

Young
Programmers
for Young
Audiences!

YOUNG4FILM EUROPEAN FESTIVAL NETWORK

YOUNG PROGRAMMERS' SELECTION

CATALOGUE OF SELECTED FILMS 2023



Catalogue of Selected Films by Young Programmers of The European Festival Network Young Programmers For Young Audiences! (Young4Film)

To reverse the established practice of programming for young audiences exclusively by adults, the new network of European film festivals consisting of the Kino Otok – Isola Cinema International Film Festival, the Beldocs International Documentary Film Festival, the Vilnius International Short Film Festival, Piccolo Grande Cinema and the Motovun Film Festival has made it our mission to actively involve young programmers in the creation of all five established international film festivals.

Our aim as a network is to thus develop our audiences and promote European – especially non-national – films amongst the target groups of primary school, secondary school and university students. We have entrusted young programmers with the responsibility of becoming part of the festival teams, while their film programmes and promotional material have been shared with young audiences at all the festivals within the network.

Young Programmers' selection catalogue for the year 2023 features the collection of materials that accompanied their selected films and were created by students under the professional mentorship of film educators. These include catalogue texts, teasers, short films, posters, as well as photos from the presentations before screenings, social media presentations, lists of preselected films, and more.

The selected films were screened or selected at the 2023 editions of the festivals:

16th Vilnius International Short Film Festival, Vilnius, Lithuania, 18-24 January 2023
16th Beldocs International Documentary Film Festival, Belgrade, Serbia, 10-17 May 2023
19th Kino Otok – Isola Cinema International Film Festival, Izola, Slovenia, 7-11 June 2023
25th Cinehill Motovun Film Festival, Motovun, Croatia, 22-24 July 2023, and Petehovac, Gorski kotar, Croatia, 26-29 July 2023
16th Piccolo Grande Cinema, Milan, Italy, November 2023

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KINO OTOK – ISOLA CINEMA IFF

FÅRÖ DOCUMENT / FÅRÖ DOKUMENT

Ingmar Bergman, Sweden / Švedska, 1970, 58'



SYNOPSIS / SINOPSIS

Bergman's first feature-length documentary is an affectionate view of his beloved Fårö, a small Swedish island in the Baltic Sea, remote and full of contradictions, where the filmmaker made a home for himself and shot some of his most famous films. A direct and surprisingly political portrayal of the islanders and their traditional way of life, fated to disappear.

Bergmanov prvi celovečerni dokumentarec je naklonjen pogled na njegov ljubljene Fårö, odročni švedski otoček v Baltskem morju, poln nasprotij, kjer si je režiser ustvaril dom in kjer je posnel nekaj najznamenitejših filmov. Neposreden in presenetljivo političen portret prebivalcev otoka in tradicionalnega načina življenja, obsojenega na izginotje.



CATALOGUE TEXT / KATALOŠKI TEKST

Text by: Klara Lombar, Tadeja Vodnik

The year is 1969; we are on the small Swedish island of Fårö in the middle of the Baltic Sea. Because of its poor connections with the mainland and the neighboring island of Gotland, we feel quite alienated and isolated from the rest of the world. Ingmar Bergman takes us into the rhythm of the countryside and into the hearts of the people. We find ourselves among a small crowd of hard-working, hopeful islanders who share their stories with us. We can see their concerns, tenacity and hope for a better tomorrow.

We travel with Bergman around the island and establish genuine contact with the inhabitants; we give each of them our full attention. Each individual conjures up a new view of the island. We talk to all kinds of people - farmers, fishermen, teachers, watchmakers... All residents are strongly connected to nature. They depend on sheep farming and fishing. This alone does not guarantee them a promising future, as the state clearly does not care for them. It does not provide enough financial assistance to the farmers, nor does it listen to the urgent requests for construction of a bridge that would allow Fårö island to develop and connect the people to the modern world. The gradual disappearance of their way of life in this difficult story is shown by the emigration of the young population. They cannot imagine their future on the island. They lack the right infrastructure and employment opportunities.

In this film, Bergman plays with contrasts, switching between black & white and color picture. With black and white, he shows the old island life and stories of the past, while vivid colors and loud modern music illustrate the new mentality of young people. The contrast is also noticeable in showing the slaughter of sheep and death, and later the birth of new animals and a new beginning. Here, the cameraman does not intervene in the action, but rather lets nature do its thing. We notice that nature means a lot to the inhabitants, as it is often captured in the frame.

In the film, we can feel that the inhabitants want to live in prosperity and preserve their home. Bergman wanted to take this story out to the world, because, like all the other islanders, he felt immense love for his home island and it pained him to watch it decay. He addresses the viewer and reminds them of their home. The film appeals to the viewer because they can identify with some of the stories, they can be moved and they sympathize with the inhabitants of the island. Together with Bergman, they embark on a journey around the island of Fårö and thus can experience the life of the islanders first hand. The issues depicted in the film will give them food for thought and new ideas for improvement, which they can also extend to their hometown.

Besedilo: Klara Lombar, Tadeja Vodnik

Piše se leto 1969; smo na malem švedskem otoku Fårö sredi Baltskega morja. Zaradi slabih povezav s celino in sosednjim otokom Gotlandom na njem začutimo precejšnjo odtujenost in izoliranost od preostalega sveta. Ingmar Bergman nas popelje v ritem podeželja ter v srca ljudi. Znajdemo se v skupnosti delavnih, upanja polnih otočanov, ki z nami delijo svoje zgodbe. Lahko vidimo njihove skrbi, vztrajno voljo in upanje na boljši jutri.

Z Bergmanom potujemo po otoku in navežemo pristen stik s prebivalci; vsakemu se v celoti

posvetimo. Vsak posameznik nam pričara nek nov pogled na otok. Govorimo z najrazličnejšimi ljudmi - kmeti, ribiči, učitelji, urarji ... Vsi prebivalci so močno povezani z naravo. Odvisni so od ovčereje in ribolova. To pa jim še ne zagotavlja obetavne prihodnosti, saj se država očitno ne zmeni zanje. Kmetom ne nudi dovolj finančne pomoči, niti ne usliši obupanih prošenj za izgradnjo mostu, ki bi Fåru omogočil razvoj in jih povezal s sodobnim svetom. Izumiranje njihovega načina življenja v tej težki zgodbi se kaže z odseljevanjem mladega prebivalstva. Svoje prihodnosti na otoku si ne morejo zamisliti. Manjkajo jim prava infrastruktura in zaposlitvene možnosti.

Bergman se v tem filmu poigrava s kontrasti, kar je opazno že iz menjavanja črno-bele in barvne slike. S črno-belimi prikaže staro otoško življenje in pripovedi o preteklih časih, s kričečimi barvami in glasno moderno glasbo pa prikaže novo miselnost mladih ljudi. Kontrast opazimo tudi v uprizoritvi zakola ovc in umiranja, kasneje pa skotitve in novega začetka. Pri tem snemalec ne poseže v dogajanje, temveč pusti, da narava naredi svoje. Opazimo, da narava prebivalcem veliko pomeni, saj je večkrat ujeta v kader.

V filmu lahko občutimo, da si prebivalci želijo živeti v blaginji in ohraniti svoj dom. Bergman je to zgodbo želel popeljati v svet, saj je tako kot vsi drugi otočani čutil neizmerno ljubezen do domačega otoka in ga je zbolelo, ko je gledal njegovo propadanje. Gledalca nagovori in ga spomni na njegov domači kraj. Film tako gledalca pritegne, saj se z nekaterimi zgodbami lahko tudi sam poistoveti, lahko ga ganejo in s prebivalci otoka sočustvuje. Skupaj z Bergmanom se poda na pot po otoku Fårö in tako lahko izkusi življenje otočanov iz prve roke. Problematika, ki je uprizorjena v filmu, mu bo dala snov za premišljevanje in ustvarjanje novih idej za izboljšanje, ki jih lahko razširi tudi na svoj domači kraj.



ADDITIONAL MATERIALS / DODATNI MATERIALI

POSTERS / PLAKATI



SHORT FILM INSPIRED BY FÅRÖ DOCUMENT / KRATKI FILM, USTVARJEN PO NAVDIHU FÅRÖ DOKUMENTA

[My Island / Moj otok](#) ➡



PHOTOS OF THE PRESENTATION BEFORE THE SCREENING / FOTOGRAFIJE UVODA PRED PROJEKCIJO



NAMES OF PARTICIPATING YOUNG PROGRAMMERS / IMENA SODELUJOČIH MLADIH SELEKTORJEV

Maja Lombar, Klara Lombar, Tim Čerin, Tadeja Vodnik, Klemen Cof
Age: 15-18 years



LIST OF PRESELECTED FILMS

Paris is Ours / Pariz je naš / Pariz nous appartient, Jacques Rivette, France / Francija, 1961, 141'
Fårö Document / Fårö document, Ingmar Bergman, Sweden / Švedska, 1970, 58'
News From Home / Novice od doma, Chantal Akerman, Belgium / Belgija, 1976, 85'
Where is My Friend's House? / Kje je hiša mojega prijatelja? / Khane-ye doust kodjast?, Abbas Kiarostami, Iran, 1987, 83'
Through the Olive Trees / Pod oljkami / Zire darakhatan zeyton, Abbas Kiarostami, Iran, France / Francija, 1994, 104'

HOW I LEARNED TO FLY / POLETJE, KO SEM SE NAUČILA LETETI

Leto kada sam naučila da letim, Radivoje Andrić, Serbia, Bulgaria, Slovakia, Croatia / Srbija, Bolgarija, Slovaška, Hrvatska, 2022, 87'



SYNOPSIS / SINOPSIS

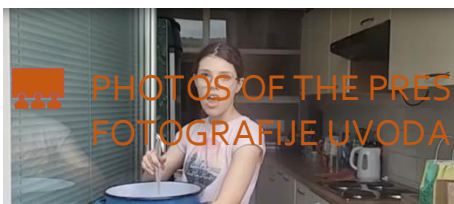
Sofija, 12-year-old girl from Belgrade, must travel with her overbearing grandma to the island of Hvar, where they will spend their summer holidays with grandma's sister. While counting her troubles, despairing over the poor internet signal and day-dreaming about her first kiss, she begins to notice grandma's unusual and mysterious behaviour. A summer adventure that connects generations.

Dvanajstletna Beograđanka Sofija mora z nadležno babico prvič odpotovati na poletne počitnice k babičini sestri na Hvar. Medtem ko tam prešteva svoje težave, obupuje nad slabim internetnim signalom in sanjari o prvem poljubu, začne opažati babičino nenavadno skrivnostno vedenje. Poletna dogodivščina, ki poveže generacije.

ADDITIONAL MATERIALS / DODATNI MATERIALI

FILM TEASER / NAPOVEDNIK FILMA

Film Teaser by Primary School Prade ➤



PHOTOS OF THE PRESENTATION BEFORE THE SCREENING / FOTOGRAFIJE UVODA PRED PROJEKCIJO



👥 NAMES OF PARTICIPATING YOUNG PROGRAMMERS / IMENA SODELUJOČIH MLADIH PROGRAMERJEV

Oskar Klančnik, Zarja Ule, Anamarija Olenik, Lea Jerebica, Vid Furlan Čelik, Analia Medoš, Sofia Meulenberg Plazar, Karin Sedmak, Tina Čanađija, Maxime Klančnik, Leon Gorenc, Klara Muženič Umek, Trinity Rojc, Nika Kozlan
Age: 12-14 years

🔍 LIST OF PRESELECTED FILMS

The Great Dictator / Veliki dictator, Charles Chaplin, USA / ZDA, 1940, 125'

The Prince's Voyage / Prinčevo potovanje / Le voyage du prince, Jean-François Laguionie, Xavier Picard, France, Luxembourg / Francija, Luxemburg, 2019, 76'

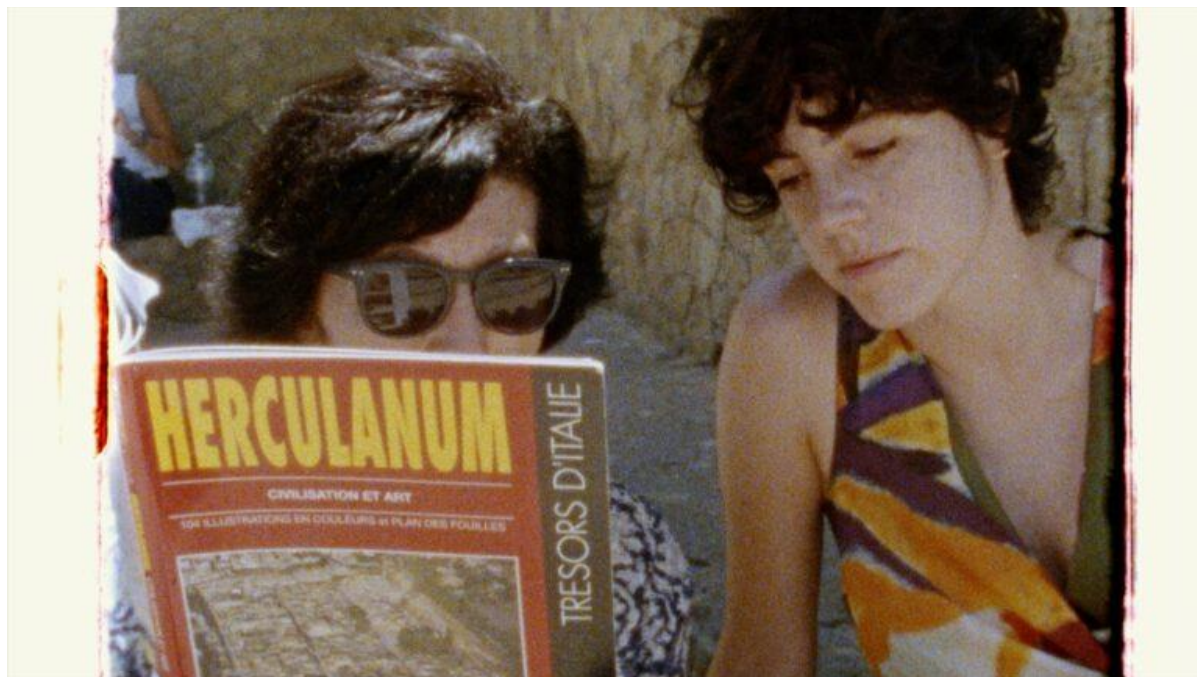
How I Learned to Fly / Poletje, ko sem se naučila leteti / Leto kada sam naučila da letim, Radivoje Andrić, Serbia, Bulgaria, Slovakia, Croatia / Srbija, Bolgarija, Slovaška, Hrvaška, 2022, 87'

Girl Gang / Dekliška družčina, Susanne Regina Meures, Switzerland / Švica, 2022, 98'

Dancing Queen, Aurora Gossé, Norway / Norveška, 2023, 92'

TO BOOKS AND WOMEN I SING / KNJIGAM IN ŽENSKAM POJEM

A los libros y a las mujeres canto, María Elorza, Spain / Španija, 2022, 72'



SYNOPSIS / SINOPSIS

This witty documentary talks about family, friendship, love, longing, memories, pain, social position... about these and many other life experiences of women in relation to literature and identity. A touching homage to the images that live inside us, to the invented or true stories that we women have heard or experienced and that help us survive.

Duhoviti dokumentarni film govori o družini, prijateljstvu, ljubezni, hrepenenju, spominih, bolečinah, družbenem položaju ... o teh in mnogih drugih življenjskih izkušnjah žensk v povezavi s književnostjo in identiteto. Ganljiv poklon podobam, ki živijo v nas, izmišljenim ali resničnim zgodbam, ki smo jih slišale ali doživele, ki nam pomagajo preživeti.

CATALOGUE TEXT / KATALOŠKI TEKST

Text by: Irene Pessot, Tarek El Daccache, Miriam Osele

To Books and Women I Sing, a debut film by María Elorza, takes us on a heartfelt exploration of the intricate relationship between women, literature, and identity. This film resonates deeply within us, stirring a sense of wonder and appreciation for the transformative nature of literature. It is a

celebration of the intense impact that culture brings to our lives.

With a touch of humor, the film presents a varied group of women sharing their unique stories. The viewers delve into the places that house literature, such as libraries, and explore the artistic mediums that intersect with it - music, cinema, painting - and how they shape our perception of the world. The attention given to graphics and editing left us speechless, this film has almost the atmosphere of a fairy tale, also due to the use of drawings and the division of the story into chapters. Through the words of these women, we explore different aspects of their lives, touching upon the themes of family, social status, desire and friendship. Each story sheds light on the captivating world of books and the profound impact they have on our existence.

As the women recount their experiences, we understand the revolutionary role of literature in shaping their identities and challenging social norms. The deliberate choice to focus solely on female characters is far from coincidental. In fact, the film serves as a reminder of how literature has not always been readily accessible to women. With a historical and feminist perspective, it boldly asserts the significance of culture in women's lives through the stories of the relationships between books and the women it introduces us to. While men have always had plenty of chances, books have been women's only weapon, often considered too dangerous and therefore hindered.

This unique film is a beautiful and moving homage to the stories that shape us, the images that live within us, and the art that helps us navigate life. Prepare to be captured by this cinematic journey that invites viewers to embrace the transformative power of literature, explore the richness of cinematic expression, and reflect upon the intricate interplay between art and our lived experiences. Elorza's work left an indelible mark on our hearts and inspires a deeper appreciation for the stories we encounter through the act of reading. We hope it will be the same for you to watch!

Besedilo: Irene Pessot, Tarek El Daccache, Miriam Osele

Filmski prvenec Maríe Elorze Knjigam in ženskam pojem nas popelje na iskreno raziskovanje zapletenega odnosa med ženskami, literaturo in identiteto. Ta film globoko odzvanja v nas, vzbuja občutek čudenja in hvaležnosti za transformativno moč literature. Je hvalnica močnemu vplivu kulture na naše življenje.

Film s pridihom humorja predstavi raznoliko skupino žensk, ki delijo svoje edinstvene zgodbe. Gledalci se poglobijo v kraje, kjer živi literatura, kot so knjižnice, ter raziskujejo umetniške medije, ki se z njo prepletajo - glasbo, film, slikarstvo -, in načine, na katere oblikujejo naše dožemanje sveta. Skrb, namenjena grafiki in montaži, nas je pustila brez besed, film ima skoraj vzdušje pravljičice, tudi zaradi prisotnosti risb in razdelitve zgodbe na poglavja. Skozi besede teh žensk spoznamo različne vidike njihovih življenj, pri čemer se film dotika tem družine, družbenega položaja, želje in prijateljstva. Vsaka zgodba osvetljuje očarljivi svet knjig in globok vpliv, ki ga imajo te na naš obstoj.

Ko ženske pripovedujejo o svojih izkušnjah, razumemo revolucionarno vlogo literature pri oblikovanju njihovih identitet in prevpraševanju družbenih norm. Zavestna odločitev o osredotočanju izključno na ženske like še zdaleč ni naključje. Pravzaprav film služi kot opomnik, da literatura ženskam ni bila vedno zlahka dostopna. Z zgodovinsko in feministično perspektivo pogumno potrjuje pomen kulture v življenju žensk skozi zgodbe o odnosih med knjigami in

ženskami, ki nam jih predstavlja. Medtem ko so imeli moški vedno veliko priložnosti, so bile knjige edino žensko orožje, pogosto prenevarno in zato ovirano.

Ta edinstveni film je čudovit in ganljiv poklon zgodbam, ki nas oblikujejo, podobam ki živijo v nas, in umetnosti, ki nam pomaga krmariti skozi življenje. Pripravite se na to, da vas bo to filmsko potovanje prevzelo. Gledalce vabi, naj sprejmejo transformativno moč literature, raziskujejo bogastvo filmskega izraza in razmišljajo o zapletenem prepletu umetnosti in naših življenjskih izkušenj. Elorzino delo je v naših srcih pustilo neizbrisen pečat in spodbuja globlje spoštovanje do zgodb, s katerimi se srečujemo z dejanjem branja. Upamo, da bo tako tudi za vas!

ADDITIONAL MATERIALS / DODATNI MATERIALI

VIDEO INTERVIEWS INSPIRED BY TO BOOKS AND WOMEN I SING /
VIDEO INTERVJUJI, NAVDIHNJENI S FILMOM KNJIGAM IN ŽENSKAM POJEM

The Books That Inspired Us / Knjige, ki so nas navdihnile ➤



PHOTOS OF FESTIVAL MEETINGS AND Q&As WITH FILMMAKERS /
FOTOGRAFIJE FESTIVALSKIH SREČANJ IN POGOVOROV Z AVTORJI



 PHOTOS OF THE PRESENTATION BEFORE THE SCREENING AT KINO
ISTRA / FOTOGRAFIJE UVODA PRED PROJEKCIJO NA KINO ISTRA





NAMES OF PARTICIPATING YOUNG PROGRAMMERS / IMENA SODELUJOČIH MLADIH PROGRAMERJEV

Irene Pessot, Tarek El Daccache, Miriam Osele, Špela Cah, Tita Pelicon, Maja Lombar, Klara Lombar, Martina Čerin

Age: 16-25 years

LIST OF PRESELECTED FILMS

The Adventures of Gigi the Law / Gigi zakon / Gigi la legge, Alessandro Comodin, Italy, France / Italija, Francija, 2022

Brotherhood / Bratovščina, Francesco Montagner, Czechia, Italy / Češka, Italija, 2021

To Books and Women I Sing / Knjigam in ženskam pojem / A los libros y a las mujeres canto, María Elorza, Spain / Španija, 2022

Another Spring / Še ena pomlad / Još jedno proleće, Mladen Kovačević, Serbia, Qatar / Srbija, Katar, 2022

Vera, Tizza Covi, Rainer Frimmel, Austria / Avstrija, 2022

CINEHILL MOTOVUN FF

KIDDO

Zara Dwinger, Netherlands / Nizozemska, 2023, 91'



SYNOPSIS / SINOPSIS

In this Dutch road movie, 11-year-old Lu leaves behind her foster home, jumps into her flaky mom's old beat-up Chevrolet, and the two embark on an exciting road trip. Equipped with cowboy boots, a wig and sunglasses (and one lost snake), the two runaways dream of one thing only – to finally stay together.

U ovom nizozemskom filmu ceste, 11-godišnja Lu iz sobe u dječjem domu uskače u ostarjeli Chevrolet svoje ekscentrične majke te njih dvije kreću na uzbudljivo putovanje. Opremljene kaubojским čizmama, perikom i sunčanim naočalama (i jednom zalutalom zmijom) dvije bjegunke sanjaju samo o jednome – da konačno ostanu zajedno.



CATALOGUE TEXT / TEKST KATALOGA

Kiddo, the debut road movie by the Dutch director Zara Dwinger, deals with the relationship between an absent mother and her daughter. Shown from the perspective of the child, the difficult story acquires elements of a modern fairytale, accompanied by 80s music hits and filled with references to movie classics such as *Bonnie and Clyde*.

Teenager Lu lives in a foster home, and spends her days awaiting her mother's return. Until, one day, Karina really comes. The self-proclaimed Hollywood star and stuntwoman practically kidnaps her daughter and the two of them embark on a journey from the Netherlands to Poland, where Lu's grandmother has reportedly hidden a large sum of money.

Karina imagines herself and her daughter as a pair of outlaws, like *Bonnie and Clyde*, escaping into fantasy to help her deal with reality and playing out her life as a series of movie scenes. Having been denied love as a child, Karina retrieves Lu in a reckless attempt to break the vicious cycle.

Dealing with generational trauma, the film asks how a parent can enrich their child's life when they themselves lacked the same experience in their childhood. The film remains consistent with Lu's perspective, dealing with heavy topics such as generational trauma, mental illness and absent parents in a gentle and humorous way and infusing the story with lots of adventures and hope.

Although it is easy to blame the parents, Dwinger sympathises with Karina, pointing to the fact that all parents were once children too. This is reflected in the film's representation of Karin, whose character still bears many childlike characteristics. Taking the character of the mother off the pedestal, the film normalises motherhood as an imperfect and complex thing. Karina's defence mechanism pushes her to stay in her childlike world as she observes the world through the rose-coloured glasses. The juxtaposition of the serious drama of their situation and the lively, stylised aesthetics of the film, including metacinematic devices such as playful intertitles, makes for an effective combination. Even though the story is full of the protagonists' painful experiences, the light-hearted tone of its storytelling lends it a certain tragicomic weight.

This is not only a film about children from the perspective of a child, but a film for children as well. Successfully avoiding the trivialisation of a serious topic, Dwinger also avoided making it too dark. Using humour and popular culture to bring the story closer to its young audiences, the director created a healthy and safe framework for children to absorb the full weight of the story with an optimistic and hopeful ending.

Kiddo (2023.) debitantski film ceste nizozemske redateljice Zare Dwinger premijerno je prikazan u sklopu filmskog festivala Berlinale. Film tematizira odnos odsutnog roditelja i djeteta odigran kroz dječje oči stoga je teška priča pretvorena u modernu bajku koja nije previše ukorijenjena u stvarnosti, popraćena hitovima iz 80-tih i referencama na klasike poput *Bonnie i Clyde*.

Tinejdžerka Lu (Rosa van Leeuwen) živi u udomiteljskoj obitelji i svaki dan nestrpljivo čeka majčin povratak dok jednog dana Karina (Frieda Barnhard), samoprogllašena holivudska zvijezda i kaskaderka, dolazi po kćer i praktički je otima te je vodi iz Nizozemske u Poljsku, gdje je, navodno, Luina baka sakrila mnogo novaca.

Protagonistica Karina, sebe i svoju kćer Lu, zamišlja poput odmetnika Bonnie i Clydea i tako, uranjajući u maštu i nerealizirane snove, odigrava svoj život u obliku filmova u kojima se nikad nije imala prilike ostvariti. Cijela je priča prekrivena velom mašte i idealizacije. Karina uvijek pokušava pobjeći u fantaziju jer je njezin stvaran život daleko od toga. Zapela je u začaranom krugu uskraćene ljubavi dok je bila mala koju je, posljedično, i sama, uskraćivala vlastitoj kćeri. Gledamo Karinin pokušaj da prekine začarani krug.

Tematizira se i generacijska trauma te se postavlja pitanje *čime mogu obogatiti život svog djeteta, ako ni sam/a nisam to imao/la kao dijete?* Kroz cijeli film ostajemo odani Luinom gledištu te znamo koliko ona zna stoga teške teme poput generacijske traume, mentalnih bolesti i odsutnih roditelja, doživljavamo s dozom humora, avanture i nade da će se put sretno završiti.

Iako je lako kriviti roditelje, Dwinger suosjeća s njima i Karinom te ukazuje na činjenicu da su i naši roditelji jednom bili djeca. Atmosferičnost i ton filma stvaraju dojam kako je Karina i sama još uvijek dijete. Ovom se pričom žele normalizirati majke koje nisu savršene. Karinin obrambeni mehanizam je ostati u dječjem svijetu i stvari gledati kroz dječje (šarene) naočale. Film čini odličan kontrast između životne, realne drame i razigrane, dječje, avanturističke maštarije. Dakle, dok se čini da je radnja prepuna tragedije, *Kiddo* priča priču vizualno na lagan i razigran način, dajući cijeloj stvari određenu tragikomičnu težinu. Taj je učinak dodatno pojačan zaigranim međunaslovima i tekstualnim okvirima u filmu.

Ovo nije film samo o djeci i iz vizure djeteta već je i film za djecu. Dwinger nije banalizirala tešku, životnu priču, ali nije ju ni napravila suviše mračnom. Redateljica je spojila humor i zabavu kako bi priču približila djeci. Ono što je u filmu najatraktivnije za mlade jest humorističan ton, šarenilo okoline, natpisi između scena, legendarni *soundtrack* poput Dusty Springfield i cjelokupni *retro vibe*. Stvorena je zdrava i sigurna atmosfera u kojoj mlađa djeca mogu doživjeti težinu priče s optimističnim završetkom koji ostavlja mjesta za nadu.

DANCING QUEEN / KRALJICA PLESA

Aurora Gossé, Norway / Norveška, 2023, 90'



SYNOPSIS / SINOPSIS

Twelve-year-old Mina may not be the best dancer or have much confidence, but no one can say she lacks courage. With the encouragement and support from her eccentric grandma and her best friend, she waves away her worries and decides to audition for the school dance group. However, there are some who are less optimistic. With some tears, some laughter and lots of good music, Mina will break down her own walls and sweep you off your feet.

Dvanaestogodišnja Mina možda ne zna plesati i nema puno samopouzdanja, ali to je ne sprečava da se prijavi na audiciju za školsku plesnu skupinu. Podršku pronalazi u svojoj nekonvencionalnoj baki i najboljem prijatelju, ali tu su i skeptici. Kroz suze, smijeh i vesele ritmove, Mina će razbiti vlastite barikade i oboriti vas s nogu.

CATALOGUE TEXT / TEKST KATALOGA

"Dancing Queen": A Dance Between Reality and Hollywood Dreams

Text author: Leona T. J. Wright

Dancing Queen by the Norwegian director Aurora Gosse boldly explores the challenges of growing up through the story of Mina, a chubby and geeky schoolgirl. When she gets a crush on the new student Edward, who is also a dancer, twelve-year-old Mina plunges into the world of hip hop, in spite of having no dancing experience. Her grandma, once a passionate dancer, helps her navigate the challenges of the dancing world. Caught in the whirlwind of puberty, Mina struggles to find her own way to maturity, facing her limits along the way.

Gosse's film is an exploration of the so-called American Dream, as well as of the way young people perceive the American film industry. The title is suggestive, directly invoking the culturally pervasive 1976 song by ABBA that has featured in many Hollywood films. The director places the story within the tradition of escapist Hollywood movies like Mamma Mia, both using and subverting their tropes in order to create a more realistic image of a Norwegian protagonist whose world is not always ideal.

Dancing Queen skilfully portrays the clash between Hollywood ideals and harsh reality, neatly balancing between the comforting framework of a typical happy-end story and tackling the pains and realities of growing up, primarily the issues of self-image and social acceptance. Mina is a typical teenager dreaming of her own Hollywood ending, in which the geeky heroine ends up with the popular boy and wins the dancing competition.

But this is a film about life writing stories that don't always live up to our expectations or dreams. To bring the message home, Gosse uses the devices typical of Hollywood to depict Mina's state of mind when she feels her fantasies are coming true. Idyllic editing sequences, as well as slow motion scenes accompanied by inspirational music, showing Mina's joy when dancing, emphasize her sense of belonging and happiness.

However, every time Mina believes she is about to realise her dreams, the cruel reality brings her back to earth. As if constantly dancing between a Hollywood fantasy and the sobering depiction of a real girl whose life doesn't always go according to the plan. But Hollywood protagonists go through difficulties too, experiencing different emotions and directing our empathy through the use of close-ups and medium close-ups. Using the same devices, Gosse modifies them to arouse a more authentic sense of identification in the viewer, showing a wide range of Mina's emotions and casually but deliberately observing the natural physical "imperfections" in her appearance.

Mina looks and acts real, struggling with self-perception and self-awareness, at odds with the idealised beauty standards peddled by the mainstream media and infinitely amplified through the Hollywood film industry. She is perfectly imperfect. It is refreshing to look at the screen and see a regular girl with all her virtues and flaws, who doesn't always do the right thing at the right time, nor always acts reasonably. In doing this, Gosse brings to the fore the effects that the idealised images coming from Hollywood have on the psyche and self-perception of today's youth, as well as on their

relationship to their surroundings and each other. *Dancing Queen* successfully points to the gap between reality and the images of perfection we are regularly bombarded with in the age of new media.

In the same vein, the film features another motif beloved by the escapist Hollywood cinema – the make-over scene. Mina's transformation is depicted in the typical Hollywood fairytale style, through an editing sequence showing the chubby bespectacled geek replace her glasses with lenses, getting new clothes and a new hairstyle, just like the heroine in *The Princess Diaries*. But the scene is soon followed by the return to reality when Mina's mother accuses her grandma of disfiguring her daughter. "How could you? Did you think that she was in one of those American films where geeks have to transform their appearance to be cool?". The mother's words echo the film's message, revealing the way the idealised Hollywood images have implanted in our subconsciousness, influencing our expectations, perceptions, even actions.

The nuanced, subtle and realistic portrayal of verbal bullying follows the same approach, standing in opposition to American high-school movies. Edwin's disparaging comments of Mina's appearance and weight end up having serious consequences, jeopardising her health and demonstrating the power of words in real life. In real life, there are real consequences, the film seems to say. None of the characters are purely black-and-white, but are imbued with complexities of being human, eschewing the stereotypes of the genre and serving as a silent condemnation of such a value system.

In the end, the film does provide us with the Hollywood-style happy ending. Although Mina doesn't win the competition, she gets an even better prize – the opportunity to visit Hollywood and make a music video with a famous dancer. The film lets the viewer contemplate on the impact of media on our perception of reality as well as on the values and expectations of our society.

"Kraljica plesa": *Ples između stvarnosti i holivudskih snova*

Autorica teksta: Leona T. J. Wright

Norveška redateljica Aurora Gosse donosi nam film "Kraljica plesa", koji hrabro istražuje izazove odrastanja kroz priču o punašnoj štreberici Mini. Dvanaestogodišnja Mina, koju tumači talentirana glumica Liv Elvira Kippersund Larsson, po prvi put se susreće s plesnim svijetom dok istovremeno, u vrtlogu puberteta, pokušava pronaći svoj put ka zrelosti.

Mina se do ušiju zaljubljuje u zgodnog tek doseljenog plesača Edwina zbog kojeg se upušta u svijet hip-hopa iako nema prethodnog plesnog iskustva. Njezina baka, iskusna plesačica, postaje mentorica koja je vodi kroz izazove plesnog svijeta. Kroz Mininu priču, ova obiteljska drama donosi teme poput ljubavi, odrastanja i suočavanja s vlastitim granicama izdržljivosti.

Gosse ide i korak dalje istražujući "američki san" kao i način na koji mladi percipiraju američku filmsku industriju. Naslov "Dancing Queen" sugestivan je i lako se povezuje s poznatom pjesmom švedske grupe ABBA iz 1976. godine. Autorica holivudske filmove poput svjetski poznatog mjuzikla "Mamma Mia" povezuje s norveškom kulturom, dajući pritom ipak realističniju sliku protagonista kojima nije sve uvijek idealno.

"Kraljica plesa" sjajno prikazuje jaz između holivudskih ideala i surove stvarnosti. Mina je tipična tinejdžerica koja želi doživjeti holivudski san, u kojem štreberica završi s popularnim dečkom iz razreda i pobjedi na plesnom natjecanju. Film pak prikazuje kako život piše priče koje su često drugačije od naših snova. Kad god Mina misli da joj se snovi ostvaruju, primjerice, kada upada u plesnu skupinu, vještima montažnim sekvencama prikazuje se idila koju ona osjeća. Kadrovima blago usporenih snimki s inspirativnom glazbenom pozadinom, u kojima se Mina smije i uživa dok pleše, naglašava se njen osjećaj pripadnosti i sreće baš kao u američkim filmovima za srednjoškolce.

Razlika između tih filmova i ovog leži u činjenici da svaki put kada Mina misli da dobiva što želi, surova realnost je vrati na Zemlju. Kao da konstantno plešemo između holivudskog sna i slike prave djevojčice kojoj ne ide sve po planu. Istina je da i u holivudskim filmovima protagonisti prolaze kroz teška razdoblja, ali ovdje se puno lakše možemo poistovjetiti s protagonisticom zbog česte pojave krupnih i blizih planova u kojima vidimo široki spektar emocija, a i nesavršenosti na Mininom licu i tijelu. Također, vidimo puno suroviye situacije nego u američkim filmovima. Edwin se na početku pravi da je dobar dečko, ali čim shvati da je stavljen u paru s Minom izgovara replike koje mogu pogoditi u srž, primjerice, „Kako me možeš staviti u paru s ovom amaterkom.“, „Otkako je došla plesala je ko buhtla“ i slično.

Gosse pokušava naglasiti što idealizirani holivudski filmovi čine percepciji novijih generacija prema sebi, a i prema okolini u kojoj se nalaze. Ovaj film jako dobro prikazuje jaz između stvarnog života i idealne slike kojom smo bombardirani u vrijeme novih medija. Lijepo je na ekranu vidjeti običnu djevojčicu sa svojim vrlinama i manama koja ne čini uvijek pravu stvar u pravo vrijeme, niti odlučuje uvijek racionalno. Ponekad je loše volje i odbrusi roditeljima kao prava tinejdžerica kojoj hormoni luduju zbog dečka. Prikaz normalne mlade djevojke s vrlinama i manama odražava stvarnost i odmiče se od idealizirane slike koju promiču mediji.

Film se bavi i problematikom "make-overa" koji se često viđa u američkim filmovima. Minina transformacija je izvedena u holivudskom stilu, montažnim sekvencama u kojima mala bucmasta štreberica s naočalama stavlja leće, mijenja odjeću i frizuru u stilu „Princezinih dnevnika“. No, nakon te holivudske scene, ponovno se vraćamo u realnost kada Minina majka optuži baku da joj je unakazila kćerku. „Kako si mogla? Što si mislila da je ona u američkom srednjoškolskom filmu gdje štreberi moraju promijeniti svoj izgled da bi bili cool?“. Ovim replikama točno vidimo problematiku koju Gosse vješto provlači kroz cijeli film, koliko su ideali iz američkih filmova ušli u podsvijest ostatka svijeta i promijenili vrijednosti društva.

Zanimljivo je vidjeti i način na koji je „make-over“ prihvaćen od strane Mininih vršnjaka. U američkim filmovima za mlade bi joj se zbog toga svi divili i htjeli bi joj biti blizu, a ovdje pak vidimo kako Minini vršnjaci ne vide transformaciju kao nešto što je nužno dobro. S obzirom na činjenicu da je Mina kopirala izgled popularne djevojke Belle, vršnjaci šokirano i s dozom neodobravanja gledaju na njezinu promjenu izgleda.

Prikaz verbalnog vršnjačkog nasilja također je realističan, suptilan i dubok, suprotno stereotipima američkih filmova za srednjoškolce. Edwinove riječi o Mininom fizičkom izgledu donose joj ozbiljne posljedice, štetne za zdravlje, što naglašava moć riječi u stvarnom životu. Nitko od likova nije crno-bijelo karakteriziran, što im daje dubinu i patinu zbog koje ova drama nije samo još jedan stereotipni američki film za srednjoškolce nego je više kao tiha osuda tog sustava vrijednosti i priklanjaje vrijednostima norveške kulture.

Na kraju, "Kraljica plesa" ipak donosi holivudski „happy end“, jer iako Mina ne pobjedi na plesnom natjecanju, dobije još bolju priliku da ode u Hollywood kako bi snimila videospot s poznatom plesačicom. Gosse vješto ukazuje na jaz između idealizirane slike i stvarnosti. Film ostavlja gledatelje u razmišljanju o utjecaju medijskih ideala na našu percepciju stvarnosti, postavljajući važna pitanja o vrijednostima i očekivanjima u današnjem društvu.

FULL OF GRACE / VALDOVA PRIČA

Roberto Bueso, Spain/ Španjolska, 2022, 109'



SYNOPSIS / SINOPSIS

A story about a merry group of resourceful nuns and their mischievous wards in an orphanage for boys. When the bishop decides to convert the orphanage into a private school in order to make money, the strict nuns reveal their rebellious side and decide to turn the unruly pack of misbehaving boys into a disciplined football team in order to win the hearts of their community and keep their idyllic shelter and their one true home.

Priča o razigranim časnim sestrama i njihovim nestašnim šticienicima iz sirotišta za dječake. Kada u želji za zaradom biskup odluči dom za nezbrinutu djecu pretvoriti u privatnu školu, stroge redovnice

otkrivaju buntovnu stranu i sa svojim neposlušnim dječacima osnivaju nogometnu momčad kako bi osvojili srca društva i zadržali svoj idilični dom i jedino utočište.

CATALOGUE TEXT / TEKST KATALOGA

Text by: Nina Karaman

For the majority of children, the arrival of summer marks the beginning of school holidays and seaside vacations. But for a group of boys living at a Catholic boarding school for orphaned children, there is no such thing as a school break – their misbehaviour has earned them extended classes. When the unconventional and roguish nun Maria with a turbulent past joins their mischievous world, her approach to the boys turns out to be very different from that of the previous teachers.

Instead of fighting the boys' rebellious behaviour, Maria embraces it. When she realises the boys have been playing football during night, instead of punishing them, she decides to form a school football team and enter a local tournament. But soon, the boys are facing more than the challenges of learning team play and football strategies. Deeming the school financially challenging and unprofitable, the church plans to close it down. The story takes place in the 90s and was inspired by the experiences of Valmir Lopes Rocha, a former professional football player known as Valdo.

Opening with idyllic scenes of happy families, the film highlights the contrast with the reality of the twenty boys sleeping in the same room. Performing adulthood by smoking cigarettes and engaging in other "adult" behaviours inappropriate for their age reflects the boys' desire to become independent. Forced to become self-reliant from young age, in many ways they grow up faster than their peers. But while the film acknowledges and draws attention to their situation, it also adheres to its genre, showing their troubles and lack of privileges as something that makes them more resourceful, filtering their experiences through a comedic lens.

This juxtaposition is also reflected in the production design, marked by vivid colourful scenery, but which still manages to relay a dose of reality of living in a children's home. The worn furniture, the plaster that is barely holding together on the walls of the dilapidated building, and muddy playgrounds all create a feeling of authenticity of a boarding school on the verge of sliding into total disrepair. The warm cheerful colours embracing the boys in this space reveal that above all, this is the boys' home and shelter, shielding them from the cruelties of the outside world.

The character of Sister Marina has been adapted from real life. Reminiscent of Whoopi Goldberg's character in the film *Sister Act*, Marina is a lively, unconventional nun who teaches the students how to adapt to their situation and take something good or useful out of it. But however friendly, Sister Marina is still part of the system, causing the children to still be distrustful of her. Their defences break down when they learn about Marina's former, adventurous life completely at odds with the stereotypical image of her calling. Appearances can be deceiving and nothing is to be taken at face value, the film seems to suggest. By encouraging them to question authority when necessary, and

proving the unsustainability of authority based on punishment, her character teaches the children to always dig deeper.

Although formally and dramaturgically simple, this Spanish comedy is bursting with vitality and playfulness, populated with characters that are full of life and, despite all obstacles, strive to achieve their goals and win. All that is left to do is to surrender to the relaxed atmosphere of the film, which is guaranteed to make you laugh.

Autorica teksta: Nina Karaman

Većini djece ljeto označava početak praznika i odmora na moru. No, za dječake bez doma, školska godina u katoličkom internatu, nažalost, ne poznaje stanku. Svojim su neposluhom osvojili produženu nastavu. U njihov nestašan svijet ulazi nekonvencionalna i nestašna časna sestra Maria, s burnom prošlošću. Njen pristup dječacima je veliki odmak od prethodnih odgajatelja jer se ona njihovom buntu ne opire nego ga prihvaća. Shvaća da dječaci noću igraju nogomet bez dozvole i umjesto da ih kazni želi formirati ekipu koja će se natjecati u školskoj ligi. Međutim, nova ekipa, osim savladavanja osnova timske igre i nogometne strategije, suočava se i s prijetnjom zatvaranja doma zbog financijskih izazova koji crkvi navodno nisu isplativi. Film je smješten u devedesete i inspiriran je pričom Valmira Lopesa Rocha, bivšeg je profesionalnog nogometaša, poznatog kao Valdo.

Uvođenje publike u dječачki svijet, obilježen igrom, istraživanjem suprotnog spola i izazivanjem autoriteta, nije teško za ciljanu publiku od 7 godina i starije. Film počinje s idiličnim scenama sretnih obitelji, čiji kontrast izražava stvarnost dječaka kojih dvadesetak spava u istoj sobi. Ono što bi moglo iznenaditi roditelje koji gledaju, a možda i mlađu publiku; su djeca koja puše cigarete, a imaju desetak godina. Naravno i količina psovki koja začinjava njihovu skoro svaku izgovorenu rečenicu.

Za pušenje bi se moglo reći da su to bila druga vremena, ali svima su poznati ti trenuci u odrastanju kada shvate da mogu izgovarati takve zabranjene riječi i u početku pretjerivati s njima. Dječaci sigurno pogurani svojom nezavidnim položajem i potrebom da se osamostale, odrastaju brže ili barem žele glumiti da su odrasliji. Tu je i faktor dinamike nadmetanja koja je tipična za dječāčka društva, tko je veći *frayer*. Ono što je lijepo je da je njihov manjak privilegija, što financijskih, što fizičkih mana iako prepreka, prikazan više kao nešto što ih čini snalažljivima i gleda se kroz ključ komedije. Tako Rafael, usprkos tome što ne može igrati nogomet jer mora hodati sa štapom, lukavo pomaže ostalim dečkima nabaviti opremu za igru njegovim talentom rezbarstva. Dječja gluma nerijetko je pojam glavobolje redatelja, ali u ovom slučaju dječaci su unijeli puno čara i živahnosti unatoč tipičnom postavu za komediju; debeljko, jedna stara duša, jedan glavni loš dečko, jedan koji je samozatajan, ali vrlo refleksivan i promišljen.

Scenografija također značajno pridonosi uvjerljivosti filma. Starim namještajem i žbukom koja se jedva drži, te divljim blatnjavim igralištima, stvara se dojam autentičnosti internata na granici raspada. Iako su boje filma jarke i razigrane, one ipak zadržavaju dozu stvarnosti života u domu. Lik sestre Marine adaptacija je njene istinite životne priče. Njezin veličanstveni ulaz u internat s Walkman slušalicama i ležernim stavom efektno predstavlja njen karakter.

Neke bi mogla podsjetiti na dobro poznati film *Redovnice nastupaju*. Lik koji tumači Carmen Machi ima zaista tu životnost Whoopi Goldberg, oboje potiču publiku da se poveže s njima, zabavi se ili oduševi onim što žele prenijeti.

Ona uči dječake kako se prilagoditi situaciji i iz nje izvući nešto dobro. Iskreno od njih traži da joj napišu svoje probleme i želje, no dečki je ignoriraju zbog prijašnjih loših iskustava. Onda koristi trik, gdje ih krene shvaćati doslovno i slušati njihove prohtjeve, koji su naravno tipično opiranje radu. Toliko dugo ne rade ništa da je dječaci doslovno mole da radi svoj posao. Shvate da su upoznali nekoga tko je jednako domišljat u spačkama kao oni. Iako se ona drži na emocionalnoj distanci, kako prema njima, tako i prema ostalim časnim sestrama, njihov se odnos razvija kroz film. Započinju s igranjem nogometa unatoč negodovanju glavne sestre u internatu. Uči ih da je zdravo propitkivati autoritet, ako taj autoritet dovodi do stagnacije i nezadovoljstva. Pokazuje kako autoritet temeljen samo na kažnjavanju ne funkcionira, te da uvijek postoji alternativa. Shvaća da su djeca vrlo svjesna sebe i da im je potrebna roditeljska figura i osjećaj zajedništva.

Maria im također daje poprilično nekonvencionalne savjete, poput emocionalnog ucjenjivanja, uči ih kako iskoristiti svoj podprivilegirani položaj i dijeli s njima životne mudrosti koje se obično ne uče u školi, već su proizvod ulične pameti. Ta njena neuobičajena briga postaje ključna kako bi dečki počeli otvarati svoje srce i slati joj pisma o svojim iskrenim željama, nezadovoljstvom i iskustvima. Njezina prvotna hladnoća se rastopi kada im otkrije dijelove svog *vagabundovskog* života, avantura u Parizu, možda je i imala dečka. Nije ju nikad vezivalo ni mjesto, ni vrijeme. Otkriva da je i sama bila siročić, što objašnjava njezinu osjetljivost prema njihovoj situaciji. No, ona je ipak dio sustava ili tako barem dečki misle kad otkriju da im planiraju zatvoriti sirotište zbog koristoljublja jednog od svećenika. Možda bih priča bila realističnija i poučnija da je sestra u tom trenutku isto priznala svoju nemoć, ali dječaci i časna su se izvukli i iz te situacije svojom snalažljivošću.

Bitno je istaknuti da dečki na kraju iako nisu pobijedili, razvili su se i naučili iz svojih grešaka. Nije lako raditi kao tim i poštovati drugu ekipu unatoč tome što su osjećali da ostali timovi imaju nešto što je njima nedostižno, dom i obitelj. Ispričaju se za svoje loše ponašanje i iz poraza se stvori prilika za Vadu, kojega naposljetku skauta Real Madrid.

Ova španjolska komedija, iako jednostavna u postavci, ističe se životnošću, razigranošću likova i njihovih glumaca, koji usprkos postavljenim ciljevima i preprekama, teže prema pobjedi. Samo se treba prepustiti opuštenom ugođaju filma koji će mnoge sigurno nasmijati. vi navodno nisu isplativi. Film je smješten u devedesete i inspiriran je pričom Valmire Lopesa Rocha, bivšeg je profesionalnog nogometaša, poznatog kao Valdo.

Uvođenje publike u dječaki svijet, obilježen igrom, istraživanjem suprotnog spola i izazivanjem autoriteta, nije teško za ciljanu publiku od 7 godina i starije. Film počinje s idiličnim scenama sretnih obitelji, čiji kontrast izražava stvarnost dječaka kojih dvadesetak spava u istoj sobi. Ono što bi moglo iznenaditi roditelje koji gledaju, a možda i mlađu publiku; su djeca koja puše cigarete, a imaju desetak godina. Naravno i količina psovki koja začinjava njihovu skoro svaku izgovorenu rečenicu. Za pušenje bi se moglo reći da su to bila druga vremena, ali svima su poznati ti trenuci u odrastanju kada shvate da mogu izgovarati takve zabranjene riječi i u početku pretjerivati s njima. Dječaci sigurno pogurani svojom nezavidnim položajem i potrebom da se osa mostale, odrastaju brže ili barem žele glumiti da su odrasliji. Tu je i faktor dinamike nadmetanja koja je tipična za dječaka društva, tko je veći *frajer*. Ono što je lijepo je da je njihov manjak privilegija, što financijskih, što fizičkih mana iako prepreka, prikazan više kao nešto što ih čini snalažljivima i gleda se kroz ključ komedije. Tako Rafael, usprkos tome što ne može igrati nogomet jer mora hodati sa štapom, lukavo pomaže ostalim dečkima nabaviti opremu za igru njegovim talentom rezbarstva. Dječja gluma nerijetko je pojam glavobolje redatelja, ali u ovim skućaju dječaci su unijeli puno čara i živahnosti unatoč tipičnom postavu za komediju; debeljko, jedna stara duša, jedan glavni loš dečko, jedan koji je samozatajan, ali vrlo refleksivan i promišljen.

Scenografija također značajno pridonosi uvjerljivosti filma. Starim namještajem i žbukom koja se jedva drži, te divljim blatnjavim igralištima, stvara se dojam autentičnosti internata na granici raspada. Iako su boje filma jarke i razigrane, one ipak zadržavaju dozu stvarnosti života u domu. Lik sestre Marine adaptacija je njene istinite životne priče. Njezin veličanstveni ulaz u internat s Walkman slušalicama i ležernim stavom efektno predstavlja njen karakter.

Neke bi mogla podsjetiti na dobro poznati film *Redovnice nastupaju*. Lik koji tumači Carmen Machi ima zaista tu životnost Whoopi Goldberg, oboje potiču publiku da se poveže s njima, zabavi se ili oduševi onim što žele prenijeti.

Ona uči dječake kako se prilagoditi situaciji i iz nje izvući nešto dobro. Iskreno od njih traži da joj napišu svoje probleme i želje, no dečki je ignoriraju zbog prijašnjih loših iskustava. Onda koristi trik gdje ih krene shvaćati doslovno i slušati njihove prohtjeve, koji su naravno tipično opiranje radu, toliko dugo ne rade ništa da je dječaci doslovno mole da radi svoj posao i shvate da su upoznali nekog tko je jednako domišljat u spačkama kao oni. Njihov odnos se razvija kroz film, iako se ona drži na emocionalnoj distanci, kako prema njima, tako i prema ostalim časnim sestrama. Započinju s igranjem nogometa unatoč negodovanju glavne sestre u internatu. Uči ih da je zdravo propitkivati autoritet, ako taj autoritet dovodi do stagnacije i nezadovoljstva. Pokazuje kako autoritet temeljen samo na kažnjavanju ne funkcionira, te da uvijek postoji alternativa. Shvaća da su djeca vrlo svjesna sebe i da im je potrebna roditeljska figura i osjećaj zajedništva.

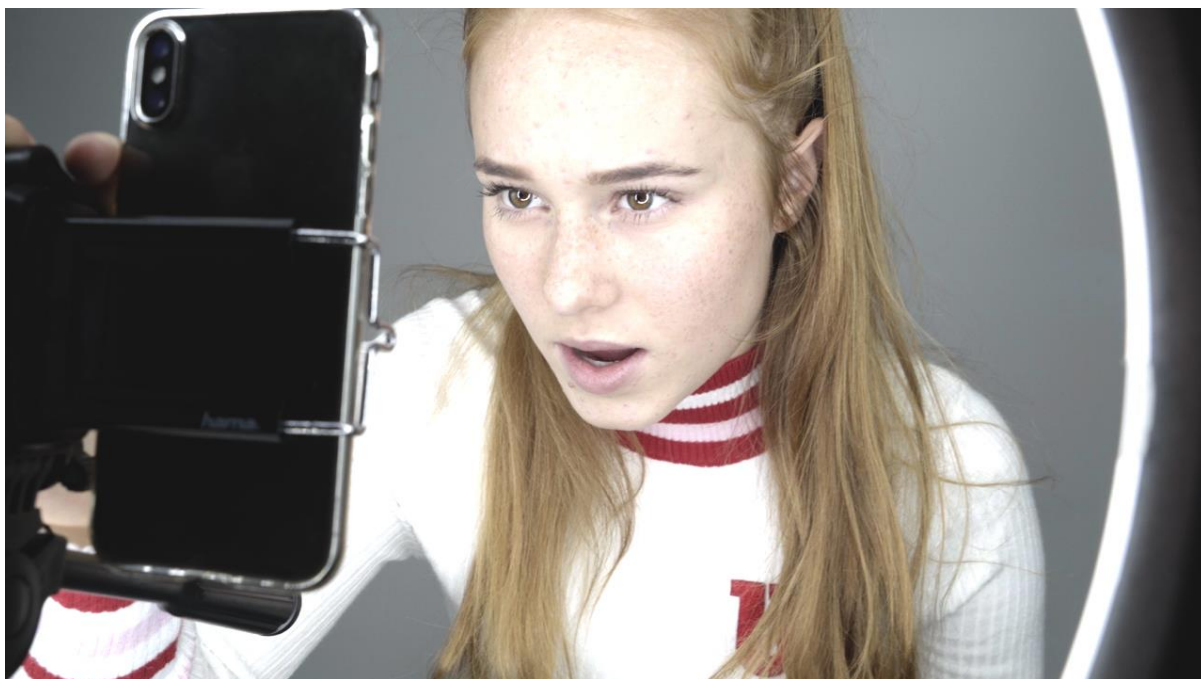
Maria im također daje poprilično nekonvencionalne savjete, poput emocionalnog ucjenjivanja, uči ih kako iskoristiti svoj pod privilegirani položaj i dijeli s njima životne mudrosti koje se obično ne uče u školi, već su proizvod *ulične pameti*. Ta njena neuobičajena briga postaje ključna kako bi dečki počeli otvarati svoje srce i slati joj pisma o svojim iskrenim željama, nezadovoljstvom i iskustvima. Njezina prvotna hladnoća se rastopi kada im otkrije dijelove svog vagabundovskog života, avantura u Parizu, možda je i imala dečka. Nije ju nikad vezivalo ni mjesto, ni vrijeme. Otkriva da je i sama bila siročić, što objašnjava njezinu osjetljivost prema njihovoj situaciji. No, ona je ipak dio sustava ili tako barem dečki misle kad otkriju da im planiraju zatvoriti sirotište zbog koristoljublja jednog od svećenika. Možda bih bila realističnija i poučnija priča da je sestra u tom trenutku isto priznala svoju nemoć, ali dječaci i časna su se izvukli i iz te situacije svojom snalažljivošću.

Bitno je istaknuti da dečki na kraju iako nisu pobijedili, razvili su se i naučili iz svojih grešaka. Nije lako raditi kao tim i poštovati drugu ekipu unatoč tome što su osjećali da ostali timovi imaju nešto što je njima nedostižno, dom i obitelj. Ispričaju se za svoje loše ponašanje i iz poraza se stvori prilika za Vadu kojega naposljetku skauta Real Madrid.

Ova španjolska komedija, iako jednostavna u postavci, ističe se životnošću, razigranošću likova i njihovih glumaca, koji usprkos postavljenim ciljevima i preprekama, teže prema pobjedi. Samo se treba prepustiti opuštenom ugođaju filma koji će mnoge sigurno nasmijati.

GIRL GANG / KLI(N)KA

Susanne Regina Meures, Switzerland / Švicarska, 2022, 98'



SYNOPSIS / SINOPSIS

This riveting Swiss documentary follows the teenage influencer Leonie, taking us behind the curtain as she tries to deal with the pitfalls of fame and the virtual world. It tackles the issues of teenage isolation and the celebrity worship culture in an accessible way, as well as raising the issue of child exploitation by the industry and parents.

Ovaj švicarski dokumentarac prati tinejdžersku *influencericu* Leonie, vodeći nas iza druge strane ogledala, gdje se na djeci pristupačan način bavi zamkama slave i virtualnog svijeta te problemima tinejdžerske izoliranosti i kulture obožavanja. A otvara i pitanje dječje eksploatacije od strane industrije i roditelja.

ADDITIONAL MATERIALS / DODATNI MATERIJALI

PHOTO OF YOUNG FESTIVAL ORGANIZERS BEFORE THE SCREENING /
FOTOGRAFIJA MLADIH ORGANIZATORA FESTIVALA PRIJE PROJEKCIJE



PHOTO OF ANIMATION WORKSHOP / FOTOGRAFIJA RADIONICE ANIMACIJE



PHOTOS OF SCREENINGS / FOTOGRAFIJE PROJEKCIJA



NAMES OF PARTICIPATING YOUNG PROGRAMMERS / IMENA SODELUJUĆIH MLADIH PROGRAMERA

Dora Čaldarović, Lucija Dušman, Emma Grgurić, Nina Karaman, Kristina Košutić, Karla Perica,
Leona Wright
Age: 18-26 years



FULL LIST OF SELECTED FILMS / POTPUNI POPIS ODABRANIH FILMOVA

INTERNATIONAL FEATURES /

Girl Gang / Kli(n)ka, Susanne Regina Meures, Switzerland / Švicarska, 2022, 98'
Full of Grace / Valdova priča, Roberto Bueso, Spain / Španjolska, 2022, 109'
Dancing Queen / Kraljica plesa, Aurora Gossé, Norway / Norveška, 2023, 90'
Kiddo, Zara Dwinger, Netherlands / Nizozemska, 2023, 91'
Bigman / Košačke i kotači, Camiel Schouwenaar, Netherlands, Germany / Nizozemska, Njemačka, 2022, 90'
Cricket and antoinette / Cvrčak i mravica, Luka Rukavina, Croatia / Hrvatska, 2022, 82'
Little Gang/Mala banda, Pierre Salvadori, France / Francuska, 2022, 106'

CROATIAN SHORTS /

White Crow / Bijela Vrana, Miran Miošić, Croatia/ Hrvatska, 2018, 9'
Blue Teddy Bear / Plavi medo, Marina Andree Škop, Croatia/ Hrvatska, 2023, 10'
Hedgehog's Home / Ježeva kuća, Eva Cvijanović, Croatia, Canada / Hrvatska, Kanada, 2017, 10'
Hidden Talent / Skriveni talent, Miran Miošić, Croatia / Hrvatska, 2013, 6'
Musical Socks / Glazbene čarapice, Ana Horvat, Croatia / Hrvatska, 2023, 10'
The Masked Avenger / Maskirani osvetnik, Luna Strmotić, Croatia / Hrvatska, 2021, 4'

LIST OF PRESELECTED FILMS / POPIS FILMOVA U PRESELEKCIJI

INTERNATIONAL FEATURES / MEĐUNARODNI DUGOMETRAŽNI

Cricket & Antoinette, Luka Rukavina, Croatia / Hrvatska, 2023
Kiddo, Zara Dwinger, The Netherlands / Nizozemska, 2023
Bigman, Camiel Schouwenaar, The Netherlands, Germany / Nizozemska 2022
La petite bande, Pierre Salvadori, France / Francija, 2022
Girl Gang, Susanne Regina Meures, Switzerland / Švicarska, 2022
Dancing Queen, Aurora Gossé, Norway / Norveška, 2023
Llenos de gracia, Roberto Bueso, Spain / Španjolska, 2022
L'école est À nous, Alexandre Castagnetti, France / Francuska, 2022
Ernest et Celestine: voyage en charabie, Jean-Christophe Roger, Julien Chheng, France, Lithuania / Francuska, Litva, 2022
Roi, Rane Tiukkanen, Finland / Finska, 2022
Totem, Sander Burger, The Netherlands, Lithuania, Germany / Litva, Njemačka, 2022
A Todo Tren 2, Inés de León, Spain / Španjolska, 2022
Zeevonk, Domien Huyghe, Belgium, The Netherlands / Belgija, Nizozemska, 2023
Tvojazem, Peter Budinský, Slovakia, Belgium, Czechia / Slovačka, Belgija, Češka, 2022
Marcher sur l'eau, Aïssa Maïga, France, The Netherlands / Nizozemska, 2021

CROATIAN SHORTS / HRVATSKI KRATKI

Blue Teddy Bear / Plavi medo, Marina Andree Škop, Croatia/ Hrvatska, 2023
Musical Socks / Glazbene čarapice, Ana Horvat, Croatia / Hrvatska, 2023
Moon, Ivana Guljašević, Croatia / Hrvatska, 2022
The Masked Avenger / Maskirani osvetnik, Luna Strmotić, Croatia / Hrvatska, 2021
Hedgehog Spikiney, Tihoni Brčić, Croatia / Hrvatska, 2020
White Crow / Bijela Vrana, Miran Miošić, Croatia/ Hrvatska, 2018
Snail the Painter, Manuela Vladić-Maštruko, Croatia/ Hrvatska, 2018

Wings for a Crocodile, Ivana Guljašević, Croatia/Hrvatska, 2018

Hedgehog's Home / Ježeva kuća, Eva Cvijanović, Croatia, Canada / Hrvatska, Kanada, 2017

Hidden Talent / Skriveni talent, Miran Miošić, Croatia / Hrvatska, 2013

BELDOCS IDFF

AND THE KING SAID, WHAT A FANTASTIC MACHINE / I KRALJ REČE, KAKVA FANTASTIČNA MAŠINA

Axel Danielson, Maximilien Van Aertryck, Sweden, Denmark, 2023, 88'



SYNOPSIS / SINOPSIS

And the King Said, What a Fantastic Machine is a plunge into the vast historic ocean of media culture. From the birth of the camera obscura to the screening of the first moving picture and from the invention of the webcam to the first viral video, the witty and thought-provoking documentary chases the rise of image culture as we know it. It offers an emblematic study of cinema and the social history it creates: What are the implications of being exposed to the billions of images competing for our attention?

I kralj reče Kakva fantastična mašina je ronjenje u ogromnom istorijskom okeanu medijske kulture. Od nastanka kamere opskure do snimanja prvih filmova i pronalaska veb-kamere do prvih viralnih videa, duhovit i provokativan dokumentarac traga za usponom kulture slike kakvu poznajemo. Nudi simboličnu studiju o filmu i društvenoj istoriju koju on stvara: šta su posledice bivanja izloženim milijardama slika koje se takmiče za našu pažnju?

THE TEEN JURY STATEMENT / IZJAVA MLADOG ŽIRIJA

Beldocs Award for Best Teen documentary:

"And the King Said, What a Fantastic Machine!" is a documentary about the future of technology, video and internet, but more importantly, the reaction of people, their mentality and behaviour as they follow along with it. The first thing that makes this film stand out is its unique editing style - not a single scene was filmed live during its making. On the contrary, the entire film consists of short clips from the internet archive. Its dramaturgical structure, music and visual effects make for a well-paced plot that draws the audience in, makes them laugh and think at the same time. Another striking aspect is its effortless flow that easily captures the attention, even of those who wouldn't normally gravitate towards this topic."

ALIS

Clare Weiskopf, Nicolas Van Hemelryck, Columbia, Chile, Romania, 2022, 84'



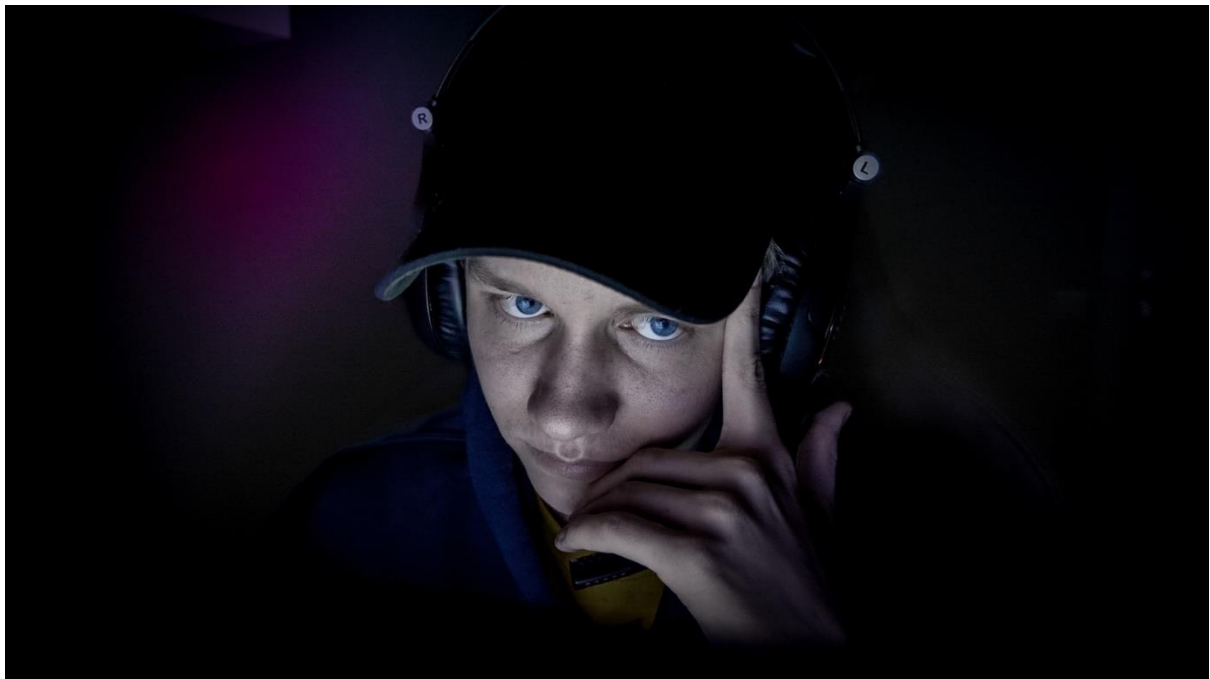
SYNOPSIS / SINOPSIS

Ten young women reside in a home for girls from the streets of Bogotá. They talk about their roommate, Alis. She is a collective invention and at the same time a protected space that makes it possible to express painful truths.

Deset mladih žena boravi u kući za devojke s ulice u Bogoti. Pričaju u svojoj cimerki Alis. Ona je kolektivni pronalazak i u isto vreme sigurno mesto u kojem je moguće iskazati bolne istine.

THE GAMER / GEJMER

Petri Luukkainen, Jesse Jokinen, Finland, 2023, 80'



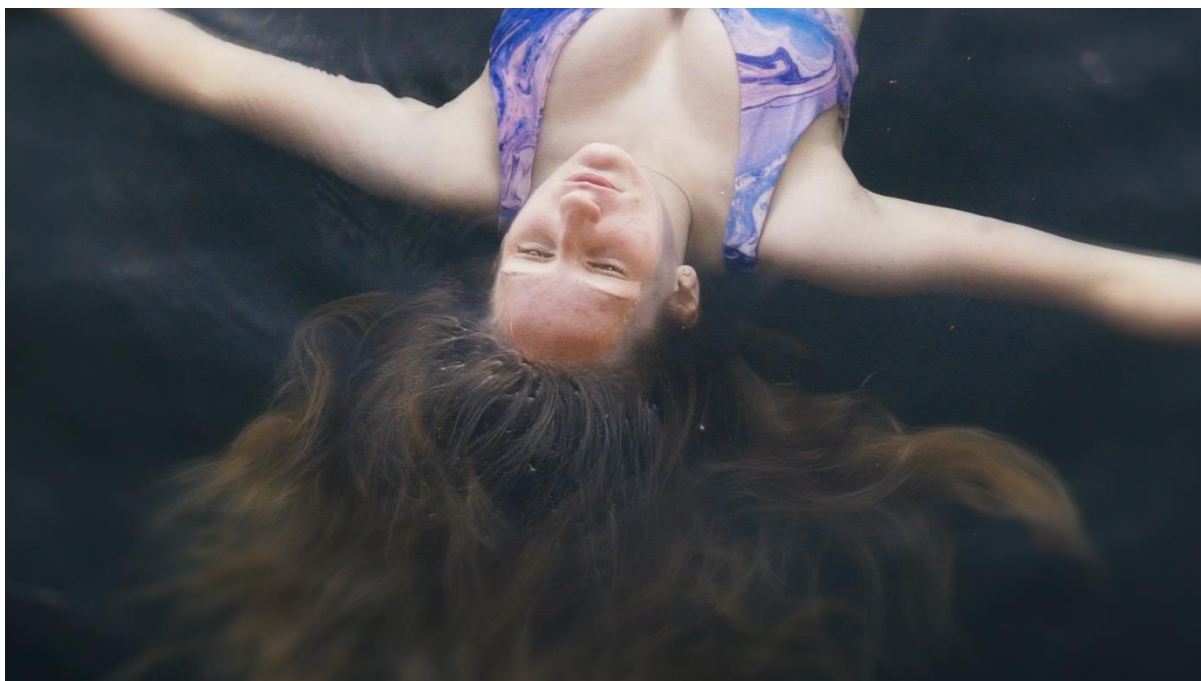
SYNOPSIS / SINOPSIS

A young gamer called Bona has, since a small kid, been trying to find his way in the harsh world of esports and now under a professional contract. Bona is very talented in CS:GO, but his mental side fails him every time he is on the verge of success, always resulting in second place.

Mladi gejmer Bona, još otkad je bio mali, pokušava da pronađe svoj put u grubom svetu onlajn sporta, a sada je i pod profesionalnim ugovorom. Bona je vrlo talenovan u CS:GO, ali ga njegovo mentalno stanje izneveri svaki put kada je nadomak uspeha, pa uvek osvoji drugo mesto.

BLOOM / KLINKE

Fanie Pelletier, Canada, 2022, 84'



SYNOPSIS / SINOPSIS

Through moments captured in the lives of three groups of girls, images gleaned from the web and live streams of girls around the world, *Bloom* delves into the world of today's teenage girls. We delicately observe their fascination with social media and their tortuous identity construction through self-representation. This immersion reveals a hyper-connected but lonely generation inhabited by great lucidity, an inner struggle with self-image obsession, and a need for self-affirmation in the face of a deep sense of alienation.

Kroz uhvaćene trenutke života tri grupe devojaka, slika sa mreža i lajv strimova širom sveta, *Bloom* prodire u svet današnjih tinejdžerki. Delikatno posmatramo njihovu fascinaciju društvenim

mrežama. Ovo utapanje otkriva povezanu, ali usamljenu generaciju koja poseduje veliku lucidnost, unutrašnju borbu sa opsesijom sopstvenim imidžom i potrebu za samopotvrđivanjem pred dubokim osećanjem otuđenosti.

BALLS / LOPTE

Gorana Jovanović, Serbia, Slovenia, 2022, 23'



SYNOPSIS / SINOPSIS

Football stadiums have long been the designated places for the escalation of conflicts and every incident during a football match makes for a fire-starting headline. Meanwhile, the armies of six former Yugoslav republics have been getting together every year for over a decade, for a futsal tournament in the name of peace, in almost complete media silence.

Fudbalski stadioni već dugo važe za mesta predviđena za raspirivanje mržnje i konflikata, a svaki incident koji prati fudbalske mečeve momentalno se seli na naslovnice tabloida. U međuvremenu, vojske šest bivših jugoslovenskih republika se sastaju svake godine već preko jedne decenije i igraju mali fudbal u ime mira, u skoro potpunoj medijskoj tišini.

CATALOGUE TEXT / TEKST KATALOGA

Text by: Ljubica Vasić

Our task as Young Programmers to curate this year's selection was not easy, considering the high quality of all the submitted films; however, through in-depth discussions and the application of acquired skills and experience, we finalised the selection of five films that made it into the final programme.

Out of the seven films we saw, "Alice" by the directors Claire Weiskopf and Nicolas Van Hemelryck was the one that many of us admired and appreciated the most. In this film, we meet girls from a girl shelter in Colombia. Together, they talk about Alice, a girl who is actually fictional, but about whom they know everything, as if she were their friend from the shelter. As the making of the film progresses, the girls slowly begin to relax and delve into details about Alice's life. We can assume that the girls are no longer telling a made-up story, but rather sharing events from their own lives, considering how deeply these stories affect them. That is when we truly learn about the reality of their lives and the hardship of their growing up. Nevertheless, they continue to laugh, hang out together, and dance and sing. The film does not only intend to depict their way of life in Colombia; on the contrary, it shows the incredible courage and strength of these girls, who, despite all the obstacles that life has brought them, manage to move forward. The film led us to think about many things – how grateful we are for the support we had during our growing up and self-discovery, how proud we are of the girls from the small shelter in Bogota – although we have never met them – and, among other things, how amazed we are by the concept of this film. Many of us had never seen a film in which the protagonists have the opportunity to tell their own story without having to mention themselves at all. This unique concept gives them space to briefly escape from their reality and look from a short distance at the horrors they have been through. "Alice" makes an enormous impression and ignites forever inspiration to think differently and see things from a different perspective.

Another film that offers something completely new and unique is the film "And the King Said, What a Fantastic Machine" by the directors Axel Danielson and Maximilien Van Aertryck. The film is made entirely of archival footage (some of us find it their favourite type of documentary!), aiming to show us the development of both cinema and the camera itself. Starting from the fact that the camera was extremely expensive and rare, the film leads us to the present-day reality with almost 45 billion cameras. The film combines rare old movies, some of the first ever filmed, and a few shots taken in more recent times, illustrating how absurd they can be. In one of its segments, the film also explores how through the camera we can manipulate reality and what we see, and how easy it is to believe the footage we watch, even though it can be entirely false. However, in the end, we come to the revelation that in this film we were not only following the evolution of the camera but also the evolution of humanity as a whole. In a way, this film helps us think about whether the human race has progressed or regressed, and it makes us intimately reflect on how we use our own camera. This incredible archive is smartly and thoughtfully presented because it shows how much a camera, along with us and the way we use it, can achieve. Here, we are also talking about the power of observation and understanding the world around us.

Another film that we would highlight as particularly unique is "Balls" by the director Gorana Jovanović. This is the only documentary short we have seen, and it should be noted that at first, one does not fully understand what it is about. However, this is the film from our programme that is indeed to be watched several times, and the more you watch it, the more you like it. It is about an indoor football tournament, and at the same time, about peace in our region. It sounds

incompatible, and yet it is brilliant. The way the film was made is again some completely new experience. There are no dialogues in the film, nor many "exciting" scenes, and yet it speaks so much. We had the pleasure of being present at a Q&A with the director where she talked about how she came up with the idea to make this film, which made it even more interesting to us. It perfectly represents how a situation can be so different from what is presented to us and how seemingly small events can contribute to peace in our region. The way the film was made is really inspiring and encourages us to try applying a similar approach in our work.

Autor teksta: Ljubica Vasić

Naš zadatak kao mladih selektora da oblikujemo festivalsku Teen selekciju ove godine nije bio nimalo lak, jer su svi filmovi koje smo dobili bili su veoma kvalitetni, ali smo kroz razgovore i primenom stečenih veština i iskustva uspjeli da dođemo do finalnog izbora od 5 filmova koji su ušli u finalni program.

Od ukupno sedam filmova koje smo pogledali, posebno smo zavoleli film „Alis“ reditelja Kler Veiskof i Nikolasa Van Hemelrika. U ovom filmu se upoznajemo sa devojkama iz skloništa za devojke u Kolumbiji. One zajedno pričaju o Alis, devojci koja je zapravo izmišljena, ali o kojoj znaju sve, kao da je to njihova drugarica iz doma. Dok se snimao ovaj film, devojke su polako počele da se opuštaju i da više zalaze u detalje o Alisinom životu, i tada možemo da pretpostavimo da devojke više ne pričaju izmišljene priče, već događaje iz sopstvenog života, s obzirom da ih te priče duboko pogađaju. Tada zapravo saznajemo o stvarnosti njihovih života i težini odrastanja. Ipak, one nastavljaju da se smeju, da se druže i da plešu i pevaju. Ovaj film nije samo trebalo da prikaže njihov način života u Kolumbiji, naprotiv on je pokazao neverovatnu hrabrost i snagu ovih devojaka, koje su, uprkos svim preprekama koje im je život doneo, uspele da nastave dalje. Ovaj film nas je naveo da razmišljamo o mnogim stvarima – o tome koliko smo zahvalni na podršku koju imamo tokom svog odrastanja i otkrivanja sebe, o tome koliko smo, iako ih ne poznajemo, ponosni na devojke iz malog skloništa u Bogoti, a između ostalog i koliko smo zadivljeni konceptom ovog filma. Mnogi od nas nikada nisu pogledali film gde je protagonistkama dat prostor da same ispričaju svoju priču, bez moranja da uopšte pomenu sebe. Ovaj jedinstven koncept im je dao prostor da nakratko pobegnu od svoje stvarnosti i da s male daljine pogledaju na užase koje su preživele. Film „Alis“ ostavlja enorman utisak i zauvek inspiriše da razmišljamo drugačije i da stvari sagledavamo iz drugačijeg ugla.

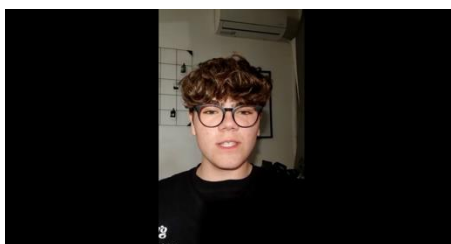
Film koji takođe pruža nešto potpuno novo i unikatno je film „I kralj reče kakva fantastična mašina“ reditelja Aksela Danielsona i Maksimiliana Van Artrika. Ovaj film je u potpunosti rađen iz arhive (nekima je i omljena vrsta dokumentaraca!) i ima za cilj da nam prikaže razvitak samog filma i kamere. Od toga da je kamera bila izuzetno skupocena i retka do toga da trenutno postoji gotovo 45 milijardi kamera. Ovaj film spaja retke stare filmove, neke od prvih snimljenih i nekolicinu snimaka snimljenih u skorijem periodu, i prikazuje koliko umeju da budu besmisleni. Takođe se u jednom delu filma govori o tome kako preko kamere možemo da manipuliramo stvarnošću i onim što vidimo, i koliko je lako poverovati snimcima koje gledamo dok oni mogu da budu u svakom smislu lažni. Ipak kod ovog filma na kraju se dolazi do saznanja da nismo pratili samo razvitak kamere, već i razvitak celog čovečanstva. Ovaj film na neki način i pomaže da razmislimo da li je ljudski rod napredovao ili nazadovao, kao i da sami sa sobom porazmislimo kako koristimo sopstvenu kameru. Ova neverovatna arhiva je takođe impresivna jer pokazuje koliko kamera, zajedno sa nama i načinom na koji je koristimo, može da postigne. Ovde govorimo i samoj moći posmatranja i sagledavanja sveta oko nas.

Još jedan film koji bismo izdvojili kao posebno unikatan je film „Lopte“ rediteljke Gorane Jovanović. Ovo je jedini kratkometražni dokumentarni film koji smo gledali i uglavnom iz prve vam ne bude jasno u potpunosti o čemu se radi. Ipak ovo je film koji se gleda više puta, i svakog puta vam se sve više dopada. Film Lopte je o jednom turniru malog fudbala, a u isto vreme i o miru u regionu. Zvuči nespojivo, a ipak je briljantan. Način na koji je snimljen pruža neko sasvim novo iskustvo. U njemu ne postoji ni malo dijaloga, niti mnogo „uzbudljivih“ scena, a ipak govori tako puno. Imali smo čast da prisustvujem i razgovoru sa rediteljkom gde je ona malo govorila o tome kako je došla na ideju da snimi ovaj film, koji nam je ovaj film učinio još zanimljivijim. On savršeno predstavlja koliko situacija može da bude različita od one koja nam je predstavljena, kao i koliko neke naizgled sitne manifestacije mogu da doprinesu miru na našim predelima. Način na koji je film snimljen je zaista inspirativan i podstiče nas da se u svom radu oprobamo u nečem sličnom

👁️ ADDITIONAL MATERIALS / DODATNI MATERIJALI

SOCIAL MEDIA PRESENTATIONS ABOUT PROGRAMMING OF BELDOCS TEEN FESTIVAL PROGRAM / PREZENTACIJE O PROGRAMU BELDOCS TEEN FESTIVALSKEG PROGRAMA NA DRUŠTVENIM MREŽAMA

Matija Štifanić ➤



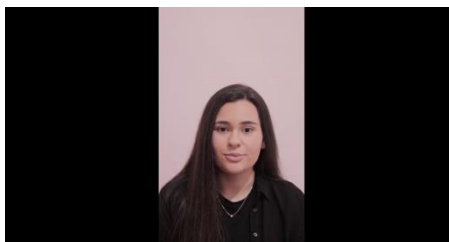
Maša Šiljković ➤



Ljubica Vasić ➤



Katarina Radmilović ➤



👤 NAMES OF PARTICIPATING YOUNG PROGRAMMERS / IMENA MLADIH PROGRAMERA

Ljubica Vasić, Teodora Jovičić, Danica Lepovic, Minja Tabaković, Sara Ivanović, Agni Bader, Ivona Jović, Nadja Nikolajev Čirić, Matija Štifanić, Katarina Radmilović, Maša Šiljković
Age: 14-18 years



PHOTOS OF THE PRESENTATION BEFORE THE SCREENING / FOTOGRAFIJE NAJAVE PRED PROJEKCIJOM



LIST OF PRESELECTED FILMS /

Alis, Clare Weiskopf, Nicolas Van Hemelryck, Columbia, Chile, Romania, 2022

And the King Said What a Fantastic Machine / I kralj reče, kakva fantastična mašina, Axel Danielson, Maximilien Van Aertryck, Sweden, Denmark, 2023

Girl Gang, Susanne Regina Meures, Switzerland, 2022

Balls / Lopte, Gorana Jovanović, Serbia, Slovenia, 2022

Bloom / Klinke, Fanie Pelletier, Canada, 2022

The Gamer / Gejmer, Petri Luukkainen, Jesse Jokinen, Finland, 2023

We Will Not Fade Away, Alisa Kovalenko, Ukraine, France, 2023

VILNIUS SFF

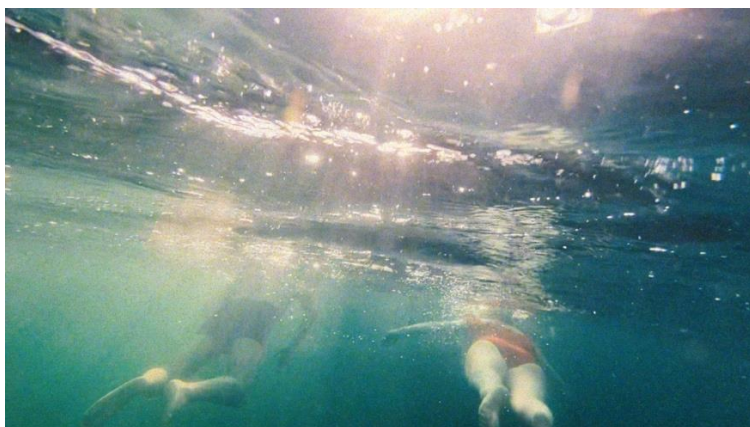
SHORT FILM PROGRAM: PROTEST / TRUMPAMETRAŽIŲ FILMŲ PROGRAMA: PROTESTAS

Duration / Trukmė: 77'

 FILMS' DATA AND SYNOPSES / INFORMACIJA APIE FILMUS

WHEN YOU LOOK AT ME / PAŽVELK Į MANE

Shuli Huang, China / Kinija, 2022, 20'



As a young Chinese filmmaker returns to his hometown in search of himself, a long due conversation with his mother drives the two of them into a quest for acceptance and love.

Jaunas kino režisierius grįžta į gimtąjį miestelį Kinijoje. Per ilgai lauktą pokalbį su mama išryškėja abipusis meilės ir pripažinimo troškimas.

THE BLANKET / MARŠKA

Teppo Airaksinen, Finland / Suomija, 2021, 16'



10-year old Marja is sent to fetch milk for her baby brother. On the way, there are things even more dangerous than thin ice.

Dešimtmetė Marja išsiunčiama parnešti pieno mažajam broliukui. Kelyje jai tenka įveikti ir ploną ledą, ir daug didesnį pavojų.

BERGIE / BENAMIS

Dian Weys, South Africa / Pietų Afrika, 2022, 7'



A law enforcement officer has to remove people that are homeless in order to make way for a 10km fun-run.

Teisėsaugos pareigūnui reikia išvaikyti benamius žmones, kad netrukdytų 10 km bėgimo dalyviams.

HANDBOOK / VADOVĖLIS

Pavel Mozhar, Belarus, Germany / Baltarusija, Vokietija, 2021, 29'



After the presidential election in Belarus in August 2020, numerous protests erupt throughout the country. The special police take brutal action against demonstrators. Almost 7000 people are arrested. Hundreds of victims recount their experiences in interviews, revealing a system of repression, which is reconstructed in the director's room in Berlin.

2020 m. rugpjūtis. Po Baltarusijos prezidento rinkimų šalį sudrebinusius protestus žiauriai numalšina OMON. Beveik 7000 suimtųjų. Šimtuose nukentėjusių pasakojimų atsiskleidžia galinga represijų sistema, kurią režisierius atkuria savo kambaryje Berlyne.

THE SEINE'S TEARS / UPÈS SENOS AŠAROS

Yanis Belaid, Elliott Benard, Nicolas Mayeur, Étienne Moulin, Hadrien Pinot, Lisa Vicente, Philippine Singer, Alice Letailleur, France / Prancūzija, 2021, 9'



On 17 October 1961, "Algerian workers" fill the streets to protest against the mandatory curfew imposed by the police prefecture.

1961 m. spalio 17 d. alžyriečiai darbininkai išeina į gatves protestuoti prieš policijos įvestą komendanto valandą.

CATALOGUE TEXT / KATALOGO TEKSTAS

What are the youngsters into? The young programmers at Meno Avilio, a group of 16-18 year-old film buffs, have watched the films of the Vilnius International Short Film Festival and put together a programme of five short films called Protest, which they recommend to their peers.

When people are cornered, they start to protest both in their personal space and on the streets. A son's protest against his mother, a little girl's opposition to war, a policeman's empathy in an emergency. This programme reveals people's determination to fight for their values.

Kas rūpi jauniems? „Meno avilio“ jaunieji programeriai, grupė 16–18 metų kinu besidominčių jaunuolių peržiūrėjo Vilniaus tarptautinio trumpųjų filmų festivalio filmus ir sudarė penkių trumpųjų filmų programą „Protestas“, kurią rekomenduoja savo bendraamžiams.

Įsprausti į kampą žmonės pradeda protestuoti tiek savo asmeninėje erdvėje, tiek gatvėse. Sūnaus protestas prieš motiną, mažos mergaitės priešinimasis karui, policininko empatija kritinėje situacijoje. Ši programa atskleidžia žmogaus ryžtą kovoti už savo vertybes.

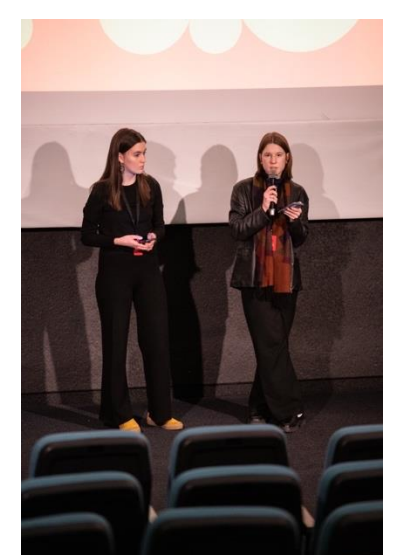
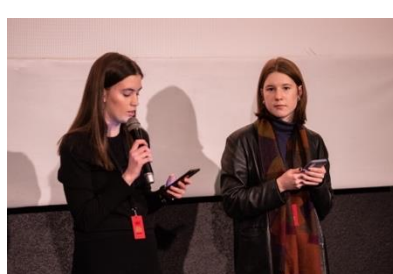
„Jaunieji programeriai“ – septintus metus skaičiuojanti „Meno avilio“ programa, kurios metu kinu besidomintys vyresniųjų klasių mokiniai, lydimi profesionalių kino kuratorių, edukatorių, istorikų, komunikacijos specialistų ir kt., atrinka jiems aktualius filmus, sudaro filmų programas kino teatrams, festivaliams, atviroms erdvėms, rengia jų pristatymus bei jas viešina. Įkvėpta tarptautinio projekto „Moving Cinema“, finansuojama ES programos „Kūrybiška Europa“ MEDIA paprogramės bei Lietuvos kultūros tarybos.

👁️ ADDITIONAL MATERIALS / PAPILDOMA MEDŽIAGA

YOUNG PROGRAMMERS' PHOTOSHOOT / JAUNŲJŲ PROGRAMERIŲ FOTOSESIJA



PHOTOS OF THE PRESENTATION BEFORE THE SCREENING /
NUOTRAUKOS IŠ PROGRAMOS PRISTATYMŲ





NAMES OF PARTICIPATING YOUNG PROGRAMMERS / JAUNŲJŲ PROGRAMERIŲ VARDAI

Aneta Beginskaitė, Abigailė Dičiūtė, Justas Jurčiukonis, Tėja Kalpokaitė, Mija Ničajutė, Viltė Pukelytė
Age: 14-18 years

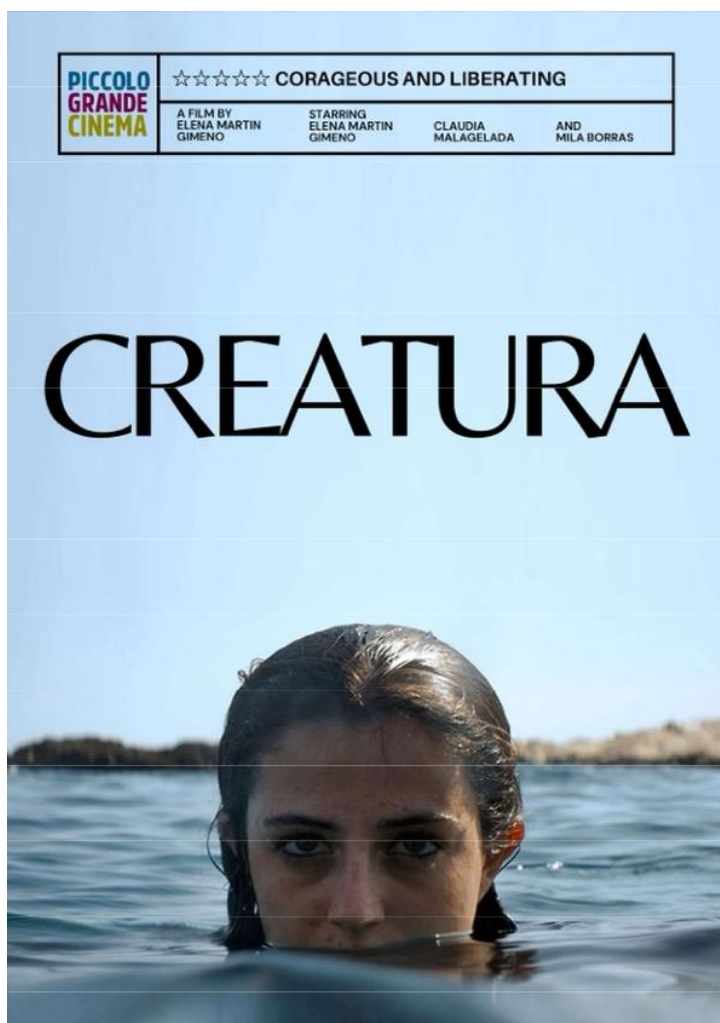
LIST OF PRESELECTED FILMS / FILMŲ ATRANKOS SĄRAŠAS

How Do You Measure a Year?, Jay Rosenblatt, USA, 2021
Sierra, Sander Joon, Estonia, 2022
At Little Wheelie Three Days Ago, Andrew Stephen Lee, USA
The Blanket / Lakana, Teppo Airaksinen, Finland, 2021
Bergie, Dian Weys, South Africa, 2022
By Flávio, Pedro Cabeleira, Portugal, France, 2022
Romance, Álvaro de Miguel, Spain, 2021
Goodbye Jerome! / Au revoir Jérôme!, Adam Sillard, Gabrielle Selnet, Chloé Farr, France, 2021
Noir-Soleil, Marie Larrivé, France, 2021
Bird in the Peninsula, Atsushi Wada, France, Japan, 2022
Will You Look at Me / Dang wo wang xiang ni de shi hou, Shuli Huang, China, 2022
The Seine's Tears / Les Larmes de la Seine, Yanis Belaid, Eliott Benard, Nicolas Mayeur, Étienne Moulin, Hadrien Pinot, Lisa Vicente, Philippine Singer, Alice Letailleur, France, 2021
Handbook / Handbuch, Pavel Mozhar, Germany, 2021
Horticulture / Hortikultura, Silva Čapin, Croatia, 2021

PICCOLO GRANDE CINEMA FF

CREATURA

Elena Martín Gimeno, Spain / Spagna, 2023, 112'



SYNOPSIS / SINOSI

After moving in with her boyfriend to their new home, Mila begins to realize her loss of desire lies deep within. She undergoes a self-exploration journey in which she revisits experiences of her childhood and adolescence in the hope of reconciling with her own body.

Dopo essersi trasferita con il fidanzato nella loro nuova casa, Mila inizia a rendersi conto che la sua perdita di desiderio ha radici profonde. Intraprende un viaggio di auto-esplorazione in cui rivisita le esperienze della sua infanzia e adolescenza nella speranza di riconciliarsi con il proprio corpo.

CATALOGUE TEXT / TESTI DEL CATALOGO

We have selected this film because we found it to be liberating and courageous. *Creatura* deals with a sensitive topic, with difficulties that are very common but rarely publicly addressed. The film confronts the viewer with taboos and intense, even unpleasant emotions, effectively conveyed

thanks to the formal and narrative choices of the director and co-writer, Elena Martín Gimeno, which allow for a very intimate connection to be established between the viewer and protagonist.

Abbiamo scelto questo film perché lo abbiamo trovato libero e coraggioso. *Creatura* tratta di un tema delicato, di difficoltà molto comuni ma raramente affrontate pubblicamente. Il film pone lo spettatore di fronte a taboo e emozioni intense, anche sgradevoli, trasmesse efficacemente grazie alle scelte formali e contenutistiche della regista e co-sceneggiatrice, Elena Martín Gimeno, che permettono di instaurare un piano molto intimo tra spettatore e protagonista.

ADDITIONAL MATERIALS / MATERIALI AGGIUNTIVI

PHOTOS OF PRESELECTION MEETINGS / FOTO DEI MEETING DI PRE-SELEZIONE



VIDEOS / VIDEO

Young programmers' presentation reel / Reel di presentazione dei giovani programmatori ➤



Director's video greeting / Saluti del regista ➤



👤 NAMES OF PARTICIPATING YOUNG PROGRAMMERS / NOME DEI GIOVANI PROGRAMMATORI

Andrea Amari, Bruno Rufino Badin, Valentina Bordon, Giulia Brambilla, Ruben Dall'acqua, Isabella, Ghiringhelli Cavallo, Cecilia Laffranchi, Anna Emilia Mai, Matteo Meraviglia, Ludovica Rispoli, Camilla Romano, Timoteo Romero, Sofia Carlotta Sculati, Elsa Turco, Gaia Viti
Age: 17-21 years

🔍 LIST OF PRESELECTED FILMS / LISTA DEI FILM PRE-SELEZIONATI

Driving Mum / Á Ferð með Mömmu, Hilmar Oddsson, Iceland, Estonia, 2022
A Tale of Shemroon / Chevalier noir, Emad Aleebrahim Dehkordi, France, Germany, Italy, Iran, 2022
Creatura, Elena Martín Gimeno, Spain, 2023
Mars Express, Jérémie Périn, France, 2023
Samsara, Lois Patiño, Spain, 2023

YOUNG
4 FILM
EU Film Festival Network MOVING CINEMA

