

TIJELO BODY

04.-07.11.2021.
Art-kino, Rijeka



8. Međunarodni
studentski filmski
festival
8th Student
International Film
Festival

04.11. 2021.

19:00

Otvaranje Festivala /
Festival Opening

MUNJE / THUNDERS

Natjecateljski program /
Competition programme

05.11. 2021.

18:00

AMNEZIJA / AMNESIA

Natjecateljski program /
Competition programme

20:00

GLITCH

Natjecateljski program /
Competition programme

21:30

U PRIJENOSU /
IN TRANSMISSION

Otvorenje Izložbe
(Galerija SKC, Palach)

06.11. 2021.

14:00

ŠAVOVI / STITCHES

Razgovori s autorima /
Discussions with the authors
(foaje Art-kina)

14:00

TRKA / SPRINT

Natjecateljski program /
Competition programme

16:00

MALE ŠANSE /
LITTLE CHANCES

Natjecateljski program /
Competition programme

18:00

ZAGRIJAVANJE /
STRETCHING

Natjecateljski program /
Competition programme

20:00

STROBOSKOP /
STROBE LIGHT

Natjecateljski program /
Competition programme

21:30

ŠAVOVI / STITCHES

Razgovori s autorima /
Discussions with the authors
(foaje Art-kina)

07.11. 2021.

15:00

ŠAVOVI / STITCHES

Razgovori s autorima /
Discussions with the authors
(foaje Art-kina)

17:00

PREMJEŠTANJA /
SHIFTING

Natjecateljski program /
Competition programme

18:30

OTISCI / TRACES

Natjecateljski program /
Competition programme

20:00

Proglašenje pobjednika /
Award Ceremony

PETLJE / LOOPS

Natjecateljski program /
Competition programme

21:30

Zatvaranje festivala /
Festival closing

(Book Caffè Dnevni Boravak)

STIFF - MEĐUNARODNI STUDENTSKI FILMSKI FESTIVAL

STIFF- STUDENT INTERNATIONAL FILM FESTIVAL

ORGANIZATORI / ORGANIZERS

Filmaktiv
Studentski kulturni centar
Sveučilišta u Rijeci - SKC

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Maša Drndić
Sendi Bakotić
Marta Ban

IZVRŠNA PRODUCENTICA / EXECUTIVE PRODUCER

Petra Čargonja

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Elena Apostolovski

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Jana Ažić

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Neira Mušić
Paola Vukelić

VIDEO

Sara Blažić
Natalija Stefanović

MENTORI / MENTORS

Elena Apostolovski
(postav izložbe, dizajn /
exhibition curating, design)
Maja Ogrizović, Ivana Rubeša

(PR)
Petra Čargonja
(diskurzivni program /
discursive programme)
Petra Šporčić
(fotografija / photography)

Sara Blažić
(video)
Damjan Šporčić
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STIFF- Međunarodni
studentski filmski festival
Udruga Filmaktiv
Korzo 28/1
51 000 Rijeka

EMAIL ADDRESS:

Office.studentfilmfestival.eu

WEB ADDRESS:

www.studentfilmfestival.eu



UVOD

Protekle dvije godine temeljno su izmijenile naš način bivanja u svijetu, interakcije, mogućnosti i ideje o bliskosti. Odjednom smo postali uronjeni u biologiju, materijalnost i krhkost vlastitih tijela, a istodobno potpuno odvojeni od fizičke intimnosti s drugima. Naša tijela su postala prostor ambivalencije i konflikta; usamljena, žudeća, digitalna.

Kroz filmski i popratni program 8. Međunarodnog studentskog filmskog festivala (STIFF) želimo diskutirati i propitivati ideje tijela u njegovoj mnogoznačnosti - od tijela filma do tijela u filmu, želimo zagaziti u nepredvidljivi ples protagonista, autora i publike, načine na koje oni stupaju u odnose i utječu na filmsko iskustvo.

Na hrabar, nježan i iskreni način filmovi ovogodišnjeg programa progovaraju o krhkosti naših svjetova, transformaciji i prolaznosti.

STIFF-ov natjecateljski program čini 38 filmova svih žanrova iz 17 zemalja svijeta, podijeljenih u 10 programskih blokova. Izvan konkurencije predstaviti će se i šest mladih riječkih autora polaznika prošlogodišnje edukacije ***Nova škola dokumentarnog filma.***

Festival otvaramo u četvrtak, 4.11. u 19:00 sati i to ***Munjama***, bogatim filmskim putovanjem kroz reminiscencije, smjeh, uzdahe i tišinu. Ovaj programski blok nam donosi višestruko nagrađivani dokumentarni film ***A sad se spušta večer*** (Maja Novaković) koji nas visceralno i poetično suočava s realnošću tijela gdje su riječi suviše. Dokumentarni film iz riječke produkcije ***Sve kaj ti nikad ne budem rekla*** (Bela Bračko Milešević) pokreće jezično-vizualnu igru; kolaž fotografija, snimaka i bljeskova sjećanja dovode do posve intimne rekonstrukcije pater familiasa. Duhovita animacija ***Cockpera*** (Kata Gugić) vodi nas u operno mužjačko nadmetanje u kojem će se proslaviti lukaviji, a u izraelskom dokumentaracu ***Naglas*** (Tamara Mamon) pratimo odrastanje trojice dječaka na razmeđu arapske i židovske kulture, koji u školskom zboru i zajedništvu pronalaze neke nove puteve.

Filmske projekcije pratiti će razgovori s brojnim domaćim i regionalnim autorima u diskurzivnom programu ***Šavovi***. Program se sastoji od tri razgovora, a svaki nam donosi drugačije teme i perspektive: ***U krug*** (subota 6.11. u 14:00h) okuplja domaće animatore te ovu filmsku formu sagledava kao mogući prostor slobode od nepredvidljivih

i ograničavajućih okolnosti naše svakodnevice. ***Dodirivanja*** (subota 6.11. u 21:30h) promišljaju o ambivalenciji intimnih odnosa kao pokretača filmske priče. Zadnji dan festivala (nedjelja 7.11. u 15:00h) razgovorni program ***Između pogleda*** posvećen je dokumentarnom filmu i kompleksnim odnosima redatelja s njihovim protagonistima.

Međunarodna izložba ***U prijenosu*** u Galeriji SKC dodatno će obogatiti tematski fokus festivala. Kroz raznorodnost formi i stilskih pristupa od narativnih, kritičkih, grotesknih do eksperimentalnih, apсурdnih i apstraktnih kratkih filmova, animacija i video radova izložba propituje načine na koje se tjelesnost formira/deformira kroz vrijeme, virtualne i fizičke prostore te kako se isprepliće s dominantnim ideologijama sadašnjice. Izložba je oblikovana kao ambijentalno audio-vizualni doživljaj koji promišlja temu tijela u suvremenom kontekstu kroz radove 15 međunarodnih umjetnika i animatora. Kustosica izložbe je Elena Apostolovski koja selekciju i postav izložbe izvodi u suradnji s vizualnim umjetnikom Damjanom Šporčićem i studentima riječkog Sveučilišta. Pridružite nam se na transformativnom vizualnom putovanju!

INTRODUCTION

Last two years our way of existing in the world has fundamentally changed. Our interactions, possibilities, and ideas about intimacy have transformed. Suddenly we became submerged in the biology, materiality, and fragility of our bodies, and at the same time completely physically separated from others. Our bodies have become a space of ambivalence and conflict; lonely, longing, digital.

Through film and supporting program of the 8th Student International Film Festival (STIFF) we aim to discuss and question ideas about the body in all its complexity - from the body of film to the body in film, we wish to explore the unpredictable dance of protagonists, authors and its audience and the ways their interaction influences experience of the film. In a brave, gentle, and honest way this year's selection talks about the fragility of our worlds, transformation, and transience.

STIFF's competition program consists of 38 films of all genres from 17 countries of the world, divided into 10 slots. Six young authors from our **New School of Documentary Film** will introduce their work out of competition.

The Festival opens on Thursday, 4.11. at 19:00h with the program **Thunders**, a rich film journey through reminiscing, laughter, sighs, and silence. This slot brings us a multiple award-winning documentary film **Then Comes The Evening** (Maja Novaković) that confronts us with the reality of the body in a visceral and poetic way. The documentary film **All The Things I'll Never Tell You** (Bela Bračko-Milešević) initiates a play of words and images; a collage of photographs and flashes leads to an intimate reconstruction of the pater familias. Humorous animation **Cockpera** (Kata Gugić) creates an operatic male competition where the more cunning will win, and the Israeli documentary **Open Your Mouth** (Tamara Mamon) follows three boys growing up between Arabic and Jewish culture, finding new directions through their community.

Film screenings will be followed by discussions with numerous Croatian and regional authors in the discursive program **Stitches**. The program consists of three talks and each of them opens up different themes and perspectives: **Round And Round We Go** (Saturday, 6.11. at 14:00h) gathers Croatian animators and considers this film form as a possible space of freedom from the unpre-

dictable and limiting circumstances of our everyday life. **Touches** (Saturday, 6.11. at 21:30h) deliberates on the ambivalence of intimate relationships as initiators of film stories. The last day of the festival (Sunday, 7.11. at 15:00h) is dedicated to documentary filmmaking and the complex relationship of directors with their protagonists in the program **Between Glances**.

International exhibition **In Trasmision** at the Gallery SKC will additionally explore the theme of the festival. Through different forms and styles from narrative, critical, grotesque, to experimental, absurd and abstract short films, animations and video works, exhibition will question ways in which corporality forms/deforms through time, virtual and physical spaces, and how it is intertwined with the dominant ideologies of today. The exhibition is imagined as an ambiental audio-visual experience thinking about the body in a contemporary context through the works of 15 international artists and animators. The curator Elena Apostolovski is preparing the exhibition setup in collaboration with visual artist Damjan Šporčić and the students of University of Rijeka. Join us on a transformative visual journey!





04.11. 2021.

DAN 1
DAY 1

ČETVRTAK
THURSDAY

19:00 MUNJE / THUNDERS

Natjecateljski program / competition programme

SVE KAJ TI NIKAD NE BUDEM REKLA / ALL THE THINGS I'LL NEVER TELL YOU

(izvan konkurencije / out of competition)

Bela Bračko-Milešević, dokumentarni, 4', Hrvatska, 2021.

Bela Bračko-Milešević, documentary, 4', Croatia, 2021

A SAD SE SPUŠTA VEČE / THEN COMES THE EVENING

Maja Novaković, dokumentarni, 28', Srbija, BiH, 2019.

Maja Novaković, documentary, 28', Serbia,
Bosnia and Herzegovina, 2019

COCKPERA

Kata Gugić, animacija, 4', Hrvatska, 2020.

Kata Gugić, animation, 4', Croatia, 2020

NAGLAS / OUT LOUD

Tamara Mamon, dokumentarni, 58', Izrael, 2019.

Tamara Mamon, documentary, 58', Israel, 2019

Poput prirodnih nepogoda, iznenadne nesreće, društveni i birokracijski sistemi zatvaraju nam puteve. Naša volja ipak zna u munjama vidjeti tračke svjetla, a naši glasni jauci, pjesma i smijeh ponekad mogu zasjeniti gromove. U filmu ***Sve kaj ti nikad ne budem rekla*** prevladava jezično-vizualna igra - kolažiranjem starih fotografija, umjetnih sjećanja i preispitivanja osjećaja nastalih manjkom međugeneracijske komunikacije autorica dolazi do rekonstrukcije pater familia-sa. Observacijski dokumentarac ***A sad se spušta več*** uzdiže nas visoko u obronke planina istočne Bosne, a potom uranja u haiku svakodnevice. Ovaj poetski dokumentarac prati tihe dane dvaju baka i njihovog predanog suživota s prirodom. Inspirirana Ezopovom basnom, duhovita animacija ***Cockpera*** vodi nas u operno mužjačko nadmetanje u kojem će se proslaviti lukaviji. U dokumentarnom ***Naglas*** pratimo odrastanje trojice dječaka na razmeđi arapske i židovske kulture, koji u školskom zboru i zajedništvu pronalaze neke nove puteve.

Just like natural disasters, social and beurocratic systems block our paths. Sheer willpower allows one to find the light that brings hope in lightning and to dampen the roar of thunder with loud cries, songs, and laughter. ***All The Things I'll Never Tell You*** is a film in which the playful interaction of language and the visual is prominent. The collage of old photographs, imagined memories and the examination of the emotions brought about by the lack of communication amid generations enables the author to reconstruct the pater familias. ***Then Comes The Evening*** is a cinema verite styled voyage to the summits of eastern Bosnian mountains where we plunge into the quotidian haiku. This poetic documentary provides us with a slice of the quiet life led by two elderly women, a life spent in dedication to coexistence with nature. ***Cockpera*** is a humorous animation that takes cues from the tales of Aesopus. To the more cunning shall go the spoils of this opera duel. ***Out Loud*** centers around the nonfictional coming of age story of three boys set in the rift between the Arabic and Jewish cultures. The school quire and the camaraderie pave the way towards new horizons for the trio.



05.11. 2021.

DAN 2
DAY 2

PETAK
FRIDAY

18:00 AMNEZIJA / AMNESIA

Natjecateljski program / competition programme

OCEAN / AN OCEAN

Paul Scheufler, dokumentarni, 19', Njemačka, 2021.

Paul Scheufler, documentary, 19', Germany, 2021

SLOVA / LETTERS

Bojan Radanović, igrani, 12', Hrvatska, 2019.

Bojan Radanović, fiction, 12', Croatia, 2019

KULA / THE TOWER

Sunčana Brkulj, animirani, 4', Hrvatska, 2020.

Sunčana Brkulj, animation, 4', Croatia, 2020

TURSKA RIVIJERA / TURKISH RIVIERA

Senem Göcmen, dokumentarni, 53', Njemačka, 2020.

Senem Göcmen, documentary, 53', Germany, 2020

Postoji li uopće zaborav ili je zaboravljeno samo potisnuto? I kao takvo čuči i čeka. Često čujemo da je u zaboravu spas, no možda je ipak u prihvaćanju i dijeljenju? Dokumentarni film **Ocean** na obalu će izroniti 45 godina potiskivanu traumu. U domaćem igranom filmu **Slova** ponovni susret oca i sina otvorit će rane zavijene u desetljeć tišine. Je li jaz premostiv? Tri generacije turske obitelji u Njemačkoj na razmeđi nostalgije za ostavljenom domovinom i želje za boljom budućnošću oživljene su u dokumentarnom filmu **Turska rivijera**. Samo u domaćoj animaciji **Kula** nema osvrtnja – civilizacija hitro kroči naprijed. Žuri li joj se tako zbog straha od svega što iza sebe ostavlja?

Is oblivion achievable or is the forgotten merely repressed, hiding in the dark and waiting? An **Ocean** is a documentary about the resurfacing of a trauma that was kept submerged for 45 years. In the Croatian fiction film **Letters** a father and son reproach and so expose once more the wounds that have been dressed by decades of silence. Is this gap bridgeable? Three generations of a Turkish family in Germany are torn apart between feeling homesick and striving for a better future. The documentary **Turkish Riviera** presents their story. Looking back has no place in the world of the Croatian animated film **The Tower** – civilization hastily leaps forward. Is it in such a hurry out of fear from what's left in its wake?



20:00 **GLITCH**

Natjecateljski program / Competition programme

JEDNO DOBRO PUTOVANJE /
THE GREAT JOURNEY

(izvan konkurencije/Out of competition)

Sara Huskić, dokumentarni, 14', Hrvatska, 2021.

Sara Huskić, documentary, 14', Croatia, 2021

TAKO JE ZAPOČELA ANTOINEOVA PROPAST /
THUS BEGAN ANTOINE'S DOWN-GOING

Paul Rigoux, igrani, 22', Francuska, 2021.

Paul Rigoux, fiction, 22', France, 2021

OBIČAN TIP / JUST A GUY

Shoko Hara, animacija, 15', Njemačka, 2020.

Shoko Hara, animation, 15', Germany, 2020

DEEPFAKE TERAPIJA / DEEPFAKE THERAPY

Roshan Nejal, dokumentarni, 24', Nizozemska, 2020.

Roshan Nejal, documentary, 24', Netherlands, 2020

ARKA

Natko Stpaničev, animirani, 14', Hrvatska, 2020.

Natko Stpaničev, animated, 14', Croatia, 2020



Svaki sistem, od intimne ljubavi do civilizacijskog naslijeđa i tehnologije, ima svojih pukotina. Život teče kao veliki eksperiment održavanja "normalnosti", s puno glitcheva. Dokumentarac istkan od arhivskih materijala *Jedno dobro putovanje* prati prijateljstvo članova riječkog benda Japanski Premijeri koji svoj lutalački duh i glazbu hrane neobičnim putešestvijama. Antoine je pak mladi pisac koji odluči iskoračiti iz svoje prenapregnute mašte i isprobati odnos s pravom djevojkom u igranom *Tako je započela Antoineova propast*. U dokumentarnoj animaciji *Običan tip* upoznajemo tri žene čije je osjećaje zarobio osuđeni serijski ubojica. Dokumentarac *Deepfake terapija* prikazuje eksperiment u kojem uz pomoć nove video tehnologije, glumaca i stručnjaka za tugu, možete opet pričati s preminulima. U animiranom filmu *Arka* na turističkom kruzaru sačuvana su sva dostignuća čovječanstva koje plovi u nepoznato.

Every system, from intimate love to cultural heritage and technology, has its cracks. Life is conducted as a grand experiment of maintaining normalcy, riddled with glitches. The documentary *The Great Journey* is compiled from archive footage to chronicle the friendship of the members of a Rijeka-based band who nourish their wanderlust and love of music through curious expeditions. Antoine is a young writer who decides to step out of the inner world he created with his already overstrained imagination in order to attempt a relationship with an actual girl in the fiction film *Thus Began Antoine's Downgoing*. The animated documentary *Just a Guy* introduces three women enamored with a convicted serial killer. *Deepfake Therapy* is a documentary that examines an experiment where one can reestablish communication with the deceased through the aid of newly developed video technology, actors, and grief experts. In the animated film *Arka* all humanity's accomplishments are conserved aboard a cruise ship sailing into the unknown.

21:30 OTVORENJE IZLOŽBE

U prijenosu

Zamislite nas kao tijela u stalnoj ekspanziji.

Tijela u kojima živimo mijenjaju se u digitalnom prijenosu podataka. Naši prostori rada i života su kibernetički. U virtualnoj eri navikli smo sakupljati i razmjenjivati informacije, čuvati i razmjenjivati vlastitosti, prodavati sebe.

Ideje naše korporalnosti oblikovane su ideologijama u kojima živimo. Kultura određuje načine na koje se krećemo, u što vjerujemo, kako žudimo izgledati i kakva su naša shvaćanja društvenih normi i interakcija.

Ispreplićemo se s drugim ljudskim bićima razmjenjujući sadržaje naših osobnosti - znanja, navike, misli i emocije. Naša se tijela produžuju u vremenu, prenoseći stanično sjećanje koje su naslijedila budućim generacijama.

Mi smo tijela u kontinuiranoj promjeni stanja, oblika i značenja.

*Radno vrijeme: subota i nedjelja
(6.-7.11.) / 10:00 - 18:00h*

Izložba **U prijenosu** propituje tjelesnost i načine na koje je formirana/deformirana kroz vrijeme, virtualne i fizičke prostore; kako se isprepliće s ideologijama. Radovi istražuju tijela produžena u digitalnu sferu ljudskih odnosa istodobno potvrđujući ljudsku percepciju koja omogućava užitak, bol i boravljenje u prostorima imaginacije.

Okupljeni autori proučavaju semiotiku pokreta u različitim okruženjima i poigravaju se idejom materijalnosti kako bi preoblikovali odnos tijela s njegovom okolinom. Zamišljaju geste kao alate otpora i povlače u centar istegnute granice naših tijela koje svakodnevica od nas zahtijeva.

Izlažu: Adam Wynn (UK), Claudia Borgna (IT), Dario di Paolantonio (IT), Dora Brkarić (HR), Ghinwa Yassine (CA), Kexin Hao (CN), Lily Dean (UK), Luiza Perito (BR), Marcell Mostoha (HU), Mark Zimmerman (US), Mateja Zidarić (HR), Michael Fleming (NL), Mike Megens & Sid Dankers (NL/BE), ZaS4RA (PT), Sean Kobi Sandoval (US)

S4RA N3T, *And if, we HIGH-5 @ Hypertext Transfer Protocol*



21:30 EXHIBITION OPENING

In Transmission

Imagine ourselves as bodies in constant expansion.

We all live in human form extended in the digital data transmission. Our living and working spaces are cybernated. In the virtual area, we are accustomed to gathering and exchanging information, holding and trading belongings, selling ourselves.

Ideas of our corporeality are shaped by the ideologies we live in. Culture defines the ways we move, in what we believe, how we crave to look, and our understanding of social norms and interactions.

We intertwine with other human beings reciprocating the contents of our personality - knowledge, habits, thoughts, and emotions. Our bodies extend in time, passing on cellular memories to future generations and descending from past ones.

We are bodies in constant change of state, shape, and meaning.

*Work hours: Saturday and Sunday
(6.-7.11.) / 10:00-18:00h*

In Transmission questions corporeality and the ways in which it is formed/deformed through time, virtual and physical space, how it intertwines with ideologies. Artworks explore bodies in digital engagement as an extension of human relations and acknowledge human perception that enables pleasure, pain, and spending time in spaces of imagination.

Gathered authors study movement semiotics in different environments and play with the notion of materiality to reshape the relation of the body and surroundings. They imagine gestures as tools of resistance and pull back the stretched boundaries of our bodies that everyday life expects of us.

Artists: *Adam Wynn (UK), Claudia Borgna (IT), Dario di Paolantonio (IT), Dora Brkarić (HR), Ghinwa Yassine (CA), Kexin Hao (CN), Lily Dean (UK), Luiza Perito (BR), Marcell Mostoha (HU), Mark Zimmerman (US), Mateja Zidarić (HR), Michael Fleming (NL), Mike Megens & Sid Dankers (NL/BE), ZaS4RA (PT), Sean Kobi Sandoval (US)*

Dora Brkarić, an_hum_an





06.11. 2021.

DAN 3
DAY 3

SUBOTA
SATURDAY

14:00 ŠAVOVI
Razgovori s autorima

Foaje Art Kina

U krug

Povijest civilizacija prati obrasce razvoja, napretka i propasti. Čini se kako napredak koji je samome sebi svrha uvijek dovodi do kraha, kako na razini zajednice tako i individualno. Zapadne zajednice pokretane su željom za moći, motivirane potčinjavanjem Drugog - bilo da je taj drugi materijalna stvarnost ili iluzija nas samih. Gotovo pa začarani krug ljudske taštine tematski okuplja autore animiranih filmova s kojima ćemo razgovarati u programu **U krug**. **Arka** redatelja **Natka Stipaničeva** prikazuje jalovu dekadenciju veličanstvenog prekooceanskog kruzera ukazujući na nužnost

promjene. **Kata Gugić** u svom debitantskom filmu **Cockpera** bavi se pretjeranim osjećajem ponosa, a **Sunčana Brkulj** u **Kuli** prikazuje razvijanje civilizacije kojem naizgled nema kraja. Kraj nužno pokreće i novi početak, pa tako i naš svijet svaki dan zavrti svoj krug, no učimo li dovoljno iz tuđe i vlastite prošlosti? S autorima ćemo razgovarati o njihovim tematskim preokupacijama, ali i o procesu i izazovima stvaranja animiranog filma, različitim estetikama i tehnikama animacije, te je li dovršavanje filma zaokružena priča.

14:00 STITCHES
Discussions with the authors

Art Kino Foyer

Round And Round We Go

The history of civilizations follows the pattern of development, progress, and decay. It seems like the progress for its own sake always leads to a crash - of communities as well as individually. Western societies are moved by a will for power; motivated by the desire to subjugate the Other, no matter if the other is material reality or the illusion of ourselves. A magic spell of human vanity thematically connects the authors of animated films we will be talking with in this program. **Arka (Natko Stipaničev)** shows us the barren decadency of a magnificent transoceanic cruiser,

reminding us of a need for change. In her debutant film **Cockpera Kata Gugić** deals with feelings of excessive pride and **Sunčana Brkulj** in **Tower** shows a seemingly endless development of a tiny civilization. Every ending is also a new beginning and our world spins a new circle every day, but do we learn enough from our past? We'll discuss the author's thematic preoccupations, process and challenges of filmmaking, and different aesthetics and techniques of animation to find out if finishing a film is a rounded story.

14:00 TRKA / **SPRINT**

Natjecateljski program / Competition programme

SAMO ČVRSTO / GET TOUGH

Teresa Väli, igrani, 16', Estonija, 2019.

Teresa Väli, fiction, 16', Estonia, 2019

STEPHANIE

Leonardo van Dijl, igrani, 15', Belgija, 2020.

Leonardo van Dijl, fiction, 15', Belgium, 2020

POTRAGA / PURSUING

Jiang, Zhen-Sun, animirani, 4', Tajvan, 2020.

Jiang, Zhen-Sun, animation, 4', Taiwan, 2020

NAGLAS / OUT LOUD

Tamara Mamon, dokumentarni, 58', Izrael, 2019.

Tamara Mamon, documentary, 58', Israel, 2019



Priprema, pozor, sad! Krećemo u osvajanje naših snova. Protagonisti ovog filmskog bloka nekada to čine sami, nekad u društvu prijatelja, uz zajedničku crtu sviju - upornost. No katkad je staza do uspjeha jako teška pa se nameće pitanje: koja je cijena naših želja? Zavada između dvije rivalske dječje skupine jedne stambene zgrade u filmu **Samo čvrsto** stavlja Andrusa na kušnju: hoće li zaštititi čast svoje grupe ili tajno prijateljstvo s djevojčicom sa suprotne strane? Jedanaestogodišnja gimnastičarka u igranom filmu **Stephanie** hrabro pak kroči teškom stazom profesionalne sportske karijere. Uporna je i mala bubica koja bez osvrtnja leti prema svjetlu u slatkim animiranim filmu **Potruga**. Trojica dječaka iz dokumentarnog filma **Naglas** utjehu od teške svakodnevice i problema kod kuće nalaze u okrilju novog školskog zbora.

Ready, steady, go! We've got our dreams to win in this race. The protagonists found in this slot of films at times struggle alone, other times in the company of friends but ever-persistent, without backing down. The path to success is often difficult leading us to evaluate the price of the endeavor. The feud between two rival groups of children in the movie **Get Tough** presents Andrus with a dilemma: is the honor of his pack worth more than the secret friendship he has with a girl from the opposing side? Eleven-year-old gymnast, heroine of the film **Stephanie** courageously treads towards a career in professional sports. Likewise diligent is the minute bug that flies towards the light in the sweet animated movie **Pursuit**. **Out Loud** is a film focused on three boys that find solace in the school quire.

16:00 MALE ŠANSE / **LITTLE CHANCES**

Natjecateljski program / Competition programme

DRMUN JE NAŠ / DRMUN IS OURS

(Izvan konkurencije / Out of competition)

Damir Franolić, dokumentarni, 12', Hrvatska, 2021.

Damir Franolić, documentary, 12', Croatia, 2021

NAJBOLJI ORKESTAR NA SVIJETU /

THE BEST ORCHESTRA IN THE WORLD

Henning Backhaus, igrani, 13', Austrija, 2020.

Henning Backhaus, fiction, 13', Austria, 2020

MATHILDINA LJUBAVNA SOBA /

MATHILDE AND THE LOVE ROOM

Chantal Limoges, dokumentarni, 18', Kanada, 2020.

Chantal Limoges, documentary, 18', Canada, 2020

LJUSKE / PEEL

Samuel Patthey , Silvain Monney, animirani, 15',
Švicarska, 2020.

Samuel Patthey , Silvain Monney, animated, 15',
Switzerland, 2020

PONEDJELJAK / MONDAY

Bergur Árnason, igrani, 19', Island, 2019.

Bergur Árnason, fiction, 19', Iceland, 2019

Nije lako oteti se povremenom intimnom osjećaju nepripadanja, pogotovo kada nam ostatak svijeta jasno daje do znanja da smo nepoželjni u njegovoj dotjeranoj slici realnosti. Ali tko kaže da nemamo šanse za drugačiju sliku? Aktivistički dokumentarac **Drmun** je naš bavi se problemima nacionalizacije odnosno stoljetnog života zajednice koju hladna državna birokracija nije kadra prepoznati, ukazujući tako na slijepe točke našeg sistema. Jedna čarapa htjet će postati dio prestižne Bečke filharmonije u igranom filmu **Najbolji orkestar na svijetu**. U dokumentarnom **Mathildina ljubavna soba** socijalna radnica Mathilde otkriva kako je nastala posebna soba u koju beskućnici mogu doći voditi ljubav. Animirana meditacija **Ljuske** crtežima raspleće poeziju detalja iz svakodnevice staračkog doma. A kolike su pak šanse da će životi usamljenog učitelja, školske radnice i jednog prvašića krenuti u nekom novom smjeru otkrit ćemo u islandskom filmu **Ponedjeljak**.

It's sometimes hard to shake off the feeling that we don't fit in. Even more so when the world does little to hide the fact that they don't see us as a part of their varnished image of reality. Activist documentary **Drmun is Ours** questions the process of nationalization and the problems that arise from the ineptitude of the cold state bureaucracies to comprehend a centuries-old way of life of a community. **The Best Orchestra in the World** is a fiction film about a sock who wishes to become a part of the Viennese Philharmonic Orchestra. In the documentary **Mathilda and The Love Room**, social worker Mathilda reveals the becoming of a special room: a space for the homeless to make love. **Peel** is an animated meditative unraveling of the poetry that is in the details of everyday life in a retirement home told through drawings. How much of a chance do a lonely teacher, school worker, and first grader stand to turn their lives in a completely new direction? Find out in the Icelandic film **Monday**.



18:00 ZAGRIJAVANJE / STRETCHING

Natjecateljski program / Competition programme

U ŠUMI / IN THE WOODS

Sara Grgurić, igrani, 16', Hrvatska, 2020.

Sara Grgurić, fiction, 16', Croatia, 2020

NEMA PLAKANJA ZA VEČEROM /

NO CRYING AT THE DINNER TABLE

Carol Nguyen, dokumentarni, 15', Kanada, 2019.

Carol Nguyen, documentary, 15', Canada, 2019

SV. ANDROID / SAINT ANDROID

Lukas von Berg, animacija, 6', Njemačka, 2021.

Lukas von Berg, animation, 6', Germany, 2021

MATADORICE / MATADORAS

Sophia Mocerrea, igrani, 26', Njemačka/Argentina, 2020.

Sophia Mocerrea, fiction, 26', Germany/Argentina, 2020



Ustajale poze naših tijela, ustajali obrasci naših odnosa trebaju povremeno opuštanje. Istegnimo zakržljale misli, zagrijmo zgrčene osjećaje i otpustimo ono što je suvišno. U igranom filmu **U šumi** odmor u osami steže obruč oko mladog para. Daleko od distrakcija svakodnevice, koliko su spremni jedno na drugo? Za obiteljskim stolom intimnog dokumentarnog filma **Nema plakanja za večerom** redateljica vježba odnose, razmišljanja i osjećaje svoje obitelji, a tragičkomična animacija **Sv. Android** istražuje dokle seže robotizacija društva. U dirljivom igranom filmu **Matadorice** životne promjene dviju djevojčica vježbaju se i proživljavaju kroz međusobnu igru. U dokumentarnom filmu **Kada ostaneš bez zraka** upoznajemo opernu pjevačicu koja se već godinama bori s depresijom. Kroz priču o njenom poslu otkrivamo tajni svijet iza kulisa i razloge zbog kojih umjetnici u tišini nestaju s pozornica.

The rigid posturing of our bodies along with the rigid patterns of our relationships demand that we loosen up from time to time. Let's stretch out our stunted thought, warm up those contracted emotions and breathe out all that is unneeded. Fiction film **In the Woods** shows what happens when a young couple feels constricted by the solitude of their vacation spot. Away from the hustle and bustle of their daily lives, the commitment to each other comes into question. The family dinner table from the documentary **No Crying at the Dinner Table** is the author's arena for working out through the relationships, thoughts, and emotional challenges that make her family. Tragicomedy **Saint Android** explores heights the robotization of society will reach. **Matadoras** is a touching story of two girls who endure life changes through playing. The documentary titled **Without Breath** brings to light the struggle with depression of an opera singer. The intricacies of the world that lies hidden beyond the stage curtains are unveiled and the reasons behind artists vanishing quietly off the stage are made clearer.

20:00 STROBOSKOP / STROBELIGHT

Natjecateljski program / Competition programme

JEDNOG PETKA POPODNE / ONE FRIDAY AFTERNOON

(izvan konkurencije / out of competition)

Lucija Brkić, dokumentarni, 10', Hrvatska, 2021.

Lucija Brkić, documentary, 10', Croatia, 2021

IZGUBLJENI DANI / DAYS LOST

Jovana Avramović, igrani, 20', Srbija, 2021.

Jovana Avramović, fiction, 20', Serbia, 2021

P

Felicitas Knoche, Clarissa Langer, Felix Müller,
animirani, 6', Njemačka, 2020.

Felicitas Knoche, Clarissa Langer, Felix Müller,
animation, Germany, 2020

VOLIM / BETWEEN SUMMERS

Anja Koprivšek, dokumentarni, 32', Hrvatska, 2021.

Anja Koprivšek, documentary, 32', Croatia, 2021

DUSTIN

Naïla Guiguet, igrani, 20', Francuska, 2020.

Naïla Guiguet, fiction, 20', France, 2020

Brzi puls mladosti udara ritam svakodnevnih promjena. Odrastanje se zbiva u bljeskovima trenutačnih uspona i padova koji paralelno ruše i grade, iznova oblikuju i stvaraju. Jesu li promjene oku uhvatljive? Je li smiraj tempa i mladenačkog temperamenta na vidiku? U filmu *Izgubljeni dani* Olja izmiče svijet pod nogama kada se u njenu jedinu utvrdu sigurnosti i sreće, odnos s bratom, uplete njegova nova djevojka. Turbulentne promjene odrastanja zahvatile su i bliske, no karakterno posve različite sestre Zimku i Nazmiju u domaćem doku *Volim*. Za trans djevojku *Dustin* u istoimenom francuskom filmu presudan je jedan izlazak s društvom, dok susret s okolinom za junaka animiranog filma *P* donosi iskušenje njegovog u intimi samozadovoljnog i sigurnog ja. *Jednog petka popodne* je pak autobiografska priča o nametnutom odrastanju te suočavanju s bolešću koja iznenadno preuzima autoričinu svakodnevicu.

The relentless pulse of youth sets the pace for everyday changes. Growing up happens in flashes of sudden rises and falls, simultaneously erecting and razing, to form and create once again. Are the changes faster than a blink of an eye? Can the angst and restlessness of youth be quelled anytime soon? The film *Days Lost* follows Olja as she experiences a tectonic shift in her life when her bastion of security and happiness- the relationship with her brother is intruded on by a new girl. The turmoil of growing up affects the closely bound yet very distinct siblings Zimka and Nazmija in the Croatian documentary *Between Summers*. Trans girl *Dustin* goes through fateful events one evening while out and about with some friends in this French film. The animated film *P* deals with facing temptation in a self-made, self-gratifying cosmos created by the main character's solitary ego. *One Friday Afternoon* is an autobiographical account of a compulsory shift into adulthood and coping with a disease that abruptly engulfs the author's existence.



21:30 ŠAVOVI
Razgovori s autorima

Foaje Art Kina

Dodirivanja

Pandemija nas je prisilila da dugo vremena provedemo zatvoreni unutar četiri zida, sami ili s najbližima, što je potaknulo lavinu preispitivanja samih sebe, ali i drugih. Nedostatak vanjskoga svijeta stvorio je pritisak, a nekada više nismo sigurni je li dodir bliskih ljudi izraz ljubavi ili boli. U programu **Dodirivanja** čeka nas autorica dokumentarnog filma **Volim, Anja Koprivšek** čiji film prikazuje ljubav i prijateljstvo između dvije sestre čiji se svijet odrastanjem mijenja. **Jasmina Beširević** u dokumentarnom filmu **Sad sam ja Irena** koristi se elementima psihodrame, vješto

balansirajući između fikcije i realnosti donosi nam priču o konačnoj pobjedi jedne snažne žene. **Bojan Radanović** u filmu **Slova** priča o nemogućnosti povezivanja oca i sina te osjećaju iznevjerenosti. U igranom filmu Izgubljeni dani **Jovane Avramović** vraćamo se bratsko-sestrinskim odnosima i pitanju: Moram li i ja odrasti ako ti jesi? **Sara Grgurić** nam dolazi s igranim filmom **U šumi** čija je snaga u suptilnosti prikaza raspada jednog odnosa i boli koja ostaje za njim. Ovaj intimni blok otvara pitanja ambivalencije bliskih odnosa i unutarnjih motivacija kao tkanja filmske priče.

21:30 STITCHES
Discussions with the authors

Art Kino Foyer

Touches

The pandemic has closed us up between our four walls, alone or with our closest ones, and it started an avalanche of questioning ourselves and our relationships. Lack of the outside world formed a pressure, and sometimes we can't tell if the touch of a loving person is an expression of care or hurt. This program brings us a coming-of-age documentary **Between Summers (Anja Koprivšek)** following the friendship of two sisters. **Jasmina Beširević** in **Now I Am Irena** uses elements of psychodrama skillfully balancing between fiction and reality to show us a final victory of a strong

protagonist. **Bojan Radanović** in **Letters** talks about the inability of a father and son to connect after bitter disappointment. In the fiction film **Days Lost (Jovana Avramović)** we return to siblings and the question: Do I need to grow up if you have? **Sara Grgurić** in the fiction film **In The Woods** subtly tells a tale of a relationship falling apart and the pain that is left. This intimate program talks about the ambivalence of relationships and our inner motivations as the fabric of filmmaking.



06.11. 2021.

DAN 4
DAY 4

NEDJELJA
SUNDAY

15:00 ŠAVOVI
Razgovori s autorima

Foaje Art Kina

Između pogleda

Program *Između pogleda* posvećen je dokumentarnom filmu i odnosu redatelja sa svojim protagonistima. **Anja Koprivšek** prati dvije sestre, kompleksnost njihovog odnosa i proces odrastanja u filmu **Volim. Jasmina Beširević** ulazi u intimni emocionalni prostor svoje prijateljice u pokušaju zalječenja traume u filmu **Sad sam ja Irena**, a **Nikola Stojanović** u **Drenjinama** snima vlasti-

tu obitelj u procesu tugovanja, postajući i sam svojevrsni protagonist iza kamere. S redateljica/ma i njihovim protagonistima/ca/ma razgovarat ćemo o specifičnostima njihova odnosa u procesu snimanja filma; o promjenama i granicama koji se kroz taj proces formiraju. U kojoj mjeri se autori identificiraju ili reflektiraju kroz svoje likove odnosno čija je sve priča koju gledamo u filmu?

15:00 STITCHES
Discussions with the authors

Art Kino Foyer

Between Glances

Between Glances is dedicated to documentary filmmaking and the relationship between directors and their protagonists. **Anja Koprivšek** follows two sisters, the complexities of their relationship and the process of growing up in **Between Summers**. **Jasmina Beširević** enters an intimate emotional space of her friend in an attempt to heal trauma in the film **Now I Am Irena**, and **Nikola Stojanović** in **Cornelian Cherries** films his

own family in the process of grief becoming a behind-the-camera protagonist himself. We'll talk with the directors and their protagonists about the specificity of their relationships in the process of filmmaking; about the changes and boundaries forming through that process. How much do the authors identify or reflect through their characters and whose is the story being told?

17:00 PREMJEŠTANJA / SHIFTING

Natjecateljski program / Competition programme

NOĆNA SMJENA / DOGWATCH

Albin Wildner, igrani, 33', Austrija, 2019.

Albin Wildner, fiction, 33', Austria, 2019

KA ZVIJEZDAMA / TO THE STARS

Štefánia Lovasová, igrani, 18', Slovačka, 2019.

Štefánia Lovasová, fiction, 18', Slovakia, 2019

DOM / HOME

Smadar Palgi, dokumentarni, 26', Izrael, 2020.

Smadar Palgi, documentary, 26', Israel, 2020

MOJ TATA-RIBA I JA / MY FISHDAD AND I

Yael Gelber, animirani, 8', Izrael, 2019.

Yael Gelber, animation, 8', Israel, 2019



Što ako prerastemo život koji smo godinama stvarali? Možda ne možemo sasvim napustiti svoje navike, odnose ili poslove koji nas određuju, ali možda se možemo barem malo premjestiti? Rastrgan između neželjenog stražarskog posla i brige za bolesnu majku, sredovječni Raphael u igranom filmu *Noćna smjena* uvijek iznova mora napuštati život koji poznaje. Mlada i uspješna influencerica u igranom *Ka Zvezdama* najednom se osjeti zarobljenom u industriji koja ju je stvorila, dok njena mlađa obožavateljica pokušava ići njenim stopama. Protagonistica dokumentarnog filma *Dom* odlučila je očistiti svoj dom koji je godinama kompulzivno zatrpavala, jedva se krećući po njemu sa svojih 12 mačaka. Uz odlučnost i hrabrost, svakako, potrebno je i malo mašte pa se tako u animiranom filmu *Moj tata-riba i ja*, Yael u razigranoj fantaziji suočava s dominantnom figurom oca.

What to do when you feel that you've outgrown the very life that took you ages to construct? To completely abandon the habits, relationships, and practices that define a person might be hard if not impossible so a slight shift might be better to aim for. Raphael, of the film *Dogwatch* is a middle-aged man balancing a security guard job he loathes and providing care for his ill mother. He finds himself in circumstances that force him to leave behind the life he knows again and again. The young and successful influencer portrayed in the film *To the Stars* is no longer content and feels like a prisoner of the industry that created her while her even younger devotee tries to follow in her footsteps. In the film *Home*, a compulsive hoarder is trying to put in order her apartment that she crammed with a ton of stuff over the years. The place is in such a state that it's hard to even move around it for her and her twelve feline companions. You can't make the shift happen with just courage and determination. It takes a little imagination as well. *My Fishdad and I* shows Yael confronting his overbearing father figure with the aid of playful fantasy.

18:30 OTISCI / TRACES

Natjecateljski program / Competition programme

TAKVO ŠTO / THINGS LIKE

Kálmán Nagy, igrani, 25', Austrija, 2020.

Kálmán Nagy, fiction, 25', Austria, 2020

SAD SAM JA IRENA / NOW I AM IRENA

Jasmina Beširević, dokumentarni, 12', Hrvatska, 2021.

Jasmina Beširević, documentary, 12', Croatia, 2021

LJETNA KIŠA / SOMMERREGEN

Julia Skala, Oscar Jacobson, animacija, 6', Njemačka, 2020.

Julia Skala, Oscar Jacobson, animation, 6', Germany, 2020

NESTANAK TOMA R. /

THE DISAPPEARANCE OF TOM R.

Paul Sirague, dokumentarni, 19', Belgija, 2020.

Paul Sirague, documentary, 19', Belgium, 2020

MMM...MAČKA / MMM...CAT

Yongxin Wang, animacija, 5', Njemačka/Kina, 2020.

Yongxin Wang, animation, 5', Germany/China, 2020

Skrivamo ožiljke i ne dopuštamo si slabosti, a tijelo svejedno skladišti otiske svega što smo proživjeli. Što kad bismo se mogli osloboditi i nestati bez tragova? U igranom **Takvo što** majka u groznici pokušava ustanoviti je li njen muž učinio nešto nažao njihovoj petogodišnjoj kćerki. U domaćem dokumentarcu **Sad sam ja Irena** protagonistica odigrava svađu s bivšim mužem kako bi joj pronašla kraj. Dopustiti protok emocija ponekad je najbolji spas, pokazat će snovita animacija **Ljetna kiša**. Misteriozan slučaj nestanka gospodina Toma postaje povod za apsurdističko slavlje svih odlazaka "bez razloga" u dokumentarnom **Nestanak Toma R.** Nestati u zagrljaju omiljenog kućnog ljubimca (**Mmm... Mačka**) ponekad je sve što trebamo za (privremeni) mir.

Scars are best to remain hidden and sings of weakness not shown, nonetheless the body bears and stores the markings life has left on it. What if it were possible to be truly liberated and then vanish into thin air? In the fiction film **Things Like** a mother frantically tries to uncover if the father had molested their five-year-old daughter. The Croatian documentary **Now I Am Irena** is about a woman who reenacts the arguments she had with her ex-husband in an attempt to achieve some sort of closure. Sometimes the best remedy when it comes to emotions is to just let it all out. The animated reverie **Sommerregen** affirms this notion. The mysterious disappearance of a certain Mr. Tom R. serves as a perfect excuse for an absurdist celebration of all the departures done supposedly without reason in **The Disappearance of Tom R. Mmm... Cat** reminds us how getting lost in the embrace of your beloved pet is often all we need to feel that inner peace.

A wide-angle photograph of a theater audience seated in red chairs, facing a stage. The theater's upper walls are decorated with a grid of horse racing silhouettes and circular light fixtures. The scene is dimly lit with blue stage lighting. The text '20:00 PROGLAŠENJE POBJEDNIKA / AWARD CEREMONY' is overlaid on the left side of the image.

20:00
PROGLAŠENJE POBJEDNIKA /
AWARD CEREMONY

PETLJE / **LOOPS**

Natjecateljski program / Competition programme

MARTIN TORPEDO

(izvan konkurencije / out of competition)

Toni Jelenić, dokumentarni, 13', Hrvatska, 2021.

Toni Jelenić, documentary, 13', Croatia, 2021

TROPICANA

Francesco Romano, igrani, 13', Italija, 2020.

Francesco Romano, fiction, 13', Italy, 2020

DRENJINE / CORNELIAN CHERRIES

Nikola Stojanović, dokumentarni, 40', Srbija, 2020.

Nikola Stojanović, documentary, 40', Serbia, 2020

LJUBAV JE SMRTNO BLIZU / LOVE IS JUST A DEATH AWAY

Bára Anna Stejskalová, animacija, 11', Kanada/Češka, 2020.

Bára Anna Stejskalová, animation, 11',

Canada/Czech Republic, 2020

Obiteljski su odnosi nekad toliko cirkularni da nerijetko uzrokuju vrtoglavicu. Gdje stati i kada prekinuti spona, a kada se prepustiti spletu veza? Odgovora bez čeprkanja nema. Uz tankočutan prikaz živopisnih obiteljskih figura, Nikola Stojanović u dokumentarnom filmu **Drenjine** donosi iskren i autentičan portret vlastite obitelji, otkrivajući svakodnevno nevidljive, unutrašnje spona odnosa koje udaljenost, ni prostorna ni vremenska, ne može oslabiti. Kolika je cijena obiteljskih odnosa sa samo osam godina saznaje dječak Maicol u emotivnoj talijanskoj drami **Tropicana**. **Martin Torpedo** prati starčića bez doma koji je svoje mjesto pod suncem našao u lučici bivše riječke tvornice Torpedo, gdje meditativno provodi dane uz par ključnih rekvizita. Animirana alegorija **Ljubav je smrtno blizu** vodi nas u fantastičan život smetlišta, gdje, u potpunom raspadanju, ne ponestaje šansi za ljubav.

Family affairs can at times be so convoluted that they might induce vertigo! Where to stop, when's the right time to get involved, and when to disengage? The answers to these types of questions won't be found without a bit of poking around. Nikola Stojanović's disparate and colorful family is vividly depicted in his documentary **Cornelian Cherries**. The invisible threads that hold the fabric of this family together are brought to light. **Tropicana** is an emotional Italian drama about an eight-year-old boy who learns to deal with the gravity of familiar inner workings. **Martin Torpedo** is a candid depiction of a life led by an elderly man in the abandoned harbor of the defunct factory "Torpedo" where he spends his days in quiet contemplation whilst surviving off of the barest of necessities. In **Love Is Just a Death Away** a phantasmagorical junkyard comes to life through animation to teach us how to find love even amidst rot and decay.



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