* isprepliće čudne razgovore i snimanje propitujući što muškarce pokreće te, još važnije, kako se pomiruju sa svim aspektima zdravlja, i fizičkog i mentalnog. Istražujući aspekte muževnosti o kojima se rijetko razgovara, ovaj film otvara vrata novim načinima postojanja te ujedno pokušava definirati muževnost.

Why do so many men struggle to show their feelings? Part therapy, part road trip, BAFTA award winning filmmaker Duncan Cowles asks men how they open in order to directly address his own difficulties in being intimate and open with his loved ones. With profound honesty and deadpan wit, *Silent Men* intertwines awkward conversations and the filmmaking process, asking what makes men tick, and more importantly, how to come to terms with all aspects of health, both physical and mental. Exploring aspects of masculinity that all too often are little discussed, the film opens the door for other ways of being, communicating and healing, as well as attempting to define masculinity.

SRIJEDA / WEDNESDAY, 02/04, 21:00
DVORANA 4

ARCHITECTON

Victor Kossakovsky

Njemačka, Francuska /
Germany, France, 2024, 98'

Berlinalte (2024)

CPH:DOX (2024)

BFI London FF (2024)

Karlovy Vary IFF (2024)

IndieLisboa IIFF (2024)

Jeonju IFF (2024)

Sydney FF (2024)

Melbourne IFF (2024)

DocsBarcelona (2024)

Hong Kong IFF (2024)

IDFA (2024)

Rio de Janeiro IFF (2024)

Shanghai IFF (2024)

FICUNAM (2024)

DOC NYC (2024)

S krajobraznim projektom talijanskog arhitekta Michelea de Luccija u fokusu, Kosakovski pomoću kruga promatra uspon i pad civilizacija, uz čudesne prizore ruševina hrama Baalbeke u Libanonu iz 60. godine, do nedavnih razaranja u Turskoj uslijed potresa od 7,8 stupnjeva početkom 2023. Stijene i kamenje povezuju udaljena društva, od sablasnih monolita u zemlji do tragičnih hrpa betona koje čekaju odvoz i novu uporabu. *Architecton* epski, intimno i poetski razmatra arhitekturu te kako projektiranje i izgradnja građevina iz antičkog doba otkriva naše uništenje – i nudi nadu u opstanak i put naprijed.

Centering on a landscape project by the Italian architect Michele de Lucci, Kossakovsky uses the circle to reflect on the rise and fall of civilizations, capturing breathtaking imagery from the temple ruins of Baalbek in Lebanon, dating back to AD 60, to the recent destruction of cities in Turkey following a 7.8 magnitude earthquake in early 2023. Rocks and stone connect the disparate societies, from ghostly monoliths stuck in the earth to tragic heaps of concrete rubble waiting to be hauled off and repurposed anew. *Architecton* is an epic, intimate and poetic meditation on architecture and how the design and construction of buildings from the ancient past reveal our destruction – and offer hope for survival and a way forward.

SRIJEDA / WEDNESDAY, 02/04, 17:00
DVORANA 4

SUBOTA / SATURDAY, 05/04, 12:00
DVORANA 2

BLUM – GOSPODARI SVOJE BUDUĆNOSTI

BLUM – MASTERS OF THEIR OWN DESTINY

Jasmila Žbanić

Bosna i Hercegovina /
Bosnia and Herzegovina,
2024, 76'

Doc Fortnight (2025)

Nakon Drugog svjetskog rata u razorenoj, ruralnoj Bosni i Hercegovini poduzetnik Emerik Blum stvorio je veliku i uspješnu firmu "Energoinvest" koja je poslovala širom svijeta s milijardama dolara profita. Koristeći specifičan položaj Jugoslavije koja nije pripadala ni istočnom ni zapadnom političkom bloku, firma je – naslanjajući se na socijalizam i kapitalizam – djelovala prema jedinstvenom poslovnom modelu temeljenom na sudjelovanju radnika u upravljanju i dobiti. Emerik Blum od malog je studija napravio kompaniju poslovnog giganta radeći po modelu samoupravljanja u kojem svi zaposleni radnici odlučuju o svim stvarima koje se tiču njihove firme. Ovaj nam film pokazuje uspješnu primjenu tog, najdemokratskijeg modela upravljanja, koji je široj javnosti i dalje nepoznat.

Starting in a devastated, rural country with a largely illiterate population, right after World War II, Emerik Blum created a large and successful global company, Energoinvest, which operated worldwide with billions in profit. Taking advantage of Yugoslavia's unique position between the East and the West, socialism and capitalism, the company ran on a globally unique business model based on workers' participation in both management and profit-sharing. Blum transformed a small engineering workshop into a thriving enterprise by operating under the workers self-management model, where all employees in a factory have a say in decisions regarding the company. This highly democratic model worked exceptionally well in this case but is largely forgotten today.

PONEDJELJAK / MONDAY, 31/03, 19:30
DVORANA 1

INVAZIJA

THE INVASION

Sergei Loznitsa

Nizozemska, Francuska,
SAD / The Netherlands,
France, USA, 2024, 145'

Jerusalem FF: MKR Award for
Best Documentary (2024)

Budapest IDFF: Everyday Heroes
Competition Award (2024)

Cannes FF (2024)

Deset godina nakon izlaska epskog filma *Majdan* Sergej Loznica nastavlja svoje ukrajinske kronike dokumentirajući borbu svoje zemlje protiv ruske invazije. Nastao tijekom dvogodišnjeg razdoblja, film prikazuje život civila diljem Ukrajine. Snažan 15-minutni prolog prikazuje pogreb četiri vojnika, kao najava za ono što slijedi: film u kojem su svi aspekti svakodnevice vidljivi i opipljivi. Invazija donosi jedinstveno i definitivno svjedočanstvo o ukrajinskom otporu u jeku barbarske invazije. U drugom dijelu ukrajinskog diptiha Loznica slika monumentalnu sliku naroda koji će odlučno braniti svoje pravo na postojanje.

Ten years after the release of his epic film *Maidan*, Sergei Loznitsa resumes his Ukrainian chronicles by documenting the country's struggle against the Russian invasion. Shot over a two-year period, the film portrays the life of the civilian population all over Ukraine. The powerful 15-minute prologue presents a funeral ceremony for four soldiers, setting the tone for what is to come: a film in which all aspects of everyday life are visible and palpable. *The Invasion* presents a unique and ultimate statement of Ukrainian resilience in the face of barbaric invasion. In the second part of his Ukrainian diptych, Loznitsa paints a monumental canvas of a nation determined to defend its right to exist.

PONEDJELJAK / MONDAY, 31/03, 20:00
DVORANA 2

U KLINIKAMA AVERROES I ROSA PARKS

**AT AVERROES &
ROSA PARKS**

Nicolas Philibert

Francuska / France, 2024,
143'

Berlinale (2024)

BFI London FF (2024)

Vancouver IFF (2024)

Hong Kong IFF(2024)

IDFA (2024)

Viennale (2024)

Visions du Réel (2024)

Singapore IFF (2024)

Angers European First FF (2025)

Nakon nagrađenog *On the Adamant* (2023), o plovećoj psihijatrijskoj ambulanti na Seini, Nicolas Philibert nastavlja istraživati istu temu u filmu *U klinikama Averroes i Rosa Parks*: o dvjema jedinicama bolnice Esquirol koje su dio Središnje pariške psihijatrijske grupe. Od individualnih intervjua do sastanaka pacijenata i osoblja, autor prikazuje oblik psihijatrije koji neprestano teži napraviti mjesta i rehabilitirati riječi pacijenata. Malo-pomalo otvaraju se vrata njihova svijeta. Kako otpisani, u sve iscrpljenijem zdravstvenom sustavu, mogu naći mjesto za sebe među nama ostalima? Drugo poglavlje triptiha Nicholas Philiberta o mentalnom zdravlju zaranja u ljudsku dušu u najranjivijem stanju.

After the award-winning *On the Adamant* (2023), about a floating psychiatric day care center on the Seine, Nicolas Philibert continues his exploration of the same topic in *Averroès and Rosa Parks*: two units of the Esquirol Hospital, which are part of the Paris Central Psychiatric Group. From individual interviews to "carer-patient" meetings, the filmmaker focuses on showing a form of psychiatry that continually strives to make room for and rehabilitate the patients' words. Little by little, each one eases open the door to their world. Within an increasingly worn-out health system, how can the forsaken be given a place among others? This second chapter in Nicolas Philibert's triptych on mental health delves into the human soul in all its vulnerability.

PETAK / FRIDAY, 04/04, 21:30
DVORANA 3

ŽELJEZO

IRON

Vitaly Mansky

Latvija, Ukrajina, Republika
Češka / Latvia, Ukraine,
Czech Republic, 2024, 39'

IDFA (2024)

Ovaj poetski esej, potaknut emocijama Vitalija Manskog – u čijoj domovini Ukrajini bjesni rat – bavi se prisutnošću vojne opreme u urbanim krajolicima. Film se sastoji od povezanih etida o ljudima i vojnoj opremi u gradovima različitih zemalja. U nekima vojna vozila sudjeluju u povorkama, u drugima se pokazuju na izložbama i sajmovima. Služe i kao ukras za slavlja ili se postavljaju na postolja kao stalan podsjetnik. Istodobno, negdje drugdje, i stari i mladi dolaze vidjeti uništenu vojnu opremu agresorske države. Ili se naprosto namjeste za idiličnu fotografiju s opremom i oružjem kojima ih država štiti.

This poetic essay, driven by Vitaly Mansky's emotions – the war rages in his homeland, Ukraine – examines the presence of military equipment in urban environments. The film consists of interconnected etudes about humans and military equipment in cities of different countries. In some, military vehicles are brought in for parades, in some others – used for exhibitions or fairs. They also serve as a festivity decoration or are placed on pedestals as a constant reminder. At the same time, elsewhere, both the elderly and youngsters come to see the destroyed military equipment of the aggressor state. Or just line up for an idyllic photo shoot with the means acquired by the state to protect them.

SRIJEDA / WEDNESDAY, 02/04, 19:00
DVORANA 5

ČETVRTAK / THURSDAY, 03/04, 15:30
DVORANA 1

GDJE SU DJECA BEZIMENA

WHERE THE KIDS HAVE NO NAME

Jamillah van der Hulst

Nizozemska, Bangladeš
/ The Netherlands,
Bangladesh, 2024, 52'

MEĐUNARODNA PREMIJERA

Gdje su djeca bezimena dojmljiv je dokumentarac o uličnoj djeci Bangladeša, pogled na njihove svakodnevne živote i izazove s kojima se bore. Više od 3,4 milijuna djece živi na ulicama tog grada, gdje predstavljaju najniže slojeve društva, trpe nasilje, zlostavljanje i manjak dostupnosti obrazovanja i zdravstvene skrbi. Film govori iz perspektive ulične djece, bivše ulične djece i socijalnih radnika. Unatoč nepovoljnim izgledima mala skupina iz nevladine udruge LEEDO svaki dan radi na ulici, omogućava hranu, sklonište, školovanje i osnovnu podršku. Ne samo da pomažu djeci da prežive nego i da zauvijek napuste ulicu.

Where the Kids Have No Name is a gripping documentary about street children in Bangladesh, offering an inside look at their daily lives and the challenges they face. More than 3.4 million children live on the streets of Bangladesh, where they represent the lowest level in society, enduring violence, abuse, and lack of access to education and healthcare. The film is told from the perspective of street children, former street children, and social workers. Despite the overwhelming odds, a small group from the NGO LEEDO works on the streets every day, providing food, shelter, schooling, and basic support. This assistance not only helps the children survive but also builds the trust necessary to help them leave the streets for good.

SRIJEDA / WEDNESDAY, 02/04, 16:00
DVORANA 2

ŠKOLA SREĆE

LESSONS OF HAPPINESS

Oleksii Yeroshenko

Ukrajina / Ukraine, 2024, 21'

MEĐUNARODNA PREMIJERA

U Ukrajini počinje već treća školska godina u sjeni sveobuhvatnog rata. Natalia, učiteljica u naoko mirnom ukrajinskom gradu, dočekuje novi razred. Stvara otok sigurnosti i radosti svojim petišima, što joj pomaže da skrene zabrinute misli s vlastitog sina, koji se bori na frontu. "Nitko nas nikad neće spriječiti da slavimo dan znanja!" kaže Natalia. No na prvi dan škole ratna stvarnost ruši njezine snove.

The third school year begins in Ukraine under the shadow of a full-scale war. Natalia, a teacher in a seemingly peaceful Ukrainian city, is about to welcome a new class. She creates an island of safety and joy for her fifth-graders, which helps her to abstract from worries about her own son, who serves on the front line. "No one will ever stop us from celebrating the day of knowledge!" says Natalia. But on the first day of classes, her dreams are shattered by the reality of war.

SUBOTA / SATURDAY, 05/04, 14:00
DVORANA 2

TIHO DRVEĆE

SILENT TREES

Agnieszka Zwiefka

Poljska / Poland, 2024, 84'

Krakow FF: Golden Hobby-Horse, Special Mention, Special Mention for Runa Husni (2024)

Docaviv: Beyond the Screen Award (2024)

Giffoni FF: Best Documentary Award (2024)

Verzio International Human Rights DFF: Special mention (2024)

Cambridge FF: Youth Lab Jury Award (2024)

CPH:DOX (2024)

Hot Docs (2024)

Dok.fest (2024)

Tallinn Black Nights (2024)

Poljsko-bjeloruska granica. Šesnaestogodišnja kurdska djevojka Runa mora brzo odrasti kako bi se mogla brinuti o četiri mlađa brata i bespomoćnom, depresivnom ocu. Obitelj se oporavlja od traume u izbjegličkom kampu i pokušava izgraditi novi život u Poljskoj. Runin najveći strah jest da će je na silu vratiti u Iran, gdje ISIS Kurdima prijeti smrću. Želi živjeti poput svojih novih europskih prijatelja i postati pravica. No tek kako se njezin san o povratku u školu počeo ostvarivati, javlja se nova prijetnja – opasnost od deportacije. Runa od svakodnevnih problema bježi u blok s crtežima kojima izražava svoje osjećaje i koji postupno oživljavaju. *Tiho drveće* dijelom je animirana priča o odrastanju u vrijeme globalne izbjegličke krize.

When her mother dies in the forest on the Polish-Belarusian border, a 16-year-old Kurdish girl Runa has to grow up quickly to take care of her four younger brothers and helpless, depressed father. The family deals with trauma in a refugee camp and tries to establish a new life in Poland. Runa's greatest fear is being forced to return to Iraq, where Kurds face the threat of ISIS. She wants to live like her newfound European friends and become a lawyer. But just as her dream of going back to school comes true, another threat appears – the threat of deportation. Runa escapes from everyday problems in a sketchbook filled with drawings that express what she feels and that gradually come to life. *Silent Trees* is a partially animated coming of age story in the times of the global refugee crisis..

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

TKO AKO NE MI

WHO IF NOT US

Nicole Medvecka

Njemačka, Ukrajina /
Germany, Ukraine, 2023, 66'

**SVJETSKA
PREMIJERA**

Tko ako ne mi intimni je dokumentarac o životima mladih Ukrajinaca odraslih u jeku rata od početka ruske okupacije 2014. Uz pogled na njihove snove i svakodnevne borbe, ovaj film prikazuje njihovo putovanje prije i za vrijeme cjelovite invazije 2022. Unatoč prognaništvu i životu pod okupacijom oni gaje nadu u svjetliju budućnost utjelovljujući otpor svoje generacije. Neki su DJ-evi slavnog Shum Ravea, drugi pak umjetnici koji teže jedinstvu u kaosu. Njihove priče odjekuju nepokorenim duhom ukrajinske mladeži prikazujući nosalomljivu moć nade u poteškoćama.

Who If Not Us is an intimate documentary unveiling the lives of young Ukrainians raised amidst war since the Russian occupation began in 2014. Offering a glimpse into their dreams and daily struggles, the film navigates their journey before and during the full-scale invasion in 2022. Despite displacement and living under occupation, they cling to hope for a brighter future, embodying the resilience of their generation. Some are DJs of the famous Shum Rave, while others are artists fostering unity amidst chaos. Their stories echo the unwavering spirit of Ukrainian youth, showcasing the enduring power of hope in adversity.

SUBOTA / SATURDAY, 05/04, 14:00
DVORANA 2

PROJEKT NIKA

PROJECT NIKA

Tadija Tadić

Hrvatska / Croatia, 2025, 17'

**SVJETSKA
PREMIJERA**

Iz dvije perspektive glavnih junakinja pratimo odnos između mlade influencerice i njene mame, a ujedno i menadžerice. U periodu između adolescencije i odraslog života ništa nije sigurno, osim Nikine želje da postane slavna.

The relationship between a young influencer and her mother, who is also her manager, is the center of the film. Through the two perspectives of the main characters, we follow Nika's transition from adolescence to adulthood. Everything is uncertain, except for her desire to become famous.

SRIJEDA / WEDNESDAY, 02/04, 16:00
DVORANA 2

BUDIMO ODGOVORNI – NEMA POSILA BEZ ZDRAVOG PLANETA

RESPONSIBLE – THERE IS NO BUSINESS TO BE DONE ON A BROKEN PLANET

**Julien Demond, Tristan
Lochon**

Francuska / France, 2024,
52'

Može li se poduzeće voditi etikom jednako kao i profitom? *Budimo odgovorni* osporava mišljenje da je profit važniji od ljudi i planeta te istražuje kako se tvrtke mogu odmaknuti od davanja prednosti dioničarskom profitu i preuzeti širu odgovornost za svoj globalni utjecaj. U filmu se pojavljuju poduzetnici, aktivisti i globalni stručnjaci i podcrtavaju inicijative koje unose revoluciju u poslovanje za opće dobro. Nadahnut revolucionarima kao što je Yvon Chouinard iz "Patagonije", ovaj film govori o pokretu koji želi svijet u kojem tvrtke služe čovječanstvu i planetu. Bez obzira na podrijetlo, društvenu podlogu, industriju ili sektor, njegovi protagonisti su rodonačelnici novog svijeta.

Can a company be guided by ethics as much as by profit? The film challenges the notion that profit should outweigh people and planet and examines how companies can move beyond prioritizing shareholder profit to embracing a broader responsibility for their global impact. Featuring entrepreneurs, activists, and experts globally, *Responsible* highlights initiatives revolutionizing business for the common good. Inspired by pioneers like Yvon Chouinard of Patagonia, the film reveals a movement striving for a world where businesses serve humanity and the planet. Regardless of their origins, social backgrounds, industries, or sectors, *Responsible's* protagonists are the standard-bearers of this new world.

PONEDJELJAK / MONDAY, 31/03, 21:00
DVORANA 4

JASAM RIJEKA, RIJEKA JE JA

I AM THE RIVER, THE RIVER IS ME

Petr Lom

Nizozemska, Norveška,
Novi Zeland / Netherlands,
Norway, New Zealand,
2024, 88'

Rijeka Whanganui na Novom Zelandu Maorima predstavlja živo biće, njihova pretka. Novozelandski je zakon 2017. institucionalizirao to vjerovanje u svrhu ekološke zaštite rijeke, potvrđujući maorski svjetonazor. Maorski čuvar rijeke Ned Tapa poziva starješinu prvih naroda iz Australije i njegovu kći – aktiviste koji sami žele spasiti svoju umiruću rijeku – na petodnevni izlet kanuom niz tu svetu rijeku. Pridružuje im se Nedova obitelj i prijatelji te međunarodna filmska ekipa. Rijeka, i ogledalo i inspiracija – glavni lik ovoga filma – organski povezuje sve putnike. *Ja sam rijeka, rijeka je ja* poziva na ujedinjenje i zajedništvo – prepoznavanje da smo svi u istoj situaciji.

For the Māori, the Whanganui River in New Zealand is a living being, their ancestor. This belief has been institutionalized by New Zealand law as of 2017, as a way of environmental protection for the river, legally validating the Māori worldview. Māori river guardian Ned Tapa invites a First Nations Elder from Australia and his daughter – activists dedicated to saving their own dying river back home – on a five-day canoe trip down this sacred river. Joining them are Ned's friends and family and an international film crew. Both mirror and inspiration, the river – the main character of this film – organically unites all the travelers. *I Am The River, The River Is Me* is a call for unity and togetherness – the recognition that we are all, literally and metaphorically, in the same boat.

SUBOTA / SATURDAY, 05/04, 15:30
DVORANA 3

Dili IFF: Best Film (2024)
FINIFA: Best Documentary (2024)
BIFED: Best Music (2024)
Movies That Matter (2024)
Millenium Docs Against Gravity
(2024)
Biografilm (2024)
Cinemambiente (2024)
Doc Edge (2024)
AGAPE (2024)
CineEco (2024)
Innsbruck Nature FF (2024)
BIFF (2024)
Adelaide Film Festival (2024)
This Human World (2024)
Cinema Verite (2024)
Big Sky Doc Fest (2025)

LJUDI OD PLASTIKE

PLASTIC PEOPLE

Ben Addelman, Ziya Tong

Kanada / Canada, 2024, 84'

Hampton Doc Fest:
Environmental Award (2024)
Films For the Earth: Jury Award
(2024)
SXSU (2024)
DOXA (2024)
Sheffield DocFest (2024)
Adelaide FF (2024)
Tallinn Black Nights FF (2024)

Film *Ljudi od plastike* istražuje našu ovisnost o plastici i rastuću opasnost od mikroplastike po ljudsko zdravlje. Ustrojen je kao putovanje jedne osobe koja temeljito razotkriva problem mikroplastike, a osobito kako taj oblik zagađenja utječe na ljudsko zdravlje. Povezujući ljudsko tijelo i globalno tijelo, film razotkriva rizik od kolonijalizma otpada. Slušamo priče onih s prve crte krize plastičnog zagađenja čija su tijela svakodnevno preplavljena mikroplastikom. Vidimo i kako se plastika rastvara u prirodnom okolišu: kako se širi na poljima, ulazi u vodne sustave te plovi zrakom dok je udišemo, pijemo i jedemo.

Plastic People investigates our addiction to plastic and the growing threat of microplastics on human health. The film is structured as one person's journey to uncover the depths of the microplastic issue and specifically how this form of pollution impacts human health. Tying the human body to the global body, the film exposes the threat of waste colonialism. We hear stories from those on the front lines of the plastic pollution crisis whose bodies are inundated with microplastics on a daily basis. And we see how plastic breaks down in the natural environment: how it spreads on farm fields, enters water systems, and drifts across currents in the air, as we breathe, eat and drink it into our bodies.

SRIJEDA / WEDNESDAY, 02/04, 21:30
DVORANA 1

NEBO SE URUŠAVA

THE FALLING SKY

Eryk Rocha, Gabriela Carneiro da Cunha

Brazil, Italija / Brazil, Italy,
2024, 110'

Dodisboa IFF: INATEL Foundation
Award (2024)
Guanajuato IFF: Best International
Feature Documentary (2024)
DOC NYC: Grand Jury Prize (2024)
Cannes FF (2024)
São Paulo IFF (2024)
Melbourne IFF (2024)
Hawaii IFF (2024)
Ji.hlava (2024)
Rio de Janeiro IFF (2024)
Dokufest (2024)

U suradnji s authotonim narodom Yanomami iz Brazila *Nebo se urušava* prati vođu i šamana Yanomamija Davija Kopenawu u borbi za povratak ravnoteže kroz pomne rituale i oštre komentare o nesmiljenoj logici materijalističke vanjske kulture. Davi Kopenawa, sukladno oštroumnom razumijevanju geopolitičkih sila, razotkriva kapitalistička društva "trgovinskih ljudi" i neodržive živote takozvanih "razvijenih zemalja" koji prijete opstanku čovječanstva u cjelini. Daleko širi od dokumentarnog formata, ovaj je film snažan i jedinstven estetski doživljaj koji trenutno uvlači gledatelja u epicentar fascinantnog metafizičkog teatra "šumskog svijeta" Yanomamija.

In collaboration with Brazil's indigenous Yanomami people, *The Falling Sky* follows the Yanomami leader and shaman Davi Kopenawa as he fights to return the world to balance in closely observed rituals and trenchant comments on the ruthless logic of a materialistic outside culture. Illegal logging, gold mining, and the deadly mix of epidemics these intrusions spread threaten the existence of the Yanomami. Based on an acute understanding of geopolitical forces, Davi Kopenawa holds up a mirror to capitalist societies of "the merchandise people" and the unsustainable lifestyle of the so-called "developed countries" that threatens the survival of humanity as a whole. Far beyond the documentary format, the film offers a powerful and unique aesthetic experience, instantly immersing the viewer into the epicenter of the fascinating metaphysical opera of the Yanomami 'forest-world'.

SUBOTA / SATURDAY, 05/04, 17:30
DVORANA 1

MIROTVORAC PEACEMAKER

Ivan Ramljak

Hrvatska / Croatia, 2025, 99'

**SVJETSKA
PREMIJERA**

Godine 1991. na ulazu u Tenju ubijen je Josip Reihl Kir, načelnik policije osječke policije, čovjek posvećen pregovorima i izbjegavanju rata. Mirotvorac je priča o posljednjih nekoliko mjeseci njegova života u osvjetljavao krvavog hrvatsko-srpskog rata, koji je Kir svim silama pokušao spriječiti, ispričana kroz izjave desetak svjedoka i pomoću arhivskih materijala iz tog doba. I danas, nakon više od trideset godina, mnogi su elementi tog ubojstva nerazjašnjeni, a mogući nalogodavci – nepoznati. Autor Ivan Ramljak jedan je od najznačajnijih hrvatskih dokumentarista srednje generacije, prepoznatljiv po svom osebnom pristupu povijesnim temama.

In 1991, on the road between Osijek and Tenja, Josip Reihl Kir - the chief of the Osijek-Baranja Police Department, a man dedicated to negotiations and avoiding war - was assassinated. *Peacemaker* is a story about the last few months of his life, in the dawn of the bloodthirsty Croatian-Serbian war, which Kir had been trying hard to prevent, told through the statements of a dozen witnesses and archive materials from the era. Still today, after over 30 years, many elements of that assassination remain unclear and the possible contractors - still unknown. Filmmaker Ivan Ramljak is one of the most significant Croatian documentarians, recognisable for his particular approach to historic issues.

ČETVRTAK / THURSDAY, 03/04, 19:30
DVORANA 1

NAĆI ĆU TE I'LL FIND YOU

Justina Matov

Hrvatska / Croatia, 2025, 76'

**SVJETSKA
PREMIJERA**

Mlada filmašica vraća se kući i započinje potragu za svojim ocem kojeg je poznavala samo dva mjeseca i o kojem nitko nikada nije govorio, premda je bio poznat muzičar, svojevremeno i gitarist legendarnog Parnog valjka. Dok pokušava popuniti prazninu koju je njen otac ostavio iza sebe, neriješeni obiteljski problemi izlaze na površinu, a ona saznaje da je trudna. *Naći ću te* je film o putovanju, traženju, nalaženju, no prije svega o ljubavima koje su pronađene, ali i o ljubavima za koje je prekasno.

A young filmmaker returns home and starts a search for her father, whom she knew only two months and whom no one ever talked about, although he was a famous musician, once even the guitarist of the legendary Parni valjak band. While she is trying to fill the gaps her father left behind, unsolved family issues emerge and she finds out she is pregnant. *I'll Find You* is a film about a journey, about seeking and finding, but primarily about the loves found and the loves for which it is too late.

UTORAK / TUESDAY, 01/04, 18:00
DVORANA 2

UNDER- GROUND TOP LISTA

UNDERGROUND TOP OF THE CHARTS

Lidija Špegar

Hrvatska / Croatia, 2025, 76'

**SVJETSKA
PREMIJERA**

Ovaj film govori o glazbi u vrlo specifičnom kontekstu, glazbi na sprovodima, gdje dominira žalost koja svoj vrhunac doseže kad se rastajemo od pokojnika. Glazba definitivno igra važnu ulogu u suočavanju s tugovanjem i gotovo je nemoguće zamisliti da se od bližnjih rastajemo bez nje. Prateći glazbenike diljem Hrvatske, film prikazuje raznolikost pogrebnih praksi, ali i glazbenih žanrova koji ih prate. Ti su se žanrovi kroz vrijeme mijenjali pa se mogu, što na svojevrsni način ovaj film i radi, sastavljati i čitave top liste.

This is a film about music in a very specific context, about funeral music, dominated by grief, reaching its climax in the moments of saying goodbye to the deceased. Music plays an important role in facing grief and it is almost impossible to imagine saying goodbye to our loved ones without it. Following musicians across Croatia, the film depicts the diversity of funeral practices and the accompanying music genres. These genres have changed through time, making it possible to even compile, as this film does, entire top lists.

SRIJEDA / WEDNESDAY, 02/04, 17:30
DVORANA 3

BIO JEDNOM MICHEL LEGRAND

ONCE UPON A TIME MICHEL LEGRAND

David Hertzog Dessites

Francuska / France, 2024,
109'

Cannes FF (2024)

Ghent FF (2024)

Bio jednom Michel Legrand dojmljiv je hommage legendarnom džez glazbeniku i filmskom skladatelju. Film spaja ekskluzivne osobne arhive na Super 8-ici te osobne priče kako bi pikazao Legrandovu doživotnu posvećenost glazbi. Fokusan na posljednje dvije godine njegova života, prikazuje njegova javna pojavljivanja u Parizu i Moskvi, kao i privatne trenutke sa suradnicima, prijateljima i suprugom. Svjedočimo Legrandovoj neumornoj posvećenosti, čak i u samoći, dok sklada. Ovaj je dokumentarac dirljiv prikaz čovjeka koji je majstorski služio glazbi sve do samog kraja, prikazujući i njegovo javno nasljeđe i intiman, kreativan duh.

Once Upon a Time: Michel Legrand is a captivating tribute to the iconic jazz musician and film composer. Through exclusive personal archives captured in super 8 format, as well as personal accounts, the film charts Legrand's lifelong devotion to music. Focusing on his final two years, it captures his public appearances in cities like Paris and Moscow, alongside private moments with collaborators, friends and his wife. We witness his tireless dedication, even in solitude, as he continues composing. The documentary paints a moving portrait of a man who masterfully served music until his very last days, showcasing both his public legacy and his intimate, creative spirit.

PONEDJELJAK / MONDAY, 31/03, 19:00
DVORANA 5

SUBOTA / SATURDAY, 05/04, 11:30
DVORANA 3

CVIJEĆE SVJEDOČI TIHO

FLOWERS STAND SILENTLY, WITNESSING

Theo Panagopoulos

UK, 2024, 17'

IDFA: Best Short (2024)

Sundance FF: Short Film Grand
Jury Prize (2024)

London Short FF (2024)

Edinburgh IFF (2024)

Kada škotski redatelj palestinskog podrijetla otkrije rijedak škotski filmski arhiv palestinskog divljeg cvijeća, osjeti poziv da se pozabavi tim snimkama. Arhivi su svijet koji njegovi palestinski djed i baka dobro poznaju – svijet koji danas aktivno nestaje zahvaljujući trenutačnim narativima, slikama i nasilju. Njegov film izvlači snimke kao oblik svjedočanstva u napeta i neizvjesna vremena te kao oblik otpora kulturnom zatiranju. *Cvijeće svjedoči tiho* nježan je filmski esej koji propituje ulogu stvaranja slika kao sredstva i svjedočenja i nasilja kada se bavi ljudima i zemljom.

When a Scotland-based filmmaker of Palestinian descent unearths a rarely-seen Scottish film archive of Palestinian wildflowers, he feels a calling to engage with the footage. The archives present a world that his Palestinian grandparents knew very well – a world that is now actively being erased through current narratives, imagery and violence. His film reclaims the footage as a form of testimony in a heightened and uncertain time, and as a form of resistance to cultural erasure. *The Flowers Stand Silently, Witnessing* is a tender film essay that questions the role of image-making as a tool of both testimony and violence when connected to entanglements between people and the land.

ČETVRTAK / THURSDAY, 03/04, 21:30
DVORANA 3

TERET SNOVA

BURDEN OD DREAMS

Les Blank, Maureen Gosling

USA / SAD, 1982/2024, 94'

São Paulo IFF (1982)

BAFTA: Flaherty Documentary Award (1983)

Cinéma du Réel (2019)

IDFA (2000; 2013; 2022)

Teret snova prikazuje legendarnog redatelja Wenera Herzoga kako snima svoj najambiciozniji film *Fitzcarraldo*, u kojem poduzetnik (Klaus Kinski) pokušava pregurati parobrod preko planine kako bi izgradio opernu kuću u amazonskoj prašumi, tisuće kilometara od civilizacije. *Teret snova* prikazuje puninu Herzogove nepokolebljive vizije čija je produkcija trajala četiri godine. Najzloglasnija je fascinantna sekvenca u kojoj Herzog tjera stotine peruanskih domorodaca da vuku parobrod u stvarnoj veličini, od 320 tona, preko omanje planine. Rezultat je čudesan zapis o procesu snimanja i jedinstven pogled na ustrajnu misiju jednog od najneustrašivijih redatelja u povijesti kinematografije. Ovom prilikom prikazujemo u potpunosti remasteriranu (4K) kopiju.

Burden of Dreams captures legendary director Werner Herzog's filming of his most ambitious film *Fitzcarraldo*, in which an entrepreneur (Klaus Kinski) endeavors to push a steamship over a mountain to build an opera house in the Amazon jungle, one thousand miles away from civilization. *Burden of Dreams* depicts the full range of Herzog's unflinching vision spanning four years of production, despite all odds. Most notoriously, the film features a jaw-dropping sequence featuring Herzog requiring hundreds of native Peru people to pull a full-size, 320-ton steamship over a small mountain. The result is an extraordinary document of the filmmaking process and a unique look into the single-minded mission of one of cinema's most fearless directors.

ČETVRTAK / THURSDAY, 03/04, 21:30
DVORANA 3

POVRATAK PROJEKCIONISTA

THE RETURN OF THE PROJECTIONIST

Orkhan Aghazadeh

Francuska, Njemačka / France, Germany, 2024, 87'

Torino FF: Best Documentary (2024)

Visions du Réel (2024)

Chicago IFF (2024)

Jerusalem FF (2024)

Hamburg FF (2024)

Porto/Post/Doc (2024)

U zabačenom selu u Tališkom masivu, između Irana i Azerbajdžana, Samid za život zaraduje popravljajući radioaparate i televizore. U doba Sovjetskog Saveza – gdje je kino bilo glavno sredstvo propagande i središte zajednice – radio je kao seoski projekcionista. Prošle godine sin mu je poginuo u tragičnoj nesreći. Nakon dugih mjeseci žalovanja i samoće Samid odlučuje ponovno pokrenuti stari projektor i opet okupiti svoje azersko selo pred ekranom. No snalaze ga prepreke jedna za drugom, sve dok ne nađe neočekivanog saveznika – mladog ljubitelja filma. Uskoro ih čekaju sve veće tenzije u selu. A što će učiniti s krajem koji nedostaje na jedinom preostalom primjerku filma?

In a remote village in the Talysh mountains between Iran and Azerbaijan, Samid earns his living by fixing radios and TVs. Back in the Soviet Union – where cinema was the main propaganda tool and the centre of community – he was the village projectionist. Last year his son died in a tragic accident. After months of grief and loneliness, Samid takes the decision to reactivate the old projector and assemble his Azeri village in front of the screen again. But he faces one obstacle after another, until he finds an unexpected ally – a young film fan. Soon they need to deal with growing tensions within the village. And what are they to do about the missing ending of the only remaining film copy?

PETAK / FRIDAY, 04/04, 18:00
DVORANA 2

Filmski su festivali svijet slika i zvuka. No, ponekad zvuk bude dovoljno slikovit sam za sebe. To pogotovo vrijedi za audiodokumentarce, koje smo ove godine uvrstili u poseban popratni program nazvan krajnje prigodno: Audio Dox. ZagrebDox se još 2009. godine zagledao u dokumentarno zvukovlje u posebnom Programu dokumentarnih radiodrama i iz nekog se razloga na tome do danas zadržao. Posljednjih šesnaest godina mnogo se toga promijenilo, no jedno se može ponovno iskoristiti – rečenica Ljube Pauzina, tadašnjeg urednika dokumentarne radiodrame na Hrvatskom radiju: „Naši mladi slušatelji više i ne znaju, a možda ne mogu ni naslutiti, neslućene mogućnosti koje radijski medij pruža. Dokumentarna radiodrama zato obilježava bar jedno od graničnih polja koje bismo mogli imenovati kao ‘radio umjetnost’.”

Šest dokumentarnih radiodrama sa svih strana Europe koje čine Audio Dox selekciju prethodnu će rečenicu s lakoćom potvrditi. Čini se kako su radiodrame ovoga puta došle da ostanu sa ZagrebDoxom.

STREAMING LOKACIJE / STREAMING LOCATIONS:
WWW.ZAGREBDOX.NET

JA SAM CARRIE JADE WILLIAMS!

I'M CARRIE JADE
WILLIAMS!

Ronan Kelly

Irska / Ireland, 2024, 29'

Godine 2021. tridesetdvogodišnja Engleskinja prišla nam je s pričom koja slama srce. Umirala je od terminalne bolesti. No mislila je da možda postoji šansa za život u obliku operacije mozga, pa je poželjela od nas da snimimo njezinu posjednu nadu. Samantha Cookes mlada je žena koja veći dio života provela pretvarajući se da je netko drugi. Mi smo tek jedni od ljudi koje je prevarila. Svoje žrtve nalazi diljem Irske i Velike Britanije. A unatoč nekoliko osuda i brojnim raskrinkavanjima, ne daje naznaka da će prestati. Ovo je podcast o otkrivanju istine, o pravdi za žrtve i kaosu koju ostaje iza serijske prevarantice. Drugim riječima, podcast u podcastu, moderna audiometadrama.

In 2021, a 32-year-old English woman approached us with a heartbreaking story. She was dying from a terminal illness. But she thought she might have a lifeline through life saving brain surgery, and she'd like us to record her final hope. Samantha Cookes is a young woman who has spent much of her life pretending to be someone she's not. We're just one of many people she's fooled. She finds her victims right across Ireland and the UK. And, despite several convictions and being unmasked many times, she shows no sign of stopping. This is a podcast about uncovering the truth, getting justice for victims and the chaos left in the wake of a serial scammer. In other words, it's a podcast within a podcast, a modern audio meta-drama.

Film festivals are a world of images and sound. However, sometimes the sound itself is picturesque enough. This is particularly valid for audio-documentaries, this year part of a special section under an utterly suitable name: Audio Dox. Back in 2009, ZagrebDox took a peek into documentary soundscape in a special programme section of radio dramas and, for some reason, never returned to it. Over the last 16 years a lot has changed, but one thing can be recycled - a statement by Ljubo Pauzin, the former editor of the documentary radio drama unit with Croatian Radio: "Our young listeners do not even know and perhaps cannot even guess anymore the overwhelming opportunities of the radio medium. Documentary radio drama hence marks at least one of the borderline fields we might call 'radio art.'"

Six documentary radio dramas from all over Europe comprising the Audio Dox selection testify to the aforementioned statement doubtlessly. This time at ZagrebDox, radio dramas are here to stay.

JA SAM 'KWECKJE'

I'M A 'KWECKJE'

Nicole Terborg

Nizozemska / The
Netherlands, 2024, 31'

U iskrenoj i poticajnoj dokumentarnoj seriji *Ja sam "Kweckje"* novinarka Nicole Terborg istražuje vlastitu povijest jer je i sama "kweckje" – surinamsko-nizozemski izraz za djecu koja nisu odrasla s biološkim roditeljima. U dobi od trinaest godina morala se preseliti - neočekivano i sama - iz obiteljskog doma u malom nizozemskom selu kod tete u velikom gradu. Osjećala se nemirno, nesigurno, usamljeno i odbačeno. U prvoj epizodi serijala Nicole odlučuje suočiti se s majkom, kazalištarkom Jetty Mathurin iako se boji reakcija obitelji i zajednice. Kako bi istinski shvatila svoju kweckjesku priču, sociologinja Aspha Bijnaar govori Nicole da mora istražiti povijest migracija afro-surinamskog naroda.

In the heartfelt and thought-provoking documentary series *I'm a Kweckje*, journalist Nicole Terborg explores her own history as a 'kweckje' – a Surinamese-Dutch term for children who didn't grow up with their biological parents. When she was thirteen, she had to move – suddenly and alone – from her parental home in a small Dutch village to her aunt's house in the big city. She felt unsettled, insecure, lonely, and rejected. In the first episode of the series, Nicole decides to confront her mother, theater maker Jetty Mathurin, although she fears the reactions of her family and the community. To truly understand her kweckje story, sociologist Aspha Bijnaar tells Nicole she must explore the migration history of Afro-Surinamese people.

JESAM LI KUĆI? – ŽIVOT S DEMENCIJOM

AM I HOME? – LIFE IN A DEMENTIA VILLAGE

Steven Rajam

UK, 2024, 28'

U srcu Warwicka u Engleskoj nalazi se izvanredan eksperiment brige o demenciji – dom uređen tako da nalikuje selu. U dokumentarcu *Jesam li kući? – život s demencijom* novinarka Lara Bullens slušateljke vodi na duboko putovanje u zajednicu projektiranu tako da redefinira granice poznatosti onima koji se bore s izmaglicom demencije. Gradeći priču koja je podjednako osobna i univerzalna, Lara se oslanja na vlastite strašne uspomene na majčinu borbu s demencijom. Njezine vlastite muke laganja majci rasvjetljuju etički labirnt brige o demenciji, gdje terapijske izmišljotine postaju gorak alat u premošćivanju provalije između svijeta koji poznajemo i svijeta koji doživljavaju osobe s demencijom.

In the heart of Warwick, England, lies an extraordinary experiment in dementia care – a care home transformed to look like a village. In *Am I Home? Life In A Dementia Village*, journalist Lara Bullens takes listeners on a profound journey into a community designed to redefine the boundaries of familiarity for those navigating the fog of dementia. Weaving a narrative that is as personal as it is universal, Lara draws from the haunting memory of her mother's struggle with dementia. Her own struggles with lying to her mother bring to light the ethical labyrinth of dementia care, where therapeutic fibs become a poignant tool in bridging the chasm between the world as we know it and the world as it is perceived by someone with dementia.

OK, BOOMERU

OK, BOOMER

Daniel Kupšovsky

Republika Češka / Czech
Republic, 2024, 25'

Ovaj se dokumentarac bavi neprekinutom borbom generacijskih stereotipova u medijima. *Baby boomerima*, čestoj meti kritike zbog podržavanja fosilnih goriva i ekonomskog uništenja, suprotstavljaju se mlađe generacije, Y i Z, koje se naziva "pahuljicama" zbog njihove prividne nježnosti i fokusa na individualnost. Generacijski jaz proizlazi iz različitih formativnih iskustava, pristupa informacijama te komunikacijskih stilova. Daniel Kupšovsky istražuje njihovu raspravu postavljajući pitanje je li sukob stvaran ili tek priča. Razgovara sa stručnjacima s različitih područja te potiče pozitivan dijalog o pomirenju.

This documentary examines the ongoing battle of generational stereotypes in the media. Baby Boomers, often criticized for supporting fossil fuels and economic destruction, face opposition from younger generations, Y and Z, who are labeled "Snowflakes" for their perceived fragility and focus on individuality. These generational divides stem from differing formative experiences, access to information, and communication styles. Daniel Kupšovsky explores this debate, asking whether the conflict is real or driven by narratives. He speaks with experts from various fields to uncover insights and foster a positive conversation about reconciliation.

UZROK SMRTI: GRANICA

CAUSE OF DEATH: BORDER

Barbara Matejčić

Hrvatska / Croatia, 2024, 43'

Ovaj nas dokumentarac vodi duž takozvane Balkanske rute, stopama onih koji su umrli u pokušaju da se dokopaju zaštite Europske unije. Devedesetih su to bili ljudi koji su bježali od ratova u bivšoj Jugoslaviji, danas su to neeuropski izbjeglice. Nevidljiva mreža ljudi okupila se oko njihovih smrti i trudi se činiti ono što bi zapravo trebale institucije. Tako na grobljima u Bosni i Hercegovini i Hrvatskoj susrećemo aktiviste koji traže nestale i mrtve, pokušavaju ih identificirati, prenijeti informaciju njihovoj obitelji i dostojno im obilježiti mjesto počinka. Također upoznajemo obitelji preminulih, koje tuguju tisućama kilometara daleko i krive pogranični režim "tvrđave Europe".

The documentary takes us along the so-called Balkan route, following the traces of those who died along the way trying to get protection in the European Union. In the nineties, these were people fleeing the wars in former Yugoslavia, today they are non-European refugees. An invisible network of people has come together around their deaths and are trying to do all that the institutions should actually be doing. Thus, in cemeteries in Bosnia and Herzegovina and Croatia, we meet activists who search for the missing and the dead, try to identify them, pass on information to their families and mark their final resting places with dignity. We also get to know the families of the deceased, who mourn thousands of kilometers away and blame the border regime of "Fortress Europe".

ŽENA I SPOMENIK

THE WOMAN AND THE MONUMENT

**Agnieszka Czyżewska
Jacquemet**

Poljska / Poland, 2024, 19'

Ona je skromna žena koja živi u zgradi s druge strane ulice. On stoji ispred bijelo-crvenog zida veličine autobusa, a – prije smrti – bio je predsjednik države. Svakoga se dana gledaju i sukob je neizbježan. Priča o ženi koja se protivi izgradnji spomenika ustvari je priča o mehanizmima moći. *Žena i spomenik* film je koji postavlja temeljna pitanja o poštenju, vladavini prava, osjećaju za demokraciju, ljudskom dostojanstvu, kukavičluku i hrabrosti. Ujedno razotkriva pravo lice "vlastodržaca" koji izgovaraju floskule, brinu se jedino o sebi i izdaju vrijednosti o kojima tako revno propovijedaju. Na simboličkoj razini ovo je priča o dobrom pamćenju, koja se dotiče onoga što nam je svima zajedničko - ljudskosti.

She is a modest woman living in a building on the other side of the street. He stands against a white and red wall of the size of a bus, and – before he died – was the president of the country. As they look at each other every day, the conflict seems inevitable. The story about a woman who opposes the construction of a monument is in fact a story about the mechanisms of power. *The Woman and The Monument* asks the fundamental questions about the honesty, rule of law, sense of democracy, human dignity, cowardice, and courage. It also exposes the true faces of "power holders" who mouth platitudes, care only about themselves, and betray the values they so eagerly preach. On a symbolic level, it is a story about good memory, which touches on what is common to all of us – humanity.

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

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

Projekcija uz razgovor s redateljem / Screening with Q&A

MODERIRA / HOST: DIANA NENADIĆ

Startajući kao televizijski novinar, iskustva vrsnog ratnog reportera ranih 1990-ih u drugoj polovici desetljeća nadograđivao je kao polaznik Imaginarne akademije u Grožnjanu. U toj kolijevci nove hrvatske dokumentaristike nastao je 1998. zapaženi srednjometražni prvijenac Igora Mirkovića *Orbanići Unplugged*. Udružen sa svojim grožnjanskim mentorom Rajkom Grličem, uskoro će se probiti u zakulisno središte hrvatske politike uoči poslijetudmanovske smjene vlasti, a cjelovečernjim *Novo, novo vrijeme* (2001) osvojiti gledatelje i vratiti dokumentarac u hrvatska kina. Jednako uspjelim *Sretnim djetetom* (2003) steći će reputaciju nostalgičnog postkroničara glazbenoga novog vala iz posljednje dekade jugosocijalizma, a sljedećim projektima *L.A. Nedovršeno* (2008) te *Lijepi i dragi ljudi* (2024) i portretista kreativnih suvremenika koji ustrajno stvaraju vlastite svemire oponirajući svijetu koji ih okružuje.

Starting off as a TV reporter, he upgraded his excellent war reporter experiences from the 1990s as a participant of the Imaginary Academy in Grožnjan. In this birthplace of the new Croatian documentary, Igor Mirković's acclaimed medium-length debut *Orbanići Unplugged* came to light in 1998. Joining his Grožnjan mentor Rajko Grlič, he will soon make his way into the backstage of Croatian politics amid the post-Tudman change of government, and his feature-length *Novo, novo vrijeme* (2001) will win the audience and bring back documentaries to Croatian theatres. His equally successful *Sretno dijete* (2003) will give him the reputation of a nostalgic post-chronicler of the New Wavr in music from the last decade of Yugoslavian socialism, and his following projects *L.A. Unfinished* (2008) and *Lijepi i dragi ljudi* (2024) will establish him as a portraitist of creative contemporaries who persist in creating their own universes opposing the world around them.

L.A. NEDOVRŠENO

L.A. UNFINISHED

Igor Mirković

Hrvatska / Croatia, 2008., 60'

Liburnia FF (2008)

Ovo je priča o slici lažnog povijesnog događaja: na golemom ulju na platnu balkanski emigranti u Berlinu potpisuju mirovni sporazum. Poziraju poznatom hrvatskom slikaru Lovri Artukoviću, koji im je dodijelio uloge predsjednika donedavno zaraćenih balkanskih zemalja. Tu su UN-ovi posrednici i međunarodni promatrači, savjetnici i crtači granica – dvadeset i dvoje ljudi, devet nacionalnosti, svi poziraju za Lovrino platno, pri tome liječeći ratne traume. Ovo je priča o nastanku slike, o ljudima koji su odbili ratovati, o slobodoumnom Berlinu.

This is a story about a painting portraying a fake political event: on a large-scale oil on canvas Balkan emigrants in Berlin are signing a peace treaty. They are posing to the famous Croatian painter Lovro Artuković, who assigned them the roles of presidents of the until recently warring Balkan countries. There are also UN mediators and international observers, advisors and border designers - 22 people, nine nationalities, all posing for Lovro's canvas, healing war traumas as they do it. This is a story about the making of a painting, about people who refused to go to war, about free-spirited Berlin.

TRIOLOGIJA / TRILOGY PETER METTLER

„Živimo u vrijeme u kojem stvari kao da ne postoje ako ih ne možemo obuhvatiti u slici,” izjavio je jednom prilikom ovogodišnji dobitnik Velikog pečata za životno djelo, kanadsko-švicarski audiovizualni umjetnik Peter Mettler, koji je posvetio život istraživanju neslučenih mogućnosti filmskog medija i ljudske percepcije. No kako pretvoriti misao u sliku i pokazati ono što ne vidimo? Mettlerove celuloidne vizije pomoću optičkih iluzija, intuitivnog nizanja slika i nepredvidljivih raslojavanja perspektiva tvore jedinstveno filmsko vrijeme-prostor i hipnotičko osjetilno iskustvo. Ovaj filmski avanturist u svojoj polustoljetnoj potrazi za „čuđenjem u svijetu” ne ustručava se posredstvom filmskih slika istražiti ključna filozofska pitanja koja su oblikovala našu civilizaciju. Na tom velebnom pothvatu odgovori mu izmiču, ali zato bujaju inventivni vizualni i narativni pristupi. Život se pak posredovanjem filma razotkriva kao nedokučiv eksperiment u kojem svi sudjelujemo.

“We live in a time in which things do not seem to exist unless they are contained as an image” said once this year’s winner of the Big Stamp for Lifetime Achievement, the Canadian-Swiss audiovisual artist Peter Mettler, who dedicated his life to researching the unprecedented possibilities of the film medium and human perception. But how to turn thought into image and depict what we can’t see? Mettler’s celluloid visions by means of optical illusions, intuitive image sequences and unpredictable layering of perspectives create a unique cinematic time-space and a hypnotic sensory experience. On his 50-year-long quest for a sense of wonder in the world, this film adventurer doesn’t hesitate to explore key philosophical issues that have shaped our civilisation by means of film imagery. On this majestic endeavour the answers elude him, however inventive visual and narrative approaches thrive. Mediated by cinema, life exposes itself as an ungraspable experiment which we are all part of.

KOCKA,
BOGOVI I LSDGAMBLING, GODS
AND LSD

Peter Mettler

Kanada, Švicarska / Canada,
Switzerland, 2002, 180’

Visions du Réel: Grand Prix; Young
Audience Award (2002)

Vancouver IFF: Best Documentary
(2002)

Festival du cinema nouveau: Best
Documentary (2002)

Duisburger Filmwoche: Best
Documentary (2002)

Festival du Nouveau Cinéma
Montréal: Best Documentary
(2002)

Toronto IFF: Best Feature Length
Documentary (2003)

Docs Against Gravity FF: Best Film
(2003)

Academy of Canadian Cinema:
Genie Award – Best Documentary
(2003)

Autorova potraga za transcendencijom pretvara se u trosatno putovanje diljem više zemalja, kultura i vremena. Od prizora iz djetinjstva u Torontu redatelj Mettler kreće na putovanje na kojem ga čekaju evangelizam na aerodromskoj pisti, rušenje u Las Vegasu, upoznavanje pustinje u Nevadi, kemija i ulični život u Švicarskoj te supostojanje tehnologije i božanskoga u suvremenoj Indiji. Duž cijelog puta nailazimo na iste teme: lov na uzbuđenje, sreća, sudbina, vjera, širenje vjere, žudnja za sigurnošću u neizvjesnu svijetu. Činjenice se stapaju s maštom; potraga za značenjem i potraga za ekstazom počinju se preklapati. Intuitivno, vizionarsko putovanje te lucidan i osoban prikaz našeg doba. *Kocka, bogovi i LSD* mogli bi vam promijeniti pogled na svijet.

A filmmaker’s quest for transcendence becomes a three-hour trip across countries, cultures and time. From the scene of his childhood in Toronto, Mettler sets out on a journey that includes evangelism at the airport strip, demolition in Las Vegas, tracings in the Nevada desert, chemistry and street life in Switzerland, and the coexistence of technology and divinity in contemporary India. Everywhere along the way, the same themes are found: thrill-seeking, luck, destiny, belief, expanding perception, and the craving for security in an uncertain world. Fact joins with fantasy; the search for meaning and the search for ecstasy begin to merge. An intuitive, visionary journey, and a lucid and personal portrait of our times, *Gambling, Gods and LSD* may change the way you look at the world.

ČETVRTAK / THURSDAY, 03/04, 20:00
DVORANA 2

KRAJ VREMENA

THE END OF TIME

Peter Mettler

Švicarska, Kanada /
Switzerland, Canada, 2012,
114'

Locarno IFF: Environment Is
Quality of Life Prize (2012)
Toronto IFF (2012)
CPH:DOX (2012)
Vancouver IFF (2012)
DOK Leipzig (2012)
Busan IFF (2012)
Cinéma du Réel (2013)
Ji.hlava (2012)
IDFA (2012)
Sitges - Catalanian IFF (2013)
Palm Springs IFF (2013)
Montreal IDF (2012)
Visions du Réel (2020)

SLIKA SVJETLA

PICTURE OF LIGHT

Peter Mettler

Kanada, Švicarska / Canada,
Switzerland, 1994, 87'

Locarno International Film
Festival: Official Selection (1994)
Toronto International Film
Festival: Official Selection (2017)
Toronto International Film
Festival: Official Selection (1994)
International Film Festival
Rotterdam: Official Selection
(1994)
International Film Festival
Rotterdam: Official Selection
(2009)
CPH:DOX: Official Selection
(2018)
Buenos Aires International
Festival of Independent Cinema:
Official Selection (2003)
Vancouver International Film
Festival: Official Selection (1994)
DOK Leipzig: Official Selection
(2023)

Na samim granicama onoga što se lako može izaziti, filmski autor Peter Mettler u filmu *Kraj vremena* bavi se neuhvatljivom temom vremena te još jednom okreće kameru tako da snimi nesnimljivo. Od akceleratora čestica u CERN-u, u Švicarskoj, gdje znanstvenici pokušavaju sondirati predjele vremena koje ne možemo vidjeti, do isteka lave na Havajima koja je preplavila sve do jedne kuće na južnoj strani Velikog otoka; od raspadanja centra grada Detroita do hinduističkog pogrebnog obreda u blizini mjesta Budina prosvjetljenja, Mettler istražuje naše poimanje vremena. Usuđuje se sanjati film budućnosti, ujedno nam dočaravajući svakodnevna čuda. *Kraj vremena* u isti je mah osoban, strog i vizionarski film. Peter Mettler stvorio je djelo jednako dojmljivo i veličanstveno kao i tema kojom se bavi.

Working at the limits of what can easily be expressed, filmmaker Peter Mettler takes on the elusive subject of time, and once again turns his camera to filming the unfilmable in *The End of Time*. From the CERN particle accelerator in Switzerland, where scientists seek to probe regions of time we cannot see, to lava flows in Hawaii which have overwhelmed all but one home on the south side of Big Island; from the disintegration of inner-city Detroit, to a Hindu funeral rite near the place of Buddha's enlightenment, Mettler explores our perception of time. He dares to dream the movie of the future while also immersing us in the wonder of the everyday. *The End of Time* is at once personal, rigorous and visionary. Peter Mettler has crafted a film as compelling and magnificent as its subject.

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

Opčinjavajuća priča u autorovu putovanju na kanadski Arktik u potrazi za jednim od najvećih prirodnih čuda ovoga planeta: aurorom borealis. Spajajući tračke likova koji žive u tom zabačenom okolišu te komične i apsurdne pokušaje filmske ekipe u borbi s ekstremnom hladnoćom, *Slika svjetla* otkriva paradokse nastojanja da se prirodno čudo polarne svjetlosti zabilježi na filmu. Istražujući napetost između prirode i tehnologije te između znanosti i mita, ovaj film otkriva kako naš sve povezaniji svijet prijeti da će uništiti naše vlastite i autentične doživljaje.

A mesmerizing tale about a filmmaker's journey to Canada's Arctic in search of one of Earth's greatest natural wonders: the aurora borealis, or northern lights. While combining glimpses of the characters who live in this remote environment with the crew's comic and absurd attempts to deal with the extreme cold, the film reveals the paradoxes involved in trying to capture the natural wonder of the northern lights on celluloid. Exploring the tension between nature and technology and between science and myth, *Picture of Light* reveals how our increasingly connected world threatens to render obsolete our individual and authentic experiences.

SRIJEDA / WEDNESDAY, 02/04, 20:00
DVORANA 2

Ghent Film Festival: Official Selection (1994)
Sydney Film Festival: Official Selection (1994)
Valladolid International Film Festival: Official Selection (1995)
Yamagata International Documentary Film Festival: Winner: Runner-up Prize (1995)
Hot Docs Canadian International Documentary Festival: Official Selection (2013)
Visions du Réel: Official Selection (2020)

MASTERCLASS: TOMASZ WOLSKIUTORAK / TUESDAY, 01/04, 15:00
DOKUKINO KIC, PRERADOVIČEVA 5**SLUŠATI ARHIVE / LISTENING TO THE ARCHIVES**

Masterclass organiziramo u suradnji s Restartom. / Masterclass is organised in collaboration with Restart.

MODERATORICA / HOST: DINA POKRAJAC

Tomasz Wolski jedan je od najistaknutijih poljskih dokumentarista, a njegov triptih koji tvore filmovi *Normalna zemlja* (2020), *1970.* (2021) i *Godina u životu zemlje* (2024) baziran je na arhivskim materijalima o recentnoj povijesti Poljske. Tri arhivska filma imaju tri različita pristupa, a sve ih karakterizira snažna narativna struktura i fokus na utjecaj politike na živote običnih građana. Filmovi Wolskog osvajali su nagrade na brojnim svjetskim festivalima, uključujući Visions du Réel, Krakow Film Festival i ZagrebDox, a poznat je i po svojoj suradnji sa Sergejom Loznicom – montirao je *Babin Jar. Kontekst* (2021) i *Kijevski proces* (2022). Wolski će u masterclassu analizirati svoju radnu metodu i proces tijekom kojeg iznalazi kreativan način da obradi priču kada ima premalo ili pak previše arhivskih materijala – od uprizorenja, preko stop-animacije, do montiranja tematskih sekvenca.

Tomasz Wolski is one of the most prominent Polish documentary filmmakers and his triptych consisting of *An Ordinary Country* (2020), *1970* (2021) and *A Year in the Life of a Country* (2024) is based on archive materials about recent Polish history. The three archive films demonstrate three different approaches, all three characterised by a powerful narrative structure and focus on the impact of politics on the lives of ordinary citizens. Wolski's films have won awards at many international festivals, including Visions du Reel, Krakow Film festival and ZagrebDox, and he is also known for his collaboration with Sergei Loznitsa - having edited *Babi Yar. Context* (2021) and *The Kiev Trial* (2022). Wolski's masterclass will focus on the analysis of his work method and process resulting in a creative way to approach the story if there is too little or too much archive materials - from staging, through animation, to editing thematic sequences.

MASTERCLASS: MARGJE DE KONINGČETVRTAK / THURSDAY, 03/04, 15:00
DOKUKINO KIC, PRERADOVIČEVA 5**MOVIES THAT MATTER: O FILMU I UTJECAJU /
MOVIES THAT MATTER: TAKE ON FILM & IMPACT**

Masterclass organiziramo u suradnji s Restartom. / Masterclass is organised in collaboration with Restart.

Margje de Koning umjetnička je direktorica vodećeg svjetskog ljudskopravaškog festivala *Movies that Matter* s dugogodišnjim iskustvom režiranja i produciranja kreativnih i angažiranih dokumentaraca za nizozemsku javnu televiziju. U svojem predavanju govorit će o tome kako film može doprinijeti promjeni perspektiva na svim razinama, od lokalne zajednice do donositelja odluka. Što festival *Movies that Matter* želi postići? Kako film može utjecati na građansku angažiranost i osvještavanje o problemima od globalne važnosti? Kako doprijeti do publike s temama poput ljudskih prava, održivosti, demokracije i raznih međunarodnih izazova putem filmskih festivala, obrazovnih programa i društvenih aktivnosti? Na koji način suradnja između filmskih autora/producenata, voditelja kampanja i nevladinih organizacija može dovesti do veće publike i šireg doseg?

Margje de Koning is the artistic director of the leading global human rights festival *Movies that Matter*, with a long experience of directing and producing creative and engaged documentaries for Dutch national television. In her masterclass she will speak about how film can contribute to a shift in perspective on all levels, from the local community to decision makers. What does the *Movies that Matter* festival aim to achieve? How can film make an impact on engagement and raising awareness about globally important issues? How to reach audiences with topics such as human rights, sustainability, democracy and various international challenges through film festivals, educational events and social activities? How can collaboration between filmmakers/producers, campaign managers and NGOs lead to bigger audiences and broader reach?

SLOBODAN ULAZ / FREE ENTRANCE

MASTERCLASS: PETER METTLER**NEKA ŽIVOT NAPRAVI OVAJ FILM /
LET LIFE MAKE THIS FILM**PETAK / FRIDAY, 04/04, 17:00
DOKUKINO KIC, PRERADOVIĆEVA 5

Masterclass organiziramo u suradnji s Restartom. / Masterclass is organised in collaboration with Restart.

MODERATOR / HOST: IVAN RAMLJAK

Švicarsko-kanadski filmski redatelj Peter Mettler ovogodišnji je dobitnik Velikog pečata za životno djelo. Mettlerov dokumentaristički opus jedinstven je zbog inovativnosti i kreiranja novih umjetničkih formi. Njegovi hibridni filmovi često kombiniraju putopis, esej, intervju, fikciju i kritiku. Teme transcencije i odnosa prirode i tehnologije istražuje vođen instinktom, koji je pak utemeljen na disciplini, strukturi, vještini i umješnosti za snimanje zadivljujućih slika i velikih priča. U masterclassu, koji će biti popraćen filmskim isječcima i snimateljskim planovima, govorit će o metodama i strategijama spontanog i improviziranog filmskog stvaralaštva rekonstruirajući putanju svojih dokumentarističkih potraga - od trilogije koju tvore *Slika svjetla* (1994), *Kocka, bogovi i LSD* (2002) i *Kraj vremena* (2012) do recentnog sedmodijelnog dnevnickog filma *Tamo gdje raste trava* (2023).

The Swiss-Canadian film director Peter Mettler is this year's winner of the Big Stamp for Lifetime Achievement. Mettler's documentary work is unique in its innovation and creating new art forms. His hybrid films often combine travelogue, essay, interview, fiction and critique. The topics of transcendence and relationship between nature and technology are guided by instinct yet grounded in discipline, structure, craft, and artistry in capturing stunning images and great stories. In his masterclass, accompanied by excerpts and shooting plans, will focus on the methods and strategies of spontaneous and unscripted filmmaking, retracing the trajectory of his documentary pursuits - from the trilogy consisting of *Picture of Light* (1994), *Gambling, Gods and LSD* (2002) and *The End of Time* (2012), to the recent seven-part diary film *Where the Green Grass Grows* (2023).

DOXXL PANEL

STUDENTI U BLOKADI – DRUŽIJI SVIJET JE MOGUĆ? /
STUDENTS BLOCKADE – ANOTHER WORLD IS POSSIBLE?SUDJELUJU / WITH: ALEKSANDAR RELJIĆ I STUDENTI U BLOKADI
MODERATORICA / HOST: DINA POKRAJACSRIJEDA / WEDNESDAY, 02/04, 15:00
DOKUKINO KIC, PRERADOVIĆEVA 5

Studenti već mjesecima prosvjeduju diljem Srbije zahtijevajući kaznenu i političku odgovornost za pogibiju 15 ljudi u padu nadstrešnice na Željezničkoj stanici u Novom Sadu. Njihova upornost u borbi za pravednije društvo i promjenu sistema (a ne samo režima) kulminirala je 15. ožujka masovnim prosvjednim skupom u Beogradu koji je okupio više stotina tisuća građana. Podršku studentima u blokadi izrazili su utjecajni francuski filozofi Alain Badiou i Jacques Rancière, ali i Madonna, dok zapadni mediji ignoriraju i umanjuju značaj „najvećih prosvjeda predvođenih studentima od maja '68.“ Što možemo naučiti od srpskih studenata i njihove spontane kolektivne kreativnosti, samoorganizacije i medijske artikuliranosti? Zašto su upravo oni povelili pobunu? Na koji će se način razriješiti proturječje između silne energije koju je prosvjed generirao i nedostatka prave političke opozicije?

Students have been protesting across Serbia for months, demanding criminal and political responsibility for the deaths of 15 people in the collapse of an awning at Novi Sad's Railway Station. Their persistence in a fight for a more just society and change of the system (not only the regime) reached its peak on 15th March with a mass protest in Belgrade which gathered several hundred thousand citizens. Support to the students's blockade was expressed by influential French philosophers Alain Badiou and Jacques Ranciere, as well as Madonna, while the western media ignore and diminish the impact of "the greatest student-led protest since May 1968". What can we learn from Serbian students and their spontaneous collective creativity, self-organisation and media articulation? Why was it them who started the rebellion? How will the contradiction between the immense energy generated by the protest and the lack of a proper political opposition be resolved?

DOXXL PANEL

AUDIO DOX – SLUŠANJEM DO RAZUMIJEVANJA /
AUDIO DOX – LISTEN TO UNDERSTANDSUDJELUJU / WITH: AGNIESZKA CZYŻEWSKA JACQUEM, DANIEL KUPŠOVSKÝ,
BARBARA MATEJČIĆ, LIAM O'BRIEN, NICOLE TERBORG
MODERATORICA / HOST: LJUBICA LETINIĆPETAK / FRIDAY, 04/04, 15:00
DOKUKINO KIC, PRERADOVIĆEVA 5

Dokumentarna radiodrama (*radio feature*) osobita je radijska i umjetnička forma koja nastoji bilježiti vrijeme i stvarnost u kojoj živimo obraćajući pritom naročitu pozornost na zvuk i strukturu donošenja priče. Pet vrsnih europskih audiodokumentarista iz ovogodišnje Audio Dox sekcije razgovarat će s Ljubicom Letinić, nagradivanom radijskom novinarkom koja stoji iza sve popularnijeg projekta audioknjiga book&zvook, o svojim soničnim uradcima koji pokrivaju raznolike ali podjednako aktualne teme – od generacijskih stereotipa, preko kulture laži i mehanike moći, do migrantskih prošlosti i sadašnjosti onkraj graničnog režima "tvrđave Europe". Saznat ćemo zašto su odlučili isključivo akustičnim sredstvima dočarati odabrane priče, kako stvaraju istančane zvučne krajolike i kako postići balans između preciznog prenošenja činjenica s jedne strane te građenja atmosfere i poticanja emocionalne involviranosti slušatelja s druge kako slušanjem postići razumijevanje?

A radio feature is a special radio and art form aiming to document the time and reality we live in, paying particular attention to sound and the structure of narrating the story. Five outstanding European radio documentarians from this year's Audio Dox section will be interviewed by Ljubica Letinić, the award-winning radio journalist behind the growingly popular audiobook project book&zvook, about their sonic pieces covering diverse but equally relevant topics - from generational stereotypes, through the culture of lies and mechanics of power, to migrant past and present beyond the 'Fortress Europe' border regime. We will learn why they decided to tell their stories by acoustic means exclusively, how they create refined soundscapes and how to strike a balance between minute documentation of facts on the one hand and building an atmosphere and stimulating emotional involvement from the part of the listener on the other - how to achieve understanding by listening?

30/04 – 06/04

MENTORI / MENTORS: ANA FERNANDEZ SAIZ, NEBOJŠA SLIJEPCJEVIĆ, TUE STEEN MÜLLER, IEVA ŪBELE

PRODUCENT / PRODUCER: LUKA LEO ČUBRIĆ

MODERATOR I VODITELJ / MODERATOR AND HOST: ROBERT TOMIĆ ZUBER

ASISTENTI PRODUKCIJE / PRODUCTION ASSISTANTS: LJUBICA KOTROMANOVIĆ, MELITA MUKAVEC

Uspijeva li sve veća kompetitivnost unutar industrije dokumentarnog filma rezultirati sve većim brojem kvalitetnijih dokumentaraca? Je li to pravi model tržišta dokumentarnih naslova? Postoji li alternativa ponekad iznimno stresnom postupku? U kojem je pitch umjetnosti bitnija od umjetnosti pithcanja? U nekompetitivnoj atmosferi, bez stresa od "pobjede", u svojevrsnom "slow pitch" ozračju?

Ovogodišnje izdanje ZagrebDox Pro programa pokušava pronaći odgovore upravo na ta pitanja. Tijekom pet dana programa četiri mentora - Nebojša Sliječević, Ana Fernandez Saiz, Tue Steen Müller i Ieva Ūbele - u potpunosti su fokusirana na osam projekata i njihove autore. I nagrade ovogodišnjeg PRO programa – financijska potpora Al Jazeera Balkans, savjetnička nagrada Impronta Filmsa iz Londona i rezidencijalna nagrada na RAFF – Rab Film Festivalu, dodatno ističu posvećenost izabranim projektima i nakon završetka ovog programa.

Does growing competition in the documentary film industry result in a growing number of quality documentaries? Is this the right documentary market model? Is there an alternative to the sometimes extremely stressful process? Where pitching art is more important than the art of pitching? In a non-competitive atmosphere, without the stress of 'winning', in a 'slow pitch' mood?

This year's edition of ZagrebDox Pro event is trying to find answers to these particular questions. Over the course of five days, four mentors - Nebojša Sliječević, Ana Fernandez Saiz, Tue Steen Muller and Ieva Ūbele - will fully focus on eight projects and their authors. The awards of this year's Pro edition - Al Jazeera Balkans financial support, London-based Impronta Films advisory award and RAFF - Rab Film Festival residential award - additionally stress commitment to the selected projects even after the closure of this programme.

Predavanja i masterclassovi u okviru ZagrebDox Pro otvoreni za javnost / ZagrebDox Pro Lectures and Masterclasses open to the public:

MASTERCLASS:

PUTUJUĆI DOX: UMJETNA INTELIGENCIJA U AUDIOVIZUALNOJ PRODUKCIJI – OD KONCEPTA DO PRAKSE / TRAVELLING DOX MASTERCLASS: ARTIFICIAL INTELLIGENCE IN AUDIOVISUAL PRODUCTION – FROM CONCEPT TO PRACTICE

UTORAK / TUESDAY, 01/04, 17:00
DOKUKINO KIC, PRERADOVIĆEVA 5

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

MASTERCLASS:

PUBLIKUM – POVEZIVANJE VAŠEG AUDIOVIZUALNOG PROJEKTA S PUBLIKOM UZ POMOĆ ANTROPOLOGIJE POTPOMOŽNUTE UMJETNOM INTELIGENCIJOM / PUBLIKUM – CONNECTING YOUR AUDIOVISUAL PROJECT WITH AUDIENCES THROUGH AI-BACKED ANTHROPOLOGY

SRIJEDA / WEDNESDAY, 02/04, 17:00
DOKUKINO KIC, PRERADOVIĆEVA 5

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

PANEL:

OKVIR BUDUĆNOSTI: UI, ISTINA I ETIKA DOKUMENTARIZMA / FRAMING THE FUTURE: AI, TRUTH, AND THE ETHICS OF DOCUMENTARY

ČETVRTAK / THURSDAY 03/04, 16:30
DOKUKINO KIC, PRERADOVIĆEVA 5

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

MASTERCLASS:

Putujući dox: Umjetna inteligencija u audiovizualnoj produkciji – od koncepta do prakse / Travelling Dox masterclass: Artificial Intelligence in audiovisual production – from concept to practice

IZLAGAČI / PRESENTERS: ANNA GIRALT, JORGE CABALLERO
MODERATOR / HOST: ROBERT TOMIĆ ZUBER

UTORAK / TUESDAY, 01/04, 17:00
DOKUKINO KIC, PRERADOVIĆEVA 5

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Ovaj masterclass donosi direktan zaron u svijet umjetne inteligencije u audiovizualnoj produkciji, spajajući teorijske osnove sa studijama slučaja iz stvarnog svijeta na temelju impresivnog portfelja cijjenjene španjolske produkcijske kuće Artefacto. Sudionici će steći sveobuhvatan uvid u postojeće UI tehnologije i njihov utjecaj na audiovizualnu industriju.

This masterclass offers a hands-on dive into the world of artificial intelligence in audiovisual production, combining theoretical foundations with real-world case studies based on the impressive portfolio of the renowned Spanish production company Artefacto. Participants will gain a comprehensive understanding of current AI technologies and their impact on the audiovisual industry.

MASTERCLASS:

PUBLIKUM – Povezivanje vašeg audiovizualnog projekta s publikom uz pomoć antropologije potpomognute umjetnom inteligencijom / PUBLIKUM – Connecting your audiovisual project with audiences through AI-backed anthropology

IZLAGAČ / PRESENTER: NILES ALBERG
MODERATOR / HOST: ROBERT TOMIĆ ZUBER

SRIJEDA / WEDNESDAY, 02/04, 17:00
DOKUKINO KIC, PRERADOVIĆEVA 5

Co-funded by
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#CREATIVEEUROPEMEDIADSKCROATIA

Uz Nielsa Alberga, suosnivača Will & Agency i PUBLIKUM, otkrijte kako antropologija potpomognuta umjetnom inteligencijom može preobraziti pripovijedanje. Saznajte kako filmski autori i djelatnici u kulturi mogu postići duboke emocije kod publike - neovisno o tržišnim predviđanjima – te tako potaknuti kreativne odluke od razvoja do distribucije. PUBLIKUM spaja UI analizu i ljudske uvide te vam pomaže razumjeti kakav je odjek različitih priča na različitim tržištima i u različitim kulturama. Ovo predavanje donosi svježiju perspektivu o angažiranju publike, stvarajući ravnotežu između umjetničke vizije i stvarnog emocionalnog učinka. Savršeno za one koji se žele spojiti s publikom na dublji način.

Discover how AI-driven anthropology can transform storytelling with Niels Alberg, co-founder of Will & Agency and PUBLIKUM. Learn how filmmakers and cultural professionals can tap into deep audience emotions – beyond market predictions - to inspire creative decisions from development to distribution. PUBLIKUM blends AI analysis with human insights, helping you understand how stories resonate across cultures and markets. This masterclass session offers a fresh perspective on audience engagement, balancing artistic vision with real emotional impact. Perfect for anyone looking to connect with audiences in a more meaningful way.

PANEL:**Okvir budućnosti: UI, istina i etika dokumentarizma / Framing the Future: AI, Truth, and the Ethics of Documentary**

SUDJELUJU / WITH: NADEŽDA ČAČINOVIČ, MARKO ZELENOVIČ, MARKO POROBIJA, TOMISLAV FIKET
MODERATOR / HOST: ROBERT TOMIĆ ZUBER

ČETVRTAK / THURSDAY 03/04, 16:30
DOKUKINO KIC, PRERADOVIĆEVA 5

Pridružite nam se na panel diskusiji o umjetnoj inteligenciji i dokumentarnoj kinematografiji, gdje se susreću kreativne mogućnosti i etička pitanja. Stručnjaci s područja UI-a, filma, filozofije i medijske teorije istražit će kako te tehnologije mijenjaju oblik pripovijedanja - uz pomoć novih alata te postavljajući aktualna i relevantna pitanja o istini, transparentnosti i odgovornosti. Može li UI produbiti priče ili iskriviti stvarnost? Kako očuvati umjetnički integritet u doba strojno proizvedenog sadržaja? Ova rasprava donijet će uvide korisne filmskim autorima, istraživačima i profesionalcima iz filmske industrije.

Join us for a panel on AI and documentary filmmaking, where creative possibilities meet ethical challenges. Experts from AI, film, philosophy, and media theory will explore how these technologies reshape storytelling—offering new tools while raising urgent questions about truth, transparency, and accountability. Can AI deepen narratives or distort reality? How do we uphold artistic integrity in an era of machine-generated content? This discussion offers insights for filmmakers, researchers, and industry professionals.

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Ines Krasić

Video kronike / Video Chronicles
Factum

Animacija vizuala / Animation od visuals
Moglo

TEHNIKA I LOGISTIKA /
TECHNICAL AND LOGISTICS DEPARTMENT

Voditelji tehnike / Technical Managers
Luka Erdeljac
Mario Vučemilović-Jurić, Rezolucija d.o.o.

Voditelj odjela za prijevod i podnaslove / Head of
Film Translation and Subtitling Department
Marko Godeč, Ministarstvo titlova, Marko G. d.o.o.

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Tihana Kolec

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Nives Kolec

Ured za ulaznice / Ticket Office
Dora Bednjanec

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Paula Skelin

Voditeljica žirija / Jury Coordinator
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