

SNOWDREAMS

5. Student International Film Festival (STIFF)
5. Međunarodni studentski filmski festival



| 18/10 THURSDAY/ČETVRTAK | 19/10 FRIDAY/PETAK | 20/10 SATURDAY/SUBOTA | 21/10 SUNDAY/NEDJELJA |
|---|--|---|---|
| <p data-bbox="153 263 405 360">19:00 Forbidden Days Zabranjeni dani</p> <p data-bbox="127 428 465 625">20:30 Festival Opening Otvaranje festivala + Tales of Postmodernity Priče iz Postmoderne</p> <p data-bbox="90 694 480 826">22:00 Dreamcatchers Snovolovke (discussions / razgovori)</p> | <p data-bbox="641 263 810 360">19:00 Balance Ravnoteža</p> <p data-bbox="607 428 844 526">20:30 Round Corners Meki rubovi</p> <p data-bbox="540 594 922 727">22:00 Dreamcatchers Snovolovke (discussions / razgovori)</p> | <p data-bbox="1099 263 1241 360">17:30 Insiders Insajderi</p> <p data-bbox="1069 397 1271 495">19:00 Parasomnia Parasomnija</p> <p data-bbox="1065 532 1275 629">20:30 Mind the Gap Oprez!</p> <p data-bbox="983 667 1365 799">21:30 Dreamcatchers Snovolovke (discussions / razgovori)</p> <p data-bbox="1054 832 1294 930">23:30 Sleepwalkers (Party u Tunelu)</p> | <p data-bbox="1534 263 1703 360">18:00 Rewind Unatraške</p> <p data-bbox="1508 428 1729 526">19:30 Lucid dreams Lucidni snovi</p> <p data-bbox="1433 594 1804 791">21:00 Award ceremony Proglašenje pobjednika + The Focal Point Žarišna točka</p> |

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5. Student International Film Festival (STIFF)
5. Međunarodni studentski filmski festival

STIFF - Student International Film Festival

STIFF - Međunarodni studentski filmski festival

Organisers Organizatori

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Studentski kulturni centar
Sveučilišta u Rijeci-SKC

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Umjetnička direktorica

Sanja Marjanović

Selectors Selektori

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Sanja Marjanović
Sendi Bakotić
Marta Ban

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STIFF (Oct 18th – Oct 21st 2018) is an international festival dedicated to student and debutant films. Its purpose is to connect the audiences with the best works of the student and debutant film from all over the world. Its goal is to strengthen the local film production by creating networking opportunities and showing the work of film art which inspires new ideas.

The focus of the 5th annual STIFF is on DREAMS. Dreams of a better society, dreams about dreams and dreams exploring their own boundaries. The playfulness of this years' programme (by Maša Drndić and Sanja Marjanović) will seem as embarking on a dreamworld roller coaster – from the moment we fall asleep until the waking hour, it will release fairy tales as well as nightmares.

This years' STIFF programme brings 43 mostly short and medium-length films covering all genres (fiction, documentary, animation, experimental, hybrid), and coming from 22 countries worldwide. The films have been divided into ten selection slots.

The Festival jury is divided into three teams, each including one professional in the field, one guest director whose film was part of the festival programme last year and one student. They will award Best Fiction, Documentary and Animation films and the audiences will vote for an Audience Award.

In the past two years the festival has expanded its activities and created a variety of talks, discussions, educational and networking programmes under an 'umbrella' name STIFF FILM CIRCLE.

Some of the participants of this initiative have taken on important roles in growing the festival from one year to another.

This year for the first time, the audiences will see a programme - a real REM adventure titled "REWIND" and created by two young selectors previously engaged in STIFF FILM CIRCLE activities, Marta Ban and Sendi Bakotić.

The goal of the STIFF FILM CIRCLE is to open the public space towards a dialogue that extends outside the institutions i.e. the "safe zone" of the University – and to create a fresh, neutral space for learning through practice, communication and cooperation. The four main discursive programmes within the STIFF Film Circle are: On-the-field education, After screening discussion panels, the Film Critic Workshop and STIFF On the Road.

Within the educational programmes entitled "On-the-field education", STIFF's administrative team is leading the students through specific activities which come as part of the festival itself: job roles such as PR, social media management, creation of subtitles, translation, design, hospitality and working with special guests, as well as public presentation – are all offered to students for volunteer participation. This is a way for students to connect, learn new skills, socialise and have fun while creating the festival and until it becomes their own.

After screening discussion panels intent to tackle certain political and social issues and make us think about our identity, sexuality and minority issues.

The late night discussions entitled "Dreamcatchers" follow after programmes: "TALES OF POSTMODERNITY", "ROUND CORNERS" and "MIND THE GAP!" The creators of the programme and the moderators of the round tables are Greta Grakalić-Rački, Petra Bezjak and Natalija Stefanović.

Aside from the programme happenings during the festival dates, STIFF is also busy during the year, travelling and collaborating with other festivals, universities and organizations as a part of a programme STIFF ON THE ROAD. This travelling programme of selected films previously screened on the festival, has a goal to strengthen festival's many connections, promote it and inspire a dialogue on contemporary events – while at the same time raising awareness about student film as such. In the past four years, STIFF has visited Pula and Zagreb, Varaždin, Novigrad, Beograd, Bonn and Edinburgh.

The Student International Film Festival – STIFF – is organised by Filmaktiv and Student Cultural Centre (SKC) in cooperation with Art-kino Rijeka. It is supported by the Croatian Audiovisual Centre, Society of Croatian Directors, City of Rijeka, Primorje-Gorski Kotar County, University of Rijeka and the "Kultura nova" Foundation. The festival will take place in its usual venue, Art-kino Croatia in Rijeka and the entrance to all the programmes is free!

STIFF (18. 10. - 21. 10. 2018.) je međunarodni festival posvećen studentskom filmu čija je svrha predstavljanje najbolje svjetske studentske produkcije široj publici. STIFF teži ojačati lokalnu filmsku i video produkciju pružajući uvid u rad drugih filmaša, potaknuti razvoj novih ideja te razviti međunarodnu suradnju u polju medijske produkcije.

Fokus ovogodišnjeg, jubilarnog 5. Međunarodnog studentskog filmskog festivala je na SNOVIMA. Snovi o boljem društvu, snovi o snovima, snovi o granicama snova. Razigranost selekcije (Maša Drndić, Sanja Marjanović) vodi nas u filmski vrtlog kroz sve faze sna, od usnivanja do buđenja, bajki i noćnih mora.

STIFF-ov filmski program čine 43 filma svih žanrova (igrani, dokumentarni, animirani, eksperimentalni, hibridni) iz 22 zemlje svijeta, podijeljenih u 10 programskih blokova.

Festivalski žiri je podijeljen u tri tima, od kojih svaki uključuje jednog profesionalca iz pojedinog područja, jednog gosta redatelja čiji je film bio prikazan kao dio festivalskog opusa prošle godine i jednog studenta. Žiri će dodijeliti nagrade za najbolji igrani, najbolji dokumentarni i najbolji animirani film, a publika će dodijeliti nagradu publike.

Osim filmskog programa, i ove godine organiziramo niz razgovora nakon projekcija filmova na temu obiteljskih i društvenih odnosa, identiteta, seksualnosti i problema manjina.

Kasnovječernji razgovori odnosno otvorene diskusije o filmovima koji reflektiraju aktualne društveno-političke teme, ove godine nose naziv "Snovolovke", a slijede nakon programskih blokova „PRICE IZ POSTMODERNE“, „MEKI RUBOVI“ i „OPREZI“. Kreatorice ovih programskih blokova i moderatorice okruglih stolova su Greta Grakalić-Rački, Petra Bezjak i Natalija Stefanović.

Valja napomenuti da su ovogodišnje selektorsko pojačanje dvije višegodišnje suradnice i članice studentskog žirija STIFF-a, Marta Ban i Sendi Bakotić, kreirale zaseban program, pravu REM avanturu pod nazivom „Rewind / Untraške“.

Sve navedeno, kao i paleta edukacijskih programa povezanih s festivalom, dio su prošlogodišnje ekspanzije festivala nazvane STIFF FILMSKI KRUG.

Cilj je popratnih programa festivala otvoriti javni prostor za dijalog izvan institucija, odnosno izvan „sigurne zone“ Sveučilišta te stvoriti svjež, neutralan prostor za učenje kroz praksu, komunikaciju i suradnju. Četiri glavna programa STIFF filmskog kruga su Edukacija na terenu, Diskusije nakon projekcija, Radionica filmske kritike i STIFF On the Road.

Kroz edukacijske procese pod nazivom Edukacija na terenu STIFF-ovi festivalski tim vodi studente kroz specifične segmente festivalske organizacije: projekti poput PR-a, menadžmenta društvenih medija, titlovanja filmova u kinima, prijevoda, dizajna, ugošćavanja i rada s gostima na festivalima te javne prezentacije – kroz svoje volonterske programe – daju šansu studentima da se povežu, zabave, nauče nove vještine i osjete festival svojim.

Osim programskih događanja tijekom samog festivala, STIFF putuje i surađuje s drugim festivalima, sveučilištima i organizacijama. TIFF ON THE ROAD putujući je program odabranih filmova iz selekcije festivala, pokrenut u cilju osnaživanja suradnji, promocije festivala i poticanja na dijalog o aktualnim događanjima, istovremeno podižući svijest o studentskom filmu. Do sada je STIFF u više navrata posjetio Pulu i Zagreb te gostovao u Varaždinu, Novigradu, Beogradu, Bonnu i Edinburghu.

Međunarodni studentski filmski festival STIFF organiziraju Filmaktiv i Studentski kulturni centar (SKC) Sveučilišta u Rijeci, uz suorganizaciju Art-kina. Podupiru ga Hrvatski audiovizualni centar, Društvo hrvatskih filmskih redatelja, Grad Rijeka, Primorsko-goranska županija, Sveučilište u Rijeci i Zaklada Kultura nova.

Festival se održava u Art-kinu Croatia a ulaz na sve filmske programe je besplatan!



DAY 1 / DAN 1:
18/10 Thursday / Četvrtak



19:00

Forbidden Days / Zabranjeni dani

In the spectrum of so many signifying elements, what constitutes our privacy today? Is it possible to have a sole thing, thought, emotion, glance – to grasp it, know it, and call it our own? Why is it forbidden to act upon what seems so natural to us – and will these binds ever come undone? What are the boundaries of propriety anyway in the “distorted” world of virtual morality and what happens when we find ourselves outside the safe zone of the Internet? Can we act free then? Has our privacy got any rights at all?

Unutar spektra nebrojenih označitelja, što danas sačinjava našu privatnost? Je li moguće posjedovati i jednu jedinu stvar, misao, emociju, pogled – uzeti je, znati i zvati vlastitom? Zašto je zabranjeno učiniti nešto neopisivo prirodno – i hoćemo li se ikad riješiti tih zabrana? Što su uostalom granice pristojnog u distorziranom svijetu internetske moralnosti i što nam se događa kad izađemo iz sigurne zone Interneta? Smijemo li tada djelovati slobodno? Ima li naša privatnost ikakvih prava?



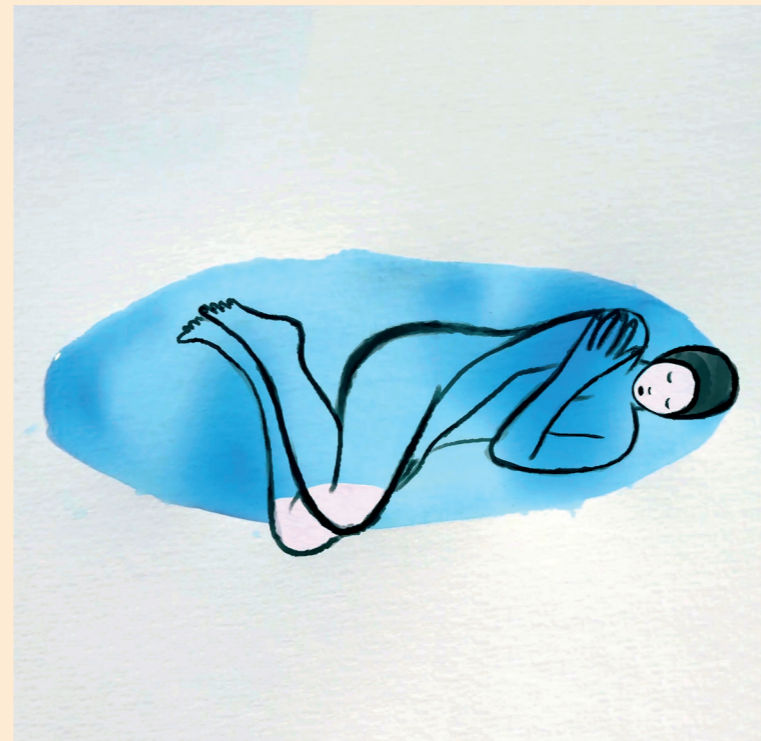
SILENCIO TIŠINA

Tuuli Teelahti, documentary, 9', Finland, 2016
Tuuli Teelahti, dokumentarni, 9', Finska, 2016.

Silencio is a story about a big love and losing it somewhere between reality and fiction, dream and the waking world. What if the loved one never really existed outside the world of dreams? How is it possible to let go then?

Tišina je priča o velikoj ljubavi i gubitku, negdje između stvarnosti i fikcije, snova i jave. Što ako voljena osoba nikada nije ni postojala izvan svijeta snova? Kako tada otpustiti sve?

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DEEP DUBOKO

Michelle Verhoeks, animation, 4', Netherlands, 2017
Michelle Verhoeks, animirani, 4', Nizozemska, 2017.

Deep shows an inner journey of a woman. In a surrealistic ocean she explores her own sexuality. Her body is an expression of the soul that reveals and merges in the poetic surroundings.

Duboko prikazuje unutarnji put žene. U oceanu nadrealnog, ona istražuje vlastitu seksualnost. Njezino je tijelo ekspresija duše koja otkriva i spaja se s poetskim okruženjem.

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MAJDA'S POSES MAJDINE POZE

Dora Šustić, fiction, 27', Czech Republic, 2017
Dora Šustić, igrani, 27', Češka, 2017.

Majda poses as a nude model on painting course at the Academy of Fine Arts, where a handsome young green coat student holds the centre of her attention. Later, she is at her neighbour Ruža's home, drinking coffee together and eating homemade baklava.

Majda pozira gola na satu slikanja pri Akademiji likovnih umjetnosti, gdje joj pažnju zadržava zgodan student u zelenom kaputu. U kući svoje susjede Ruže, Majda pije kavu i jede domaću baklavu.

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BUBBLE GUMMED GIRL DJEVOJKA SA ŽVAKAĆOM

Anja Gurre, fiction, 25', Germany, 2018
Anja Gurre, igrani, 25', Njemačka, 2018.

Emma reaches puberty. She's addicted to chewing gums and spends all her free time with her childhood friend Lasse. Suddenly her own world starts to crumble as Lasse has a girl friend. Will her childish bubble gum world burst now?

Emma je ušla u pubertet. Ovisna je o žvakaćim gumama, a sve svoje slobodno vrijeme provodi u društvu najboljeg prijatelja iz djetinjstva Lassea. Odjednom, Lasse se zaljubljuje i započinje svoju prvu vezu što potresa Emmin svijet. Hoće li njezin balončić puknuti?

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20:30

Priče iz postmoderne / Tales of Postmodernity

How much reality do we need and how much of it can we handle? We are being bombarded with content, pastiche, collage, indirect realities, information, ideas about relationships, acquaintanceships, friendships. The dictate of the sensual doesn't allow us to rest: everything is a product, and when the product isn't an object, we become the product. What part of the self is still not for sale? We want authentic experiences, and we want more of them, and all the more authentic. When it seems as we are about to stop, or that there is no indirect moment to be had, the question is posed – can we really “experience” anything?

Koliko nam je stvarnosti potrebno, a koliko stvarnosti možemo podnijeti? Bombardirani smo sadržajem, pastišem, kolažem, posredovanim stvarnostima, informacijama, idejama o odnosima, vezama, poznanstvima, prijateljstvima. Diktat čulnog ne dopušta nam predah, sve je proizvod, a kada proizvod nije objekt, tada smo proizvod mi. Koji dio sebe još uvijek nije na prodaju? Mi želimo autentična iskustva, i želimo ih sve više, i sve autentičnije. Kada nam se čini da stajemo, ili da nemamo posredni trenutak, postavlja se pitanje, možemo li više išta uopće “doživjeti”?



LOOKING AT OTHERS GLEDAJUĆI DRUGE

Dennis Stormer, documentary, 30', Romania, 2017
Dennis Stormer, dokumentarni, 30', Rumunjska, 2017.

In a small village in Romania tourists from all over the world are invited to observe the everyday life of one Roma family and several Roma communities.

U malenom selu u Rumunjskoj, turisti iz cijeloga svijeta dolaze promatrati svakodnevicu jedne romske obitelji i nekoliko "njihovih" zajednica.

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I'M NOT A ROBOT JA NISAM ROBOT

Lina Tsivian, animation, 6', Israel, 2017
Lina Tsivian, animirani, 6', Izrael, 2017.

The illusion of choice is the way in which social structures are disguised under the idea of free will. It is a belief system imposed on one and it does not necessarily hold to his best interests, yet it propels his life choices and his ideas: what to believe in, what to dream of, what or how to love; what is beauty, and what is right.

Iluzija izbora je u načinu na koji su društvene strukture prerusene u ideju o slobodnoj volji. Sustav vjerovanja nametnut je pojedincu i ne radi nužno u njegovu korist, dok istovremeno pogoni njegove životne odluke, njegove ideje: u što vjerovati, o čemu sanjati, što i kako voljeti; što je ljepota, a što dobro.

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Bezalel Academy of Arts and Design, Jerusalem



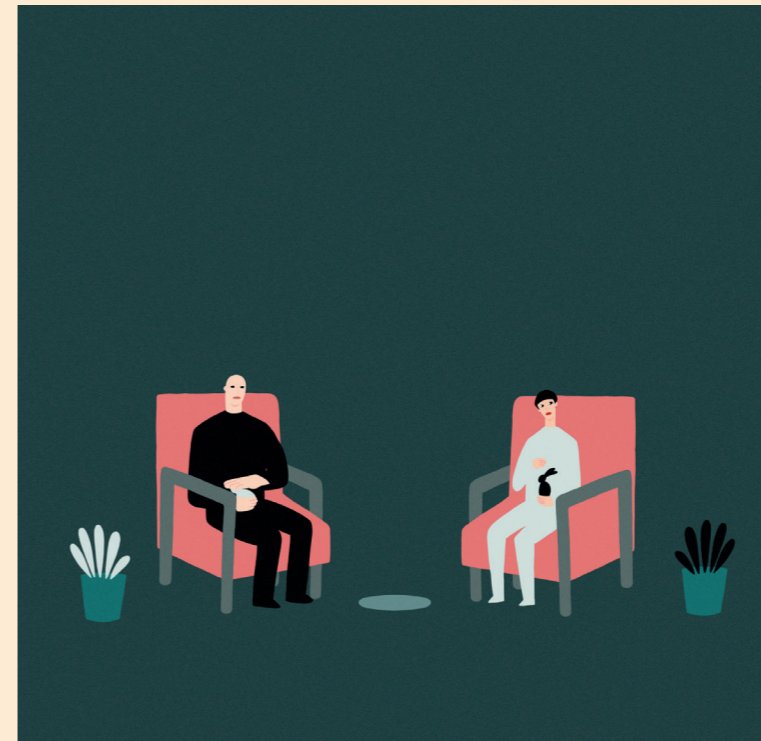
FUCKING DRAMA JEBENA DRAMA

Michael Podogil, fiction, 17', Austria 2017
Michael Podogil, igrani, 17', Austrija 2017.

A young couple goes to see an off theater play in a mysterious dark basement. The play begins as 'arty' as expected – some people film it amused with their phones. But the mood changes, when Manfred Amour, the author of the play, enters the cellar.

Mladi par odlazi pogledati neobičnu kazališnu predstavu u čudnovatom mračnom podrumu. Predstava počinje očekivano „pomaknuto“ – zabavljeni pojedinci uzimaju mobitele da snime događaj... Ali raspoloženje mijenja Manfred Amour, autor predstave koji stupa na scenu.

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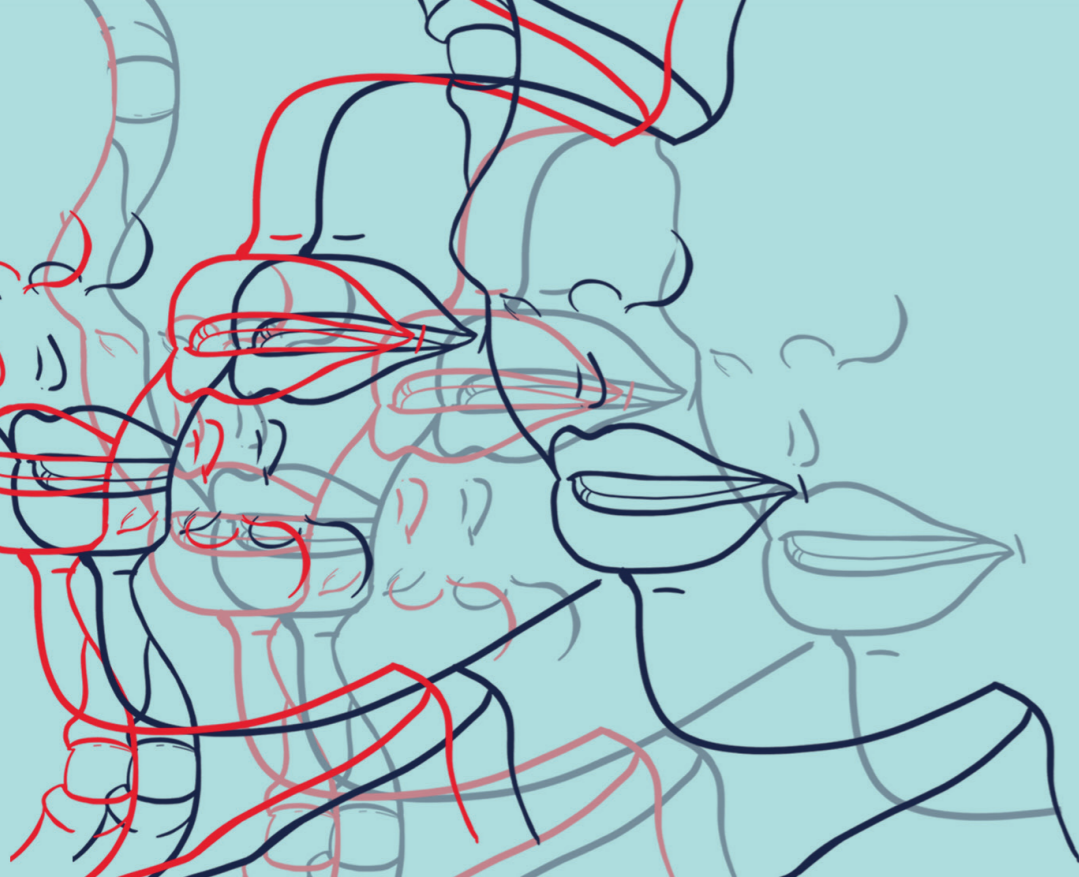
TWO FOR TWO DVA NA DVA

Jelena Oroz, animation, 8', Croatia 2018
Jelena Oroz, animirani, 8', Hrvatska 2018.

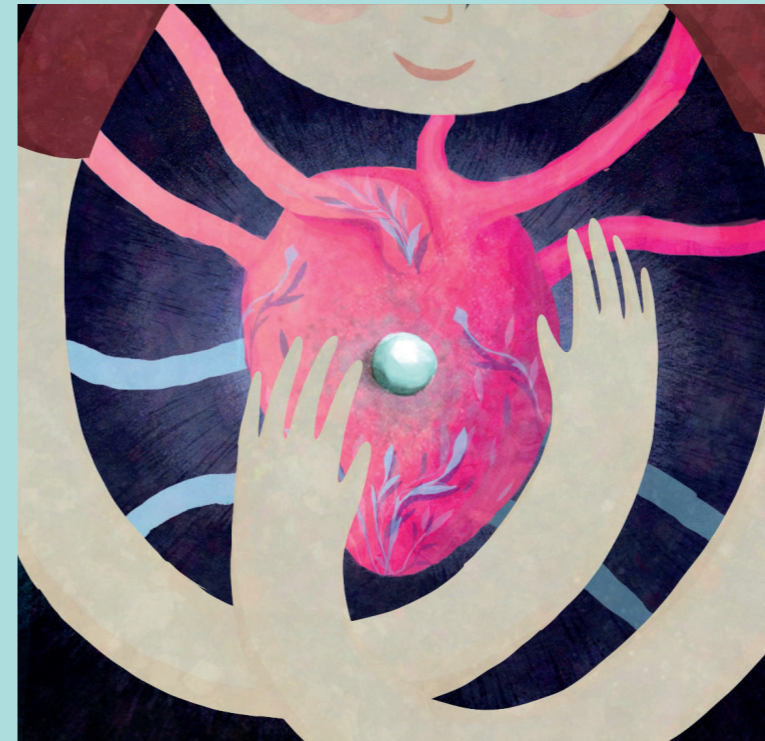
Our home is a fragile flower. Milk and honey. Cocoa and hell. Everyone pets their own bunny. The feeling is lovely. Vanilla. A moody portrayal of the moment we stop loving others and fall in love with our fantasies. If we cannot understand each other, maybe our avatars can find a common language? But whatever lies below the surface should stay that way. We are fine. Our lives are milk and honey. Everyone pets their own bunny.

Naš je dom krhka biljka. Mlijeko i med. Kakao i pakao. Svatko gladi svoga zečića, a osjećaj je fin. Vanilla. Razdražen prikaz trenutka u kojem prestajemo voljeti druge, a počinjemo voljeti vlastite fantazije. Kad već ne možemo razumjeti jedni druge, možda će naši avatari pronaći zajednički jezik. Ali, sve što je ispod površine treba tamo ostati. Mi smo dobro. Naši su životi med i mlijeko i svatko gladi svojeg zeca.

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Bonobostudio



DAY 2 / DAN 2:
19/10 Friday / Petak



19:00

Balance / Ravnoteža

The walls, the blocks, the buildings and the cities they create, stand as a mark of division, which to us – born in that division – seems as it has been there forever; and although we can institutionally learn about its history, the only history of any division that is left to truly be discovered is the fine balance between the fact of division and our own relation to it.

Zidovi, blokovi, zgrade i gradovi koje stvaraju, stoje kao znak podjele, koja se nama koji smo u njoj rođeni čini kao da je ondje oduvijek, i iako možemo u školi naučiti kako je nastala, jedina povijest bilo koje podjele koju zaista možemo otkriti jest kroz finu ravnotežu između činjenice o podjeli i našem vlastitom odnosu spram nje.



GREAT WALL OF CHINA KINESKI ZID

Aleksandra Odić, fiction, 36', Germany, 2017
Aleksandra Odić, igrani, 36', Njemačka, 2017.

Bosnia. A summer's day at the countryside 20 years after the latest war. Being the only witness of the secret plan of her favorite aunt Ljilja to leave their country, little Maja takes a major step in her life. The boundaries of her childhood start to break apart.

Bosna. Ljetni dan na selu 20 godina nakon rata. Malena Maja jedina čuva tajnu o bijegu svoje strine iz Bosne, a uskoro će i sama poduzeti veliki korak koji će urušiti granice njezinog djetinjstva.

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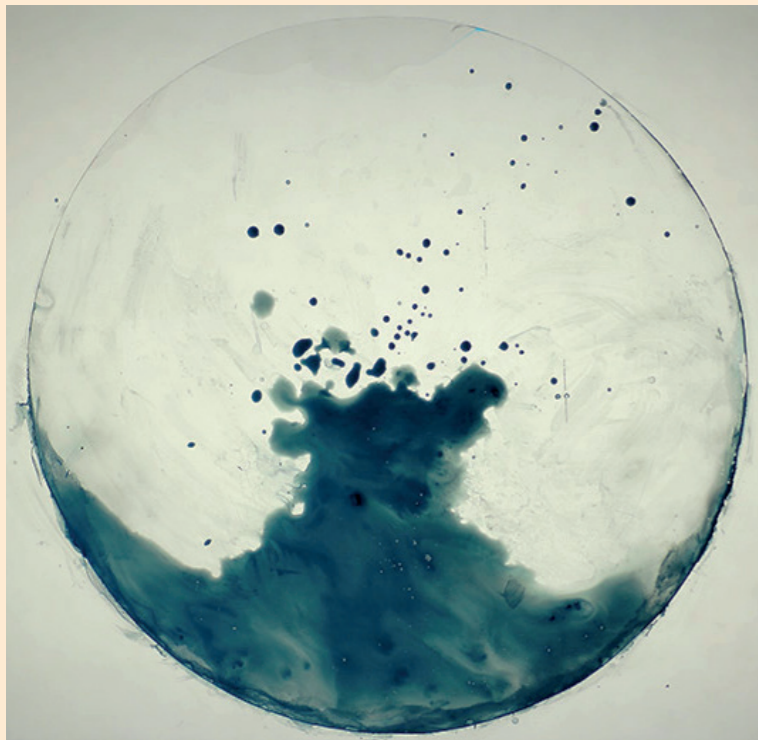
TWO LAST WEEKS POSLJEDNJA DVA TJEDNA

Tjaša Kosar, Marc Steck, documentary 30', Slovenia, 2017
Tjaša Kosar, Marc Steck, dokumentarni, 30', Slovenija, 2017.

Rahul from one of the colonies in New Delhi leaves his country and family for the first time in an NGO exchange to the capital of Slovenia. Seeing and sharing a glimpse of western society, (idealized in his environment), and having time for reflecting about life for the first time, he shares his new understanding of the world before he goes back to India.

Rahul, stanovnik jedne od kolonija u New Delhiju napušta svoju zemlju prvi put u životu kako bi radio za neprofitnu organizaciju u Sloveniji. Kada je vidio zapadno društvo koje njegova vlastita kultura idealizira i kad je imao priliku promisliti isto nakon što je sam bio njegovim dijelom, on dijeli svoje novo shvaćanje svijeta prije povratka u Indiju.

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VERY CLOSE VRLO BLIZU

Lee Oz, Eliška Habartová, animation, 6', Israel, 2017
Lee Oz, Eliška Habartová, animirani, 6', Izrael, 2017.

After two years in a long-distance relationship, Eliška leaves the Czech Republic to move to Israel and be with Lee while his father is dying. At the airport, she is banned from entering the country and deported. This documentary film unfolds through the couple's online chats and through conversations with their families, using objects that were witnesses to the story.

Nakon što su proveli dvije godine u vezi na daljinu, Eliška napušta Češku kako bi se pridružila Leeju u Izraelu te mu bila podrška dok se oprašta od svoga oca koji je na samrti. Na aerodromu joj zabranjuju ulazak u zemlju te Eliška biva deportirana. Ovaj dokumentarni film razvija se kroz razgovore s likovima, koristeći objekte koji su svjedočili ovoj priči.

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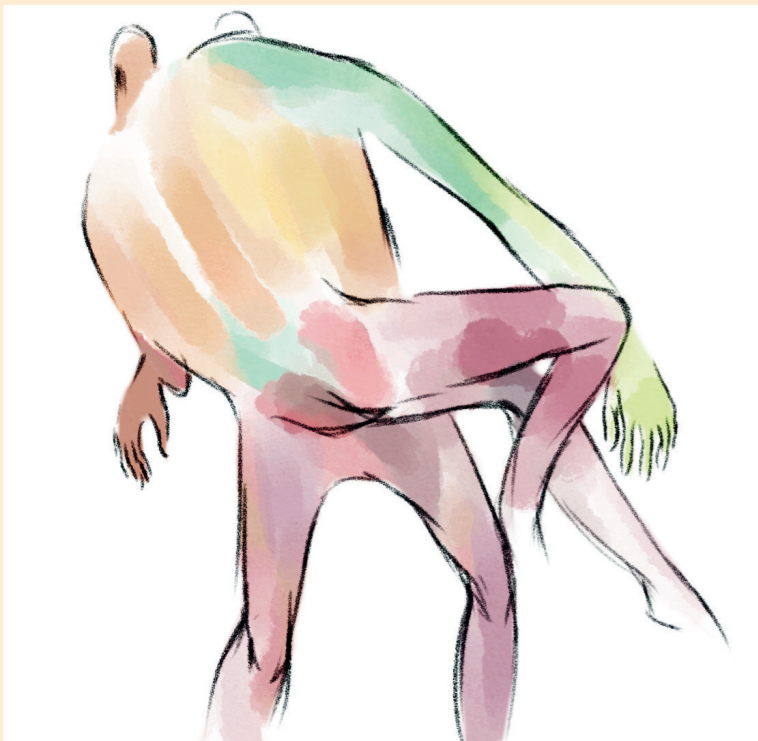
AUUUNA AUUUNA

Lina Šuková, animation, 8', Slovakia, 2017
Lina Šuková, animirani, 8', Slovačka, 2017.

Lina is a girl living in the fear of monsters hiding in the dark underneath her bed. One day, the shadows from under the bed eat her up and Lina sinks into the dark forest where she meets a she-wolf.

Lina je djevojka koja živi u strahu od čudovišta ispod svojeg kreveta. Jednoga dana, sjene ispod kreveta progutaju je i Lina potone u mračnu šumu gdje upoznaje vučicu.

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SARAH SARA

Tamara Ivry, animation, 5', Israel, 2017

Tamara Ivry, animirani, 5', Izrael, 2017.

In Israel, mothers on both sides are giving birth to potential victims. The roles change, the garments, the balance of power, the pain is the same pain, the ideology identical - die for The Land.

U Izraelu, majke obaju strana rađaju potencijalne žrtve. Uloge se mijenjaju zajedno s odorama, odnosima moći dok bol uvijek ostaje ista, a ideologija identična – umrijeti za Zemlju.

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20:30

Round Corners / Meki rubovi

What constitutes the Self? Is it more important to communicate what is inside us than to give feedback to that what we get from other people? Is the ruling ideology of identity politics leading us on a completely wrong path by trying to separate, divide and fragment us in such small pieces that ultimately and inevitably we cease to exist? Is the fear of this disastrous result the reason why we try to strengthen our belonging to a nation, a religion, a culture?

Što sačinjava sebstvo? Je li važnije komunicirati ono što se događa u nama ili davati povratne informacije onomu što dobivamo od drugih ljudi? Je li potpuno promašen put u kojem nas vladajuća ideologija politika identiteta pokušava razdvojiti, odijeliti i fragmentirati na toliko sitne komadiće da naposljetku prestanemo i postojati? Je li strah od ovog strašnog potencijalnog ishoda razlog zašto danas nastojimo osnažiti svoju pripadnost naciji, religiji, kulturi?



NOTHING NEW UNDER THE SUN NIŠTA NOVO POD SUNCEM

Damian Kocur, fiction, 26', Poland, 2017
Damian Kocur, igrani, 26', Poljska, 2017.

Michal lives in the country and works at a cattle farm. He comes back home, has dinner and rests. Every day in his life is the same. Every day except for the day when a girl that he met on the Internet is supposed to come to see him.

Michal živi na selu i radi na stočnoj farmi. Nakon posla, on dolazi kući, objeđuje i odlazi na spavanje – i svaki je dan isti. Svaki dan osim dana kada bi mu u posjet trebala doći djevojka koju je upoznao na Internetu.

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HEBREW KISSES ŽIDOVSKI POLJUPCI

Manya Lozovskaya, documentary 31', Israel, 2018
Manya Lozovskaya, dokumentarni, 31', Izrael, 2018.

Manya, an immigrant from Russia, meets a native born Israeli Erez. When it becomes obvious that in order to be together Manya needs to undergo a conversion (giyur), she faces the need to redefine love, rethink her life as well as the essence of her new Jewish identity.

Manya, imigrantica iz Rusije upoznaje izraelskog momka Ereza. Kada postane jasno da je preduvjet da bi bili zajedno njezin prelazak na drugu vjeru (giyur), Manya shvaća da mora redefinirati ljubav, promisliti svoj život, ali i svrhu svog novog židovskog identiteta.

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CONSEQUENCES OF WORK POSljedICE RADA

Inesa Antić, documentary, 17', Croatia, 2017

Inesa Antić, dokumentarni, 17', Hrvatska, 2017.

Stories and songs about captivity, liberation and the consequences of work in the interpretation of Zoja Borovčanin – singer, performer and fleeing worker.

Priče i pjesme o zatočenishvu, oslobođenju i posljedicama rada u interpretaciji Zoje Borovčanin – pjevačice, performerice i odbjegle radnice.

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Restart





DAY 3 / DAN 3:
20/10 Saturday / Subota



17:30

Insajderi / Insiders

Once social, every victimhood is painful, aggressive and explicit. The systems which we have constructed sometimes safeguard numerous forms of victimhood as freedoms that we in the West have to be thankful for, and should not question if we want to remain true to our (Western) selves. We like bright colors here, although on the outside we might look dull and blandish without much talk of sex. But "we know how babies are made".

Jednom kad je društvena, svaka je žrtva ishod boli, agresije i eksplicitnosti. Sustavi koje smo dizajnirali ponekad štite nebrojene oblike žrtvovanja kao slobode na kojima kao Zapadnjaci moramo biti zahvalni i koje, ako želimo ostati Zapadnjacima ne bismo smjeli dovoditi u pitanje. Sviđaju nam se jarke boje, iako možda izvana djelujemo bež i dosadno, bez mnogo razgovora o seksu. Ali „mi znamo kako se prave djeca“.



THICK SKIN DEBELOKOŽNOST

Erlendur Sveinsson, fiction, 12', Iceland, 2017
Erlendur Sveinsson, igrani, 12', Island, 2017.

Set in the suburbs of Reykjavik, Iceland; *Thick skin* explores a new perspective on rape and rape culture and raises important questions about boundaries, masculinity and society.

U predgrađima Reykjavika istražuje se nova perspektiva za promišljanje silovanja i kulture silovanja te tako postavlja važna pitanja o granicama, muškosti i islandskom društvu.

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HORIZON HORIZONT

Giancarlo Sanchez, fiction, 50', Netherlands, 2016
Giancarlo Sanchez, igrani, 50', Nizozemska, 2016.

Everyone is concerned about fiery 16-year old Lieke who just lost her mother. Despite her grief, Lieke finds healing in the swimming pool where, as a great diving talent, she enjoys the training sessions with her coach Jorg. Lieke is managing fine until Jorg decides to train an additional girl. Jealous Lieke tries to keep herself in check, but slowly and surely she loses control over herself. In the chaos she unleashes, Lieke becomes the girl everyone is so afraid of, most of all she herself.

Svi su zabrinuti za žustru šesnaestogodišnju Lieke koja je upravo izgubila majku. Lieke ipak pronalazi način da usmjeri svoju tugu i to na bazenu, gdje radeći s trenerom Jorgom ona razvija svoj prirodan talant skakačice u vodu. Lieke se izvrsno snalazi sve do trenutka kada Jorg odluči trenirati još jednu djevojku. Lieke tad, unatoč trudu, polako gubi kontrolu. U kaosu koji će iznjedriti, Lieke postaje djevojka koje su se svi plašili, a ponajviše ona sama.

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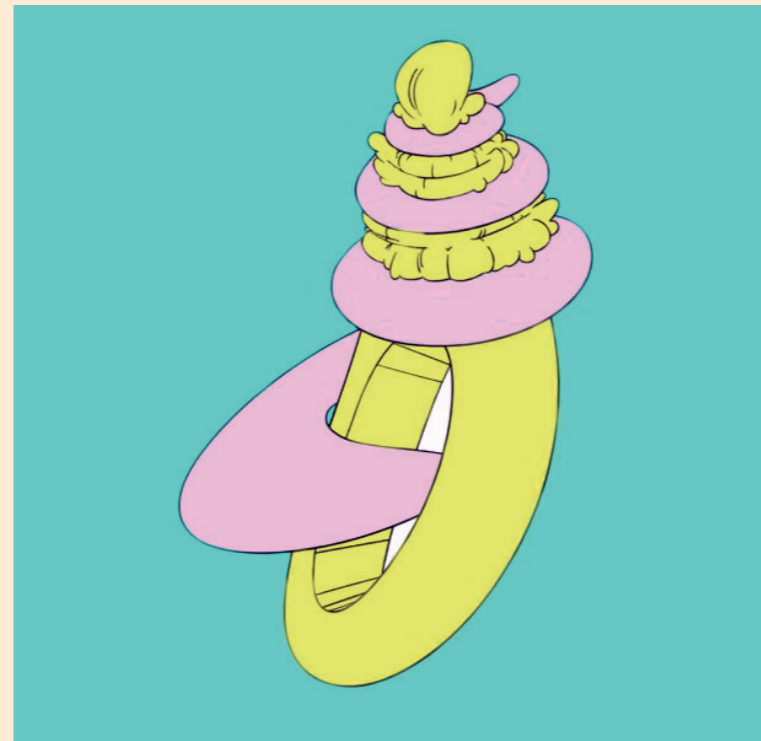
REVERIE SUDAC

Anna-Lea Schmitt, animation, 3', Germany, 2018
Anna-Lea Schmitt, animirani, 3', Njemačka, 2018.

Reverie is a 2D-animation project about the inner image of our outside reality. Imagination and fantasy are important factors of our sexual desires, nothing seems more personal than our own thoughts. It's up to us if we share them or keep them for ourselves.

Sudac je 2D animirani projekt o unutarnjoj slici naše vanjske stvarnosti. Mašta i fantazija važni su faktori naše seksualnosti, a ništa nije osobnije od vlastitih nam misli. Na nama je hoćemo li ih dijeliti ili ćemo ih ostaviti unutra.

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FAGS PEDERI

Alexis Vandersmissen, animation, 6', Belgium, 2017
Alexis Vandersmissen, animirani, 6', Belgija, 2017.

A questioning about manhood. Forms with flashy colors attract, repel, influence themselves as they grow up.

Pitanja o muškosti. Oblici jarkih boja privlače, odbijaju i utječu jedni na druge dok odrastaju zajedno.

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19:00

Parasomnia / Parasomnija

One of the most exciting things in the world (and one of the most threatening and boring as well) is transformation. If anything can distribute a well-executed transformation, we will call it “magic” and reward it with our social love. However, if the “magic” is taking too long to happen – then that was no magic at all, it’s rather a burden.

Jedna od najuzbudljivijih stvari na svijetu (i jedna od najopasnijih i najdosadnijih također) jest promjena. Ako nam itko može dostaviti dobro izvedenu promjenu, nazvat ćemo je čarolijom i nagradit ćemo je svojom kolektivnom ljubavlju. Ako, ipak, „čaroliji“ promjene treba nešto duže da se dogodi – onda za nas ona prestaje biti čarolija, ona postaje teret.



MORNING PERSON JUTARNJA OSOBA

Özgür Anil, fiction, 5', Austria, 2018
Özgür Anil, igrani, 5', Austrija, 2018.

A young woman wakes up to a couple of missed calls, after spending the night with a young man. A sensitive observation of society and corporeality.

Nakon noći provedene s mladićem, mlada se žena budi i pronalazi nekoliko propuštenih poziva. *Jutarnja osoba* nježno je promatranje društva i tjelesne stvarnosti.

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EL ESCARABAJO AL FINAL DE LA CALLE SKARABEJ NA KRAJU ULICE

Joan Vives Lozano, fiction, 19', Spain, 2017
Joan Vives Lozano, igrani, 19', Španjolska, 2017.

Amadeo is a good person. He lives in a small village of Valencia, and since his wife died, he sacrifices himself in taking care of his father-in-law, Agustín, who is disabled. Due to this, he doesn't participate much in social life in the village. One day Lolín, the fishmonger, has a magic foresight while decapitating an eel: Amadeo has only seven days to live. This fact will develop a series of events that will change his life completely.

Amadeo je dobar čovjek. On živi u malom selu nedaleko Valencije i, otkako mu je umrla žena, izoliran je od ostatka sela, jer se brine o svojem nemoćnom puncu Agustínu. Jednog dana Lolín, trgovac ribom, doživljava providenje dok čisti jegulje: Amadeu preostaje samo sedam dana života. Ova će činjenica razviti niz događaja koji će potpuno promijeniti Amadeov život.

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STREET LIGHTS ULIČNA SVJETLA

Marko Brkić, fiction, 9', Bosnia and Herzegovina, 2018
Marko Brkić, igrani, 9', Bosna i Hercegovina, 2018.

On their way to a party three friends encounter a girl who wants to jump of a bridge.

Na putu do partyja tri prijatelja susreću djevojku koja želi skočiti s mosta.

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ATLANTIS, 2003

Michal Blaško, fiction, 30', Slovakia, 2017
Michal Blaško, igrani, 30', Slovačka, 2017.

2003, four years before Slovakia entered the Schengen Area. Martin and Denisija, a young couple from Ukraine, are trying to illegally enter Germany through Slovakia, as so many people before them. The border between Slovakia and Ukraine will soon become one of the most secured borders in Europe, but in 2003 it is still open for smugglers and for desperate immigrants. Martin and Denisija both dream about getting to Germany, a place they have never been to, ready to sacrifice everything they have to reach it.

2003. godine, četiri godine prije negoli je Slovačka ušla u šengenski pojas, Martin i Denisija, mladi par iz Ukrajine, poput mnogih drugih pokušavaju prijeći slovačku granicu kako bi prebjegli u Njemačku. Granica između Slovačke i Ukrajine kasnije će postati jedna od najsigurnijih u Europi, ali tada nju još uvijek koriste krijumčari i izbjeglice. Martin i Denisija sanjaju o dolasku u Njemačku, gdje još nikada nisu bili te su spremni na sve žrtve kako bi se domogli svoga sna.

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LAYMUN

Catherine Prowse, animation, 5', Great Britain, 2017
Catherine Prowse, animirani, 5', Velika Britanija, 2017.

The story of a gardener in a Middle Eastern war zone, fighting the destruction around her with life-giving plants.

Priča o vrtlarici koja se u ratnoj zoni na Bliskom Istoku bori s općom destrukcijom brinući se za biljke koje održavaju život.

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IN SUMMER AND FALL U LJETO I JESEN

Maria Francisca Pinto, animation, 4', Portugal, 2017
Maria Francisca Pinto, animirani, 4', Portugal, 2017.

After losing her mother, a little girl does what she feels right in her heart: she brings her mom's favorite flowers to her grave. This 2D animation means to portrait the innocence of a child when dealing with the hard truth that is death.

Nakon što je izgubila majku, malena djevojčica čini što joj osjećaji nalažu: donosi na majčin grob najdraži joj cvijet. Ova 2D animacija usmjerena je na prikaz nevinosti djeteta dok se nosi s teškom istinom koju predstavlja smrt.

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20:30

Mind the Gap! / Oprez!

What is the relationship between personal and social responsibility and who are we to turn to when the social structures fail us? All too often the individual is forced to take on the burden of managing the issues of a dysfunctional and dehumanized modern society institutions whose main purpose should be to serve their citizens. In an endless chain of subordination, the responsible authority is nowhere to be found.

Kakav je odnos između osobne i društvene odgovornosti i kome da se okrenemo kada nas institucije iznevjere? Prečesto je pojedinac primoran da se nosi s teretom i problemima unutar nefunkcionalnih i dehumaniziranih društvenih institucija čija bi primarna svrha trebala biti ta da koriste svojim građanima. U neprekidnom nizu podređenih i nadređenih, odgovoran je autoritet potpuno iščezao.



FIFO

Sacha Ferbus, Jeremy Puffet, fiction, 13', France, 2017
Sacha Ferbus, Jeremy Puffet, igrani, 13', Francuska, 2017.

First in first out (FIFO) is a supermarket shelving technique. Stephan must place the freshest products behind the oldest ones. Products nearing their sell-by date must be destroyed. When going to the bins in the basement, Stephan will have to face people who need food, but are excluded by the system. He will also have to confront who he was before getting a job.

„Prvi unutra – prvi vani“ (eng. „First in First out“) tehnika je slaganja polica u supermarketima. Stephan mora staviti najsvježije proizvode iza starijih, a proizvodi kojima se bliži rok trajanja uništavaju se. Dok u podrumu bude bacao hranu, Stephan će se morati suočiti s ljudima koji su gladni, ali su isključeni iz sustava. Osim toga, morat će se suočiti i sa samim sobom.

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IT'S REALLY AWESOME ZBILJA JE LUDO

Katarzyna Warzecha, fiction, 28', Poland, 2017
Katarzyna Warzecha, igrani, 28', Poljska, 2017.

Iga finds out about being awarded an abroad scholarship, for which her father applied without her knowledge. She packs her bags and leaves her home in anger, but upon realising her father is seriously ill, she comes home to spend the last week of his life with him and to also look within herself.

Ne rekavši Igi, otac ju je prijavio za stipendiju izvan zemlje. Saznavši da ju je dobila, Iga ljutito pakira svoje stvari i napušta dom. Kada saznaje da joj je tata ozbiljno bolestan, vraća se doma kako bi s njime provela posljednji tjedan njegova života, ali i kako bi se ponovno pronašla.

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LEAP SKOK

Alex Klexber, animation, 7', Israel, 2017
Alex Klexber, animirani, 7', Izrael, 2017.

A young woman, who has been carrying her grandmother on her back for her whole life, tries to escape a tenement, whose buildings form a wall, imprisoning its inhabitants.

Mlada žena živi život noseći na leđima svoju nepokretnu baku. Tako će pokušati pobjeći iz ruševne stambene zgrade unutar čijih je zidova zarobljena zajedno s ostalim stanarima.

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SCHOOLYARD BLUES ŠKOLSKI BLUES

Maria Eriksson – Hecht, fiction, 17', Sweden, 2017
Maria Eriksson – Hecht, igrani, 17', Švedska, 2017.

It's John's first day at school. Unexpectedly his eleven-year-old big brother Mika shows up to follow him to assembly. But Mika has plans other than just taking John to school. Mika sees it as his mission to teach John the hard facts of the world, starting with the merciless demands of the schoolyard.

Johnov je prvi dan škole. Na putu do škole, neočekivano mu se pridružuje njegov jedanaestogodišnji brat Mika koji ima još nešto na umu. Mika želi naučiti Johna sve o stvarnom životu, počevši s nemilosrdnim poretom na školskom igralištu.

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DAY 4 / DAN 4:
21/10 Sunday / Nedjelja



18:00

Rewind / Unatraske

The stories are always twofold, and that it to say the very least about their nature(s). They are always plural, always subjective, always stacked into our memories in all the vastness of their possible varieties. Our communication is therefore sometimes left in the middle of the overly articulated chaos to sit and dwell upon everything that has not been said. Can we feel to each other instead of talking? Can we sing? Work? What can we do to be together again?

Priče su uvijek dvoslojne, i to je najmanje što o njima možemo reći. Uvijek su pluralne, uvijek subjektivne, uvijek naslagane u našim sjećanjima u svojoj ogromnosti svih mogućih varijacija. Zato naša komunikacija ponekad ostaje ostavljena da sjedi i čami usred preartikuliranog kaosa i svega još neizrečenog u njemu. Možemo li osjećati jedni druge, umjesto razgovora? Možemo li pjevati? Raditi? Što možemo učiniti kako bismo opet bili zajedno?



WARM COMEDY ABOUT DEPRESSION TOPLA KOMEDIJA O DEPRESIJI

Michal Ďuriš, fiction, 23', Slovakia, 2017
Michal Ďuriš, igrani, 23', Slovačka, 2017.

A warm tale of a family decaying.

Topla priča o obitelji koja propada.

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VANI OUTSIDE

Vladimir Tatomir, documentary, 30', Croatia, 2017
Vladimir Tatomir, dokumentarni, 30', Hrvatska, 2017.

The building defines the space. The space has no limits, we define those ourselves. We share our lives amongst ourselves, and the centre of the happenings is the doorway of the building. "Home" is to leave, and to leave is to be free. Those were at least the rules that nobody has written, but that everybody is somehow agreeing with.

Zgrada definira prostor. Prostor kao takav nema granice, njih definiramo mi. Svatko sa svakim dijeli život, a središte svih događaja je haustor. „Doma“ je značilo otići, a ići vani je bilo biti slobodan. Tako su barem glasila pravila koja zapravo nitko nije napisao, no s kojim smo se svi od početka složili.

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Restart



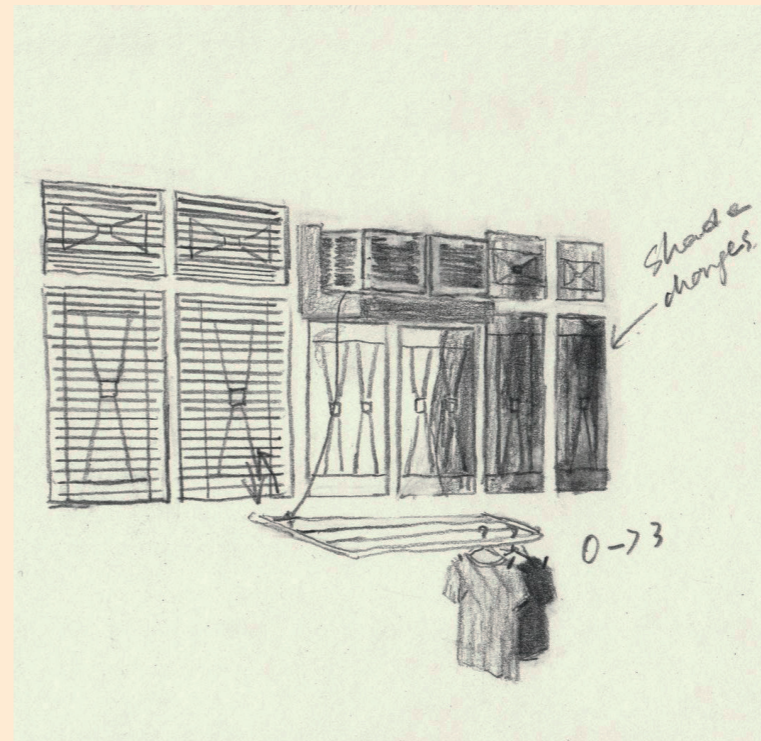
NEWS 23/6/2016 VIJESTI 23. 6. 2016.

Elsa Rosengren, fiction, 11', Germany, 2017
Elsa Rosengren, igrani, 11', Njemačka, 2017.

It's 23 June 2016. In the UK, a critical referendum is well underway, and across the Atlantic, an ominous American presidential campaign is gathering force. In Sweden, news broadcasting is carrying on as usual. In Germany, however, an identical, yet distorted, news broadcast is simultaneously being constructed by the citizens themselves. In the height of the Berlin summer, the Zeit der Unruhe starts to unfold.

23. je lipanj 2016. U Velikoj je Britaniji kritičan referendum već uzeo maha, a s druge strane Atlantika zloslutna predsjednička kampanja dobiva na snazi u SAD-u. U Švedskoj, medijski se prijenos odvija uobičajeno. U Njemačkoj je pak identična, a ipak distorzirana situacija: pri medijskom emitiranju ulogu imaju i sami građani. U jeku berlinskog ljeta, počinje se odvijati Zeit der Unruhe (Vrijeme nemira).

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DRAW A SUMMER LJETNI CRTEŽI

June, Wong Siu Ling, animation, 4', China, 2018
June, Wong Siu Ling, animirani, 4', Kina, 2018.

It was the summer in 2017. In the hottest summer, every breath was muggy and stuffy. As usual, there were lots of celebrations in the rainy days. Somebody forgot to close the window and the sound of a news seeped into the air on 17 August. The memory of a color three years ago suddenly became vivid. Tears, anger and fear were aroused in this tiny city...

U vrelini ljeta 2017. svaki je udah težak i tmast. Po običaju, bilo je mnogo proslava tijekom kišnih dana. Netko je zaboravio zatvoriti prozor i zvuk novosti dopirio je 17. kolovoza. Sjećanje na boju prije tri godine odjednom je oživjelo. Suze, gnjev i strah probudili su se u malom gradu...

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COASTLAND OBALA

Miruna Dunu, docufiction, 15', Romania, 2018

Miruna Dunu, igrani / dokumentarni, 15', Rumunjska, 2018.

“Coastland” is a fictional narrative rooted into an architectural research. The story of the Black Sea coast begins in a distant future and goes back to its roots, only to reveal the cyclical destruction and rebirth. The film is created entirely out of the author’s collection of authentic postcards.

„Obala“ predstavlja fiksijski narativ ukorijenjen u istraživanje arhitekture. Priča o Crnom moru počinje u udaljenoj budućnosti i seže do vlastitih korijena, otkrivajući ciklus uništenja i ponovnog rađanja. Film je u potpunosti stvoren iz autorove kolekcije autentičnih razglednica.

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19:30

Lucid Dreams / Lucidni snovi

The dreamworld has no hours, they begin with “the waking hour”, early in the linear morning of some pastime paradigms and detached worlds. In these eras that have only now awoken, the eras of connection, virtuality and smudged time and space concepts, one doesn't always know where to go.

U svijetu snova vrijeme ne postoji. Ono se rađa s javom, u rano linearno jutro nekih zastarjelih paradigmi i odvojenih svjetova. U novim, tek probuđenim erama povezanosti, virtualnosti i umrljanih koncepata prostora i vremena, pojedinac ne zna baš uvijek gdje ići.



WHERE TO GO? KAMO IDEMO?

Lidija Špegar, documentary, 50', Croatia, 2017
Lidija Špegar, dokumentarni, 50', Hrvatska, 2017.

Ljiljana is a young woman who drives a taxi in Zagreb, to make ends meet. Apart from the initial surprise when they meet a female taxi driver, most passengers find her likable and begin to open up.

Ljiljana je mlada žena koja spaja kraj s krajem vozeći taksi u Zagrebu. Osim što su inicijalno iznenađeni nakon što ugledaju vozačicu „umjesto vozača“, većini se putnika Ljiljana dopada te joj se počinju otvarati.

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THIRD LAW TREĆI ZAKON

Goran Radošević, animation, 6', Croatia, 2016.
Goran Radošević, animirani, 6', Hrvatska 2016.

In a nameless city populated by featureless residents, which are driven by the energies both alien and insidious, revolving equinox of night and day takes place. Swaying between momentum and dullness, that never-changing cycle is represented by the neon commercials, which command every action of aforementioned residents and create their paradoxical and ouroboric reality.

U bezimenom gradu nastanjenom bezličnim stanovnicima koje pokreće strana, a opet podmukla energija, događa se kružni ekvinocij dana i noći. Između zanosa i dosade, taj beskonačni ciklus predstavljaju neonske reklame, koje određuju sve postupke građana i kreiraju njihovu paradoksalnu i autoreferencijalnu stvarnost.

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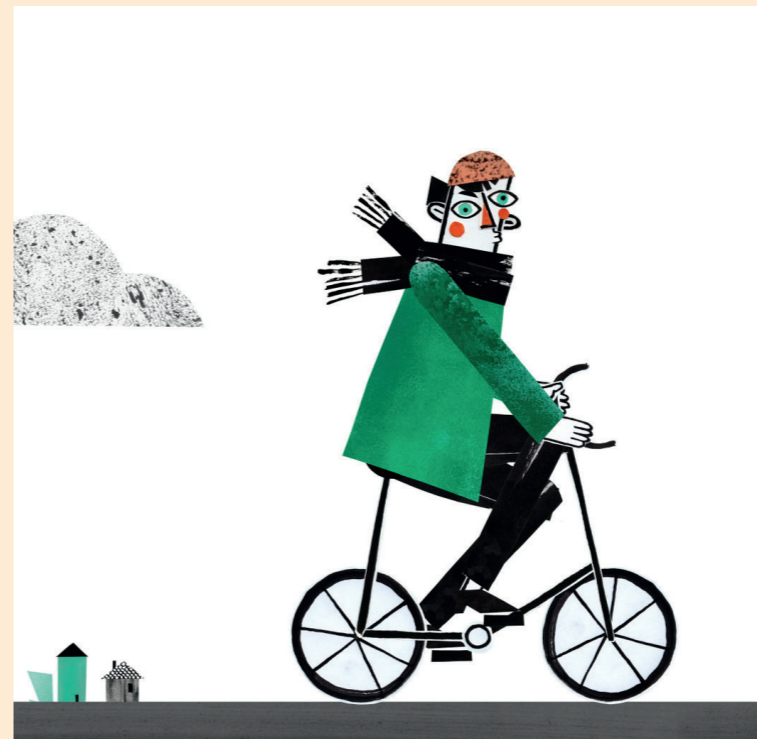
GOOD HUNTING LOVAČKA SREĆA

Maja Alibegović, documentary, 14', Slovenia, 2017
Maja Alibegović, dokumentarni, 14', Slovenija, 2017.

The Slovenian hunting tradition consists of a series of hunting habits, rules and rituals which are not only an elementary part of the hunting culture but play an important part in preserving Slovenian national identity. Through the stories of hunters, the film gives insight into the life and customs as well as numerous, contemporary male communities in Slovenia.

Slovenska se lovačka tradicija sastoji od niza lovačkih navika, pravila i rituala koji nisu samo elementaran dio lovačke kulture, već igraju i važnu ulogu u očuvanju slovenskog nacionalnog identiteta. Kroz priče i tumačenja lovaca, film donosi portret života i običaja kao i mnogobrojnih još uvijek dominantnih muških zajednica u Sloveniji.

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FREE WHEELS SLOBODNI KOTAČI

Jacinthe Folon, animation, 4', Belgium, 2017
Jacinthe Folon, animirani, 4', Belgija, 2017.

Beware, bicycles are back in town!

Čuvajte se, bicikli su ponovno u gradu!

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21:00

The Focal Point / Žarišna točka

If we focus our attention to just blurring the boundaries, we will miss out on the unique opportunity – not to define them, as we have been taught to do, but to explore them and portray them to one another, thus focusing on the point in time that generates the difference (between us).

Ako se fokusiramo samo na zamuljenje granica, propustit ćemo jedinstvenu priliku – ne da ih definiramo, kao što su nas učili da činimo, već da ih otkrijemo, da ih prikazemo jedni drugima, fokusirajući se tako na onu točku u vremenu koja pravi razliku (među nama).



BLUE SUMMER SYMPHONY SIMFONIJA PLAVOG LJETA

Sinje Köhler, fiction, 29', Germany, 2017
Sinje Köhler, igrani, 29', Njemačka, 2017.

A public pool, a sociotope. A scene of daydreaming and gentle snoozing. It is a place where everything is fine, or at least it feels like it. The smell of summer is in the air.

Javni bazen. Sociotop. Scena sanjarenja i blagog dremuckanja. To je mjesto gdje je sve fino ili se barem takvim osjeća. Miris ljeta je u zraku.

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ADNAN'S FATHER ADNANOV OTAC

Sylvia Le Fanu, fiction, 25', Denmark, 2017
Sylvia Le Fanu, igrani, 25', Danska, 2017.

Sayid, a refugee doctor from Syria, has just received a Danish residence permit, and is about to embark on establishing a new life in rural Denmark together with his son Adnan. At the same time as having to learn a new language, he faces the challenge of maintaining his boy's respect, in a situation where Adnan's assimilation seems to be going somewhat faster than his own.

Sayidu, liječnik koji je izbjegao iz Sirije upravo je odobrena danska boravišna dozvola te počinje s novim životom u ruralnoj Danskoj zajedno sa svojim sinom Adnanom. Osim što mora učiti novi jezik, on se suočava s izazovom zadržavanja dječakovog poštovanja, u situaciji u kojoj Adnanova asimilacija ide brže nego njegova vlastita.

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DEATH OF A FRUIT FLY SMRT VINSKE MUŠICE

Lukas von Berg, animation, 5', Germany, 2017
Lukas von Berg, animirani, 5', Njemačka, 2017.

A tiny fruit fly gets swatted. But against all odds, it defies death the Italian way.

Malena vinska mušica je zgažena. Ipak, unatoč svim izgledima, ona prkosi smrti na talijanski način.

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COUNT YOUR CURSES STRPLJEN – SPAŠEN

Lorène Yavo, animation, 9', Belgium, 2017
Lorène Yavo, animirani, 9', Belgija, 2017.

In a town where supernatural beings are part of everyday life, two roommates face a recurring problem: their house spirit was devoured by an unknown creature overnight. They go on their way to find a replacement spirit and a solution to their pest problem.

U gradu u kojem su nadnaravna bića dio svakodnevnog života, dvoje cimera suočava se s problemom koji se ponavlja: njihovog je kućnog duha progutalo je nepoznato biće tijekom noći. Zato dvoje ljudi započinju potragu za zamjenskim duhom kako bi se riješili problema s nepoznatim bićem.

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Kultura nova

dokumentarni.net



book caffe
dnevni boravak.

