PLAY.

NO RESTRICTIONS

STIFF

9

Međunarodni studentski filmski festival

Student International Film Festival

24.-27.11.2022.

ART-KINO RIJEKA

24.11.2022.

19:00
Art-kino
Otvaranje Festivala / Festival Opening

POLUVRIJEME / HALF-TIME
Natjecateljski program / Competition programme

21:00
Galerija SKC
all GAME no PLAY
Otvorenje izložbe / Exhibition opening

22:00
Palach
Igranka / Party

25.11.2022.

18:00
Art-kino
PANTOMIMA / CHARADES
Natjecateljski program / Competition programme

20:00
Art-kino
CATCH AND TOSS
Natjecateljski program / Competition programme

21:30
Galerija SKC
Doigravanje / Extended play
Razgovor s umjetnicima / Artist talk
diskurzivni program / discursive program

22:30
Galerija SKC
Some Songs
Performans / Performance

23:30
Palach
Igranka / Party

26.11.2022.

10:00 - 13:00
Galerija SKC
Igraonica / Arcade
radionica plesne improvizacije/ dance improvisation workshop

13:00 - 16:00
Galerija SKC
Igraonica / Arcade
radionica interaktivnog videa / interactive video workshop

16:00
Art-kino
EN PLEIN
Natjecateljski program / Competition programme

18:00
Art-kino
CHECKERS
Natjecateljski program / Competition programme

20:00
Art-kino
ZALEĐE / OFFSIDE
Natjecateljski program / Competition programme

21:30
Art-kino
ALL-IN
Natjecateljski program / Competition programme

23:30
Galerija SKC
Doigravanje / Extended play
Razgovor s autorima / Talk with filmmakers
diskurzivni program / discursive program

24:00
Palach
Igranka / Party

27.11.2021.

11:00- 14:00
Galerija SKC
Igraonica / Arcade
Radionica blackout poezije /
Blackout poetry workshop

15:30
Art-kino
KONTROLNA TOČKA /
CHECK POINT
Natjecateljski program /
Competition programme

17:00
Art-kino
TIME-OUT
Natjecateljski program /
Competition programme

18:30
Art-kino
SKRIVAČI /
HIDE AND SEEK
Natjecateljski program /
Competition programme

20:30
Art-kino
ŠPEKULE / MARBLES
Proglašenje pobjednika /
Award Ceremony

21:30
Art-kino
Proglašenje pobjednika /
Award Ceremony

22:00
Palach
Igranka / Party

IMPRESSUM

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Filmaktiv
Studentski kulturni centar
Sveučilišta u Rijeci - SKC

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SELEKTORICE / SELECTORS
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Sendi Bakotić
Marta Ban

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Natalija Stefanović

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Klara Dujmović
Mario Puškarić
Hana Belobrk
Marta Sladojev
Petra Patafta

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(postav izložbe, dizajn)

Maja Ogrizović
(PR)

Petra Čargonja
(diskurzivni program)

Jana Ažić
(koordinacija programa)

Damjan Šporčić
(tehnički postav izložbe)

Aljoša Brajdić
(dizajn)

Sanjin Stanić, Antonija Veljačić
(video)

Anita Memišević, Željka Macan Petra
Žagar Šoštarić
(prijevod)

VIZUALNI IDENTITET / VISUAL IDENTITY
Ivana Kutni Mihić

GRAFIČKO OBLIKOVANJE / DESIGN
Gea Rajić

DIZAJ NAGRADE / AWARD DESIGN
Ela Štefanac

WEB
Gregor Bogdanović/
WiseMedia.hr

ADRESA / ADDRESS
STIFF- Međunarodni
studentski filmski festival
Udruga Filmaktiv
Korzo 28/1
51 000 Rijeka

E-MAIL:
office.studentfilmfestival.eu

WEB:
www.studentfilmfestival.eu

Rosanazi, Sunniva Kveum

UVOD

Protekle tri godine temeljito su potresle, tektonski izmijenile našu stvarnost. Način interakcije, mogućnost i ideju bliskosti, ekonomske i političke turbulencije koje ubrazano brišu i pišu nove granice, modeliraju naše postojanje od bazičnog komfora do surovog opstanka. U želji da se filmom i umjetnošću borimo protiv destruktivnih, paralizirajućih osjećaja ove distopijske stvarnosti, u želji da svijet analiziramo kroz maštu i mogućnosti odlučili smo **9. izdanje Međunarodnog studentskog filmskog festivala (STIFF)** posvetiti zaboravljenoj muzi djetinjstva - **IGRI.**

Kroz filmski i umjetnički program ovogodišnjeg festivala želimo istražiti načine ljudskog djelovanja koji nemaju uvijek temelj u svrhovitosti, no također i dvojaku prirodu igre kao slobodne i spontane aktivnosti, te aktivnosti s propisanim setom ograničenja i dozvoljenih poteza. Želja nam je reafirmirati važnost igre kao aktivnosti kroz koju učimo o sebi i o svijetu, pritom zadržavajući imperativ užitka i kreacije.

Bogati natjecateljski program čini **40 filmova** svih žanrova i filmskih rodova iz **16 zemalja** svijeta, podijeljenih u **11 programskih blokova** koji svojim naslovima podsjećaju na najpoznatije društvene igre odnosno na poteze i taktike koje ih čine (*Poluvrijeme • Pantomima • Dodavanja •En Plein • Dama • Zaleđe • All in • Kontrolna točka • Time-out • Skrivači • Špekule).* Izvan konkurencije riječkoj publici predstavit će se i pet riječkih dokumentarista, polaznika prošlogodišnje edukacije Nova škola dokumentarnog filma udruge Filmaktiv.

Posve neobičan prostor za igru otvaramo kroz **popratni program** festivala koji nas zove da aktivno promislimo i ponovno živimo svoju svakodnevicu. Multidisciplinarna izložba ***all GAME no PLAY*** uzima si za pravo da rekreira naše svjetove prisvajajući i mijenjajući poznate obrasce, dovodeći svakodnevne navike do apsurda. **Radionički program** pod nazivom ***Igraonica /Arcade*** ima za cilj sudionike zaraziti čudesnim vještinama iz područja izvedbenih, vizualnih umjetnosti i književnosti: plesnom improvizacijom, snimanjem i digitalnom obradom te tehnikom blackout poezije.

Diskurzivni program festivala ***Doigravanje*** ove godine se ušuškao u zabavnom i neformalnom okruženju OKC Palacha i to u formi kasno-večernjih razgovora s filmašima i autorima izložbenog programa.

A nakon uzbudljivih filmskih i umjetničkih sadržaja svakog dana u OKC Palahu je i festivalski party ***Igranka.***

Svi programi festivala su kao i uvijek u potpunosti besplatni!

Let the games beGin!

INTRODUCTION

The last three years have thoroughly shaken, tectonically changed our reality. They have invaded our relationships, shaken our notions of closeness. The constant economic and political turmoil has led to rapid change and have drawn new boundaries and borders. The new model of our existence has evolved from one of simple comfort to one of harsh survival. In the desire to use film and art to fight against the destructive, paralyzing feelings of this dystopian reality, while also trying to analyze the world through imagination and possibilities, we decided to dedicate the **9th edition of the International Student Film Festival (STIFF)** to the forgotten muse of childhood - **GAME.**

With the film and art program of this year's festival, we want to explore ways of human action that are not always purposeful. We also want to explore the dual nature of play as a free and spontaneous activity with a prescribed set of constraints and permitted moves. We want to reaffirm the importance of play as an activity through which we learn about ourselves and the world, while upholding the imperative of pleasure and creation.

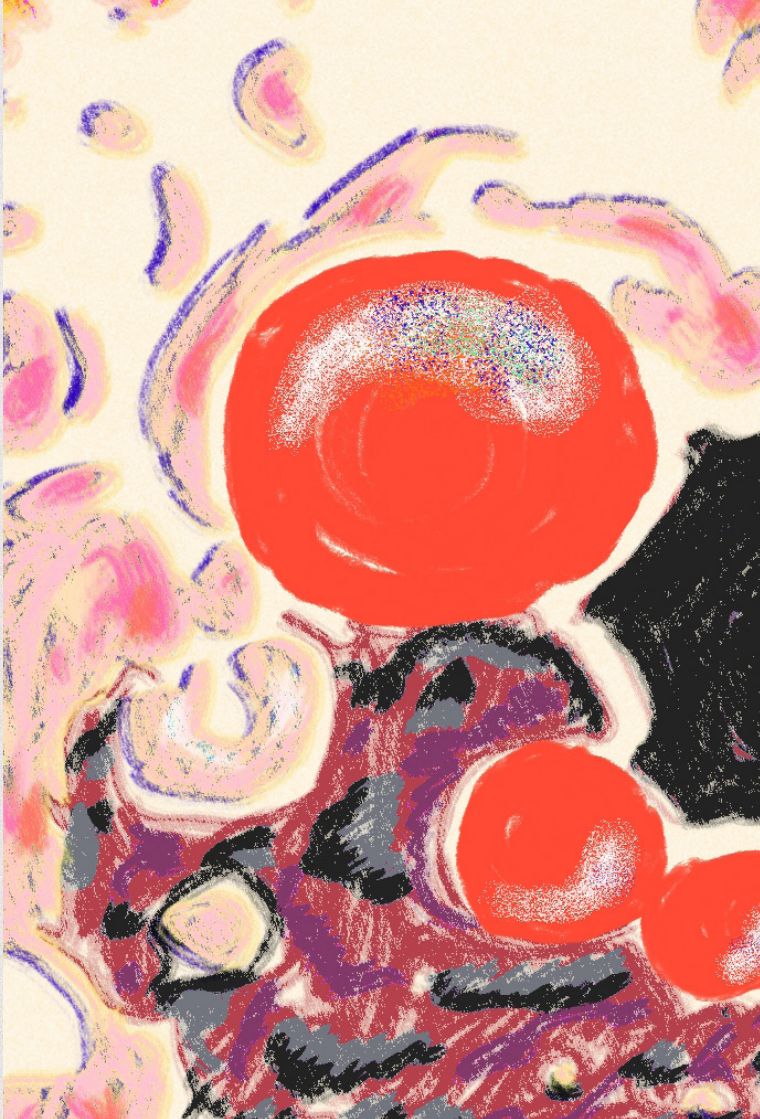
The competition program consists of **40 films** of all genres and genres from **16 countries** around the world, divided into **11 program blocks** whose titles recall the most famous board games, i.e. the moves and tactics that make them *(Half-time • Charades • Catch and Toss • En Plein • Checkers • Offside • All In • Check point • Time-out • Hide and Seek • Marbles)*. Out of competition, five documentary filmmakers from Rijeka, participants of last year's New School of Documentary Film organized by the Filmaktiv association, will present themselves to the audience in Rijeka.

We are opening a completely unusual space for play through the **accompanying program** of the festival, which invites us to actively think about our everyday life and experience it in a new way. The multidisciplinary exhibition ***all GAME no PLAY*** takes the right to recreate our worlds by appropriating and changing familiar patterns and taking everyday habits to absurdity. **The workshop program** called ***Arcade*** aims to infect participants with wonderful skills from the performing and visual arts, as well as literature: Dance improvisation, recording and digital editing, and the technique of blackout poetry.

The discursive program named ***Extended play*** takes place in the fun and informal environment of OKC Palach in the form of late-night conversations with filmmakers and authors of the exhibition program.

After the exciting film and art events, the ***Igranka Festival***

Party will be held daily at OKC Palach.
As always, all festival programs are completely free!
Let the games beGin!



24.11.2022.

DAN 1
DAY 1

ČETVRTAK
THURSDAY

STIFF

19:00 POLUVRIJEME / HALF-TIME

Natjecateljski program / competition programme

ANIMALNO TRENJE / ANIMAL LOCOMOTION
Asa Rikin, Noga Sirota, animation, 8′, Israel, 2021

PLAVI ŠUM / BLUE NOISE
Simon Maria Kubiena, fiction, 16′, Germany/Austria, 2022

JA, JA I JA / ME MYSELF ANDI
Lili Zahavi, documentary, 43′, Germany, 2022

Simon Maria Kubiena, Blue Noise

Zvuk koji prekida utakmicu, upozorenje da je vrijeme za stanku, da igra ima svoj tijek i da smo sada na pola puta. U međustanju, prekidu, iščekivanju. Animirani film ***Animalno trenje*** u ekspresivnom kolažu arhetipova stvara asocijativni vrtlog predaha i uzdaha u lamentaciji o potisnutom životinjskom instinktu kod ljudi. U igranom filmu ***Plavi Šum*** jedan je neočekivani zagrljaj dugo potreban odmor jedne mlade i osamljene duše. Zatočena u poluvremenu, na prvim stranicama svog diplomskog rada, junakinja je dokumentarnog filma ***Ja, ja i ja,*** u sumanutom ritmu emocija, potreba i želja koje u toj golemoj životnoj pauzi igraju svoju vlastitu igru.

The sound interrupts the match, a warning that it is time for a break, that the game has its course and that we are now halfway through. We are in an intermediate state of interruption and waiting. In an expressive collage of archetypes, the animated film ***Animal Locomotion*** creates an associative vortex of breaths and sighs in lamentation about the repressed animal instinct in humans. In the fiction film ***Blue Noise,*** an unexpected embrace is a long-needed rest for a young and lonely soul. Then, imprisoned in half-time, on the first pages of her thesis, the heroine of the documentary film ***Me Myself ANDI*** is absorbed in the crazy rhythm of emotions, needs, and desires that play their own game in that huge break in life.

21:00 **OTVORENJE IZLOŽBE / EXHIBITION OPENING**

Izložba je otvorena: **24. - 27. 11. 2022**
ČET/PET/SUB/NED **21:00 - 01:00**
PET/SUB/NED **10:00 - 18:00**

Exhibition is open: **24. - 27. 11. 2022.**
THUR/FRI/SAT/SUN **21 - 01 H**
FRI/ SAT/SUN **10 - 18 H**

all GAME no PLAY

Izložbeni program ***all GAME no PLAY*** razigrava svijet oko nas, prisvajajući poznate obrasce i izvrćući ih, dovodeći svakodnevne navike do apsurda. Ulazimo u interakciju s umjetničkim radovima u konstruiranom prostoru gdje želje, potrebe i stanja poprimaju nejasan oblik, ne ukazujući jasan cilj kojem možemo težiti.

Gubeći aspiracije za budućnost; nalazimo se u tuđem tijelu, izgovaramo tuđe riječi, ulazimo u tuđe kuće i krevete. Okupljene autorice i autori dobacuju se kontruktima prošlosti kako bi omeli autoritete sadašnjosti, nudeći nam dječje savjete i pozivajući nas na prevrtanje dinamike međuljudskih odnosa kako bismo našli ravnopravnost.

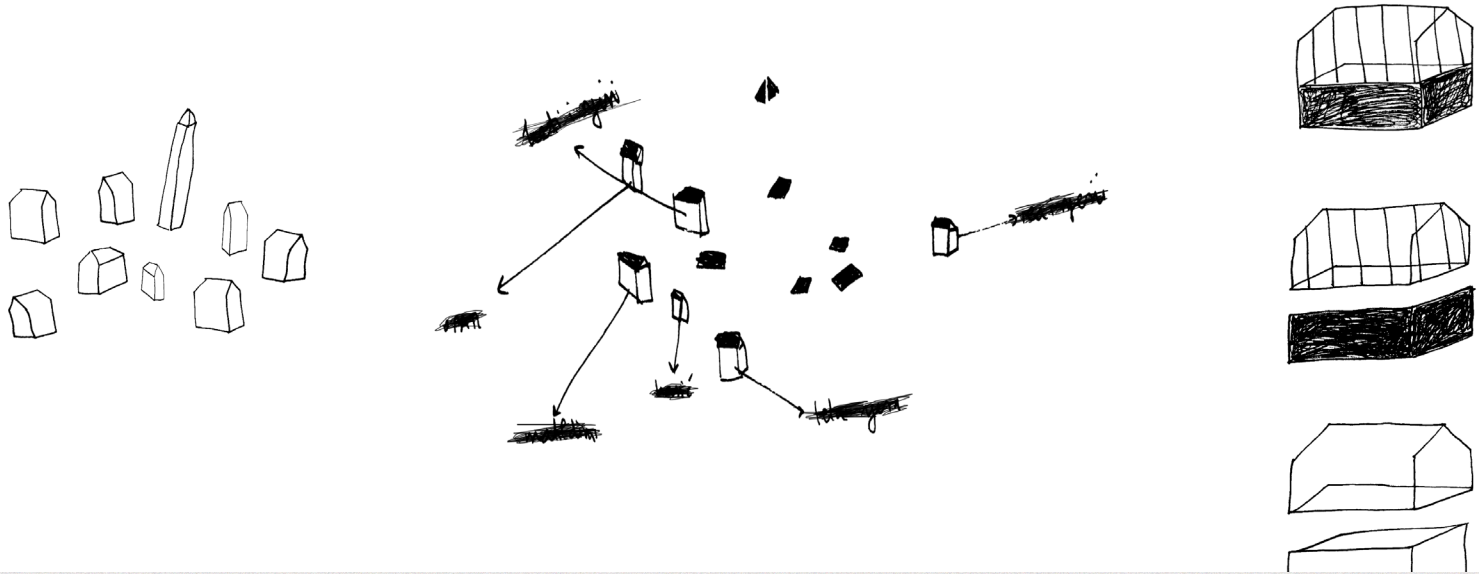
Izložba postavlja uvjete za igru kako bi ispitali svakodnevnicu. Susrećući se na sjecištu suvremene umjetnosti, igre i društvene interakcije, predstavljena umjetnička djela aktiviraju publiku kako bi nam potvrdila tjelesni doživljaj izložbe. Okupljene međunarodne umjetnice i umjetnici predstavljaju raznolike poglede na to što znači biti čovjek u umjetnom okruženju i predlažu nam kako graditi zajednice surađujući, a ne natječući se, dok igramo igru (su)postojanja.

Izlažu: Helena Roig Prats (ES/NL), Sidney Mullis(US), Lucija Ostrogović (HR), Clara Pallí Monguilod (ES/NL), Maria Chiara Ziosi (IT/NL), Nikolina Krstičević (HR), Kexin Hao (CN/NL)

The exhibition program all ***GAME no PLAY*** recreates the world around us, appropriating familiar patterns and flexing them, bringing everyday habits to absurdity. We interact with artworks in a constructed space where desires, needs and circumstances take a vague form, leaving us with unclear goals to strive for.

While losing the aspiration for the future, we find ourselves in someone else's body, speaking someone else's words, entering someone else's houses and beds. Gathered

24.11.2022. **GALERIJA SKC, Palach**



artists throw around the constructs of the past to disrupt the authorities of the present, offer advice from children, and provoke the overturning of the dynamics of our interpersonal relationships in order to find equality.

The exhibition establishes a framework for play to examine our everyday lives. Meeting at the intersection of contemporary art, play, and social interaction, presented artworks activate the visitor to confirm experiencing art as a physical act. Gathered international artists take a different view on what it means to be human in an artificial environment and show us how we can build communities that collaborate rather than compete while playing the game of (co)existence.

Artists: Helena Roig Prats (ES/NL), Sidney Mullis(US), Lucija Ostrogović (HR), Clara Pallí Monguilod (ES/NL), Maria Chiara Ziosi (IT/NL), Nikolina Krstičević (HR), Kexin Hao (CN/NL)

Lucija Ostrogović, Apartmanisation inside and out: sketch for a game, 2022

25.11.2022.

DAN 2
DAY 2

PETAK
FRIDAY

STIFF

18:00 PANTOMIMA / CHARADES

Natjecateljski program / competition programme

SVJETLOSNE GODINE / LIGHT YEARS
Monika Proba, documentary, 28′, Poland, 2021

TIHO DIJETE / THE SILENT TYPE
Avital Kronfeld, Shahar Korren, animation, 7′, Israel, 2021

VOĆE I POVRĆE / FRUITS AND VEGETABLES
Maciej Jankowski, fiction, 26′, Poland, 2021

SLOUCH
Michael Bohnenstingl, animation, 18′, Germany, 2022

Maciej Jankowski, Fruits and Vegetables

Geste uglavnom otkriju više od svega izrečenog. Igru naših pokreta pogoni neki unutrašnji mehanizam koji se ne da zavarati, a svaki pokušaj namjernog manevriranja jasan je poput slona u sobi. Što poručujemo svojim tijelom, a što želimo poručiti? Lakše je sakriti misli nego ekspresije. Koliko govorimo o sebi dok se krećemo? U dokumentarnom filmu ***Svjetlosne godine,*** Vitali, osebujni svećenički pripravnik, odaje svoju bit – po mnogočemu širu od zadanih granica života i vjere - u skučenom ali sigurnom prostoru cimerskog stana. Doživljaj stranih tijela i prostora užasava pak introvertnu djevojčicu u vrtiću u animiranom filmu ***Tiho dijete.*** Posramljen svojim viškom kilograma i neuglednim izgledom vlastite majke, junak filma ***Voće i povrće*** napravit će sve da ispravi figure koje ga muče. U konačnici, protagonist animiranog filma ***Slouch*** nalazi se u petlji iskušanih pokreta glazbene zvijezde. Mogu li njegov uspjeh ostvariti i neke druge, iskrenije kretnje?

Gestures usually reveal more than anything said. Our body movements are driven by some internal mechanism that cannot be fooled, and any attempt at deliberate maneuvering is as clear as the elephant in the room. So what do we express with our body, and what are we really trying to convey? It is easier to hide thoughts than expressions. In the documentary film ***Light Years,*** Vitali, a peculiar seminarian, hidden in the safety of the cramped space of a roommate's apartment reveals that his essence is broader than the given boundaries of life and faith. The experience of foreign bodies and spaces terrifies an introverted girl in kindergarten in the animated film ***Silent Type.*** Embarrassed by his extra weight and his own mother's unsightly appearance, the hero of the movie ***Fruits and Vegetables*** will do everything to correct the figures that are bothering him. Ultimately, the protagonist of the animated movie ***Slouch*** finds himself in the loop of the music star's tried-and-true moves. Can some other, more sincere gestures achieve his success?

20:00 DODAVANJE / CATCH AND TOSS

Natjecateljski program / Competition programme

ESTHER
Ana Scheu Amigo, documentary, 19′, Switzerland, 2021

BABICE / THE MIDWIFE
Anne-Sophie Bailly, fiction, 28′, France, 2021

ZNATIŽELJA / CURIOSA
Tessa Moult-Milewska, animation, 9′, United Kingdom, 2022

NAŠ PRVI POKUŠAJ / OUR FIRST HIT
Sara Grgurić, fiction, 14′, Croatia, 2021

Sara Grgurić, Our First Hit

Održavanje dijaloga sa stranama koje su nam u opoziciji, posebna je vještina. Argument je poput loptice koju možemo servirati silovito, bez prilike da se sugovornik snađe, ili pak mlako da ga naš stav ni ne dotakne ili umjereno, u igri dodavanja koja je zabavna, ali i održiva za obje strane. U traženju tog balansa nalazi se mlada feministkinja u dokumentarnom filmu ***Esther*** po povratku na selo, u svoju tradicionalnu, katoličku obitelj. U strahu od nepoznatog, vještine seoske primalje odbačene su od strane zajednice u napetoj srednjovjekovnoj drami ***Babice.*** Koliko daleko smijemo zadirati u intimu bliskih nam osoba pita se zaigrana animacija ***Znatiželja,*** a kako (i treba li uopće) održati stara prijateljstva i nepomirene razlike otkriva domaći igrani film ***Naš prvi pokušaj.***

Maintaining a dialogue with the opposite side is a specific skill. An argument is like a ball that we can serve so powerful, leaving the interlocutor without the opportunity to block it. However, it can be lightly served so that our attitude does not even touch him or moderately, in a passing game that is fun but also viable for both parties. The young feminist in the documentary, ***Esther,*** is searching for that balance after returning to the countryside to her traditional Catholic family. The fear of the unknown lead the community to reject the skills of a village midwife in the suspenseful medieval drama ***Midwife.*** How far we are allowed to invade the intimacy of people close to us asks the playful animation of ***Curiosa,*** and should we at all maintain old friendships and irreconcilable differences is revealed by the domestic fiction film ***Our First Hit.***

21:30 **RAZGOVOR S AUTORIMA / ARTIST TALK**

Doigravanje / Extended play

Voditeljica razgovora: Katarina Erak

Određuju li pravila igre, prodiru u naše živote i oblikuju naše iskustvo - veliki igrači, državni moćnici ili umjetnici? Dominiraju li prostorom i provode svoju volju, uz pristanak ili pritužbe drugih - vladajući ili autori? Dopuštamo li manipulaciju nad vlastitim doživljajem i djelovanjem - jer nemamo izbora ili želimo biti vođeni? Jesmo li na izložbi marionete, a umjetnici oni koji vuku naše konce? Slijedi li pobuna ili ćemo se nastaviti igrati?

Discussion moderator: Katarina Erak

Do big players, state powers or artists determine the rules of the game which penetrate our lives and shape our experience? Do policymakers or authors dominate the space and enforce their will, with the consent or complaints of other actors? Do we allow manipulation of our own experience and actions - because we have no choice or want to be guided? Are we marionettes at the exhibition, whose strings are pulled by artists? Will we rebel or will we continue to play?

25.11.2022. **GALERIJA SKC, Palach**

Helena Roig Prats, A two way, 20212

22:30 **PERFORMANS / PERFORMANCE**

Maria Chiara Ziosi : Some Songs

Maria Chiara Ziosi, Some Songs, 2022

U posljednje vrijeme puno razmišljam o razgovorima.
Volim ukrasti uobičajene riječi koje čujem. Zapisujem ih.
Ponekad pomislim da su uobičajene riječi uvijek previše
ili prejednostavne ako se stave
u mali razgovor.
U isto vrijeme, shvaćam da su te uobičajene riječi često
moj omiljeni način
umjetničkog izražavanja

Maria Chiara Ziosi

Umjetnica Maria Chiara Ziosi prikupila je rečenice s javnih mjesta: autobusa, javnih praonica i pričaonica i organizirala ih u pjesme. Ovi svjetovni stihovi predstavljeni su na karaokama i praćeni glazbom koju je skladao umjetnik.

Karaoke uređaj stvara kratki spoj između potrebe i negacije, prisjećajući se tipičnog kolektivnog entuzijazma samog medija, predstavljenog u nekoj vrsti melankoličnog okruženja. Ovo djelo u središte stavlja pitanje: u ime čega govorimo – djelujemo? Potraga za nestalim imenom kroz kolektivno pjevanje postaje jedini način ostvarivanja potrebe za govorom – djelovanjem.

Maria Chiara Ziosi nastupit će u klupskom stilu, a s pozornice će će sići među publiku kako bi skupa zapjevali.

Lately, I've been thinking a lot about conversations.
I like to steal common words that I hear. I write them down.
Sometimes I think that common words are always too many or too simple if put into small talk.
At the same time, I realize that these common words are often my favourite way of
dealing with art every day.

Maria Chiara Ziosi

Artist Maria Chiara Ziosi collected sentences from crowded places: buses, public laundries and chat rooms and organized them into songs. These mundane verses are presented on karaoke and accompanied by music composed by the artist.

The karaoke device creates a short circuit between need and negation, recalling the typical collective enthusiasm of the medium itself, presented in a sort of melancholic environment. This body of work centers the question: in the name of what do we speak – act? The search for a missing name through collective singing becomes the only way to pose the need for speaking – acting.

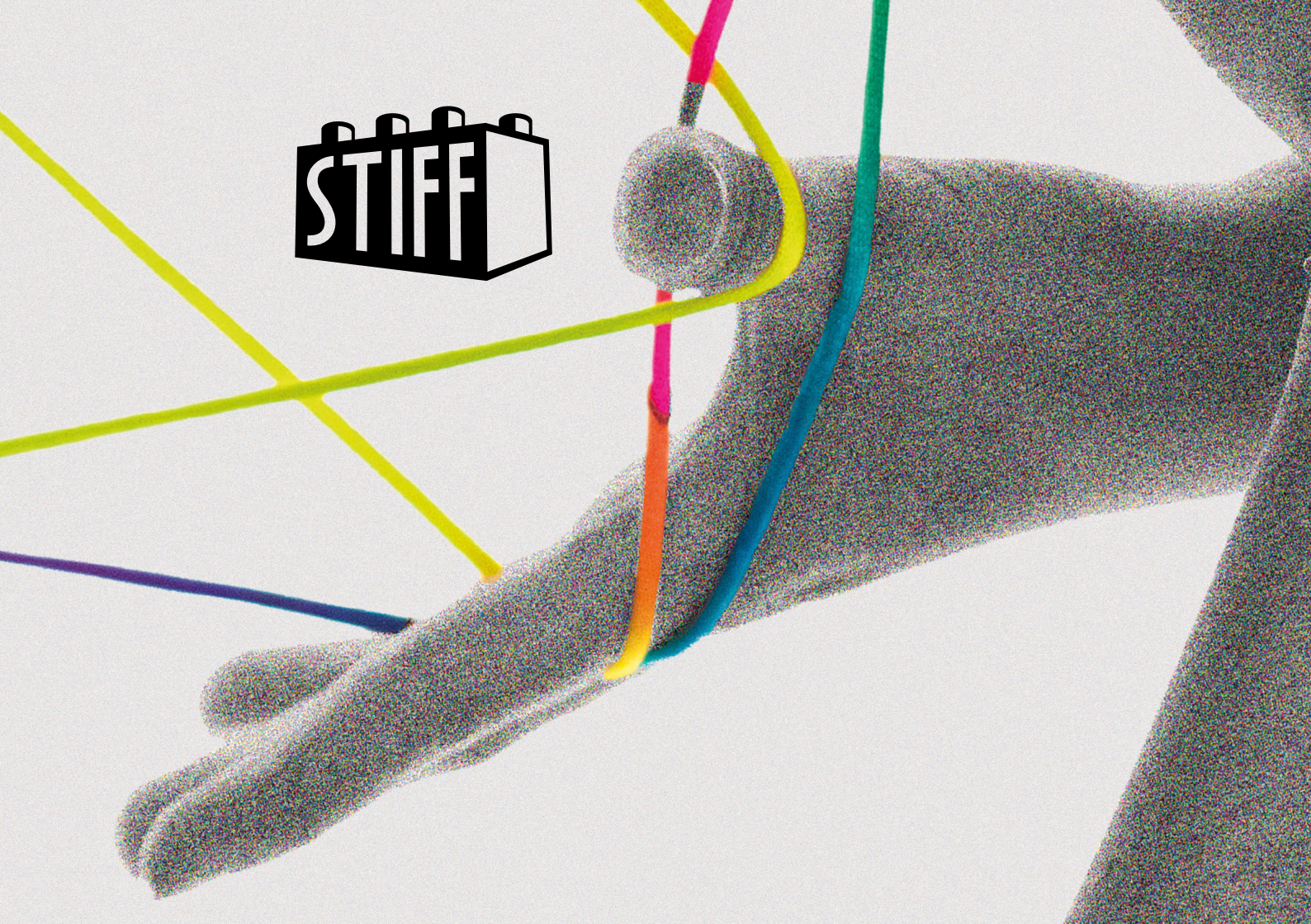
Maria Chiara Ziosi will perform in a club-style setting, and she will leave the stage for the audience to sing.

25.11.2022. **GALERIJA SKC, Palach**

26.11.2022.

DAN 3
DAY 3

SUBOTA
SATURDAY


STIFF

26.-27.11. **IGRAONICA (RADIONICE) / ARCADE**

Doigravanje / Extended play

Radionički program **Igraona /Arcade** poziva na propitivanje vlastite percepcije umjetničkih radova. Sudionici će sagledati radove u fizičkom i virtualnom prostoru, poigrati se sa odnosom teksta (koncepta) i samog rada te smjestiti vlastitu percepciju, iskustvo i znanje kao polaznu točku razumijevanja umjetničkog rada u danom kontekstu.

U svakoj radionica polaznici će se upoznati s određenom vještinom iz područja izvedbenih, vizualnih umjetnosti i književnosti: plesnom improvizacijom, snimanjem i digitalnom obradom te tehnikom blackout poezije. Igra s različitim načinima gledanja/doživljaja/razumijevanja umjetničkog djela potiče na izražavanje i stavlja naglasak na autentično iskustvo promatrača.

The workshop program **Arcade** invites you to question your own perception of the artwork. The participants will look at the works in physical and virtual space, play with the relationship between the text (concept) and the work itself, and place their own perception, experience and knowledge as a starting point for understanding the artistic work in the given context.

In each workshop, participants will learn a specific skill from the field of performing, visual arts and literature: dance improvisation, recording and digital processing, and blackout poetry technique. Playing with different ways of seeing/experiencing/understanding a work of art encourages expression and emphasizes the authentic experience of the observer.

26-27.11.2022. **GALERIJA SKC, Palach**

10:00 - 13:00 **IGRAONICA (RADIONICE) / ARCADE**

Doigravanje / Extended play

Kako posjetiti izložbu? : radionica plesne improvizacije s fokusom na kretanje u izložbenom prostoru

Voditeljica: Kristina Paunovski

Radionica eksperimentira s tjelesnim aspektom bivanja u izložbenom prostoru pozivajući polaznike na promišljanje vlastitog načina kretanja kroz galeriju, interakciju s radovima, ispitivanje kako se doživljaj rada mijenja ovisno o brzini i načinu kretanja i promatranja. Što ako uđem u izložbeni prostor natraške? Što se zbiva ako rad percipiram samo jednim od osjetila? Ima li razlike u doživljaju rada koji promatram par sekundi ili sat vremena?
Radionica će se usmjeriti na istraživanje prostora i tijela kroz njegove ekspresivne mogućnosti, koristeći improvizacijske i kompozicijske alate s naglaskom na oslobađanje kreativnog impulsa. Nove mogućnosti u istraživanju plesa, prostora i umjetničkog rada bavit će se pitanjima poput kako tijelom doživjeti izložbu i kako plesnom izvedbom interpretirati temu.

How To Visit the Exhibition? : dance improvisation workshop with the focus on moving through the gallery space

Mentor: Kristina Paunovski

The workshop experiments with physically inhabiting the exhibition space, inviting participants to reflect on their own way of moving through the gallery, interacting with the works, examining how the experience of the work changes depending on the speed and manner of movement and observation. What if I enter the showroom backwards? What happens if I perceive the work with only one of my senses? Is there a difference in the experience of work that I observe

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for a few seconds or an hour?
The workshop will focus on the exploration of space and the body through its expressive possibilities, using improvisational and compositional tools with an emphasis on releasing the creative impulse. New possibilities in the research of dance, space and artistic work will deal with questions such as how to experience the exhibition with the body and how to interpret the theme with a dance performance.

Kristina Paunovski, RIJEKA TRAVEL – ARTissue

13:00 - 16:00 **IGRAONICA (RADIONICE) / ARCADE**

Doigravanje / Extended play

Što odnosim sa sobom kada izađem iz izložbenog prostora? : radionica eksperimentalne digitalizacije sadržaja s fokusom na utisak/doživljaj

mentor: Josipa Baljak

Svaka izložba koju posjetimo ostavlja određeni dojam. Ti se dojmovi u sjećanju mijenjaju; često zaboravljamo ono što nas je oduševilo i prisjećamo se nečeg sasvim drugog. U želji da zabilježimo utiske, često izložbu promatramo kroz objektiv mobitela. Što kada bi radove koje upoznajemo na izložbi mogli ponijeti sa sobom u virtualnom obliku?
Radionica poziva polaznike na istraživanje izložbenog prostora kamerom, zatim ih provodi kroz tehnike snimanja i obrade slike i zvuka te u konačnici izrade filtera za selfie aplikaciju koji će poslužiti kao alat za igru - improvizaciju s uspomenom. Rezultat radionice je digitalizacija sadržaja izložbe, predstavljanje umjetničkih radova u virtualnom prostoru koji je dostupan globalnoj publici. Poigrati ćemo se idejom digitalizacije izložbe istražujući kako virtualno predstaviti, umjesto pojedinog rada, doživljaj posjetitelja.

What do I take with me when I leave the gallery? : a workshop on experimental digitization of content with a focus on impression/experience

mentor: Josipa Baljak

Every exhibition we visit leaves a certain impression. These impressions change in memory; we often forget what delighted us and remember something completely different. In order to record impressions, we often observe

26.11.2022. **GALERIJA SKC, Palach**

the exhibition through the lens of a mobile phone camera. What if we could take the works we meet at the exhibition with us in virtual form?

The workshop invites the participants to explore the exhibition space with a camera, then guides them through the techniques of recording and processing images and sound, and ultimately creating a filter for a selfie application that will serve as a playing tool - improvisation with a memory. The result of the workshop is the digitization of the exhibition content, the presentation of artworks in a virtual space that is accessible to a global audience. We will play with the idea of digitizing the exhibition, exploring how to virtually present the experience of visitors instead of individual works.

Josipa Baljak

16:00 EN PLAIN

Natjecateljski program / Competition programme

(P)ARTIZAN / (P)ARTISAN
(Izvan konkurencije / Out of competition)
Jelena Androić, documentary, 20′, Croatia, 2022.

DOSTAVLJAČ / COURIER
Elena Kulesh, fiction, 19′, Russian Federation, 2022

TISUĆU I JEDAN POKUŠAJ DA BUDEŠ OCEAN /
ONE THOUSAND AND ONE ATTEMPTS TO
BE AN OCEAN
Wang Yuyan, documentary, 11′, France, 2021

ZAČETNIK / THE ARCHITECT
Mathieu Lorain Dignard, fiction, 15′, Canada, 2021

PUTA TOLIKO / THAT MUCH MORE
(Izvan konkurencije / Out of competition)
Nina Sorić, documentary, 20′, Croatia, 2022.

Elena Kulesh, Courier

Staviti sve šanse na jedan broj, potez je nekog veoma sigurnog ili poprilično ludog ili posve rezigniranog. U dokumentarnom filmu ***(p)artizan,*** mladi će umjetnik sav svoj ulog po šesti put staviti na ostvarivanje bitnog mu sna, upisivanje Likovne akademije u Ljubljani. Protagonist filma ***Dostavljač*** pak dosadnu svakodnevicu dostavljača paketa prekida usputnom vezom s jednom klijenticom. S druge strane, beskompromisna gradacija ritma i asocijativnih prizora svih nusprodukata društvenosti ne ostavlja prostor za predah u eksperimentalnoj animaciji ***Tisuću i jedan pokušaj da budeš ocean.*** Bivši ovisnik o kocki i amaterski dizač utega, sada osuđen na garažu svojih roditelja, sve svoje nade polaže u prodaju proteina za multi-level marketinšku agenciju u igranom filmu ***Začetnik.*** Ulog su postavile i majka i kći u zajedničkoj šetnji zakrčenom makijom do mora u dokumentarnom filmu ***Puta toliko.***

Placing the entire bet on one number is the move of someone very confident, dare-devilish, or completely resigned. In the documentary film ***(p)artisan,*** the young artist will, for the sixth time, put all-in into realizing his essential dream, enrolling in the Academy of Fine Arts in Ljubljana. The protagonist of the film ***Courier*** interrupts the boring everyday life of a package delivery man with a casual relationship with a female client. On the other hand, the uncompromising gradation of rhythm and associated scenes of all by-products of sociability leaves no breathing room in the experimental animation O***ne Thousand and One Attempts to Be an Ocean.*** A former gambling addict and amateur weightlifter, now condemned to his parent's garage, puts all his hopes into selling protein for a multi-level marketing agency in the fiction film ***The Architect.*** Finally, mother and daughter make an effort in the joint walk through the maquis to the sea in the documentary film ***That Much More.***

18:00 **DAMA / CHECKERS**

Natjecateljski program / Competition programme

PRVI... / FIRST...
Adam Hartwiński, fiction, 27′, Poland, 2021

OČARANE / CARRIED AWAY
Daniel Makmal, animation, 4′, Israel, 2021

ŽRTVOVATI / SACRIFICED
David Sanchez, documentary, 12′, Canada, 2021

LONČAREVA KĆI / THE POTTER'S DAUGHTER
Edern Guichard, animation, 9′, France, 2021

VALOVI / WAVES
Klara Dujmović, documentary/experimental,19′,
Croatia, 2022

Daniel Makmal, Carried away

A sada su na potezu žene. One koje koračaju izvan ruba konvencija pa njihove korake društvo prati pod posebnim povećalom. One koje se ne kreću zacrtanim poljima. Dokle će stići, kršeći pravila igre? No život često nije fer, da bi se igralo pošteno. U filmu ***Prvi*** žena čije je nerođeno dijete osuđeno na smrt odlučuje se na neočekivan put. Harmoniju otoka divljih žena u animiranom filmu ***Očarane*** prekida pojava naoko običnog predmeta, a petnaestogodišnja Flavie, u dokumentarnom filmu ***Žrtvovati,*** spremna je na građanski neposluh kako bi obranila svoja socijalna i ekološka uvjerenja. Hoće li slobodom kretanja ovladati i mlada djevojka zatvorena u očinskom oklopu u animiranom filmu ***Lončareva kći?*** U eksperimentalno - dokumentarnom filmu ***Valovi,*** autorica promatra intimni ljubavni odnos u subjektivnom pokretu, kroz dodire i šaputanja, kroz suptilne reminiscencije, kroz vrtloge, valove i titraje.

Now it is the women's turn. Some of them step outside the conventions, so their steps are followed by society under a special magnifying glass. They do not follow the path. How far will they go, breaking the rules of the game? Life is often not fair. In the film ***First,*** a woman whose unborn child's fate is to be stillborn decides on an unexpected path. The harmony of the island of wild women in the animated film ***Carried away*** is interrupted by the appearance of a seemingly ordinary object. In the documentary film ***Sacrificed,*** fifteen-year-old Flavie is ready for civil disobedience to defend her social and ecological beliefs. Will the young girl be allowed the freedom of movement, or will she stay imprisoned in her father's armor we will discover in the animated film ***The Potter's Daughter.*** In the experimental-documentary film ***Waves,*** the author observes an intimate love relationship in subjective movement through touches and whispers, subtle reminiscences, whirpulls, waves, and vibrations.

20:00 **ZALEĐE/ OFFSIDE**

Natjecateljski program / Competition programme

VJERAN PAS / HAVE A NICE DOG!
Jalal Maghout, animation, 13', Germany, Syria, 2020

ROSANAZI
Sunniva Kveum, fiction, 20', Norway, 2020

NARANČINA KORA / ORANGE PEEL
Isidora Vulić, animation, 5', Serbia, 2021

ZAVIJANJE / THE HOWLING
Bartosz Brzeziński, fiction, 30', Poland, 2021

Jalal Maghout, Have a nice dog!

Na zabranjenim marginama prostora koji nas okružuje nerijetko stojimo zaleđeni od mogućih pogrešaka kojih se bojimo. Nesigurnih koraka krećemo se u poznatom, a stranom okruženju, kao protagonist animiranog filma ***Vjeran pas*** čija unutarnja nervoza direktno reflektira problematičnu i opasnu okolinu. Eklektične boje mlade skupine neonacista propituju prostor i provociraju granice društva, ali i pojedinaca koji grupu čine, u igranom filmu ***Rosanazi*** Na putu, razmještena između asocijacija i sjećanja, nalazi se protagonistica animiranog filma ***Narančina kora*** u vlaku iz Španjolske, a na krilu joj je blok ispunjen uspomenama. Estetika zavodljive fotografije u nepristupačnim predjelima poljskog sela ističe otuđenost i osuđenost protagonista u igranom filmu ***Zavijanje.***

In the forbidden margins of the space that surrounds us, we often stand frozen by fear of possible mistakes. We move with uncertainty in a familiar yet foreign environment, as the protagonist of the animated film ***Have a nice dog!,*** whose inner nervousness directly reflects the complex and dangerous environment. In the fiction film ***Rosanazi,*** the eclectic group of young neo-Nazi questions the space, society's boundaries, and the group itself. Placed between associations and memories, the protagonist of the animated film ***Orange Peel*** is on the train from Spain with a notebook filled with memories on her lap. The aesthetics of seductive photography in the inaccessible parts of the Polish countryside highlight the alienation and condemnation of the protagonist in the fiction film ***The Howling.***

21:30 **ALL IN**

Natjecateljski program / Competition programme

IN MEDIAS RES
Ana Klepo, documentary, 20′, Croatia, 2022

TAJNA SOBA / WARSHA
Dania Bdeir, fiction, 16′, France, Lebanon, 2021

DJEVOJKA U PLAVOJ HALJINI /
THE GIRL IN THE BLUE DRESS
Teo Morosin, Eric Ušić, fiction, 41′, Croatia, 2021

PORE
Clémence Pica Rogge, animation, 6′, Belgium, 2021

Dania Bdeir, Warsha

Igranje s najvišim ulozima rezultira usponom do vrha ili padom do dna. Ali kako ćemo znati što nas čeka ako nekad ne stavimo sve na kocku? Želja da bude u središtu zbivanja, na vrhuncu zabave, opetovano puni i prazni junakinju dokumentarnog filma ***In medias res.*** Sve od sebe, svog sebe, daje i protagonist igranog filma ***Tajna soba,*** u (posve) neočekivanoj završnici napetog dana na riskantnom građevinarskom poslu. Svoje adute i talente za punokrvni srednjovjekovni mjuzikl otkrila je družina iza filma ***Djevojka u plavoj haljini,*** a jedna naoko beznačajno okinuta fotografija otvorila je more nesigurnosti i loših iskustava protagonistice animiranog filma ***Pore.***

Playing with the highest stakes can result in a rise to the top or a fall to the bottom. Nevertheless, how will we know what awaits us if we do not bet all-in sometime? The desire to be in the center of events, at the height of the party, repeatedly fills and empties the heroine of the documentary film ***In medias res.*** The protagonist of the fiction film ***Warsha*** gives his all in the (entirely) unexpected ending of a tense day at a risky construction job. The crew behind the movie ***The Girl in the Blue Dress*** revealed its trump cards and talents for a full-blooded medieval musical. At first glance, when one accident photo is taken, it opens up a sea of insecurities and bad experiences of the protagonist of the animated film ***Pore.***

23:30 **RAZGOVOR S AUTORIMA / ARTIST TALK**

Doigravanje / Extended play

Razgovaramo s ekipom filma *The Girl in the Blue Dress (Djevojka u plavoj haljini)*. Ovaj neobičan prvijenac filmskog kolektiva *Novi vodnjanski filmski val (NVFV)*, srednjometražni je igrani film u formi mjuzikla, bajka s elementima montipajtonovskog humora, smještena u nedefinirano prošlo ili buduće vrijeme. Djelo je to nekolicine mladih Vodnjanaca i Vodnjanki, nastalo sasvim slučajno za vrijeme lockdowna. U nemogućnosti kvalitetnog življenja, autori su posegnuli za snimanjem kratkih video uradaka, a onda su skužili da ti filmići nisu zabavni samo njima već i njihovim prijateljima i poznanicima te su se ohrabrili snimiti dva srednjometražna igrana filma u svom autentičnom maniru - *Djevojka u plavoj haljini (2021) i La predstava (2022).*

Razgovor s autorima moderira Sendi Bakotić.

In this discursive program, we will have a chat with the crew of the film *The Girl in the Blue Dress*. This unusual debut of the film collective *Novi Vodnjanski filmski val (NVFV)* is a medium-length feature film in the form of a musical, a fairy tale with elements of Monty Python humor, set in an indeterminate past or future. It is the work of a few young film enthusiasts from Vodnjan, created rather accidentally during the lockdown. In the impossibility of leading a normal life, the authors resorted to recording short videos. Then, they realized that these films were fun not only for them but also for their friends and acquaintances, so they encouraged themselves to contin-ue and produced two medium-length films in their authentic style - *The Girl in the Blue Dress (2021) and La play (2022).*

The conversation with the authors will be moderated by Sendi Bakotić.

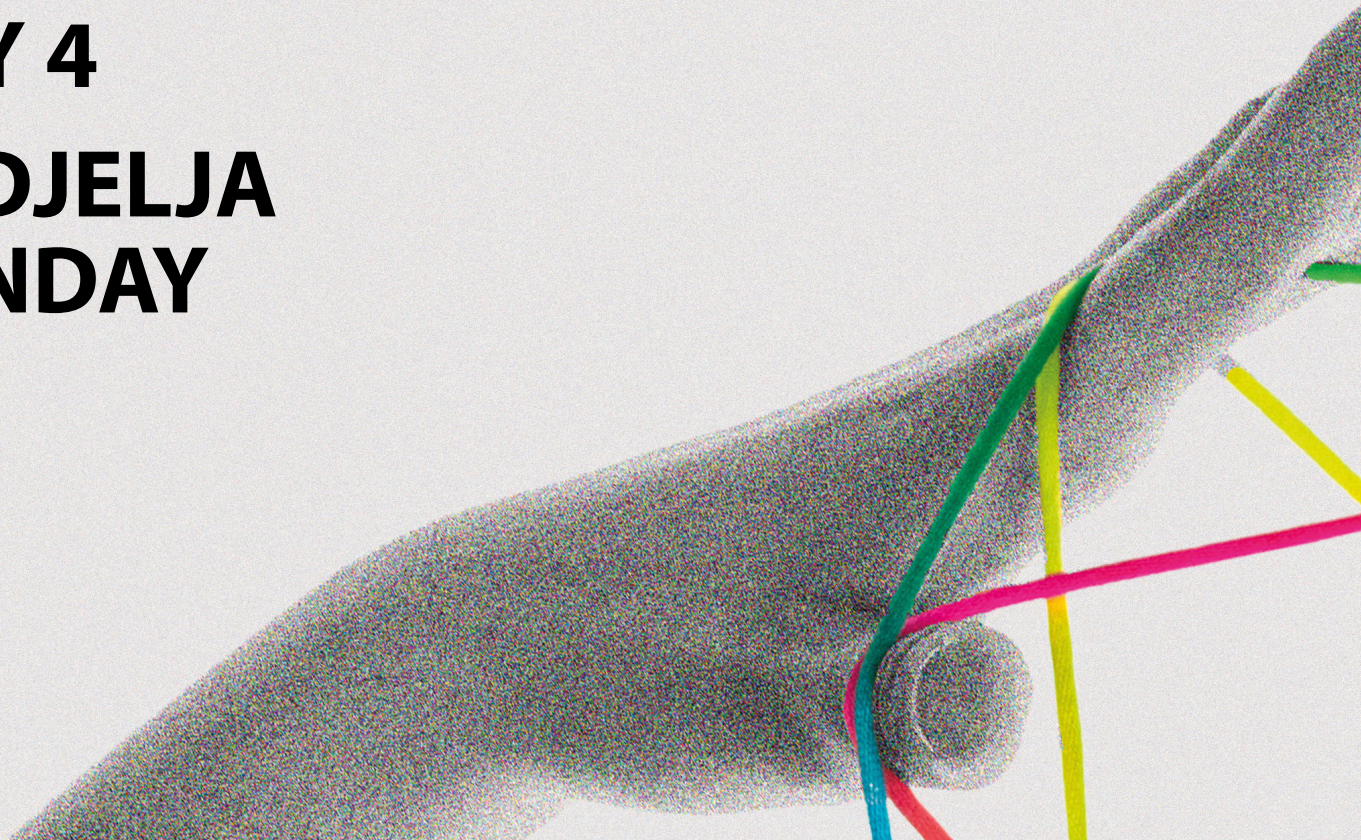
26.11.2022. **Palach**

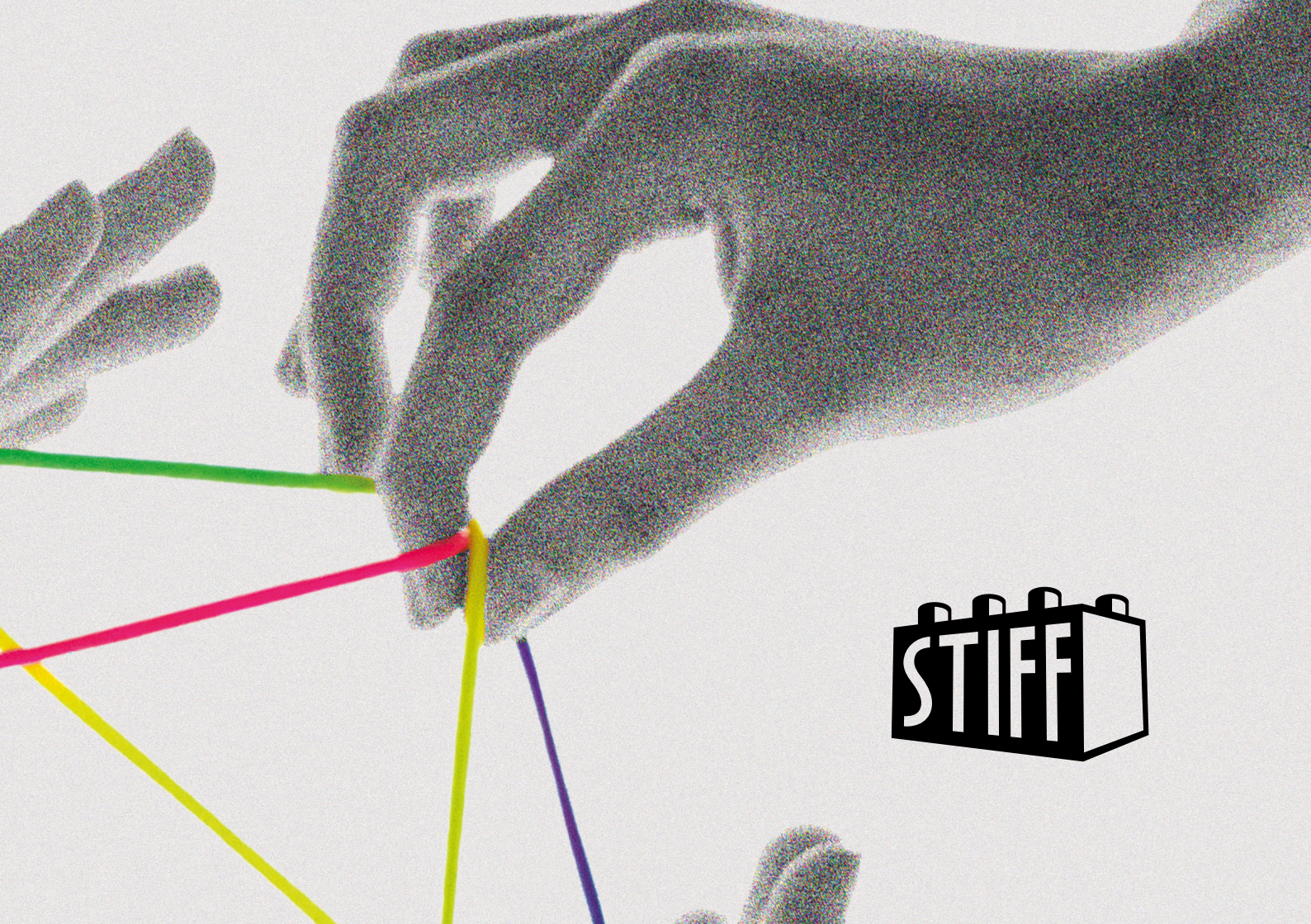
The girl in the Blue Dress, Teo Morosin, Eric Ušić

27.11.2022.

DAN 4
DAY 4

NEDJELJA
SUNDAY




STIFF

11:00 - 14:00 **IGRAONICA (RADIONICE) / ARCADE**

Doigravanje / Extended play

Kako čitam umjetnički rad? : radionica blackout poezije sa fokusom na razumijevanje suvremenog umjetničkog rada

voditeljice: Petra Čargonja i Natalija Stefanović

Upoznajući se s izložbom stvaramo značenja. U kasnijem razgovoru s ljudima s kojima razmjenjujemo dojmove shvaćamo kako se oni međusobno razlikuju. Radionica blackout poezije poigrat će se čitanjem izložbe. Koristeći se izložbenim tekstovima, konceptima, biografijama i vlastitim osvrtima na pojedine radove, polaznici su pozvani kritički se osvrnuti na izložbeni narativ i teme kojima se radovi bave te presložiti, rastaviti i sastaviti značenja. Iz koncepata izdvajamo poetsko, kreativnom redukcijom stvaramo nova značenja.
Blackout je metoda misaone reciklaže kojom se stvara tip ready-made poezije: precrtavanjem sadržaja, polaznici/e će iz tekstova izdvajati riječi i sintagme koje će tvoriti novi tekst. Fokus ovog procesa jest igra, asocijacija, frustracija, podsvijest i apstrakcija.

How do I read art? : blackout poetry workshop with a focus on understanding contemporary artwork

mentors: Petra Čargonja and Natalija Stefanović

By getting to know the exhibition, we create meanings. Later in conversation with other people, we realize how they differ from each other. The blackout poetry workshop will play with reading the exhibition. Using exhibition texts, concepts, biographies and their own reviews of individual works, attendees are invited to critically reflect on the

exhibition's narrative and the themes that the works deal with, and to rearrange, disassemble and assemble meanings. We will look for the poetics of the concepts, and create new meanings through creative reduction.

Blackout is a method of thought recycling that creates a type of ready-made poetry: by crossing out the content, the participants will select words and phrases from the texts that will form a new text. The focus of this process is play, association, frustration, subconsciousness and abstraction.

Blackout poezija , Ulična Aristokracija

15:30 **KONTROLNA TOČKA / CHECK POINT**

Natjecateljski program / Competition programme

FLORA
(Izvan konkurencije / Out of competition)
David Kumpare, documentary, 9', Croatia, 2022

MOJ PRIJATELJ ALEKSANDAR GRIGORJEVIČ /
MY FRIEND ALEXANDER GRIGORIEVICH
Pavel Zelenov, documentary, 25', Russian Federation, 2022

ORAHOVO SRCE / THE HEART OF BETEL NUTS
CHENG-TSE Wu, animation, 4', Taiwan, 2022

LILI JE SAMA / LILI ALONE
ZOU Jing, fiction, 22', China, Hong Kong, Singapore, 2021

CHENG-TSE Wu, The heart of Betel Nuts

Doživjeti neuspjeh ne znači uvijek vratiti se na početak. Iskustvo, makar loše, ostavlja trag i smjer za neke druge pokušaje. Možda uspješnije, upravo zbog tog iskustva. Da nije samo bitno znati što želimo od života već i ono što ne želimo, jednostavno pokazuje protagonistica dokumentarnog filma ***Flora.*** Samo što život, u konačnici, nije igra i mogućnosti ponavljanja ograničene su. A kada život čini niz nesretnih događaja, kao što je to slučaj u dirljivoj animaciji ***Orahovo srce,*** teško je naći trenutak na kojem bi se život, u pozitivnom smjeru, mogao graditi dalje. Jedna mačka i topla riječ prolaznika ipak drže slabe životne konce protagonista dokumentarnog filma ***Moj prijatelj Aleksandar Grigorjevič.*** Hoće li mlada žena nakon traumatičnog načina zarade za život u igranom filmu ***Lili je sama*** uspjeti naći svoju kontrolnu točku?

Experiencing failure does not always mean going back to the beginning. The experience, even if bad, leaves a mark and direction for some other attempts. Maybe more successful precisely because of that experience. The protagonist of the documentary, ***Flora,*** shows that it is crucial not only to know what we want from life but also what we do not want. Ultimately, life is not a game, and the possibilities of repetition are limited. Moreover, when life consists of a series of unfortunate events, as in the touching animation ***The Heart of Betel Nuts,*** it is difficult to find a moment where life could be built in a positive direction. One cat and a warm word from a passerby still hold the weak threads of the life of the protagonist of the documentary ***My Friend Alexander Grigorievich.*** After the traumatic way of earning a living in the fiction film ***Lili Alone,*** will the young woman manage to find her checkpoint?

17:00 TIME-OUT

Natjecateljski program / Competition programme

NOKTURNO / NOCTURNE
(Izvan konkurencije / Out of competition)
Silvija Bumbak, documentary,13′, Croatia, 2022

KAD BI OVA ULICA BILA MOJA /
IF THIS STREET WERE MINE
Julia Lea de Toledo, documentary, 39′, Brazil, Argentina, 2022

MATAPACOS
Karla Riebartsch, Lion Durst, animation, 7′, Germany, 2022

BORZAYA
Simon Schneckenburger, fiction, 20′, Germany, Poland, 2021

Julia Lea de Toledo, If This Street Were Mine

Suočeni s novim podražajima, osjetljiviji smo, ali i ranjiviji. Svoj je život toj vožnji u leru prepustio protagonist dokumentarnog filma ***Kad bi ova ulica bila moja,*** oštroumni beskućnik čija sloboda ima istinske draži, ali i niz osjetljivih točaka slabosti. Nadahnujuća animirana priča ***Matapacos*** o psu koji je postao simbolom aktivizma u Čileu zaustavlja nas u trenutku dirljive snage i moći pojedinca. S druge pak strane, predah se pretvara u uzdah očaja i strave za protagonisticu napete drame ***Borzaya*** nakon spoznaje o pravoj naravi ilegalnog poduhvata počinjenog da spasi egzistenciju svoje obitelji. A možda je smiraj u tihim trenucima noći dokumentarnog filma ***Nocturno.*** Ili tek iz te tišine nastaje pravi košmar?

Faced with new stimulation, we are more sensitive and vulnerable. In moments of rest from everyday life - when we put the brakes on the obligations that surround us and go in some other, unexpected direction - we feel livelier than usual. The protagonist of the documentary ***If the Streets Were Mine,*** a sharp-witted homeless man whose freedom has genuine charms but also several sensitive points of weakness, left his life to this idle driving. Likewise, the inspiring animated story ***Matapacos,*** about a dog that became a symbol of activism in Chile, reminds us of a moment of touching the strength and power of the individual. On the other hand, a break from work turns into a sigh of despair and fear for the protagonist of the tense drama, ***Borzaya,*** after learning about the true nature of the illegal operation undertaken to save her family's existence. Maybe the rest is in the quiet moments of the night in the documentary film ***Nocturno.*** Or is it only from the silence that a real nightmare arises?

18:30 **SKRIVAČI / HIDE AND SEEK**

Natjecateljski program / Competition programme

BABAJANJA
Ante Zlatko Stolica, documentary, 24', Croatia, 2022

ROĐACI / COUSINS
Michal Haggiag, fiction, 24', Israel, 2021

LAŽEŠ KO PAS / LET SLEEPING DOGS LIE
Sarai Abergel, Noy Friman, Guy Livnat, animation, 10', Israel, 2021

JESEN NAŠEG LJETA / FALL OF OUR SUMMER
Karlo Vorih, fiction, 28', Croatia, 2021

Michal Haggiag, Cousins

Tko se nije skrio, magarac je bio! No mračno i nepoznato, u svakoj dobi, vraća onaj dječji strah u nama, koji vapi za toplinom i sigurnošću. Što ako je zapravo naša babaroga iz djetinjstva samo uboga i nesretna žena iz susjedstva? U potragu za svojim strahom koji ga prati od dječačke dobi krenuo je autor dokumentarnog filma ***Babajanja.*** Kako pak sakriti prve pobude svojeg tijela i sve ono što tijelo neočekivano u tinejdžerskoj dobi želi, tema je igranog filma ***Rođaci,*** dok se pitanjem roditeljskih tajni pred djecom crnohumorno bavi podjednako slatka i brutalna animacija ***Lažeš ko pas.*** A nekad je baš u nepoznatom tajna izazova, kada sve poznato postane dosadno, kao u slučaju protagonista filma ***Jesen našeg ljeta.***

The dark and unknown, at every age, brings back that childhood fear in us, which cries out for warmth and security. What if our bogeyman from childhood is just a poor and unhappy woman from the neighborhood? The author of the documentary ***Babajanja*** set out in search of his fear, which has followed him since childhood. How to hide the first impulses of your body and everything that the body unexpectedly wants in teenage years is the subject of the fiction film ***Cousins.*** At the same time, the equally sweet and brutal, dark-humor animation ***Let Sleeping Dogs Lie*** deals with the issue of parental secrets in front of children. Moreover, the secret of the challenge lies in the unknown when everything familiar becomes tiresome, as in the case of the protagonist of the film ***Fall of Our Summer.***

20:30 **ŠPEKULE / MARBLES**

Natjecateljski program / Competition programme

VOLI ME / LOVE ME
Romane Garant Chartrand, documentary, 23', Canada, 2021

ZLATNE MARGARITE / GOLDEN MARGARITE
Keren Karasik, animation, 7', Israel, 2021

SUTRA JE ZA NEKOLIKO SATI /
TOMORROW'S IN A FEW HOURS
Jan Daniel, fiction, 33', Czech Republic, 2021

PARADA
Léa Buffard, animation, 4', Belgium, 2021

Keren Karasik, Golden Margarite

Mladost je lijepa, a tako krhka. Po definiciji nevina, ali nerijetko to nije. Što kada nemamo pravo na trenutke koji joj pripadaju? U dokumentarnom filmu ***Voli me*** mlada Laetitia traga za ljubavlju i svojim mjestom u svijetu koji samoostvarenje percipira kroz filtrirane fotografije. Otuđen gradski život trojice tinejdžera prate zvukovi strojeva (umjesto ljudi) u animiranom filmu ***Zlatne margarite.*** Svu moguću bezbrižnost i sjaj mladosti polako, ali sigurno gasi tajna jednog prijatelja iz ekipe u posve zaigranom igranom filmu ***Sutra je za nekoliko sati.*** Valjda se s ljepotom mladosti, kao i špekulama, valja samo igrati, dok se može. Kao i u asocijativnoj i živopisnoj animaciji ***Parada,*** za kraj programa.

Youth is beautiful but fragile. Sometimes innocent, and sometimes not. What if we do not have the right to the moments that should belong to her? In the documentary ***Love Me,*** young Laetitia searches for love and her place in a world that perceives self-realization through filtered photographs. The alienated city life of three teenagers is accompanied by the sounds of machines (instead of people) in the animated film ***Golden Margarita.*** A friend's secret slowly but surely extinguishes all the possible carefreeness and brilliance of youth from the team in the fiction film ***Tomorrow's in a Few Hours.*** One should only play with the beauty of youth, just like with the marbles, as long as one can, as in the associative and vivid animation ***Parade.***

21:30 **PROGLAŠENJE POBJEDNIKA / AWARD CEREMONY**

U program STIFF film festivala svake godine uvršteno je četrdesetak filmova pažljivo i bez kompromisa odabranih između golemog broja prijava, koji festivalu stižu iz cijelog svijeta. STIFF-ov žiri sastoji se od tri tima - za igrani, dokumentarni i za animirani film. U svakom timu nalazi se po jedan filmski profesionalac, prošlogodišnji pobjednik/pobjednica i student/studentica filma. Cilj ovakve strukture žirija je da studenti uče od profesionalaca kao aktivni članovi žirija, te da se domaći autori spajaju s mladim autorima iz inozemstva, potičući tako suradnju, umrežavanje i razmjenu ideja. Izrazito jaka konkurencija stavlja prilično težak zadatak pred naš žiri, dodijeliti samo tri nagrade: za najbolji igrani, najbolji dokumentarni i najbolji animirani film. Žiri ima slobodu dodijeliti i posebna priznanja za izvrsne filmove iz programa, dok publika igra veliku ulogu glasajući za najbolji film po njihovom izboru.

STIFF film festival selects around 40 films every year. They are selected carefully and without compromise among a large number of submissions the festival receives from around the world. STIFF has a very carefully “structured” jury, working in teams; one for fiction films, one for documentaries and one for animation. Each jury team has three members; one filmmaker who had a film as part of the STIFF programme in previous years, one professional filmmaker and one film student. The purpose of this is for students to learn from the professionals and for Croatian filmmakers to connect and work with young international filmmakers, encouraging future collaborations and exchange of ideas. The strong competition programme sets a demanding task in front of our jury, to award only one Best Fiction, Best Documentary and Best Animation film. The jury can also decide to award a special mention to any outstanding works from the programme and the audiences play a big role by voting for the best film of their choice, giving out the Audience Award.

27.11.2022. **ART-KINO**

STIFF 2022. ŽIRI ZA IGRANI FILM:
Nadia Cvitanović, Tomasz Śliwiński, Nina Damjanović

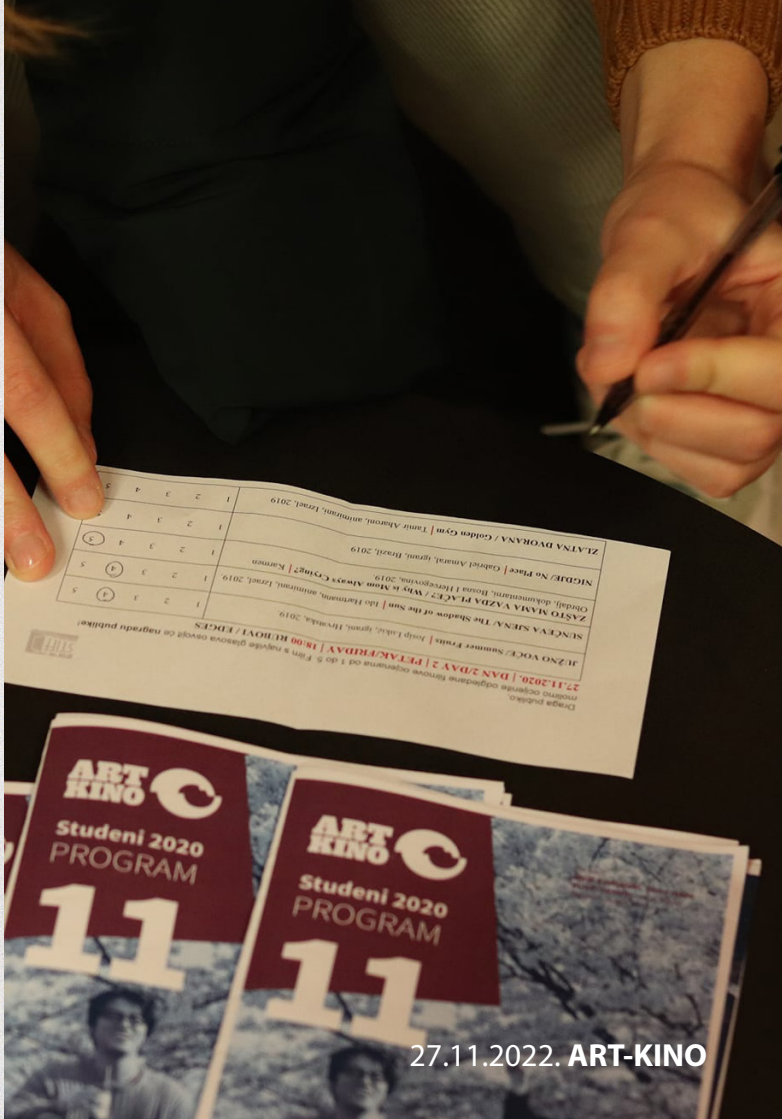
STIFF 2022. ŽIRI ZA DOKUMENTARNI FILM:
Jelena Androić, Jasmina Beširević, Anja Matić

STIFF 2022. ŽIRI ZA ANIMIRANI FILM:
Martina Meštrović, Natko Stipaničev, Laura Čulek

STIFF 2022 FICTION FILM JURY:
Nadia Cvitanović, Tomasz Śliwiński, Nina Damjanović

STIFF 2022 DOCUMENTARY FILM JURY:
Jelena Androić, Jasmina Beširević, Anja Matić

STIFF 2022 ANIMATION FILM JURY:
Martina Meštrović, Natko Stipaničev, Laura Čulek



27.11.2022. **ART-KINO**

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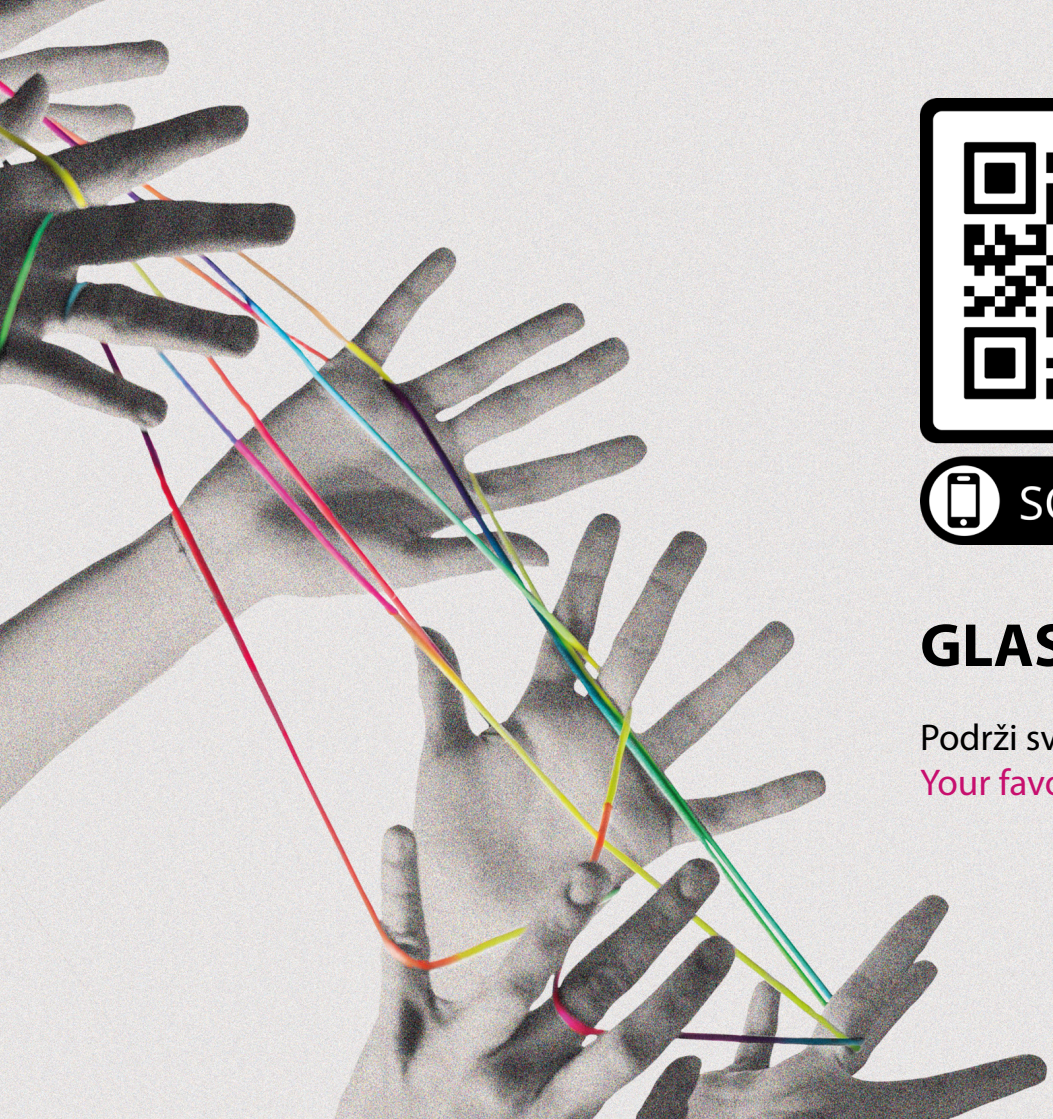

SCAN ME

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www.studentfilmfestival.eu