



YOUNG₄FILM EUROPEAN FESTIVAL NETWORK

YOUNG PROGRAMMERS' SELECTION

CATALOGUE OF SELECTED FILMS 2025



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 network of European film festivals consisting of Kino Otok – Isola Cinema International Film Festival, Beldocs International Documentary Film Festival, Vilnius Short Film Festival, Piccolo Grande Cinema, Cinehill Film Festival and International Film Festival Valladolid - Seminci has made it our mission to actively involve young programmers in the creation of all six 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 2025 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, lists of preselected films, and more.

The selected films were screened or selected at the 2025 editions of the festivals:

- 18th Vilnius Short Film Festival**, Vilnius, Lithuania, 15-21 January 2025
- 18th Beldocs International Documentary Film Festival**, Belgrade, Serbia, 21-27 May 2025
- 21st Kino Otok – Isola Cinema International Film Festival**, Izola, Slovenia, 4-8 June 2025
- 27th Cinehill Film Festival**, Gorski kotar, Croatia, 22-27 July 2025
- 70th Valladolid International Film Week– Seminci**, Valladolid, Spain, 24 October - 1 November 2025
- 18th Piccolo Grande Cinema**, Milan, Italy, 8-16 November 2025

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I ACCIDENTALLY WROTE A BOOK / VÉLETLENÜL ÍRTAM EGY KÖNYVET

Nóra Lakos, Hungary/Netherlands, 2024, 90'



SYNOPSIS / SINOPSIS

Nina is 13 years old and lives with her father and brother. The only connection she has with her mother is a bunch of memories. She is especially worried about not having any photo showing her mother's face. When her father's new partner Detti enters the family dynamics, Nina begins to write about her mother with the help of her bohemian neighbour Lidija, who is a writer. On this path, Nina delves into a whole whirlwind of emotions, confronting loss, growing up and first love. Oops, with all the delving and learning, Nina quite accidentally realises that she has written an entire book! The screenplay is an adaptation of the eponymous novel by Annet Huizing, which has also been published in Slovenian by the Zala publishing house.

Nina je stara 13 let in živi z očetom ter bratom. Na mamo jo veže le kopica spominov, predvsem pa jo skrbi, da nima nobene fotografije, na kateri se vidi materin obraz. Ko v družinsko dinamiko stopi očetova nova partnerka Detti, Nina začne pisati o svoji materi, pri čemer ji pomaga boemska soseda Lidija, ki je pisateljica. Na tej poti se deklica poglobi v celoten vrtnec čustev, sooča se z izgubo, odraščanjem in prvo ljubeznijo. Ups, ob silnem poglobljanju in učenju, Nina čisto slučajno ugotovi, da je napisala kar celo knjigo! Scenarij za film je prirejen po istoimenskem romanu Annet Huizing, ki je izšel tudi v slovenščini pri založbi Zala.

CATALOGUE TEXT / KATALOŠKI TEKST

Besedilo: Valentina, Anamarija, Anja, Ana, Špela, Karin, Tijan

Film govori o Nini, ki je s pomočjo domišljije in resničnih dogodkov napisala knjigo. Pridružite se nam in z nami odkrijte zgodbo deklince, ki nikoli ni nehala upati!

Film je družinski, primeren za vse, s srečnim koncem. Vključuje teme odraščanja, izgube, iskanja samega sebe, pomena družine.

Film »Kako sem po nesreči napisala knjigo govori o najstnici Nini, je prijazna, dobrosrčna in zelo radovedna. Rada bi postala pisateljica, zato za pomoč prosi svojo sosedo, ki je prav tako pisateljica. Ta ji svetuje, naj začne pisati o svojem življenju. Prek pisanja knjige želi oživeti lik svoje mame, ki je pred leti umrla. Nina se mame ne spomni, zato skozi celoten film želi o njej pridobiti čim več informacij. Ninino vsakdan pretrese nova partnerica očeta Beti, s katero se zblížata in hitro postane pomemben del njene družine. To Nino zelo prestraši, saj se boji, da je s tem zamenjala svojo mamo. V filmu Nina spozna tudi fanta, ta pa se vanjo zaljubi. Najprej se zanj ni zmenila, proti koncu pa se zblížata. Dogajanje je postavljeno pozno pomladi na Madžarskem.

VIDEO MATERIAL / VIDEO MATERIAL

INTERVIEW WITH THE DIRECTOR / INTERVJU Z REŽISERKO



Link to the interview / povezava do intervjuja: <https://youtu.be/RfZ4KtUji8Q>

👁️ ADDITIONAL MATERIALS / DODATNI MATERIALI

POSTER / PLAKAT



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





NAMES OF PARTICIPATING YOUNG PROGRAMMERS / IMENA SODELUJOČIH MLADIH SELEKTORJEV

Katarina Jelen, Valentina Pelicon, Ana Lipušček, Trinity Rojc, Zarja Ule, Tijan Savić, Lea Jerebica, Tina Čanađija, Valentina Rojc, Valentina Črnac, Anamarija Olenik, Karin Sedmak, Anja Pogačnik, Špela Blažek in Nika Kozlan

Age: 13-14 years



LIST OF PRESELECTED FILMS

Young Hearts, Anthony Schatteman, Belgium/Netherlands, 2024, 97'

A Boat in the Garden / Slocum and Me, Jean-François Laguionie, Luxembourg/France, 2024, 75'

I Accidentally Wrote a Book / Véletlenül írtam egy könyvet, Nóra Lakos, Hungary/Netherlands, 2024, 90'

FIUME O MORTE!

Igor Bezinović, Croatia/Italy/Slovenia, 2025, 112'

**selected by 2 groups of Young Programmers*



SYNOPSIS / SINOPSIS

"In 1919, outraged by the outcome of the Paris Peace Conference, which proposed handing the city of Fiume (now Rijeka) to Croatia, Italian poet, aristocrat, and army officer Gabriele D'Annunzio declared the Italian Regency of Carnaro. The ensuing 16-month occupation stands as one of history's most peculiar experiments in governance. Igor Bezinović revisits this singular episode just over a century later, employing the help of his fellow Rijeka's citizens in a bid to reclaim history and tell their version of what happened.

Fiume o morte! is a film on poetry, dynamite, cocaine, machine guns, football, airplanes, furniture flying out of windows, concerts, prisons, sunbathing, thousands of soldiers, millions of bullets, endless speeches, a platypus and on the power of political performativity. D'Annunzio might as well be considered its trailblazer heralding some of the biggest masters of ghastly political showmanship of our age. "

"Leta 1919 je italijanski pesnik, aristokrat in vojaški častnik Gabriele D'Annunzio, ogorčen nad izidom pariške mirovne konference, ki je predlagala, da se mesto Fiume (danes Reka) dodeli Hrvaški, razglasil italijansko upravo Kvarnerja. Šestnajstmesečna okupacija, ki je sledila, je eden najbolj nenavadnih poskusov vladanja v zgodovini. Igor Bezinović se nekaj več kot stoletje pozneje vrača k temu bizarnemu obdobju ter poskuša s pomočjo someščanov Reke ponovno osvojiti zgodovino in povedati njihovo različico tega, kar se je zgodilo.

Fiume o morte! je film o poeziji, dinamitu, kokainu, strojnicah, nogometu, letalih, pohištvu, ki leti skozi okna, koncertih, zaporih, sončenju, tisočih vojakov, milijonih nabojev, neskončnih govorih, kljunašu in moči politične performativnosti. D'Annunzio bi lahko veljal tudi za njenega začetnika, predhodnika nekaterih največjih mojstrov grozljivega političnega nastopaštva naše dobe. "

CATALOGUE TEXT / KATALOŠKI TEKST

Besedilo: Dora Plantarič, Naša Nedeljковиć, Andrea Gorenc Lonžarič, Tina Bazjako, Marcela Grošelj

Film *Fiume o morte!* režiserja Igorja Bezinovića ponuja domiselno pripoved, ki presega klasične okvire dokumentarnega filma. Gre za preplet dokumentarnih in igranih elementov, ki z ironično distanco obravnavajo zgodovinsko obdobje – 16-mesečno okupacijo Reke pod vodstvom italijanskega pesnika in nacionalista Gabriela D'Annunzia. Bezinović v film aktivno vključi lokalne prebivalce, ki v vlogi igralcev in pripovedovalcev prispevajo k avtentičnosti in dinamiki pripovedi ter brišejo mejo med zgodovinskim spominom in sedanjim trenutkom.

Film z uporabo arhivskih posnetkov, sodobnih intervjujev in stiliziranih rekonstrukcij ustvarja večplastno vizualno izkušnjo, ki ponekod spomni na premišljeno kompozicijo estetsko prepoznavnih režiserjev, kot je Wes Anderson. Gre za film, ki nas spomni, da nacionalistične ideje nikoli zares ne izginejo, samo spreminjajo obraz. Z estetsko natančnostjo in ironičnim odmikom z dobro mero črnega humorja razgali mehanizme politične manipulacije in propagande, zapeljivosti militarizma in hrepenenja po velikih zgodbah. Prav zaradi teh poudarkov film odlično deluje tudi danes – v času, ko smo znova priča porastu skrajnih ideologij in reinterpretacijam zgodovine.

Zakaj prav *Fiume o morte!* na festivalu Kino Otok?

Ker se dogaja tik za mejo, a govori o nečem, kar vsi poznamo, o tem, kako zgodovina ni le v knjigah, ampak na fasadah mest, v jezikih, ki jih govorimo, in v idejah, ki še vedno krožijo med nami. *Fiume o*

morte! je aktualen in absurden, hkrati pa pameten, eleganten in po svoje nežno brutalen. Film ni samo zgodovinska pripoved, temveč zrcalo za današnji čas. Ko se svet znova spopada z radikalizmi, je to opomnik, kako hitro se estetika revolucije spreobrne v diktaturo.

Zakaj priti na ogled filma *Fiume o morte!* ?

A se zgodovina lahko ponovi? Film hrvaškega režiserja Igorja Bezinovića, ki je prejel glavno nagrado na mednarodnem filmskem festivalu v Rotterdamu. Aktualen in dinamičen prikaz obdobja Gabriele D'Annunzio na Reki september 1919 – 1920.

Film, ki je nastajal 10 let in skozi oči domačina, na duhovit način prikaže obdobje Reke, ki je je skorajda zamolčano.

In ker Reka ni tako daleč... in ker so nekatere ideje, ne glede na čas in kraj, vedno vredne ponovne presoje.

Text by: Marco D'Agostino

What defines our identity? What makes us who we are?

Geographical and historical identity certainly plays a major role in shaping our individuality, and that's why Igor Bezinović, born in Rijeka in Croatia, has spent his life pursuing a project that tells the story of his city — that same project that in the end became "Fiume o Morte!", presented at the Rotterdam Festival in 2024.

The small Croatian town of Fiume (so was the Italian name of the city) was the target of irredentist ambitions of pre-Fascist forces who, in 1919, led by the poet Gabriele D'Annunzio, occupied the city for 16 months.

It is precisely those 16 months that are the focus of Bezinović's narrative. As a native of Rijeka, he aims to reconstruct those events and explore how the city today relates to that complex past.

In this way, "Fiume o Morte!" fits squarely within the best tradition of documentary cinema, as it powerfully expresses a compelling idea (the re-enactment by an entire city of a historical period), offering the people of Istria the chance to delve more deeply into a story that has certainly been told many times — but never with such precision and such a strong point of view.

The notion of point of view is essential in documentary filmmaking, often misunderstood as a sterile and purely descriptive form of cinema, lacking a strong sense of staging - a very wrong assumption as Fiume O Morte can show.

In the movie, infact, there's a really strong cinematic feeling, there is almost a sense of a "collective exorcism" achieved through the power of cinema.

The issues raised are many, starting with the (overly benevolent) judgment that Italians still reserve for the poet D'Annunzio.

The film raises questions and issues by showing perspectives.

This is what makes it an interesting work, capable of building a bridge between past and present, creating a lively dialogue between the people who today take part in the documentary-reconstruction and the events itself that they are helping to reconstruct.

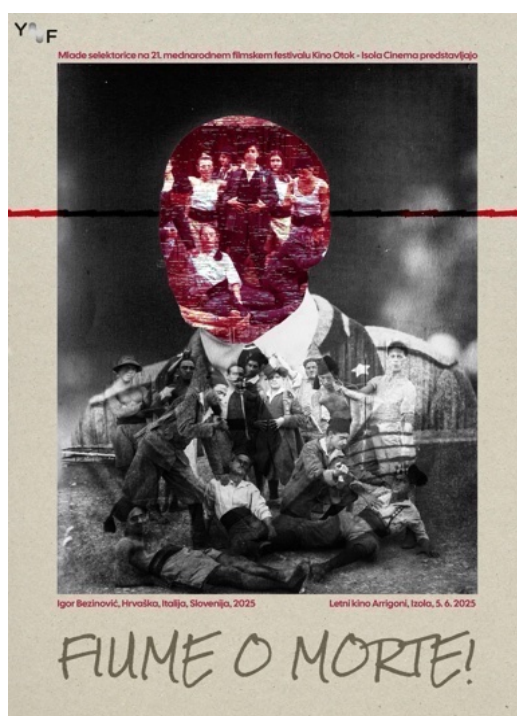
In this sense, the result can only be stimulating and vibrant, allowing Italians to better understand what really happened in those lands, while at the same time giving Istrians the opportunity to delve deeper into their past.

Fiume o Morte seems to show us what the social cinema, the best social cinema can really do: not give answers but ask questions.

ADDITIONAL MATERIALS / DODATNI MATERIALI

POSTER / PLAKAT

Avtorica / author: Maša Nedeljković



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





NAMES OF PARTICIPATING YOUNG PROGRAMMERS / IMENA SODELUJOČIH MLADIH PROGRAMERJEV

Group 1

Andrea Gorenc Lončarič, Maša Nedeljković, Dora Plantarič, Marcela Grošelj, Tina Bazjako
Age: 19-26 years

Group 2

Marco D'Agostino, Vanja Gruntar, Irene Pessot, Maša Nedeljković
Age: 18-26 years



LIST OF PRESELECTED FILMS

Group 1

Fiume o morte!, Igor Bezinović, Croatia/Italy/Slovenia, 2025, 112'

Weightless / Sulla terra leggeri, Sara Fgaier, Italy, 2024, 94'

Eighty Plus / Restitucija, ili, San i java stare garde, Želimir Žilnik, Serbia, Slovenia, 2025, 118'

Group 2

Fiume o morte!, Igor Bezinović, Croatia/Italy/Slovenia, 2025, 112'

Eighty Plus / Restitucija, ili, San i java stare garde, Želimir Žilnik, Serbia, Slovenia, 2025, 118'

The White Line / Cuori senza frontiere, Luigi Zampa, Italy, 1950, 86'

Pooja, Sir, Deepak Rauniyar, Nepal, USA, Norway, 2024, 118'

DAMIAN'S ROOM / LE CHAMBRE DE DAMIEN

Jasna Krajnović, Belgium, Slovenia, 2002, 73'



SYNOPSIS / SINOPSIS

This sensitive yet relentless portrait of the lost youth of the socially alienated Damjan is one of the highlights of Slovenian documentary cinema.

Tankočuten, a neizprosni portret izgubljene mladosti družbeno odtujenega Damjana je eden vrhuncev slovenskega dokumentarnega filma.

CATALOGUE TEXT / KATALOŠKI TEKST

Besedilo: Eva Plešec, Tjaša Štern, Anej Košorok

Nevidni zidovi Damjanove sobe

Ali ste se že kdaj znašli v situaciji, ko je bilo vaše prizadevanje za spremembe zgolj kaplja v morje? Jasna Krajnovič je ustvarila pretresljiv preplet osebne izpovedi in hegemonije družbenega okolja, kjer je posameznik le skupek zunanjih dejavnikov. V njenem dokumentarcu spoznamo 20-letnega Damjana, njegovo bivanje v celjskem zaporu za mladoletne prestopnike in njegovo privajanje na življenje izven zapora. Skozi film ga spoznavamo kapljo za kapljo - njegovo soočanje s posledicami dejanj, surovo realnost popravnega doma in stigmo, ki jo ta prinaša. Za rešetkami se v njegovi majhni sobi rojeva nekaj novega, nekaj upajočega.

Vrženi smo v skorajšnji neposredni dialog z Damjanom, kjer ga spoznamo skozi svoje in njegove oči. Damjan preseže zgolj vlogo protagonista, saj s svojimi lastnimi posnetki postane tudi soavtor filma. Prek črno-belega kontrasta njegovih posnetkov, ki mu je odvzet balast zvokov, dobimo občutek, da smo dobesedno v Damjanovi glavi in svet doživljamo skozi njegov pogled.

Na drugi strani pa kamera opazuje njega, včasih kot muha na steni, včasih pa prevzame vlogo sogovornika, ki se mu Damjan izpoveduje, pripoveduje. Ob tem gledalcu ne vsiljuje enoznačnih odgovorov in ne moralizira, temveč mu omogoči lastno presojo o videnem. Soočenje z realnostjo je neizbežno, kar je posebej poudarjeno z dolgimi statičnimi kadri, ki nas prisilijo sedeti z Damjanovimi občutki.

A tudi, ko enkrat končno vstanemo in zapustimo njegovo sobo, nas še vedno omejujejo nevidni zidovi. Čeprav gre Damjan naprej, so njegovi odnosi ostali v preteklosti, njegova podoba pa podvržena nezaupanju okolice in predsodkom. Na ta način težko gradi na bližnjih odnosih, hkrati pa je zoperstavljen boju za lastno identiteto, ki se še vedno vrti v začaranem krogu težkih okoliščin. Le čas bo pokazal, ali mu bo uspelo.

Komponenta časa tako postane ena ključnih tem, s svojim minevanjem objektivizira Damjanove izkušnje, a hkrati vzpostavlja občutek ujetosti in utesnjenosti znotraj sistema. Zidov pa ne gradijo zgolj institucije, temveč se srhljivo razraščajo tudi v družbi sami. Vsak od nas ima svojo Damjanovo sobo. Ostaja vprašanje, ali jih bomo uspeli podreti in izstopiti iz njih.

 VIDEO MATERIAL / VIDEO MATERIAL

SHORT FILM / KRATKI FILM



Link to the short film / Povezava do kratkega filma:

<https://www.youtube.com/watch?v=38TRJiz-gN4>

 ADDITIONAL MATERIALS / DODATNI MATERIALI

POSTER / PLAKAT

Avtorica / author: Nataša Lomani Konda Požek





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



NAMES OF PARTICIPATING YOUNG PROGRAMMERS / IMENA SODELUJOČIH MLADIH PROGRAMERJEV

Eva Plešec, Nataša Lomani Konda Požek, Anej Košorok, Tjaša Štern, Alica Zelnik, Gabrijel Zmajšek,
Naja Novak
Age: 15-19 years



LIST OF PRESELECTED FILMS

Damian's Room / Le chambre de Damien, Jasna Krajnović, Belgium, Slovenia, 2002, 73'
The 400 Blows / Les quatre cents coups, François Truffaut, France, 1959, 99'
The Disobedient / Neposlušni, Mina Đukić, Serbia, 2014, 112'
Where Is the Friend's House? / Khane-ye doust kodjast?, Abbas Kiarostami, Iran, 1987, 83'

BLOCK 5 / IGRIŠČA NE DAMO

Klemen Dvornik, Slovenia, Czech Republic, Croatia, Serbia, 2024, 89'



SYNOPSIS / SINOPSIS

When 12-year-old Alma learns that the company her father works for is going to tear down the playground in front of their building and build a parking lot, she has no choice but to team up with her rival Luna and her skateboarding crew. The community has one week to save the playground, and failure is not an option. The fight for the playground evolves into a story about community. The film premiered at the Locarno Film Festival and won the award for Best Film in the children's program at the Sarajevo Film Festival.

Kad 12-godišnja Alma sazna da će tvrtka u kojoj radi njen otac srušiti igralište ispred njihove zgrade i napraviti parkiralište, ne preostaje joj ništa drugo nego udružiti snage sa svojom suparnicom Lunom i njezinom skejterskom ekipom. Društvo ima tjedan dana da spasi igralište, a neuspjeh nije opcija. Borba za igralište prerasta u priču o zajedništvu. Film je premijerno prikazan na Locarno Film Festivalu, a na Sarajevo Film Festivalu osvojio je nagradu za najbolji film u dječjem programu.

THE CHAOS SISTERS / DIE CHAOSSCHWESTERN UND PINGVIN PAUL

Mike Marzuk, Germany, Belgium, 2024, 100'



SYNOPSIS / SINOPSIS

German comedy directed by Mike Marzuk. Four chaotic sisters must save a dancing penguin from evil magicians who want to use him for their comeback show in Las Vegas. This cheerful and exciting adventure is also suitable for the very youngest because it is dubbed in Croatian!

Njemačka komedija redatelja Mikea Marzuka. Četiri kaotične sestre moraju spasiti plesnog pingvina od zlih mađioničara koji ga žele iskoristiti za svoj povratnički show u Las Vegasu. Ova vesela i napeta avantura prikladna je i za one sasvim najmlađe jer je sinkronizirana na hrvatski jezik!

SAVAGES / SAUVAGES

Claude Barras, Switzerland, France, Belgium, 2024, 87'



SYNOPSIS / SINOPSIS

The new animated adventure by Claude Barras (*My Life as a Zucchini*) tells a touching story about two children and a baby orangutan who embark on a fight to save the rainforest of Borneo. Kéria, a modern girl from the edge of the jungle, after saving little Oshi, joins her cousin Selaiu on a journey that takes her to the heart of the forest and the spiritual world of the nomadic Penan tribe. Faced with the threat of destruction to their home, they decide to resist. Thru the eyes of the young heroes, the *Wildlings* open important ecological themes and encourage children and young people to think about nature conservation and the importance of preserving rainforests and their inhabitants. The film is nominated for the European Film Awards in the category of European Animated Film.

Nova animirana avantura Claudea Barrasa (*Moj život kao Tikvica*) donosi dirljivu priču o dvoje djece i mladunčetu orangutana koji kreću u borbu za spas prašume Bornea. Kéria, moderna djevojčica s ruba džungle, nakon što spasi malog Oshija, pridružuje se svom rođaku Selaiu u putovanju koje je vodi u srce šume i duhovni svijet nomadskog plemena Penan. Suočeni s prijetnjom uništenja njihova doma, odlučuju se oduprijeti. Divljaci kroz oči mladih junaka otvaraju važne ekološke teme i potiču djecu i mlade na promišljanje o zaštiti prirode i važnosti očuvanja prašuma i njihovih stanovnika. Film je nominiran za Europske filmske nagrade u kategoriji Europski animirani film.

DANCING QUEEN IN HOLLYWOOD

Aurora Gossé, Norway, 2025, 86'



SYNOPSIS / SINOPSIS

A Norwegian musical film about the quirky Myna, who despite skeptics and not being the best dancer, manages to make it all the way to a big competition. Young Gorani had the opportunity to see the first installment of this fun and lively comedy at the first Timpetill in Delnice, and this year Myna is traveling to Los Angeles. Let's join her! The film stands as a separate story that will be equally enjoyed by those who are just discovering the story and those who remember Mina's first dance steps.

"Norveški glazbeni film o osebujnoj Mini koja unatoč skepticima i tome što ne zna najbolje plesati uspije dogurati sve do velikog natjecanja. Mladi Gorani prvi su nastavak ove zabavne i vrckave komedije imali priliku gledati na prvom delničkom Timpetillu, a Mina ove godine putuje u Los Angeles. Pridružimo joj se! Film stoji kao zasebna priča u kojoj će jednako uživati oni koji priču tek otkrivaju, kao i oni koji pamte Minine prve plesne korake.

CIRCUSBOY / ZIRKUSKIND

Julia Lemke, Anna Koch, Germany, 2025, 86'



SYNOPSIS / SINOPSIS

A German documentary that delighted audiences at the Berlinale, where it was awarded a Special Jury Prize. The film follows Santino, a boy from the circus who travels the country with his family and animals in a caravan, never staying anywhere for long. His great-grandfather, Ehe, is one of the last great circus impresarios, full of magical stories from his long, exciting life. The Boy from the Circus is a road documentary about the power of community and the importance of belonging to something greater.

Njemački dokumentarni film koji je oduševio publiku na Berlinaleu, gdje je ovjenčan Posebnim priznanjem žirija. Film prati Santina, dječaka iz cirkusa koji u pratnji svoje obitelji i životinja putuje zemljom u karavanu, nikad se nigdje ne zadržavajući. Njegov pradjed Ehe jedan je od posljednjih velikih cirkuskih impresarija, pun magičnih priča iz svog dugog, uzbudljivog života. Dječak iz cirkusa dokumentarni je film ceste o snazi zajednice i važnosti pripadanja nečemu većem.

TALES FROM THE MAGIC GARDEN

Leon Vidmar, David Súkup, Patrik Pašš, Jean-Claude Rozec, Slovenia, Slovakia, France, Czech Republic, 2025, 71'



SYNOPSIS / SINOPSIS

When 12-year-old Alma learns that the company her father works for is going to tear down the playground in front of their building and build a parking lot, she has no choice but to team up with her rival Luna and her skateboarding crew. The community has one week to save the playground, and failure is not an option. The fight for the playground evolves into a story about community. The film premiered at the Locarno Film Festival and won the award for Best Film in the children's program at the Sarajevo Film Festival.

Kad 12-godišnja Alma sazna da će tvrtka u kojoj radi njen otac srušiti igralište ispred njihove zgrade i napraviti parkiralište, ne preostaje joj ništa drugo nego udružiti snage sa svojom suparnicom Lunom i njezinom skejterskom ekipom. Društvo ima tjedan dana da spasi igralište, a neuspjeh nije opcija. Borba za igralište prerasta u priču o zajedništvu. Film je premijerno prikazan na Locarno Film Festivalu, a na Sarajevo Film Festivalu osvojio je nagradu za najbolji film u dječjem programu.

SHORTS FOR THE YOUNGEST

Duration: 60'

SYNOPSIS / SINOPSIS

A selection of Croatian animation shorts without dialogue and subtitles for preschoolers and young children.

izbor kratkometražnih hrvatskih animiranih filmova bez dijaloga i titlova, namijenjenih predškolarcima i drugoj mlađoj djeci.

Jedrenjak na kraju ulice, Lucía Aimara Borjas, Croatia, 2025, 8'

Jež Bodljikavko, Tihoni Brčić, Croatia, 2020, 6'47"

Vrlo mokra noć u muzeju, Milan Trenc, Croatia, 2018, 4'

Krila za krokodila, Ivana Guljašević Kuman, Croatia, 2018, 5'

Crni vuk, bijeli vuk, Ivana Guljašević Kuman, Croatia, 2020, 5'

Kuc kuc, Ivana Guljašević Kuman, Croatia, 2019, 4'

Tajni vrt, Filip Gašparović Melis, Croatia, 2024, 4'

Medo Trapavko, Tomislav Gregl, Croatia, 2017, 8'30"

SHORTS FOR YOUTH (13+)

Duration: 75'

SYNOPSIS / SINOPSIS

A selection of short Croatian films for children and youth 13+, tackling social and coming of age themes.

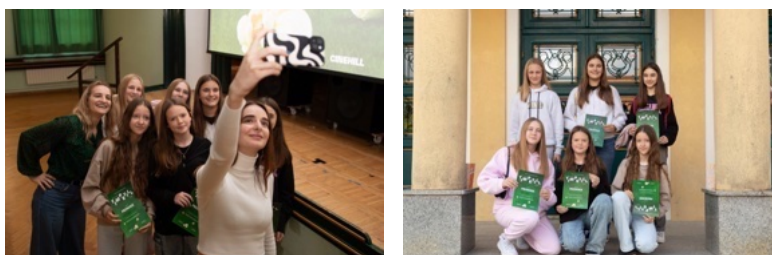
Izbor kratkometražnih hrvatskih igranih filmova za mlade 13+, koji se bave društvenim temama i odrastanjem.

Then I See Tanja / Onda vidim Tanju, Juraj Lerotić, Croatia, 2010, 34'28"

All About the Kids / Ne pričamo o nama nego o djeci, Luka Rukavina, Croatia, 2015, 17'

Snitch / Druker, Rino Barbir, 2019, Croatia, 19'

PHOTOS OF THE YOUNG PROGRAMMERS / FOTOGRAFIJE MLADIH PROGRAMERA



Text by: Lucas Legović

Then I See Tanja

Love sometimes comes to life in the moments and places we least expect it. Sixteen-year-old Željko, the protagonist of the mid-length fiction film *Then I See Tanja*, falls in love with a girl he has met at the hospital while visiting his seriously ill mother. He has only two things on his mind: earning enough money to buy a wig for his mother, who is undergoing chemo, and gathering enough courage to approach Tanja and talk to her. The film follows Željko's everyday life as he takes care of his younger brother while their mother is in the hospital, and as he experiences and tackles typical problems brought on by adolescence, such as first love.

While the plotline follows a classic coming-of-age formula typical of this popular genre, when it comes to film form, the film veers into more experimental waters. *Then I See Tanja* is a film almost exclusively made of still images. The only exception to the technique is a short camera recording captured by Željko as part of his first job as a cameraman. Perhaps surprisingly, the flow of still images converges into a dynamic film, not only because a series of connected images constitutes the basis of what film is, but because the well-developed and skillfully-woven story creates a rhythmic and immersive narrative.

Another unusual characteristic of the film is the absence of dialogue. The entire story is narrated to us by the main protagonist, whose mentality and personality become gradually revealed to us through his narrated thoughts. He talks about his dreams, visions of a happier future, as well as the events that take place outside of his fantasy world. The dynamic rhythm is further built through periodical breaks in narration, brought about by Tanja's appearance. The statement: „And then I see Tanja“ becomes the leitmotif in the film, propelling the action forward and functioning like a cut in editing.

The film ends with Željko imagining himself, his brother and mother walking along the beach. Then suddenly Tanja appears for real and the story unfolds just like it did in his mind, leading to a happy ending. The deeply human message of the film is the role of hope in our darkest moments, when the fate in the future becomes the last resort in continuing to move and reach for a better tomorrow. As the protagonist himself says: „I play with all these possibilities. I feel some sort of certainty in my gut. I shudder a little when I realise none of it is out of reach anymore. Or maybe it's the cold“.

Tekst: Lucas Legović

Onda vidim Tanju

Ljubav se ponekad rađa na mjestima i trenutcima u kojima ju najmanje očekujemo. Šesnaestogodišnji Željko protagonist srednjemetražnog filma Juraja Lerotića *Onda vidim Tanju* zaljubljuje se u djevojku koju susreće u bolnici dok posjećuje teško bolesnu majku. Njegova dva cilja su zaraditi dovoljno novca da mami, koja je uslijed kemoterapije izgubila kosu, može kupiti periku te skupiti hrabrost kako bi prišao Tanji i započeo razgovor s njom. Film prati Željkovu svakodnevnicu u kojoj mora preuzeti roditeljsku ulogu te skrbiti za mlađeg brata dok je mama u bolnici. Osim toga suočava se sa tipičnim adolescentskim problemima poput prve ljubavi.

Osobito zanimljiva karakteristika ovog filma netipičan je eksperiment s filmskom formom, naime film se sastoji od nepokretnih slika. Jedina je iznimka umetnuta kratka snimka kamerom koju Željko snima na svom prvom poslu kao snimatelj. Međutim slijed statičnih fotografija *Onda vidim Tanju* ne

čini manje dinamičnim filmom, ne samo zato što se niz spojenih sličica označava osnovnu definiciju filma, već zato što se dobro razrađenom dramaturgijom i vješto ispredenom pričom stvara ritmična i napeta naracija.

Još jedno neuobičajeno svojstvo filma je potpuni nedostatak dijaloga. Sve informacije koje doznajemo pripovijeda protagonist čija se komplicirana psihologija postepeno otkriva kroz struju njegove svijesti. On govori o svojim snovima, slikama sretnije budućnosti koje zamišlja prije spavanja, jednako kao o događajima koji se zbivaju van okvira njegove mašte. Dinamičnost se postiže prekidima u pripovijedanju u kojima Željko odjednom ugleda Tanju pa govori: „I onda vidim Tanju.“ Ta rečenica se kroz film provlači kao formula koja radnju gura naprijed.

Film završava prizorom u kojemu Željko zamišlja da šeće s bratom i mamom uz more, a onda se pojavljuje Tanja i radnja se u filmu jednako kao u njegovoj glavi raspliće u sretan kraj. Mama je ozdravila, a on je uspio svoju fantaziju o ljubavnom odnosu s Tanjom prenijeti u zbilju. Izuzetno ljudska poruka ovdje je da čak u najtežim životnim trenutcima ono što preostaje kao posljednji resurs jesu nada i vjera da budućnost donosi bolje sutra. To potvrđuju protagonistove posljednje riječi: „Igram se sa tim različitim mogućnostima. Osjećam neku sigurnost u trbuhu. Malo se stresem kad shvatim da sve to više nije nemoguće. Ili je to od hladnoće.“

NAMES OF PARTICIPATING YOUNG PROGRAMMERS / IMENA SODELUJOČIH MLADIH PROGRAMERJEV

Vedran Benja, Mihaela Bačić, Iva Jauk, Lucas Legović, Iva Sokačić i Noah Sudelija.
Age: 19-25 years

LIST OF PRESELECTED FILMS / POPIS FILMOVA U PRESELEKCIJI

INTERNATIONAL FEATURES / MEĐUNARODNI DUGOMETRAŽNI

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

Block 5 / Igrišča ne damo, Klemen Dvornik, Slovenia, Czech Republic, Croatia, Serbia, 2024, 89'

Max and the Senior Squad / Max und die wilde 7: Die Geister-Oma, Winfried Oelsner, Germany, 2024, 90'

Maya, Give Me a Title / Maya, donne-moi un titre, Michel Gondry, France, 2025, 60'

The Chaos Sisters / Die Chaosschwestern und Pinguin Paul, Mike Marzuk, Germany, Belgium, 2024, 100'

Savages / Sauvages, Claude Barras, Switzerland, France, Belgium, 2024, 87'

We Are the Best / Vi är bäst!, Lukas Moodysson, Sweden, Denmark, 2013, 102'

Sandbag Dam / Zečji nasip, Čejen Černić Čanak, Croatia, Lithuania, Slovenia, 2025, 98'

Juniors, Hugo P. Thomas - France - 2023 - 95'

I Accidentally Wrote a Book / Véletlenül írtam egy könyvet, Nóra Lakos, Hungary/Netherlands, 2024, 90'

Dancing Queen in Hollywood, Aurora Gossé, Norway, 2025, 86'

Circusboy / Zirkuskind, Julia Lemke, Anna Koch, Germany, 2025, 86'

Tales from the Magic Garden, Leon Vidmar, David Súpup, Patrik Pašš, Jean-Claude Rozec, Slovenia, Slovakia, France, Czech Republic, 2025, 71'

SHORTS FOR THE YOUNGEST

Jedrenjak na kraju ulice, Lucía Aimara Borjas, Croatia, 2025, 8'

Jež Bodljikavko, Tihoni Brčić, Croatia, 2020, 6'47"

Vrlo mokra noć u muzeju, Milan Trenc, Croatia, 2018, 4'

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Tajni vrt, Filip Gašparović Melis, Croatia, 2024, 4'
Medo Trapavko, Tomislav Gregl, Croatia, 2017, 8'30"

SHORTS FOR YOUTH

Then I See Tanja / Onda vidim Tanju, Juraj Lerotić, Croatia, 2010, 34'28"
All About the Kids / Ne pričamo o nama nego o djeci, Luka Rukavina, Croatia, 2015, 17'
Snitch / Druker, Rino Barbir, 2019, Croatia, 19'

SEARCHING FOR AMANI

Debra Aroko, Nicole Gormley, Kenya, USA, 2024, 80'



SYNOPSIS / SINOPSIS

In the heart of Kenya, a tragedy shatters a young boy's life. Simon Ali, 13, finds himself in a world of mystery when his father, a respected conservancy guide, is found dead under suspicious circumstances. Armed with his video camera and an unwavering desire for truth, Simon and his best friend Haron embark on a perilous journey to uncover the secrets behind his father's demise.

U srcu Kenije, tragedija se nadvija nad životom dečaka. Trinaestogodišnji Simon Ali biva bačen u svet misterije kada njegov otac, cenjeni vodič za očuvanje prirode, bude pronađen mrtav pod sumnjivim okolnostima. Naoružani videokamerom i nepokolebljivom željom za istinom, Simon i njegov najbolji prijatelj Haron kreću na opasno putovanje kako bi otkrili tajne koje stoje iza očeve smrti.

THE DATING GAME

Violet Du Feng, USA, United Kingdom, Norway, 2025, 92'



SYNOPSIS / SINOPSIS

In a country where eligible men greatly outnumber women, three serial bachelors join an intensive seven-day dating camp led by one of China's most sought-after dating coaches, in what may be their last-ditch effort to find love.

U zemlji u kojoj ima znatno više muškaraca, tri neoženjena muškarca pridružuju se intenzivnom sedmodnevnom kampu za upoznavanje koji vodi jedan od najtraženijih kineskih trenera za upoznavanje. Ovo bi mogao biti njihov poslednji pokušaj da pronađu ljubav.

WHERE THE KIDS HAVE NO NAME

Jamillah van der Hulst, The Netherlands, Bangladesh, 2024, 52'



SYNOPSIS / SINOPSIS

Where The Kids Have No Name is a documentary about street children in Bangladesh, highlighting their struggles in Dhaka. Over 3.4 million children face violence, abuse, and lack education and healthcare. The NGO LEEDO provides food, schooling, and shelter, helping them survive and build trust to leave the streets.

Dokumentarac o deci s ulice u Bangladešu koji baca svetlo na njihov mučan život u Daki. Više od 3,4 miliona dece trpi nasilje, nema školovanje i zdravstvenu negu. Nevladina organizacija LEEDO obezbeđuje hranu, školovanje, sklonište, pomaže im da prežive, osnaže se i napuste ulicu.

CATALOGUE TEXT / TEKST KATALOGA

Text by: Vera Novaković, Lena Kuzmanović, Milica Miladinović

For this year's Beldocs Teen program we were presented with six films, out of which we had a task of choosing three to make it into the final selection. The main criteria was diversity in every way – thematical, geographical, cultural, and narratological. The areas which the films covered spanned over ex-Yugoslavia, the Netherlands, Estonia, Bangladesh, China, Kenya, and even the ocean as a whole. Themes varied from general societal issues to individual conflicts and family tragedies. Despite the wide motific and thematic range, documentary film succeeds in universalizing individual stories, stories of larger groups, and even nations, in an authentic and unfortunately underrated way. During the workshops that preceded our decision on the final selection, we learned to value and deconstruct film, to respect and appreciate the relationship of the director with the topic and

characters who enchant us in documentaries with their non-fiction and on whose willingness to open up the film depends on.

The film we particularly appreciated is "Searching for Amani" directed by Debra Aroko and Nicole Gormley. The story takes place in Laikipia, a district in Kenya destroyed by global warming, the protagonist being a boy named Simon Ali, whose father was killed under unexplained circumstances. At first glance the film resembles a thriller, since Simon painstakingly attempts to solve a murder in a district in which they do not even list the names of the victims in the news, let alone commence police investigations. However, to Simon this investigation is more than a battle for personal justice, it is a coming-of-age arc in which he places the truth as the supreme value. This ties into his love for journalism, which is reinforced by the tragedy and need for transparency, but awakened by long-term admiration for his journalist role model. That is why Simon is inseparable from his film camera so much so the camera and his eyes become one, which further gives the film authenticity that it is similar to narrating in the first person. His shots are predominantly made up of interviews with people who reveal to him what they know about the mystery, helping him solve it. Besides his documentary shots also present are numerous shots of Laikipia's landscapes whether it is green and fertile or dried out and dead, as well as acted out scenes showing his father's devastating death. Precisely thanks to these carefully crafted scenes the film is so aesthetically pleasing, as their colors were enhanced in editing, making their contrast an especially prominent element in visual storytelling, weaving the story of global warming. This is also the reason that nature sounds are particularly present besides the original music score. This is how we find out that, due to scarcity of natural resources, there is an ongoing war in Laikipia between the owners of the nature reserves, who profit from tourism, and nomadic people who live of agriculture, which leads to a number of physical altercations and deaths of innocent people. Therefore, we as spectators realize along with Simon how this tragedy goes beyond the scope of violence of one man against another, and into the issues of human survival under cruel climate conditions. We picked this film because it in a very specific and layered way depicts the global problem that concerns us more than we know. Just as we learned, every global problem stands out more and feels more intimate when it is individualized through specific people and their life stories, that is why this film is particularly powerful. The quote in the end perfectly summarizes this – the ones who suffer the most from climate change are the ones who contribute to it the least.

Next film from our selection is "The Dating game" directed by Violet Du Feng. After the yearslong one child policy, in China the consequences are palpable– there are significantly more men than women. The resulting imbalance makes it almost impossible to find a partner and makes men hopeless and existentially endangered. This leads to them investing money in courses that guarantee that they will provide adequate training on dating. Our protagonists found themselves in this situation – three men of different ages and socioeconomic backgrounds who are putting their last bit of hope in one of these seven-day courses. The storytelling techniques used are interviews, archive footage, footage of the main characters in class, as well as footage capturing the public events in China overall. We follow them along while they shop for trendy clothes, create phony social media accounts and practice trivial pick-up lines, which ironically, destroy all their chances in establishing genuine connections and acquaintances. Despite the tragicomedy of their position, we are faced with the harsh reality of this problem through a series of scenes, of which the most memorable is the one where parents visit "markets" where they promote their sons and attempt to find them a potential wife; the problem is not only of emotional character but also of an economic nature. In terms of visual storytelling, the heart motif is interwoven throughout the narrative, whether it's part of a mural or depicting a like on social media. This symbol has an ironic double meaning for our protagonists, it's meant to represent love, but it ended up embodying the phoney nature of their online personas. Contributing to the theme of lies are numerous shots of dazzling shop windows and streets illuminated by flashing neon lights, streets filled with people amidst whom the loneliness of these three men becomes especially striking as the camera follows them through the crowds. On the other hand, women are closing themselves in and turning to artificial intelligence as a substitute for a relationship, due to which it could be said that this film actually speaks about the digital age,

alienation and making everything human, intimate and genuine ultimately meaningless, hence pushing us to make an effort to turn back to each other. We chose this film precisely because of its topicality and also the necessary culture shock and subsequent empathy that it awakens for the "generation without love", as one of our lonely bachelors put it.

The last film from the selection is "Where the Kids Have No Name" directed by Jamillah van der Hulst which confronts us with the cruel destinies of abandoned Bangladeshi children on the streets of Dhaka. Due to poverty, many families leave their children on the street or alternatively, the children themselves leave home to join street communities. Some of these communities have strict rules and substance abuse is a part of everyday life. A worrying majority of the children is prepubescent. We are immersed in the story through the perspective of a charity organisation whose goal is to provide these children with food, shelter, upbringing, education and direction in life. The key is opening shelters in which they will get an idea about life in a family and community. From the children we find out about their means of survival and destroyed value system, which prompts the majority to refuse help because they deem their lifestyle normal. What is especially upsetting is the fate of young girls who endure emotional, physical, and sexual abuse. What makes this film particularly unsettling is the absence of music. In terms of sound, most of the film is filled with street noise, clamor, traffic sounds, the murmur of the sheer amount of people crowding the streets. The music that is present is diegetic – in the scenes of children singing on the streets or practising for a play in acting classes at the shelter. Besides the absence of sound, there is a striking absence of bright colors and brightness in general – colors are dull and dirty, and the sky is gloomy; the world of this film almost resembles a reflection in a muddy puddle. There are no specific protagonists, instead many children are interviewed, and so we are immersed in their world through a number of close-up shots. The last scene in the film rounds it up with an optimistic message about new beginnings and leaving old traumatic patterns behind, when one of the girls opens up about her ambitions and plans for the near future, freely walking out of frame which is symbolically bordered by barbed wire. We believe that this film is necessary to show and conclude this year's selection with.

We are grateful that we were encouraged not to select films based on the quantity of votes, but rather to land on a collective decision achieved by discussion and compromise. Teamwork is what enriched our experience as conversation is precisely where cinema continues a life of its own.

Autorke teksta: Vera Novaković, Lena Kuzmanović, Milica Miladinović

U optičaju za teen program Beldocs festivala 2025. bilo je šest filmova, od kojih smo imali zadatak da izaberemo tri koja bi ušla u konačnu selekciju. Glavni kriterijum bila je raznovrsnost u svakom smislu – tematska, geografska, kulturološka i naratološka. Filmovi su pokrivali prostor od stare Jugoslavije, preko Holandije, Estonije, Bangladeša, Kine, Kenije, pa čak i do čitavog okeanskog prostranstva, a teme su varirale od opštih socijalnih pitanja do individualnih konflikata i porodičnih tragedija pojedinaca. Uprkos širokom motivskom i tematskom dijapazonu, dokumentarni film uspeva na sasvim autentičan i nažalost potcenjen način da univerzalizuje priče pojedinaca kao i većih društvenih grupa, čak i nacija. Na radionicama koje su prethodile finalnom odabiru, naučili smo da vrednujemo i dekonstruišemo film, da uvažimo odnos reditelja sa temom, kao i likovima koji nas u dokumentarnom filmu očaravaju svojom nefiktivnom stvarnošću, i od čije spremnosti da se povere zavisi čitav narativ. Film koji nam se naročito svideo je „U potrazi za Amani“ rediteljki Debre Aroko i Nikol Gormli. Radnja se dešava u Laikipiji, okrugu Kenije razorenom globalnim zagrevanjem, a protagonista je dečak Simon Ali, čiji je otac ubijen pod nerazjašnjenim okolnostima. Film na prvi pogled liči na triler, budući da Simon mukotrpno pokušava da razreši jedno ubistvo u okrugu u kojem se na vestima više ni ne imenuju žrtve, a kamoli pokreću policijske istrage. Međutim, Simonu ova potraga nije samo borba za ličnu pravdu, već i razvojni put na kom on postavlja istinu kao vrhovnu vrednost. U ovo se uvezuje njegova ljubav prema novinarstvu, koja je potkrepljena tragedijom i željom za transparentnošću, ali pokrenuta dugogodišnjim divljenjem koje oseća prema svom novinarskom uzoru. Zato se Simon ne odvađa od svoje kamere, tako da se kamera izjednačava sa očima, što daje filmu autentičnost koja je

slična pripovedanju u prvom licu. Njegove snimke pretežno čine intervjui s ljudima koji mu otkrivaju ono što znaju o misteriji pomažući mu da je razreši. Sem njegovih dokumentarnih snimaka, prisutni su brojni snimci pejzaža Laikipije, bilo da je zelena i plodna ili isušena i mrtva, kao i igrane scene koje prikazuju potresnu smrt njegovog oca. Ovaj film je estetski zadovoljavajuć zato što su u tim brižno usnimljenim kadrovima, pogotovo pejzažima uhvaćenim iz ptičje perspektive, dodatno istaknute boje u montaži tako da njihovi kontrasti upadaju u oko i vizuelno potkrepljuju narativ o globalnom zagrevanju. Iz istih razloga, pored muzike komponovane za film, veoma su prisutni zvuci prirode. Saznajemo da se u Laikipiji usled skaradnosti prirodnih resursa vodi rat između vlasnika prirodnih rezervata koji zarađuju od turizma i nomadskog stanovništva koje se bavi poljoprivredom, što dovodi do velikog broja fizičkih okršaja i smrti nedužnih ljudi. Stoga mi kao gledaoci zajedno sa Simonom uviđamo kako ova tragedija prevazilazi okvire nasilja jednog čoveka nad drugim, i zalazi u problematiku ljudskog opstanka pod surovim klimatskim okolnostima. Ovaj film smo odabrali zato što na vrlo specifičan i slojevit način rasvetljava globalni problem koji nas se tiče više nego što pretpostavljamo. Kao što smo naučili, svaki svetski problem postaje mnogo upečatljiviji i bliskiji kada se individualizuje kroz konkretne ljude i njihove životne priče, zbog čega je ovaj film toliko moćan. Citat s kraja filma ovo savršeno sažima – oni koji najviše pate od klimatskih promena su upravo oni koji im najmanje doprinose.

Sledeći film iz selekcije je „Kako pronaći devojk u Kini“ rediteljke Vajolet Du Feng. Nakon dugogodišnje politike jednog deteta, u Kini se osećaju posledice – znatno je veći broj muškaraca nego žena. Ovako nastali dizbalans gotovo onemogućava nalaženje partnera i čini muškarce beznadežnim i egzistencijalno ugroženim. Ovo ih navodi da ulažu novac u apsurdne kurseve koji garantuju da će im pružiti adekvatnu obuku na ljubavnom polju. U ovoj situaciji su se našli naši protagonisti – tri čoveka različitih godina i socioekonomskih pozadina koji svoju poslednju nadu ulažu u jedan ovakav sedmodnevni kurs. Tehnike kojima se upoznajemo s narativom u filmu su intervjui, arhivski snimci, snimci glavnih junaka na časovima kursa, kao i snimci iz javnog života uopšte. Pratimo protagoniste u kupovini moderne odeće, sastavljanju lažnih profila na društvenim mrežama i uvežbavanju trivijalnih metoda koje im, ironično, narušavaju svaku šansu za ostvarenjem iskrene komunikacije i poznanstva. Uprkos tragikomičnosti njihovog položaja, suočeni smo sa suštom ozbiljnošću ovog problema kroz niz scena, od kojih je najupečatljivija ona u kojoj roditelji posećuju „pijace“ na kojima reklamiraju svoje sinove i pokušavaju da im pronađu potencijalnu suprugu; problem nije samo emocionalnog karaktera, već i ekonomskog. Što se tiče vizuelnog jezika, motiv srca prožima ceo film, bilo da je deo nekog murala ili da je prikazan kao ikonica lajka na društvenim mrežama; ovaj simbol ironično ima duplo značenje – trebalo bi da predstavlja ljubav, ali sada je oličenje lažnosti identiteta koje ljudi sebi grade na društvenim mrežama. Elementu laži u filmu doprinose brojni kadrovi šljaštećih izloga i noćnih ulica obasjanih neonskim svetlima, ulicama prepunih ljudi među kojima je usamljenost ove trojice muškaraca gotovo opipljiva dok ih kamera prati kroz gomilu. Žene se, s druge strane, zatvaraju u sebe i okreću veštačkoj inteligenciji kao zameni za međuljudske odnose, zbog čega se može reći daje ovaj film zapravo priča o digitalnom svetu, alijenaciji i obesmišljanju svega ljudskog, intimnog i iskrenog, kao i podsticaj da se okrenemo jedni drugima. Upravo zbog ove aktuelnosti smo odabrali film, kao i zbog neophodnog kulturološkog šoka i empatije koju on naglo budi za „generaciju odraslu bez ljubavi“, kao što jedan od naših usamljenih protagonista ističe.

Poslednji film iz naše selekcije je „Tamo gde deca nemaju imena“ rediteljke Džamile van der Hulst, koji nas suočava sa surovom sudbinom napuštene bangladeške dece na ulicama Dake. Usled siromaštva, mnoge porodice su ostavljale decu, ili su pak deca sama bežala od kuće i pridruživala se uličnim zajednicama. Neke od ovih zajednica imaju vrlo stroga pravila i uzimanje psihoaktivnih supstanci im je deo svakodnevnice, a zabrinjavajuću većinu čine deca koja nisu ni adolescenti. Film pratimo iz perspektive humanitarne organizacije koja ima za cilj da ovoj deci obezbedi hranu, zaklon, vaspitanje, obrazovanje i životno usmerenje. Ključna stvar je otvaranje domova u kojima će oni dobiti predstavu o životu u porodičnoj zajednici. Od dece saznajemo o njihovom preživljavanju i razorenom sistemu vrednosti, tako da većina njih odbija pomoć jer vidi svoj način života kao normalan. Posebno je potresan položaj devojčica koje su izložene emocionalnom, fizičkom i seksualnom nasilju. Film je naročito težak za gledanje usled namernog odsustva muzike. Što se tiče zvuka, najveći deo filma

ispunjen je uličnim metežom, vikom, saobraćajnom galamom i žamorom ogromnog broja ljudi koji se tiskaju na ulicama. Muzika koja se javlja je dijegetička – u scenama u kojima deca pevaju na ulici ili vežbaju za predstavu na časovima glume u nekom domu. Sem ovog odsustva, upečatljivo je odsustvo jarkih boja i vedrine uopšte, tako da su boje uvek zagasite, zamazane, a nebo tmurno; svet filma izgleda kao da se ogleda u nekakvoj bari. Ovde nema istaknutih nosioca radnje, već je mnogo dece intervjuisano i mi kroz krupni plan bivamo uvučeni u njihov svet, tako da pratimo više njih kroz različite segmente filma. Poslednja scena filma ga zaokružuje optimističnom porukom o novim počecima i napuštanju starih traumatičnih obrazaca kada se jedna od ovih devojčica otvara o svojim ambicijama i planovima za skorašnju budućnost, slobodno se šetajući gradom u kadru simbolično ovičenom bodljikavom žicom. Smatramo da je ovaj film neophodno prikazati i njime zaključiti ovogodišnju selekciju.

Bili smo podstaknuti da filmove ne vrednujemo kvantitativno, već jednoglasnom odlukom do koje smo došli diskusijom i kompromisom, na čemu smo veoma zahvalni. Iskustvo je bilo obogaćeno grupnim radom jer upravo razgovorom film nastavlja da živi.



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



NAMES OF PARTICIPATING YOUNG PROGRAMMERS / IMENA MLADIH PROGRAMERA

Mihael Kulenović, Vera Novaković, Gala Miladinović, Rada Milinović, Vana Vuković, Lena Kuzmanović, Milica Miladinović, Vera Pejkovic, Nadja Krnić, Jana Manić, Bogdan Djukić, Marija Kordić, Ljubica Vasić, Zita Damjanović, Dunja Radumilo
Age: 15-18 years



LIST OF PRESELECTED FILMS / POPIS FILMOVA U PRESELEKCIJI

Searching for Amani, Debra Aroko, Nicole Gormley, Kenya, USA, 2024, 80'
The Dating Game, Violet Du Feng, USA, United Kingdom, Norway, 2025, 92'
Where the Kids Have No Name, Jamillah van der Hulst, The Netherlands, Bangladesh, 2024, 52'
Kelly: Someone Else's Dream / Kelly: kellegi teise unistus, Helen Lõhmus, Leana Jalukse, Estonia, France, 2024, 93'
Home Game, Lidija Zelovic, Netherlands, 2024, 98'
Home is the Ocean, Livia Vonaesch, Switzerland, 2024, 94'

VILNIUS SFF

SHORT FILM PROGRAM: WHAT THEY DON'T TELL YOU AT SCHOOL / TRUMPAMETRAŽIŲ FILMŲ PROGRAMA: KO NEIŠGIRSI MOKYKLOJE

Duration / Trukmė: 93'



FILMS' DATA AND SYNOPSES / INFORMACIJA APIE FILMUS

THE MEDALLION / MEDALIONAS

Ruth Hunduma, Etopia, United Kingdom, 2023, 19'

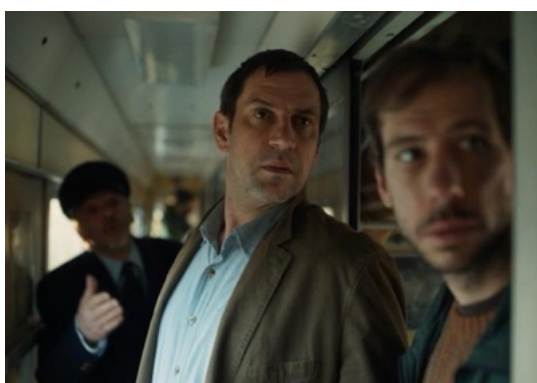


Ruth received a medallion, etched with Nefertiti, from her mother—a symbol of beauty, strength, and freedom. Her mother, captured by the Derg regime and raised in a prison camp, passed it down as a reminder of her escape and survival, to keep their family and country's story alive.

Rūta iš savo motinos gavo medalioną su išgraviruotu Nefertitės atvaizdu - grožio, stiprybės ir laisvės simboliu. Jos motina, patekusi į Dergo režimo nelaisvę ir augusi belaisvių stovykloje, perdavė šį medalioną kaip priminimą apie pabėgimą ir išgyvenimą, kad jų šeimos ir šalies istorija išliktų gyva.

THE MAN WHO COULD NOT REMAIN SILENT / ŽMOGUS, KURIS NEGALĖJO TYLĖTI

Nebojša Slijepčević, Croatia, 2024, 13'



February 27, 1993, Strpci, Bosnia and Herzegovina. A passenger train from Belgrade to Bar is stopped by paramilitary forces in an ethnic cleansing operation. As they haul off innocent civilians, only one man out of 500 passengers dares to stand up to them. This is the true story of a man who could not remain silent.

1993 m. vasario 27 d. Bosnijos ir Hercogovinos Štrpci gyvenvietė. Iš Belgrado į Barą važiuojantį traukinį sustabdo desantininkai, vykdantys etninio valymo operaciją, ir išveja nekaltus civilius į lauką. Iš 500 keleivių tik vienas išdrįsta pasipriešinti.

DANCING IN THE CORNER / ŠOKIS KAMPUTYJE

Jan Bujnowski, Poland, 2024, 14'



After the fall of communism in 1989, color TVs were no longer a luxury good in Poland. The screens in many Polish homes are beginning to look more like the reality outside the window. But is reality truly colorful?

1989 m. Lenkijoje žlugus komunizmui, spalvotas televizorius nebėra prabangos prekė. Daugumos lenkų namuose ekranai ima panašėti į tikrovę už lango. Bet ar išties tikrovė spalvota?

WASHHH / IŠVALYKIT!

Mickey Lai, Malaysia, Ireland, 2024, 23'



Late at night in a Malaysian camp, a group of female trainees on duty are urgently summoned. One trainee, allegedly possessed by a ghost, accuses them of breaking the rules by leaving "dirty things" in the toilet. The instructor sternly orders them to clean it up by midnight. These girls, from different faiths, are placed in the same living space, and the boundaries of mutual respect start to blur, with their strained harmony on the verge of collapse. They are pressured to undertake a gruesome midnight cleanup.

Vėly vakarą Malaizijos stovykloje staiga sukviečiamos budinčios praktikantės. Jos apkaltinamos pažeidusios taisykles ir tualete palikusios „purvinų dalykų“. Instruktorė griežtai įsako iki vidurnakčio išvalyti.

REMOTE / NUOTOLIS

Dana Rogoz, Romania, 2023, 22'



A corporate worker takes her friend to the rural areas of Romania, seeking a house to move into while working remotely. To experience authentic countryside life, they stay overnight at the home of an old villager instead of a tourist guesthouse. During the night, a local man appears at their door.

Firmos darbuotoja su drauge išvažiuoja į Rumunijos kaimą, išsinuomoja namą, kur galės dirbti nuotoliu. Norėdamos patirti tikrą gyvenimą kaime, jos nakvoja ne svečių namuose, bet pas seną moteriškę. Naktį prie jų durų pasirodo vietinis vyriškis.



CATALOGUE TEXT / KATALOGO TEKSTAS

YOUNG PROGRAMMERS CURATED PROGRAMME – WHAT THEY DON'T TELL YOU AT SCHOOL / JAUNŲJŲ PROGRAMERIŲ SUDARYTA PROGRAMA – KO NEIŠGIRSI MOKYKLOJE

What they don't tell you at school, you can see watching the films in this programme. Forgotten religious, political terror, inability to come to terms with historic change, present-day polarization of the society and the tensions it causes. With this programme, we want to address the problems that make us worried about the future, which they do not talk about at school, in the media and social media. It's important to keep caring.

This program was curated by the 'Young Film Programmers of Meno Avilys,' a group of senior high school students interested in cinema. Under the guidance of professional film curators and educators, they select films that are relevant to their interests, design and present film programs for festivals and cinemas, and as well as handle the publicity associated with these programs. 'Young Programmers' is inspired by the international project Moving Cinema, co-funded by Creative Europe MEDIA program.

Ko neišgirsi mokykloje – tą parodys šios programos filmai, praplečiantys mūsų aktualijų lauką. Pamirštas religinis, politinis teroras, negebėjimas susitaikyti su istoriniais pokyčiais, dabartinis visuomenės susiskaldymas ir iš to kylanti įtampa. Šia programa norime atkreipti žiūrovo dėmesį į problemas, keliančias mums nerimą dėl ateities, apie kurias nekalba mokykla, žiniasklaida ir socialiniai tinklai. Svarbu nelikti abejingiems.

Programą paruošė „jaunieji programeriai“, aštuntus metus skaičiuojanti „Meno avilio“ iniciatyva, kurios metu kinu besidomintys vyresniųjų klasių mokiniai, lydimi profesionalių kino kuratorių,

edukatorių, komunikacijos specialistų, atranka jiems aktualius filmus, sudaro filmų programas kino teatrams, festivaliams, rengia jų pristatymus bei jas viešina. Ši iniciatyva yra ES programos „Kūrybiška Europa“ MEDIA paprogramės finansuojamo Europos kino festivalių tinklo „Young4Film“ dalis, įkvėpta tarptautinio projekto „Moving Cinema“.



NAMES OF PARTICIPATING YOUNG PROGRAMMERS / JAUNŪJŲ PROGRAMERIŲ VARDAI

Varnas Januškevičius, Justė Bartnikaitė, Rūta Selevičiūtė, Petras Šniūrevičius, Marija Kiseliovaitė, Aurora Degesytė, Austėja Adomėlytė, Aleksandra Ivanova, Minija Skudaitė, Rugilė Medeikytė



LIST OF PRESELECTED FILMS / FILMŲ ATRANKOS SĄRAŠAS

Montsouris (Montsouris Park), Guil Sela, France, 2024, 14'
The Eucalyptus, Ignacio Ragone & Nicolás Suárez, Argentina, 2023, 19'
Bad for a Moment, Daniel Soares, Portugal, 2024, 15'
Circle, Yumi Joung, South Korea, 2024, 7'
Remote, Dana Rogoz, Romania, 2023, 22'
On the way, Samir Karahoda, Kosovo, 2024, 15'
La selección de Chile, Giulio Pacini, Italy, 2024, 14'
Dancing in the Corner, Jan Bujnowski, Poland, 2024, 14'
The Man Who Could Not Remain Silent, Nebojša Slijepčević, Croatia, 2024, 13'
Unwanted Kinship, Pavel Mozhar, Germany, 2024, 30'
Grobbendonk, Benjamin Sprengers, Belgium, fiction, 2023, 17'
VOLCELEST, Éric Briche, France, 2024, 15'
Looking She Said I Forget, Naomi Pacifique, Netherlands, Switzerland, 2024, 25'
Soleil Gris, Camille Monnier, France, Belgium, 2024, 13'
Razeh-del, Maryam Takafory, Iran, United Kingdom, Italy, 27'
A Move, Elahe Esmaili, Iran, United Kingdom, 2024, 26'
WASHhh, Mickey Lai, Malaysia, Ireland, 2024, 23'
Cross My Heart and Hope To Die, Sam Manacsa, Philippines, 2023, 17'
The Medallion, Ruth Hunduma, Etopia, United Kingdom, 2023, 19'
THE MIRACLE, Nienke Deutz, France, Belgium, Netherlands, 2024, 15'

SHORT FILM PROGRAM: PLAYFUL STORIES FOR KIDS / TRUMPAMETRAŽIŲ FILMŲ PROGRAMA: ŽAISMINGOS ISTORIJS VAIKAMS

Duration / Trukmė: 53'



FILMS' DATA AND SYNOPSES / INFORMACIJA APIE FILMUS

INKT

Joost van den Bosch & Erik Verkerk, The Netherlands, 2020, 2'



In this ultrashort animated film, we follow an octopus who is a clean-up neat-freak. But sometimes, even though you have so many arms, you still cannot reach what you are aiming for.

CYCLE

Sophie Olga de Jong & Sytske Kok, The Netherlands, 2018, 2'



A small round story about a girl who learns to cycle from her grandfather and discovers that where the road ends real adventure begins.

HOOPA

Sem Assink, The Netherlands, 2022, 2'



3000 BC. A small group of inhabitants of the 'Low Countries' are fighting the elements and hunger. Their endless inaptitude to organize themselves combines with their impulsiveness and this leads to the building of the mysterious standing stone buildings of The Netherlands. And the invention of 'Hooba'.

BRISTLES

Quentin Haberham, *The Netherlands*, 2021, 2'



When the most beautiful brush in the jar suddenly dries out, he does everything he can to save his beautiful bristles to be able to paint again.

BLÈH

Tim Alards, *The Netherlands*, 2022, 4'

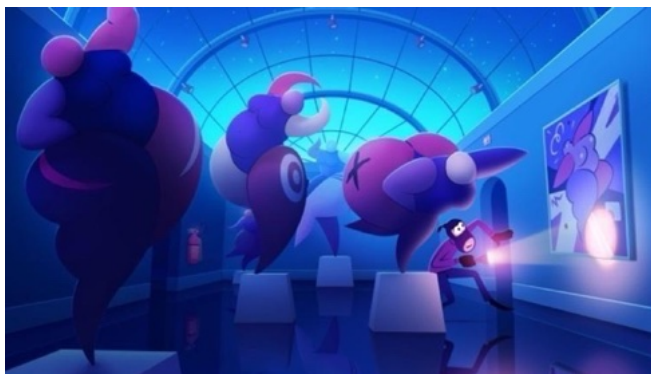


Limburg the Netherlands, 2022. We see a typical small Dutch town in the province of Limburg. A boy that turned 5 today, goes out with his mother for his birthday cake. While his mother is talking to some random acquaintance, the boy - our protagonist - looks a little bored. He then takes a look in

the stroller the acquaintance is pushing. He is shocked by what he sees. The three-year-old toddler in the buggy looks like a zombie! Later, at the bakery, the same thing happens and he again sees zombies around him. People enter the bakery as a human, pick a number, and turn into a zombie. Even his own mother turned into a zombie while waiting! Outside - on the street - it is also a maze of cycling, tractor-driving and car-driving zombies. The same thing at the bus stop. Where a bus packed with zombies flies by. When they get home the birthday party is in full swing. We see the birthday garlands hanging in front of the window. People are singing and our boy is about to unwrap his present. It's a brand new phone. His own phone! Overjoyed, the birthday boy turns on his present... And turns into a zombie.

PIECE OF ART

Joost van den Bosch & Erik Verkerk, The Netherlands, 2021, 2'



A burglar breaks into a museum and breaks more than he wants. As he tries to escape he can't help but burn, tear and crack the stolen painting until we are left with nothing but a small... piece of art. 'A piece of art' is a comedic, short animated POV film.

HOOFS ON SKATES / KANOPOS IR PAČIŪŽOS

Ignas Meilūnas, Lithuania, 2024, 13'



In a winter wonderland two friends are having a blast ice-skating on a frozen lake when suddenly a strange and unfamiliar world cracks open underneath them. Now they must learn how to deal with the other kind, not letting the fear and preconceptions rule.

REFLECTION

Sanna de Vries, The Netherlands, 2021, 4'



Mirrors cover every inch of Fiep's little house. As she stares at her own reflection, Fiep focuses on her flaws so intensely that they literally grow gigantic... and turns her into some kind of mutation of all her imperfections. Overwhelmed with this sight of herself, Fiep fights her way through the door, into the ferocious winter landscape that surrounds her home - running away as far as possible...

THE CHAMELEON

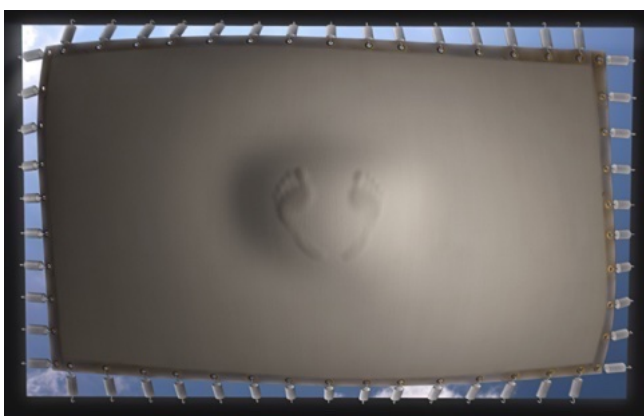
Pim ter Braak, The Netherlands, 2022, 2'



A Chameleon tries to protect himself against approaching danger with his camouflage but is forced to flee away. This only gets him into more dangerous situations.

TRAMPOLINE

Maarten Koopman, The Netherlands, 2013, 3'



This animated film shows the cinema screen as a trampoline on which people and animals are frolicking. From under the trampoline pad, we watch their capers in amusement, until things take an unexpected turn.

SCRAMBLED

Bastiaan Schravendeel, The Netherlands, 2017, 6'



When 19-year old Esra misses her train and kills time playing a fast-paced, flashy game on her smartphone, a vintage Rubik's Cube challenges her attention.

TOURIST TRAP

Vera van Wolferen, The Netherlands, 2020, 2'



Jeep is looking for the ultimate vacation spot; an idyllic island full of wilderness and beautiful tropical birds. Once arrived Jeep finds out that he is not the only adventurer. What started as an idyllic trip escalates quickly into a true tourist trap where no escape is possible.

PIG

Jorn Leeuwerink, The Netherlands, 2022, 8'



A group of animals hook up a power grid to the socket-shaped snout of one big, sleeping pig. The animals use the pig's energy for simple things at first, but soon they render themselves dependent

on a city where every single thing - the useful and the useless – is automated... How long can that last?



CATALOGUE TEXT / KATALOGO TEKSTAS

Thirteen animated stories will take little ones to a colourful world full of play and adventure. They will meet a cheerful octopus and an aquarium keeper, an art thief who is down on his luck and a girl learning to ride a bike. A piglet will try to teach a cow to ice-skate and a chameleon will save himself from ridiculous situations. The hilarious cartoons will not only be entertaining with their funny stories, but also with the variety of animation styles. The programme is conceived in cooperation with the Kaboom Animation Festival (The Netherlands).

This program was curated by the 'Kids Programmers,' a group of elementary school students aged 7-10 with a keen interest in cinema. Under the guidance of professional film curators and educators, they selected films that were relevant to their interests. 'Kids Programmers' is part of the European film festivals network's "Young4Film" initiative, inspired by the international project Moving Cinema, co-funded by Creative Europe MEDIA program.

Trylika animacinių istorijų nukels mažuosius į žaismingą ir nuotykių kupiną spalvingą pasaulį. Čia jie susitiks su linksmuoju aštuonkoju ir akvariumo prižiūrėtoju, meno kūrinių vagišiumi, kuriam niekaip nesiseka, ir mergaite, besimokančia važiuoti dviračiu. Paršelis bandys išmokyti karvę čiuožti pačiūžomis, o chameleonas gelbės save iš juokingų situacijų. Nuotaikingi animaciniai filmai džiugins ne tik linksmomis istorijomis, bet ir animacinių stilių įvairove. Programa sudaryta bendradarbiaujant su Animacinių filmų festivaliu Kaboom (Olandija).

Programą parengė „mažieji programeriai“ – kinu besidomintys 7–10 metų amžiaus pradinė klasių mokiniai. Lydimi profesionalių kino kuratorių ir edukatorių, jie atrinko jiems aktualius filmus. „Mažieji programeriai“ yra Europos kino festivalių tinklo „Young4Film“ iniciatyvos dalis, įkvėpta tarptautinio projekto „Moving Cinema“, iš dalies finansuojama ES programos „Kūrybiška Europa“ MEDIA paprogramės.



NAMES OF PARTICIPATING KIDS PROGRAMMERS / MAŽŲJŲ PROGRAMERIŲ VARDAI

Ūla Žemaitytė, Eleonora Pache, Simonas Henri Pache, Vincas Jonuška, Maja Laurelytė, Vincentas Bružas, Beatričė Žukauskaitė, Lelija
Age: 8–10 years



LIST OF PRESELECTED FILMS / FILMŲ ATRANKOS SĄRAŠAS

INKT, Joost van den Bosch & Erik Verkerk, The Netherlands, 2020, 2'
Cycle, Sophie Olga de Jong & Sytske Kok, The Netherlands, 2018, 2'
HOOPA, Sem Assink, The Netherlands, 2022, 2'
Bristles, Quentin Haberham, The Netherlands, 2021, 2'
Blèh, Tim Alards, The Netherlands, 2022, 4'
Piece of Art, Joost van den Bosch & Erik Verkerk, The Netherlands, 2021, 2'

Kanopos ir pačiūžos / Hoofs on Skates, Ignas Meilūnas, Lithuania, 2024, 13'
Reflection, Sanna de Vries, The Netherlands, 2021, 4'
The Chameleon, Pim ter Braak, The Netherlands, 2022, 2'
Trampoline, Maarten Koopman, The Netherlands, 2013, 3'
Scrambled, Bastiaan Schravendeel, The Netherlands, 2017, 6'
Tourist Trap, Vera van Wolferen, The Netherlands, 2020, 2'
Pig, Jorn Leeuwerink, The Netherlands, 2022, 8'
Bei Mir Bist Du Schön, Bouwine Pool, The Netherlands, 2017, 12'
Sabaku, Marlies van der Wel, The Netherlands, 2016, 2'
Jonas and the Sea, Marlies van der Wel, The Netherlands, 2015, 12 '
King Sausage, Mascha Halberstad, The Netherlands, 2022, 20'

PICCOLO GRANDE CINEMA

SLEEPLESS CITY / CIUDAD SIN SUEÑO

Guillermo Galoe, Spain, France, 2025, 97'



SYNOPSIS / SINOSI

In Madrid's largest informal settlement, 15-year-old Toni and his scrap-collecting family face eviction from their home. As his grandfather stands firm against leaving, Toni navigates between tradition and survival amid darkening nights.

Toni è un quindicenne rom che vive con la sua famiglia nel grande insediamento informale di La Cañada Real, alla periferia di Madrid. Profondamente legato alla sua comunità e in particolare al nonno, Toni osserva con inquietudine il progressivo smantellamento del quartiere, minacciato da interessi immobiliari e decisioni politiche. Di notte, mentre l'elettricità viene tagliata e le luci si spengono, Toni deve decidere se restare fedele alle proprie radici o inseguire un futuro incerto fuori dal mondo che lo ha cresciuto.



CATALOGUE TEXT / TESTI DEL CATALOGO

We have chosen *Sleepless City* for its vibrant and participatory approach—at once melancholic and political—through which Guillermo Galoe, in his debut, immerses himself in one of the most challenging housing contexts in Europe, portraying the transformations, losses, and hopes of an entire community without preconceived judgments or facile pity.

The vast Romani settlement of Cañada Real is steadily depopulating, with younger generations leaving behind the older ones, witnessing the demolition of their own future under conditions of extreme technological obsolescence and social inequality, all in the shadow of nearby Madrid.

The coming-of-age story of Toni, a teenage protagonist torn between attachment to the place where he grew up and the possibility of moving to the city, led us into a cinematic terrain capable of exploring the boundary between documenting reality and the most contemporary forms of subjective experience.

Through footage shot on the boy's cellphone, his video selfies, the filters used to distort the colors of the streets and houses of his childhood—and above all, through the alignment between our gaze and his—Toni, and through him Guillermo Galoe, have shown—or reminded us—that cinema can still illuminate reality in its most authentic form: the imagination of the world.

Abbiamo deciso di selezionare *Sleepless City* per l'approccio vibrante e partecipativo, malinconico e politico insieme, con il quale Guillermo Galoe, al suo esordio, si è immerso in uno dei contesti abitativi più difficili d'Europa per raccontare senza giudizi precostituiti o facili pietismi le mutazioni, le perdite, le speranze di una intera comunità.

Il vasto insediamento rom della Cañada Real vede spopolarsi sempre di più, vede le nuove generazioni lasciar dietro le vecchie, vede la demolizione del proprio futuro, in condizioni di obsolescenza tecnologica e di disuguaglianza sociale estreme, di fronte alla vicinissima Madrid.

Il racconto di formazione di Toni, protagonista adolescente diviso tra l'attaccamento al luogo dove è cresciuto e la possibilità di trasferirsi in città, ci ha condotto in un terreno cinematografico capace di esplorare il confine tra la documentazione della realtà e le forme più aggiornate di soggettivazione dell'esperienza.

Nelle riprese filmate con il cellulare del ragazzo, nei suoi video-selfie, nei filtri utilizzati per distorcere i colori delle strade e delle case della sua infanzia (ma non solo: anche e soprattutto nell'adesione tra il nostro e il suo sguardo), Toni – e quindi Guillermo Galoe – ci hanno insegnato, o ricordato, che il cinema può ancora illuminare il reale nella sua forma più autentica: l'immaginazione del mondo.

👁️ VIDEO MATERIAL / VIDEO MATERIAL

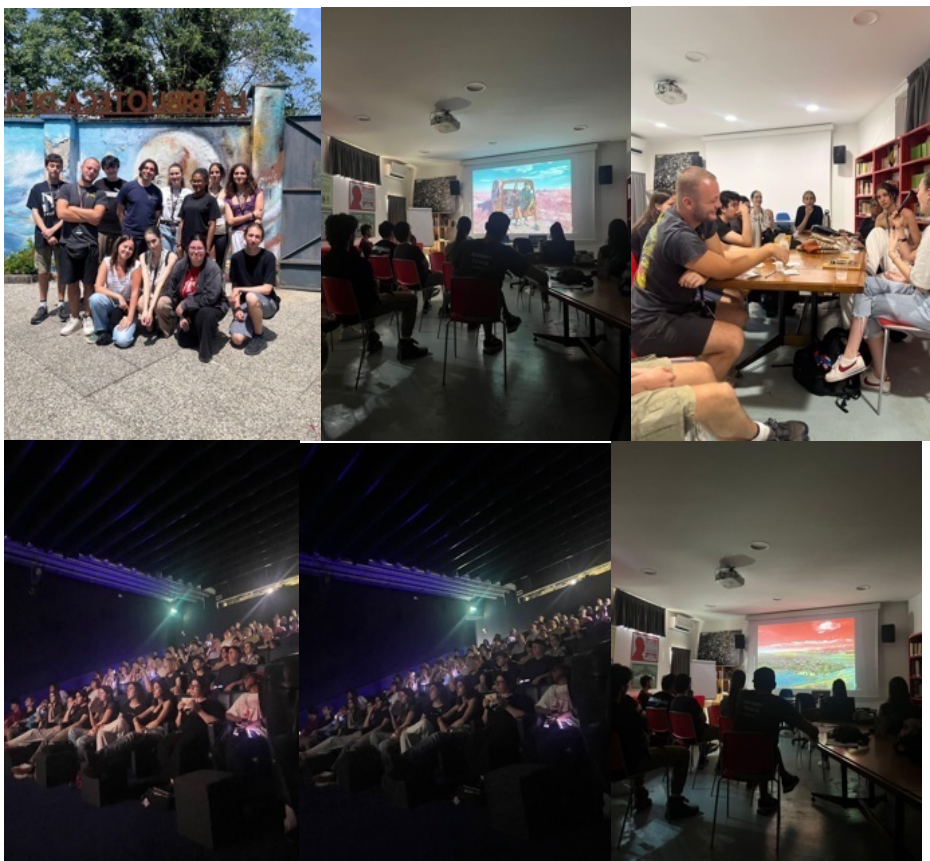
VIDEO PRESENTATION / PRESENTAZIONE VIDEO



Link to the video: <https://vimeo.com/1163677068/636dbo79ga?share=copy&fl=sv&fe=ci>



PHOTOS OF THE WORKSHOPS AND THE SCREENING / FOTO DEI WORKSHOP E DELLA PROIEZIONE





NAMES OF PARTICIPATING YOUNG PROGRAMMERS / NOME DEI GIOVANI PROGRAMMATORI

Francesca Biolo, Francesco Giovanni Paolo D'Angeli, Ginevra De Luca, Andrea Favarato, Giacomo Favetti, Filippo Gialloreti, Cristina Mandorino, Abel Enzo Mari, Alessandro Martulli, Gabriele Michielon, Giorgio Moretti, Michelangelo Petta, Chiara Sala, Cosimo Spazzali, Geneva Suso, Chiara Vullo, Melisa Zajmi

Age: 19-25 years



LIST OF PRESELECTED FILMS / LISTA DEI FILM PRE-SELEZIONATI

Sleepless City / Ciudad sin sueño, Guillermo Galoe, Spain, France, 2025, 97'

Our Wildest Days / I agries meres mas, Vasilis Kekatos, Greece, 2025, 104'

A Light That Never Goes Out / Jossain on valo joka ei sammuu, Lauri-Matti Parppe, Finland, Norway, 2025, 108'

Wind, Talk to Me / Vetre, Pričaj Sa Mnom, Stefan Djordjevic, Serbia, 2025, 100'

SEMINCI

NOTES FOR A CONSENSUAL FICTION / APUNTES PARA UNA FICCIÓN CONSENTIDA

Ana Serret Ituarte, Spain, 2025, 81'



SYNOPSIS / SINOSI

Lea Grand is a Swiss actress lost in Madrid who must find her way as an actress in a country where she was not born. She will have the help of disparate characters who cross her path: a young actress, her ex-partner, a mute pianist, her neighbour, and a nurse who specialises in bats. But she is looking in the wrong place.

La experiencia del desarraigo y la diáspora se hallan en el centro de la semiautobiográfica *Apuntes para una ficción consentida*, debut en la ficción de Ana Serret tras participar en la primera edición de las Residencias Academia de Cine. Su áter ego, Lea Grand (interpretada por Isabelle Stoffel, colaboradora habitual de Jonás Trueba), es una actriz suiza que vive en el barrio de La Latina intentando encontrar su lugar en una ciudad que no es la suya. Los ires y venires entre Basilea y Madrid marcan la estructura narrativa del film, acompañando a Lea en un viaje físico e identitario a través de capítulos, vivencias y lugares inesperados. Se suman los encuentros con personajes dispares a los que dan vida actores como Álex Brendemühl (*Madre, Creatura*) –quien hace de su expareja y la dirige en un espectáculo sobre Santa Teresa de Jesús–, Violeta Rodríguez o Manfred Liechtl, y que van construyendo el retrato de una vida entre dos orillas.



LETTER TO THE DIRECTOR / CARTA AL DIRECTOR

30 de septiembre de 2025

Querida Ana Serret,

Somos el grupo de Jóvenes Programadores Moving Cinema que participamos en el 70 aniversario de la Seminci. Esta tercera edición está compuesta por un grupo de jóvenes entre 18 y 23 años procedentes de todas partes de España. Nuestro trabajo ha consistido en visionar varios filmes y Apuntes para una ficción consentida ha sido la que más interés nos ha despertado. Nos hace especial ilusión poder acompañar y defender tu largometraje en su estreno mundial en la Seminci.

Nos ha fascinado el juego de la película con los recursos del documental y su original estructura capitulada, que plantea preguntas y ofrece respuestas a lo largo del relato. Otro motivo por el que este largometraje ha resonado en nosotros, ha sido el reflejo de temas que preocupan a nuestra generación y que hacen eco en toda la sociedad. Nos ha hecho reflexionar sobre la migración a través de una mirada sensible y honesta. También queremos subrayar la manera de mostrar el problema de la gentrificación y cómo a lo largo de toda la pieza se deja espacio para la autorreflexión sin obligar, ni culpabilizar.

Destacar también el guion y la forma de narrar, casi como un cuento gracias a la voz en off, así como las relecturas simbólicas que propone. Por todos estos motivos, tu película ha conectado con nosotros a muchos niveles y resulta todo un privilegio poder acompañarte en este salto al largometraje de ficción. Nos encantaría poder conocer más en profundidad tu trabajo a través de tus obras anteriores, por lo que agradeceríamos si hay alguna obra que quisieras compartir con nosotros.

Para la sesión de la película nos gustaría invitarte a realizar un coloquio después de la proyección, donde se harán preguntas que, sin duda, surgirán tras la proyección. Nosotros también queremos preguntarte muchas cosas y estamos deseando poder dialogar contigo en persona.

Muchas gracias por tu tiempo y atención.

¡Un abrazo muy fuerte y nos vemos en Valladolid!

Equipo de Jóvenes Programadores Moving Cinema.



PHOTOS OF THE PRESENTATION BEFORE THE SCREENING / FOTO DELLA PRESENTAZIONE PRIMA DELLA PROIEZIONE



NAMES OF PARTICIPATING YOUNG PROGRAMMERS / NOME DEI GIOVANI PROGRAMMATORI

Víctor Alonso, Esteban Calvo, Abigail Carrasco, Alba Gimeno, Carla Hinojosa, Adrián Lesmes, Silvia Manso, Ana Martín, Marta Martín, Marcos Rodríguez, Sandra Román, Luciana Vasquez
Age: 18-23 years



LIST OF PRESELECTED FILMS / LISTA DEI FILM PRE-SELEZIONATI

Notes for a Consensual Fiction / *Apuntes para una ficción consentida*, Ana Serret Ituarte, Spain, 2025, 81'

Hair, Paper, Water... / *Tóc, Giấy và Nước...*, Nicolas Graux, Trương Minh Quý, Belgium, France, Vietnam, 2025, 71'

Phantoms of July / *Phantoms of July*, Julian Radlmaier, Germany, 2025, 90'

INTERNATIONAL YOUNG PROGRAMMERS

THE PROMISE / LA PROMESA

Jean-Pierre and Luc Dardenne, Belgium, France, Luxembourg, Tunisia, 1996, 90'



SYNOPSIS / SINOSI

Belgium today. Teenage Igor helps his father Roger run an illegal immigrant labour ring, while continuing to indulge in childish pastimes. For Igor, taking part in his father's scams is in the natural order of things —like stealing a purse from the old lady whose car he's repairing. 'Innocent' wrongdoing... He will lose his 'innocence' abruptly when, with Roger and on his orders, they leave Hamidou, an African immigrant worker, to die after he falls from some scaffolding. Before he dies, Hamidou begs Igor to look after his wife and son. Igor promises without Roger's knowledge. This is the beginning of the gradual awakening of moral awareness in Igor, torn between loyalty to his father and loyalty to his promise.

Bélgica, en la actualidad. Igor, un adolescente, ayuda a su padre Roger a dirigir una red de inmigrantes ilegales mientras sigue dedicándose a sus entretenimientos infantiles. Para Igor, participar en las estafas de su padre es algo natural, como robarle el monedero a una anciana mientras repara su coche: una mala acción, aunque a fin de cuentas 'inocente'... Pero esa 'inocencia' la perderá de forma abrupta cuando, estando con su padre y siguiendo sus órdenes, ambos abandonan a su suerte a Hamidou, un trabajador inmigrante africano, tras sufrir una caída desde un andamio. Antes de morir, Hamidou le ruega a Igor que cuide de su mujer y su hijo. Igor se lo promete sin que Roger lo sepa. Este es el comienzo del gradual despertar de la conciencia moral de Igor, dividido entre la lealtad a su padre y la lealtad a su promesa.



CATALOGUE TEXT / TESTI DEL CATALOGO

'The Promise' marked the beginning of the Dardenne brothers' international success. Fifteen-year-old Igor assists his father in exploiting undocumented workers until a tragic incident forces him to confront loyalty, conscience, and the cost of silence. Jean-Pierre and Luc Dardenne, masters of documentary-like social realism, follow his awakening with a handheld camera that moves like a third character, lingers on faces and gestures, immersing the viewer in the tense, fragile world of migrants. Desaturated tones, intimate framing, and naturalistic performances reveal the tension between exploitation, empathy and oppression, showing how one boy's courageous choice to keep a promise carries profound ethical weight.



LETTER TO THE DIRECTOR / CARTA AL DIRECTOR

10th of September 2025

Dear Jean-Pierre and Luc Dardenne,

We are writing to you as a group of twelve young film enthusiasts, aged 18 to 25, from six different European countries, participating in the Young4Film - Moving Cinema program. Since May, we have been meeting every two weeks to watch and discuss films together—ranging from classics from Seminci to works from the Young4Film project—with the aim of curating a double program to be presented at Seminci 2025. This special double program celebrates both the 70th anniversary of Seminci and the 10th anniversary of Young4Film. It is both an honour and a joy for us to inform you that we have chosen your film *La Promesse* as one of the cornerstone works in our selection.

From the moment we encountered it, the film stood out for its rare force and simplicity. Its gaze, at once intimate and unsparing, follows Igor as he moves between his filial loyalty and the dawning weight of moral responsibility, within a world where survival is bartered in silence. For many of us, this was a revelation: a film that feels both profoundly human and formally daring. Its themes — migration, responsibility, solidarity— are as urgent now as ever, and we believe *La Promesse* will speak powerfully to Seminci's audience, particularly its young viewers.

Seminci has long been a festival committed to authorship and to the cinema that dares to ask difficult questions, a place where filmmakers like yourselves have been celebrated for decades. Moreover, we have learned from José Luis Cienfuegos and Javier H. Estrada that you will be presenting your new film, *Jeunes Mères*, at Seminci. We are truly looking forward to seeing it, and we believe it will be poetic and powerful to present both films at the festival. In that spirit, we would be deeply honored if you might join us for a conversation following the screening of *La Promesse* to share your reflections on the film nearly 30 years later, and on its legacy within your extraordinary body of work.

For giving us a work that continues to speak with such clarity and necessity, we thank you.

We hope to celebrate *La Promesse* with you in Valladolid.

With our warmest regards,
The Young4Film - Moving Cinema Young Programmers

MURINA

Antoneta Kusijanović Almat, Croatia, Brasil, United States, Slovenia, 2021, 92'



SYNOPSIS / SINOSI

Tensions rise between restless teenager Julija and her oppressive father Ante when an old family friend arrives at their Croatian island home. As Ante attempts to broker a life-changing deal, their tranquil yet isolated existence leaves Julija wanting more from this influential visitor, who provides a taste of liberation over a weekend laid bare to desire and violence.

Crece la tensión entre Julija, una inquieta adolescente, y su dominante padre Ante cuando un viejo amigo de la familia se presenta en su casa, en una isla de Croacia. Mientras Ante intenta negociar un acuerdo que cambiará sus vidas, la tranquila aunque aislada existencia de padre e hija hace que Julija desee acercarse más al fascinante invitado, quien le ofrece un atisbo de liberación durante un fin de semana marcado por el deseo y la violencia.



CATALOGUE TEXT / TESTI DEL CATALOGO

Antoneta Almat Kusijanović's 'Murina' is a visually striking coming-of-age drama set on the barren Croatian coast. Behind the sunlit sea and rocky islands unfolds a tense story of family conflict, patriarchal control, and the yearning for freedom. Julija, trapped between her strict father and hesitant mother, discovers strength and possibility in the water. Murina is at once beautiful and unsettling. For young audiences, the film carries a powerful message: no one rescues Julija—she must find courage herself. Through raw acting, symbolic imagery, and silences more violent than words, 'Murina' shows how resilience can grow in the harshest conditions. It is a story of resistance, independence, and claiming one's voice.



LETTER TO THE DIRECTOR / CARTA AL DIRECTOR

19. september 2025

Poštovana Antoneta Alamat Kusjanović,

pišemo Vam ovo pismo u ime projekta Young4Film - Moving Cinema. Od Svibanja, grupa od dvanaestoro mladih ljudi iz šest različitih država Evrope, sastajalo se svake druge nedelje kako bi gledala i govorila o različitim filmovima- od Evropskih i Seminci klasika, sve do novijih ostvarenja, uključujući i radove Young4Film projekta. Naš zadatak bio je da se, kao mladi i budući profesionalci, kritički postavimo prema filmovima i odaberemo one najbolje za specijalni double program ovogodišnjeg Seminci festivala. Ovaj specijalni program proslavlja 70. godišnjicu Seminci festivala, kao i 10. godišnjicu Young4Film projekta. Naše je veliko zadovoljstvo da Vas obavestimo da je Vaš film *Murina* izabran kao centralni kandidat za specijalni program namenjen mladima.

Od prvih kadrova, *Murina* pridobija pažnju gledalaca i drži nas u neizvesnosti do samog kraja. Ovaj emotivni, ali i napeti film, pravo je vizuelno remek-delo. Poseban po svojoj slojevitoj priči- film istražuje kompikovane porodične odnose, povezanost sa majkom, slobodu, i položaj žene u jednoj konzervativnoj sredini. Ova priča, ujedno emotivna, ali i zastrašujuća, topla i hladna, nikoga ne ostavlja ravnodušnim. Film je naveo dvanaestoro mladih ljudi na jedan veoma zanimljiv i dinamičan razgovor- *O čemu je film? Da li je sloboda pojedinca zagarantovana? Kako se izboriti sa samim sobom?* Verujemo da će *Murina* imati snažan uticaj na mlade gledaoce - srednjoškolce i studente - koji će ih podstaći na važan dijalog, kako o filmu, tako i o nama samima. Govoreći o ličnoj slobodi, koja u današnjem svetu postaje sve veća iluzija, podstičete mlade ljude na razmišljanje i, još važnije - borbu. Na ovome, mi Vam se zahvaljujemo!

Stoga, bilo bi nam veliko zadovoljstvo da Vas pozovemo da budete naši gosti na Seminci Film Festivalu, kao i da prisustvujete razgovoru nakon projekcije filma. Verujemo da će Vaše prisustvo uveliko značiti svim gledaocima, a pogotovo nama mladima.

Radujemo se što ćemo imati priliku da zajedno sa Vama proslavimo *Murinu* u Vajadolidu.

S poštovanjem,
mladi programeri Young4Film - Moving Cinema projekta

19th of September 2025

Dear Antoneta Alamat Kusijanović,

We are writing to you on behalf of the Young4Film – Moving Cinema program. Since May, a group of twelve young people from six different European countries has been meeting every other week to watch and discuss a wide range of films - from European and Seminci classics to more recent works, as well as films presented within the Young4Film project. Our task, as young people and future professionals, was to approach these films critically and curate a special double program of this year's Seminci Festival. This special program celebrates both the 70th anniversary of the Seminci Festival

and the 10th anniversary of the Young4Film project.

It is our great pleasure to inform you that your film *Murina* has been chosen for a special program dedicated to young audiences. From its very first frames, *Murina* captivated our attention and held us in suspense until the very end. This emotional, yet thrilling film is a true visual masterpiece. Within its layered narrative, it explores complex family relationships, the bond with the mother, the idea of freedom, and the position of women in a conservative society. The story —both emotional and unsettling, warm and cold— leaves no one indifferent. The film sparked a vivid and dynamic discussion among the twelve of us: *What is this film really about? Is individual freedom guaranteed? How can one come to terms with oneself?*

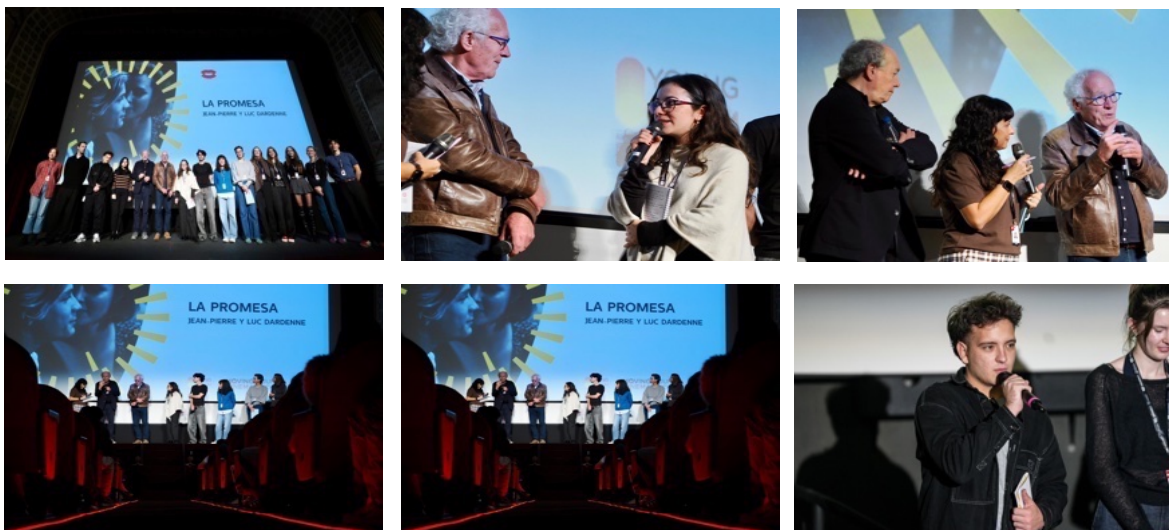
We believe this film will have a powerful impact on young audiences —high school and university students— encouraging them to engage in a meaningful dialogue, not only about the film and your creative choices, but also about ourselves. By speaking about personal freedom, which in today's world increasingly feels like an illusion, you inspire young people to reflect and, more importantly, to fight. For this, we thank you wholeheartedly.

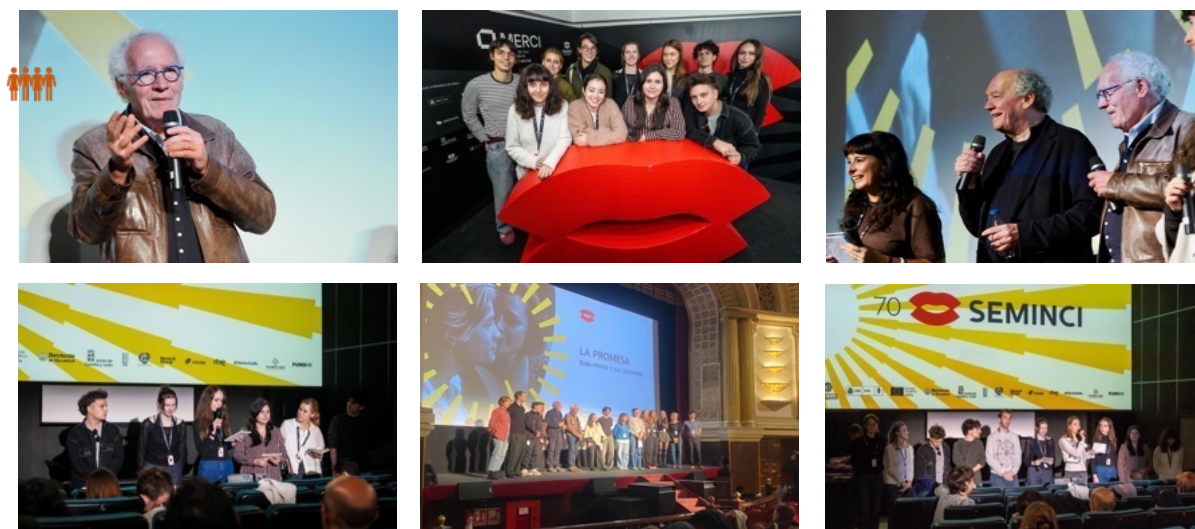
It would therefore be our great honor to invite you to join us as our guest at the Seminci Film Festival and to participate in the discussion following the screening. We believe that your presence will mean a great deal to all audiences, and especially to us, the young generation.

We hope to celebrate *Murina* with you in Valladolid.

With our warmest regards,
The Young4Film - Moving Cinema Young Programmers

PHOTOS OF THE PRESENTATION BEFORE THE SCREENING / FOTO DELLA PRESENTAZIONE PRIMA DELLA PROIEZIONE





NAMES OF PARTICIPATING YOUNG PROGRAMMERS / NOME DEI GIOVANI PROGRAMMATORI

Pau Vega Freile, Lucía Caviedes Castrillo, Katarina Radmilović, Andrej Jakovljevic, Katarina Čupić, Maša Nedeljković, Noah Zoratti, Carlotta Sforza, Dora Plantarič, Oton Fratrič, Kamilė Zinkevičiūtė, Gabija Okeana Griciūtė
Age: 19-26 years

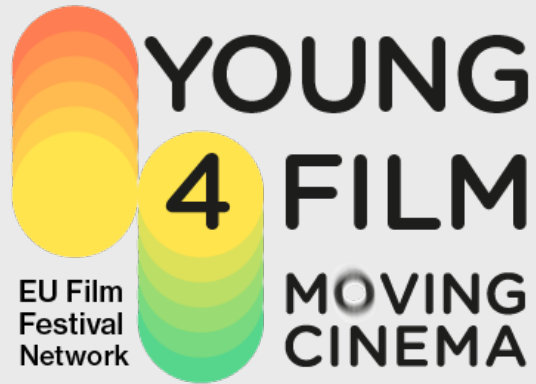


+ LIST OF PRESELECTED FILMS / LISTA DEI FILM PRE-SELEZIONATI

Notes for a Consensual Fiction / Apuntes para una ficción consentida, Ana Serret Ituarte, Spain, 2025, 81'

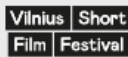
Hair, Paper, Water... / Tóc, Giấy và Nước..., Nicolas Graux, Trương Minh Quý, Belgium, France, Vietnam, 2025, 71'

Phantoms of July / Phantoms of July, Julian Radlmaier, Germany, 2025, 90'



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