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ŽIRI | JURY

DUGOMETRAŽNI IGRANI FILM
FEATURE FILM

Lisa Loven Kongsli
Glumica / Actress

Bojan Vuletić
Redatelj / Director

Rúnar Rúnarssont
Redatelj i scenarist / Director and screenwriter

MEĐUNARODNI KRATKOMETRAŽNI FILM I KOCKICE | INTERNATIONAL SHORT FILM AND CHECKERS

Jozo Schmuch
Redatelj / Director

Mathieu Janssen
Umjetnički ravnatelj Međunarodnog festivala kratkometražnog filma Go Short u Nijmegenu u Nizozemskoj / Artistic director of the Go Short International Short Film Festival Nijmegen in the Netherlands

Diomedes Koufteros
Glumac, kazališni redatelj i umjetnički ravnatelj Međunarodnog festivala kratkometražnog filma na Cipru / Artistic director of the International Short Film Festival of Cyprus

PONOVNO S NAMA
TOGETHER AGAIN

Vanja Jambrović
Producentica / Producer

Tin Ostrošić
Direktor fotografije i snimatelj / Director of Photography and Cinematographer

Sonja Tarokić
Redateljica i scenaristica / Director and screenwriter

MLADI ŽIRI PROGRAMA PLUS
YOUNG JURY PLUS AWARD

Helena Šarić

Renato Horvat

Mia Maria Majerić

Ivan Dorotić

Corina Kovačić

DJEČJI ŽIRI
CHILDREN'S JURY

Frida Anković

Ivona Dragaš Bilogrević

Filip Munjiza Budimir

Marta Mihanović

Ian Persoglio

NAGRADE
AWARDS

Zlatna kolica za najbolji dugometražni igrani film
Golden Pram for Best Feature Film

Zlatna kolica za najbolji kratki igrani film
Golden Pram for Best Short Film

Zlatna kolica za najbolji hrvatski film u programu Kockice
Golden Pram for Best Croatian Film in Checkers Program

Kandidat za najbolji europski kratki film – Europske filmske nagrade 2028.
Candidate for Best European Short Film – European Film Awards 2028

Zlatni bicikl
Golden Bicycle

Nagrada PLUS
PLUS Award

Adriatic Audience Award Mreže Festivala Jadranske regije
Network of Festivals in the Adriatic Region: Adriatic Audience Award

GLAVNI PROGRAM: DUGOMETRAŽNI FILMOVI

MAIN PROGRAM: FEATURE FILMS

Program donosi prve i druge filmove redatelja/ica koji se natječu za nagradu Zlatna kolica. Redatelju/ici najboljeg filma prema odluci žirija pripast će i 4000 eura novčane nagrade.

The program presents directors' first and second films competing for the Golden Pram Award. The director of the best film by the jury's choice will also receive a cash prize in the amount of 4,000 EUR.



17

17

Kosara Mitić
MK, SI, RS
2026.
105'

Sedamnaestogodišnja Sara s razredom odlazi na školski izlet u Grčku. Dok se njezini vršnjaci opijaju u autobusu, ona se uglavnom drži po strani. Kada stvari na izletu izmaknu kontroli i Sara svjedoči brutalnom napadu na svoju kolegicu, između njih dviju rađa se savez koji će ih zauvijek povezati. Dobitnik nagrade publike u Sarajevu, dugometražni prvijenac *17* redateljice Kosare Mitić sirov je i duboko potresan film o odrastanju, manipulaciji i lakoći kojom se na Balkanu krivnja za nasilje prebacuje na njegove žrtve. Inspiriran stvarnim događajem koji je uzdrmao regiju, film je beskompromisan prikaz stvarnosti koju Mitić odbija učiniti ugodnom i lako probavljivom.

Seventeen-year-old Sara and the rest of her class take a school trip to Greece. While her classmates get drunk on the bus, she mostly keeps to herself. When things spiral out of control and Sara witnesses a brutal assault on a fellow student, an alliance is forged between the two girls that will bind them forever. Winner of the Audience Award at Sarajevo, Kosara Mitić's debut feature *17* is a raw and deeply harrowing film about growing up, manipulation, and the ease with which in the Balkans responsibility for violence is shifted onto its victims. Inspired by a real event that shook the region, it is an uncompromising depiction of a reality that Mitić refuses to make comfortable or easily digestible.

Club Kid

Club Kid

Jordan Firstman
US
2026.
122'

Kada mu na vrata pokuca desetogodišnji sin za kojeg nije ni znao da postoji, klupski promotor i partijaner Peter shvaća da bi se vjerojatno trebao uozbiljiti i pronaći posao. Premijerno prikazan u programu Izvjestan pogled u Cannesu, debitantski dugometražni film *Club Kid* komičara Jordana Firstmana *(I Love LA*, 2025.) publiku od prve scene uvlači u živopisan svijet izlazaka, ketamina i usputnog seksa, no ubrzo se razotkriva kao iznenađujuće dirljiva i duhovita priča o povezivanju oca i sina. Firstman odbacuje svoju prepoznatljivu ironičnu pozu i pokazuje se kao iskren pripovjedač koji razoružavajuće otvoreno progovara o očinstvu, njujorškoj queer sceni i odrastanju sa zakašnjenjem.

When his ten-year-old son – a son he never knew existed – shows up at his door, club promoter and party boy Peter realises he probably ought to get serious and find a job. Premiering in Un Certain Regard section at Cannes, *Club Kid*, the debut feature of Jordan Firstman (*I Love LA*, 2025), from the very first scene pulls the audience into a vivid world of club nights, ketamine and casual sex, before quickly revealing itself to be a surprisingly touching and witty story of father-and-son bonding. Firstman casts aside his trademark ironic pose and proves himself a sincere storyteller, speaking with disarming candour about fatherhood, New York's queer scene and belated growing up.

Danas je mama živa

Mom's Alive Today

Josip Lukić
HR, RS, XK
2026.
85'

Jakov se vraća u rodni Split kako bi se brinuo za majku čije se psihičko stanje ubrzano pogoršava, no pokušaj da izbjegne njezinu hospitalizaciju prisilit će ga da se suoči s obiteljskim traumama i granicama vlastite požrtvovnosti. Crnohumorna drama *Danas je mama živa* dugometražni je prvijenac splitskog redatelja, scenarista i glumca Josipa Lukića, a svjetsku će premijeru imati upravo na 24. ZFF-u. U filmu se jasno ogledaju temeljne preokupacije Lukićeva opusa – odnos s majkom, povratak u Split te borba s psihičkim bolestima. Njegov diplomski film *Nije zima za komarce*, surežiran s Klarom Šovagović, nagrađen je Zlatnim kolicima na Kockicama Zagreb Film Festivala 2022. godine.

Jakov returns to his hometown to care for his mother, who suffers from a schizoaffective disorder. Their bond is strong and intense, almost pathological – to such a degree that his mother's condition gradually begins to spill over into Jakov's life, until he too finds himself on the verge of a breakdown. The dark comedy drama *Mom's Alive Today* is the debut feature of the director, screenwriter, and actor from Split, Josip Lukić, which will have its world premiere at the 24th ZFF. The feature condenses the central preoccupations of his body of work – the relationship with his mother, his return to Split, and the struggle with mental illness. His graduation film *It's Not Cold for Mosquitoes*, co-directed with Klara Šovagović, was awarded the Golden Pram in the Checkers program at the Zagreb Film Festival in 2022..

Divna nova ljubav

Brave New Love

Maria Bäck
DK, SE, EL
2026.
107'

Hipnoterapeutkinja Kate živi sa svojim suprugom Orlom i kćeri Athenom, istodobno održavajući tajnu romantičnu vezu s Andreasom (Anders Danielsen Lie; *Najgora osoba na svijetu*, ZFF 2021.; *Oslo, 31. kolovoza*, ZFF 2011.). Što se događa kada nam osoba koja nam se nekoć činila savršenom više ne odgovara? Je li uopće moguće cijeli život biti sretan samo s jednom osobom? Švedsko-danska redateljica Maria Bäck u svom duhovitom i emocionalno izoštrenom filmu *Divna nova ljubav* propituje norme i strukture heteroseksualnih odnosa, prateći glavnu junakinju na putu samospoznaje ispunjenom požudom, tjelesnim tekućinama i grčkom mitologijom. Film je premijerno prikazan na Filmskom festivalu u Locarnu.

Hypnotherapist Kate lives with her husband Orl and their daughter Athena, while simultaneously maintaining a secret romantic liaison with Andreas (Anders Danielsen Lie; *The Worst Person in the World*, ZFF 2021; *Oslo, August 31st*, ZFF 2011). What happens when someone who once seemed perfect for us no longer fits? Is it even possible to be happy with just one person for an entire lifetime? Swedish-Danish director Maria Bäck's witty and emotionally sharp *Brave New Love* examines the norms and structures of heterosexual relationships, following its protagonist on a journey of self-discovery filled with sensuality, bodily fluids, and Greek mythology. The film had its world premiere at the Locarno Film Festival.

Do kraja dana

Until the Day Ends

Jelena Maksimović
RS, BG, SI, ME, HR, DE
2026.
90'

Dok studentski prosvjedi odjekuju ulicama Beograda, dvoje mladih iz suprotstavljenih svjetova povezuje zajednička težnja za slobodom. Poigravajući se konvencijama melodrame, komedije i kriminalističkog filma, dugometražni igrani debi *Do kraja dana* srpske redateljice Jelene Maksimović atmosferična je priča o prevladavanju razlika u društvu u kojem osobno postaje nerazdvojivo od političkog. Ova suvremena ljubavna priča o odrastanju svjetsku je premijeru imala na Filmskom festivalu u Veneciji u programu Horizonti.

As student protests echo across the streets of Belgrade, two young people from opposing sides are brought together by a shared yearning for freedom. Upending the conventions of melodrama, comedy, and crime film, Jelena Maksimović's fiction debut *Until the Day Ends* is an atmospheric story about transcending social divisions in a world where the personal is inseparable from the political. This contemporary coming-of-age love story had its world premiere at the Venice Film Festival in the Horizons program.

Dua

Dua

Blerta Basholli
XK, CH, FR
2026.
101'

Trinaestogodišnja Dua (Pinea Matoshi) zahvaćena je vrtlogom promjena. Njezino se tijelo mijenja usporedno s društveno-političkim okolnostima grada Prištine, gdje živi sa svojom albanskom obitelji kasnih 1990-ih. Nakon incidenta koji duboko potresa njezinu zajednicu, suočava se s novim, sveprožimajućim osjećajima. U novom filmu Blerte Basholli, autorice prvog kosovskog filma koji je ušao u uži izbor za Oscara (*Košnica*, ZFF 2021.), horori odrastanja stapaju se s ozračjem straha na Kosovu neposredno prije izbijanja rata. *Dua* je premijerno prikazana na 65. Tjednu kritike u Cannesu, gdje je osvojila nagradu SACD.

Thirteen-year-old Dua (Pinea Matoshi) is caught in a whirlwind of change. Her body is transforming in tandem with the shifting socio-political landscape of the late 1990s in Pristina, where she lives with her Albanian family. After an incident that deeply shakes her community, she finds herself confronted with new, all-encompassing feelings. In her new film, Blerta Basholli – director of *Hive* (ZFF 2021), the first Kosovar film to be shortlisted for an Academy Award – weaves the troubles of adolescence together with the atmosphere of fear in Kosovo on the eve of war. *Dua* had its world premiere in the 65th Critics' Week at Cannes, where it won the SACD Award.

Fjord

Fjord

Cristian Mungiu
RO, FR, NO, DK, FI, SE
2026.
146'

Izvan konkurencije
/ Out of Competition

Nakon smrti roditelja, Mihai (Sebastian Stan; *Pripravnik: Priča o Trumpu*, 2024.) sa suprugom Lisbet (Renate Reinsve; *Najgora osoba na svijetu*, ZFF 2021., *Sentimentalna vrijednost*, ZFF 2025.) ostavlja sve iza sebe u Rumunjskoj i seli se s djecom u zabačeno norveško selo, gdje se obitelj zbližava sa susjedima. No kada u školi primijete modrice na njihovoj kćeri Eliji, privid idile ubrzo se urušava. Dobitnik Zlatne palme i nagrade FIPRESCI u Cannesu, novi film Fjord istaknutog rumunjskog redatelja Cristiana Mungiua (*4 mjeseca, 3 tjedna i 2 dana*, ZFF 2007.) nenametljivo i bez uljepšavanja suočava publiku sa složenim etičkim dilemama suvremenog društva, prepuštajući joj pritom da sama donese zaključke.

After the death of his parents, Mihai (Sebastian Stan; *The Apprentice*, 2024) and his wife Lisbet (Renate Reinsve; *The Worst Person in the World*, ZFF 2021; *Sentimental Value*, ZFF 2025) leave everything behind in Romania and move with their children to a remote Norwegian village, where the family bonds with their neighbours. But when their daughter Elia's teacher notices her bruises, the seemingly idyllic impression soon crumbles. Winner of the Palme d'Or and the FIPRESCI Prize at Cannes, *Fjord*, the new film by acclaimed Romanian director Cristian Mungiu (*4 Months, 3 Weeks and 2 Days*, ZFF 2007) confronts audiences with the complex ethical dilemmas of contemporary society – unassumingly and without embellishment – leaving them to draw their own conclusions.

Gradiva

La Gradiva

Marine Atlan
FR, IT
2026.
145'

Među drevnim ruševinama Pompeja, skupina francuskih tinejdžera na školskom izletu suočava se s tjeskobom i uzbuđenjem uoči završetka srednjoškolskog obrazovanja. *Gradiva*, pronicljiv i duboko dojmljiv pobjednički naslov Tjedna kritike u Cannesu, svojim specifičnim jezikom na razmeđu realnog i poetskog uspijeva obuhvatiti prolaznost životnog trenutka u kojem više nisi sasvim dijete, ali još nisi ni odrasla osoba. Francuska redateljica Marine Atlan naziv svog nagrađivanog dugometražnog prvijenca preuzima iz romana Wilhelma Jensena, koji je i Freudu poslužio kao predložak za njegov esej o psihoanalizi iz 1907. godine, uvodeći gledatelje u bogat unutarnji svijet adolescenata, razapetih između vlastitih žudnji i strahova.

Among the ancient ruins of Pompeii, a group of French teenagers on a school trip grapples with the anxiety and excitement of impending life after secondary school. *La Gradiva*, the perceptive and deeply affecting winner of the Critics' Week Grand Prize at Cannes, deploys a singular language that straddles the real and the poetic to capture the transience of that moment in life when one is no longer a child, yet not quite an adult. French director Marine Atlan takes the title of her acclaimed debut feature from the novel by Wilhelm Jensen, which also served as the basis for Freud's 1907 essay on psychoanalysis, ushering audiences into the rich inner world of adolescents pulled between their own desires and fears.

Josephine

Josephine

Beth de Araújo
US
2026.
120'

Nakon što svjedoči brutalnom zločinu u Golden Gate Parku u San Franciscu, svijet osmogodišnje Josephine (Mason Reeves) u potpunosti se mijenja. Nadahnut stvarnim događajima iz djetinjstva redateljice i scenaristice Beth de Araújo, film *Josephine* publiku uranja u perspektivu djevojčice prisiljene suočiti se sa svijetom koji još uvijek ne razumije. Riječ je o potresnoj studiji suočavanja s traumom koja je osvojila Veliku nagradu žirija te nagradu publike na ovogodišnjem Sundance Film Festivalu.

When eight-year-old Josephine (Mason Reeves) witnesses a brutal crime in San Francisco's Golden Gate Park, her world changes entirely. Based on real events from the director and screenwriter's own childhood, Beth de Araújo's *Josephine* immerses the audience in the perspective of a girl forced to confront a world she does not yet understand. A deeply affecting study of trauma, the film won both the Grand Jury Prize and the Audience Award at this year's Sundance Film Festival.

Kraljica na pučini

Queen at Sea

Lance Hammer
UK, US
2026.
121'

Kako demencija postupno narušava Leslienu (Anna Calder-Marshall; *Orkanski visovi*, 1970.) sposobnost da izrazi svoj unutarnji svijet, njezina zabrinuta kći Amanda (Juliette Binoche; *Engleski pacijent*, 1997.) mora naučiti balansirati između ljubavi i krhkih granica skrbi, zaštite i autonomije. Drugi film američkog redatelja Lancea Hammera, *Kraljica na pučini* (Srebrni medvjed – Nagrada žirija u Berlinu 2026.), potresno je promišljanje o starosti koje spretno izbjegava pretjeranu sentimentalnost, suočavajući gledatelje s pitanjem što zapravo znači postupati u nečijem najboljem interesu. Za uloge supružnika, Anna Calder-Marshall i Tom Courtenay (*Doktor Živago*, 1965.) nagrađeni su na ovogodišnjem Berlinaleu Srebrnim medvjedom za najbolju sporednu ulogu.

As dementia gradually erodes Leslie's (Anna Calder-Marshall; *Wuthering Heights*, 1970) ability to express her inner world, her concerned daughter Amanda (Juliette Binoche; *The English Patient*, 1997) must learn to balance love against the fragile boundaries of care, protection, and autonomy. Lance Hammer's second film *Queen at Sea* (Silver Bear – Jury Prize, Berlin 2026) is a deeply moving meditation on old age that deftly avoids sentimentality, confronting viewers with the question of what it actually means to act in someone's best interest. For their roles as a married couple, Anna Calder-Marshall and Tom Courtenay (*Doctor Zhivago*, 1965) were awarded the Silver Bear for Best Supporting Performance at this year's Berlinale.

Roditeljski nadzor

Adult Supervision / Arkipelag

Alex Schulman
SE
2026.
108'

Sredovječni Bill (Gustaf Skarsgård; *Vikinzi*, 2013.; *Oppenheimer*, 2023.) odluči pridružiti se svojoj trinaestogodišnjoj kćeri na školskom izletu u nadi da će tim potezom popraviti njihov odnos. No ondje će se ubrzo naći usred sukoba koji će ga vratiti u prošlost i prisiliti ga da se suoči s vlastitim slabostima. Dugometražni debi *Roditeljski nadzor* poznatog švedskog pisca Alexa Schulmana crnohumornom oštricom secira toksičnu kulturu vršnjačkog nasilja, suočavajući publiku s nelagodnom spoznajom o tome da okrutnost čuči u svima nama. Film je premijerno prikazan na Fantastic Festu u Austinu gdje je osvojio nagradu za najbolji film u programu Next Wave Features.

Middle-aged Bill (Gustaf Skarsgård; *Oppenheimer*, 2023) decides to join his teenage daughter's school trip in the hope of fixing their relationship. But he soon finds himself caught up in a conflict that drags him back into the past and forces him to confront his own failings. The feature debut of acclaimed Swedish author Alex Schulman deploys dark humour to dissect the toxic culture of peer violence, confronting audiences with the disquieting realisation that cruelty lurks within us all. The film had its world premiere at Fantastic Fest in Austin, Texas, where it won Best Picture in the Next Wave Features program.

Sitni lopovi

Petty Thieves

Mate Ugrin
HR, FR, DE, RS
2026.
110'

Rio je povučeni mladić iz sela u središnjoj Istri koji živi s bakom i dementnim djedom, a za život zarađuje u hotelu na obali, upuštajući se povremeno i u sitne krađe. Jedne večeri sezonska radnica iz kozmetičkog salona istog hotela ulovit će ga na djelu i predložiti mu neobičnu poslovnu suradnju. Dobitnik nagrade FIPRESCI u natjecateljskom programu Proxima u Karlovim Varima, gdje je imao i svjetsku premijeru, debitantski dugometražni film *Sitni lopovi* hrvatskog redatelja Mate Ugrina napet je i atmosferičan uvid u svakodnevicu sezonskih radnika koji smisao i bliskost pronalaze na neočekivanim mjestima.

Rio is a withdrawn young man from a village in central Istria who lives with his grandmother and his dementia-affected grandfather, earning a living at a coastal hotel while occasionally dabbling in petty theft. One evening, a seasonal worker from the hotel's beauty salon catches him in the act and proposes an unusual business arrangement. Winner of the FIPRESCI Award in the Proxima Competition at the Karlovy Vary IFF, where it also had its world premiere, Croatian director Mate Ugrin's debut feature *Petty Thieves* is a tense and atmospheric portrait of the daily lives of seasonal workers who find meaning and intimacy in unexpected places.

U vrtu moja ruka pušta korijen

I Plant My Hand in the Garden

Hoda Taheri, Boris Hadžija
DE, RS, US
2026.
83’

Hoda, iranska izbjeglica koja živi u Berlinu, trudna je i zaljubljena u Borisa, queer muškarca iz Srbije. Njih dvoje odlučuju se vjenčati i odgajati dijete, spremni iznova definirati što za njih znači obitelj. U svom odvažnom dugometražnom prvijencu *U vrtu moja ruka pušta korijen* redateljski duo Hoda Taheri i Boris Hadžija istražuje može li nešto nepoznato i neuobičajeno, poput odnosa glavnih likova, uopće pustiti korijenje. Film je premijerno prikazan na Filmskom festivalu u Veneciji, a u uvodnim scenama briše granicu između stvarnosti i fikcije, propitkujući naslijeđene predodžbe o ljubavi, roditeljstvu te pripadnosti.

Hoda, an Iranian refugee living in Berlin, is pregnant and in love with Boris, a queer man from Serbia. The two decide to marry and raise a child together, ready to redefine their notion of family. In their bold feature debut, *I Plant My Hand in the Garden*, directing duo Hoda Taheri and Boris Hadžija explore whether something unfamiliar and unconventional – like the relationship between the two main characters – can sprout roots at all. Having premiered at the Venice International Film Festival, from its very opening scenes the film blurs the boundary between reality and fiction, questioning inherited notions of love, parenthood and belonging.

GLAVNI PROGRAM: KRATKOMETRAŽNI FILMOVI

MAIN PROGRAM: SHORT FILM

Program donosi prve i druge kratkometražne filmove redatelja/ica koji još nisu snimili dugometražni film. Filmovi u programu natječu se za nagradu Zlatna kolica. Uz nagradu, redatelju ili redateljici najboljeg ostvarenja bit će dodijeljen i iznos od 1000 eura.

The program features debut and sophomore short films by directors who have not yet made a feature film. Films in the program compete for the Golden Pram. In addition to the award, the director of the best film will receive a cash prize of 1,000 EUR.



Bila je to zmija

Let's (Not) Talk About the Snake / Det var slangen

Håkon Anton Olavsen
NO
2026.
15'

Zabava je tek počela kada Gard iz šale uhvati prijateljicu Charlotte za stražnjicu. Iako se ispriča i prizna da je njegov postupak bio besmislen, ostatak večeri provodi pokušavajući dokazati suprotno. *Bila je to zmija* norveškog redatelja Håkona Antona Olavsena duhovita je i britka priča o granicama šale, pristanka i intimnosti.

The party has only just started when Gard jokingly grabs his friend Charlotte's bottom. He apologises and admits his action was foolish – but then spends the rest of the evening trying to prove the opposite. *Let's (Not) Talk About the Snake* by Norwegian director Håkon Anton Olavsen is a sharp and witty take on the boundaries between humour, consent, and intimacy.

Kćeri pokojnog pukovnika

Daughters of the Late Colonel

Elizabeth Hobbs
UK, DE
2026.
9'

Nakon smrti razdražljivog i autoritativnog oca dvije sredovječne sestre ne znaju kako nastaviti dalje. No neočekivani posjet probudit će u njima hrabrost da napokon počnu živjeti po vlastitim pravilima. Premijerno prikazan u Cannesu u programu 15 dana autora, film *Kćeri pokojnog pukovnika* Elizabeth Hobbs drska je animirana adaptacija istoimene kratke priče Katherine Mansfield iz 1920. godine o oslobađanju od okova roditeljske okrutnosti.

After the death of their ill-tempered and controlling father, two middle-aged sisters find themselves at a loss. An unexpected visitor sparks the courage in them to finally begin living by their own rules. Having had its world premiere in the Directors' Fortnight at Cannes, *Daughters of the Late Colonel* by Elizabeth Hobbs is an irreverent animated adaptation of the eponymous 1920 short story by Katherine Mansfield about breaking free from the shackles of parental cruelty.

Komšija

Neighbour

Dan Grabnar
RS
2026.
16'

Policajac Ivan tijekom fizičkog okršaja sa studentskim prosvjednicima na ulicama Beograda ugleda poznato lice. Sljedećeg dana, nakon besane noći provedene u stanu u kojem živi sa psom, napokon će shvatiti kome to lice pripada. Autorski projekt studenata Fakulteta dramskih umetnosti u Beogradu, film *Komšija* Dana Grabnara svjetsku je premijeru imao na Sarajevo Film Festivalu 2026., gdje je prikazan u sklopu programa Studentski kratki film.

In the midst of a physical confrontation with student protesters on the streets of Belgrade, a police officer named Ivan comes face to face with someone he vaguely recognises. The following day, after a sleepless night spent in the apartment he shares with his dog, Ivan will finally remember where he knows the face from. A student project from the Faculty of Dramatic Arts in Belgrade, Dan Grabnar's *Neighbour* had its world premiere at the 2026 Sarajevo Film Festival, where it screened in the Student Short Film program.

Komet

The Comet / La Comète

Julie Charette
CA
2026.
11’

Osmogodišnji Émile uživa u posljednjim toplim ljetnim večerima sa svojom sestrom Françoise. Dok promatraju nebo u potrazi za zvijezdama padalicama, njihovo sanjarenje prekida čin nezamislive okrutnosti. Premijerno prikazan u Annecyju, animirani kratkometražni film *The Comet* Julie Charette adaptacija je priče *Two Faces* (2011.) kanadskog pisca Sylvaina Trudela.

Eight-year-old Émile is enjoying the last warm summer evenings with his sister Françoise. As they scan the sky for shooting stars, their reverie is suddenly shattered by an instance of unspeakable cruelty. Premiering in Annecy, the animated short *The Comet* by Julie Charette is an adaptation of the story *Two Faces* (2011) by Canadian writer Sylvain Trudel.

Kućica

Little House / Hiška

Nika Jurman
SI
2026.
16’

Manikuristica Tatjana (35) živi iznad svojih roditelja, baš kao i svi drugi u selu. No kada joj na manikuru dođe prijateljica koja je upravo izgradila kuću iz snova, Tatjana odlučuje preuzeti sudbinu u svoje ruke. Svijet filma *Kućica* (Ljubljana Short Film Festival 2026. – nagrada za najbolji slovenski film i nagrada publike) inspiriran je rodnim selom slovenske redateljice Nike Jurman, koja se u svom nagrađenom uratku bavi generacijom odraslih ljudi koji još uvijek žive u svojim dječjim sobama.

Tatjana (35) is a manicurist who lives above her parents’ place, just like everyone else in the village. But when a friend who has just built her dream house comes in for a manicure, Tatjana decides to take fate into her own hands. The world of *Little House* (Ljubljana Short Film Festival 2026 – Grand Prize and Audience Award) is inspired by the native village of Slovenian director Nika Jurman, whose award-winning title explores the generation of adults still living in their childhood bedrooms.

Nekoliko događaja uz rijeku

A Few Things Happening by a River / Algumas Coisas que Acontecem ao Lado de Um Rio

Daniel Soares
PT, FR
2026.
14’

Skupina tinejdžera spušta se niz rijeku, pretvarajući se na društvenim mrežama da su mrtvi. No jedan od njih neopaženo se odvaja od skupine. Dok pluta nizvodno, njegovo tijelo prolazi pokraj ljudi toliko zaokupljenih svojim životima da i ne primjećuju tragediju koja se odvija u pozadini. Novi kratkometražni film *Nekoliko događaja uz rijeku* portugalskog redatelja Daniela Soaresa (*Samo neka uspije*, ZFF 2023. – Zlatna kolica za najbolji međunarodni kratkometražni film) svjetsku je premijeru imao na Filmskom festivalu u Cannesu.

A group of teenagers float down a river, pretending to be dead for social media. One of them drifts away unnoticed. As his body moves downstream, it passes people so absorbed in their own lives that they fail to notice the tragedy unfolding in the background. *A Few Things Happening by a River*, the new short film by Portuguese director Daniel Soares (*Please Make It Work*, ZFF 2023 – Golden Pram for Best International Short Film), had its world premiere at the Cannes Film Festival.

Niko ništa nije rekao

Nobody Said Anything

Tamara Todorović
RS, FR, SI, HR
2026.
15’

Katarininu svakodnevicu prekida poziv zbog kojeg se mora suočiti s posljedicama naizgled bezazlene igre svoje kćeri. Premijerno prikazan u službenoj konkurenciji 79. Međunarodnog filmskog festivala u Cannesu, *Niko ništa nije rekao* srpske redateljice Tamare Todorović priča je o potisnutim emocijama koje se naposljetku prelijevaju preko ruba, često na neočekivane i destruktivne načine. Film je osvojio Srce Sarajeva za najbolji kratki igrani film.

Katarina’s everyday life is interrupted by a call that forces her to face the consequences of her daughter’s apparently innocuous game. Having had its world premiere in competition at the 79th Cannes Film Festival, *Nobody Said Anything* by Serbian director Tamara Todorović is a story about suppressed emotions that finally spill over – often in unexpected and destructive ways. The film won the Heart of Sarajevo for Best Fiction Short.

Nježnost

A Tenderness

Sabrine Khoury
NL, PS
2026.
17’

Dok se mlada majka pokušava povezati sa svojim novorođenčetom, posjet roditelja stvara joj dodatni pritisak. *Nježnost* Sabrine Khoury intiman je uvid u unutarnji svijet majki koje se, unatoč svoj ljubavi kojom su okružene, ponekad osjećaju kao da su same na svijetu. Polazeći od iskustva palestinske obitelji u Nizozemskoj, film nadilazi kulturni kontekst i progovara o nevidljivim načinima na koje kroz generacije nasljeđujemo ljubav, brigu i strah.

As she tries to bond with her newborn baby, a young mother finds herself under additional pressure from her parents’ visit. Sabrine Khoury’s *A Tenderness* offers an intimate glimpse into the inner world of mothers who, despite being surrounded by love, sometimes feel utterly alone. Drawing on the experience of a Palestinian family living in the Netherlands, the film transcends its cultural context and speaks about the invisible ways in which love, care, and fear are passed down through generations.

Puca

Puca / Puca

Sara Scalera
IT
2026.
14’

Jednog ljetnog poslijepodneva, dok roditelji drijemaju, sestre Lotti i Malibù odluče iskrasti se do obližnjeg bara kako bi vidjele dečka u kojeg su obje zaljubljene. Puca inzistira na tome da pođe s njima, prijeteći da će u protivnom probuditi roditelje vrištanjem. No kada stignu do bara, starije sestre shvatit će da su putem izgubile mlađu sestru. Kratkometražni film *Puca* talijanske redateljice Sare Scalere nostalgična je i vizualno osebujna fantazija o djetinjstvu i adolescenciji koja publiku vraća u devedesete godine prošlog stoljeća. Film je premijerno prikazan na Filmskom festivalu u Veneciji.

One summer afternoon, while their parents are taking a nap, sisters Lotti and Malibù decide to sneak off to a nearby bar to see the boy they are both in love with. The youngest, Puca, insists on coming along, threatening to wake their parents up with screaming if they leave her behind. But when they reach the bar, the two girls will realise they have lost their youngest sister along the way. *Puca*, by Italian director Sara Scalera, is a nostalgic and visually distinctive fantasy of childhood and adolescence transporting the audience back to the 1990s. The film had its world premiere at the Venice International Film Festival.

Utvrda

A Fortress / Una Fortaleza

Alba Gaviraghi
CL
2026.
14'

Antu (15) i njezine kolegice već mjesecima žive u okupiranoj školi. No kako se približava rođendan njezine majke, Antu mora odlučiti želi li ostati u svijetu koji je stvorila sa svojim vršnjakinjama ili se vratiti kući. Premijerno prikazan u Veneciji, kratki film *Utvrda* Albe Gaviraghi atmosferična je priča o odrastanju, slobodi i pripadanju, nadahnuta redateljičinim osobnim iskustvom.

Fifteen-year-old Antu and her classmates have been living in an occupied school for months. But as her mother's birthday approaches, Antu must decide whether she wants to stay in the world she has created with her peers or return home. Having had its world premiere at Venice, Alba Gaviraghi's short *A Fortress* is an evocative story about growing up, freedom, and belonging, inspired by the director's personal experience.

Vođena tura

Guided Tour / Visite Guidée

Alba Jaramillo
FR, PR
2026.
15'

Ljepota tropskog otoka Zuanije skriva napušteni vojni kompleks, čije ruševine svjedoče o složenoj prošlosti. Mladunci kornjača kreću prema moru dok trajekt pun turista pristaje uz otok. Turistička vodičica Beatriz posjetitelje provodi ulicama kojima lutaju divlji konji te ih odvodi u zabranjenu zonu kontaminiranu radijacijom. *Vođena tura* (Visions du Réel 2026. – Nagrada žirija za najbolji kratkometražni film) Albe Jaramillo očaravajući je dokumentarno-igrani portret tajanstvenog otoka na kojem je, čini se, i sama stvarnost pomalo pomaknuta.

The beauty of the tropical island of Zuania conceals an abandoned military complex, its ruins bearing witness to a complex past. Sea turtle hatchlings make their way to the ocean, as a ferry packed with tourists arrives on the island. Tour guide Beatriz leads visitors through streets where wild horses roam, taking them into a restricted zone contaminated by radiation. *Guided Tour* (Visions du Réel 2026 – Jury Prize for Best Short Film), by Alba Jaramillo, is a captivating hybrid documentary-fiction portrait of a mysterious island where reality itself seems ever so slightly displaced.

Ždrijebe

Yearlings / Jährlinge

Jonathan Schaller
DE
2025.
19'

Sedamnaestogodišnji Max već tjednima živi u stambenoj zajednici za mlade s psihičkim teškoćama, no njegov otac Peter odbija se pomiriti s novonastalim životnim okolnostima. Razapet između nesigurnosti i želje za bliskošću, Max počinje izazivati oca.

Seventeen-year-old Max has been living in a supported housing community for young people with mental health difficulties for several weeks, but his father Peter refuses to accept these new circumstances. Torn between insecurity and a desire for closeness, Max begins to provoke his father.

GLAVNI PROGRAM: KOCKICE

MAIN PROGRAM: CHECKERS

Kockice su nacionalni natjecateljski program kratkometražnog filma koji stavlja naglasak na nove autore i autorice koji još nisu snimili dugometražni film. U programu koji postoji od samih početaka Zagreb Film Festivala premijerno su prikazana kratkometražna ostvarenja danas etabliranih hrvatskih filmaša pa se Kockice smatraju jednom od najznačajnijih platformi za promociju mladih talenata u Hrvatskoj. Redatelj ili redateljica najboljeg filma dobiva skulpturu Zlatna kolica te novčanu nagradu od 2500 eura koju osigurava Društvo hrvatskih filmskih autora i producenata. Selektor programa je Vladimir Gojun.

Checkers is the Croatian short film competition program that primarily promotes young and aspiring authors who have not yet made a feature-length film. The program has been a part of ZFF since the festival's beginnings and has included premieres of short films by Croatian filmmakers who have since achieved wider acclaim. This is why Checkers is considered one of the most important platforms for the promotion of young Croatian talents. The director of the best film receives the Golden Pram and a €2,000 cash prize offered jointly by the Croatian Film Authors' and Producers' Association (DHFA) and ZFF. The selector of the Checkers program is Vladimir Gojun.

Društvo hrvatskih filmskih autora i producenata



2000

2000

Renata Lučić
HR
2026.
19'

Otkad znaju za sebe, Lela (9) i Vid (11) oslanjaju se jedno na drugo. Život u nasilnom obiteljskom okruženju znači da je njihova dječja igra svakodnevno isprekidana žestokim svađama. No jedan incident na dočeku Nove godine zauvijek će promijeniti njihov odnos. Kratkometražni film *2000* redateljice Renate Lučić (*Peti kat lijevo*, ZFF 2018.) intimno je putovanje u prošlost koje razotkriva dugotrajne posljedice odrastanja u nezdravim obiteljskim okolnostima.

For as long as they can remember, Lela (9) and Vid (11) have relied on each other. Life in a violent domestic environment has meant their childhood games often get interrupted by fierce rows. But the incident on New Year's Eve will change their relationship forever. Renata Lučić's short *2000* (*Fifth Floor on the Left*, ZFF 2018) is an intimate journey into the past that lays bare the long-lasting consequences of growing up in an unhealthy family environment.

Baja

Ruffian

Matej Matijević
HR
2026.
17'

Nakon što viralna snimka ugrozi njegovu reputaciju, *Baja* odluči osvetiti se. U novom kratkometražnom filmu Baja redatelj Matej Matijević (*Boca de ferro*, ZFF 2022.) istražuje što se događa kada se naslijeđena trauma i toksična muškost sudare u svijetu u kojem je imidž najvažniji.

After a viral video threatens his reputation, Baja decides to take revenge. In his new short, *Ruffian*, director Matej Matijević (*Boca de Ferro*, ZFF 2022) explores what happens when inherited trauma and toxic masculinity collide in a world where image is everything.

Bananaribe

Bananafish

Dora Šustić
HR
2026.
15'

Za osmogodišnjeg Maksa odlazak u obližnju trgovinu poprima neočekivan tijek kada njegov djed, koji boluje od demencije, odluči potražiti ženu koju je nekoć volio. Polazeći od osobnog iskustva gubitka, Dora Šustić u filmu *Bananaribe* stvara atmosferu sjećanja, nostalgije i čežnje, u pokušaju da "uhvati" trenutak kada nam netko blizak polako počne izmicati.

A trip to the nearby shop takes an unexpected turn for eight-year-old Maks when his grandfather, who has dementia, decides to go looking for a woman he once loved. Drawing on a personal experience of loss, Dora Šustić's *Bananafish* evokes an atmosphere of memory, nostalgia, and longing, in an attempt to capture the moment when someone close to us begins to slowly slip away.

Desnolijevo

Rightleft

Melita Mukavec
HR
2026.
18’

Sofia živi s dementnom bakom koja je više ne prepoznaje. Kako bi održala bliskost, svakog se dana pretvara da je netko drugi. Kada je susjed, s kojim je u neobvezujućem romantičnom odnosu, pozove da se s njim preseli u Njemačku, Sofia će se naći pred gotovo nemogućim izborom. Nezavisni kratkometražni film *Desnolijevo* redateljice Melite Mukavec bavi se teškim odlukama s kojima se suočavamo, istražujući nesrazmjer između želja, fantazija i dužnosti.

Sofia lives with her grandmother, who has dementia and no longer recognises her. To maintain their closeness, she pretends to be someone different every day. When her neighbour – with whom she has been in a casual romantic relationship – invites her to move with him to Germany, Sofia finds herself facing an almost impossible choice. The independent short *Rightleft* by director Melita Mukavec explores the difficult decisions we face, examining the imbalance between desire, fantasy, and duty.

Izrast

Root Touch-up

Ana Šiškov
HR
2026.
19’

Neda je vlasnica frizerskog salona, majka dvoje male djece i supruga šarmantnog, ali posve beskorisnog Antonija. Kada sazna da je ponovno trudna, odlučuje se na pobačaj. Kratkometražni film *Izrast* splitske redateljice Ane Šiškov (*Nije pristojno plesat po grobu*, ZFF 2022.) svjetsku je premijeru imao na Međunarodnom filmskom festivalu u Odenseu u Danskoj.

Neda owns a hair salon, she is a mother of two young children, and the wife of the charming but utterly useless Antonio. When she discovers she is pregnant again, she decides to have an abortion. The short film *Root Touch-up* by Split director Ana Šiškov (*Dancing on the Grave*, ZFF 2022) had its world premiere at the Odense International Film Festival in Denmark.

Krš

Karst

Petar Vukičević
HR
2026.
18’

Kada se vrati u rodnu kuću svog otuđenog oca Željka (Leon Lučev; *Teret*, ZFF 2018. – Zlatna kolica), Mislav će shvatiti da se njegov otac uopće nije promijenio. U surovom krškom krajoliku dalmatinskog zaleđa, koji gotovo zrcali i očev karakter, njih dvojica sukobit će se oko sudbine jednog bika. Inspiriran osobnim iskustvima, kratkometražni film *Krš* Petra Vukičevića (*Sparina*, ZFF 2020.) atmosferična je priča o nužnosti oslobađanja od naslijeđenih obrazaca i pronalasku vlastitog puta.

When he returns to the home of his estranged father Željko (Leon Lučev; *The Load*, ZFF 2018 – Golden Pram), Mislav will discover his father has not changed at all. In the harsh karst landscape of the Dalmatian hinterland – which seems to almost mirror his father’s character – the two will clash over the fate of a bull. Inspired by personal experience, *Karst* by Petar Vukičević (*Sparina*, ZFF 2020) is an evocative story about the necessity of breaking free from inherited patterns and finding one’s own path.

Vjetar u leđa

Wind Beneath the Wings

Sonja Tarokić
HR, SI, ME
2026.
26'

Izvan konkurencije
/ Out of Competition

Anica (60) odbija nastaviti s kemoterapijom, doživljavajući kćerinu brigu kao udarac na vlastito dostojanstvo, dok Vlatko (60) živi povučeno, odbačen odavno od svih s kojima je nekoć radio. Povezani gorčinom koja ih je nekoć razdvojila, postat će neočekivani saveznici u očajničkom vapaju za životom. Premijerno prikazana u Rotterdamu, izvrsno režirana minijatura *Vjetar u leđa* Sonje Tarokić (*Zbornica*, ZFF 2021. – posebno priznanje; *Tlo pod nogama*, ZFF 2014. – Zlatna kolica u programu Kockice) slojevita je obiteljska priča o dvoje bivših supružnika na pragu starosti, s Vesnom Trivalić i Milivojem Mikijem Rošom u glavnim ulogama.

Anica (60) refuses to continue with her chemotherapy, feeling that her daughter's care as an affront to her dignity, while Vlatko (60) lives in seclusion, long ago cast off by everyone he once worked with. Bound together by the bitterness that once drove them apart, they become unlikely allies in a desperate cry for life. Premiered in Rotterdam, the superbly crafted miniature *Wind Beneath the Wings* by Sonja Tarokić (*The Staffroom*, ZFF 2021 – Special Mention; *On Shaky Ground*, ZFF 2014 – Golden Pram, Checkers) is a layered family story about two former spouses on the brink of old age, with Vesna Trivalić and Milivoj Miki Roš in leading roles.

Zakrpa

Patch

Luka Galešić
HR
2026.
13'

Dvadesetdvogodišnja Iva živi s majkom Davorkom u skučenom stanu. Tvrdoglava Davorka svoju kćer drži u čvrstom stisku iz kojeg se Iva nikako ne uspijeva iskoprcati. U tihoj borbi za vlastitu neovisnost Iva će u trčanju pronaći bijeg. Premijerno prikazan u Sarajevu, novi film *Zakrpa* Luke Galešića (*Traje veliko finale*, ZFF 2025.; *Dobro je, lijepo je*, ZFF 2023.) kroz intiman prikaz složenog odnosa majke i kćeri progovara o usamljenosti, međusobnoj ovisnosti i teškoćama odrastanja.

Twenty-two-year-old Iva lives with her mother Davorka in a cramped apartment. The stubborn Davorka keeps her daughter in a tight grip from which Iva cannot seem to break free. In the subdued struggle for her own independence, Iva will find an escape in running. Having premiered at Sarajevo, Luka Galešić's new film *Patch* (*Grand Finale*, ZFF 2025; *It's Alright, It's Nice*, ZFF 2023) uses an intimate portrayal of a complex mother-daughter relationship to speak about loneliness, co-dependency and the difficulties of growing up.

Zvuci zrikavca

Sounds of Cicadas

Filip Dučić
PL, HR
2026.
16’

Tridesetšestogodišnji samohrani otac Emir ima vremena do kraja dana da preda zahtjev za produljenje radne vize. Ako ne uspije, on i njegov devetogodišnji sin Gabriel bit će vraćeni u Bosnu. Dok se Emir pokušava probiti kroz birokratski labirint, Gabriel pažljivo promatra oca, svjestan da se njihov život raspada. U filmu *Zvuci zrikavca* Filipa Dučića primorski krajolik suprotstavljen je unutarnjem stanju protagonista, stvarajući kontrast između rastuće neizvjesnosti i rajskog okruženja.

Emir, a 36-year-old single father, has until the end of the day to submit his work visa renewal application. If he fails, he and his nine-year-old son Gabriel will be sent back to Bosnia. As Emir tries to navigate the bureaucratic labyrinth, Gabriel carefully observes his father, conscious that their life could fall to pieces. In Filip Dučić’s *Sounds of Cicadas*, the coastal landscape is set against the protagonist’s inner turmoil, creating a contrast between mounting uncertainty and the idyllic surroundings.

NATJECATELJSKI PROGRAM | COMPETITION PROGRAM

PONOVNO S NAMA
TOGETHER AGAIN

Program Ponovno s nama donosi filmove autorica i autora poznatih ZFF-ovoj publici. Njihove debitantske radove gledali smo na prethodnim izdanjima festivala, a ovaj program omogućuje nam da pratimo njihov daljnji rad. Najboljem filmu u programu po izboru žirija dodjeljuje se nagrada Zlatni bicikl.

The program Together Again presents films by authors with which ZFF audiences are already well acquainted. We watched their debut works in the previous festival editions, while this program gives us a chance to stay up to date with their current work. The best film in the program chosen by the jury is awarded the Golden Bicycle award.



Dnevnik jedne sobarice

Diary of a Chambermaid / Le Journal d'une femme de chambre

Radu Jude
FR, RO
2026.
94'

Mlada Rumunjka Gianina (Ana Dumitrașcu) danju radi kao kućna pomoćnica u francuskoj obitelji, a noću s amaterskom kazališnom skupinom priprema adaptaciju *Dnevnika jedne sobarice* Octavea Mirbeaua. Najnoviji film dvostrukog laureata ZFF-a Radua Judea (*Najsretnija djevojka na svijetu*, ZFF 2009. – posebno priznanje; *Svi u našoj obitelji*, ZFF 2012. – Zlatna kolica) satirična je, gnjevna te na trenutke neočekivano nježna interpretacija istoimenog francuskog romana, kojom redatelj secira trulež građanskog društva i istražuje odnose moći između Francuske i Rumunjske. Utjecaj Brechta i Godarda očit je, ali film pritom ne gubi specifičan crni humor jednog od vodećih europskih redatelja današnjice.

By day, young Romanian woman Gianina (Ana Dumitrașcu) works as a housekeeper for a French family, while by night she rehearses an adaptation of Octave Mirbeau's *The Diary of a Chambermaid* with an amateur theatre group. The latest film by two-time ZFF laureate Radu Jude (*The Happiest Girl in the World*, ZFF 2009 – Special Mention; *Everyone in Our Family*, ZFF 2012 – Golden Pram) is a satirical, vehement and at moments unexpectedly tender interpretation of the eponymous French novel, in which the director dissects the decaying bourgeois society and examines power relations between France and Romania. The influence of Brecht and Godard is evident, yet grounded at every turn in the distinctive dark humour of one of Europe's leading filmmakers.

Hotel Alkohol

Hotel Alcohol

Jan Cvitkovič
SI, HR, DE
2026.
105'

Izvan konkurencije
/ Out of Competition

Bako odlazi na liječenje od alkoholizma u psihijatrijsku bolnicu. Ondje upoznaje ovisnicu o drogama Medeu i dobrodušnog pacijenta Dragu. Kada primarijus odluči organizirati bizarnu olimpijadu na odjelu, njih troje osnovat će ekipu pod imenom *Hotel Alkohol* i – izgubiti. Nakon poraza napustit će bolnicu, a njihovo će putovanje završiti na neočekivanome mjestu. Hotel Alkohol slovenskog redatelja Jana Cvitkoviča (*Od groba do groba*, ZFF 2005.) crnohumorna je socijalna drama o troje ljudi na društvenoj margini koji tragaju za bliskošću, slobodom i pripadanjem.

Bako checks into a psychiatric hospital for alcoholism treatment. While inside, he meets Medea, a drug addict, and Drago, a good-natured inpatient. When the head doctor decides to organise the bizarre Olympics on the ward, the three of them form a team called Hotel Alcohol – and lose. After their defeat, they leave the hospital, but their journey ends somewhere unexpected. Slovenian director Jan Cvitkovič's (*Gravehopping*, ZFF 2005) *Hotel Alcohol* is a darkly comic social drama about three people on the margins of society searching for closeness, freedom, and belonging.

Kukavica

Coward

Lukas Dhont
BE, FR, NL
2026.
125'

Mladi vojnik Pierre (Emmanuel Macchia) željan je dokazati se na bojištu, no njegov se put mijenja nakon što iza prve linije upozna Francisa (Valentin Campagne) koji moral svojih suboraca odluči podići pripremanjem kazališne predstave. U majstorski režiranom filmu *Kukavica* belgijskog redatelja Lukasa Dhonta (*Blizu*, ZFF 2022.) vojnici u umjetnosti pronalaze utočište od užasa Prvog svjetskog rata. Za svoje sjajne izvedbe Macchia i Campagne podijelili su nagradu za najboljeg glumca na ovogodišnjem Filmskom festivalu u Cannesu.

Young soldier Pierre (Emmanuel Macchia) is eager to prove himself on the battlefield, but his trajectory changes after he meets Francis (Valentin Campagne) behind the front lines, who resolves to lift his fellow soldiers' morale by staging a theatre show. In the masterfully directed *Coward* by Belgian director Lukas Dhont (*Close*, ZFF 2022), soldiers find refuge from the horrors of the First World War in art. For their outstanding performances, Macchia and Campagne jointly won the Best Actor Award at this year's Cannes Film Festival.

Male stvari

Small Things

Zvonimir Jurić
HR, SI, RS
2026.
80'

Jednog zimskog vikenda sestre Anica i Irena posjećuju oca koji živi na udaljenom otoku s njihovim osobenjačkim bratom Ivanom. Povod posjeta očeva je odluka da proda obiteljsku zemlju. Stiješnjeni u kući koja je vidjela i bolje dane, članovi obitelji prisiljeni su preispitati svoje odnose i suočiti se s prošlošću. Dvanaest godina nakon višestruko nagrađivanog filma *Kosac*, poznati hrvatski redatelj Zvonimir Jurić (*Crnci*, ZFF 2009.; *Bijela*, ZFF 2013.; *Transmania*, ZFF 2016.) vraća se na domaću filmsku scenu s *Malim stvarima*, minucioznim portretom disfunkcionalne obitelji uronjene u tjeskobnu otočku atmosferu. Film je inspiriran pričom *Četvrti kralj* Jurice Pavičića, koji s Jurićem supotpisuje scenarij.

One winter weekend, sisters Anica and Irena visit their father, who lives on a remote island with their eccentric brother Ivan. The occasion for the visit is their father's decision to sell the family land. Confined in the family home that has seen better days, the remarkable ensemble cast led by Marija Škaričić is forced to re-examine their relationships and confront the past. Twelve years after his multi-award-winning film *The Reaper*, acclaimed Croatian director Zvonimir Jurić (*The Blacks*, ZFF 2009; *White*, ZFF 2013; *Transmania*, ZFF 2016) returns to the domestic film scene with Small Things, a meticulous portrait of a dysfunctional family steeped in the oppressive atmosphere of island life. The film is inspired by the story *The Fourth King* by Jurica Pavičić, who co-wrote the screenplay with Jurić.

Minotaur

Minotaur / Minotaure

Andrej Zvjagincev
FR, DE, LV
2026.
135'

U novom filmu *Minotaur* dvostrukog laureata ZFF-a Andreja Zvjaginceva (*Povratak*, ZFF 2003. – Zlatna kolica; *Izgnanstvo*, ZFF 2007. – Zlatna kolica), brižljivo kontroliran život moćnog poslovnog čovjeka počinje se raspadati kada otkrije da ga supruga vara. Zvjagincev kroz intimnu priču o nevjeri, nadahnutu Chabrolovom *Nevjernom ženom*, progovara o političkom, duhovnom i moralnom stanju suvremene Rusije, pri čemu osudu svojoj domovini izriče vješto, kroz složene slojeve ironije, bijesa i najcrnjeg humora. Film je francuski kandidat za Oscara, a premijerno je prikazan u Cannesu, gdje je osvojio Veliku nagradu žirija.

In *Minotaur*, the new film by two-time ZFF Golden Pram laureate Andrey Zvyagintsev (*The Return*, ZFF 2003 – Golden Pram; *The Banishment*, ZFF 2007 – Golden Pram), the carefully controlled life of a powerful businessman starts to unravel when he discovers his wife is having an affair. Through an intimate story of infidelity inspired by Chabrol's *The Unfaithful Wife*, Zvyagintsev addresses the political, spiritual, and moral condition of contemporary Russia, delivering his indictment of his homeland with skill and through complex layers of irony, rage, and the darkest of humour. The film is France's Oscar submission and had its world premiere at Cannes, where it won the Grand Prix.

Rose

Rose

Markus Schleinzer
AT, DE
2026.
93'

Nakon što je 2011. za film *Michael* osvojio Zlatna kolica za najbolji dugometražni film, austrijski redatelj Markus Schleinzer vraća se na ZFF s novim uratkom koji ponovno nosi ime po glavnom protagonistu. Točnije, protagonistici jer priča prati Rose koja se početkom 17. stoljeća prerušava u muškarca, tvrdeći da je nasljednik napuštenog vlastelinstva. Iako Schleinzer vizualnim jezikom filma navodi publiku da zaključi kako je riječ o surovoj povijesnoj drami, ubrzo postaje jasno da *Rose* vješto izmiče svakoj kategorizaciji. Sandra Hüller (*Toni Erdmann*, ZFF 2016.; *Anatomija pada*, ZFF 2023.) za ulogu Rose nagrađena je u Berlinu Srebrnim medvjedom za najbolju glavnu žensku ulogu.

Fifteen years after winning the Golden Pram for Best Feature with *Michael* at the 2011 ZFF, Austrian director Markus Schleinzer returns to the festival with his latest work, once again titled after its central protagonist. This time the story follows Rose, a woman in the early 17th century who disguises herself as a man, claiming to be the heir of an abandoned estate. And while Schleinzer's visual language leads the audience to conclude they are watching a bleak historical drama, it soon becomes clear that *Rose* deftly eludes any categorisation. Sandra Hüller (*Toni Erdmann*, ZFF 2016; *Anatomy of a Fall*, ZFF 2023) won the Silver Bear for Best Leading Performance in Berlin for her role as Rose.

Za ljubav

For Love / Láska

Marko Škop
SK, CZ, HR
2026.
101'

Tridesetogodišnja Anna čezne za ljubavlju, no nesvjesno ponavlja majčine nezdrave obrasce sve dok joj smrtno bolestan muškarac i njegova odana supruga ne pokažu što je istinska ljubav koja mijenja sve. Redatelj Marko Škop (*Nek bude svjetlost*, ZFF 2019.) novim filmom *Za ljubav* zatvara trilogiju posvećenu odnosima između roditelja i djece, ovoga puta usredotočujući se na priču o majci sklonoj kontroli, čije manipulativno ponašanje duboko narušava život njezine odrasle kćeri. Škop, koji je karijeru započeo kao dokumentarist (*Osadné*, Karlovi Vari 2009. – nagrada za najbolji dokumentarni film), zadržava svoj prepoznatljiv stil, promatrajući poput muhe na zidu jedan toksični obiteljski odnos.

Thirty-year-old Anna longs *for love*, but without realising repeats her mother's unhealthy patterns – until a terminally ill man and his devoted wife show her a kind of love that changes everything. With For Love, director Marko Škop (*Let There Be Light*, ZFF 2019) closes a trilogy dedicated to parent-child relationships, this time focusing on a controlling mother whose manipulative ways leave a profoundly damaging mark on her daughter's life. Škop, who began his career as a documentarian (*Osadné*, Karlovy Vary 2009 – Best Documentary), retains his distinctive style, observing a toxic family dynamic with the detached eye of a fly on the wall.

NATJECATELJSKI PROGRAM | COMPETITION PROGRAM

PLUS

Program PLUS prikazuje filmove redatelja u usponu koji na inovativan i odvažan način istražuju teme odrastanja. Najboljem filmu u programu dodjeljuje se nagrada PLUS mladog žirija. U konkurenciju ulaze i filmovi iz Glavnog programa dugometražnog filma: Do kraja dana, Gradiva i 17.

PLUS showcases films by emerging directors who explore coming-of-age themes in innovative and daring ways. The best film in the program receives the Young Jury PLUS Award. Titles from the Main Feature Film Program also competing for the PLUS Award are: Until the Day Ends, La Gradiva, and 17.



Skejtanje nije za cure

Skateboarding Is Not for Girls / Скејтањето не е за девојчиња

Dina Duma
MK, BE, SI, HR
2026.
82'

Adela (11) je Romkinja koja s majkom i starijom sestrom Zarom živi u siromašnom dijelu Skoplja. Kada se obitelj suoči s financijskom krizom, njezina majka uvjerena je da je jedino rješenje prodati Zaru na sajmu mladenki. Adela ne želi prihvatiti takvu sudbinu za svoju maloljetnu sestru i odlučuje preuzeti stvari u svoje ruke. Drugi dugometražni film Dine Dume *Skejtanje nije za cure* dirljiva je priča o odrastanju jedne djevojčice koja se nađe rastrgana između tradicionalnih i modernih vrijednosti. Premijerno je prikazan na Filmskom festivalu u Tribeci gdje je osvojio nagradu Nore Ephron, posvećenu autoricama koje donose prepoznatljivu žensku perspektivu, a u Sarajevu je nagrađen specijalnom nagradom Perspektive mladih.

Eleven-year-old Adela is a Roma girl who lives in a poor neighbourhood of Skopje with her mother and older sister Zara. When the family runs into financial trouble, her mother becomes convinced that the only solution is to sell Zara at a bridal fair. Adela refuses to accept such a fate for her still underage sister and decides to take matters into her own hands. Dina Duma's sophomore feature *Skateboarding Is Not for Girls* is a touching coming-of-age story about a girl torn between traditional and modern values. It had its world premiere at the Tribeca Film Festival, where it won the Nora Ephron Award celebrating the female perspective on film, and went on to win the Special Prize in the Youth Perspectives program at Sarajevo.

Zbogom okrutni svijete

Goodbye Cruel World / Adieu Monde Cruel

Félix de Givry
FR, BE
2026.
93'

Četrnaestogodišnji Otto (Milo Machado-Graner; *Anatomija pada*, ZFF 2023.) piše oproštajno pismo obitelji i školskim kolegama. No kada njegov pokušaj samoubojstva ne uspije, previše posramljen da bi se vratio kući, odlučuje se sakriti. Dok noću luta gradskim ulicama, prepoznaje ga djevojka iz njegove srednje škole. Dugometražni prvijenac *Zbogom okrutni svijete* francuskog redatelja Félixa de Givryja (*Arco*, 2025.) na osobit način obrađuje tinejdžersku tjeskobu i potrebu za povezivanjem, pritom prizivajući velikane francuskog filma poput Françoisa Truffauta i Mauricea Pialata. Kroz neobičan susret dvoje mladih ljudi, ovaj dirljiv film, kojim je zatvoren Tjedan kritike u Cannesu, čak i u trenucima najveće usamljenosti pronalazi prostor za neočekivanu bliskost.

Fourteen-year-old Otto (Milo Machado-Graner; *Anatomy of a Fall*, ZFF 2023) writes a farewell letter to his family and classmates, but when his suicide attempt fails, he is too ashamed to go home so he decides to hide. Wandering the city streets at night, he is recognised by a girl from his secondary school. The feature debut of French director Félix de Givry (*Arco*, 2025) approaches teenage anxiety and the need for connection in a unique manner, reminiscent of the great French filmmakers François Truffaut and Maurice Pialat. Centring on the unlikely encounter between two young people, this moving title – which closed the Critics' Week at Cannes – finds room for unexpected closeness even in the loneliest of moments.

Oaza

Oasis / Oase

Jannis Lenz
DE, AT
2026.
118'

Kada se internetom proširi snimka učenika koji prijeti kolegama, napetost u školi raste. Pritisnuti očekivanjima nastavnika i roditelja, troje autsajdera pronalazi utočište u obližnjoj šumi, gdje se igra pretvara u bizarne rituale povezivanja. U Veneciji nagrađen Velikom nagradom žirija Bisato d'Oro, odvažni dugometražni prvijenac *Oaza* Jannisa Lenza impresivno je snimljen film o odrastanju koji temi vršnjačkog nasilja pristupa iz svježe, nekonvencionalne perspektive. Film je nadahnut autorovim iskustvom, a jezivom napetošću priziva opus Michaela Hanekea, kojemu je asistirao tijekom studija režije.

When a video of a student threatening their classmates spreads online, tension at the school escalates. Pressured by the expectations of teachers and parents, three outsiders find refuge in a nearby forest, where play gives way to bizarre bonding rituals. Awarded the Bisato d'Oro Grand Jury Prize in Venice, Jannis Lenz' bold debut feature *Oasis* is an impressively shot coming-of-age story that approaches the subject of bullying from a fresh, unconventional perspective. The film draws on the director's personal experience, and its unsettling tension evokes the work of Michael Haneke, under whom Lenz studied during his film directing studies.

NATJECATELJSKI PROGRAM | COMPETITION PROGRAM

KINOKINO

Na ovogodišnjem ZFF-u, našoj mladoj publici bit će predstavljen izbor recentnih dugometražnih igranih filmova za djecu iz svjetske kinematografije, a o najboljem filmu odlučit će dječji žiri. Tijekom festivala, oni najmlađi moći će iskusiti čaroliju prvog susreta s pokretnim slikama na velikom platnu zahvaljujući posebno osmišljenom programu Moj prvi odlazak u kino.

At this year's ZFF, a selection of feature films from the year-long program will be presented to our young audience, and the best film will be decided by the Children's Jury. During the festival, the youngest will be able to experience the magic of their first encounter with moving pictures on the big screen thanks to the special program First Time at the Cinema.



Atlas svemira

Atlas of the Universe / Atlasul universului

Paul Negoescu
RO, BG
2026.
85’

Uzrast / Age: 8+

Nakon što greškom kupi dvije desne cipele, desetogodišnji Filip kreće na neočekivano putovanje kroz nepoznate krajeve kako bi pronašao onu koja mu nedostaje. Usput se sprijatelji i sa psom lutalicom, kojem nadjene ime po svojem najdražem nogometašu. Premijerno prikazan na Berlinaleu, gdje je osvojio Posebno priznanje Međunarodnog žirija u programu Generation Kplus, višestruko nagrađivani film *Atlas svemira* (8+) cijenjenog rumunjskog redatelja Paula Negoescua prikazuje svijet iz perspektive dječaka kojemu se čak i najmanje stvari čine nevjerojatno velikima.

After accidentally buying two right shoes, ten-year-old Filip sets off on an unexpected journey through unfamiliar territory in search of the missing shoe. Along the way, he befriends a stray dog, whom he names after his favourite footballer. The award-winning *Atlas of the Universe* (8+) by acclaimed Romanian director Paul Negoescu presents the world through the eyes of a boy for whom even the smallest things seem impossibly vast. The title had its world premiere at the Berlinale, where it received a Special Mention from the International Jury in the Generation Kplus program.

Kralj lutalica

King of the Wanderers / Koning van de Zwervers

Janne Schmidt
NL
2025.
87’

Uzrast / Age: 9+

Kada se njezin otac Tom nakon godina odsutnosti ponovno pojavi u gradu, Meissy ga, protivno majčinoj želji, odluči potražiti. Ubrzo otkriva da Tom zapravo ne putuje svijetom, kako je vjerovala, nego živi kao beskućnik u njezinu gradu. Unatoč svemu, Meissy se sve više uključuje u njegov živopisni svijet ispunjen maštom i neobičnim susretima. *Kralj lutalica* (9+) nizozemske redateljice Janne Schmidt važan je film koji na razigran način djeci približava velike teme poput beskućništva, siromaštva i psihičke ranjivosti, istodobno ih učeći da su i ljudi bez doma jednako vrijedni ljubavi i pažnje.

When her father Tom reappears in town after years of absence, Meissy decides to seek him out against her mother’s wishes. She soon discovers that, contrary to what she believed, Tom has not been travelling the world, but is living as a homeless man in her own city. Despite everything, Meissy becomes increasingly drawn into his vivid world of imagination and unexpected encounters. *King of the Wanderers* (9+) by Dutch director Janne Schmidt is an important film that brings major themes of homelessness, poverty, and emotional vulnerability closer to children in a playful way, while teaching them that people without a home are equally deserving of our love and attention.

Lampica

Lampie / Lampje

Margien Rogaar
NL
2025.
93'

Uzrast / Age: 9+

Neustrašiva Lampje ima 11 godina, kći je svjetioničara i svake noći mora upaliti svjetiljku kako bi upozorila brodove da se drže podalje od stijena. No jedne olujne noći dogodi se nešto strašno. Ponestane joj šibica, brod se nasuče, a Lampje za kaznu mora raditi kao sluškinja u Admiralovoj Crnoj kući u kojoj, kako se priča, vreba čudovište. Snimljen prema istoimenoj pustolovnoj bajci Annet Schaap, čudesni film *Lampica* (9+) nizozemske redateljice Margien Rogaar film je koji pogledate u djetinjstvu, a potom o njemu razmišljate čitav život.

Fearless eleven-year-old *Lampie* is the daughter of a lighthouse keeper and must light the lamp every night to warn ships away from the rocks. But one stormy night, something terrible happens. She runs out of matches, a ship is wrecked, and as punishment Lampie is sent to work as a servant at the Admiral's Black House, where a terrifying monster is said to lurk. Adapted from Annet Schaap's eponymous adventure fairy tale, the enchanting Lampie (8+) by Dutch director Margien Rogaar is the kind of film you watch in childhood but spend your entire adult life thinking about.

Pljus pljas zauvijek!

Splish Splash Forever! / Plitschplatsch forever!

Margien Rogaar
NL
2025.
93'

Uzrast / Age: 7+

Pola i Polly dane provode na lokalnom otvorenom bazenu, gdje Pollyni roditelji imaju kafić. Kada se bazen zatvori, a njezina najbolja prijateljica se odseli, Pola će udružiti snage s domišljatom školskom kolegicom Rosalie u nadi da će uz njezinu pomoć spasiti svoje najdraže mjesto na svijetu. Obiteljska komedija *Pljus pljas zauvijek!* (7+) redateljice Natasche Beller šarmantna je priča o prijateljstvu, odrastanju i hrabrosti da se zauzmemo za ono do čega nam je stalo. Na Filmskom festivalu u Münchenu film je osvojio nagradu publike CineKindl.

Pola and her best friend Polly spend their days at the local outdoor swimming pool, where Polly's parents run a café. When the pool is threatened with closure and her best friend moves away, Pola will join forces with the resourceful schoolmate Rosalie, hoping that together they can save their favourite place in the world. The family comedy *Plitsch Platsch Forever!* (7+) by director Natascha Beller is a charming story about friendship, growing up, and the courage to stand up for what we care about. The film won the CineKindl Audience Award at the Munich Film Festival.

Željezni dječak

Iron Boy / Le Corset

Louis Clichy
FR, BE
2026.
90'

Uzrast / Age: 10+

Desetogodišnji Christophe odrasta na imanju u ruralnoj Francuskoj, nastojeći ispuniti očekivanja svojeg strogog i emocionalno distanciranog oca. Život mu se dodatno zakomplicira kada zbog problema s ravnotežom mora početi nositi metalni korzet. Prisiljen iznova osmisliti svoju svakodnevicu, Christophe ubrzo otkriva strast prema glazbi te upoznaje odvažnu djevojčicu Claru, s kojom se upušta u prve nestašluke. Premijerno prikazan u Cannesu, gdje je osvojio Posebnu nagradu žirija u programu Izvjestan pogled, animirani film *Željezni dječak* (10+) bivšeg Pixarova animatora Louisa Clichya (*WALL-E*, 2008.; *Nebesa*, 2009.) ručno je oslikana priča u kojoj se svakodnevno i izvanredno neprestano isprepleću. Film ozbiljnim temama pristupa dovoljno promišljeno da zainteresira i odrasle, a pritom zadržava nevinost i toplinu blisku najmlađim gledateljima.

Ten-year-old Christophe grows up on a farm in rural France, striving to meet the expectations of his stern and emotionally distant father. Things get more complicated after it is discovered he has a problem with balance and will need to wear a metal corset. Forced to reinvent his life, Christophe will soon discover a passion for music and meet the spirited girl Clara, with whom he embarks on his first adventures. Having had its world premiere at Cannes, where it won the Special Jury Prize in Un Certain Regard program, *Iron Boy* (10+) – the solo debut of former Pixar animator Louis Clichy (*WALL-E*, 2008; *Up*, 2009) – is a hand-painted story in which everyday life and the extraordinary are woven together in almost every scene. The film engages with its themes with enough seriousness to hold the attention of adults, while retaining the innocence and warmth that makes it equally suitable for younger audiences.

KINOKINO: MOJ PRVI ODLAZAK U KINO
FIRST TIME AT THE CINEMA

Uzrast / Age: 3+

Svi filmovi iz programa Moj prvi odlazak u kino prikazuju se u zajedničkom terminu
**All the films in the First Time at the Cinema Program are part of the same screening*

Moj prvi odlazak u kino je blok kratkih animiranih filmova za djecu predškolskog uzrasta i prikazuje se izvan konkurencije.

First Time at the Cinema is a block of short animated films for preschool children and is screened out of competition.

Prvi let

First Flight / Flugversuche

Adrián Jaffé
DE
2025.
3'

Tri ptića suočavaju se s velikim izazovom – svojim prvim letom! Nebo se pretvara u vrtlog improvizacije, a oni se vrte, lebde i nadaju najboljem.

Three young fledglings face their greatest challenge – their first flight! The sky becomes a whirlwind of improvisation as they spin, glide, and hope for the best.

Iza devet stabala – Jabuka razdora

In a Faraway Forest – Apple of Discord

Timon Leder
SI, HR
2026.

Jež tijekom jutarnje šetnje pronađe prekrasnu crvenu jabuku. Iznosi je van i počinje preuređivati svoj dom, no u međuvremenu jabuku pronalazi vjeverica. Između prijatelja izbija svađa oko toga čija je to jabuka. Za mišljenje pitaju ostale stanovnike šume.

A hedgehog finds a beautiful red apple on his morning walk. He takes it outside and sets about redecorating his home, but in the meantime, the apple is discovered by a squirrel. The two friends get into an argument over who should get the apple and invite the other forest residents to voice their opinion.

Mali trkač

Finn Walther
NO

Neustrašivi četverogodišnjak odluči osvojiti najstrmije brdo u gradu svojim ručno izrađenim vozilom na gravitacijski pogon. Hoće li hrabrost pobijediti silu gravitacije?

A fearless four-year-old decides to conquer the steepest hill in town in his homemade gravity-powered vehicle. Will courage triumph over the force of physics?

Dolazak plime

When the Tide Comes

Fêt-Nat Bailly
UK
2025.
10’

Spletom neočekivanih okolnosti, pješčano biće i mladunče morske kornjače susreću se među dinama. Zajedno kreću na put prema oceanu, tijekom kojeg će oboje otkriti što znači biti dio svijeta kojem pripadaju.

Through an unexpected turn of events, a sand creature and a baby sea turtle meet among the dunes. Together they set off towards the ocean, where both will discover what it means to be a part of the world they belong to.

Marionetsko kazalište

The Marionette Kingdom

Sunčana Brkulj
HR
2026.
8’

Marionete izvode svoju uobičajenu večernju predstavu. Starac povlači strune. Sve teče prema planu – princeza se nađe u nevolji, ali hrabri je princ obrani od razjarenog zmaja. No nakon što se spusti zastor, marionete se igraju drugačije, prema vlastitim pravilima.

The marionettes put on their usual evening show. The old man pulls the strings. The performance goes to plan – the princess finds herself in trouble and the brave prince saves her from the formidable dragon. But once the curtain falls, the marionettes start playing by their own rules.

Dabar

Beaver / Biber

Julia Ocker
DE
2023.
3’

Miš spašava izgladnjelog dabra s otoka.

A mouse rescues a starving beaver stranded on an island.

Šišmiši i bube

Bats & Bugs / Nachtschwärmer

Lena von Döhren
CH
2026.
11’

Duboko u džungli sve je kao i obično dok se jedne noći ne upali fenjer i izazove pravi kaos među životinjama. Kukci ne mogu odoljeti njegovu sjaju. Privučeni svjetlošću, padaju u trans, a neobična vreva budi obitelj šišmiša iz obližnje spilje.

Deep in the jungle, things are as usual – until one night a lantern is lit, throwing the animals into chaos. The insects cannot resist its glow. They are drawn to the light as if entranced, and the strange commotion wakes a family of bats in a nearby cave.

NATJECATELJSKI PROGRAM | COMPETITION PROGRAM

MREŽA FESTIVALA JADRANSKE REGIJE
NETWORK OF FESTIVALS IN THE ADRIATIC REGION

Mreža festivala Jadranske regije zajednički je projekt osam regionalnih festivala. Čine je festivali osnivači Sarajevo Film Festival (BiH), Festival autorskog filma Beograd (RS) i Zagreb Film Festival (HR), pridruženi članovi Ljubljanski filmski festival (SI) i Međunarodni filmski festival Braća Manaki (MK) te ambasadori Mreže, Filmski Festival Herceg Novi (ME), Festival mediteranskog filma Split (HR) i Pesaro Film Festival (IT). U sklopu programa prikazuje se pet europskih filmova koje zajednički biraju članovi Mreže. Naslovi konkuriraju za nagradu Adriatic Audience Award, koja se uručuje filmu iz programa s najvećom ocjenom publike. Dodjela nagrade održat će se na Festivalu autorskog filma Beograd krajem studenoga 2026. Ovogodišnje, šesto izdanje bogatije je i za dva naslova iz posebnih programa EcoScope te Jugoslavenski klasik.

The Network of Festivals in the Adriatic Region is a joint project of eight regional festivals. Its founding members are the Sarajevo Film Festival (BiH), the Belgrade Auteur Film Festival (RS), and the Zagreb Film Festival (HR), alongside associate members the Ljubljana International Film Festival (SI) and the Manaki Brothers International Cinematographers' Film Festival (MK), as well as the network's ambassadors the Montenegro Film Festival (ME), the Mediterranean Film Festival Split (HR), and the Pesaro Film Festival (IT). The program presents five European films selected jointly by network members, competing for the Adriatic Audience Award, presented to the highest-rated film in the program based on audience votes. The awards ceremony will be held at the Belgrade Auteur Film Festival in late November 2026. This year's, sixth edition, is also enriched by two titles from the special programs – EcoScope and Yugoslav Classics.



Crni novac za bijele noći

Black Money for White Nights / Черни пари за бели нощи

Kristina Grozeva, Petar Valchanov
BG, GR
2026.

Bračni par u šezdesetima potajno štedi novac od mita kako bi ostvario svoj životni san i otputovao u Sankt Peterburg. No kada Rusija napadne Ukrajinu, a turistička agencija nestane s njihovom uštođevinom, na površinu počinju izlaziti potisnuti obiteljski sukobi i moralne dileme. Redateljski duo Kristina Grozeva i Petar Valchanov (*Otac*, Kristalni globus u Karlovim Varima 2019.; *Lekcija*, ZFF 2014.) u svojoj novoj britkoj tragikomediji *Crni novac za bijele noći*, premijerno prikazanoj u Karlovim Varima, razotkriva koliko nestabilan društveno-politički kontekst može ugroziti brak.

A married couple in their sixties have been secretly setting aside bribe money to fulfil their lifelong dream of travelling to St. Petersburg. But when Russia invades Ukraine and the travel agency disappears with their savings, long-suppressed family conflicts and moral dilemmas begin to surface. In their sharp new tragicomedy, *Black Money for White Nights*, which had its world premiere at Karlovy Vary, directing duo Kristina Grozeva and Petar Valchanov (*The Father*, Crystal Globe at Karlovy Vary 2019; *The Lesson*, ZFF 2014) highlight how an unstable socio-political context can put a marriage under threat.

Kokoš

Hen / Κόττα

György Pálfi
DE, GR, HU
2025.
96’

U bijegu s farme jedna kokoš sklanja se u dvorište oronulog grčkog restorana uz more. Ondje će otkriti ljubav, suočiti se s hijerarhijom među pripadnicima svoje vrste te dati sve od sebe da zaštiti jaja od pohlepnog vlasnika. *Kokoš* mađarskog redatelja Györgya Pálfija (*Taxidermia*, ZFF 2006.) neobična je i inspirativna priča o preživljavanju koja neprestano pleše na granici apsurda i horora, odražavajući zamršene kompromise i bitke suvremenog života. Film je na Međunarodnom filmskom festivalu u Torontu osvojio posebno priznanje u programu Platform.

Escaping from a chicken farm, a hen takes refuge in the courtyard of a crumbling seaside restaurant in Greece. There, she discovers love, confronts the pecking order amongst her own kind, and does everything she can to protect her eggs from the greedy owner. Directed by Hungarian filmmaker György Pálfi (*Taxidermia*, ZFF 2006), *Hen* is an unusual and inspiring tale of survival that constantly teeters on the edge of the absurd and the horrifying, reflecting the tangled compromises and battles of contemporary life. The film received an Honorable Mention in the Platform program at the Toronto International Film Festival.

Made in EU

Made in EU

Stephan Komandarev
BG, DE, CZ
2025.
102'

Sredovječna udovica Iva radi u tvornici odjeće u ruralnoj Bugarskoj i već se neko vrijeme bori s upornim, ali neobjašnjivim kašljem. Kada se otkrije da je riječ o prvom potvrđenom slučaju COVID-a u gradu, suočit će se s valom optužbi te predrasudama čitave zajednice. Film *Made in EU* bugarskog redatelja Stephana Komandareva (*Blagina pouka*, Kristalni globus u Karlovim Varima 2023.) beskompromisan je prikaz eksploatirane radne snage u Europskoj uniji, u kojem pandemija postaje ogledalo drugih bolesti suvremenog društva: neznanja, internetskih glasina, neodgovornosti medija te neumoljivosti kapitalističkog sustava.

Middle-aged widow Iva works in a clothing factory in rural Bulgaria and has for some time been struggling with an inexplicable but persistent cough. When it is revealed that she is the first confirmed case of COVID in the town, she will face a wave of accusations and prejudice of the entire community. *Made in EU*, by Bulgarian director Stephan Komandarev (*Blaga's Lessons*, Crystal Globe at Karlovy Vary 2023), is an uncompromising portrayal of exploited labour in the European Union, in which the pandemic becomes a mirror of other ailments of contemporary society: ignorance, internet rumours, irresponsibility of the media, and the relentlessness of the capitalist system.

Otapanje

Melt

Nikolaus Geyrhalter
AT
2025.
127'

Izvan konkurencije
/ Out of Competition

Novi film *Otapanje* austrijskog dokumentarista Nikolausa Geyrhaltera gledatelje uvodi u svijet snijega i leda, upoznajući ih s pričama ljudi koji u njemu žive. Od najvećeg ledenjaka u Alpama pa sve do istraživačke postaje na Antarktici, Geyrhalter posjećuje spektakularne lokacije diljem svijeta kako bi što obuhvatnije predočio nestanak leda za koji se nekoć pretpostavljalo da će trajati vječno.

Melt, the new film by Austrian documentary filmmaker Nikolaus Geyrhalter, immerses audiences in a world of snow and ice, introducing them to the stories of the people who live within it. From the largest glacier of the Alps to a research station in Antarctica, Geyrhalter visits spectacular locations across the world in order to paint the most comprehensive possible picture of the disappearance of ice that was once assumed to be eternal.

Rondo

Rondo

Zvonimir Berković
YU (HR)
1966.
95'

Izvan konkurencije
/ Out of Competition

Rondo, kultni dugometražni debi Zvonimira Berkovića, prikazan i na Tjednu kritike u Cannesu, u Puli je 1966. osvojio Zlatnu arenu za najbolji scenarij, glavnu mušku ulogu (Relja Bašić) i fotografiju (Tomislav Pinter) te Srebrnu arenu za film i najbolju glavnu žensku ulogu (Milena Dravić). U povodu 60. obljetnice filma ova suptilno režirana "karakterna studija ljubavnog trokuta u kojemu su svi gubitnici" (Nikica Gilić) bit će premijerno predstavljena u restauriranoj verziji na prestižnom festivalu Lumière u Lyonu, a potom i na 24. ZFF-u.

Rondo, Zvonimir Berković's cult feature debut, which screened in the Critics' Week at Cannes, also wonthe Golden Arenas for Best Screenplay, Best Leading Actor (Relja Bašić), and Best Cinematography (Tomislav Pintar), as well as the Silver Arena for Best Film and Best Leading Actress (Milena Dravić) at the 1966 Pula Film Festival. As this subtly directed "character study of a love triangle in which everyone loses" (Nikica Gilić) marks its 60th anniversary, it will screen for the very first time in fully restored format at the prestigious Lumière Festival in Lyon, before going on to screen at the 24th ZFF.

Potpuno ogoljeni

Truly Naked

Muriel d'Ansembourg
NL, BE, FR
2026.
102'

Povučeni tinejdžer Alec pomaže ocu Dylanu u netipičnom obiteljskom poslu. Naime, njegov otac glumi i producira, dok Alec snima i montira kućnu pornografiju u njihovom domu. No njegov će se svijet potpuno izokrenuti kada upozna Ninu, djevojku s posve drugačijim pogledom na seksualnost. Premijerno prikazan na Berlinaleu, prvi dugometražni film nizozemsko-američke redateljice Muriel d'Ansembourg *Potpuno ogoljeni* neobična je ljubavna priča o odrastanju smještena u svijet u kojem je pornografija norma, a intimnost novi tabu.

Withdrawn teenager Alec helps his father Dylan in their unusual family business: his father stars in and produces home pornography, while Alec does the filming and editing. His world is turned completely upside-down when he meets Nina, a girl with an entirely different perspective on sexuality. Having premiered at the Berlinale, *Truly Naked* – the debut feature of Dutch-American director Muriel D'Ansembourg – is an unconventional coming-of-age love story set in a world where pornography is the norm and intimacy the new taboo.

Vidim samo lijepe stvari

Only Beautiful Things to Look At / Prameň

Ivan Ostrochovský
SK, CZ, HU
2026.
88’

Ingrid je ginekologinja u zabačenoj okružnoj bolnici u Čehoslovačkoj sredinom 1980-ih. Ima aferu s mlađim kolegom, a nakon posla sudjeluje u odboru za pobačaje koji ženama romske nacionalnosti nudi mogućnost sterilizacije. No neočekivano prijateljstvo s karizmatičnom Romkinjom Agátom, koja se u bolnici zapošljava kao medicinska sestra, uzdrmat će njezin svjetonazor. Dobitnik nagrade FIPRESCI u natjecateljskom programu Kristalni globus u Karlovim Varima, film *Vidim samo lijepe stvari* slovačkog redatelja Ivana Ostrochovskog sugestivan je portret okrutnosti jednog nerazriješenog poglavlja iz čehoslovačke povijesti.

Ingrid is a gynaecologist at a remote district hospital in mid-1980s Czechoslovakia, where she is having an affair with a younger colleague, and after work sits on an abortion committee that offers Roma women the option of sterilisation. An unexpected friendship with the charismatic Roma woman Agáta, who takes a job at the hospital as a nurse, will challenge her entire worldview. The winner of the FIPRESCI Award in the Crystal Globe Competition at Karlovy Vary, *Only Beautiful Things to Look At* by Slovak director Ivan Ostrochovský is a haunting portrait of the cruelty of this unresolved chapter in Czechoslovak history.

POPRATNI PROGRAM | SIDE PROGRAM

VELIKIH 5
THE GREAT 5

Velikih 5 donosi izbor filmova iz pet najvećih europskih kinematografija: Francuske, Italije, Njemačke, Ujedinjenog Kraljevstva i Španjolske. Program publici daje uvid u trendove na najvećim europskim filmskim scenama u protekloj godini.

The Great 5 brings a selection of films from five of the biggest European national cinemas: France, Italy, Germany, United Kingdom, and Spain. The program offers an insight into the current trends on the biggest European scenes in the past year.



Jedna putna

The Last One for the Road / Le città di pianura

Francesco Sossai
IT, DE
2025.
100'

Mladi beskućnik Mike trudi se preživjeti na surovim ulicama Londona i *Jedna putna* Francesca Sossaija šarmantan je i neodoljivo zabavan film ceste o dvojici dobroćudnih pijanaca koji od krčme do krčme za sobom vuku i sramežljivog studenta arhitekture. Novi film talijanskog redatelja uvodi publiku u svijet nepopravljivih romantičara, uvijek spremnih popiti još jedno piće u nadi da će im upravo ono donijeti nedostižnu sreću. Premijerno prikazana u Cannesu, ova gorko-slatka priča, nadahnuta osobnim iskustvom, posveta je posebnim mjestima koja nastavljaju živjeti u našim sjećanjima.

Francesco Sossai's new film is a charming and irresistibly entertaining road movie about two good-natured drunks who hop from one inn to the next, and drag a shy architecture student along with them. *The Last One for the Road* ushers the audience into the world of faltering romantics, always ready for one more drink in the hope that it will bring the elusive happiness they seek. Premiered at Cannes, this bittersweet tale inspired by personal experience is a tribute to those special places that live on in our memories.

Muž od pruća

Wicker

Alex Huston Fischer, Eleanor Wilson
UK, US, AU, HU
2026.

Smrdljiva, neudana i društveno izopćena Ribarica zatraži od lokalnog pletara da joj izradi supruga od pruća. Seljani su isprva šokirani njezinim neobičnim partnerom, no kako se između njih dvoje polako rađa ljubav, šok ubrzo ustupa mjesto ogorčenosti i ljubomori. Predvođen fantastičnima Olivijom Colman (*Tiranosaur*, ZFF 2011.) i Alexanderom Skarsgårdom (*Zauzdan*, ZFF 2025.), film *Muž od pruća* Alexa Hustona Fischera i Eleanor Wilson luckasta je romantična priča čija bajkovita površina skriva britku kritiku društvenih normi koje određuju tko zaslužuje ljubav, a tko ostaje na margini. Film je adaptacija kratke priče *The Wicker Husband* Ursule Wills-Jones.

Smelly, unmarried and socially ostracised, the Fisherwoman asks the local basket maker to weave her a husband from wicker. The villagers are initially shocked by her unusual partner, but as love slowly blossoms between the two, shock quickly gives way to resentment and jealousy. Led by the brilliant Olivia Colman (*Tyrannosaur*, ZFF 2011) and Alexander Skarsgård (*Pillion*, ZFF 2025), Alex Huston Fischer and Eleanor Wilson's *Wicker* is a whimsical love story in which the fairy-tale surface conceals a sharp critique of the social norms that dictate who deserves love and who remains on the margins. The film is an adaptation of the short story *The Wicker Husband* by Ursula Wills-Jones.

Oni koje volimo

The Beloved / El ser querido

Rodrigo Sorogoyen
ES, FR
2026.
135'



Poznat po bogatoj filmskoj karijeri, ali i prošlosti ispunjenoj nasiljem i porocima, legendarni redatelj Esteban Martínez, kojeg utjelovljuje sjajni Javier Bardem, ponudit će kćeri Emiliji (Victoria Luengo – *Susjedna soba*, ZFF 2024.) ulogu u svom novom filmu pod izlikom da joj želi pomoći oživjeti stagnirajuću glumačku karijeru. No zajednički život na filmskom setu prisilit će ih da ponovno otvore stare rane. Premijerno prikazan u Cannesu, novi film *Oni koje volimo* Rodriga Sorogoyena pronicljiva je i napeta psihološka studija bolnog suočavanja oca i kćeri koja žestoko odbacuje romantizirane predodžbe o umjetničkom stvaralaštvu. Sorogoyen je dosad četiri puta sudjelovao na ZFF-u s filmovima *Zvijeri*, *Madre*, *Vlast* i *Neka nas Bog spasi*.

Renowned for his rich cinematic career as much as for a past checkered with violence and vice, legendary film director Esteban Martínez – played with brilliance by Javier Bardem – offers his daughter Emilia (Victoria Luengo – *The Room Next Door*, ZFF 2024) a role in his new film, on the pretext of assisting her stagnating acting career. But life together on the film set will force them to reopen old wounds. Premiering at Cannes, Rodrigo Sorogoyen's new film *The Beloved* is a discerning and intense psychological study of a laboured father-daughter confrontation that fiercely rejects romanticised notions about artistic creation. ZFF has previously screened four of Sorogoyen's films, namely *The Beasts*, *Mother*, *The Realm* and *May God Save Us*.

Optužba

Prosecution / Staatsschutz

Faraz Shariat
DE
2026.
113'

Nakon što postane metom rasističkog napada, mlada državna tužiteljica Seyo Kim odlučuje pokrenuti vlastitu istragu i obračunati se ne samo s počiniteljima nego i s pravosudnim sustavom koji zatvara oči pred desnim ekstremizmom. Njezina odlučnost postupno prerasta u osobnu osvetu, a granica između pravde i osvete postaje sve nejasnija. Premijerno prikazan u Berlinu, gdje je osvojio Nagradu publike za najbolji dugometražni film u programu Panorama, film *Optužba* Faraza Shariata spaja sudsku dramu i politički triler, suočavajući publiku s neugodnom istinom o institucionaliziranom nasilju i rasizmu.

After becoming the target of a racist attack, young public prosecutor Seyo Kim decides to launch her own investigation and confront the perpetrators – but also the judicial system that turns a blind eye to right-wing extremism. As her determination turns into a personal vendetta, the line between justice and revenge grows increasingly blurred. Premiered in Berlin, where it won the Panorama Audience Award for Best Feature, the Heiner Carow Prize and the CICAE Arthouse Cinema Award, Faraz Shariat's *Prosecution* blends courtroom drama and political thriller, confronting audiences with the uncomfortable truth about institutionalised violence and racism.

Previše zvijeri

Too Many Beasts / L'Espèce explosive

Sarah Arnold
FR
2026.
95'

Divlje svinje koje pustoše usjeve u francuskoj provinciji izazivaju otvoreni rat između poljoprivrednika i članova lovačkog kluba. Sukob eskalira kada bankrotirani seljak Brun ustrijeli predsjednika kluba i nestane. Godinu dana poslije, slučaj preuzima Fulda, impulzivni policajac koji je nedavno premješten u taj kraj. Dugometražni prvijenac iskusne redateljice kratkih filmova Sare Arnold, *Previše zvijeri* uzbudljiva je i ekscentrična crna komedija o nepredvidljivoj istrazi koja neuobičajenim pristupom detektivskom žanru izvrće stvarnost. Uz sjajne izvedbe Alexisa Manentija (*Čuvari formule*, ZFF 2023.; *Čovjek koji nije mogao šutjeti*, ZFF 2024.) i Elle Rumpf (*Sirovo*, 2016.), Arnold suvereno upravlja kaosom, probijajući se kroz stampedo divljih svinja u svom dinamičnom i intrigantnom prvijencu, koji je u Cannesu osvojio nagradu Europa Cinemas Label.

Wild boars ravaging crops in rural France spark a conflict between local farmers and members of a hunting club. The conflict escalates when a bankrupt farmer named Brun shoots the club president and vanishes. A year later, the case is given to Fulda, an impulsive police officer newly transferred to the area. The feature debut of experienced shorts filmmaker Sarah Arnold, *Too Many Beasts* is a thrilling and eccentric dark comedy about an unpredictable investigation that warps reality with its peculiar approach to the detective genre. With outstanding performances from Alexis Manenti (*Guardians of the Formula*, ZFF 2023; *The Man Who Could Not Remain Silent*, ZFF 2024) and Ella Rumpf (*Raw*, 2016), Arnold deftly steers us through the chaos, and a stampede of wild boars, in this dynamic and intriguing debut, which won the Europa Cinemas Label Award at Cannes.

FESTIVALI POD REFLEKTOROM
FESTIVALS IN THE SPOTLIGHT

Od samih početaka na ZFF-u njegujemo međufestivalsku suradnju. Za one koji ne mogu posjećivati baš sve velike svjetske festivale, selektori velikih svjetskih festivala za zagrebačku publiku biraju najbolje filmove iz svojih programa. Ove godine, dio programa se prikazuje u Surogatkinu KIC, a dio online na zff.hr.

FESTIVALI KOJI SE PRIKAZUJU U SUROGATKINU KIC: *Festival mediteranskog filma Split i Kino Mediteran, Vienna Shorts, Filmski festival u Locarnu, Međunarodni filmski festival u Torontu – Short Cuts, EFA Shorts, Međunarodni filmski festival kratkog filma na Cipru.*

FESTIVALI KOJI SE PRIKAZUJU ONLINE NA ZFF.HR: *Tampere Film Festival, Međunarodni filmski festival u Rigi, Festival autorskog filma, Sarajevo Film Festival, Ljubljanski filmski festival, Međunarodni filmski festival u Sofiji.*

Since the very beginning of ZFF, we have nurtured cooperation between festivals. If you cannot attend all the major festivals in the world, this program brings major-league festivals to you. Selectors of twelve European festivals choose films for the Zagreb audience. This year, part of the program will screen at Surogatkino KIC, and part will be screened online at zff.hr.

PROGRAMS SCREENING AT SUROGATKINO KIC: *Mediterranean Film Festival Split & Kino Mediteran, Vienna Shorts, Locarno Film Festival, Toronto Int'l Film Festival – Short Cuts, EFA Shorts, International Short Film Festival of Cypruss*

PROGRAMS HOSTED ON ZFF.HR: *Tempere Film Festival, Riga International Film Festival, Auteur Film Festival, Sarajevo Film Festival, Ljubljana International Film Festival, Sofia International Film Festival.*



FESTIVAL MEDITERANSKOG FILMA SPLIT I KINO MEDITERAN
MEDITERRANEAN FILM FESTIVAL SPLIT AND KINO MEDITERAN

Festival Mediteranskog Filma Split

KINO MEDITERAN

KULTURNO INFORMATIVNI CENTAR

Program se prikazuje u Surogatkinu KIC
**The program will screen at Surogatkino KIC*

"Suradnja FMFS-a i ZFF-a primjer je pravog festivalskog prijateljstva, ali i partnerstva dvaju festivala koji su aktivni tijekom cijele godine i koji nezavisni europski film približavaju široj publici. Filmovi koje predstavljamo nastavljaju svoj život kroz distribuciju i prikazivanje u nezavisnim kinima diljem Hrvatske, povezujući festivale i publiku.

Ove vam godine predstavljamo Heysel 85, film iz našeg nemediteranskog programa Parangal, koji nas vraća jednom od najtragičnijih događaja u povijesti europskog nogometa. Napeta drama, kroz osobne priče likova, progovara o događaju čije posljedice daleko nadilaze nogometni teren. Želimo vam ugodnu projekciju!"
Alen Munitić, umjetnički direktor Festivala mediteranskog filma Split

"The collaboration between the FMFS and the ZFF has blossomed into a true festival friendship, while also being a partnership between two festivals that have year-round activities and make significant contributions to audience development in the sphere of independent European cinema. The films we present here continue their journeys through distribution and screenings in independent cinemas across Croatia, connecting our festivals and their audiences.

This year we present Heysel 85, a film from our non-Mediterranean program Parangal, which takes us back to one of the most tragic events in the history of European football. A tense drama told through the personal stories of its characters, it speaks to an event whose consequences reach far beyond the football pitch. We hope you enjoy the screening!"
Alen Munitić, Artistic Director of the Mediterranean Film Festival Split

Program se prikazuje u Surogatkinu KIC
**The program will screen at Surogatkino KIC*

Heysel 85

Heysel 85

Teodora Ana Mihai
BE, NL
2026.
91'

U svibnju 1985. godine na stadionu Heysel u Bruxellesu održava se finale Kupa europskih prvaka između Liverpoola i Juventusa. Na utakmicu su s obiteljima došli i 39-godišnja Marie, kći gradonačelnika Bruxellesa, i 31-godišnji novinar Luca Rossi, koji izvještava za talijansku televiziju. Kada uoči utakmice izbiju neredi u kojima pogine više desetaka ljudi, Marie i Luca naći će se rastrgani između profesionalnih dužnosti, obitelji i vlastite ljudskosti. Premijerno prikazan u Berlinu, film *Heysel 85* Teodore Ane Mihai politički je triler u kojem sportski spektakl postaje poprištem izvanrednog stanja, nesposobnosti vlasti i nenadoknadivog gubitka

In May 1985, the European Cup final between Liverpool and Juventus is held at the Heysel Stadium in Brussels. Among those who have come to the match with their families are Marie, 39, daughter of the Mayor of Brussels, and Luca Rossi, a 31-year-old journalist covering the game for Italian television. When riots break out before the match, leaving dozens deceased, Marie and Luca find themselves torn between professional duty, family, and their own humanity. Premiered in Berlin, Teodora Ana Mihai's *Heysel 85* is a political thriller in which a sporting spectacle becomes the stage for a state of emergency, governmental failure, and irreplaceable loss.

MEĐUNARODNI FESTIVAL KRATKOMETRAŽNOG FILMA VIENNA SHORTS

VIENNA SHORTS – INTERNATIONAL SHORT FILM FESTIVAL

KULTURNO INFORMATIVNI CENTAR

***Program se prikazuje u Surogatkinu KIC**
**The program will screen at Surogatkino KIC*

"VIENNA SHORTS predstavlja favorite publike svojeg ovogodišnje izdanja, koje su gledatelji birali glasanjem na svih 14 projekcija u konkurenciji. Od animiranih putovanja vlakom i glazbenih spotova do digitalne zabave povodom pobačaja i dokumentarca o omiljenoj bečkoj zgradi, ovi filmovi pokazuju punu širinu kratke forme. Ovo je pregled nekih od najboljih kratkih filmova sezone – bez potrebe za žirijem."
Max Bergmann, umjetnički direktor Međunarodnog festivals kratkometražnog filma Vienna Shorts

"VIENNA SHORTS presents the audience favourites of its 2026 edition, voted by viewers across all 14 competition screenings. From animated train journeys to music videos, a digital abortion party and a documentary about a beloved Viennese building, these films show the full range of the form. A showcase of some of the season's best shorts, no jury required."
Max Bergmann, Artistic Director of Vienna Shorts

Abortus party

Abortion Party

Julia Mellen
ES
2025.
13'

Nakon što uspije skupiti dovoljno novca za pobačaj, junakinja odlučuje prirediti zabavu na koju poziva vremešnog susjeda, ska glazbenika, poluaktivne članove bande, prljavu gej cimericu i neizbježne stjenice.

After managing to raise enough money for an abortion, the protagonist decides to throw a party and invites an elderly neighbour, a ska musician, semi-active gang members, a messy gay flatmate, and the inevitable bedbugs.

Bog se srami

God is Shy / Dieu est timide

Jocelyn Charles
FR
2025.
15'

Ariel i Paul putuju vlakom i krate vrijeme crtajući svoje najdublje strahove. Igra dobiva neočekivani obrat kada im se nepozvano pridruži tajanstvena putnica Gilda. No Gildin odnos sa strahom ne čini se ni približno nevinim kao njihovi zaigrani crteži. Film je na 23. ZFF-u proglašen kandidatom za najbolji europski kratki film.

During a train ride, Ariel and Paul pass the time by drawing their deepest fears. Their game takes an unexpected turn when Gilda, a mysterious passenger, joins in uninvited. However, her relationship with fear seems far less innocent than their playful drawings.

Sve su zgrade prekrasne

All Buildings Are Beautiful

Christoph Schwarz
AT
2026.
20'

Zgrada nekadašnjeg sjedišta Bečkog sveučilišta ekonomije i poslovanja, izgrađena 1980-ih godina, suočena je s neizvjesnom budućnošću. Treba li je srušiti ili obnoviti? Austrijski redatelj Christoph Schwarz u filmu *Sve su zgrade prekrasne* postavlja pitanja koja nadilaze samu arhitekturu.

The Vienna University of Economics and Business, originally built in the 1980s, faces an uncertain future. Should the building be demolished or restored? Austrian director Christoph Schwarz uses *All Buildings Are Beautiful* to ask questions about society that go beyond architecture.

Tamara Flores - CHINGONA

Rupert Höller
MX
2025.
3'

Tamara Flores s neustrašivom odlučnošću korača živopisnim ulicama Acatlána u Meksiku, rodnog mjesta svoje majke. Njezina nevjerojatno duga pletenica postaje simbol snage i otpora. Prožet bojama, ritmom i plesom, *CHINGONA* slavi identitet, beskompromisnu slobodu i hrabrost.

Tamara Flores moves with fearless determination through the colourful streets of Acatlán, México, her mother's hometown. Her incredibly long braid becomes a symbol of strength and resistance. Bursting with colour, rhythm and dance, *Chingona* celebrates identity, uncompromising freedom and courage.

FILMSKI FESTIVAL U LOCARNU
LOCARNO FILM FESTIVAL

KULTURNO INFORMATIVNI CENTAR

Program se prikazuje u Surogatkinu KIC
**The program will screen at Surogatkino KIC*

"Pardi di Domani sekcija je Filmskog festivala u Locarnu posvećena kratkometražnim filmovima. Njezin naziv upućuje na blisku vezu s glavnom konkurencijom dugometražnih filmova, za koje ova sekcija na neki način služi kao rasadnik. Ovog kolovoza, na 79. izdanju festivala, filmovi iz sekcije Pardi di Domani prikazivali su se tijekom devet uzastopnih dana, što ga čini najvećim programom kratkometražnog filma na ijednom festivalu A-liste koji nosi FIAPF-ovu akreditaciju, uz dugometražne konkurencije i programe van konkurencija. Sekcija se sastoji od tri natjecateljska programa: međunarodni i švicarski filmovi, za autore koji još nisu snimili dugometražni film, te Corti d'Autore, za redatelje koji već imaju cjelovečernji naslov. Maksimalna dužina pojedinog filma je 59 minuta, što je dovoljno široko da obuhvati i najkraći, najkoncizniji kratki film i djela srednje duljine.

Program je rezultat sedam mjeseci gledanja filmova od strane selekcijskog odbora koji je 2026. pogledao oko 4.500 prijavljenih filmova iz cijelog svijeta. Tek mali dio njih dospio je u završnu selekciju, koja je potom raspoređena u devet međusobno vrlo različitih blokova. Logička nit koja ih povezuje nije tematska, već emotivna: žanrovi, stilovi, estetike i podrijetla izmjenjuju se i odgovaraju jedni drugima, ne dozvoljavajući da se publika uljulja na poznatom mjestu. Tijekom otprilike 80 minuta, gledatelji iz smijeha ulaze u napetost, iz emocija u dezorijentiranost, na putovanju koje je osmišljeno kao cjelovito filmsko iskustvo.

Program koji se predstavlja u Zagrebu slijedi isti princip. Pet filmova, ukupno 82 minute, od animacije od 7 minuta do 23-minutnog dokumentarca, s igranim i eksperimentalnim filmovima u sredini. Nude perspektive koje istražuju ljudsko stanje iz različitih kutova i teme poput majčinstva, rata, samospoznaje, užitka, bijesa i identiteta. Naslovi ovog izdanja su: Dama Camille Zéhenne (Francuska, 20 min, igrani), Zimnica Claudiusa Gentinette (Švicarska, 7 min, animirani), Together NEOZOON-a (Njemačka, 13 min, eksperimentalni), Prvi plamen Blance Camell Galí (Francuska, Španjolska, 19 min, igrani) i Negdje u slobodnonj zemlji Antonina Peretjatka (Francuska, 23 min, dokumentarni).

Ovo nije cjelovita slika Locarna, već zalogaj onoga za čime sekcija svake godine traga: najbolja i najoriginalnija ostvarenja suvremene kratkometražne kinematografije – kratke forme koja još uvijek može iznenaditi."
Enrico Vannucci – član selekcijskog odbora Pardi di Domani, Filmski festival u Locarnu.

FILMSKI FESTIVAL U LOCARNU
LOCARNO FILM FESTIVAL

KULTURNO INFORMATIVNI CENTAR

Program se prikazuje u Surogatkinu KIC
**The program will screen at Surogatkino KIC*

"Pardi di Domani is the Locarno Film Festival's section devoted to short films. Its name points to a close link with the main feature film competition, of which the section is, in spirit, a breeding ground. At the 79th edition last August, it filled nine consecutive days of programming, the largest space given to the short form among FIAPF A-List festivals, alongside the feature film competitions and out-of-competition sections. It is made up of three competitions: the International and the Swiss, for filmmakers who have never directed a feature, and Corti d'Autore (Authors' Shorts), for those who have. The maximum running time is 59 minutes, wide enough to hold both the briefest, most incisive short and works with the breadth of a medium-length film.

The selection is the result of seven months of viewing by the committee, which in 2026 examined about 4,500 submissions from all over the world. Only a small fraction of these films made it to the final selection, which was then grouped into nine programmes, each very different from the others. The logic behind them is emotional rather than thematic: genres, styles, aesthetics and origins alternate and answer one another, with the aim of never letting the audience settle into a comfortable position. In roughly 80 minutes, viewers move from laughter to tension, from emotion to disorientation, in a journey conceived as a single cinema experience.

The programme presented in Zagreb follows the same principle. Five films, 82 minutes in total, ranging from a seven-minute animation to a twenty-three-minute documentary, by way of fiction and experimental work. They offer perspectives that explore the human condition from different viewpoints and themes such as motherhood, war, self-discovery, pleasure, anger and identity. This year's titles are: Las Damas by Camille Zéhenne (France, 20 min, Fiction), Gherking by Claudius Gentinetta (Switzerland, 7 min, Animation), Together by NEOZOON (Germany, 13 min, Experimental), Premier Feu by Blanca Camell Galí (France, Spain, 19 min, Fiction) and Quelque part dans un pays libre by Antonin Peretjatko (France, 23 min, Documentary).

It is not a complete picture of Locarno, but a taste of what the section looks for every year: the best and most surprising expressions of contemporary short filmmaking, short forms that can still surprise."
Enrico Vannucci – Member of the selection committee of Pardi di Domani, Locarno Film Festival.

Dama

Las Damas

Camille Zéhenne
FR
2026.
20’

Alba, umjetnica na rezidencijalnom boravku u Casi de Velázquez, tijekom istraživanja otkriva tajanstveni kip nepoznata podrijetla koji postaje njezina opsesija.

Alba, an artist-in-residence at the Casa de Velázquez, during her research discovers a mysterious sculpture of unknown origin that becomes her obsession.

Negdje u slobodnoj zemlji

Somewhere in a Free Country / Quelque part dans un pays libre

Antonin Peretjatko
FR
2026.
23’

Jedan projektil znači rat. Drugi projektil također znači rat. Ali što ako projektil nikada ne stigne? Što je onda to?

One missile means war. A second missile also means war. But what if the missile never arrives? What, then, is that?

Prvi plamen

First Fire / Premier Feu

Blanca Camell Galí
FR, ES
2026.
19’

Clara je rodila prvo dijete i svim silama pokušava vratiti kontrolu nad vlastitim životom.

Clara has just given birth to her first child and is struggling with all her might to regain control of her life.

Zajedno

Together

NEOZOON
DE
2026.
14’

Suprotstavljajući zajedništvo sve izraženijem individualizmu, film *Together* na temelju arhivskih materijala i sadržaja s društvenih mreža istražuje ljudsku potrebu za posjedovanjem.

Contrasting ideas of community and the increasingly pronounced individualism, *Together* makes us of archival footage and material from social media to explore the human need to possess.

Zimnica

Gherking

Claudius Gentinetta
CH
2026.
7’

Glas diktatora dopire s radija. Vatra pucketa dok starica priprema zalihe za nadolazeću zimu.

A dictator’s voice drones from the radio. The fire crackles as an old woman prepares her provisions for the coming winter.

MEĐUNARODNI FILMSKI FESTIVAL U TORONTU – SHORT CUTS
TORONTO INTERNATIONAL FILM FESTIVAL – SHORT CUTS

KULTURNO INFORMATIVNI CENTAR

Program se prikazuje u Surogatkinu KIC
**The program will screen at Surogatkino KIC*

"The TIFF Short Cuts team is delighted to continue collaborating with the Zagreb Film Festival and present a selection of short films that world premiered in Toronto earlier this autumn. Like our TIFF program, this line-up includes an eclectic mix of live action, documentary and animated films, as well as an array of genre, dramatic, comedic and hybrid work, among which is this year's winner of TIFF's Best Animated Short Film award, Into the Betaverse by Tom Hancock and Varun Raman. We are excited for the Zagreb audience to discover these latest short-form gems by emerging international talents."
Sonja Baksa, selektorica kratkometražnog programa Short Cuts pri Međunarodnom filmskom festivalu u Torontu.

"TIFF Short Cuts s veseljem nastavlja suradnju sa Zagreb Film Festivalom i predstavlja selekciju kratkih filmova koji su svjetsku premijeru imali u Torontu početkom ove jeseni. TIFF-ov program – pa tako i ovaj izbor – uključuje eklektičnu mješavinu igranih, dokumentarnih i animiranih filmova te niz žanrovskih, dramskih, komičnih i hibridnih ostvarenja, među kojima je i ovogodišnji dobitnik TIFF-ove nagrade za najbolji animirani kratki film, Betaverse Toma Hancocka i Varuna Ramana. Veselimo se što će zagrebačka publika otkriti ove najnovije dragulje kratke forme međunarodnih talenata u usponu."
Sonja Baksa, short film programmer for the Short Cuts program at Toronto International Film Festival

Aman

Aman / अमन

Rahul Roye
IN, US, FR, UK
2026.
15'

Uoči rodno afirmacijske operacije, Aman saznaje da je trudan.

On the eve of a gender-affirming surgery, Aman discovers that he is pregnant.

Betaverse

Into the Betaverse

Varun Raman, Tom Hancock
UK
2026.
14'

Gary je upravo zaprosio svoju djevojku. No njihova veza postoji samo u virtualnom svijetu Betaverse. Njegov najbolji prijatelj Dave, koji zazire od tehnologije, sumnja da je djevojka prevarantica pa nevoljko ulazi u Betaverse kako bi ih špijunirao.

Gary has just proposed to his girlfriend. But their relationship exists only in the virtual world of the Betaverse. His best friend Dave, who is wary of technology, suspects the girlfriend is a scammer and reluctantly enters the Betaverse to spy on them.

Lava nije briga

The Lion Does Not Concern Himself

Zarrar Kahn
CA, PK
2026.
15’

Toksična internetska persona fitness-trenera nađe se na kušnji kada upozna novu klijenticu.

A fitness trainer’s toxic online persona is put to the test when he meets a new client.

Patronimik

Patronymic

Mariia Ponomarova
NL, UA
2026.
22’

Dok vlakom putuje kući u Kijev, filmašica Mariia Ponomarova traga za izgubljenim patronimikom – imenom koje je povezuje s ocem.

Travelling by train to her home in Kyiv, filmmaker Mariia Ponomarova searches for her lost patronymic – the name that ties her to her father.

Pohana piletina i dama na skidanje

Fried Chicken & Strip Checkers

Ophelia Harutyunyan
FR, AM
2026.
19’

Armenija, 2000. U vrijeme političkih previranja, dvanaestogodišnja Amalia balansira između dječjih snova i obveza. Nakon žestoke svađe, podijelit će neočekivanu tajnu s mlađim bratom Narekom.

Armenia, 2000. During a time of political upheaval, twelve-year-old Amalia balances childhood dreams against her household duties. After a heated argument, she shares an unexpected secret with her younger brother Narek.

Posljednja postaja

Terminal

Alexandre Siqueira
PT, FR, ES
2026.
17’

Nakon što je trideset godina putovao po svijetu, Jorge se vraća u majčinu kuću.

After thirty years of travelling the world, Jorge returns home to his mother’s house.

MEĐUNARODNI FESTIVAL KRATKOMETRAŽNOG FILMA NA CIPRU
INTERNATIONAL SHORT FILM FESTIVAL OF CYPRUS

KULTURNO INFORMATIVNI CENTAR

Program se prikazuje u Surogatkinu KIC
**The program will screen at Surogatkino KIC*

"Ovaj pregled donosi filmove kakvi nas privlače i kakvima težimo na Međunarodnom filmskom festivalu kratkometražnog filma na Cipru i odražava raznolikost suvremene ciparske kinematografije. Poprimajući različite formate i filmske jezike, ovi se filmovi bave temama koje sežu od specifične političke situacije i društvene dinamike u Cipru, do intimnijih priča. Zajedno nude uvid u različite perspektive i razmišljanja koje danas oblikuju ciparski film."
Diomedes Koufteros i Keti Papadema, umjetnički direktori Međunarodnog filmskog festivala kratkometražnog filma na Cipru.

"This selection brings together films that reflect what we're drawn to at ISFFC, as well as the diversity of contemporary Cypriot cinema. From Cyprus's particular political reality, to its social dynamics and to more intimate stories, the films approach their subjects through different formats and cinematic languages. Together, they offer a glimpse into the different perspectives and concerns shaping filmmaking in Cyprus today."
Diomedes Koufteros and Keti Papadema, Artistic Directors of International Short Film Festival of Cyprus

Anna

Anna

Spiros Charalambous
CY
2012.
22'

Tridesetogodišnja Filipinka Mairy skrbi o Michalisu (85) koji boluje od arterioskleroze i čitave dane provodi pred televizorom, iznova gledajući sapunicu čija se glavna junakinja zove Anna. Ubrzo postaje opsjednut njome te Mairy počinje zvati Annom, unatoč kćerinim prigovorima.

Thirty-year-old Filipina caretaker Mairy cares for Michalis (85), who has arteriosclerosis and spends his days in front of the television, watching a soap opera in which the main character is named Anna. He develops an obsession with her, and begins calling Mairy by that name, despite his daughter's objections.

Aria

Aria / Apia

Myrsini Aristidou
GR
2017.
13’

Jedno poslijepodne u životu sedamnaestogodišnje Arije u Ateni.

One afternoon in the life of seventeen-year-old Aria in Athens..

Ružičasti Mjesec

Pink Moon / Pembe Ay

Meray Diner
CY, UK
2023.
14’

Tijekom sezone ružičastog Mjeseca kći se iz Škotske vraća u svoj rodni dom na Cipru kako bi s ocem uredila vrt koji upravo cvjeta. Meray Diner istražuje međugeneracijsku traumu te kako su suprotstavljeni svjetonazori i ograničenja života na politički podijeljenom otoku utjecali na njezinu odluku o odlasku.

During the season of the pink moon, a daughter returns from Scotland to her childhood home in Cyprus so that she and her father can tend to the garden currently in bloom. Meray Diner explores intergenerational trauma and how opposing worldviews and the constraints of a politically divided island have shaped her decision to leave..

Tampon zona

Buffer Zone

Savvas Stavrou
CY, UK
2023.
16’

Dvojica mladih vojnika, jedan ciparski Grk, a drugi ciparski Turčin, nalaze se na suprotnim stranama neprijateljske linije.

Two young soldiers – one a Greek Cypriot, the other a Turkish Cypriot – find themselves on opposite sides of the enemy line.

Tkalja Arahna

The Weaver

Yiorgos Tsangaris
CY
2025.
4’

Vješta tkalja Arahna suočava se s neumoljivim božanskim gnjevom.

The skilled weaver Arachne faces implacable divine wrath.

TAMPERE FILM FESTIVAL

TAMPERE FILM FESTIVAL

Program se prikazuje online na zff.hr
**The program will screen online at zff.hr*

"Mračne drame, prazni prostori i saune... To su možda stereotipne slike Finske, ali hej, takva ona uistinu i jest. Evo nas, dakle: Finska promatrana kroz njezine kratke filmove, sa solidnom dozom humora usput."
Jukka-Pekka Laakso, direktor Filmskog festivala u Tampereu.

"Dark dramas, empty spaces and saunas... These may be stereotypical images of Finland, but hey, that's how it really is. So here you are: Finland seen through short films, perhaps with a hint of humour along the way."
Jukka-Pekka Laakso, director of Tampere Film Festival

Ljepota automobila

The Beauty of Automobiles / Puskee veemäiseen paikkaan

Jukka Kärkkäinen
FI
2026.
5'

Intiman trenutak između oca i sina. Jedna noć, jedna vožnja automobilom, jedan problem.

An intimate moment between a father and son. One night, one car ride, one problem.

Ikar

Ikaros / Ikaros

Anna Eriksson
FI
2025.
6'

Mladi Ikar doručkuje s majkom.

Young Icarus has breakfast with his mother.

Neki to vole vruće

Some Like It Hot

Heikki Ahola
FI
2026.
5'

Kratki dokumentarni film o veličanstvenom ludilu finske saunske kulture, u kojoj nijedno mjesto nije prečudno, premaleno ili preopasno za izgradnju saune.

A short documentary about the magnificent madness of the Finnish sauna culture, in which no place is too strange, too small, or too dangerous to build a sauna.

Osjeti ritam

Arttu Nieminen, Veera Neva
FI
2026.
9’

Osjeti ritam audiovizualna je čarolija koja nas, spajajući riječi primljene iz podzemnog svijeta s drevnim finskim bajalicama o podrijetlu medvjeda, poziva da se oslobodimo straha, prepustimo životu i ponovno otkrijemo duhovnu povezanost s prirodom.

An audiovisual spell that – weaving words received from the underworld together with ancient Finnish incantations about the origin of the bear – invites us to release our fears, surrender to life, and rediscover our spiritual connection with nature..

Puolanka traži žene

Puolanka Pussy Rally

Inka Achté, Einari Paakkanen
FI
2026.
5’

Skupina tinejdžera iz malog sela Puolanka na sjeveru Finske provodi duge ljetne večeri vozeći se uokolo i ubijajući vrijeme. Lokalni muškarci starije generacije već su zauzeli svoja mjesta na benzinskoj postaji. Ali gdje su nestale sve žene?

A group of teenagers from the small village of Puolanka in northern Finland spend long summer evenings driving around and killing time. Local men of the older generation have already assumed their spots at the petrol station. But where have all the women gone?.

MEĐUNARODNI FILMSKI FESTIVAL U RIGI
RIGA INTERNATIONAL FILM FESTIVAL

RIGA INTERNATIONAL FILM FESTIVAL

***Program se prikazuje online na zff.hr**
**The program will screen online at zff.hr*

"Međunarodni filmski festival u Rigi s radošću nastavlja suradnju sa ZFF-om. Unatoč raznolikim formama, ovogodišnja četiri filma u programu progovaraju o sjecištima: isprepletenim životima u filmovima Susret pred kišu i Putovima Rige, koji nevjerojatnom preciznošću dočaravaju ritam života, prvi u Kini, a drugi u Latviji. Tu je i iznenađujući ali skladan sudar žanrova u filmovima Uskrs (komedija u vojničkom duhu) i Gdje sunce spava noću? (mjuzikl po latvijski s elementima The Officea). Ukratko: svi ovi putovi vode do lijepih susreta i novih horizonata."
Lauma Kaudzīte, voditeljica programa kratkometražnog filma RIGA IFF-a, i Léo Soesanto, selektor konkurencije kratkometražnog filma RIGA IFF-a.

"Riga IFF is happy to pursue its collaboration with Zagreb IFF. Above their variety of forms, the four films showcased this year are about intersections: the intertwined lives in Drifting, South and Lines of Riga, both films catching the rhythm of life in China and Latvia respectively with uncanny precision; the surprising but harmonious clash of genres in Easter Day (comedy meets army) and Where Does the Sun Sleep at Night? (Latvian musical meets The Office). To cut short: all the roads here lead to beautiful encounters and new horizons."
Lauma Kaudzīte, Head of RIGA IFF Short Film Program and Léo Soesanto, Curator of RIGA IFF Short Film Competitions.

Gdje sunce spava noću?

Where Does the Sun Sleep at Night? / Kur saulīte nakti guļ?

Ildze Felsberga
LV
2025.
22'

U posve običnoj poslovnoj zgradi odvijaju se posve neobični događaji. Troje iscrpljenih menadžera nadmeće se oko proračuna, o ishodu razgovora za posao odlučuje sposobnost rješavanja zagonetki, a zbor računovođa izvodi neobičnu glazbu u dizalu.

In a perfectly ordinary office building, perfectly extraordinary things take place. Three exhausted managers contend over a budget, a job interview is decided by the ability to solve riddles, and a choir of accountants performs unusual music in the elevator.

Putovima Rige

Lines of Riga / Rīgas līnijas

Andrejs Brīvulis
LV
2026.
12’

Portret života u Rigi tijekom jednog ljetnog dana. Dinamično izmjenjivanje priča triju glavnih likova – dostavljača hrane, vozača tramvaja i djevojčice – otkriva svakodnevne putanje stanovnika i njihove interakcije s gradom.

A portrait of life in Riga over the course of a single summer’s day. A dynamic succession of three main characters – a food delivery driver, a tram driver and a little girl – reveals the everyday trajectories of the city’s inhabitants and how they interact with it.

Susret pred kišu

Drifting, South / Nan Fang Pian Nan

Di Zhang
CA, CN
2025.
19’

Očekuje se obilna kiša. Na užurbanoj ulici Xiaobei u Guangzhouu tek na trenutak susreću se radnica u salonu ljepote koju je upravo ostavio suprug, queer plesač i mladi migrant koji pokušava promijeniti svoj život.

The forecast is heavy rain. During a brief moment on the busy Xiaobei Street in Guangzhou, several people cross paths: a beauty salon worker recently abandoned by her husband, a queer dancer, and a young migrant trying to change his life.

Uskrs

Easter Day / Пасхальний день

Mykola Zasieiev
UA, FR
2025.
17’

Dvojica vojnika na Uskrs se polako voze ulicama Kijeva u potrazi za muškarcima koje bi mogli regrutirati. Potraga ih dovodi do mladića koji je izašao samo kako bi kupio hranu za mačku.

On Easter Day, two soldiers slowly drive through the streets of Kyiv in search of men to recruit. Their search leads them to a young man who just stepped out to buy some food for his cat.

FESTIVAL AUTORSKOG FILMA
BELGRADE AUTEUR FILM FESTIVAL

FESTIVAL AUTORSKOG FILMA

***Program se prikazuje online na zff.hr**
**The program will screen online at zff.hr*

"Festival autorskog filma (FAF), koji u Beogradu opstaje već tri desetljeća, zamišljen je kao kinematografski prostor u dijalogu s aktualnim društvenim trenutkom, koji u Beogradu opstaje već tri desetljeća. Hrabri Balkan njegov je formalno nesvodiv program, posvećen ispitivanju granica filmskog izraza i pojmovnih okvira odvažnosti i/ili Balkana. Njegovi selektori, Stefan Ivančić i Maša Seničić, zainteresirani su pritom ponajprije za nekonvencionalne autorske pristupe. Upravo zato ovogodišnji izbor naslova publiku uvodi u stilsku i žanrovsku raznolikost te tematsku otvorenost kratkometražnih filmova mladih redateljica i redatelja iz Srbije."
Stefan Ivančić i Maša Seničić, selektori programa Hrabri Balkan, Festival autorskog filma

"Thriving for more than three decades, the Belgrade Auteur Film Festival (FAF) is conceived as a cinematic space in dialogue with the current social moment. Its Brave Balkans program resists formal classification and is dedicated to testing the boundaries of filmic expression and the conceptual frames of courage and/or the Balkans. In so doing, its selectors Stefan Ivančić and Maša Seničić are primarily interested in unconventional authorial approaches. This year's thematically diverse selection of titles takes the audience across a variety of genres and stylistic perspectives featured in the short films by young filmmakers from Serbia."
Stefan Ivančić and Maša Seničić, curators of the Hrabri Balkan programme, Belgrade Auteur Film Festival

Bazen-rupa

Pit-pool

Ana Vučićević
RS
2025.
17'

Jana provodi ljetne praznike kod bake i djeda. Jednog dana, dok s najboljom prijateljicom Teom jede sladoled, njihovu dosadu prekida šarmantni preplanuli Miki, koji ih poziva na bazen.

Jana is spending her summer holidays at her grandparents' house. One day, while eating ice cream with her best friend Tea, their leisure is interrupted by the charming and sun-kissed Miki, who invites them to the swimming pool.

Podijeljeni grad Kosovska Mitrovica

The Divided City of Mitrovica / Podeljeni grad Kosovska Mitrovica

Marko Grba Singh
RS, XK
2025.
18’

Kosovska Mitrovica etnički je podijeljen grad u kojem žive Srbi i Albanci. Pejzaže zamrznute u sukobu prate dvije pjesme o umirućim majkama. Dvoje ljudi luta ruševinama, a trešnje cvjetaju.

Kosovska Mitrovica is ethnically divided between Serbs and Albanians. Landscapes frozen by conflict give voice to two poems about dying mothers. Two people wander through the ruins as cherry blossoms bloom.

Histerični napad smijeha

Hysterical Fit of Laughter / Histerični napad smeha

Matija Gluščević, Dušan Zorić
RS, HR
2025.
15’

Sneža (63) je liječnica opće prakse pred mirovinom koja se upušta u tajne sadomazohističke odnose s muškarcima. Kada sin Momir otkrije njezinu tajnu, Sneža dobiva priliku napokon postati slobodna.

Sneža (63) is a GP on the verge of retirement who has secret S&M encounters with men. When her son Momir uncovers her secret, Sneža is given the opportunity to finally be free.

Egzistencija je koincidencija

Existence Is Coincidence

Veljko Petrović
RS
2025.
17’

Jedan apsurdan dan u životu studenta u Beogradu.

One absurd day in the life of a student in Belgrade.

Tarik

Tarik

Adem Tutić
RS
2025.
27’

Nakon što je izbačen iz škole u Lazarevcu, Tarik je prisiljen preseliti se k ocu i njegovoj obitelji u Novi Pazar.

After getting expelled from school in Lazarevac, Tarik is forced to move to Novi Pazar to live with his father and his family.

SARAJEVO FILM FESTIVAL

***Program se prikazuje online na zff.hr**
**The program will screen online at zff.hr*

"Ove godine, u sklopu suradnje Sarajevo Film Festivala, Udruženja filmskih radnika BiH i Zagreb Film Festivala (ZFF), predstavljamo pet kratkometražnih filmova iz Studentskog BH Film Programa. Filmovi mladih autora i autorica iz Bosne i Hercegovine donose različite filmske pristupe i teme – od intimnih obiteljskih odnosa i osobnih preispitivanja do društvenih pitanja, suočavanja s prošlošću i istraživanja alternativne glazbene scene. Program čine dokumentarni filmovi Kaseta 2025: Volim te tata, redateljice Zoje Perović, Mir je put, redatelja Harisa Habibije, i Frankofonija, rediteljice Eme Hamulić te igrani filmovi Kao da me nema, redateljice Milice Vujasin, Posrednik, redatelja Emira Solakovića.

Dokumentarni film Kaseta 2025: Volim te tata kroz obiteljske arhivske snimke i razgovore s ocem istražuje odnos kćeri i oca, prirodu sjećanja i ulogu kamere u oblikovanju identiteta. Film Mir je put prati mladog fizioterapeuta Josipa Jelenića na 45-dnevnom putovanju kroz Bosnu i Hercegovinu, tijekom kojeg noseći križ mira obilazi mjesta stradanja u BiH, odajući počast svim žrtvama. Igrani film Kao da me nema prati posljednju noćnu vožnju taksista Gojka, čiji susret s neobičnom putnicom otvara pitanje tereta koji nosimo i smjera kojim se krećemo. U filmu Posrednik devetogodišnji Almir nakon škole susreće nepoznatog muškarca čija naizgled bezazlena molba otkriva svijet prikrivenog nasilja i posljedice koje ostaju skrivene iza zatvorenih vrata. Dokumentarni film Frankofonija prati bihaćki bend Jall Aux Yeux, istražujući alternativnu glazbenu scenu, autorski izraz i dosljednost vlastitom umjetničkom putu, izvan dominantnih glazbenih tokova.

Filmovi Kaseta 2025: Volim tata, Kao da me nema i Mir je put nagrađeni su u sklopu natjecateljskog studentskog BH Film Programa.

Ovaj izbor predstavlja raznolikost i kreativni potencijal nove generacije bosanskohercegovačkih filmskih autora i autorica, čiji filmovi kroz različite žanrove i autorske pristupe otvaraju važne osobne i društvene teme."
Elma Tataragić, selektorica glavnog/Takmičarskog programa Sarajevo Film Festivala

"This year, as part of the collaboration between the Sarajevo Film Festival, the Association of Filmmakers of BiH, and the Zagreb Film Festival (ZFF), we present five short films from the BH Film Student Program. The films by young filmmakers from Bosnia and Herzegovina bring a range of cinematic approaches and themes – from intimate family relationships and personal self-reflection to social issues, confronting the past, and explorations of the alternative music scene. The program consists of the documentaries Tape 2025: I Love You, Dad, directed by Zoja Perović, and Peace Is the Path, directed by Haris Habibija, as well as the fiction films As If I'm Not There, directed by Milica Vujasin, The Go-Between, directed by Emir Solaković, and The Francophonie, directed by Ema Hamulić.

Employing family archival footage and conversations with the author's father, the documentary Tape 2025: I Love You, Dad, explores a father and daughter relationship, the nature of memory, and the role of the camera in shaping identity. Peace Is the Path follows a young physiotherapist, Josip Jelenić, on a 45-day journey through Bosnia and Herzegovina, during which he carries a cross of peace and visits sites of wartime suffering across the country, paying tribute to all victims. The fiction film As If I'm Not There follows taxi driver Gojko on his last evening shift, as an encounter with an unusual passenger raises questions about the burdens we carry and the directions in which we are headed. In The Go-Between, nine-year-old Almir encounters an unfamiliar man after school, whose seemingly innocuous request reveals a world of hidden violence and consequences that remain concealed behind closed doors. The documentary The Francophonie follows the Bihać-based band Jall Aux Yeux, exploring the alternative music scene, artistic self-expression, and dedication to one's own artistic path, outside the dominant currents of popular music.
Elma Tataragić, selektorica glavnog/Selector of the Feature and Short Film Competition and In Focus program

***Program se prikazuje online na zff.hr**
**The program will screen online at zff.hr*

Frankofonija

The Francophonie

Ema Hamulić
BA
2026.
15'

Frankofonija prati bihaćki bend Jall Aux Yeux, koji već više od deset godina gradi vlastiti autorski izraz izvan dominantnih glazbenih tokova.

The Francophonie follows the Bihać band Jall Aux Yeux, who have spent more than ten years building their own artistic voice outside the mainstream.

Kao da me nema

As If I'm Not There

Milica Vujasin
BA
2026.
12'

Taksist Gojko preuzima posljednju mušteriju: povučenu i naizgled samouvjerenu Minu. Dok prolaze kroz grad, Gojko uspijeva probiti njezinu fasadu, a među njima se razvija neočekivana intimnost.

Taxi driver Gojko picks up his last fare of the day: the withdrawn but seemingly self-assured Mina. As they drive through the city, Gojko manages to break through her reserved façade and a moment of unexpected intimacy develops between them.

Kaseta 2025: Volim te tata

Tape 2025: I Love You, Dad

Zoja Perović
BA
2025.
38'

Koristeći se obiteljskim arhivskim snimkama, autorica Zoja Perović istražuje odnos s ocem, ulogu kamere u oblikovanju identiteta i prirodu sjećanja.

Using her family's archive footage, director Zoja Perović explores her relationship with her father, the role of the camera in shaping identity, and the nature of memory.

Mir je put

Peace Is The Path

Haris Habibija
BA
2025.
32’

Josip pješači 1000 kilometara s križem teškim osam kilograma na leđima, posjećujući mjesta stradanja iz rata od 1992. do 1995. i odajući počast svim žrtvama, neovisno o njihovu podrijetlu i pripadnosti.

Josip walks 1,000 kilometres carrying an eight-kilogram cross on his back, visiting sites marked by casualties during the 1992–1995 war and paying tribute to all its victims, regardless of their nationality or affiliation.

Posrednik

The Go-Between

Emir Solaković
BA
2026.
7’

Devetogodišnji Almir nakon škole susreće nepoznatog muškarca čija ga naizgled bezazlena molba uvodi u svijet nasilja.

After school, nine-year-old Almir encounters a man he doesn’t know, whose seemingly harmless request draws him into a world of violence.

Vrtlog

Maelstrom

Emir Solaković, Amar Komić
BA
2026.
40’

Vrtlog je omnibus sastavljen od tri kratka filma – *Otac*, *Močvara* i *Vrtlog* – nastao kao remake istoimenog omnibusa Hajrudina Šibe Krvavca i Gojka Šipovca iz 1964. godine. Kroz tri ratne priče film prati likove koji pokušavaju izbjeći rat i njegove posljedice.

Maelstrom is an omnibus of three short films – *Father*, *The Swamp* and *Maelstrom* – created as a remake of the 1964 eponymous omnibus by Hajrudin Šiba Krvavac and Gojko Šipovac. Portrayed in three war stories, the film follows characters who are struggling to escape the war and its consequences.

LJUBLJANSKI FILMSKI FESTIVAL
LJUBLJANA INTERNATIONAL FILM FESTIVAL

***Program se prikazuje online na zff.hr**
**The program will screen online at zff.hr*

"Slovenski kratkometražni filmovi ponovno stižu na Zagreb Film Festival, ovaj put u eklektičnom izboru koji pruža uvid u raznolikost suvremene slovenske kratkometražne produkcije. Pet odabranih filmova donosi presjek različitih autorskih pristupa, žanrova i produkcijskih modela: od profesionalne i nezavisne produkcije do studentskih filmova i međunarodnih koprodukcija. Krećući se između igranog, animiranog i eksperimentalnog izraza, filmovi se na duhovite, apsurdne, poetične, ali i radikalne načine hvataju ukoštac s aktualnim društvenim i intimnim pitanjima. Zajedno tvore razigran i nepredvidiv program koji svjedoči o vitalnosti, kreativnoj slobodi i raznolikosti novih glasova slovenskog kratkometražnog filma."
Matevž Jerman, programski direktor FeKK – Ljubljana Short Film Festival

"Slovenian short films are returning to the Zagreb Film Festival, this time with an eclectic selection that offers a glimpse into the diversity of contemporary Slovenian short film production. Five selected titles provide a cross-section of different authorial approaches, genres and production models – from professional and independent productions to student films and international co-productions. Moving between live action, animation and experimental expression, these shorts engage with current social as well as intimate matters in witty, absurd, poetic and radical ways. Together they form a playful and unpredictable program that bears witness to the vitality, creative freedom and diversity of new voices in Slovenian short film."
Matevž Jerman, Program Director, FeKK – Ljubljana Short Film Festival

Bijeli veo

White Veil / Bela koprena

Žiga Ciber
IE, SI
2026.
10'

Prije stotinu godina tvornica azbesta u selu Anhovo, na rijeci Soči, obećavala je blagostanje, no donijela je sporu smrt.

A hundred years ago, an asbestos factory in the village of Anhovo on the Soča river promised prosperity – but brought with it a slow death.

Dan odmora

Vacation Day / Počitniški dan

Lina Bensa
SI
2025.
19'

U hiperkapitalističkoj korporaciji D&B samo najproduktivniji radnici mogu dobiti slobodan dan, a Srečka Petek jedna je od njih. No ubrzo postaje jasno da Dan odmora nije namijenjen isključivo odmoru.

At the hyper-capitalist corporation D&B, only the most productive workers can earn a day off – and Srečka Petek is one of them. But it soon becomes clear that Vacation Day is not intended purely for rest.

Ožiljci

Brazgotine / Wounds

Anže Grčar
SI
2026.
12’

Progonjen krivnjom zbog stravične nesreće koju je prouzročio, Tibor se vraća kući.

Haunted by guilt over a terrible accident he caused, Tibor returns home.

Ostaju samo životinje

The Animal Remains / Žival, ki ostane

Ivana Vogrinc Hovorka Vidali
CZ, SI
2025.
23’

Mira i njezin pas Baxus žive povučenim životom na selu. Jednoga dana svjedoče nečemu stravičnom.

Mira and her dog Baxus live a secluded life in the countryside. One day, they witness something horrifying.

Radni vikend

Delovni vikend / Work Weekend

Žiga Krajnc
SI
2026.
10’

Zaštitarka Majda i njezin pas Varko suočavaju se s neočekivanim posljedicama jednog grafita u monotonom tvorničkom okruženju.

A security guard named Majda and her dog Varko face the unexpected consequences of a graffiti in a monotonous factory environment.

MEĐUNARODNI FILMSKI FESTIVAL U SOFIJI
SOFIA INTERNATIONAL FILM FESTIVAL

SOFIA INTERNATIONAL FILM FESTIVAL

Program se prikazuje online, na zff.hr
**Watch the program online, at zff.hr*

"Međunarodni filmski festival u Sofiji s ponosom predstavlja neke od najrecentnijih kratkometražnih filmova mladih bugarskih redateljica i redatelja prikazanih na 30. izdanju festivala. Jedna od misija našeg festivala jest pojačati vidljivost mladih talenata, stoga smo sretni što zagrebačku publiku imamo priliku upoznati s novim bugarskim autorima."
Mira Staleva, zamjenica direktora Međunarodnog filmskog festivala u Sofiji

"Sofia International Film Festival is happy to showcase some of the latest Bulgarian short films by young talents that were presented at the festival's 30th edition. One of our festival's missions is to promote and boost the visibility of young talents, which is why we are pleased to introduce the Zagreb audience to these up-and-coming Bulgarian directors."
Mira Staleva, Executive Director, Sofia International Film Festival

Balkonada

Balconada

Iva Tokmakchieva
BG, FR
2025.
8'

Vrući ljetni dan izmami susjede na balkone. Kada ih iznenadi pljusak, jednog od njih obuzme nalet inspiracije koji će i ostale potaknuti da žive u trenutku.

A hot summer day draws the neighbours out onto their balconies. When a sudden downpour catches them by surprise, one of them is seized by a burst of inspiration that will prompt the others to live in the moment.

Crni pas

Black Dog / Черно Куче

Aleks Krasimirov
BG
2025.
22'

Nakon što izađe iz zatvora, 24-godišnji Ivan vraća se u obiteljski dom u predgrađu Sofije.

After his release from prison, 24-year-old Ivan returns to the family home on the outskirts of Sofia.

Laka kao ptica

Soar

Valya Pelova
BG
2025.
17’

Usamljena žena upoznaje mladu djevojku koja joj pomaže osloboditi se prošlosti.

A lonely woman meets a young girl who helps her break free from the past.

Tražeći ljubav

Making Love

Ventsislav Sariev
BG
2025.
19’

Troje djece upušta se u opasnu istragu tajanstvene obitelji.

Three children embark on a dangerous investigation into a mysterious family.

POPRATNI PROGRAM | SIDE PROGRAM

POSEBNE PROJEKCIJE
SPECIAL SCREENINGS



KOCKICE: POBJEDNIČKI FILMOVI (INKLUZIVNA PROJEKCIJA)
KOCKICE: WINNERS (INCLUSIVE SCREENING)

KULTURNO INFORMATIVNI CENTAR

Program se prikazuje u Surogatkinu KIC
**The program will screen at Surogatkino KIC*

U suradnji s Udrugom DLAN – Kazalište, audiovizualne umjetnosti i kultura Gluhih, na hrvatski znakovni jezik prilagodili smo tri pobjednička filma iz programa Kockice prethodnih izdanja ZFF-a: *Rahlo* Joze Schumcha (2025.), *Fleku* Sare Alavanić (2024.) i *Nisku travu* Davida Gaše (2023.).

In collaboration with the association DLAN – Theatre, Audiovisual Arts and Culture of the Deaf, we have adapted three winning titles from ZFF's Checkers program – *Shallow Ground* by Jozo Schumch (2025), *Spot* by Sara Alavanić (2024), and *Short Cut Grass* by David Gašo (2023) – into Croatian Sign Language.

Rahlo

Shallow Ground

Jozo Schmuch
HR
2025.
19'

Na vratima 80-godišnje Vukovarke Marije pojavljuje se sin Luka, nestao u ratu prije 30 godina. Luka i dalje izgleda kao da ima 20 godina – baš kao onog dana kad ga je posljednji put vidjela. Nakon prvotnog šoka, Marija prihvaća nemogući povratak. Film je na 23. ZFF-u osvojio Zlatna kolica za najbolji film u programu Kockice.

Eighty-year-old Marija from Vukovar is stunned when her son Luka, who went missing during the war thirty years ago, suddenly appears at her door. Luka still looks twenty, just as he did the day she last saw him. After the initial shock, Marija comes to accept the impossible return. Film *Shallow Ground* won the Golden Pram for Best Croatian Film in the Checkers Program at the 23rd Zagreb Film Festival.

Fleka

Spot

Sara Alavanić
HR
2024.
20’

Fleka ne izlazi iz kruga svoje zgrade. Druži se sa susjedima, ponekad skejta. Otkad mu je mama završila u klinici za psihijatriju, najbolji prijatelj mu je jedina obitelj. Ponekad krati vrijeme sa susjedom s mentalnim poteškoćama koji je udomio svinju. Ubrzo shvaća da mu je on jedini prijatelj. Film je na 22. ZFF-u osvojio Zlatna kolica za najbolji film u programu Kockice.

Fleka does not stray far from his building. He hangs out with his neighbours and sometimes skateboards. Ever since his mom ended up in a mental institution, his best friend is his only family. Sometimes he spends time with a mentally challenged neighbour who has adopted a pig in his apartment. He soon realises this is the only friend he has. Film *Spot* won the Golden Pram for Best Croatian Film in the Checkers Program at the 22nd Zagreb Film Festival.

Niska trava

Short Cut Grass

David Gašo
HR
2023.
26’

Rano ljetno poslijepodne započinje igrom – dok žaca broji do tri tisuće, lopovi se skrivaju u nizu dvorišta mirnog predgrađa. Za to vrijeme mladi otac provodi ostatak dana s tuđim djetetom, jedan starac iščekuje poziv koji će mu promijeniti život, a nastavak jednog prijateljstva je neizvjestan. Igra završava kad se komarci počnu dizati iz trave. Film *Niska trava* Davida Gaše na 21. ZFF-u osvojio je Zlatna kolica u programu Kockice.

An early summer evening starts with a game. As one kid counts to three thousand, the others hide in a row of suburban gardens. Meanwhile, a young father spends the evening with someone else’s child, an old man awaits a call that will change his life, and the future of a friendship is threatened. The game ends when mosquitoes start rising from the grass. Film *Short Cut Grass* won the Golden Pram for Best Croatian Film in the Checkers Program at the 21st Zagreb Film Festival.

ADRIATIC FILM AWARDS: NAGRAĐENI FILMOVI
ADRIATIC FILM AWARDS: AWARD-WINNING FILMS

KULTURNO INFORMATIVNI CENTAR

***Program se prikazuje u Surogatkinu KIC**
*The program will screen at Surogatkino KIC

Sarajevo Film Festival, Festival autorskog filma i Zagreb Film Festival utemeljili su 2025. Filmsku i TV Akademiju Jadranske regije, čiji članovi odlučuju o nominacijama te dobitnicima Adriatic Film Awards (AFA). Akademija ovim nagradama odaje priznanje najznačajnijim filmskim i TV ostvarenjima s područja Jadranske regije. Ovogodišnja dodjela održana je 24. listopada u crnogorskom Tivtu u Porto Montenegru, koji je ujedno bio i glavni partner događanja Dio nagrađenih filmova prikazat će se na 24. ZFF-u u okviru posebnog programa Adriatic Film Awards: Nagrađeni filmovi. Riječ je o naslovima *Vjetre, pričaj sa mnom* (AFA nagrade za najbolji film, najbolju režiju i najbolji debitantski film) i *Yugo Florida* (AFA nagrada za najboljega glumca).

In 2025, the Sarajevo Film Festival, the Belgrade Auteur Film Festival and the Zagreb Film Festival founded the Film and TV Academy of the Adriatic Region, whose members decide on the nominations and winners for the Adriatic Film & TV Awards (AFA). Through these awards, the Academy recognises the most significant film and TV achievements from the Adriatic Region. This year's ceremony was held on 24 October at Porto Montenegro, the event's main partner, in Tivat, Montenegro. A selection of the award-winning titles will screen at the 24th ZFF as part of the special program Adriatic Film Awards: Award-Winning Films. These are *Wind, Talk to Me* (AFA Awards for Best Film, Best Director and Best Debut Film) and *Yugo Florida* (AFA Award for Best Actor).

afa ADRIATIC FILM AWARDS

MREŽA FESTIVALA JADRANSKE REGIJE

Yugo Florida

Vladimir Tagić
RS, BG, HR, ME, FR
2025.
112’

Zoran dijeli stan s ovisnikom o travi, radi na reality televiziji i pokušava preboljeti bivšu djevojku. No njegov čudan, gotovo besmislen život mijenja se kada dozna da mu je otuđeni otac smrtno bolestan. Andrija Kuzmanović (dobitnik Srca Sarajeva i AFA nagrade za najboljega glumca) briljira u ulozi sina koji s ocem (Nikola Pejaković) kreće na posljednje putovanje dotrajalim automobilom, metaforom njihova odnosa obilježenog apsurdom, nelogičnostima i neprestanim kvarovima. *Yugo Florida* svojevrsno je ljubavno pismo redatelja Vladimira Tagića (*Sablja*, 2018.; *Jutro će promeniti sve*, 2024.) vlastitom ocu, ali i film o gubitku, starenju i nemogućnosti da se prošlost ikada u potpunosti ispravi.

Zoran shares a flat with a cannabis-loving flatmate, works on a reality TV show, and is trying to get over his ex-girlfriend. His strange, almost meaningless life is turned upside-down when he learns that his estranged father is terminally ill. Andrija Kuzmanović (winner of the Heart of Sarajevo and the AFA Award for Best Actor) shines in the role of a son who embarks on one last journey with his father (Nikola Pejaković) in a battered old car – a metaphor for their relationship, defined by absurdity, illogical twists and constant breakdowns. *Yugo Florida* is, in a sense, director Vladimir Tagić’s (*Morning Changes Everything*, 2018; *Operation Sabre*, 2024) love letter to his own father, and a film about loss, ageing, and the impossibility of ever fully setting right the past.

Vjetre, pričaj sa mnom

Wind, talk to me / Vetre, pričaj sa mnom

Stefan Đorđević
RS, HR, SI
2025.
100’

Premijerno prikazan na Međunarodnom filmskom festivalu u Rotterdamu i ovjenčan Srcem Sarajeva za najbolji film, *Vjetre, pričaj sa mnom* intimna je poetična dokudrama o životu, obitelji, gubitku i radosti u malenim trenucima. Prvi put nakon smrti majke Stefan se vraća kući kako bi s obitelji proslavio bakin rođendan. Putem slučajno automobilom udari psa lutalicu te ga u naletu krivnje uzima sa sobom u obiteljsku kuću na jezero. Ondje namjerava snimiti film o majci. Povratak u rodno mjesto potiče ga na introspektivno putovanje. Nastao nakon smrti redateljeve majke, film vješto spaja fikciju i autobiografiju, stvarajući dirljivu meditaciju o moći filma i sjećanja, a u glavnim ulogama nastupaju članovi Đorđevićeve obitelji. Film je na drugoj dodjeli AFA nagrada 2026. proglašen najboljim filmom, osvojivši i nagradu za najbolju režiju (Stefan Đorđević) te nagradu za najbolji debitantski film.

Having premiered at the International Film Festival Rotterdam and winning the Heart of Sarajevo for Best Film, *Wind, Talk to Me* is an intimate, poetic docudrama about life, family, loss, and joy in small moments. For the first time since his mother’s death, Stefan is returning home to celebrate his grandmother’s birthday with the family. On the way, he accidentally hits a stray dog with his car and, feeling guilty, takes it with him to the lake where he intends to make a film about his mother. The return to his hometown triggers an introspective journey within him. Made in the wake of the passing of the director’s mother, the film skillfully blends fiction and autobiography, creating a moving meditation on the power of film and memory, with Đorđević’s own family members appearing in the lead roles. At the second AFA Awards in 2026, *Wind, Talk to Me* won Best Film, Best Director (Stefan Đorđević) and Best Debut Film.

RASPORED | SCHEDULE

FILMSKI PROGRAM

9.11. PONEDJELJAK / MONDAY

GDK GAVELLA Frankopanska 10

OTVORENJE FESTIVALA / OPENING CEREMONY

- **20:00** **Rondo** · ZVONIMIR BERKOVIĆ / 95'

KINO KINOTEKA Kordunska ulica 1

- **11:00** **Pljus pljas zauvijek!** / Plitsch Platsch Forever! · NATASCHA BELLER / 87'

10.11. UTORAK / TUESDAY

KAPTOL BOUTIQUE CINEMA Nova Ves 17

- **10:00** DVORANA 1 **Club Kid** · JORDAN FIRSTMAN / 122'
- **12:30** DVORANA 1 **Sitni lopovi** / Petty Thieves · MATE UGRIN / 110'
- **15:00** DVORANA 1 **Dua** · BLERTA BASHOLLI / 101'
- **18:00** DVORANA 3 **Club Kid** · JORDAN FIRSTMAN / 122'
- **18:30** DVORANA 1 **Minotaur** · ANDREJ ZVJAGINCEV / 135'
- **18:30** DVORANA 2 **Skejtanje nije za cure** / Skateboarding Is Not For Girls · DINA DUMA / 82'
- **20:30** DVORANA 3 **Sitni lopovi** / Petty Thieves · MATE UGRIN / 110'
- **21:00** DVORANA 1 **Dua** · BLERTA BASHOLLI / 101'
- **21:00** DVORANA 2 **Za ljubav** / For Love · MARKO ŠKOP / 101'

KINO KINOTEKA Kordunska ulica 1

- **12:00** **Lampica** / Lampie · MARGIEN ROGAAR / 93'
- **18:30** **Oni koje volimo** / The Beloved · RODRIGO SOROGOYEN / 135'
- **21:30** **Nježnost** / A Tenderness · SABRINE KHOURY / 17'
  Zakrpa / Patch · LUKA GALEŠIĆ / 13'
  Komšija / Neighbour · DAN GRABNAR / 16'
  Utvrda / A Fortress · ALBA GAVIRAGHI / 14'
  Baja / Ruffian · MATEJ MATIJEVIĆ / 17'

SUROGATKINO KIC Preradovićeva 5/1

- **19:30** **Short Cuts - Međunarodni filmski festival u Torontu**
  Short Cuts - Toronto International Film Festival
  Izbor kratkih filmova
  A Selection of Short Films / 102' ★

MSU Avenija Dubrovnik 17

- **18:00** **Kokoš** / Hen · GYÖRGY PÁLFI / 96'
- **20:30** **Vidim samo lijepe stvari** / Only Beautiful Things to Look At · IVAN OSTROCHOVSKÝ / 88'

11.11. SRIJEDA / WEDNESDAY

KAPTOL BOUTIQUE CINEMA Nova Ves 17

- **10:00** DVORANA 1 **Kraljica na pučini** / Queen at Sea · LANCE HAMMER / 121'
- **12:30** DVORANA 1 **Do kraja dana** / Until the Day Ends · JELENA MAKSIMOVIĆ / 90'
- **15:00** DVORANA 1 **Gradiva** / La Gradiva · MARINE ATLAN / 145'
- **18:00** DVORANA 2 **Oaza** / Oasis · JANNIS LENZ / 118'
- **18:00** DVORANA 3 **Kraljica na pučini** / Queen at Sea · LANCE HAMMER / 121'
- **18:30** DVORANA 1 **Male stvari** / Small Things · ZVONIMIR JURIĆ / 80'
- **20:30** DVORANA 3 **Do kraja dana** / Until the Day Ends · JELENA MAKSIMOVIĆ / 90'
- **21:00** DVORANA 1 **Gradiva** / La Gradiva · MARINE ATLAN / 145'
- **21:00** DVORANA 2 **Potpuno ogoljeni** / Truly Naked · MURIEL D'ANSEMBOURG / 102'

KINO KINOTEKA Kordunska ulica 1

- **11:00** **Atlas svemira** / Atlas of the Universe · PAUL NEGOESCU / 85'
- **18:30** **Muž od pruća** / Wicker · ALEX HUSTON FISCHER, ELEANOR WILSON / 105'
- **21:30** **2000** · RENATA LUČIĆ / 19'
  Kćeri pokojnog pukovnika / Daughters Of The Late Colonel · ELIZABETH HOBBS / 9'
  Nekoliko događaja uz rijeku / A Few Things Happening by a River · DANIEL SOARES / 14'
  Bananarибe / Bananafish · DORA ŠUSTIĆ / 15'
  Ždrijebe / Yearlings · MELITA MUKAVEC / 18'
  Desnolijevo / Rightleft · JONATHAN SCHALLER / 19'

SUROGATKINO KIC Preradovićeva 5/1

- **19:30** **Vienna Shorts - Međunarodni festival kratkometražnog filma**
  Vienna Shorts – International Short Film Festival
  +
  Međunarodni festival kratkog filma na Cipru
  International Short Film Festival of Cyprus
  Izbor kratkih filmova
  A Selection of Short Films / 120' ★

MSU Avenija Dubrovnik 17

- **18:00** **Previše zvijeri** / Too Many Beasts · SARAH ARNOLD / 95'
- **20:30** **Kukavica** / Coward · LUKAS DHONT / 125'

12.11. ČETVRTAK / THURSDAY

KAPTOL BOUTIQUE CINEMA Nova Ves 17

- **10:00** DVORANA 1 **17** · KOSARA MITIĆ / 105'
- **12:30** DVORANA 1 **Danas je mama živa** / Mom's Alive Today · JOSIP LUKIĆ / 85'
- **15:00** DVORANA 1 **Divna nova ljubav** / Brave New Love · MARIA BÄCK / 107'
- **16:00** DVORANA 2 AFA: NAGRAĐENI FILMOVI **Vjetre, pričaj sa mnom** / Wind, Talk To Me · STEFAN ĐORĐEVIĆ / 100' ★
- **18:00** DVORANA 3 **17** · KOSARA MITIĆ / 105'
- **18:30** DVORANA 1 **Rose** · MARKUS SCHLEINZER / 93'
- **18:30** DVORANA 2 **Made In EU** · STEPHAN KOMANDAREV / 102'
- **20:30** DVORANA 3 **Danas je mama živa** / Mom's Alive Today · JOSIP LUKIĆ / 85'
- **21:00** DVORANA 1 **Divna nova ljubav** / Brave New Love · MARIA BÄCK / 107'
- **21:00** DVORANA 2 **Crni novac za bijele noći** / Black Money for White Nights · KRISTINA GROZEVA, PETAR VALCHANOV / 94'

KINO KINOTEKA Kordunska ulica 1

- **11:00** **Željezni dječak** / Iron Boy · LOUIS CLICHY / 90'
- **18:30** **Jedna putna** / The Last One for the Road · FRANCESCO SOSSAI / 100'
- **21:30** **Bila je to zmija** / Let's (not) talk about the snake · HÅKON ANTON OLAVSEN / 15'
  Zvuci zrikavca / Sounds of Cicadas · FILIP DUČIĆ / 16'
  Kućica / Little House · NIKA JURMAN / 16'
  Komet / The Comet · JULIE CHARETTE / 11'
  Izrast / Root Touch-up · ANA ŠIŠKOV / 19'

MSU Avenija Dubrovnik 17

- **18:00** **Male stvari** / Small Things · ZVONIMIR JURIĆ / 80'
- **20:30** **Oni koje volimo** / The Beloved · RODRIGO SOROGOYEN / 135'

13.11. PETAK / FRIDAY

KAPTOL BOUTIQUE CINEMA Nova Ves 17

- 10:00 DVORANA 1 **Josephine** · BETH DE ARAÚJO / 120'
- 12:30 DVORANA 1 **Roditeljski nadzor** / Adult Supervision · ALEX SCHULMAN / 108'
- 15:00 DVORANA 1 **U vrtu moja ruka pušta korijen** / I Plant My Hand in the Garden · BORIS HADŽIJA, HODA TAHERI / 83'
- 16:00 DVORANA 2 AFA: NAGRAĐENI FILMOVI **Yugo Florida** · VLADIMIR TAGIĆ / 112' ★
- 18:00 DVORANA 3 **Josephine** · BETH DE ARAÚJO / 120'
- 18:30 DVORANA 1 **Dnevnik jedne sobarice** / Diary of a Chambermaid · RADU JUDE / 94'
- 18:30 DVORANA 2 **Zbogom okrutni svijete** / Goodbye Cruel World · FÉLIX DE GIVRY / 93'
- 20:30 DVORANA 3 **Roditeljski nadzor** / Adult Supervision · ALEX SCHULMAN / 108'
- 21:00 DVORANA 1 **U vrtu moja ruka pušta korijen** / I Plant My Hand in the Garden · BORIS HADŽIJA, HODA TAHERI / 83'
- 21:00 DVORANA 2 **Kukavica** / Coward · LUKAS DHONT / 125'

KINO KINOTEKA Kordunska ulica 1

- 11:00 **Kralj lutalica** / King of the Wanderers · JANNE SCHMIDT / 87'
- 19:00 **Optužba** / Prosecution · FARAZ SHARIAT / 113'
- 21:30 **Vođena tura** / Guided Tour · ALBA JARAMILLO / 15'
  Krš / Karst · PETAR VUKIČEVIĆ / 18'
  Puca · SARA SCALERA / 14'
  Niko ništa nije rekao / Nobody Said Anything · TAMARA TODOROVIĆ / 16'
  Vjetar u leđa / Wind Beneath the Wings · SONJA TAROKIĆ / 26' · (izvan konkurencije)

SUROGATKINO KIC Preradovićeva 5/1

- 19:30 **Kockice: Pobjednički filmovi (inkluzivna projekcija)**
  Suradnja s udrugom DLAN / 65' ★

MSU Avenija Dubrovnik 17

- 18:00 **Minotaur** · ANDREJ ZVJAGINCEV / 135'
- 20:30 **Muž od pruća** / Wicker · ALEX HUSTON FISCHER, ELEANOR WILSON / 105'

14.11. SUBOTA / SATURDAY

KAPTOL BOUTIQUE CINEMA Nova Ves 17

- 16:00 DVORANA 2 **Oaza** / Oasis · JANNIS LENZ / 118'
- 16:00 DVORANA 3 **Željezni dječak** / Iron Boy · LOUIS CLICHY / 90'
- 18:30 DVORANA 1 **Divna nova ljubav** / Brave New Love · MARIA BÄCK / 107'
- 18:30 DVORANA 2 **Rondo** · ZVONIMIR BERKOVIĆ / 95' JUGOSLAVENSKI KLASICI
  DODJELA NAGRADA I ZATVARANJE FESTIVALA
- 19:30 DVORANA 3 **Fjord** · CRISTIAN MUNGIU / 146'(izvan konkurencije)
- 20:30 DVORANA 2 **Hotel Alkohol** · JAN CVITKOVIČ / 105' · (izvan konkurencije)
- 21:00 DVORANA 1 **Oni koje volimo** / The Beloved · RODRIGO SOROGOYEN / 135'

KINO KINOTEKA Kordunska ulica 1

- 11:00 **Moj prvi odlazak u kino (7)** / First Time at the Cinema · Izbor animiranih filmova za djecu uzrasta 3+ / 48'
- 18:30 **Previše zvijeri** / Too Many Beasts · SARAH ARNOLD / 95'

KINO KINOTEKA (nastavak) Kordunska ulica 1

- 21:00 **Fjord** · CRISTIAN MUNGIU / 146' · (izvan konkurencije)

SUROGATKINO KIC Preradovićeva 5/1

- 19:30 **Locarno Film Festival**
  Izbor kratkih filmova
  A Selection of Short Films / 83' ★

MSU Avenija Dubrovnik 17

- 16:00 **Pljus pljas zauvijek!** / Plitsch Platsch Forever! BELLER / 87'
- 18:30 **Kraljica na pučini** / Queen at Sea · LANCE HAMMER / 121'
- 21:00 **Josephine** · BETH DE ARAÚJO / 120'

15.11. NEDJELJA / SUNDAY

KAPTOL BOUTIQUE CINEMA Nova Ves 17

- 16:00 DVORANA 3 **Atlas svemira** / Atlas of the Universe NEGOESCU / 85'
- 18:00 DVORANA 3 **Roditeljski nadzor** / Adult Supervision SCHULMAN / 108'
- 18:30 DVORANA 1 **Danas je mama živa** / Mom's Alive Today LUKIĆ / 85'
- 18:30 DVORANA 2 ECOSCOPE **Otapanje** / Melt · NIKOLAUS GEYRHALTER / 127'
- 20:30 DVORANA 1 **Fjord** · CRISTIAN MUNGIU / 146' · (izvan konkurencije)
- 20:30 DVORANA 3 **Gradiva** / La Gradiva · MARINE ATLAN / 145'

SUROGATKINO KIC Preradovićeva 5/1

- 19:30 **Festival mediteranskog filma Split i Kino Mediteran**
  Mediterranean Film Festival Split & Kino Mediteran
  Heysel 85 · TEODORA ANA MIHAI / 91' ★

MSU Avenija Dubrovnik 17

- 16:00 **Lampica** / Lampie · MARGIEN ROGAAR / 93'
- 18:30 **Rose** · MARKUS SCHLEINZER / 93'
- 20:30 **Club Kid** · JORDAN FIRSTMAN / 122'

Glavni program: Dugometražni film
Main Program: Feature Film

Ponovno s nama / Together Again

Velikih 5 / The Great 5

Plus

Posebni program
Special program

Glavni program: Kockice i Međunarodni kratkometražni film
Main Program: Checkers & International Short Film

KinoKino

Mreža festivala Jadranske regije
Network Of Festivals In The Adriatic Region

Festivali pod reflektorom
Festivals In The Spotlight

★ **Besplatni programi** / Free admission

INDUSTRIJA
INDUSTRY

Program Industrija je platforma za edukaciju i umrežavanje filmskih stručnjaka u regiji. Predstavlja praktičnu i edukacijsku platformu s brojnim masterclassovima, pitching forumima, radionicama, panel diskusijama i okruglim stolovima namijenjenima publici svih uzrasta, interesa i razine stručnog znanja, od školske djece do iskusnih filmskih profesionalaca. Svake godine ZFF dovodi neke od najistaknutijih i najcjenjenijih filmskih stručnjaka u Zagreb kako bi bili dio festivalskih edukativnih programa i podržali nove talente. ZFF-ova Industrija pokriva sve korake u procesu izrade filma: od razvoja projekta i scenarija, postprodukcije i pakiranja projekta do konačne distribucije.

The Industry program is a platform for education and networking of film professionals in the region. It is a practical and educational platform with numerous masterclasses, pitching sessions, workshops, panel discussions and round tables intended for audience of all ages, interests and level of professional knowledge, from school children to film industry professionals. Each year we bring some of the most prominent and renowned film professionals to Zagreb to support new emerging talents. During eight days of the program, ZFF Industry covers different steps in the filmmaking.

RADIONICA | WORKSHOP

MOJ PRVI SCENARIJ
MY FIRST SCREENPLAY

***zatvoreno za javnost** / *closed to the public

Radionica je namijenjena aktivnom individualnom radu na scenarističkom projektu uz vodstvo dvoje vrsnih mentora, *script doctora*. Od prijava pristiglih na otvoreni poziv odabrano je šest scenarističkih projekata redatelja, autora ili suautora koji rade na svom prvom scenariju za dugometražni film. Radionica je organizirana u suradnji s Društvom hrvatskih filmskih autora i producenata.

The workshop is conceived as active individual work on a screenwriting project, mentored by two experienced script doctors. Six screenplay projects by directors, writers, or co-writers currently working on their first feature film screenplay have been selected among the applications received through the open call. The workshop is organised in cooperation with the Croatian Film Directors' and Producers' Association.

Društvo hrvatskih filmskih autora i producenata

ANTONIO NUIĆ

Mentor / Script Doctor

Antonio Nuić je scenarist i redatelj. Magistrirao je filmsku i TV režiju na Akademiji dramske umjetnosti u Zagrebu, gdje predaje od 2013. godine. Režirao je jednu od epizoda omnibusa *Seks, piće i krvoproliće* (2004.) te napisao i režirao cjelovečernje filmove *Sve džaba* (2005.), *Kenjac* (2009.), *Život je truba* (2015.) i *Mali* (2018.).

A writer and director. He graduated in Film and TV Directing from the Academy of Dramatic Art in Zagreb, where he has been working as a professor since 2013. He directed a segment of the anthology film *Sex, Booze and Short Fuse* (2004), after which he went on to write and direct *All for Free* (2005), *Donkey* (2009), *Life Is a Trumpet* (2015) and *Mali* (2018).

JELENA PALJAN

Mentor / Script Doctor

Jelena Paljan hrvatska je scenaristica. Magistrirala je filmsku i TV montažu, a potom i dramaturgiju na Akademiji dramske umjetnosti u Zagrebu, gdje od 2024. drži kolegij Scenarij dugometražnog igranog filma. Kao scenaristica nagrađena je za kratki kratki igrani film *Trešnje* (2017.), dramsku seriju *Područje bez signala* (2021.) i igrani film *Proslava* (2024.). Osim što piše za film i televiziju, radi kao *script editor/doctor*.

Jelena Paljan is a Croatian screenwriter. She holds master's degrees in Film and TV Editing and in Dramaturgy from the Academy of Dramatic Art in Zagreb, where since 2024 she has been teaching Feature Film Screenwriting. As a screenwriter, she has received awards for the short fiction film *Cherries* (2017), the drama series *The Last Socialist Artefact* (2021), and the feature film *Celebration* (2024). In addition to writing for film and television, she works as a script editor and script doctor.

POLAZNICI I PROJEKTI | PARTICIPANTS AND PROJECTS

Vedran Husremović (HR) - Bez pozdrava / The Short Goodbye
Matija Jovanović (ME) - Izlov / The Cull
Ramazan Kılıç (TR) - Gospodin Münir / Blind Whistle
Isabella Margara (GR) - Crna voda / Black Water
Katarina Zrinka Šarić (HR) - Noćno plivanje / Nightswimming
Boryana Yovcheva, Milko Yovchev (BG) - Mjenjolici / Shapeshifters

Bez pozdrava

The Short Goodbye

Vedran Husremović

Alan, umjetnik koji se sprema preseliti se u Ameriku, posljednju večer u Zagrebu provodi sa svojim nekadašnjim najboljim prijateljem Fredom, investicijskim bankarom. Oproštajno druženje pretvara se u kaotičnu noć tijekom koje se u bizarnim situacijama susreću svi slojevi građanstva: od policijskih postaja i noćnih klubova do amaterskih revolucionara i tajanstvenog svijeta radnika Čistoće.

Alan, an artist preparing to move to America, spends his last night in Zagreb with his former best friend Fred, an investment banker. The farewell get-together devolves into a chaotic night where all strata of society collide in bizarre situations: from police stations and nightclubs to amateur revolutionaries and the mysterious underworld of municipal sanitation workers.

Izlov

The Cull

Matija Jovanović

Neprimjetni prometni policajac Vuk pridružuje se potrazi za ubojicom u šumi. U prevelikoj lovačkoj uniformi pokojnog punca i s dva neposlušna psa pokušava konačno postati zaštitnik kakvim želi da ga drugi vide. Kada naiđe na obitelj na kampiranju, njegova potreba za priznanjem i pripadanjem polako prerasta u kontrolu, a čovjek koji ih želi zaštiti pretvara se u onoga od kojeg pokušavaju pobjeći..

Vuk, an inconspicuous traffic policeman, joins the hunt for a killer in the woods. Dressed in his late father-in-law's oversized hunting clothes and accompanied by two unruly dogs, he tries to finally become the protector he longs to be seen as. But when he stumbles upon a family camping in the forest, his need for recognition and belonging slowly turns into control, until the man who wants to protect them becomes the one they are trying to escape from.

Gospodin Münir

Blind Whistle

Ramazan Kılıç

Münir je 50-godišnji brijač u malom anadolskom mjestašcu i još uvijek je dobar majčin sin. Njezina oporuka ima samo jedan zahtjev: da na Kurban-bajram vlastitom rukom prinese životinjsku žrtvu. Kupila je životinju prije smrti: čeka ga u vrtu s njegovim imenom ispisanim u crvenoj boji. Münir pristojno odbije, kao i uvijek, no dok provodi blagdan smišljajući kako izlaći iz situacije, njegovo zviždukanje ne može nadglasati majčin neumoljivi glas.

Münir is a fifty-year-old barber in a small Anatolian town, still his mother's good son. Her will contains only demand: that he sacrifice an animal with his own hand on Eid al-Adha. She bought the animal before she died; it waits in the garden with his name painted on it in red. Münir politely refuses, as he always does. But as he spends the holiday searching for a way out, his whistling cannot drown out his mother's relentless voice.

Crna voda

Black Water

Isabella Margara

Godina je 2050. na Balkanu. Otac na leđima nosi nepokretnog sina kroz napušteno planinsko selo u kojem je voda crna, a zemlja zatrovana nakon katastrofe do koje je dovela pohlepa. Dok vlasti pokušavaju izbrisati sjećanje i zataškati što se dogodilo, otac kreće na put kako bi ispunio sinov san: da jaše konja. Vođeni sablasnim ženama izgubljenima na zemlji koju priroda polako preuzima natrag, ljubav između oca i sina postaje revolucionarni čin otpora.

2050, the Balkans. The Father carries his disabled son on his back through an abandoned mountain village, where the water has turned black and the land has been poisoned after a disaster caused by greed for profit. As authorities attempt to erase all memory and cover up what happened, the Father sets out to fulfill his son's dream: to ride a horse. Guided by the ghostly presence of women lost to the land that nature is now reclaiming, the fierce love between father and son becomes a revolutionary act of resistance.

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Noćno plivanje

Nightswimming

Katarina Zrinka Šarić

Maturantica Tara otkriva da boluje od prijevremenog zatajenja jajnika, što je prisiljava da se suoči s nepoznatom budućnošću. Dok se njezina majka bori s prihvaćanjem dijagnoze, Tara se opire liječenju, očajnički pokušavajući zadržati stari život i slobodu mladosti. Kako se odnosi s majkom i najboljom prijateljicom Selmom raspadaju, prisiljena je suočiti se s vlastitim identitetom i osobom kojom postaje.

Tara, a high school senior, discovers she is suffering from premature ovarian failure, forcing her to face an uncertain future. While her mother struggles to accept the diagnosis, Tara resists treatment, desperately trying to hold onto her old life and the freedom of youth. As her relationships with her mother and her best friend Selma fall apart, she is forced to confront her own identity and the person she is becoming.

Mjenjolici

Shapeshifters

Boryana Yovcheva, Milko Yovchev

Dva mlada zabavljača iz Poljske, Tosha i Kasper, propustili su let kući za Božić i ostali su zaglavljeni u Bugarskoj. Bez novca i smještaja autostopiraju diljem zemlje kako bi Božić proveli sa svojim prijateljem Peterom i njegovom obitelji. Apsurdna avantura uskoro se pretvara u sudar kultura, identiteta i predrasuda, prisiljavajući ih da se suoče s ulogama koje igraju i licima koja skrivaju.

After missing their flight home for Christmas, two young Polish performers, Tosha and Kasper, find themselves stranded in Bulgaria. With no money or accommodation, they hitchhike across the country to join their friend Peter and his family for Christmas. This absurd adventure soon turns into a collision of cultures, identities, and prejudices, forcing them to confront the roles they play and the faces they hide.

LISA LOVEN KONGSLI: PRED KAMEROM

LISA LOVEN KONGSLI: ON-CAMERA

10/11 | UTORAK / TUESDAY **| F 22**
16:00 - 18:00

jezik: engleski / language: English ***otvoreno za javnost** / *open to the public

Norveška glumica Lisa Loven Kongsli, proslavljena po ulogama u kritički hvaljenim europskim ostvarenjima i velikim holivudskim spektaklima, održat će *masterclass* na kojem će sa zagrebačkom publikom podijeliti iskustvo rada na malim nezavisnim produkcijama s jedne strane i američkim *blockbusterima* s druge. Lisa Loven Kongsli ZFF-ovoj se publici predstavila u filmovima *Turist* (ZFF 2014.) Rubena Östlunda i *Solo mama* (ZFF 2025.) Janicke Askevold, a u kinima smo je imali priliku gledati u ostvarenjima poput *Wonder Woman* i *Liga pravde Zacka Snydera*. U svom će se predavanju osvrnuti na razliku u radu s redateljima u umjetničkom i komercijalnom filmskom svijetu i na vlastite glumačke metode pri prelasku između ta dva načina rada.

Norwegian actress Lisa Loven Kongsli, celebrated for her roles in critically acclaimed European productions and major Hollywood blockbusters, will hold a masterclass in which she will share with the Zagreb audience her experience of working on small independent productions on the one hand and American blockbusters on the other. Lisa Loven Kongsli was introduced to the ZFF audience through Ruben Östlund's *Force Majeure* (ZFF 2014) and Janicke Askevold's *Solomamma* (ZFF 2025), and viewers have had the opportunity to see her in theatres in films like *Wonder Woman* and *Zack Snyder's Justice League*. In her lecture, she will address the differences in working with directors across the artistic and commercial film worlds, as well as her own acting methods when transitioning between the two modes.

LISA LOVEN KONGSLI

Lisa Loven Kongsli norveška je glumica s uspješnom međunarodnom karijerom poznata po slojevitim likovima u kompleksnim situacijama. Nakon uloge u filmu *Turist* (ZFF 2014.) Rubena Östlunda privukla je pozornost kritike i publike te lansirala međunarodnu karijeru obilježenu mješavinom *arthouse* filmova i kinohitova. Glumila je u filmovima *Solo mama* (ZFF 2025.) Janicke Askevold, *Fjord* (2026.) Cristiana Mungiua, *Žena u kabini 10* Simona Stonea, *Wonder Woman* Patty Jenkins i *Liga pravde Zacka Snydera*.

Lisa Loven Kongsli is an internationally acclaimed Norwegian actress known for her emotionally layered performances of characters in complex situations. After her role in Ruben Östlund's *Force Majeure* (ZFF 2014), she drew critical and audience acclaim, launching an international career marked by a mix of arthouse cinema and blockbusters. She has starred in films including Janicke Askevold's *Solomamma* (ZFF 2025), Cristian Mungiu's *Fjord* (2026), Simon Stone's *The Woman in Cabin 10*, Patty Jenkins' *Wonder Woman*, and *Zack Snyder's Justice League*.

HRVOJKA HELLA BEGOVIĆ

Moderatorica
Moderator

Hrvojka Hella Begović diplomirala je glumu na Akademiji dramske umjetnosti u Zagrebu te filozofiju i sociologiju na Filozofskom fakultetu u Zagrebu. Profesionalnu glumačku karijeru započela je 2012. godine u ansamblu Zagrebačkog kazališta mladih, gdje i danas radi. Igrala je u više kratkih i dugih filmova te u brojnim nezavisnim kazališnim predstavama. Živi i radi većinom u Zagrebu.

Hrvojka Hella Begović graduated with a degree in Acting from the Academy of Dramatic Art in Zagreb, as well as Philosophy and Sociology from the Faculty of Humanities and Social Sciences in Zagreb. She began her professional acting career in 2012 in the ensemble of the Zagreb Youth Theatre, where she works to this day. She has acted in a number of short and feature films, as well as in numerous independent theatre productions. She lives and works mainly in Zagreb.

ULRICH SEIDL: KAMERA NE ODVRAĆA POGLED

ULRICH SEIDL: THE CAMERA DOESN'T LOOK AWAY

13/11 | PETAK / FRIDAY **| KINO KINOTEKA**
16:30 - 18:30
jezik: njemački uz konsekutivni prijevod na engleski / language: German with consecutive interpretation into English
***otvoreno za javnost** / *open to the public

Masterclass nagrađivanog austrijskog redatelja, scenarista i producenta Ulricha Seidla, vrsnog dokumentarista i jednog od omiljenih autora Wernera Herzoga, održat će se u suorganizaciji s programom La Maison du Cinéma. Ulrich Seidl proslavio se vrsnim kombiniranjem dokumentarnog i igranog stila u filmovima koji se bave patologijama suvremenog društva. Zagrebačkoj publici najpoznatiji je po trilogiji *Raj*, a u sklopu *masterclassa* govorit će o svom karakterističnom redateljskom potpisu, razlikama u režiji dokumentarnog i igranog filma te radu s glumcima.

A masterclass by award-winning Austrian director, screenwriter, and producer Ulrich Seidl, an accomplished documentary filmmaker and one of Werner Herzog's favourite directors, will be held in co-organisation with the La Maison du Cinéma program. Ulrich Seidl gained fame through his masterful blend of documentary and fiction styles in films exploring the pathologies of contemporary society. He is best known to the Zagreb audience for his *Paradise* trilogy, and in his lecture he will speak about his distinctive directorial signature, the differences between directing documentary and narrative films, and working with actors..

ULRICH SEIDL

Ulrich Seidl karijeru je počeo kao nagrađivani dokumentarist filmova *Good News* (1990.), *Životinjska ljubav* (1995.) i *Modeli* (1998.). Prvi igrani film, *Pasji dani*, snimio je 2001. (Venecija – posebna nagrada žirija). *Uvoz, izvoz* njegov je drugi igrani film, a izniman uspjeh ostvario je nagrađivanom trilogijom *Raj*. Između ostalog, režirao je i filmove *U podrumu* (2014.), *Safari* (2016.), *Rimini* (2022.) i *Sparta* (2022.).

Ulrich Seidl began his career as an award-winning documentary filmmaker with *Good News* (1990), *Animal Love* (1995), and *Models* (1998). He directed his first narrative feature, *Dog Days*, in 2001 (Venice - Special Jury Prize). *Import Export* is his second narrative feature, and he achieved exceptional success with his award-winning *Paradise* trilogy. He also directed the films *In the Basement* (2014), *Safari* (2016), *Rimini* (2022), and *Sparta* (2022).

MAISON DU CINEMA austrijski kulturni forum

NINO KOVAČIĆ

Moderator

Nino Kovačić filmski je stručnjak s dugogodišnjim iskustvom rada na filmskim i medijskim projektima. Kao programski i producentski suradnik sudjelovao je u selekciji filmova, koordinaciji programa i produkciji događanja na festivalima u Hrvatskoj i Nizozemskoj (Animafest, IFFR Rotterdam, ZFF, ZagrebDox...). Član je Hrvatskog društva filmskih kritičara i FIPRESCI-ja, a bio je član i dvadesetak međunarodnih festivalskih žirija. Filmsku kritiku i članke piše za relevantne medije, objavljujući u stručnoj periodici i online. Kao filmski edukator organizirao je i mentorirao brojne radionice filmske analize za djecu, mlade, studente i starije generacije. Kao vanjski stručnjak surađuje u fondovima MEDIA Europske komisije (EACEA).

Nino Kovačić is a film expert with extensive experience in film and media projects. He has worked as a programming and production associate on film selections, program coordination, and event production at festivals in Croatia and the Netherlands, including Animafest, IFFR, Zagreb Film Festival, and ZagrebDox. He is a member of the Croatian Society of Film Critics and FIPRESCI and has served on over twenty international festival juries. Kovačić writes film criticism and articles for professional journals and online platforms. As a film educator, he has organized and mentored numerous film analysis workshops for children, youth, students, and older audiences. He also collaborates as an external expert with the European Commission's MEDIA funds (EACEA).

OLIVIA NEERGAARD-HOLM: IZMEĐU STVARNOSTI I MAŠTE

OLIVIA NEERGAARD-HOLM: BETWEEN REALITY AND IMAGINATION

14/11 | SUBOTA / SATURDAY **| KINO KINOTEKA**
16:00 - 18:15
jezik: engleski / language: English ***otvoreno za javnost** / *open to the public

Masterclass danske montažerke Olivije Neergaard-Holm održava se u suradnji s Društvom hrvatskih filmskih montažera (HFM). Njezina filmografija uključuje naslove kao što su *David Lynch: Život kao umjetnost*, *Sveti pauk*, *Grozna polusestra*, *Pripravnik: Priča o Trumpu* i *Kronologija vode*. U razgovoru s montažerkom Ivom Ivan Neergaard-Holm će pokazivati primjere dok govori o svom radu, dugogodišnjoj suradnji s iransko-danskim redateljem Alijem Abbasijem i ulozi montaže u izgradnji atmosfere, napetosti i psihologije likova.

Masterclass završava dodjelom nagrada i projekcijom radova Radionice montaže trailera.

In collaboration with the Croatian Film Editors Guild (HFM), a masterclass will be held by Danish film editor Olivia Neergaard-Holm. Her filmography includes titles such as *David Lynch: The Art Life*, *Holy Spider*, *The Ugly Stepsister*, *The Apprentice*, and *The Chronology of Water*. In conversation with film editor Iva Ivan, Olivia will present examples while discussing her work, her long-standing collaboration with Iranian-Danish director Ali Abbasi, and the role of editing in building atmosphere, tension, and character psychology.

The Masterclass ends with an award ceremony and a screening of works from the Trailer Editing Workshop.

OLIVIA NEERGAARD-HOLM

Olivia Neergaard-Holm danska je montažerka i stalna suradnica redatelja Alija Abbasija na njegovim igranim filmovima *Granica* (2018.), *Sveti pauk* (2022.) i *Pripravnik: Priča o Trumpu* (2024.). Među ostalim, montirala je filmove *Kronologija vode* (r. Kristen Stewart), *Grozna polusestra* (2025.) i *Victoria* (2015.), koji je snimljen u jednom kadru. Radi i u Danskoj i na međunarodnoj sceni, od nezavisnih i eksperimentalnih filmova do međunarodnih igranih produkcija.

Olivia Neergaard-Holm is a Danish film editor and regular collaborator of director Ali Abbasi on his feature film projects *Border* (2018), *Holy Spider* (2022), and *The Apprentice* (2024). Her other credits include *The Chronology of Water* (dir. Kristen Stewart), *The Ugly Stepsister* and *Victoria* (2015), which was shot in a single continuous take. Her work spans Danish and international cinema, from independent and formally experimental films to international feature productions.

IVA IVAN

Moderatorica
Moderator

Iva Ivan diplomirala je psihologiju na Filozofskom fakultetu i montažu na Akademiji dramske umjetnosti u Zagrebu. Montažerka je raznih dokumentarnih serijala te nagrađivanih igranih i dokumentarnih filmova poput *Hortikulture*, *Strujanja*, *Babajanje*, *Pelikana* i *Dobre djece*. Kao vanjska suradnica predaje na Akademiji dramske umjetnosti. Članica je Društva hrvatskih filmskih montažera i suosnivačica umjetničke organizacije Plafon.

Iva Ivan graduated with a degree in psychology from the Faculty of Humanities and Social Sciences and in editing from the Academy of Dramatic Art in Zagreb. She has edited various documentary series as well as award-winning fiction and documentary films such as *Horticulture*, *Strujanja*, *Babajanja*, *Pelican*, and *Good Children*. She teaches at the Academy of Dramatic Art as an external associate. She is a member of the Croatian Film Editors Guild (HFM) and co-founder of the art organization Plafon.

KREATIVNA EUROPA MEDIA 2027.: PRIPREMA ZA POSLJEDNJE NATJEČAJE RAZVOJA PROGRAMSKOG RAZDOBLJA

CREATIVE EUROPE MEDIA 2027: PREPARING FOR THE FINAL CONTENT CALLS OF THE PROGRAMME PERIOD

12/11 | ČETVRTAK / THURSDAY **| SUROGATKINO KIC**
12:00 - 13:30
jezik: engleski / language: English ***otvoreno za javnost, uz registraciju** / *open to the public, with registration

Kako se najbolje pripremiti za posljednje pozive programa Kreativna Europa MEDIA? U suorganizaciji s DKE – Uredom MEDIA Hrvatske, voditeljica Martina Petrović donosi pregled novosti u pozivima za razvoj audiovizualnih projekata: korazvoj, mini-*slate*/*slate* te TV i *online* sadržaje. Saznajte što se mijenja u kriterijima i uvjetima, gdje se otvaraju nove prilike za međunarodnu suradnju te kako izbjeći pogreške koje najčešće odnose bodove prijaviteljima iz zemalja s niskim AV kapacitetom.

Otvoreno za javnost uz obaveznu registraciju.

How to best prepare for the final calls of the Creative Europe MEDIA programme? Co-organised with Creative Europe Desk Croatia – MEDIA Office, this session with Head of Desk Martina Petrović offers an overview of what's new in the development calls: Co-development, Mini-slate/Slate Development, and TV and Online Content. Find out what's changing in the criteria and conditions, where new opportunities for international collaboration are emerging, and how to avoid the mistakes that most often cost applicants from countries with a low audiovisual capacity valuable points

Open to the public, with prior registration.

MARTINA PETROVIĆ

Martina Petrović diplomirala je međunarodne odnose i psihologiju, a većinu radnog iskustva stekla je u Upravi za međunarodnu kulturnu suradnju pri Ministarstvu kulture. Aktivno je sudjelovala u osnivanju HAVC-a, gdje je kasnije imenovana voditeljicom MEDIA deska Hrvatske. Na temelju uspješnih rezultata, HRUP joj je dodijelio prvu Nagradu Albert Kapović 2010. godine. Kao voditeljica DKE – Ureda MEDIA HR aktivno sudjeluje u organizaciji inovativnih i kreativnih radionica – instrumenata naobrazbe, informiranja i umrežavanja europskih filmskih profesionalaca.

Martina Petrović has a degree in International Relations and Psychology. She has gained most of her working experience at the Department for International Cultural Cooperation of the Ministry of Culture in Croatia. She was later actively involved in establishing the Croatian Audiovisual Centre, where she was appointed the Head of MEDIA Desk Croatia. For her success and positive results, she received the first Albert Kapović Award. As the Head of Creative Europe MEDIA Desk Croatia, she has been actively involved in organizing innovative and creative workshops – tools for education, information, and networking for European film professionals.

Co-funded by the European Union
Creative Europe MEDIA
#CREATIVEEUROPEMEDIADESKCROATIA

PANEL

OD LOKALNOG DO GLOBALNOG: GLUMCI NA MEĐUNARODNOM TRŽIŠTU

FROM LOCAL TO GLOBAL: ACTORS ON THE INTERNATIONAL MARKET

14/11 | SUBOTA / SATURDAY **| SUROGATKINO KIC**
17:00 - 18:30
jezik: engleski / language: English ***otvoreno za javnost** / *open to the public

Kako se glumci iz Hrvatske ili regije mogu približiti međunarodnom tržištu? Direktorice castinga i talent agentica razgovarat će o tome kako funkcionira europska i međunarodna filmska industrija, što traže kod glumaca, kako ih netko može zainteresirati i kako se izdvojiti među konkurencijom. Panel donosi konkretne savjete o predstavljanju, *self-tape* snimkama, *castingu*, *showreelu*, fotografijama, agentima i građenju međunarodne karijere – izravno iz perspektive profesionalki koje svakodnevno biraju i zastupaju talente za međunarodne projekte.

How can actors from Croatia or the region take a step toward the international market? Casting directors and a talent agent will discuss how the European and international film industry works today, what they look for in actors, and how an actor can spark their interest and stand out from the competition. The panel brings concrete advice on presentation, self-tapes, casting, showreels, headshots, agents, and building an international career - straight from the perspective of professionals who select and represent talent for international projects every day.

KATARINA MADIRAZZA

Moderatorica
Moderator

Katarina Madirazza profesionalna je glumica. Diplomirala je na ADU-u u Zagrebu i na Filmskoj školi u Pragu (Prague Film School). Aktivna je u kazalištu, na filmu i televiziji, u Hrvatskoj i inozemstvu. Osnivačica je Petit teatra gdje održava radionicu *Audicija kao networking*. Radionica ima jedinstveni koncept koji nudi priliku glumcima da se kroz proces audicije umreže s producentima, redateljima i direktorima castinga, a njima pak donosi svježe ili još neotkrivene talente.

Katarina Madirazza is a professional actress. She graduated from ADU in Zagreb and the Prague Film School. She is active in theatre, film and television, in Croatia and abroad. She is the founder of the Petit Theatre, where she conducts the workshop ***Audition as Networking***. With its unique concept, the workshop offers actors the opportunity for networking with producers, directors and casting directors through the audition process, introducing them to fresh and undiscovered talents.

ANJA DIHRBERG-SIEBLER

Direktorica castinga
Casting director

Anja Dihrberg-Siebler radila je u velikim kazalištima nakon studija povijesti umjetnosti, a zatim je prešla u filmsku industriju. Njezina casting agencija radila je na više od 300 produkcija, a surađivala je s europskim i svjetskim redateljima poput Emily Atef, Roberta Schwentkea, Terrencea Malicka, Oliviera Assayasa i Marjane Satrapi. Ima više od 30 godina iskustva na sceni i jedna je od najistaknutijih direktorica castinga u Europi. Članica je Europske filmske akademije i američke Akademije filmskih znanosti i umjetnosti.

After studying Art History and working at renowned theatres, Anja Dihrberg-Siebler transitioned to the film industry. With her own casting company she handled the casting for over 300 productions so far, working with directors from Europe and around the world such as Emily Atef, Robert Schwentke, Terrence Malick, Olivier Assayas, and Marjane Satrapi. With over 30 years of experience, she is regarded as one of the most distinguished Casting Directors in Europe. She is a member of the European Film Academy and AMPAS.

ANILA GAJEVIĆ

Talent agentica
Talent agent

Anila Gajević (Sarajevo, 1979.) osnivačica je i direktorica Zone, prve casting i talent agencije u Bosni i Hercegovini, ujedno jedne od vodećih agencija tog tipa na području jugoistočne Europe. Zastupa neke od najpoznatijih glumaca u regiji i šire, a u filmografiju ubraja ostvarenja kao što su *Nemoguća misija: Protokol duh*, *November Man*, *Snowpiercer*, *Skyfall*, *Igra prijestolja*, *Hladni rat*, *Noćni upravitelj* i dr. Dobitnica je niza priznanja za svoj rad i članica je Udruženja filmskih radnika u BIH te Europske filmske akademije.

Anila Gajević (Sarajevo, 1979) is the founder and director of Zona, the first casting and talent agency in Bosnia and Herzegovina and one of the leading agencies of its kind in Southeast Europe. She represents some of the most prominent actors in the region and beyond, with credits on films and series such as Mission *Impossible - Ghost Protocol*, *The November Man*, *Snowpiercer, Skyfall, Game of Thrones, Cold War, The Night Manager,* among others. She is the recipient of numerous awards for her work and a member of the Association of Filmmakers in Bosnia and Herzegovina as well as the European Film Academy.

NICOLE SCHMIED

Direktorica castinga
Casting director

Nicole Schmied radi kao direktorica castinga još od 1999. godine, a 2004. u Beču je osnovala vlastitu agenciju Schmied Casting. Radi za javne televizije, igrane filmove i *streaming* platforme.

www.schmiedcasting.at

Nicole Schmied has worked as a Casting Director since 1999, and in 2004 she founded her own agency, Schmied Casting, in Vienna. She works across public television, feature films, and streaming platforms.

AUDICIJA KAO NETWORKING

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JAVNO ČITANJE SCENARIJA I NETWORKING ZA FILMAŠE

PUBLIC SCRIPT READING AND NETWORKING FOR FILMMAKERS

MEET&MATCH

12/11 | ČETVRTAK / THURSDAY **| DHFA**
17:00 - 19:00
jezik: hrvatski / language: Croatian ***otvoreno za javnost** / *open to the public

Meet&Match program je javnih čitanja scenarija i profesionalnog umrežavanja namijenjen scenaristima, redateljima i producentima. Cilj mu je povezati autore kvalitetnih i još nerealiziranih dugometražnih igranih projekata ili serijskih TV djela s potencijalnim kreativnim i produkcijskim partnerima. Polazišna ideja programa inspirirana je praksom javnih čitanja scenarija kao alata za razvoj projekata i okupljanja filmske zajednice. Kroz format javnog izvođenja odabranih dijelova scenarija pred stručnom publikom autori dobivaju priliku testirati tekst, predstaviti projekt potencijalnim suradnicima i otvoriti prostor za buduću produkcijsku realizaciju.

Tijekom prvog dijela programa izvodit će se javno čitanje scenarija, uz razgovor s publikom i autorima. Nakon čitanja slijedi moderirano neformalno druženje scenarista, redatelja i producenata.

Program organiziraju Savez scenarista i pisaca izvedbenih djela (SPID) i Društvo hrvatskih filmskih redatelja (DHFR) u partnerstvu s Društvom hrvatskih filmskih autora i producenata te Hrvatskim audiovizualnim centrom.

Program je besplatan i otvoren za publiku, dok je za sudionike potrebna prethodna prijava.

Meet&Match is a program of public script readings and professional networking designed for screenwriters, directors, and producers. Its goal is to connect creators of quality, unproduced feature film projects or TV series with potential creative and production partners. The core idea behind the program is inspired by the practice of public script readings as a tool for project development and community building in film. Through the format of live readings of selected script excerpts before an industry audience, creators get the opportunity to test their text, present the project to prospective collaborators, and create opportunities for future production.

During the first part of the program, a public script reading will take place, accompanied by a discussion with the audience and creators. The reading will be followed by a moderated informal networking session for screenwriters, directors, and producers.

The program is organised by the Screenwriters and Playwrights Guild (SPID) and the Croatian Film Directors' Guild (DHFR), in partnership with the Croatian Film Authors and Producers Guild and the Croatian Audiovisual Centre (HAVC).

Admission is free for the audience, while participants must register in advance.

SPID DHFR Hrvatski audiovizualni centar Croatian Audiovisual Centre Društvo hrvatskih filmskih autora i producenata GRAD ZAGREB

RADIONICA | WORKSHOP

AUDICIJA KAO NETWORKING
AUDITION AS NETWORKING

12/11 | ČETVRTAK / THURSDAY **| SUROGATKINO KIC**
12:00 - 13:30
jezik: engleski / language: English ***otvoreno za javnost, uz registraciju** / *open to the public, with registration

Audicija kao networking profesionalni je program namijenjen glumcima koji već djeluju na profesionalnoj sceni. Program je zamišljen kao spoj audicije, edukacije i profesionalnog umrežavanja s ciljem povezivanja regionalnih glumaca s vodećim europskim direktorima castinga i filmskim profesionalcima. Ovogodišnje izdanje vodit će dvije istaknute direktorice castinga, Nicole Schmied i Anja Dihrberg-Siebler, koje će tijekom radionice upoznati i procijeniti odabrane profesionalne glumce iz Hrvatske i regije. Sudionici će naučiti kako izgleda proces castinga na međunarodnom tržištu, što direktori castinga traže od glumaca i kako se kvalitetnije pozicionirati za europske filmske i televizijske projekte.

Odabrani sudionici izvest će kratku scenu koju su pripremili unaprijed, nakon čega će im direktorice castinga ponuditi konkretni osvrt na prezentaciju, izbor materijala i predstavljanje pred kamerom.

Radionica je besplatna, a održavat će se na engleskom jeziku.

Više informacija o radionici na Instagramu: @petit.teatar

Audition as Networking is an industry program designed for professional actors. The program is conceived as a combination of auditioning, education, and professional networking, aiming to connect regional actors with leading European casting directors and film professionals. This year's edition will be led by two prominent German casting directors, Nicole Schmied and Anja Dihrberg-Siebler, who will meet and evaluate selected professional actors from Croatia and the region during the workshop. Participants will learn what the casting process looks like on the international market, what casting directors expect from actors, and how to position themselves more effectively for European film and television projects.

Selected participants will perform a short scene prepared in advance, after which the casting directors will offer specific feedback on their presentation, material choice, and performance in front of the camera.

The workshop is free and open to spectators, and will be conducted in English.

For more information about the workshop, visit Instagram: @petit.teatar

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KATARINA MADIRAZZA

Voditeljica radionice
Workshop leader

Katarina Madirazza profesionalna je glumica. Diplomirala je na ADU-u u Zagrebu i na Filmskoj školi u Pragu (Prague Film School). Aktivna je u kazalištu, na filmu i televiziji u Hrvatskoj i inozemstvu. Osnivačica je Petit teatra gdje održava radionicu Audicija kao networking. Ideju je dobila pohađajući domaće i inozemne radionice na kojima je prepoznala problem koji muči mnoge glumce, ali i filmsku i televizijsku scenu: nedostatak audicija i stalno isti glumci. Radionica ima jedinstveni koncept koji nudi priliku glumcima da se kroz proces audicije umreže s producentima, redateljima i casting direktorima, a njima pak donosi svježe ili još neotkrivene talente.

Katarina Madirazza is a professional actress. She graduated from ADU in Zagreb and the Prague Film School. She is active in theatre, film and television, in Croatia and abroad. She is the founder of the Petit Theatre, where she conducts the workshop Audition as Networking. She had the idea for the workshop after attending numerous domestic and foreign workshops herself, where she recognised a problem plaguing numerous actors, as well as film and TV productions – a lack of auditions and a constantly repeating handful of actors! With its unique concept, the workshop offers actors the opportunity for networking with producers, directors and casting directors through the audition process, introducing them to fresh and undiscovered talents.

ANJA DIHRBERG-SIEBLER

Direktorica castinga
Casting director

Anja Dihrberg-Siebler radila je u velikim kazalištima nakon studija povijesti umjetnosti, a zatim je prešla u filmsku industriju. Njezina casting agencija radila je na više od 300 produkcija, a surađivala je s europskim i svjetskim redateljima poput Emily Atef, Roberta Schwentkea, Terrencea Malicka, Oliviera Assayasa i Marjane Satrapi. Ima više od 30 godina iskustva na sceni i jedna je od najistaknutijih direktorica castinga u Europi. Članica je Europske filmske akademije i američke Akademije filmskih znanosti i umjetnosti.

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NICOLE SCHMIED

Direktorica castinga
Casting director

Nicole Schmied radi kao direktorica castinga još od 1999. godine, a 2004. u Beču je osnovala vlastitu agenciju Schmied Casting. Radi za javne televizije, igrane filmove i *streaming* platforme.

www.schmiedcasting.at

Nicole Schmied has worked as a Casting Director since 1999, and in 2004 she founded her own agency, Schmied Casting, in Vienna. She works across public television, feature films, and streaming platforms.

PITCHING FORUM INDUSTRIJE MLADOST!
INDUSTRY YOUTH! PITCHING FORUM

13/11 | PETAK / FRIDAY **| SUROGATKINO KIC**
10:00 - 12:00
jezik: engleski / language: English ***otvoreno za javnost** / *open to the public

U Industriji ZFF-a objedinjeni su uglavnom edukativni programi usmjereni na zrelije filmske profesionalce, ali zato je tu poseban program stipendiranja studenata nazvan Industrija Mladost!. Program nudi stipendije za praćenje festivala dvama studentima u suradnji s filmskim akademijama iz regije. Program Industrija ZFF-a i sedam filmskih akademija iz Beograda, Cetinja, Ljubljane, Nove Gorice, Sarajeva, Skoplja i Zagreba odabrali su 14 studenata koji će razvijati sveukupno sedam kratkometražnih igranih filmova na intenzivnim radionicama tijekom festivala.

Radionica završava javnim *pitching* forumom studentskih projekata. Mladi scenaristi i redatelji ondje će predstaviti svoje projekte međunarodnom panelu. Najbolji će dobiti nagradu korištenja postprodukcijskih usluga: skladanje originalne glazbe za film i savjetovanje u izradi festivalske strategije. Sudionici *pitchinga* imaju na raspolaganju sedam minuta za predstavljanje i sedam minuta za odgovaranje na pitanja.

The rich ZFF Industry programs usually focus on training for more mature film professionals. However, we also launched a separate student grants program called Industry Youth!. In collaboration with film academies from the region, the program offers festival attendance grants to two students from each of the academies. In a collaboration between the Zagreb Film Festival Industry program and seven film academies from the region – from Belgrade, Cetinje, Ljubljana, Nova Gorica, Sarajevo, Skopje, and Zagreb – 14 students and their 7 projects have been selected to participate in developing their short fiction films in intensive preparatory workshops.

The Industry Youth! program will conclude with a pitching forum for student projects in which young screenwriters and directors will be given the opportunity to present their projects to a panel of experts. The best pitch will be awarded post-production services (composing original film music and advising on festival strategy creation). The pitching participants will have seven minutes for the presentation and seven minutes for Q&As.

VODITELJI RADIONICE | WORKSHOP MENTORS

Matija Drniković, Čedomir Kolar, Inja Korać, Marko Škop

ŽIRI | JURY

Matija Drniković (filmski producent / film producer), **Ivona Eterović** (glazbena producentica i edukatorica / music producer & educator), **Luka Gamulin** (dizajner zvuka / sound designer), **Čedomir Kolar** (filmski producent / film producer)

POLAZNICI | PARTICIPANTS

AKADEMIJA DRAMSKE UMJETNOSTI U ZAGREBU (ADU)
ACADEMY OF DRAMATIC ART IN ZAGREB (ADU)
Ana Predan, Greta Ivoš (*Javi kad si doma*)

AKADEMIJA ZA GLEDALIŠČE, RADIO, FILM IN TELEVIZIJO LJUBLJANA (AGRFT)
ACADEMY OF THEATRE, RADIO, FILM AND TELEVISION IN LJUBLJANA (AGRFT)
Miha Dragan, Matic Menegalija (*Treći čovjek*)

AKADEMIJA SCENSKIH UMJETNOSTI SARAJEVO (ASU)
ACADEMY OF PERFORMING ARTS IN SARAJEVO (ASU)
Ilhan Aljić, Dinand Pačak *(Promatrajući Sanju*)

FAKULTET DRAMSKIH UMETNOSTI BEOGRAD (FDU BEOGRAD)
FACULTY OF DRAMATIC ARTS IN BELGRADE (FDU BEOGRAD)
Nikola Skerlić, Đina Milić (*Slučaj broj 13*)

FAKULTET DRAMSKIH UMJETNOSTI CETINJE (FDU CETINJE UCG)
FACULTY OF DRAMATIC ARTS CETINJE (FDA CETINJE)
Vasilisa Rašović, Mina Miljanić (*Ljiljana*)

FAKULTET ZA DRAMSKI UMETNOSTI SKOPJE (FDU)
FACULTY OF DRAMATIC ARTS SKOPJE (FDA)
Leonid Velkovski, Marija Peterska (*Tales from the Café*)

AKADEMIJA UMETNOSTI UNIVERZA V NOVI GORICI (UNG AU)
UNIVERSITY OF NOVA GORICA SCHOOL OF ARTS (UNG AU)
Karin Vončina, Éva Júlia Boros (*Minds Reality*)

VODITELJI RADIONICE I ŽIRI | WORKSHOP MENTORS AND JURY

MATIJA DRNIKOVIĆ

Mentor i član žirija
Mentor and jury member

Matija Drniković (Zagreb, 1993.) diplomirao je filmsku produkciju na ADU-u. Radio je u Nukleus filmu kao *junior* producent i pisao priče za videoigre za Nanobit. Trenutačno je producent u produkcijskoj kući Wolfgang&Dolly. Više od sedam godina osmišljava i vodi filmske radionice namijenjene djeci i mladima. Sudjelovao je na programima usavršavanja kao što su Screen Leaders, EAVE Marketing, EAVE Ties That Bind, Roterdam Lab, Sarajevo Talents i MAIA. Član je Europske filmske akademije. Producirao je dugometražni igrani film *Pelikan* (Tallinn – posebno priznanje) te koproducirao filmove *Obiteljska terapija* i *Druga strana ljeta*.

Matija Drniković (Zagreb, 1993) graduated in film production from the Academy of Dramatic Art in Zagreb. He worked as a junior producer at Nukleus Film and as a writer at the video game company Nanobit. He is a producer at Wolfgang&Dolly. Matija has over eight years of experience in developing and leading film workshops for children and youth, and has taken part in programs like EAVE, Berlinale Talents, Screen Leaders, Rotterdam Lab, Sarajevo Talents. He is a member of the European Film Academy. He's produced the feature-length film *Pelican* (Tallinn Black Nights FF – Special Mention),and co-produced *Family Therapy* and *The Other Side of Summer*.

IVONA ETEROVIĆ

Članica žirija
Jury member

Ivona Eterović (1993.), umjetničkog imena tonota, bavi se glazbenom produkcijom i edukacijom. Od vlastitih nastupa ističe izvedbu na Fusion festivalu u Berlinu i Muzičkom bijenalu Zagreb te suradnje s Vesnom Pisarović, Anom Hušman i I. M. Klifom. Posljednjih godina sve češće komponira glazbu za kazalište i film. Godine 2026. radila je glazbu za službenu špicu 36. Animafesta i završila diplomski studij Oblikovanja zvuka na Akademiji dramske umjetnosti u Zagrebu.

Ivona Eterović (1993), stage name tonota, works in music production and education. Among her own performances, tonota highlights appearances at Fusion Festival (Berlin) and the Music Biennale Zagreb, as well as collaborations with Vesna Pisarović, Ana Hušman, and I. M. Klif. In recent years, she has increasingly composed music for theatre and film. In 2026, she composed the music for the official trailer of the 36th edition of Animafest Zagreb and completed her master's degree in Sound Design at the Academy of Dramatic Art in Zagreb.

LUKA GAMULIN

Član žirija
Jury member

Luka Gamulin diplomirao je oblikovanje zvuka na Odsjeku montaže na Akademiji dramske umjetnosti u Zagrebu. Redovito radi na filmskim i televizijskim projektima, a od recentnijih se ističu igrani film *Da li ste videli ovu ženu?*, dokumentarni filmovi *Tvornica filmova* i *Mlungu – Bijeli kralj*, te TV serijal *Jedna Jedina*. Često surađuje i na dramskim i plesnim predstavama gdje pomaže sa izradom zvučnih kulisa, skladanjem i uređivanjem glazbenih brojeva.

Luka Gamulin graduated in sound design from the Department of Editing of the Academy of Dramatic Art in Zagreb. He works regularly on film and television projects, including the feature film *Have You Seen This Woman?*, the documentaries *The Film Factory* and *Mlungu – The White King*, as well as the TV series *Jedna Jedina*. He often collaborates on theatre and dance performances where he helps with the creation of sound scenes, composing and editing musical numbers.

ČEDOMIR KOLAR

Mentor i član žirija
Mentor and jury member

Od 1991. godine producent je u produkcijskoj kući Noé u Parizu. Radio je na filmovima *Prije kiše* (1994.) Milče Mančevskog (nominacija za Oscara), *Ničija zemlja* (2001.) Danisa Tanovića (Oscar za najbolji film na stranom jeziku) i drugima. Godine 2003. s Danisom Tanovićem i producentom Marcom Baschetom osnovao je produkcijsku kuću A.S.A.P. Films sa sjedištem u Parizu. Otad je producirao brojne filmove, među kojima i *Fokstrot* Samuela Maoza (ZFF 2017.).

Since 1991, he has been a producer for Noé Productions in Paris. His credits include Before the Rain (1994) by Milcho Manchevski (Oscar nomination), No Man's Land (2001) by Danis Tanović (Oscar for Best Foreign Language Film), etc. In 2003 he started the Paris based production entity, A.S.A.P. Films, together with Danis Tanović and his fellow producer Marc Baschet. He has since produced many films, with Foxtrot (2017) by Samuel Maoz as one of the most recent ones (ZFF 2017).

INJA KORAĆ

Mentorica
Mentor

Inja Korać diplomirala je studij politologije i studij novinarstva na FPZG-u u Zagrebu te magistrirala na Europskom masteru za produkciju, Media Business School u Španjolskoj uz stipendiju HAVC-a. Radila je kao producentica programa Industrija Zagreb Film Festivala, programska koordinatorica i selektorica Motovun Film Festivala te kao selektorica i edukatorica za Beldocs festival. Suosnivačica je produkcijske kuće Cobra Chicks, u sklopu koje producira kratke filmove i dugometražne koprodukcije, te dokumentarne filmove koje je otkupio i Disney. Članica je Upravnog odbora HRUP-a i hrvatska predstavnica u FIAPF-u.

Inja Korać graduated in Political Science and Journalism from the Faculty of Political Science in Zagreb (FPZG) and holds an MA in Audiovisual Management from Spain. She has worked as a film selector, educator and programme producer for some of the leading film festivals in Croatia and the region, including Zagreb Film Festival, Motovun Film Festival and IDFF Beldocs. Through her production company Cobra Chicks, she has produced her own documentary films, acquired by Disney, as well as short films and feature-length minority co-productions. She is a member of the Board of the Croatian Producers Association and Croatia's representative to FIAPF.

MARKO ŠKOP

Mentor

Marko Škop (Prešov, 1974.) slovački je redatelj i producent. Diplomirao je novinarstvo i režiju dokumentarnog filma na Fakultetu filmske i televizijske umjetnosti VŠMU 2001. godine. Njegov film *Drugi svjetovi* (2006.) osvojio je posebno priznanje žirija u Karlovim Varima i bio je prvi dokumentarni film u povijesti festivala koji je osvojio nagradu publike. Režirao je i dokumentarni film *Osadné* (Karlovi Vari 2009. nagrada za najbolji dokumentarni film) te dugometražne igrane filmove *Eva Nová* (Toronto 2015. nagrada FIPRESCI), *Nek bude svjetlost* (ZFF 2019.) i *Za ljubav* (2026.).

Marko Škop (Prešov, 1974) is a Slovak director and producer. He graduated in Journalism and Documentary Film Directing from the Faculty of Film and Television Arts at VŠMU in Bratislava in 2001. His film *Other Worlds* (2006) won a Special Jury Mention at Karlovy Vary and was the first documentary in the festival's history to win the Audience Award. His other work includes the documentary Osadné (Karlovy Vary 2009 – Best Documentary Award) and the feature films *Eva Nová* (Toronto 2015 – FIPRESCI Prize), *Let There Be Light* (ZFF 2019), and *For Love* (2026).

AKADEMIJA DRAMSKE UMJETNOSTI U ZAGREBU (ADU)
ACADEMY OF DRAMATIC ART IN ZAGREB (ADU)

Javi kad si doma

Text Me When You Get Home

Ana Predan, Margareta Ivoš

Ovo je kratki igrani film o trenutku u kojem se osjećaj sigurnosti u blisko poznatom svijetu nepovratno narušava. Film prikazuje Vidinu nemogućnost da neposredno reagira na ono što je vidjela, ali i prostor između spoznaje i djelovanja koji se neočekivano otvori nakon jedne uobičajene večeri. U tom se međuprostoru bliskost sudara sa strašnim otkrićem, a ono što je dotad bilo poznato i sigurno odjednom postaje izvor opasnosti.

A short fiction film about the exact moment when a sense of security within an intimately familiar world is irrevocably shattered. The film follows Vida's inability to react immediately to what she has witnessed, alongside the space between realization and action that unexpectedly opens up after a completely ordinary evening. In this limbo, intimacy collides with a terrifying discovery, and what was once familiar and safe suddenly becomes a source of danger.

AKADEMIJA ZA GLEDALIŠČE, RADIO, FILM IN TELEVIZIJO LJUBLJANA (AGRFT)
ACADEMY OF THEATRE, RADIO, FILM AND TELEVISION IN LJUBLJANA (AGRFT)

Treći čovjek

Third Man

Miha Dragan, Matic Menegalija

Tridesetogodišnji Matija budi se ozlijeđen i dezorijentiran nakon što je izgubio svijest u prometnoj nesreći na zabačenoj cesti u šumi. S dolaskom hitne pomoći i policije očajnički ustraje u tvrdnji da je s njime u autu putovao i njegov otac Anton, koji je nestao u šumi. Dok mu bolničari previjaju rane, spasioci pretražuju okolnu šumu. No sve tjeskobniji Matija odluči se iskrasti i sam krenuti u potragu za ocem.

After crashing his car on a remote road in the middle of a forest, 30-year-old Matija regains consciousness, injured and disoriented. As emergency services arrive at the scene, he desperately insists that he was not alone in the car. His father, Anton, was travelling with him and is now missing somewhere in the woods. While paramedics treat Matija's injuries and rescue workers search the surrounding forest, his anxiety grows, so he slips away and sets out to find his father.

AKADEMIJA SCENSKIH UMJETNOSTI SARAJEVO (ASU)
ACADEMY OF PERFORMING ARTS IN SARAJEVO (ASU)

Promatrajući Sanju

Observing Sanja

Dinand Pačak, Ilhan Aljić

Osamnaestogodišnji Din kroz fotografiju promatra ljude iz prikrajka. Nakon što upozna Sanju, djevojku koju je ranije fotografirao, njegova znatiželja prerasta u opsesiju. U želji da joj se približi počinje pratiti njezin život i tražiti načine da postane dio njezina svijeta, sve dok granica između promatranja i opsesije ne počne nestajati.

Eighteen-year-old Din observes people from afar through his camera lens. After meeting Sanja, a girl he had previously photographed, his curiosity turns into an obsession. Eager to get closer to her, he begins following her life and looking for ways to become part of her world, until the boundary between observation and obsession starts to blur.

FAKULTET DRAMSKIH UMETNOSTI BEOGRAD (FDU BEOGRAD)
FACULTY OF DRAMATIC ARTS IN BELGRADE (FDU BEOGRAD)

Slučaj broj 13

Case No. 13

Nikola Skerlić, Đina Milić

U mirnom Somboru četvero tinejdžera koji vode mali detektivski klub suočavaju se s prvim pravim slučajem – ubojstvom djevojke. Istraga ih vodi u nepoznate, mračnije dijelove grada i sve bliže istini. Kada otkriju da su u ubojstvo umiješani roditelji jednoga od njih, shvaćaju da neka saznanja donose ozbiljnije posljedice nego što su očekivali.

In quiet Sombor, four teenagers running a small detective club face their first real case – the murder of a young girl. The investigation leads them into unfamiliar, darker parts of town and closer to the truth. When they discover that the parents of one of their own are involved in the murder, they realize that certain revelations carry far more serious consequences than they ever anticipated.

FAKULTET DRAMSKIH UMJETNOSTI CETINJE (FDU CETINJE UCG)
FACULTY OF DRAMATIC ARTS CETINJE (FDA CETINJE)

Ljiljana

Ljiljana

Vasilisa Rašović, Mina Miljanić

Prostodušna Ljiljana (34) živi u Kolašinu s boležljivom, manipulativnom majkom Bogdanom (59). Kada pristane na sastanak s vozačem hitne pomoći Goranom (39), majka pod krinkom dobronamjernih savjeta sabotira večer, zbog čega Ljiljanina nesigurnost u izlasku preraste u vulgarnost. Po povratku, majčina utjeha ponovno je zarobljava u odnosu u kojem se kontrola naziva ljubavlju.

Simple-hearted Ljiljana (34) lives in Kolašin with her sickly, manipulative mother Bogdana (59). When she agrees to a date with ambulance driver Goran (39), her mother sabotages the evening under the guise of well-meaning advice, causing Ljiljana's insecure behaviour during the night out to turn into vulgarity. Upon her return, her mother's comfort traps her once again in a relationship where control is called love.

FAKULTET ZA DRAMSKI UMETNOSTI SKOPJE (FDU)
FACULTY OF DRAMATIC ARTS SKOPJE (FDA)

Priče iz caféa

Tales from the Café

Marija Petreska, Leonid Velkovski

Peter ulazi u tajanstveni kafić u kojem može jednom u životu otputovati u prošlost. Nada se susretu s pokojnim prijateljem Vladimirom, no otkriva da – iako se prošlost možda ne može promijeniti – jedan susret može promijeniti sve.

Peter enters a mysterious café where he can travel back in time once in his life, hoping to reunite with his late friend Vladimir, only to discover that while the past cannot be changed, a single encounter can change everything.

AKADEMIJA UMETNOSTI UNIVERZA V NOVI GORICI (UNG AU)
UNIVERSITY OF NOVA GORICA SCHOOL OF ARTS (UNG AU)

Granice stvarnosti

Minds Reality

Karin Vončina, Éva Júlia Boros

Kada ne uspije stupiti u kontakt s bakom, Maja brzo odlučuje navratiti do nje kako bi provjerila je li sve u redu. Njihov je susret isprva topao i prisan, no Maja uskoro primjećuje neobične promjene u bakinu ponašanju. Kada na stol postavi četiri tanjura i spomene Majine roditelje, unuka shvaća da se baka više ne sjeća njihovih smrti. U bolnom trenutku prisiljena je reći joj istinu koju je zaboravila.

After Maja can't reach her grandmother she quickly decides to see if she is okay. Their reunion is warm and familiar at first, but Maja soon begins to notice strange changes in her grandmother's behavior. When her grandmother sets four plates on the table and mentions Maja's deceased parents, Maja realizes that her grandmother no longer remembers their deaths. In a painful moment, Maja must tell her the truth she has forgotten.

RADIONICA | WORKSHOP

MIDPOINT INTENSIVE CROATIA

***zatvoreno za javnost** / *closed to the public

MIDPOINT Intensive Croatia intenzivna je četverodnevna radionica kreativnog razvoja scenarija koja se održava u partnerstvu ZFF-a, Instituta MIDPOINT i Hrvatskog audiovizualnog centra. Riječ je o programu edukacije za profesionalce namijenjenom kreativnim timovima filmskih autora (scenarist, redatelj, producent) koji razvijaju projekt kratkometražnog igranog filma. Program se sastoji od grupnog rada i individualnih konzultacija s iskusnim savjetnikom za scenarije Pavelom Marekom.

MIDPOINT Intensive Croatia is an intensive four-day creative development workshop, organised in partnership between ZFF, MIDPOINT Institute and Croatian Audiovisual Centre. It is a professional training program open to Croatian creative teams of filmmakers (scriptwriter, director and producer) who are developing their short fiction film projects. The workshop consists of group work and individual consultations with experienced script consultant, Pavel Marek.

POLAZNICI I PROJEKTI | PARTICIPANTS AND PROJECTS

Pozivnice | This Must Be the Place
Veno Musinović, Maja Gros

Punjetar | All Talk
Roko Sikavica, Žana Jukić

Rukum Maikot
Ivan Veljača, Marta Bregeš

Zlatni dečko | Golden Boy
Marin Pavelić, Roza Medvešek

MIDPOINT INSTITUTE

Hrvatski audiovizualni centar
Croatian Audiovisual Centre

ČLANOVI STRUČNOG TIMA
WORKSHOP TEAM

PAVEL MAREK

Voditelj radionice
Workshop tutor

Pavel Marek diplomirao je na Fakultetu računalnog inženjeringa u Češkoj, a zatim i režiju na FAMU-u. Za vrijeme komunizma suosnovao je nezavisno filmsko društvo Bulsitfilm u sklopu kojeg je surađivao s redateljima iz krugova nadrealista, a glumio je i u filmovima legendarnog redatelja Jana Švankmajera. Njegov dugometražni diplomski film *Dead Beetle* (1998.) osvojio je nagradu kritičara *Volkskrant* na Međunarodnom filmskom festivalu u Rotterdamu. U kasnijoj fazi preusmjerio se na dokumentarne filmove i pisanje scenarija za animiranu seriju *A je to!* Profesor je na Odjelu režije pri FAMU-u, voditelj studija za MIDPOINT Shorts i radi kao savjetnik za scenarije.

Pavel Marek graduated from the Faculty of Computer Engineering in the Czech Republic and then completed his studies at the Directing Department at FAMU. During the communist era, he co-founded the underground film association Bulsitfilm, in which he started collaborating with surrealist filmmakers and appeared as an actor in the films of the legendary director Jan Švankmajer. His feature-length graduation film *Dead Beetle* (1998) won the Volkskrant Critics Award at the International Film Festival Rotterdam. Later he would focus mainly on documentary films and writing scripts for the animation series *Pat and Mat*. He is a professor at the Directing Department at FAMU, Head of Studies of MIDPOINT Shorts, and works as a script consultant.

KRISTÝNA PLHOŇOVÁ

Koordinatorica programa
Program coordinator

Kristýna Plhoňová pridružila se Institutu MIDPOINT 2014., gdje od 2016. radi kao koordinatorica programa. Trenutačno vodi programe Focus CZ, Editing Room i niz nacionalnih radionica u sklopu programa MIDPOINT Intensive. Također kurira događanje MIDPOINT Homecoming, inicijativu namijenjenu bivšim polaznicima radi jačanja profesionalnih veza unutar međunarodne mreže MIDPOINT-a.

Kristýna Plhoňová joined MIDPOINT Institute in 2014 and has worked as a program coordinator since 2016. She currently manages Focus CZ, Editing Room, and a range of national MIDPOINT Intensive workshops. She also curates MIDPOINT Homecoming, an alumni initiative aimed at strengthening professional connections across MIDPOINT's international network.

MARKÉTA ŠPATENKOVÁ

Produkcija i tehnička podrška
Production and technical support

Markéta Špatenková pridružila se timu MIDPOINT-a u rujnu 2021. godine. Glavna je koordinatorica produkcije za program MIDPOINT Shorts i asistentica produkcije za MIDPOINT Feature Launch

Markéta joined the MIDPOINT team in September 2021. She is the main production coordinator for the MIDPOINT Shorts program and works in assistant production for MIDPOINT Feature Launch.

POLAZNICI I PROJEKTI
PARTICIPANTS AND PROJECTS:

Pozivnice | This Must Be the Place

Veno Musinović (scenarist, redatelj / writer, director),
Maja Gros (producentica / producer),
Blank (produkcijska kuća / production company)

Jedne snježne zimske večeri 1998., stidljivi desetogodišnji dječak odlazi na svoju prvu rođendansku proslavu. Nosi svoj brižno odabrani poklon žarko se nadajući da će ostaviti dobar dojam. No kada otkriva da je stigao na krivu adresu, shvati da je poziv bio tek neslana šala. Posramljen i sam u nepoznatoj zgradi, susreće stariji bračni par koji ga poziva u svoj topli starinski stan, kao zamrznut u vremenu.

On a snowy winter evening in 1998, a shy ten-year-old boy sets out for his first birthday party. Carrying his carefully chosen gift, he desperately hopes to make a good impression. But when he discovers he has arrived at the wrong address, he realizes the invitation was nothing more than a cruel prank. Ashamed and alone in an unfamiliar building, he encounters an elderly couple who invite him into their warm, vintage apartment, which feels frozen in time.

Punjetari | All Talk

Roko Sikavica (scenarist, redatelj / writer, director)
Žana Jukić (producentica / producer)
Blank (produkcijska kuća / production company)

Ljetni su praznici i trojica srednjoškolskih prijatelja – Antonio, Mate i Stjepan – odlaze na svoje prvo samostalno putovanje, u osamljenu uvalu na otoku Šolti. U jeku adolescentskih previranja, njihovi se razgovori vrte oko seksa dok među njima rastu napetost i zamjeranje zbog ljubavnih veza i osjećaja zapostavljenosti. Krhka se ravnoteža narušava neočekivanim dolaskom dviju Slovenki.

During summer break, three high school friends - Antonio, Mate, and Stjepan, travel alone for the first time to a secluded cove on the island of Šolta. In the turbulence of adolescence, their conversations revolve around sex, while their friendship becomes increasingly strained over romantic relationships and feeling ignored. The fragile balance shifts with the unexpected arrival of two Slovenian women.

Rukum Maikot

Ivan Veljača (scenarist, redatelj / writer, director)
Marta Bregeš (producentica / producer)
Kinorama (produkcijska kuća / production company)

Nepalka Sagita (18) sa svojim bratom Samirom (19) živi u Zagrebu. Samir radi kao dostavljač, no kada se razboli Sagita preuzima njegov posao pod krinkom Samirove place kacige. Međutim, nezgodan splet okolnosti dovodi je u kontakt sa Sumanom, Samirovim kolegom koji je ne prepoznaje te joj slučajno odaje njegovu tajnu. Sagita otkriva unutarnju borbu koju je njezin brat prisiljen voditi čak i ovako daleko od kuće.

Sagita (18) from Nepal lives in Zagreb with her brother Samir (19). Samir works as a delivery driver, but when he falls ill, Sagita takes over his job disguised under his blue helmet. However, an unfortunate turn of events brings her into contact with Suman, Samir's colleague who doesn't recognize her and accidentally reveals his secret. Sagita uncovers the inner struggle her brother is forced to endure, even this far from home.

Zlatni dečko | Golden Boy

Marin Pavelić (scenarist, redatelj / writer, director)
Roza Medvešek (producentica / producer)
ATL Media (produkcijska kuća / production company)

Dok uživa u mirnoj samotnoj večeri, Ivan dobiva poruku od Ane, žene s kojom se dopisuje na aplikaciji za upoznavanje. Ispred njegove je zgrade i želi se upoznati. No Ivan nije taj koji ju je pozvao. To je učinio Mirko, osobni A.I. kojem je Ivan dao pristup svojim porukama, bilješkama i mislima. Dok Ana čeka da je pusti unutra kako bi napokon upoznala čovjeka u kojeg se zaljubila, Ivan ima samo nekoliko minuta da se preobrazi u verziju muškarca koju je za Anu kreirao A.I.

While enjoying an evening alone in his apartment, Ivan receives a message from Ana, a woman he has been talking to on a dating app. Ana is standing outside his building and wants to finally meet. The problem is that Ivan never invited her inside. It was Mirko, a personalized artificial intelligence to whom he gradually gave access to his messages, notes, and thoughts. Now Ana has come to meet the man she has fallen in love with, while Ivan has only a few minutes to reconstruct the version of himself that the AI created for her.

RADIONICA MONTAŽE TRAILERA
TRAILER EDITING WORKSHOP

***zatvoreno za javnost** / *closed to the public

Ovogodišnja treća radionica izrade filmskih *trailera* održava se pod vodstvom dvaju istaknutih i nagrađivanih hrvatskih montažera te osnivača HFM-a, Vladimira Gojuna i Tomislava Pavlica, a u suradnji s Društvom hrvatskih filmskih montažera (HFM), Akademijom dramske umjetnosti (ADU) i Društvom hrvatskih filmskih autora i producenata (DHFA).

Kao reklama, *traileri* su iznimno važni za prvu komunikaciju o filmu, a rezultat su kreativnog rada i praktičnih, tehničkih vještina. Mladi profesionalci proći će ovu praktičnu petodnevnu radionicu uz vodstvo iskusnih montažera koji će s njima podijeliti znanje i potaknuti ih na razvijanje vlastitog stila izrade filmskih *trailera*.

Kao nagradu za najbolji *trailer* radionice jednom montažeru omogućit će se profesionalni honorirani angažman izrade trailera za nadolazeći dugometražni film. Nagradu dodjeljuje produkcijska kuća Antitalent.

Projekcija *trailera* nastalih tijekom radionice održat će se u subotu, 14. 11. u 16 sati u Kinoteci na kraju masterclassa montažera Olivije Neergaard-Holm.

In cooperation with the Croatian Film Editors' Association (HFM), Croatian Film Directors' and Producers' Association (DHFA), and the Academy of Dramatic Art (ADU), ZFF presents the third trailer production workshop run by two renowned award-winning Croatian editors and founders of HFM, Vladimir Gojun and Tomislav Pavlic.

As a film ad, trailers are extremely important as the first line of communication. They are also the result of creative work and practical, technical knowhow. Young professionals will participate in a hands-on five-day workshop led by experienced editors who will share their knowledge and encourage them to develop their own unique way of thinking about film trailers.

The editor of the best trailer in the workshop will be offered a professional paid engagement to create a trailer for an upcoming feature film. The prize is presented by the production company Antitalent.

The screening of the trailers made during the workshop will be held at the end of the masterclass by Olivia Neergaard-Holm: Saturday, 14/11, 16:00 at Kinoteka cinema.

VLADIMIR GOJUN

Mentor

Vladimir Gojun (Dubrovnik, 1979) višestruko je nagrađivani montažer i redatelj. Diplomirao je montažu na ADU-u, gdje je i zaposlen u zvanju docenta. Dugogodišnji je selektor domaćeg kratkometražnog programa Kockice na ZFF-u. Montažer je nagrađivanih igranih i dokumentarnih filmova: *Buick Riviera*, *Iza stakla*, *Ti mene nosiš*, *Muškarci ne plaču*, *Žaba*, *Sam samcat*, *Murina*, *Baci se na pod*, *Cash & Marry*, *Houston, imamo problem!*, *Moj svijet naopačke*, *Buffet Željezara*. Režirao je četiri dokumentarna filma, među kojima su *Ciklusi* i *Bebe na Vole*.

Born in Dubrovnik in 1979. A multi-award-winning editor and director. He graduated in Editing at the Academy of Dramatic Art, where he currently works as assistant professor. He is a long-time selector of ZFF's Croatian shorts program, Checkers. Editor of award-winning feature films and documentaries *Buick Riviera*, *Behind the Glass*, *You Carry Me*, *Men do not cry*, *The Frog*, *All Alone*, *Murina*, *Kick and Scream*, *Cash & Marry*, *Houston*, *We Have a Problem!*, *My World Is Upside Down*, *The Steel Mill Café*). He has directed four documentaries (*Cycles*, *In My Time of Depression*).

TOMISLAV PAVLIC

Mentor

Tomislav Pavlic (Zagreb, 1973.) diplomirao je montažu na ADU-u. U filmografiji ima 30-ak dugometražnih igranih filmova, među kojima su neki od najpopularnijih hrvatskih naslova: Fine mrtve djevojke, *Zvizdan*, *S one strane*, *Posljednji Srbin u Hrvatskoj*, *Lada Kamenski* i *Izbrisana*. Montažer je više kratkometražnih i dokumentarnih filmova i TV serija (*Patrola na cesti*, *Novine*, *Područje bez signala*). Nagrađen je s pet Zlatnih arena i dva priznanja na Danima hrvatskog filma. Član je HDFD-a i Europske filmske akademije.

Born in 1973 in Zagreb. He graduated in Editing from the Academy of Dramatic Art in Zagreb. His filmography includes around 30 feature films, including some of the most popular Croatian titles (*Fine Dead Girls*, *The High Sun*, *On the Other Side*, *The Last Serb in Croatia*, *Lada Kamenski* and *Erased*). The editor of several short and documentary films and TV series (*Road Patrol*, *The Paper*, *The Last Socialist Artefact*). He has received five Golden Arenas at the Pula Film Festival and two awards at Croatian Film Days for his work. He is a member of the Filmmakers Association of Croatia (HDFD) and the European Film Academy.

RADIONICA | WORKSHOP

ODRŽIVOST NA FILMSKOM SETU
SUSTAINABILITY ON SET

jezik: engleski / language: English ***zatvoreno za javnost** / *closed to the public

Održivost na filmskom setu program je obuke kreiran kao odgovor na sve veću potrebu za lokalnim stručnjacima u filmskoj i audiovizualnoj produkciji koji znaju uspješno pretočiti ciljeve održivosti u praktične odluke. Program obuhvaća održive prakse od razvoja i izrade budžeta preko snimanja i postprodukcije pa sve do distribucije. Istražuje teme kao što su ESG standardi (okolišno, društveno i korporativno upravljanje), održivo planiranje budžeta, mjerenje ugljičnog otiska, energija, prijevoz, materijali, otpad, lokacije i bioraznolikost, kao i digitalni radni procesi i AI. Iako je primarno usmjeren na filmsku proizvodnju, znanje i alati koje sudionici stječu tijekom programa primjenjivi su i na festivale, kulturna događanja, kazalište i druge kreativne djelatnosti.

Sustainability On Set is a training programme that addresses the growing need for regionally based professionals who can translate sustainability goals into practical decisions across film and audiovisual production. The programme covers sustainable practices from development and budgeting through filming, post-production and distribution, exploring topics such as ESG, sustainable budgeting, carbon footprinting, energy, transport, materials, waste, locations and biodiversity, as well as digital workflows and AI. While focused on film, the knowledge and tools are also relevant to festivals, cultural events, theatre and other creative activities.

CineLink Industry Days Sarajevo Film Festival

Kreativna Europa MEDIA

RADIONICA | WORKSHOP

ZELENE PRAKSE: OD PLANA DO AKCIJE
GREEN PRACTICES: FROM PLAN TO ACTION

jezik: engleski / language: English ***zatvoreno za javnost** / *closed to the public

Mreža festivala Jadranske regije već treću godinu zaredom u suradnji sa Zagreb Film Festivalom organizira radionički program za festivale kojim potiče stvaranje svijesti o održivosti unutar industrije. Kroz praktične preporuke i alate, radionica pokazuje načine na koje kulturna događanja mogu smanjiti štetan utjecaj na okoliš, a istovremeno povećati kvalitetu programa, prepoznatljivost i dugoročnu vidljivost.

Prošle godine festivalski predstavnici osmislili su vlastite strategije održivog poslovanja, a sada je vrijeme da pokažu što je od toga zaživjelo u praksi. Prošlogodišnji polaznici radionice kratko će prezentirati svoja iskustva u provođenju naučenih strategija: što je uspjelo, što je bilo teže nego što se činilo i što bi sada napravili drugačije. Novi polaznici predstavit će svoje festivale te podijeliti zahtjeve, potrebe i probleme vezane uz održivo poslovanje kako bi se mogli nadovezati na iskustva drugih.

Voditeljica radionice Morana Ikić Komljenović ponudit će savjete i podršku za izazove i potrebe svakog pojedinog festivala. Svi će savjeti ostati zapisani u priručniku koji će polaznici moći koristiti kao vodič i podsjetnik u budućoj festivalskoj organizaciji.

Festivali i kina mogu postati inspirativni, odgovorni i održivi prostori brige za zajednicu, a ova je radionica korak bliže tome.

For the third consecutive year, the Network of Festivals in the Adriatic Region, in cooperation with the Zagreb Film Festival, is organizing a workshop program dedicated to festivals in order to foster awareness of sustainability within the industry. Through practical recommendations and tools, the workshop demonstrates how cultural events can reduce their environmental footprint while simultaneously enhancing program quality, recognition, and long-term visibility.

Last year, festival representatives developed their own sustainable business strategies, and now it is time to demonstrate how those plans were put into practice. Each of last year's participants will briefly present their experience in implementing the strategies learned: what succeeded, what proved more challenging than expected, and what they would do differently now.

New participants will present their festivals and share the requirements, needs, and challenges related to sustainable business practices, allowing them to build upon the experiences of others.

Workshop leader Morana Ikić Komljenović will then offer new advice and support tailored to the specific challenges and needs of each individual festival. All guidance will be compiled into a new handbook that participants can use as a guide and reference point for future festival organization.

Festivals and cinemas can become inspiring, responsible, and sustainable hubs of community care, and this workshop is a step closer to achieving that goal.

LITTLE RED DOT

MORANA IKIĆ KOMLJENOVIĆ

Mentorica
Mentor

Morana Ikić Komljenović hrvatska je producentica, redateljica i savjetnica za održivost s više od 25 godina iskustva u audiovizualnoj industriji. Specijalizirala se za društvenu i ekološku održivost u filmskoj industriji i medijima. Od 2021. vanjska je stručnjakinja za održivost pri Eurimagesu i članica njihove radne skupine za održivost. Bila je savjetnica za filmske produkcije, produkcijske kuće, festivale, filmske agencije i audiovizualne institucije diljem Europe. Kao voditeljica održivosti ishodila je certifikate Green Film. Završila je obuku inicijative BAFTA Albert, radionicu Green Film Lab, interna je auditorica prema normi ISO 14001:2015 te nositeljica certifikata IRCA-CQI za vodećeg auditora prema normi ISO 14001:2015. Bavi se i razvojem politika održivosti, smjernicama za zelenu produkciju i stručnom obukom. Predaje na Akademiji dramske umjetnosti u Zagrebu i autorica je *Praktičnog vodiča za održivu audiovizualnu produkciju*.

Morana Ikić Komljenović is a Croatian producer, filmmaker and sustainability consultant with more than 25 years of experience in the audiovisual industry. She specialises in social and environmental sustainability in film and media. Since 2021, she has served as an external sustainability expert for Eurimages and is a member of its Sustainability Working Group. She has advised feature films, production companies, festivals, film commissions, and audiovisual institutions across Europe. In her work as a sustainability manager, she obtained Green Film certifications. She is ALBERT BAFTA trained, a Green Film Lab alumna, an ISO 14001:2015 internal auditor, and a CQI-IRCA certified ISO 14001:2015 Lead Auditor. Her work also includes sustainability policy development, green production guidelines, and professional training. She lectures at the Academy of Dramatic Art in Zagreb and is the author of the Practical Guide to Sustainable Audiovisual Production.

RADIONICA | WORKSHOP

ODRŽIVE STRATEGIJE: ZELENI PRISTUP ZA EU FONDOVE

SUSTAINABLE STRATEGIES: GREEN APPROACH TO EU FUNDS

11/11 | SRIJEDA / WEDNESDAY **| SUROGATKINO KIC**
11:30 - 13:00
jezik: engleski / language: English ***otvoreno za javnost, uz registraciju** / *open to the public, with registration

Jeste li znali da prosječna europska koprodukcija danas mora ispuniti sve strože zelene kriterije kako bi osigurala međunarodno financiranje? Nova era europske audiovizualne industrije zahtijeva više od dobre filmske priče – traži održivost u samoj srži produkcije. Ova radionica osmišljena je kako bi producentima, redateljima i filmašima pružila jasan kompas u orijentaciji kroz kompleksne zahtjeve europskih koprodukcijskih poziva. Kroz praktične preporuke, konkretne alate i stvarne primjere iz prakse, radionica istražuje kako zelene strategije transformirati iz administrativne obveze u ključnu konkurentsku prednost. Saznajte više o konkretnim koracima vezanima uz prijave na međunarodne filmske fondove. Audiovizualna industrija (p)ostaje prostor odgovornog stvaranja koje brine o okolišu i široj zajednici.

Radionica je otvorena za javnost uz obaveznu registraciju putem *online* obrasca. Prijave se zaprimaju do popunjenja kapaciteta.

Did you know that the average European co-production today must meet increasingly strict green criteria to secure international funding? The new era of the European audiovisual industry demands more than a good film story – it calls for sustainability at the very core of production. This workshop is designed to provide producers, directors, and filmmakers with a clear compass for navigating the complex requirements of European co-production calls. Through practical recommendations, concrete tools, and real-world case studies, the workshop explores how to transform green strategies from an administrative obligation into a key competitive advantage. Learn more about the specific steps involved in applying for international film funds. The audiovisual industry strives to remain a space for responsible creation that cares for the environment and the broader community.

The workshop is open to the public with mandatory registration via the online form. Applications are accepted until capacity is reached.

LITTLE RED DOT

MORANA IKIĆ KOMLJENOVIĆ

Mentorica
Mentor

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RADIONICA | WORKSHOP

AUDIENCE DESIGN

jezik: engleski / language: English ***zatvoreno za javnost** / *closed to the public

DKE – Ured MEDIA Hrvatske, Zagreb Film Festival i International Screen Institute organiziraju dvodnevnu radionicu *Audience Design* ili strateško promišljanje publike sa Síle Culley, međunarodno priznatom konzultanticom čiji je rad pridonio brojnim festivalskim premijerama, prodajnim ugovorima i uspješnim prijavama na Eurimages i Kreativnu Europu. Radionica se održava 12. i 13. studenog, a namijenjena je trima hrvatskim produkcijskim timovima s dugometražnim filmom u razvoju koji će uz Culleyino vodstvo izoštriti viziju projekta, definirati ciljanu publiku i osnažiti pozicioniranje na tržištu. Prednost imaju prijavitelji na pozive za razvoj potprograma MEDIA (korazvoj, *mini-slate* i *slate*).

Creative Europe MEDIA Desk Croatia, Zagreb Film Festival and the International Screen Institute are hosting a two-day closed *Audience Design* workshop with Síle Culley, an internationally recognised consultant whose work has contributed to festival premieres, world sales deals, and successful Eurimages and Creative Europe applications. Taking place on 12 and 13 November 2026, the workshop is open to three Croatian production teams with a feature-length film in development, who will work with Síle to sharpen their project's vision, define its audiences, and strengthen its position in the marketplace. Priority will be given to applicants to the MEDIA development calls (Co-development, Mini-slate and Slate).

SÍLE CULLEY

Síle Culley bavi se savjetovanjem i strateškim promišljanjem publike od 2019. godine. Savjetuje nezavisne producente i afirmirane produkcijske kuće diljem Europe, Kanade i Južne Amerike. Osmišljava i vodi radionice za filmske profesionalce kako bi pomogla identificirati potencijalnu publiku i uspješno se pozicionirati na sve konkurentnijem tržištu. Savjetodavne usluge o pristupima publici nudi i filmskim agencijama i organizacijama poput Nizozemskog filmskog fonda, Estonskog filmskog instituta, Eurimagesa i Malteškog vijeća za umjetnost. Ključna je savjetnica u produkciji Film i Väst te stalna suradnica savezne vladine agencije Screen Australia i TorinoFilmLaba.

Godine 2026. pokrenula je prvi konzultantski program za irske producente pri nacionalnoj agenciji Screen Ireland. Direktorica je programa Audience Design Lab, koji organizira International Screen Institute, i članica Europske filmske akademije. Osnovala je The Breakfast Club, organizaciju namijenjenu umrežavanju filmskih profesionalki u Irskoj. Završila je i poslijediplomski studij dizajna na Institutu za umjetnost, dizajn i tehnologiju (IADT).

Since 2019, Síle has been consulting on Audience Design for independent producers and established production companies throughout Europe, Canada, Australia, and Latin America. She facilitates and runs workshops for film teams to help them identify potential audiences for their projects and position them in an ever-competitive marketplace. She also advises screen agencies and organisations on audience-centric approaches – among them Nederlands Film Fonds, Estonian Film Institute, Eurimages, and Arts Council of Malta. She is a key advisor to Film i Väst and a returning partner of Screen Australia and TorinoFilmLab.

In 2026, she launched Screen Ireland's first Audience Design consultancy for Irish producers. She is the Director of The Audience Design Lab for the International Screen Institute, a voting member of the European Film Academy, and the founder of The Breakfast Club, a peer-to-peer network for women working in the Business of Film in Ireland. She has recently completed a postgraduate in Design Thinking from the Institute of Art, Design and Technology (IADT).

RADIONICA | WORKSHOP

CINELINK PRODUCERS' LAB

jezik: engleski / language: English ***zatvoreno za javnost** / *closed to the public

CineLink Producers' Lab jednogodišnji je program usavršavanja i umrežavanja razvijen u sklopu sekcije CineLink Industry Days Sarajevo Film Festivala. Namijenjen je producentima u usponu iz Jugoistočne Europe i Južnog Kavkaza koji imaju tri do pet godina profesionalnog iskustva. Program se sastoji od tri modula: Slano Film Days (Slano), Sarajevo Film Festival (Sarajevo) i Zagreb Film Festival (Zagreb). Sudionici razvijaju vještine voditelja projekata, strateških mislioca, kustosa i budućih lidera u izgradnji održivih i vizionarskih produkcijskih kuća. Program je usmjeren na razvoj snažnog produkcijskog identiteta, snalaženje u poslovanju filmske industrije i prilagodbu novim trendovima i tehnologijama.

The CineLink Producers' Lab is a year-round training and networking programme developed by the Sarajevo Film Festival's CineLink Industry Days for emerging producers from Southeast Europe and the Southern Caucasus with 3–5 years of professional experience. Structured in three modules – Slano (Slano Film Days), Sarajevo (Sarajevo Film Festival) and Zagreb (Zagreb Film Festival), the Lab equips participants to grow not only as project managers, but as strategic thinkers, content curators and future leaders capable of building sustainable and visionary production companies. The programme focuses on developing a strong production identity, navigating the business of film, and adapting to emerging trends and technologies.

CineLink Industry Days Sarajevo Film Festival

Kreativna Europa MEDIA

RADIONICA | WORKSHOP

SOBA AUTORA
AUTHORS' ROOM

***zatvoreno za javnost** / *closed to the public

U suradnji s Pulskim filmskim festivalom, koji je ove godine pokrenuo radionički program *Soba autora*, njegovu drugu sesiju donosimo na ZFF-u. Novi program u trajanju od tri dana održava se tijekom festivala i posvećen je pisanju scenarija za filmske i televizijske igrane projekte prema konceptu kreativne suradnje, odnosno *writers' rooma*. Na sudjelovanje se pozivaju autorski timovi od najmanje dva i najviše tri člana u sastavu scenarist, redatelj i producent. Program je namijenjen projektima iz Hrvatske, ali i projektima iz regije koji imaju izražen koprodukcijski potencijal s Hrvatskom.

Radionica će se održati pod mentorstvom redatelja i scenarista Gorana Stankovića i Vladimira Tagića. Njihova je polazišna ideja da stvaranje filmskih i televizijskih projekata po prirodi zahtijeva timski rad u svim fazama razvoja i otvorenu razmjenu ideja. To omogućuje razradu ideja iz različitih perspektiva, produbljivanje likova i strukture priče te kontinuirano propitivanje dramaturških rješenja.

In collaboration with the Pula Film Festival, which launched the *Author's Room* workshop program this year, we are bringing its second session to ZFF. The new three-day program takes place during the festival and is dedicated to screenwriting for fiction film and television projects based on the concept of creative collaboration, or a writers' room. Creative teams of at least two and at most three members, comprising a screenwriter, director, and producer, are invited to participate. The program is aimed at projects from Croatia, as well as regional projects with strong co-production potential with Croatia.

The workshop will be mentored by directors and screenwriters Goran Stanković and Vladimir Tagić. Their starting premise is that creating film and television projects inherently requires teamwork across all stages of development, along with an open exchange of ideas. This allows for the exploration of ideas from various perspectives, the deepening of character development and story structure, and the continuous testing of dramaturgical solutions.

PROJEKTI | PROJECTS

Dovoljno dobra
Amanda Prenkaj (scenaristica / writer)**, Lana Kosovac** (redateljica / director)**, Matija Drniković** (producent / producer)

Noć kralja Arthura
Andrija Mardešić (redatelj, scenarist / writer, director), **Rea Rajčić** (producentica / producer)

Odrastanje
Karla Leko (scenaristica / writer), **Espi Tomičić** (scenarist / writer), **Sara Grgurić** (redateljica / director), **Dana Budisavljević** (producentica / producer)

Zemlja bikova
Petar Vukičević (scenarist, redatelj / writer, director), **Marta Bregeš** (producentica / producer)

GORAN STANKOVIĆ

Mentor

Goran Stanković diplomirao je FTV režiju na Akademiji umjetnosti u Beogradu, a magistrirao na Američkom filmskom institutu (AFI) u Los Angelesu 2014. godine. Njegov diplomski film *Raž* nominiran je za Oscara za najbolji studentski film. Dobitnik je stipendije Udruženja holivudskih stranih novinara (Hollywood Foreign Press Association) i nagrade za režiju Franklin J. Schaffner. Njegov dugi dokumentarni film, *U mraku*, premijerno je prikazan na IDFA-i. U suradnji s Vladimirom Tagićem kreirao je i režirao serije *Jutro će promeniti sve* i *Sablja*. Njegov prvi cjelovečernji igrani film, *Oče naš*, premijerno je prikazan na Međunarodnom filmskom festivalu u Torontu.

Goran Stanković graduated with a BA in Film and TV Directing at the Academy of Arts in Belgrade and earned his MA from the American Film Institute (AFI) in Los Angeles in 2014. His graduation film *Way in Rye* was nominated for a Student Academy Award for Best Student Film. He is a recipient of a scholarship from the Hollywood Foreign Press Association and the Franklin J. Schaffner Directing Award. His feature documentary, *In the Dark*, premiered at IDFA. In collaboration with Vladimir Tagić, he co-created and directed the series *Morning Changes Everything* and *Operation Sabre*. His debut feature narrative film, *Our Father*, premiered at the Toronto International Film Festival.

VLADIMIR TAGIĆ

Mentor

Vladimir Tagić (Beograd, 1986.) završio je diplomski studij FTV režije na Fakultetu dramskih umetnosti u Beogradu. Njegov kratki film *Izlaz u slučaju opasnosti* (2015.) premijerno je prikazan na Međunarodnom festivalu kratkometražnog filma u Clermont-Ferrandu. S Goranom Stankovićev osmislio je, napisao i režirao serije *Jutro će promeniti sve* (2018.) i *Sablja* (2024.). Režirao je i pet epizoda serije *Deca zla*, koja je premijerno prikazana na platformi HBO Max. Redatelj je i koscenarist dugometražnog filma *Yugo Florida*, koji je osvojio nagradu za najboljeg glumca na Sarajevo Film Festivalu.

Vladimir Tagić (Belgrade, 1986) holds a master's degree in Film and TV Directing from the Faculty of Dramatic Arts in Belgrade. His short film *Emergency Exit* (*Izlaz u slučaju opasnosti*, 2015) premiered at the Clermont-Ferrand International Short Film Festival. Together with Goran Stanković, he co-created, wrote, and directed the series *Morning Changes Everything* (2018) and *Operation Sabre* (2024). He also directed five episodes of the series *Children of Evil*, which premiered on HBO Max. He is the director and co-writer of the feature film *Yugo Florida*, which won the Best Actor award at the Sarajevo Film Festival.

KREATIVNA DJEČJA RADIONICA | CREATIVE WORKSHOP FOR CHILDREN

MOJA PRVA DIGITALNA SLIKOVNICA
MY FIRST DIGITAL PICTURE BOOK

7/11 | SUBOTA / SATURDAY **| HUB385, PETRAČIĆEVA 6**
10:00 - 13:00
8/11 | NEDJELJA / SUNDAY **| HUB385, PETRAČIĆEVA 6**
10:00 - 13:00
***otvoreno za javnost, uz prethodnu prijavu** / *open to the public, prior registration required

Priče su ključ koji otključava dječje srce. A kako smo i sami veliki ljubitelji priča – napisanih, otpjevanih, ispričanih, a posebice onih ekraniziranih – ove smo godine odlučili djeci približiti upravo ljepotu i zabavu njihova stvaranja. Na radionici *Moja prva digitalna slikovnica* djeca od 7 do 12 godina imat će priliku rasplamsati svoju maštu i postati autori vlastitih digitalnih priča. Uz pomoć Scratcha, svjetski popularnog alata za učenje programiranja i digitalnog stvaralaštva, polaznici će osmisliti scenarije, udahnuti život svojim likovima te povezati dvije prekrasne grane bez kojih danas ne možemo zamisliti život – digitalnu tehnologiju i umjetnost.

Za sudjelovanje na radionici nije potrebno prethodno iskustvo, no i djeca s iskustvom u Scratchu su dobrodošla. Dok će početnici primjenjivati novousvojena znanja u stvaralačkom procesu, napredniji polaznici moći će se pozabaviti složenijim elementima i svoje ideje vješto pretočiti u pravu malu riznicu bajki.

Stories are the key that unlocks a child's heart! As great lovers of stories ourselves—written, sung, told, and especially brought to life on screen—this year we decided to introduce children to the joy and fun of creating their own. In the workshop *My First Digital Picture Book*, children aged 7 to 12 will have the opportunity to ignite their imagination and become authors of their own digital stories. Using Scratch, the globally popular tool for learning programming and digital creativity, they will create scenarios, bring characters to life, and connect two essential branches of modern life—digital technology and art.

No prior experience is required, though children with Scratch experience are also welcome. Beginners will apply newly learned skills in the creative process, while more advanced participants can explore more complex elements and skilfully turn their ideas into a small treasure trove of tales.

HUB385

NIKA TILIĆ

Diplomirala je 2016. godine na FER-u. Tijekom studija aktivno je sudjelovala u radu udruge Programerko, za koju je osmislila i vodila radionice programiranja namijenjene osnovnoškolskom uzrastu. Aktivno se bavi popularizacijom STEM-a, s naglaskom na programiranju i matematici, te sudjeluje u brojnim aktivnostima koje djeci približavaju te vještine. U sklopu promocije dječjih filmova 2017. godine osmislila je i vodila Kokov tajni klub detektiva, projekt koji je putem radionica programiranja i kriptografije nastojao približiti STEM discipline djeci.

Nika Tilić graduated from the Faculty of Electrical Engineering and Computing, FER, in 2016. During her studies she was active in the association Programerko, where she devised and held programming workshops for primary school kids. She actively promotes STEM fields of expertise, especially programming and mathematics, and often participates in popular science activities for children. In 2017, as part of the strategy for children's films promotion, she devised and organized "Kokov tajni klub detektiva," a project devised to attract children to STEM disciplines through programming and cryptography workshops.

HUB385

Dom mladih developera, kreativaca, inovatora i poduzetnika. Promiče inovacije, suradnju i razmjenu znanja. HUB385 organizira konferencije, radionice, susrete, programerske maratone (*hackathone*), panele, promocije novih proizvoda i razna događanja iz tehnologije, komunikacija i inovacija. Platforma za sve željne novih znanja i prilika za zajednički rad na raznim tehnološkim projektima.

A home to young developers, creative souls, innovators, and entrepreneurs. It promotes innovations, collaboration, and the exchange of all knowledge. They organize conferences, workshops, meetups, hackathons, panels, new product promotions, and other events in the areas of technology, communication and innovation. As a supportive platform, HUB385 connects all people interested in gaining new knowledge and opportunities for collaborating on various technological projects.

RADIONICA FILMSKE ANALIZE I KRITIKE 54+

ZFF FILM CLUB FOR CINEPHILES 54+

***zatvoreno za javnost** / *closed to the public

Zagreb Film Festival i Mreža festivala Jadranske regije organiziraju radionicu filmske analize i kritike za filmofile starije od 54 godine. Sudionici iz Hrvatske, Bosne i Hercegovine, Srbije, Crne Gore, Slovenije i Makedonije imat će priliku tijekom četiri dana pratiti ZFF, s fokusom na program *Mreže festivala*. Uz projekcije, radionica će se sastojati od dnevnih sastanaka, rasprava o filmovima i rada na tekstovima koji će biti objavljeni nakon festivala. Voditelj radionice filmski je kritičar i edukator **Nino Kovačić.**

The Zagreb Film Festival and the Network of Festivals in the Adriatic Region organize a film analysis workshop for film lovers over the age of 54. For four days, participants from Croatia, Bosnia and Herzegovina, Serbia and Montenegro will have the opportunity to follow the festival program, with a focus on the Network of Festivals program. In addition to screenings, the workshop will consist of daily meetings and discussions about the films watched, as well as work on texts that will be published after the festival. The workshop mentor is film critic and educator **Nino Kovačić.**

NINO KOVAČIĆ

Nino Kovačić filmski je stručnjak s dugogodišnjim iskustvom rada na filmskim i medijskim projektima. Kao programski i producentski suradnik sudjelovao je u selekciji filmova, koordinaciji programa i produkciji događanja na festivalima u Hrvatskoj i Nizozemskoj (Animafest, IFFR Rotterdam, ZFF, ZagrebDox...). Član je Hrvatskog društva filmskih kritičara i FIPRESCI-ja, a bio je član i dvadesetak međunarodnih festivalskih žirija. Filmsku kritiku i članke piše za relevantne medije, objavljujući u stručnoj periodici i *online*. Kao filmski edukator organizirao je i mentorirao brojne radionice filmske analize za djecu, mlade, studente i starije generacije. Kao vanjski stručnjak surađuje u fondovima MEDIA Europske komisije (EACEA).

Nino Kovačić is a film expert with extensive experience in film and media projects. He has worked as a programming and production associate on film selections, program coordination, and event production at festivals in Croatia and the Netherlands, including Animafest, IFFR, Zagreb Film Festival, and ZagrebDox. He is a member of the Croatian Society of Film Critics and FIPRESCI and has served on over twenty international festival juries. Kovačić writes film criticism and articles for professional journals and online platforms. As a film educator, he has organized and mentored numerous film analysis workshops for children, youth, students, and older audiences. He also collaborates as an external expert with the European Commission's MEDIA funds (EACEA).

MREŽA FESTIVALA JADRANSKE REGIJE

Kreativna Europa MEDIA

FILMOFILI
CINEPHILES

***zatvoreno za javnost** / *closed to the public

Program *Filmofili*, nastao u organizaciji Mreže festivala Jadranske regije, okuplja mlade ljubitelje umjetničkog filma iz Slovenije, Hrvatske, Crne Gore, BIH i Srbije. Najaktivniji članovi imaju priliku posjetiti projekcije, predavanja i *masterclassove* na filmskim festivalima u regiji. Cilj je programa potaknuti gledanje filmova u kinima i približiti nove tendencije suvremenog *art* filma publici mlađoj od 30 godina.

Organized by the Network of Festivals in the Adriatic Region, the Film Lovers program brings together young art film enthusiasts from Slovenia, Croatia, Montenegro, Bosnia and Herzegovina, and Serbia. The most active participants, through screenings, lectures, and masterclasses, have the opportunity to attend film festivals in the region. The program aims to encourage cinema attendance and introduce new trends in contemporary art film to audiences under 30.

MREŽA FESTIVALA JADRANSKE REGIJE

Kreativna Europa MEDIA

PANEL

BOJKOT U FILMSKOJ INDUSTRIJI
BOYCOTT IN THE FILM INDUSTRY

12/11 | ČETVRTAK / THURSDAY **| SUROGATKINO KIC**
18:30 - 20:30
jezik: engleski / language: English
***otvoreno za javnost, uz prethodnu prijavu** / *open to the public, prior registration required

Film je kolektivni rad. Može li i njegovo odbijanje biti kolektivna snaga? Od pokreta BDS do inicijative Film Workers for Palestine, koju su podržali Tilda Swinton, Olivia Colman, Javier Bardem i Yorgos Lanthimos, bojkot posljednjih godina otvara pitanje koje filmska industrija teško može zaobići: što podržavamo kada snimamo, financiramo, distribuiramo i prikazujemo film? Ova tribina otvara raspravu o razlici između cenzure i bojkota: između moći da se drugome zabrani govor i odluke da se vlastiti rad, ime i film uskrate institucijama zbog njihove političke odgovornosti. Koji su filmovi predmet bojkota, a koji nisu, i prema kojim kriterijima? Presuđuju li produkcijske i financijske veze, institucionalna podrška, sadržaj filma ili politička pozicija autora? Što kada film kritizira politiku države čije ga institucije financiraju?

Ronnie Barkan (suosnivač Prvog židovskog anticionističkog kongresa i inicijative Boycott from Within), **Diana Meheik** (novinarka i dramaturginja) te **Jelena Maksimović** (redateljica) s moderatoricom **Karlom Crnčević** razgovarat će o tome što autorska sloboda znači izvan samog filma. Kada javni istup postaje političko djelovanje, a kada ostaje festivalska gesta? Kako pojedinačno odbijanje pretvoriti u organizirani pritisak i izgraditi solidarnost koja omogućuje da bojkot ne bude privilegij onih koji si ga mogu priuštiti? Panel se održava u suradnji s inicijativom Nepokorena Palestina.

Film is a collective endeavour. Can its refusal also become a collective force? From the BDS Movement to the Film Workers for Palestine initiative – supported by Tilda Swinton, Olivia Colman, Javier Bardem, and Yorgos Lanthimos – in recent years, boycott has raised a question the film industry can no longer avoid: what do we endorse when we make, finance, distribute, and screen a film? This panel opens a debate about the distinction between censorship and boycott: between the power to silence another and the decision to withhold one's work, name, and film from institutions on the grounds of their political accountability. Which films are subject to boycott, and which are not, and by what criteria? Which aspects are the most decisive – is it production and financial ties, along with institutional support, or the film's content and the political stance of its author? What happens when a film criticises the policy of the state whose institutions provide its funding?

Ronnie Barkan (co-founder of the First Jewish Anti-Zionist Congress and the Boycott from Within initiative), **Diana Meheik** (journalist and dramaturg), and **Jelena Maksimović** (director), moderated by **Karla Crnčević**, will discuss what artistic freedom means beyond the film itself. When does a public statement become political action, and when does it remain a festival gesture? How can individual refusal be transformed into organised pressure, and how can solidarity be built in a way that ensures boycott is not a privilege reserved for those who can afford it? The panel is held in collaboration with the Undefeated Palestine initiative.

KARLA CRNČEVIĆ

Moderatorica
Moderator

Karla Crnčević filmska je radnica čija se praksa nalazi na sjecištu filma, istraživanja arhiva i prostora sjećanja. Diplomirala je filmsku dramaturgiju na ADU-u u Zagrebu te završila magistarski studij na Elías Querejeta Zine Eskola u San Sebastiánu, gdje je produbila svoj interes za povijest, materijalnost i načine cirkulacije pokretnih slika.

Karla Crnčević is a film worker whose practice sits at the intersection of cinema, archival research, and the spaces of memory. She graduated in Film Dramaturgy from the Academy of Dramatic Art (ADU) in Zagreb and completed her master's degree at Elías Querejeta Zine Eskola in San Sebastián, where she deepened her interest in history, materiality, and the modes of circulation of moving images.

RONNIE BARKAN

Panelist

Ronnie Barkan izraelski je disident, suosnivač Prvog židovskog anticionističkog kongresa održanog u Beču, suosnivač inicijative Boycott from Within, bivši član kolektiva Anarchists Against the Wall i direktne akcije Palestine Action.

Ronnie Barkan is an Israeli dissident, co-founder of the First Jewish Anti-Zionist Congress held in Vienna, co-founder of the Boycott from Within initiative, and a former member of the Anarchists Against the Wall collective and the direct action group Palestine Action..

DIANA MEHEIK

Panelistica
Panelist

Diana Meheik magistrirala je dramaturgiju izvedbe na Akademiji dramske umjetnosti u Zagrebu i završila obrazovni program Centra za ženske studije. Od 2010. radi kao dramaturginja i radnica u kulturi. Autorica je niza tekstova s fokusom na dekolonijalni i anticionistički otpor u polju kulture.

Diana Meheik holds a master's degree in Performance Dramaturgy from the Academy of Dramatic Art in Zagreb and completed the educational program at the Center for Women's Studies. Since 2010, she has worked as a dramaturg and cultural worker. She is the author of numerous texts focusing on decolonial and anti-Zionist resistance in the field of culture.

JELENA MAKSIMOVIĆ

Panelistica
Panelist

Jelena Maksimović (Beograd, 1984.) diplomirala je filmsku i televizijsku montažu na Fakultetu dramskih umetnosti u Beogradu. Od 2015. godine predaje kao docentica na Fakultetu za medije i komunikacije u Beogradu. Kao montažerka radila je na brojnim nagrađivanim regionalnim filmovima (*Teret*, ZFF 2019.; *Lost Country*, ZFF 2023.). Režirala je dokumentarne filmove *Taurunum Boy* (2018., u koreži s Dušanom Grubinom) i *Domovine* (2020.). Nakon Soje Jovanović 1966. godine, prva je redateljica iz Srbije koja je na Međunarodnom filmskom festivalu u Veneciji predstavila dugometražni igrani film (*Do kraja dana*, 2026.).

Jelena Maksimović (Belgrade, 1984) graduated in Film and Television Editing from the Faculty of Dramatic Arts in Belgrade. Since 2015, she has taught as an assistant professor at the Faculty of Media and Communications in Belgrade. As an editor, she has worked on numerous award-winning regional films (*The Load*, ZFF 2019; *Lost Country*, ZFF 2023). She has directed the documentaries *Taurunum Boy* (2018, co-directed with Dušan Grubin) and *Homelands* (2020). Following Soja Jovanović in 1966, she is the first female director from Serbia to present a fiction feature at the Venice International Film Festival (*Until the Day Ends*, 2026).

RADIONICA | WORKSHOP

PRVI FILMSKI KORAK
MY FIRST FILM STEP

7/11 | SUBOTA / SATURDAY
8/11 | NEDJELJA / SUNDAY
jezik: hrvatski / language: Croatian
***zatvoreno za javnost** / *closed to the public

Prvi filmski korak radionica je pisanja filmske priče namijenjena djeci od 9 do 14 godina. Cilj je radionice potaknuti djecu da uz pomoć različitih kreativnih i edukativnih tehnika materijaliziraju svoj svijet mašte na papiru, ali i da steknu iskustvo timskog rada.

U sklopu dvodnevne radionice polaznici će raditi u manjim grupama te pod vodstvom redateljice Čejen Černić Čanak (*Uzbuna na Zelenom Vrhu*, *Zečji nasip*) kreirati pr(a)vu filmsku priču namijenjenu svojim vršnjacima. Svoje će priče potom u formi sinopsisa za dugometražni igrani film predstaviti prijateljima, članovima obitelji i žiriju, koji će odabrati najbolji rad. U dogovoru s polaznicima, redateljicom Černić Čanak i organizatorima festivala priča će biti prijavljena na natječaj za razvoj scenarija, što bi u konačnici moglo dovesti i do novog hrvatskog dječjeg filma.

My First Film Step is a film story writing workshop designed for children aged 9 to 14. The goal of the workshop is to use various creative and educational techniques to encourage children to materialize their imaginary worlds on paper, as well as to gain experience in teamwork.

As part of the two-day workshop, participants will work in smaller groups and, under the guidance of director Čejen Černić Čanak (*The Mystery of Green Hill*, *Sandbag Dam*), create a true first film story intended for their peers. They will then present their stories in the form of a feature film synopsis to friends, family members, and a jury that will select the best work. In agreement with the participants, director Čejen Černić Čanak, and the festival organizers, the winning story will be submitted to a script development competition, which could ultimately lead to a new Croatian children's film.

ČEJEN ČERNIĆ ČANAK

Mentorica
Mentor

Čejen Černić Čanak diplomirala je filmsku i televizijsku režiju na ADU-u u Zagrebu. Režirala je više kratkometražnih igranih i dokumentarnih filmova te jedan animirani film. Debitirala je dugometražnim filmom *Uzbuna na Zelenom Vrhu* (2017.), a njezin drugi film, *Zečji nasip* (2025.), svjetsku je premijeru imao na 75. Berlinaleu. Radi kao asistentica režije, a vodi i scenarističke radionice za djecu i mlade. Trenutačno priprema svoj treći dugometražni film.

Čejen Černić Čanak graduated in Film and Television Directing from the Academy of Dramatic Art (ADU) in Zagreb. She has directed several short fiction and documentary films, as well as an animated short. She made her feature directorial debut with *The Mystery of Green Hill* (2017), and her second feature film *Sandbag Dam* (2025), had its world premiere at the 75th Berlinale. She works as an assistant director and leads screenwriting workshops for children and youth. She is currently preparing her third feature film.

INDUSTRIJA

10.11. UTORAK / TUESDAY

16:00 - 18:00
MASTERCLASS · F22, Frankopanska 22
Lisa Loven Kongsli: Pred kamerom / Lisa Loven Kongsli: On-Camera ★

11.11. SRIJEDA / WEDNESDAY

11:30 - 13:00
RADIONICA · Surogatkino KIC, Preradovićeva 5/1
Održive strategije: Zeleni pristup za EU fondove / Sustainable Strategies: Green Approach to EU Funds ★

12.11. ČETVRTAK / THURSDAY

12:00 - 13:30
IZLAGANJE · Surogatkino KIC, Preradovićeva 5/1
Kreativna Europa MEDIA 2027.: Priprema za posljednje natječaje razvoja programskog razdoblja / Creative Europe MEDIA 2027: Preparing for the Final Content Calls of the Programme Period ★

17:00 - 19:00
Meet&Match · DHFA, Boškovićeva 23
Javno čitanje scenarija & networking za filmaše / Public script reading & networking for filmmakers ★

18:30 - 20:30
PANEL · Surogatkino KIC, Preradovićeva 5/1
Bojkot u filmskoj industriji / Boycott in the Film Industry ★

13.11. PETAK / FRIDAY

10:00 - 12:00
PITCHING FORUM · Surogatkino KIC, Preradovićeva 5/1
Industrija mladost! / Industry Youth! ★

16:30 - 18:30
MASTERCLASS · Kino Kinoteka, Kordunska ulica 1
Ulrich Seidl: Kamera ne odvraća pogled / Ulrich Seidl: The Camera Doesn't Look Away ★

14.11. SUBOTA / SATURDAY

16:00 - 18:15
MASTERCLASS · Kino Kinoteka, Kordunska ulica 1
Olivia Neergaard-Holm: Između stvarnosti i mašte / Olivia Neergaard-Holm: Between Reality and Imagination ★

17:00 - 18:30
PANEL · Surogatkino KIC, Preradovićeva 5/1
Od lokalnog do globalnog: Glumci na međunarodnom tržištu / From Local to Global: Actors on the International Market ★

Industrija / Industry ★ **Besplatni programi** / Free admission

NAGRADA ALBERT KAPOVIĆ
THE ALBERT KAPOVIĆ AWARD

Kad je Hrvatska udruga producenata prije šesnaest godina ustanovila nagradu koja nosi ime Alberta Kapovića, željela je njome zahvaliti ljudima koji su svojim radom unaprijedili cijelu filmsku zajednicu, otvorili put drugima i pridonijeli tome da hrvatski film danas bude otvoreniji, povezaniji i hrabriji nego što je bio prije njih.

Hrvatska udruga producenata nagradu 2026. godine posthumno dodjeljuje Matei Milić kao priznanje za desetljeće rada kojim je Animafest Zagreb pretvorila u mjesto susreta međunarodne animacijske zajednice i za sve puteve koje je pritom otvorila drugima.

Matea više nije s nama. Otišla je prerano, u četrdeset petoj godini, i svi koji smo je poznavali do posljednjeg smo dana odbijali povjerovati da bi se to moglo dogoditi. U Hulahop je došla 2012. kao voditeljica ureda, s diplomom iz povijesti umjetnosti i slovačkog jezika. Tri godine poslije preuzela je produkciju Animafesta Zagreb koji je sljedećih deset godina vodila, razvijala i gradila iznutra iako se to izvana gotovo nije primjećivalo. Upravo je to bila njezina vještina: sve je funkcioniralo, a nitko nije znao koliko je rada i promišljanja iza toga.

Programom *Animafest PRO* Matea je festival pretvorila u mjesto susreta struke, gdje domaći autori upoznaju ljude iz cijelog svijeta. Vodila je *Rise & Shine*, laboratorij u kojem su mlade autorice i autori prvi put javno predstavljali svoje animirane projekte. Od 2020. koordinirala je Animation Festival Network i povezala festivale animacije iz srednje i istočne Europe. Kao članica HRUP-a zastupala nas je u inicijativi CEE Animation, a sudjelovala je i u radu brojnih međunarodnih selekcijskih komisija i festivalskih žirija. Malo je ljudi koji su toliko učinili da hrvatska animacija bude vidljiva i povezana sa svijetom.

Ipak, oni koji su s njom radili, znaju da popis njezinih funkcija nije ni pola priče o Matei. Da parafraziramo kolegu Silvestra Miletu: ovih se dana s pravom mnogo govorilo o Mateinoj dobroti i toplini. Manje se govorilo o tome koliko je bila pametna, možda zato što ona sama tome nikad nije pridavala osobitu važnost. Svoju je inteligenciju nosila lako, gotovo usput, a ljudima je uvijek pristupala s empatijom i otvorenošću. Raditi s Mateom značilo je svaki dan iznova se uvjeravati da biti izvrstan i biti dobar čovjek nisu dvije stvari između kojih treba birati.

Za producente se često misli da su im prodornost, pa čak i tvrdoća, jamstvo uspjeha. Matea je cijelim svojim radom dokazivala suprotno: da se velike stvari mogu graditi toplinom, pažnjom i povjerenjem u druge ljude. Na tom joj umijeću od srca zahvaljujemo te joj zato dodjeljujemo nagradu Albert Kapović za 2026. godinu.

Sixteen years ago, when the Croatian Producers Association established the award bearing the name of Albert Kapović, it wished to honour those who, through their work, had advanced the filmmaking community as a whole, urging us in the right direction and paving the way for others – to honour the people who strived to make Croatian film more open, more connected and more courageous than it was before them.

In 2026, the Croatian Producers Association posthumously awards the Albert Kapović Award to Matea Milić, in recognition of her decade-long work through which she transformed Animafest Zagreb into a meeting place of the international animation community, and in tribute to all the opportunities she created for others along the way.

Matea is no longer with us. She passed too soon, at the age of forty-five, and all of us who knew her refused, until the very last day, to believe it could happen. She joined Hulahop in 2012 as an office manager, with a degree in art history and Slovak language. Three years later she assumed the position of producer of Animafest Zagreb – the World Festival of Animated Film – which she led, developed and built from within for the following ten years, even though her work was almost perceptible to outside eyes. Therein lay her unique skill: everything seemed to work, yet no one knew how much energy and determination she invested in the effort.

Through the *Animafest PRO* program, Matea turned the festival into a meeting place for the animation community, where Croatian creators could meet people from across the globe. She led *Rise & Shine*, a laboratory in which young filmmakers presented their animated projects to the public for the first time. From 2020, she coordinated the Animation Festival Network, bringing together animation festivals from Central and Eastern Europe. As a member of the Croatian Producers Association, she represented us in the CEE Animation initiative, and participated in numerous international selection committees and festival juries. Few people have done more to make Croatian animation internationally visible and connected to the world.

Yet those who worked alongside Matea know that the list of her achievements tells only half of her story. To paraphrase our colleague Silvestar Mileta: recently there has been much talk of Matea's kindness and warmth, and deservedly so. Less has been said about how intelligent she was – perhaps because she herself never attached particular importance to it. She carried her quick-wittedness with ease, almost in her stride, and always approached people with empathy and openness. Working with Matea meant being reminded, every single day, that excellence and being a good person are not alternatives one needs to choose between.

It is often thought that producers need to be assertive – tough even – in order to be successful. Throughout her entire body of work, Matea proved just the opposite: that it is possible to build great things through warmth, care and trust in other people. We thank her wholeheartedly for that gift, and it is for this reason that we bestow the 2026 Albert Kapović Award on her.

MATEA MILIĆ

Matea Milić (Zagreb, 1980. – 2026.) završila je studij povijesti umjetnosti i slovačkog jezika i književnosti na Filozofskom fakultetu u Zagrebu. Produkcijskoj kući Hulahop pridružila se 2012. godine kao voditeljica ureda, a od 2015. godine radila je kao producentica Svjetskog festivala animiranog filma Animafest Zagreb. Koordinirala je međunarodnu mrežu festivala animacije Animation Festival Network (AFN) od njezina osnutka 2020. godine. Vodila je projekt Rise & Shine, pitching laboratorij za razvoj animiranih projekata mladih autora, predstavljala Hrvatsku udrugu producenata u inicijativi CEE Animation te sudjelovala u radu brojnih međunarodnih selekcijskih komisija i festivalskih žirija. Osvojila je Nagradu za poseban doprinos hrvatskom animiranom filmu 2025. godine.

Matea Milić (Zagreb, 1980–2026) graduated in Art History and Slovak Language and Literature from the Faculty of Humanities and Social Sciences at the University of Zagreb. She joined the production company Hulahop in 2012 as its office manager, and since 2015 worked as producer of the World Festival of Animated Film – Animafest Zagreb. She was the coordinator of the international Animation Festival Network (AFN) since its founding in 2020. She led the Rise & Shine project, a pitching laboratory for the development of animated projects by emerging filmmakers, represented the Croatian Producers Association in the CEE Animation initiative, and participated in numerous international selection committees and festival juries. She received the Award for Outstanding Contribution to Croatian Animated Film in 2025.

TKO JE TKO | WHO IS WHO

FILMSKI PROGRAM
Boris T. Matić, **Selma Mehadžić**, **Lana Matić** – Selektori Glavnog programa te programa PLUS, Ponovno s nama i Velikih 5 / Main program, PLUS program, Together Again, and The Great 5 Program Selectors
Vladimir Gojun – Selektor programa Kockice / Checkers Program Selector
Selma Mehadžić – Selektorica filmskog programa za djecu KinoKino / KinoKino Children's Film Program Selector
Barbara Gregov, **Iva Jurlina** – Predselektorice programa / Program Pre-Selectors
Vanja Sedlanić – Koordinator filmskog programa / Film Program Coordinator
Lucija Katarina Šešelj – Voditeljica filmskog protokola / Head of Film Protocol
Andrija Gvozdić Michl – Voditelj digitalne produkcije / Head of Digital Production

UMJETNIČKI SAVJET
Antonio Nuić, **Ante Magzan**, **Čedomir Kolar** – Umjetnički savjetnici / Artistic Advisors

PRODUKCIJA
Iva Jurlina – Izvršna producentica / Executive Producers
Franka Bihar – Koordinatorica produkcije i marketinga / Production and Marketing Coordinator
Veronika Milinović – Koordinatorica događanja / Event Coordinator
Marta Halužan – Suradnica u marketingu / Marketing Associate

INDUSTRIJA
Melita Mukavec – Koordinatorica programa Industrija / Industry Program Coordinator
Sara Alavanić – Asistentica programa Industrija / Industry Program Assistant
Blaž Ordanić – Asistent programa Industrija / Industry Program Assistant
Luka Erdeljac – Voditelj tehnike / Technical Coordinator

ODNOSI S JAVNOŠĆU
Ana Petričić Gojanović – Odnosi s javnošću / Public Relations
Lucija Tunković – Voditeljica press ureda i koordinatorica društvenih mreža / Press Office Manager and Social Media Coordinator
Supplement Works – Kreiranje sadržaja za društvene mreže / Social Media Content Creation
Samir Cerić Kovačević, Matej Grgić, Zoe Šarlija – Fotografi / Photographers
Izvan fokusa – Produkcija video materijala i arhive / Video Production and Archiving
Nino Kovačić – Voditelj radionice Filmski kritičari 54+ / Leader of the Film Critics 54+ Workshop
Barbara Gregov, Iva Ivan, Nino Kovačić, Ana Marija Marinov, Selma Mehadžić, Jelena Pašić – Filmski razgovori / Film Talks

INTERNETSKA STRANICA I ONLINE PROGRAMI
Lucija Drača – Urednica internetske stranice i društvenih mreža / Website and Social Networks Editor
Lucija Tunković, Jelena Pašić, Valentina Lisak – Autorice tekstova / Author of Texts
Ina Stupalo, Mirna Belina – Lektorice / Proofreaders

URED ZA GOSTE
Lucija Marčec – Voditeljica ureda za goste / Hospitality Office Manager
Lucija Brkić – Asistentica u uredu za goste / Hospitality Office Assistant
Katarina Crnčić – Koordinatorica žirija / Jury Coordinator

PROGRAMI ZA MLADE
Ana Marija Marinov – Koordinatorica filmskog programa za djecu KinoKino / KinoKino Children's Film Program Coordinator
Klara Rihtar – Suradnica za programe za djecu / KinoKino Children's Film Program Associate
Natalie Dech – Voditeljica programa PLUS i posebnih publika / Head of the PLUS and Special Audiences Program
Margareta Đorđić, Tena Tadić, Ana Marija Marinov, Tina Tišljar, Lucija Brkić, Ante Zlatko Stolica, Barbara Gregov – Suradnice u edukaciji / Education Associates

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Petar Janković – Koordinator volontera i ureda za akreditiranje / Volunteer and Accreditation Office Coordinator
Ana Paula Novak – Suradnica u promociji / Promotion Associate

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Koviljka Lazar – Voditeljica blagajni / Box Office Manager
Dora Bednjanec – Asistentica voditeljice blagajni / Box Office Assistant
Brojke – Računovodstvo / Accounting
Arina Šimićev, Dora Stipić, Daniel Mrazović, Katrin Radovani – Blagajnici / Cashiers

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Jan Mišković, Lara Rogić, Vita Gržetić – Voditelji kina Kaptol Boutique Cinema / Kaptol Boutique Cinema Managers
Marta Sikora – Voditeljica dvorane MSU / MSU Cinema Manager
Petar Janković – Voditelj dvorane Kino Kinoteka / Kinoteka Cinema Manager
Greta Ivoš – Voditeljica dvorane KIC / KIC Cinema Manager

PRIJEVODI
Ministarstvo titlova – Prijevod filmova i titlanje / Film Translations and Subtitling
Nina Pisk, Andrea Rožić – Prevoditeljice tekstova / Text Translators
Ivana Ostojčić – PKonsekutivna prevoditeljica / Interpreter

PROJEKCIJE
Mario Vučemilović Jurić – Koordinator tehnike / Technical Coordinator
Rezolucija – DCP i video projekcije / DCP and Video Screenings
Ivan Mikulandrić – Voditelj protokola otvaranja i zatvaranja / Head of Opening and Closing Protocol
Karlo Špoljar – Voditelj rasvjete / Head of Lighting

VIZUALNI IDENTITET
Šesnić&Turković – Vizualni identitet / Visual Identity
Lina Vidulin – Dizajn vizualnih komunikacija / Visual Communications Design
Kiosk Studio – Web dizajn i programiranje stranice zff.hr / Web Design & Programming of zff.hr
Saša Budimir – Festivalska špica / Festival Intro
Nedjeljko Mikac – Autor festivalskih nagrada / Designer of Festival Awards

Hvala! | Thank you!

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