



FILM
CENTER
SERBIA

NEW
FILMS
AND
PROJECTS

CANNES 2024
Spring 2023/Autumn 2024

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CENTER
SERBIA**



NEW
FILMS
AND
PROJECTS



CANNES 2024
Spring 2023/Autumn 2024

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Dragana Jovović bio:

Dragana Jovović graduated French philology at the University of Belgrade and holds an MA in Cultural Policy and Management from the joint master's programme of the University of Arts in Belgrade and the University Lumière Lyon 2. Dragana is the co-founder of the Serbian film production company Non-Aligned Films, together with directors Ognjen Glavonic and Stefan Ivančić. She is the producer of *The Load* (Ognjen Glavonić, 2018), which premiered at the Directors' Fortnight in Cannes, *Depth Two* (Ognjen Glavonić, 2016) premiered at the Berlinale Forum, as well as Marta Popivoda's film *Landscapes of Resistance* (2021), which had its world premiere in the Tiger competition of the International Film Festival Rotterdam. She is an alumna of EAVE (2019), Jihlava Emerging Producers (2022), currently participating at ACE 33 and will participate as Producer on the Move, Serbia in 2024.

Project brought to the table

In the Shadow of The Horns

During his last year of high school, Vuk is trying to record an album with his black metal band and maintain a shaky friendship with his best friend Igor. Together, they try to overcome the prejudices and condemnations emanating from their environment. "In the Shadow of the Horns" is a second feature by Ognjen Glavonić. It was presented at Berlinale co-production Market (2022), at Ventura project market (Galicia, Spain, 2023) and participated in Torino Script Lab (2023). By digging in the memories of his adolescence, his former friendships and dreams of rebellion, Ognjen gives voice to young and authentic characters. Through them, he tells a coming of age story, something we've all been through, and talks about how it feels to be (eternally) young, different and unaccepted in one's environment – and, on the other hand, questions the adult world that surrounds the protagonists, which is deeply rooted in hypocrisy.

READY TO TRAVEL
SPRING 2024
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READY
TO TRAVEL

CAT'S CRY

MAČJI KRIK

Spring 2024



95' • Drama

Synopsis

When his daughter disappears, Stamen, a retired factory worker from a small industrial town in Serbia, must fight a flawed system to gain custody of his granddaughter, who suffers from a rare condition called 'Cat's Cry Syndrome.'

Director's note

When I first read this powerful script by Goran Paskaljević, I was moved by the story of Stamen, and his pursuit of giving his disabled granddaughter the best life possible, while overcoming personal and societal prejudices. I also deeply sympathized with Milena, a young woman facing an uncertain future. They are both challenged with a very difficult life situation, and my goal as the director

was to try to understand each character's journey, to present their internal struggles, while also addressing society's lack of understanding and support for difference, in an honest and bold way. It was a great honor and responsibility to present this incredible family's story on screen.



Director's bio

Sanja Živković is a Serbian – Canadian filmmaker. Her first feature *Easy Land* premiered at TIFF 2019, screened at VIFF, FNC Montreal, Palm Springs, Goteborg and Belgrade's FEST. Select short films include *Cleo* (2016) TIFF, and *Marija's Episode* (2014) Montreal World FF, awarded in Belgrade and Sarajevo. She received an MFA in Directing from Faculty of Dramatic Arts, Belgrade, and has completed the Canadian Film Centre Director's Lab, the Berlinale Sarajevo Talents Screenwriter's Lab and the TIFF Writers Studio.

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| DIRECTED BY | • Sanja Živković |
| SCREENPLAY | • Goran Paskaljević • Đorđe Sibinović |
| CAST | • Jasmin Geljo • Andrijana Đorđević • Sanja Mikitišin • Marija Škaričić • Denis Murić |
| PRODUCTION COMPANIES | • Nova Film, Cinnamon (Serbia) • YN Films (Canada) • Artizana (Croatia) |
| PRODUCED BY | • Vladimir Paskaljević shakescene@gmail.com |
| NOTE | • Second feature |
| FUNDED BY FCS | • #female director • #mostly female crew • #family drama #disability |

DWELLING AMONG GODS

MEĐU BOGOVIMA

Spring 2024



102' • Drama

Synopsis

Fereshteh is a young Afghani woman who arrives in Serbia as a refugee with her husband and their three kids, only to find out that her younger brother Ali, who came to Belgrade a few weeks before, has drowned. She refuses to leave before properly burying her brother under his name, and she initiates a complex procedure to prove her brother's identity through a DNA sample from her deeply traditional father, who is still in Afghanistan.

Director's note

At the heart of this story is a woman who is in a subordinate position in more ways than one – first and foremost in her own community, and then also because of her specific circumstances, as a refugee without any documents or rights, embarked on a long and strenuous journey to Europe with her husband and three small children.

For Fateme, burying her brother is much more than just a matter of duty. It is an existential matter affecting everything that is intrinsic to her being: love, faith, tradition and elementary human dignity. How could she possibly go on with her life if she betrayed all the values that are part of her identity?



Director's bio

Vuk Ršumović (1975) is a Serbian director, screenwriter, playwright and university professor. He graduated in dramaturgy at the Faculty of Dramatic Arts. He spent a semester at the Jung Institute in Zurich, where he studied Jungian psychology, fairy tales, myths, and the work of Joseph Campbell. He wrote sixteen screenplays for short fiction and animated films. His debut feature film *No One's Child* (2014) was screened at over 50 festivals and won over 35 awards, including the FIPRESCI award at the Venice Film Festival. He is a member of the European Film Academy. *Dwelling Among Gods* is his second feature.

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| DIRECTED BY | • | Vuk Ršumović |
| SCREENPLAY | • | Momir Turudić Vuk Ršumović |
| CAST | • | Feresteh Hosseini Nikola Ristanovski Reza Akhlaghirad Vule Marković Branka Katić |
| PRODUCTION COMPANIES | • | BaBoon Production (Serbia) Nightswim (Italy) Kinorama (Croatia) |
| PRODUCED BY | • | Mirko Bojović mirkobojo@gmail.com |



85' • Music drama

Synopsis

Zvonko and Ljubiša meet in 'Amici', a restaurant in Belgrade. Both are great admirers of the 1980s music scene of former Yugoslavia. Using catchphrases and witty overtures, they announce each of the 22 songs of the classic rock band Bijelo Dugme, which accompany their dialogue.

Director's note

The idea of this project is to tell a story about the good old years of rock and roll. The story is also about the two old friends having to deal with the sudden death of a third friend. In a series of emotional and comical situations, they will go through different stages of grief, until they finally accept the inevitable. The scenes will be

connected and illustrated with the songs of Bijelo Dugme, performed by a group of young musicians. Through 22 songs, we will have the opportunity to learn more about the bachelor life of our heroes half a century ago.



Director's bio

Dušan Popović (1984) graduated from Dunav Film film school. He has worked in film industry since 2005. He has participated in production of more than 60 TV, movie and advertising projects, as director, second unit director or first assistant director. He lives and works in Belgrade, Serbia.

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| DIRECTED BY | • Dušan Popović, Nebojša Radosavljević |
| SCREENPLAY | • Ivan Sokac |
| CAST | • Aljosa Vučković Milan Mihailović |
| PRODUCTION COMPANY | • Cveking (Serbia) |
| PRODUCED BY | • Zoran Cvetanović cvekbeograd@gmail.com |
| NOTE | • First feature • #music #Goran Bregović |

ISOLATION

IZOLACIJA

Spring 2024



84' • Psychological Thriller, Drama

Synopsis

Biologist Jovan dives into his dream job of overseeing animal migrations in a scientific outpost a remote forest, only to find himself in a nightmare. A series of eerie events begins eroding his sanity: nocturnal intrusions, mysterious calls, and chilling murders. Shockingly, it's all part of a twisted reality show, with Jovan as a willing participant, until the script takes a sinister turn. As he grapples with staged scenarios blurring into reality, Jovan finds himself manipulated into committing a crime. Now, facing imprisonment and losing his grip on reality, he questions the morality of voyeuristic entertainment. In this gripping tale, viewers ponder the dark consequences of blurring the lines between reality and fiction.

Director's note

In crafting *Isolation* I sought to immerse viewers in the viewpoint of Jovan, a biologist navigating the pristine yet ominous wilderness of a remote forest outpost. The initial tranquil façade gradually gives way to a palpable tension as Jovan unearths unsettling truths, morphing the narrative into a gripping psychological thriller. Rather than solely exploring physical isolation, my aim was to delve into the intricate complexities of inner turmoil, constructing a narrative that weaves together mystery and introspection. Each detail is meticulously placed and serves to set up a compelling puzzle, inviting viewers to question their perceptions and confront societal realities. By critiquing the contemporary media landscape, particularly the allure of reality television, *Isolation* draws parallels to ancient spectacles.



Director's bio

Marko Backović was born in 1980 in Pančevo. He graduated from the Faculty of Dramatic Arts in 2015. He has wrote and directed 11 short films showcased at domestic and international festivals, earning accolades for his work. He is the co-writer of the Serbian box office hit *Taxi Blues*, and director and screenwriter of various films and series. His Notable screenwriting works include *Pokidan* (2023) and *Come Hell or High Water* (2023) as well as *Mamula* and *Night Shift*. His films have been featured at over 100 festivals, receiving audience and jury awards. Notable awards include those from Freenet Festival, Belgrade's Beokon, and Sarajevo's First Shot Festival.

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| DIRECTED BY | • | Marko Backović |
| SCREENPLAY | • | Marko Backović Marko Jocić |
| CAST | • | Miloš Biković Miodrag Miki Krstović Milena Predić Mladen Andrejević Milutin Dapčević |
| PRODUCTION COMPANIES | • | Viktorija Film Archangel Digital Talking Wolf Production (Serbia) Livada Produkcije (Croatia) LMC (US) |
| PRODUCED BY | • | Marko Jocić markojocic74@gmail.com |
| NOTE | • | First feature |
| FUNDED BY FCS | • | #mystery #horror #first time director #social criticism #prank gone wrong #hidden camera show #backwood #isolation |

MOTHER MARA

MAJKA MARA

Spring 2024



90' • Drama

Synopsis

Mara, a successful businesswoman and a single mother, grieves for her son Nemanja. Emotionally detached, she meets Milan, Nemanja's close friend, and finds solace and comfort in him. They grow closer, uncovering more about Nemanja's life and passing, allowing Mara to face her life and emotions.

Director's note

The film explores the character of Mara, built on the contradiction of being both a successful and a "traditional" woman, a product of a patriarchal background which makes her suppress her emotions and vulnerability, forcing her to endlessly sacrifice herself. The film aims to provoke the

public and encourage other women and all other people who feel like they are playing a designated role in life which their inner spirit is rebelling against.



Director's bio

Mirjana Karanović (1957) is a renowned Serbian actress, acclaimed for many of her roles in former Yugoslav films. She portrayed Esma in *Grbavica: The Land of My Dreams* (Berlinale 2006 Golden Bear winner). In 2016, she had her directorial debut with *A Good Wife*, which premiered at the Sundance Film Festival. The film screened at 40+ festivals worldwide, earning several awards, including Best Film at the ARTE Kino Festival. Mirjana is a promoter of better communication and understanding between people in the Balkan region.

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| DIRECTED BY | • | Mirjana Karanović |
| SCREENPLAY | • | Mirjana Karanović Maja Pelević Ognjen Sviličić |
| CAST | • | Mirjana Karanović Vučić Perović |
| PRODUCTION COMPANIES | • | This and That Productions (Serbia) Okofilm Productions (Switzerland) Paul Thiltges Distribution (Luxembourg) December (Slovenia) Deblokada (Bosnia & Herzegovina) VHS (Montenegro) |
| PRODUCED BY | • | Snežana van Houwelingen snezana@thisandthat.rs |
| NOTE | • | Second feature |
| FUNDED BY FCS | • | #female director |

NOVI SAD REMEMBRANCE

NOVOSADSKO SEĆANJE

Spring 2024



85' • Documentary

Synopsis

What if a monument dedicated to “innocent victims” also includes the perpetrators?

Teodor Kovač (99), Ivan Ivanji (93) and Marta Flato (80) are among the few survivors of the 1942 pogrom, known as the Novi Sad Raid, when Hungarian fascists killed over one thousand people in Novi Sad and threw them under the ice on the frozen Danube. On the one hand, sociology teacher Marija Vasić has been fighting against historical blackout and lecturing on the Raid of 1942. On the other hand, local authorities intend to build an ethically controversial monument to all the innocent victims after the war, which could also imply the war criminals who committed the Novi Sad Raid.

Director's note

The *Novi Sad Remembrance* feature documentary is a film that should draw attention to the pogrom of the civilian citizens of Novi Sad and the Šajkaš district, organized by the Hungarian fascists in January of 1942, who called it ‘the raid’. The film also deals with the current perception of the general public and institutions regarding the events.

We follow the point of view of Marija Vasić, a teacher at one of the oldest grammar schools in Serbia, ‘Jovan Jovanović Zmaj’ in Novi Sad, and talk about an education system in which students can learn about the events only because the effort of an individual teacher. Vasić teaches young people to have a feeling of deep reverence for the victims and to recognize every evil seed of fascism in order to prevent it from developing.



Director's bio

Aleksandar Reljić (1974) is an award-winning documentary filmmaker, producer and a journalist dealing with culture of remembrance, historic issues, xenophobia, nationalism, war crimes and human rights. He was a founder of the independent production company Core Dox and since 2019 has produced three award-winning documentaries. He was the head of the Documentary Educational Department of the public broadcaster Radio Television of Vojvodina (2015-2017). His most awarded documentary film *Enkel* was nominated for the Best Documentary of the 2018 Award at the Prix Europa festival founded by European Broadcasting Union (EBU). Previous films: *Mamula All Inclusive* (58', 2023), *No Pardon* (63', 2022), *Sandžak Process* (53', 2020), *Enkel* (82', 2018).

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| DIRECTED BY | • Aleksandar Reljić |
| SCREENPLAY | • Aleksandar Reljić |
| PRODUCTION COMPANIES | • Core Dox (Serbia) • Al Jazeera Balkans (Bosnia and Herzegovina) • Balkan Investigative Reporting Network (Serbia) |
| PRODUCED BY | • Aleksandar Reljić • aleksandar.reljic@core-ns.org |
| FUNDED BY FCS | • #history |

POSSIBILITY OF PARADISE

MOGUĆNOST RAJA

Spring 2024



74' • Documentary

Synopsis

Schoolchildren living on a paradise island wait for the rain to stop. A former advertising executive is trying to close the land deal for a new villa. An entrepreneur is building a resort in the middle of the jungle. A veterinarian clears the gardens of snakes. An influencer recoups from losing everything overnight. A father and son are getting ready to leave for good. A dancer adopts a new identity. Divers go into uncharted waters. Earthly paradise might be nothing more than an ideal of imagination, but humanity's relentless pursuit for happiness is real.

Director's note

Drawing subtle unobtrusive inspiration from Dante's Purgatory, the film is set in a place reminiscent of the island with a Garden of Eden on its summit. Adorned with palm trees, it resonates with colonial imagery, but the old quest for God, gold, and glory, has now become a quest for happiness. This is where our protagonists come seeking a good life far removed from all they've ever known.



Director's bio

Mladen Kovačević's (1979) films *Unplugged* (2013), *Wall Of Death and All That* (2016), *4 Years In 10 Minutes* (2018), *Merry Christmas, Yiwu* (2020), and *Another Spring* (2022), have been selected to hundreds of festivals including Visions du Réel, Rotterdam, Karlovy Vary, IDFA, Hot Docs, DOK Leipzig, CPH:DOX, FIDMarseille, where they won numerous awards. They were screened at prestigious venues like Barbican and Pompidou. Presently, he's in postproduction of the new documentary *Koryo*, and developing the feature *Behind The Curtains, Behind The Trees*.

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| DIRECTED BY | ● | Mladen Kovačević |
| SCREENPLAY | ● | Mladen Kovačević |
| CAST | ● | Ivana Sahami Dino Magnatta Ling Lai Shinta Sukmawati Tosh Cooley Anna Kadek Branko Milovanović |
| PRODUCTION COMPANIES | ● | Horopter Film Production (Serbia) MDEMC (Sweden) |
| PRODUCED BY | ● | Iva Plemić, Mladen Kovačević mladen.kovacevic@horopter.rs |
| FUNDED BY FCS | ● | |

PRISON BEAUTY CONTEST

IZBOR ZA MISS ZATVORA

Spring 2024



80' • Documentary

Synopsis

Pirajui is a small city with only 25,000 people and three prisons with 1,500 prisoners in each. Graziella Fernanda Costa (45), the director of Pirajui prison, decides to help female convicts build up self-esteem by organizing a prison beauty contest. The Beauty Contest will provide the female with inmates goals, pride and steps towards improving their self-esteem. The beauty contest could be seen as some sort of revolt against the prison uniform. The film follows three characters: Joyce competing for Miss Spring, Angel competing for Mister (transgender category) and Sueli competing for Miss Plus Size.

Director's note

A couple of years ago my Brazilian ex-girlfriend explained the cultural differences between European and Brazilian prisons. I still remember how I was struck and amazed that a Prison Beauty Contest in Brazil helps female convicts to get back their lost self-esteem. Taking off prisoner's uniform and putting on dresses and parading helps prisoners feel human. It shows that they're capable people, that beyond being criminals, they are still a part of society.

I would like prisons in Europe to start organizing such events. If we're going to have prisons that are more than just temporary holding stalls for criminals bound to return there and are instead facilities that could foster change, then maybe it's time we treated non-violent prisoners like people again. And maybe that means a tiara every now and then.



Director's bio

Srđan Šarenac (Sarajevo, 1977) is an award-winning film director, screenwriter and producer with 24 years of experience. His film *Village Without Women* (2010) premiered at IDFA, won 14 awards and was sold to 50 countries worldwide. *Two Schools* (2017) screened at 20 festivals, winning 3 awards and selling in 10 countries. His latest film *Bulgarian Dream* (2019) premiered at AJB DOC Film Festival and went on to screen at 30 film festivals, winning 2 awards and reaching 200 million spectators.

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| DIRECTED BY | • | Srđan Šarenac |
| SCREENPLAY | • | Srđan Šarenac |
| PRODUCTION COMPANIES | • | Novi Film (Serbia) Udruženje Novi Film (Bosnia and Herzegovina) Provid (Croatia) |
| PRODUCED BY | • | Srđan Šarenac ssarenac@gmail.com |
| NOTE | • | Third feature |
| FUNDED BY FCS | • | # women's rights #LGBTQ+ |

A RIFT IN THE ICE

PUKOTINA U LEDU

Spring 2024



116' • Drama

Synopsis

A Rift in the Ice is a modern Cinderella story that follows Marija, an ice skater who lives with her father on the outskirts of Belgrade. Crushed by grief because of her mother's recent death, Marija can't express her burning sexuality. Her father gets close to a woman who moves in with her two daughters. Marija supports her father but realizes she can't trust her stepmother. Because of financial troubles Marija is forced to find a new job, which introduces her to the world in which women are exploited. Her stepmother has angry outbursts that escalate into physical abuse. However, the love of a desirable young businessman gives her strength to accept herself and her sexuality.

Director's note

In *A Rift in the Ice* I submerged narrative motives of a fairytale into a film that should feel like authentic reality, in order to explore how the humanistic ideals function today in our harsh reality. The film is focused on the main character, following her intimate journey of embracing her sexuality that is an elusive blend of explosive, sometimes even painful passion, and an all-encompassing tenderness, but it also outlines the scope of degradation and exploitation of women through various social ranks. The film addresses the issue of women's integrity in a materialistic world filled with aggression.



Director's bio

Maja Miloš (Belgrade, 1983) graduated in film directing from Faculty of Drama Arts in Belgrade. Her first feature film *Clip* (2012) was screened at festivals worldwide (Rotterdam, San Sebastian, Toronto, American Film Institute, British Film Institute, Karlovy Vary, BAFICI...) and won numerous prizes after winning the Tiger award and the KNF award at IFF Rotterdam. She was a jury member in various festivals (Rotterdam, Sarajevo, Karlovy Vary...). She is a Docent at the Faculty of Drama Arts, Belgrade.

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| DIRECTED BY | • | Maja Miloš |
| SCREENPLAY | • | Maja Miloš |
| CAST | • | Jovana Stojiljković Anđela Jovanović Marko Grabež Nataša Ninković Ljubomir Bandović |
| PRODUCTION COMPANIES | • | Baš čelik (Serbia) Spok Productions Vertigo (Slovenia) Propeler Film (Croatia) Volya Films (Netherlands) Nightswim (Italy) Quadrifolium Films (Montenegro) |
| PRODUCED BY | • | Jelena Mitrović jelena@bascelik.net |
| NOTE | • | Second Feature |
| FUNDED BY FCS | • | #woman director |

RUSSIAN CONSUL

RUSKI KONZUL

Spring 2024



148' • Drama

Synopsis

After the death of a female patient in Belgrade, Serbian psychiatrist Ilija Jugović relocates to Prizren, Kosovo, where he gets a job as a general practitioner. There he meets history professor Ljuba Božović, the self-styled “Russian Consul”, an apparently psychiatric patient. Local Albanian strongmen, covert separatists, as well as members of the Communist Party and cadres in positions are turning against him. The most powerful of them, Halit Berisha, evicts Serbs from Kosovo with various cruel measures. Soon, it’s Ljuba’s turn - Berisha is trying to evict him from his house and drive him out of Kosovo. The “Russian Consul” refuses to sell the house and clashes with Berisha, and doctor Ilija Jugović stands up in his defense...

Director’s note

Genre-wise, this film is a melodrama, a story about two people, whose love in the end still manages to overcome all the circumstances that do not go their way. We tell the story of Kosovo, Serbian-Albanian relations. The film tries to tell a story about the possibility of creating environment in which death will not be the reason for life, but life itself. I think that the approach we have in relation to this topic puts things on a more universal level. The film does not deal with only one segment of Serbian-Albanian relations, but only indicates in which direction the solution should be sought. In this sense, I think that the story is universal, deeply humane and equally needed by both sides.



Director's bio

Miroslav Lekić (Belgrade, 1954) graduated from the Faculty of Dramatic Arts in Belgrade, the department of film and TV directing, in the class of Radomir Baja Šaranović. His film debut was *Stairway to Heaven* (1983), after which he directed *It Happened on This Very Day* (1987). After three years of waiting in post-production, his next film *Better Than Escape* (1993) was released, winning multiple awards. It was followed by *Thief's Comeback* (1998) and *The Knife* (1999), which had almost 650,000 admissions in Serbia alone. After 10 years of waiting, preparation and financial troubles, his film *Labyrinth* (2002) premiered with great success. He directed many popular TV series during the 1990s, and again since 2007.

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| DIRECTED BY | • | Miroslav Lekić |
| SCREENPLAY | • | Miroslav Lekić Igor Bojović |
| CAST | • | Žarko Laušević Nebojša Dugalić Visar Vishka Paulina Manov Svetozar Cvetković |
| PRODUCTION COMPANIES | • | Vision Team Telekom Srbija (Serbia) |
| PRODUCED BY | • | Dragan Đurković ddjurkovic@visionteam.rs |
| FUNDED BY FCS | • | |

SOIL AND WINGS

KRILA | TLO

Spring 2024



77' • Documentary

Synopsis

A warm portrait of a Bektashi Muslim matriarch and her hard-working family shows gender equality blooming where one would least expect it – in a rural community of pious Muslims devoted to family and tradition in a muddy tobacco-growing village in North Macedonia.

Director's note

The Bektashi people exhibit many specific traits, but the most intriguing is the position of women in their society. We tend to think of women's rights as connected with developed societies – so when we see a traditional, rural, family-oriented society of pious Muslims, we would imagine oppressed women. I felt the urge to show the other side of the coin. This film explores the

pantheistic worldviews of Bektashi through the powerful imagery of their architecture, rituals and daily routines. Intricate sound design and contemplative images immerse the audience in this authentic culture. And there is always space for a healthy dose of humor from quirky everyday situations and conversations.



Director's bio

Stefan Malešević (1989) was born and raised in Belgrade. He studied cinema at Béla Tarr's film.factory in Sarajevo. His documentary film *Gora* (2016) was awarded at Beldocs and DokuFest and screened at Visions du Réel. His first fiction feature film *Mamonga* (2019) premiered in Karlovy Vary, screened at New Horizons in Wrocław, Marrakesh International Film Festival and several other festivals. He has been a member of the European Film Academy since 2019 and works as the Head of Cinema in the cultural center De Balie, Amsterdam.

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| DIRECTED BY | • | Stefan Malešević |
| SCREENPLAY | • | Stefan Malešević |
| CAST | • | Ayten Arifoska Erduan Arifoski |
| PRODUCTION COMPANIES | • | Obol Film (Serbia) Minimal Collective (North Macedonia) |
| PRODUCED BY | • | Jelena Angelovski |
| CONTACT | • | lenka.angelovski@gmail.com malesevicstefan@gmail.com |
| NOTE | • | Second feature documentary, Third feature film overall |
| FUNDED BY FCS | • | #religious #ethnography #anthropology |

SUNSET ZALAZAK

Spring 2024



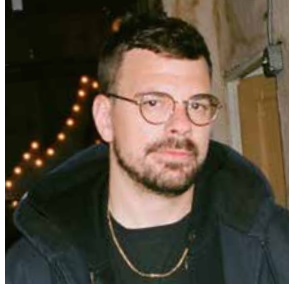
63' • Documentary

Synopsis

Sunset focuses on repetitive physical action that takes place in a massive socialist institute for physical therapy. The film follows the life cycles in a physical therapy resort in Montenegro and the repetitive physical action that takes place against the backdrop of the hotel's exemplary architecture. The institute welcomes guests from all over the world and serves as a center for healing and physical improvement, but its geopolitical location makes it a bridge between disparate worlds, people and ideas.

Director's note

Sunset charts a full day in a health resort on the Adriatic Coast of Montenegro, traveling through the structure. The film will be dedicated to documenting the guests' repetitive, collective physical rehabilitation alongside the ritual actions of the staff and against the backdrop of the hotel's iconic, if dated, architecture. The composite will synthesize those days to appear within a linear, twenty-four-hour sequence. The Institute for Physical Medicine, Rehabilitation and Rheumatology "Dr Simo Milošević" in Igalo was founded by the decree of the Government of Socialist Federal Republic of Yugoslavia in 1949. It is the last remaining state-owned and operated institution of its kind.



Director's bio

Miloš Jaćimović is a New York-based cinematographer whose recent work includes Kapac & Mardešić's *The Uncle*, which won a special mention at the Karlovy Vary Film Festival; Ivan Ikić's feature *Oasis*, winner of Europa Cinema Labels at 77 Venice Film Festival and *Barbarians*, screened at 2014 Karlovy Vary Film Festival. His first feature *Tilva Rosh* by Nikola Ležaić premiered at the Locarno Film Festival, won the Grand Prix at Sarajevo and was nominated for the European Film Academy Award. Miloš is currently one of the mentors at Berlinale Talent Campus in Sarajevo. *Sunset* is his directorial debut.

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| DIRECTED BY | • | Miloš Jaćimović |
| SCREENPLAY | • | Miloš Jaćimović Zachary Susskind |
| PRODUCTION COMPANIES | • | Film House Baš Čelik (Serbia) Meander Film (Montenegro) Propeler Film (Croatia) |
| PRODUCED BY | • | Jelena Mitrović, Vanja Kovačević jelena@bascelik.net |
| NOTE | • | First feature |
| FUNDED BY FCS | • | |

WHEN THE PHONE RANG

KADA JE ZAZVONIO TELEFON

Spring 2024



75' • Hybrid Documentary

Synopsis

Through an intimate reconstruction of an important phone call, *When the Phone Rang* investigates dislocation and the nature of memory. In the protagonist's eleven-year-old mind this phone call erases her entire country, history and identity and hides its existence in books, films and memories of those born before 1995.

Director's note

When The Phone Rang is the first film I made in my native country, now Serbia. Writer Dubravka Ugrešić notes that memories appear as if from a dream, returning to haunt the present. This phone call is one such memory, and it brings with it a slew of others - discombobulated and out of order. The film is constructed of specific memories that have stayed with me just before leaving

Yugoslavia. The repetition of the phone call is a structural device, mimicking the repetitive nature of remembering. Looped. Distorted. Everything in the film is based on real events, memories, and people. The memories circle around loss and displacement - as experienced by an eleven-year-old girl. I'm interested in revisiting the days before the departure, which signal a kind of tearing, a kind of death.



Director's bio

Iva Radivojević (1980) was born in Belgrade and spent her early years in Yugoslavia, Cyprus and NYC. She is an artist who currently divides her time between Athens and Lesbos. Iva's films have screened at the New York Film Festival, New Directors/New Films, Rotterdam IFF, CPH:DOX, DocLisboa, Jeonju IFF, Museum of Modern Art (NYC), Thessaloniki Biennale of Contemporary Art and others. She is the recipient of the Sundance Art of Non-Fiction Fellowship, Guggenheim Fellowship, NYFA Fellowship, Princess Grace Special Project Award and Film Fellowship. Her upcoming book, *Avenue of The Living*, is being published by Big Black Mountain press in Athens, Greece.

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| DIRECTED BY | • | Iva Radivojević |
| SCREENPLAY | • | Iva Radivojević |
| CAST | • | Natalija Iličić Anton Augustinov Slavica Bajčeta |
| PRODUCTION COMPANIES | • | Set Sail Films (Serbia) Picture Palace Pictures (US) ivaasks Films (US) |
| PRODUCED BY | • | Andrijana Sofranić Šučur Marija Stojnić Madeleine Molyneaux Iva Radivojević andrijana.sofranic@gmail.com marijastojnic@gmail.com |
| NOTE | • | Third film |
| FUNDED BY FCS | • | #femaledirector #arthouse #dislocation #history #memory #children |

WIND, TALK TO ME

VETRE, PRIČAJ SA MNOM

Spring 2024



99' • Drama

Synopsis

Stefan accidentally hits a dog while driving to his grandmother's birthday. He re-establishes relations with his family, whom he hasn't seen since his mother's death. He is troubled by the thoughts of the dog. Overwhelmed by the feeling of guilt, he searches for the dog in the woods and saves it. A year earlier, Stefan is filming his mother Neca. She lives in a trailer at the lake while battling cancer. Stefan and his nephew Đole take care of the dog at the lake. The family joins them and meets Lija, the dog. Lija eats Neca's diaries and runs away. The search for Lija grows into a mixture of feelings which bring Stefan to a breakdown. Neca talks to Stefan about the power of the wind, which he does not understand.

Director's note

My mother passed away after battling cancer. I have tried to document the last summer she spent at Bor lake. My idea was to visually interpret her feelings. While thinking about those images, I have realized that their power lies in their authenticity and honesty. She was a real character, and it is I wanted to make this film about her. All the other characters in the film are real, played by my whole family. I treat time in two ways, the linearity of events in real time and the flashbacks to the past. The idea is not to emphasize two timelines, but to merge them into a coherent feeling that will create an out-of-time world where my mum is still there.



Director's bio

Stefan Đorđević, (1987, Bor) was introduced to film through the debut of Nikola Ležaić *Tilva Rosh*, in which he played one of the leading roles. The film was nominated for EFA European Discovery, 2010. He completed his MA at the Faculty of Dramatic Arts in Belgrade, Camera department. His graduation film, *A Handful of Stones* had its international premiere at the ACID programme of Cannes FF. His short film *The Last Image of Father* premiered at Locarno FF, where it won the Young Jury Award.

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| DIRECTED BY | • | Stefan Đorđević |
| SCREENPLAY | • | Stefan Đorđević |
| CAST | • | Negrice Đorđević Stefan Đorđević Boško Đorđević Đorđe Davidović Budimir Jovanović |
| PRODUCTION COMPANIES | • | Non-Aligned Films, Katunga (Serbia) Spok Films, Staragara (Slovenia) Restart (Croatia) |
| PRODUCED BY | • | Dragana Jovović dragana.jovovic@nonalignedfilms.com |
| NOTE | • | First feature |
| FUNDED BY FCS | • | #hybrid #family #strong female character #mother-son relationship #love #grieve #dog |

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COMING
SOON

GOODBYE HEROES

DOVIĐENJA, HEROJI

Summer 2024



80' • Hybrid Documentary

Synopsis

Goodbye Heroes delves into the lives of Yugoslav child partisans from WW2 to present day, focusing on the filmmaker's personal link to these heroes. Former child partisans Miša and Zdenko, now in their 90s, strive to preserve a WW2 memorial site from decay and capitalist interests. The director intertwines his story with theirs, reflecting on shattered childhood ideals amid Yugoslav wars. Through archival footage and personal narratives, the film portrays intergenerational dialogue, highlighting enduring bonds amidst changing times. It captures a generation grappling with past ideals and present realities in a tale of resilience and remembrance.

Director's note

My upbringing in 1980s Yugoslavia instilled socialist education values. Our family home in the countryside was a partisan hospital during WW2, imprinting the image of partisan fighters in my mind from a young age. The two protagonists of my film, Miša and Zdenko, were those superheroes in my childhood narrative. However, as I critically engage with these childhood heroes, it reflects a broader search for direction within my generation. The scars left by the tumultuous 1990s are evident in the ruins that now dot the landscape of every city in the former Yugoslavia. These ruins serve as tangible reminders, shaping our political, economic, and aesthetic landscapes. In this film, I aim to explore and navigate these ruins.



Director's bio

Vladimir Milovanović (1981) is a filmmaker with a diverse background. He holds a master's degree in international law from the University of Belgrade and a master's degree in film and television directing from the Faculty of Dramatic Arts in Belgrade. His films have been screened at numerous festivals and received a few awards. He founded the Belgrade-based film production company Propaganda Film and works as a legal consultant in the field of international film production. His other films are *The Face of a Revolution* (2012), *Myanmar Diary* (2013) and *Only Girls Cry* (2017).

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| DIRECTED BY | • | Vladimir Milovanović |
| SCREENPLAY | • | Vladimir Milovanović |
| PRODUCTION COMPANY | • | Propaganda Film (Serbia) |
| PRODUCED BY | • | Vladimir Milovanović vladimir@propagandafilm.rs |
| NOTE | • | Second feature |
| FUNDED BY FCS | • | #history #archive #antifascism |

HOW COME IT'S ALL GREEN OUT HERE? KAKO JE OVDE SVE TAKO ZELENO?

Summer 2024



118' • Family drama

Synopsis

Nikola (34), a film director stuck in advertising, goes on a journey with his father, Mirko (74) to return the remains of his late grandmother to her home village in Croatia. There he learns a lesson about parenthood, family, and memories that are sometimes not real.

Director's note

In 2015, ten years after her passing, we finally transferred the remains of my grandma Pera back to Dalmatia, which she left as a refugee years ago. I felt that these events resembled a film, and I knew that this was probably to be the last 'road trip' I was to take with my father. I didn't want to bid farewell to him before his time, so I kept fighting off the idea until late 2020 when he died

of covid, the very day I tested positive myself, so I couldn't attend his funeral. This miserable ending crushed me, the only thing granting me some peace was a memory of this journey to Dalmatia, so, in a way, it became a substitute for his actual funeral. That's how I found a more profound reason to make this film.



Director's bio

Nikola Ležaić (1981) is a film writer/director/producer based in Belgrade, Serbia. His directorial debut *Tilva Roš* premiered in Sarajevo and Locarno. It was nominated for the best debut at 2011 EFA Awards. In 2014 he produced *The Disobedient*, which premiered at Sundance. He has directed over two hundred music and commercial videos.

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| DIRECTED BY | • | Nikola Ležaić |
| SCREENPLAY | • | Nikola Ležaić |
| CAST | • | Filip Đurić Izudin Bajrović Stojan Matavulj Snježana Sinovčić Leon Lučev |
| PRODUCTION COMPANIES | • | Qče (Serbia) Nukleus Film (Croatia) PremierStudio (Bulgaria) |
| PRODUCED BY | • | Marija Lero office@qcefilms.com marija.lero@gmail.com |
| NOTE | • | Second feature |
| FUNDED BY FCS | • | #based on actual events |

LETTERS OF A FOREIGNER

PISMA STRANCA

Summer 2024



50' • Documentary

Synopsis

After three artistic residencies in different parts of rural Japan, the filmmaker duo returns to the memory and unused visual materials of a distant journey, trying to complete a film started a long time ago. Memory, images and sounds. Three visual letters and one long journey.

Director's note

The best I could try to offer a definition of the genre of this film would be "inner travelogue" – a voyage through my own mind. My memory of Japan, the places and people we have seen, is like one long, continuous journey – although we have in fact visited it three times and spent significant time there. I often think of this special,

faraway place, my secret hideout, and the need to somehow preserve and communicate the time and space witnessed. Hence, the visual letter, the last resort of all documentary filmmakers in their need to capture what cannot be captured. I write them often, but have decided not to address this one, in the hope it will find its own recipient.



Director's bio

Mihajlo Jevtić (1975) is a Belgrade-based film producer and director, working in both fiction and documentary. Born in 1978 in the socialist Yugoslavia, he is an alumnus of the French school for documentary directors Atelier Varan and sociology studies at the LSE, University of London. He has written, directed and produced nine short films and one feature length film, the partly animated personal documentary *Four Passports* (2016). Since 2012, he runs his own film production company, Film the World.

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| DIRECTED BY | ● | Mihajlo Jevtić |
| SCREENPLAY | ● | Mihajlo Jevtić Jelena Krneta |
| PRODUCTION COMPANY | ● | Film the World (Serbia) |
| PRODUCED BY | ● | Mihajlo Jevtić Jelena Krneta mihajlo@filmtheworld.org |
| NOTE | ● | Second feature |
| FUNDED BY FCS | ● | #experimental documentary #visual essay #nature |

NEXT TO US

PORED NAS

Summer 2024



120' • Dystopian adventur, Drama

Synopsis

Strahinja, a closeted gay man, receives an invitation to take part in “the first REAL reality show” set in complete wilderness. Keen to escape his loveless marriage and trauma from his past, Strahinja accepts, unaware that he will soon be faced with his greatest fears - and reunited his former high school classmates. As masked terrorists attack their bus and kill some of the contestants and the show’s crew, stranded miles from civilization and with limited supplies, the contestants split into two groups, trying to survive. Conflict becomes inevitable. Love and revolution may be the only way out.

Director’s note

Next to Us may at first seem like an imaginative reworking of William Golding’s ‘Lord of the Flies’. In the novel, children born and raised in a structured and civilized society go through a change when they are stranded on a desert island. Some behave well and cooperate towards achieving common goals, while others give in to their most basic instincts of violence, anarchy, and desire to dominate the weaker ones. In essence, it is the conflict between instincts imposed by civilization to follow rules and act in a moral way, and the more primordial, savage instincts to have power over others, to be selfish, violent, and devoid of any moral compass.



Director's bio

Stevan Filipović was born in Belgrade in 1981. His first feature film was *Shaitan's Warrior* (2006, director/co-writer). His next film was *Skinning* (2010, director/co-writer), the biggest domestic box office hit that year. He co-wrote the screenplay for the film *A Good Wife*, which had its world premiere at the Sundance Film Festival. *Next to Me*, the third film he directed (and co-wrote) won the Golden Arena award for best film in the international programme of the 2015 Pula Film Festival. His fourth film, *Next to You*, starring BAFTA Award winner Miriam Margolyes, premiered at Pula FF in 2023.

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| DIRECTED BY | • | Stevan Filipović |
| SCREENPLAY | • | Stevan Filipović |
| CAST | • | Gorica Regodić Nikola Glisić Slaven Došlo Darko Ivić Milica Majkić |
| PRODUCTION COMPANIES | • | Hypnopolis (Serbia) Nukleus film (Croatia) |
| PRODUCED BY | • | Branislav Jević hypnopolis@gmail.com |
| FUNDED BY FCS | • | #socially engaged film #love death and revolution #gay interest |



90' • Documentary

Synopsis

A biographical documentary about the career of Dragan Stojkovic Pixie. One of the greatest Yugoslavian and European football players of the 80s and 90s. He was called the Maradona of the East but at the height of his career he broke his knee and almost lost everything. Against all odds he fought his way back and became a superstar and a football icon in Japan.

Director's note

This is a detailed insight into the life and career of one of the icons of Yugoslavian football. He was an idol to my generation so, as a boy I was inspired and fascinated by this man who couldn't be stopped. No matter if we are in a small Serbian village or in the bustling cities of Asia and Europe, Pixie's dedication to football stays the same.

This should be an uplifting story about football, hard work and success through the inspiring journey of a kid who is chasing his dreams and taking his passion wherever he goes.



Director's bio

Miloš Pušić is a director and a producer based in Serbia. He directed 3 feature films that have been screened and won awards worldwide. His latest feature film "Working class heroes" was screened at Berlinale Panorama 2022. He teaches directing at the Academy of Arts, Novi Sad, Serbia.

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| DIRECTED BY | • | Miloš Pušić |
| SCREENPLAY | • | Miloš Pušić |
| CAST | • | Dragan Stojković Piksi Dejan Stanković Arsene Wenger Michel Platini Vladimir Cvetković Dejan Savićević |
| PRODUCTION COMPANIES | • | Hit and Run Altertise (Serbia) |
| PRODUCED BY | • | Branislav Trifunović trifunovic.branislav@gmail.com |
| FUNDED BY FCS | • | #sport #football #soccer #biographical |

SALIGIA

SALIGIA

Summer 2024



95' • Fantasy, Thriller, Mystery

Synopsis

The seven main characters find themselves in a mysterious space called Saligia, surrounded by marvelous nature where the sun stands still, and night never falls. Further on out are quagmire fields that stretch around the remains of a monumental ancient temple whose old pillars occasionally come to life, appearing, and disappearing in the fields and grass, suggesting there is no entrance nor exit. The main characters are stuck with fragments of memories from their lives, insufficient to know anything but the most elementary things about themselves. They try to establish their origins and connections between them to discover the reason why they are here. One of them claims that they are in her dream, from which she is trying to wake up.

Director's note

The film explores how humanity has led the world to its breaking point, focusing on the causes of the infection rather than the virus itself. The director argues that human virtues like solidarity, empathy, and selflessness have been abandoned, leading to sins like pride, envy, greed, and anger. Highlighting the swans and ducks that have flocked to empty squares in Venice during covid lockdowns, the film indicates how nature awakens in the absence of humans. He urges people to harmonize with nature, and not disrupt its perfection. The film is an advertisement for a man of integrity and a sense of self, who identifies with the power of will that spreads from person to person and becomes a collective virtue.



Director's bio

Petar Ristovski (Belgrade, 1986) is a director, producer and founder of the independent Ludum Ludum theater. His most notable project is the film and TV series *King Peter I* (2018), which was immensely popular in Serbia and was the Serbian candidate for the Oscar in the Best Foreign Film category. He has directed several films and series, including *Mind Tunnel*, *Fury*, *Once Upon a Time in Serbia*, *Panta Draškić - the price of Honor*, *Fear Island*, and *Where is Nadja?* He has also directed theater plays and edited over 10 short feature films and documentaries, which have won over 20 international awards.

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| DIRECTED BY | • | Petar Ristovski |
| SCREENPLAY | • | Teodora Ristovski |
| CAST | • | Danilo Lončarević Bojana Grabovac Teodora Ristovski Miloš Lalović Vladan Milić |
| PRODUCTION COMPANIES | • | Kinozoik Zillion film Telekom Srbija (Serbia) |
| PRODUCED BY | • | Petar Ristovski 5ar.ristovski@gmail.com |
| NOTE | • | Third film |
| FUNDED BY FCS | • | #nature #fantasy #mystery #dreams |

SECONDHAND PEOPLE

POLOVNI LJUDI

Summer 2024



140' • Psychological drama

Synopsis

In a sleepy Serbian town, a young neurotic man embarks on a romance with a charming older woman. Haunted by the looming presence of his older brother, an enigmatic media mogul, the young man is encouraged by the woman to deal with the roots of his neuroses. In an attempt to heal old wounds, the older brother is invited to a birthday celebration. Upon his arrival, their deeply sinister nature of their relationship resurfaces. With clashing ideologies, hidden motives and unresolved past, the story dives into their inner demons. As tensions come and go, a psychological dance of contradictions entangles the trio, blurring the lines between good and evil against a backdrop of political and existential uncertainty.

Director's note

Secondhand People is a character-driven psychological drama, propelled by the enigmatic older brother's diabolical presence and hidden behind the curtain of political reality. With a gear-shifting rhythm, the story unravels the characters' complexities as they grapple with identities and beliefs amid profound existential angst, echoing my own crisis that was marked by paralyzing disillusionment in my early thirties. My directorial approach is focused on character subjectivity, often placing the camera intimately close, embracing classical storytelling to unveil universal aspects of the psyche, and delve into personal illusions and intellectual resistance shaping our inner and outer reality.



Director's bio

Dean Radovanović (1988) is a screenwriter, director and co-founder of production house Nulta Tačka in Belgrade. His short and mid-length films include *Either Words Nor Quiet* (2012), *Paradigm* (2015), *Katabatik Fisherman* (2019), which have won several awards at domestic and international festivals such as: Best low-budget Film at Cinema City in Novi Sad, Best Student film at Bristol Independent FF, Audience Award at First Hermetic FF in Venice, etc. He is currently developing two feature projects, as well as an independent Portuguese film *Inimigo Revelador*.

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| DIRECTED BY | • | Dean Radovanović |
| SCREENPLAY | • | Dean Radovanović |
| CAST | • | Bojan Žirović Miloš Lazić Branka Katić |
| PRODUCTION COMPANIES | • | Nulta tačka (Serbia) Munchhausen Productions (Estonia) |
| PRODUCED BY | • | Ramona Plazinić ramonaplazinic@yahoo.com |
| NOTE | • | First feature |
| FUNDED BY FCS | • | #contemporary #existential #narrative |

SO, WHERE THE HELL IS MY PRINCE CHARMING? I, GDE JE TAJ PRINC NA BELOM KONJU?

Summer 2024



90' • Creative Documentary

Synopsis

Danica was never a quitter. Danica has always been craving love and has tried in every way to feel and receive it from her family and partner. Now, in her 60s, a long-fought-for relationship is falling apart. She's back to square one. Does she have the strength to try again at the end of the seventh decade of her life? Has she given up?

Director's note

The documentary is visually and narratively divided in two parts: the Past and the Present. The voiceover is there to bring the stories from the past closer and weaves through the entire film. It has a fairytale-like tone and style; we hear Danica addressing us in the third person, telling a not-so-fairytale-like tale of her childhood, significant loves, and not-so-beautiful moments of her life, while trying to decipher where the

“glitch” originated and how to break out of the vicious cycle. These inner thoughts, accompanied by photographs from her life that have been augmented with gentle illustrations, cut into the present, which is filmed observationally, following the breakdown of her relationship as well as everything that has been constituting her life for years.



Director's bio

Sonja Rakić was born in 1990 in Novi Sad, Serbia. She graduated at the Academy of Arts in Novi Sad from the department of multimedia directing. She directed several short films *Deviation*, *Everybody Loves Čajanko Cookies*, *Rabble Misery (Jad fukare)* that appeared at festivals in Serbia and were broadcasted on television. She has directed several fashion music videos and documentary television series. She directed the popular comedy TV series *Dnevjak*, the TV show *Danube the Never Ending River*, in co-production with five countries from the region, as well as the award-winning TV show *Otkos Korupcije*, for CIRCUM - the European Association of Regional Television.

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| DIRECTED BY | • | Sonja Rakić |
| SCREENPLAY | • | Sonja Rakić |
| CAST | • | Danica Rusov |
| PRODUCTION COMPANY | • | 888 Film (Serbia) |
| PRODUCED BY | • | Ana Renovica ana@888films.com |
| NOTE | • | First feature |
| FUNDED BY FCS | • | #female topic #aging #feel-good #female director/producer #fairytale |

THE GREAT TRAM ROBBERY

BUDI BOG S NAMA

Summer 2024



103' • Drama, Black comedy

Synopsis

The Great Tram Robbery is a story about the golden age of Kingdom of Yugoslavia and Belgrade in the roaring 1920s: Belgrade of Dadaism, Futurism, Zhenitism, ragtime, jazz, Charleston, automobiles, airplanes and sexual revolution. A story about a generation of free-minded intellectuals who tried to bring the avant-garde spirit to the Balkans. It is set against court intrigues and Communist plotting, in a time when Belgrade was dubbed the *Paris of the Balkans*. The Main character, Boško Tokin, gathers a group of idealistic young artists to make the first avant-garde film in the Balkans: this is a story of strange events which led to the making of that film and its subsequent mysterious disappearance.

Director's note

Boško Tokin was an avant-garde poet, a visual artist and a pioneer of writing about film in Serbia. He directed the first avant-garde film in the Balkans, the unfinished and mysteriously lost *The Great Tram Robbery*. The destiny of this eternal optimist, charmer and film enthusiast, and the discrepancy between his upbeat character and his life path, as well as his decisiveness not to accept reality when it did not suit him, opens an opportunity for an intriguing black comedy. A cheerful, lascivious, and avant-garde Belgrade of the 1920s is a setting for a story about a generation which, amidst the first mass destruction of the European people in the Great War, found its solace in fun, film and sex.



Director's bio

Slobodan Šijan (1946) made his big break with his feature *Who's Singin' Over There*, which premiered in Cannes in 1981, and was selected again in *Cannes Classics* in 2020. The success of that film led him to another project, *The Marathon Family*, which achieved critical and commercial success. Over time, he directed other notable films such as Yugoslav classics *How I Was Systematically Destroyed By Idiots* and *Strangler Vs Strangler*. He is the first filmmaker to become a member of the Serbian Academy of Science and Art. Variety calls Šijan *A filmmaker ready-made for the fantasies of the committed film buff*.

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| DIRECTED BY | • Slobodan Šijan |
| SCREENPLAY | • Biljana Maksić • Vladimir Mančić • Slobodan Šijan |
| CAST | • Miloš Biković • Goran Bogdan • Sloboda Mićalović • Jovana Stojiljković • Nebojša Dugalić |
| PRODUCTION COMPANIES | • Gargantua films • Archangel digital (Serbia) • Micro film (Romania) • Aquarius (Bosnia and Herzegovina Republic of Srpska) • Virc studio (Slovenia) • Maxima film, Nukleus film (Croatia) • The Chouchkov Brothers (Bulgaria) • Artikulacija film (Montenegro) |
| PRODUCED BY | • Marko Paljić marko.paljic@gargantuafilms.com |
| FUNDED BY FCS | • #cinophile #history of filmmaking #homage |

WHEELS OF FORGOTTEN DREAMS

NA TOČKOVIMA ZABORAVLJENIH SNOVA

Summer 2024



80' • Creative Documentary

Synopsis

Within this labyrinth of US highways, 4 million trucks traverse vast landscapes, carrying 10.5 billion tons of freight annually. A substantial proportion of these drivers are immigrants, including both legal and undocumented individuals. Confined to truck cabins for years, they face limited prospects of deeper integration into American society, often remaining within their ethnic bubbles. Our protagonists are far from the typical image that might come to mind when envisioning a trucker burning rubber up and down US highways. Still in the prime of their lives and highly educated in specialized fields, these three characters left everything to spend their lives behind the wheel of a truck, in search of the elusive American dream.

Director's note

This film weaves a narrative deeply rooted in social struggles, echoed in the poetic visuals of endless highways. Life unfolds in the cramped truck cabins, running its course alongside the hum of engines. Through unconventional character interviews, we delve into psychological conflicts and intimate introspections, exploring universal themes of displacement and human struggle. This documentary captures fragments of existence, illuminating the broader context of lives spent in emigration and the decay of industrial America. It is a tale not of complete stories, but of moments, told in the rhythm of an ever-changing world.



Director's bio

Miloš Ljubomirović (1987) is a film director and producer. He graduated with top honors from the Faculty of Dramatic Arts in Belgrade. Since 2014, he has directed 3 films and produced 10, which have been showcased at festivals like Cannes, Locarno, Busan. Two of his films were EFA Short Film Candidates. Miloš is an alumnus of IDFAcademy, Sarajevo Talent Campus, CineLink Producers' Lab, and CEE Animation Workshop.

Danilo Lazović is a producer, director, and cultural theorist. He completed his Master's studies at the Faculty of Dramatic Arts and is currently pursuing a PhD at the Faculty of Philology. He is an active participant in prestigious industry programs like Eurodoc, BDC Discoveries, EAVE Marketing, and goEast Talent Lab.

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| DIRECTED BY | • | Miloš Ljubomirović Danilo Lazović |
| SCREENPLAY | • | Miloš Ljubomirović Danilo Lazović |
| PRODUCTION COMPANIES | • | Servia Film (Serbia) Cinnamon Films (Serbia) Dok 33 (Serbia) Arthouse Blockbusters (Bulgaria) Peglanje Snova (Croatia) |
| PRODUCED BY | • | Miloš Ljubomirović milos@serviafilm.rs |
| NOTE | • | First feature |
| FUNDED BY FCS | • | #creative documentary #road movie #emigration #truck driving |

WHEN THE OAK AND THE ROAD MET

KAD SU SE SRELI HRAST I PUT

Summer 2024



100' • Documentary

Synopsis

It happened once upon a time, or maybe it didn't... So, if you want to believe it, you can - but if you don't want to, that is okay, too. Anyway: one day, the oak and the highway met. And highway said to the oak: "Get out of my way!"

Director's note

I spent a lot of time with my grandfather in the village where the Oak was located. He was the creator of the comic "Mirko and Slavko", the only Yugoslav comic adapted into a film. When I became interested in filmmaking, he took me to show me those locations. That was the first time I saw that Oak. When I heard that the Oak is on a planned highway route, I knew I had to do the

only thing I could, shoot a movie about it. It turned out, the oak was cut down by a friend of my uncle. It helped me to realize there are three sides to every story: yours, mine and the truth. And no one is lying, and no one is telling the truth.



Director's bio

Marija Žižović is a film director, editor, director of photography and producer. She worked as 1st assistant director in several films and series, and reality shows. *When Your Dad Buys You an Elephant* was her first documentary. Since 2005 she has been making two documentaries: *The Landfill* and *I Want to Be Gojko Mitić*. She shoots periodically when something important happens in the lives of her heroes. She is a member of the Serbian Association of Film Artists and member of DOKSerbia, the Association of documentary filmmakers of Serbia.

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| DIRECTED BY | • | Marija Žižović |
| SCREENPLAY | • | Marija Žižović |
| PRODUCTION COMPANIES | • | Filmski inkubator 26. FRAME Film i ton (Serbia) |
| PRODUCED BY | • | Marija Žižović Jovan Marković mariyazizovic@gmail.com |
| NOTE | • | Second feature |
| FUNDED BY FCS | • | #woman director #ecology #religion #tradition #ethno |

YOU ARE A PRINCESS

TI SI PRINCEZA

Summer 2024



110' • Musical

Synopsis

Mara, a talented 12-year-old musician lives in a magical world of music and imagination, working for the evil circus owner Sirena. Sirena is forcing her to write a new song for her, which she wants to submit to win a prize at the biggest music festival. With the support of her band, Mara begins the search for the legendary music star Elena, hoping that she will inspire her and return her faith in music. However, Mara doesn't know that Sirena has dark plans for her and her song.

Director's note

My goal was to explore more joyful and optimistic topics, despite the prevailing trend of dark and violent films. *You Are a Princess* is embroidered with magical and fairy tale elements. In this magical world, Lara, a young musician, embarks on a journey that begins as a search for a lost music star Elena. Over time, this journey turns into a symbolic struggle to maintain purity and beauty of music in a world that tends to twist it and use it for gain. This is a story about believing in oneself, the power of music and dreams, and fighting evil by having a magical and optimistic perspective. Combining a rich musical score with fairytale-like elements, the film will be a unique experience that celebrates love, friendship, and courage.



Director's bio

Petar Pašić (Belgrade, 1973) graduated from the Belgrade Faculty of Dramatic Arts. He directed the video film *Soliter* (2000) which brought him an award at The New York International Independent Film & Video Festival – Best Directorial Debut for Feature Film. His short film *Last Wish* (2003) was screened at Alpe Adria, Sarasota, Bermuda, La Cittadella del Corto Film Festivals, while his next short film *Wedding* (2006) was awarded the Vesna award for best film photography at Slovenian Film Festival, and a Special Mention FictionWorld at Sediccorto in Italy while also being screened in Locarno, Okanagan, Brussels, etc. His first feature film *Rock'n'roll Strikes Back* (2006) had most admissions in Serbian theatres in the year in which it was released.

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| DIRECTED BY | ● | Petar Pašić |
| SCREENPLAY | ● | Katarina Nikolić Dušan Bulić Petar Pašić Stefan Andrejić |
| CAST | ● | Bojan Dimitrijević Damjan Kecojević Jelena Stupljanin Joakim Tasić |
| PRODUCTION COMPANY | ● | Vanilla Films (Serbia) |
| PRODUCED BY | ● | Tijana Dimic Pašić tijana@vanilla-films.com |
| FUNDED BY FCS | ● | #music #youth |

YUGO FLORIDA

YUGO FLORIDA

Summer 2024



110' • Drama

Synopsis

Zoran's awkward and almost pointless life revolves around a pothead roommate, an unavailable ex-girlfriend and a job on reality television, but it is turned upside-down when his estranged and insufferable father is diagnosed with terminal illness, and he is committed to help him throughout his final weeks.

Director's note

This is the most personal story I have written. My father fell ill in 2015 and several months before he died, he wanted me to take him to a monastery to make a confession. What was strange was that he was a communist and an atheist his entire life, he didn't even baptize me, and I can't say that he had a developed attitude towards religion. One November morning, he probably overslept for the

first time in his life, and we were late, so he was agitated. We sat in his run-down Yugo with me behind the wheel, the car was not fully functional, and the road was icy. That morning was probably the saddest, funniest and most absurd morning of my life.



Director's bio

Vladimir Tagić (1986) is best known as creator/writer/director of *Operation Sabre* TV series which has recently premiered in the Competition program of CanneSeries winning the Special Interpretation Award. His previous TV series *Morning Changes Everything* was a big regional success in ex-Yugoslavia region and had its preview at Sarajevo Film Festival in 2018, also winning the "Rainbow" award at the International Day against Homophobia and Transphobia in Belgrade. His short films were showcased around the world and the most successful one, *Emergency Exit*, premiered at Clermont Ferrand IFF. In 2017. The film was presented in Cannes IFF in the Acid Trip program.

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| DIRECTED BY | • Vladimir Tagić |
| SCREENPLAY | • Milan Ramšak Marković • Vladimir Tagić |
| CAST | • Andrija Kuzmanović • Nikola Pejaković • Hana Selimović • Snježana Sinovčić Šiškov • Jana Milosavljević |
| PRODUCTION COMPANIES | • Sense Production (Serbia) • Contrast Films (Bulgaria) • Eclectica (Croatia) • Adriatic Western (Montenegro) |
| PRODUCED BY | • Marija Stojanović • marija@senseproduction.rs |
| NOTE | • First fiction film |
| FUNDED BY FCS | • #existential drama #family drama |

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BEFORE THE NOISE

PRED BUKU

Autumn 2024



90' • Hybrid Documentary

Synopsis

An autobiographical film essay which delves into the phenomenon of memory. Through intimate narratives of expatriates, the film explores forced displacement. Exploiting the intricacies of time and its transient nature, the film serves as a poignant reminder of the ephemeral essence of human existence. Memories wane, remembrance shatters into fragments, and endless waiting is all that remains. It delves into alienation brought on by the passage time, the longing for a lost personal center and childhood home, nostalgic reveries, haunting war nightmares, and the tumultuous struggle with mixed identities. The film also scrutinizes media manipulation as a factory of myths, utilizes archival materials as a reservoir of collective knowledge, and intertwines allusions with reminiscences of a timeless odyssey.

Director's note

The sediments of the past are etched into our beings, forming leitmotifs intertwined throughout the film. The imagery tracks the narrative on an associative level, while sound often operates independently from the film's visual components. It juxtaposes the truth of humanity against the myths propagated by the media. Drawing the viewer into the whirlpool of my early memories and archival footage utilized as a repository of collective knowledge, the film evokes pivotal memories that have fractured or redirected the trajectories of our lives. From the unity of time, place, and action, we delve into the expanses of time, unfurling one memory after another (akin to savoring Proust's Madeleine cookies), and uncovering the silence within the moments lost in time.



Director's bio

Nenad Milošević, born in Sarajevo in 1977 is a director and screenwriter. He graduated Film and TV directing under Professor Bora Drašković at the Academy of Art in Novi Sad. With fellow colleagues he formed the NFC Kino Klub Novi Sad, and later established the independent film festival Film Front. He has initiated several important cooperative efforts with directors such as Želimir Žilnik, Szabolcs Tolnai and Buharov Brothers. His film *The Other Line* has been screened at many international film festivals and was awarded Best Documentary Film at BELDOCS Festival, Belgrade, Serbia. Since 2016 he has been a member of DOC SERBIA and is currently a member of its executive board. His other films are *Before the Noise* (2024) and *Seagull* (in postproduction, 2025).

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| DIRECTED BY | • Nenad Milošević |
| SCREENPLAY | • Nenad Milošević |
| CAST | • Matej Recer Jelena Čuruvija Boris Isaković Filip Miletić Kalina Despotović |
| PRODUCTION COMPANIES | • Atalanta doo Palić (Serbia) Teatrino (Bosnia and Herzegovina) |
| PRODUCED BY | • Szabolcs Tolnai sz.tolnai@gmail.com |
| NOTE | • Second film |
| FUNDED BY FCS | • #hybrid #documentary #archive #coming of age #personal history #film essay |

CYCLING WITH ZOLI THE TURK

VOŽNJA BICIKLOM SA ZOLIJEM TURČINOM

Autumn 2024



125' • Erotic drama

Synopsis

In order to escape from her cold and rigid church-like home, Klára starts cycling endlessly in the village streets and the countryside, becoming more and more immersed in her own inner world. One day, she meets a man by the name of Zoli the Turk. He joins her on her rides and soon they become lovers.

Director's note

This is a film about a woman and her husband. While the husband tries to accommodate his spouse, she yearns to escape the “prison of normalcy” which she finds suffocating. She is fighting for her freedom – and thus, for her very life. In the eyes of society, she is a glitch in the system. On the surface, this is a film about love,

although it explores concepts such as freedom and the inner world of its characters. Our Serbian-Slovak coproduction goes against the laws of physics, established custom and artificial narratives – and that is precisely why I have faith in it.



Director's bio

Szabolcs Tolnai (1971) was born in Subotica. His debut film *Face Down* (2002) won the Special Jury Prize at the Hungarian Film Festival and was part of the East of the West selection of the Karlovy Vary IFF. For his feature film *The Hourglass* (2007) he was named Best director at the Serbian national film festival and won the Golden Alexander award for artistic achievement at the Thessaloniki IFF. His latest film, the mid-length *Minotaur* (2016), was presented in the Bright Future programme of the International Film Festival Rotterdam.

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| DIRECTED BY | • Szabolcs Tolnai |
| SCREENPLAY | • Szabolcs Tolnai • Akos K.Kovacs • Tamas Olah |
| CAST | • Emese Nagyabonyi • Boris Kucsov • Attila Mess • Attila Mocos |
| PRODUCTION COMPANIES | • Atalanta (Serbia) • Mphilms (Slovakia) |
| PRODUCED BY | • Szabolcz Tolnai • tolnai@eunet.rs |
| FUNDED BY FCS | • |

FREEDOM OR BARBARISM

SLOBODA ILI BARBARIZAM

Autumn 2024



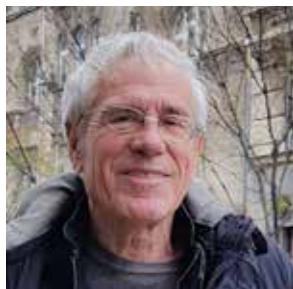
92' • Drama

Synopsis

In this film, the representative of four generations of Aksin family are as much characters as they are representatives of different ideological and rhetorical positions, that is, positions of power. The family, through the generation gap and tensions, reflects the socio-political and economic tensions of two eras in recent history of the Balkans. The trauma of dissolution, both of the former state (Yugoslavia) and of the Aksin family as its micro-metaphor, is what actually allowed the present to happen. The protagonists, shortsightedly, feel and define the present as better and more prosperous than the past, without taking into account their descendants, who run headlong from such a present, or perish senselessly in it.

Director's note

The actions and emotions of protagonists (actors ranging from 5 to 95) were guided and filmed so that we understand why each generation has its own values and its own worldview. Why and how those worlds collide in this specific moment in time, is the major question that drives the drama of this film.



Director's bio

Želimir Žilnik (1942) is an artist-filmmaker from Novi Sad, Serbia. In his highly prolific career, Žilnik has made over 50 feature and short films, which have been shown internationally at film festivals including Berlin, Toronto, Rotterdam, Moscow, and Oberhausen. From the late 1960s, his socially engaged films in former Yugoslavia earned him accolades, but also censorship in the 1970s and the 1990s for his unflinching criticism of the government apparatus. His power to observe and unleash compelling narratives out of the lives of ordinary people is the common thread throughout his work.

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| DIRECTED BY | • | Želimir Žilnik |
| SCREENPLAY | • | Želimir Žilnik Tanja Slivar |
| CAST | • | Milan Kovačević Lidija Stevanović Mirjana Gardinovački Radoje Cupić Milivoj Kizdobranski Katharina Gualtieri |
| PRODUCTION COMPANIES | • | Playground produkcija (Serbia) Žilnik produkcija (Serbia) Staragara (Slovenia) Tramal Films (Slovenia) |
| PRODUCED BY | • | Sarita Matijević Žilnik playgroundprodukcija@gmail.com |
| FUNDED BY FCS | • | |

FROST MRAZ

Autumn 2024



118' • Drama, Fantasy, Thriller

Synopsis

A cold, cynical, and emotionally distant female police detective goes to investigate the disappearance of a young girl in a region known for witchcraft. Her rational investigation slowly becomes a spiritual journey into a mythical world.

Director's note

The possibility to tell a story about a search for spirituality, a search into the suppressed parts of consciousness, and a deep mythological past through the genre of detective and fantasy film is something I find very inspiring. In *Frost*, our heroine detective Mirjana, goes back from a world of logic to a world of mystical and emotional.

What started as an external detective investigation ends as a journey inward, an exploration of her own trauma, suppressed feelings, and sexuality. Such an investigation explores our laws of logic, our relationship with nature, religion, the supernatural, and our relationship with ourselves and leaves enough space for a multilayered film.



Director's bio

Pavle Vučković (1982) is a director and writer from Belgrade. He was awarded twice at the Cannes Film Festival for his short films *Run Rabbit Run* (2003) and *Minus* (2007). His first feature film *Panama* (2015) premiered in the Official Selection of the Cannes Film Festival. He has been professionally directing since 2003. In addition to films, he also works on TV series, animated films, commercials, and music videos.

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| DIRECTED BY | • | Pavle Vučković |
| SCREENPLAY | • | Pavle Vučković |
| CAST | • | Kamka Tocinovska Lara Dragović Vesna Trivalić Mirko Vlahović Jovo Maksić |
| PRODUCTION COMPANIES | • | Plan 9 (Serbia) Parangal Film (Montegro) Black Cat Production (North Macedonia) |
| PRODUCED BY | • | Stefan Mladenović office@plan9.rs |
| NOTE | • | Third Feature |
| FUNDED BY FCS | • | |

GAMAYUN (THE CROWN)

GAMAYUN (KRUNA)

Autumn 2024



135' • Drama

Synopsis

Wannabe 'King of Music' Miki (aka Roman) is on a quest for fame and worldwide artistic recognition. As a kid, Miki escaped with his friends from an oppressive orphanage and joined a picturesque nomad Gypsy village. Strongly rooted in Gypsy microcosm, personified in mythical bird Gamayun, Miki is ambitious and adamant. Yet, is Gamayun a muse, or is she a bird of prey? This unusual love story will put all of Miki's beliefs to the test, resulting in a psychosomatic loss of his voice and leading to inevitable downfall. Success comes a steep price, but is redemption even possible when you're uncertain who truly respects and sincerely supports you, and who simply seeks to exploit you for their own interests?

Director's note

I chose to direct this film because I'm haunted by the idea of absolute freedom. Who on Earth is absolutely free and unrestrained? Children and Gypsies. The story revolves around a boy, 'Miki', who escapes from an orphanage and embarks on an artistic journey, living with the Gypsies. Miki is ambitious and dreams of fame. The intriguing thing is that I was inspired by the work of Goran Bregović, one of the most successful musicians and movie composers. Script quality attracted him to my project, both as a composer and an actor. With a man of his talent and experience, this will be a compelling story exploring the 'glitz and glam' through the dilemmas faced by my protagonist.



Director's bio

Vasilije Nikitović was born in 1972 in Bar, Montenegro. He graduated in film and TV directing from the Academy of Arts in Belgrade. He works as a director in production at Radio-television of Serbia. He has collaborated with Emir Kusturica on his films *Life Is a Miracle* (2004), *All the Invisible Children* (2005) and *Promise Me This* (2007) as a second unit director. He is a co-writer, director and producer of the film and TV series *Four Roses* (2019/2021)

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| DIRECTED BY | • Vasilije Nikitović |
| SCREENPLAY | • Vasilije Nikitović • Bašša Labović • Dragoljub Stojković • Dušan Bulić • Aleksandar Karajović • Dragan Jovanović |
| CAST | • Nikola Vujović • Dragan Jovanović • Igor Benčina • Sonja Kolačarić • Nikola Pejaković • Sergej Trifunović |
| PRODUCTION COMPANIES | • Kinooko Film • Telekom Srbija • 100 Strong Production (Serbia) |
| PRODUCED BY | • Vasilije Nikitović • Dušan Stojaković • kinookofilm@gmail.com |
| NOTE | • First feature |
| FUNDED BY FCS | • #Roma culture #young audiences |

IN THE CAPSULE

U KAPSULI

Autumn 2024



75' • Documentary

Synopsis

In the Capsule delves into the life and cinematic legacy of Vlatko Gilić, unraveling his personal, philosophical, and artistic depths. As we explore his self-created “capsule”, we also examine a nuclear shelter in New York to speculate which art and artists might endure a global catastrophe alongside Gilić. Despite his Cannes recognition in 1980, Gilić is now largely forgotten, having withdrawn from public life in response to societal pressures. This documentary raises universal questions faced by all creators and authentic individuals — what sacrifices are they willing to make for their vision and convictions? How do authenticity and artistic vision endure amid neglect? Gilić’s story highlights the enduring struggle of artists against societal norms, resonating with broader themes of artistic integrity and personal sacrifice.

Director’s note

In this film I embarked on a journey to unearth the enigmatic world of Vlatko Gilić, a filmmaker obscured by time. Through this documentary, we navigate the profound “capsule” he constructed around himself — exploring his psyche, philosophy, and artistry. Our investigation extends beyond Gilić to contemplate art’s endurance amid global crises, symbolized by a nuclear capsule in Museum of Modern Art in New York. Gilić’s retreat from public life after Cannes reflects a poignant commentary on societal pressures faced by creators. I hope to unravel Gilić’s story — a testament to the enduring quest for creative truth.



Director's bio

Danilo Lazović (1999, Podgorica) is a producer, director, media and cultural theorist. He has participated and initiated a variety of projects in various social and media fields. He holds a Master's Degree in Film and TV Production from Faculty of Dramatic Arts. He is an active participant in prestigious industry programs like Eurodoc, BDC Discoveries, EAVE Marketing, and goEast Talent Lab.

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| DIRECTED BY | • | Danilo Lazovic |
| SCREENPLAY | • | Danilo Lazovic |
| PRODUCTION COMPANY | • | DOK 33 Production (Serbia) |
| PRODUCED BY | • | Danilo Lazovic danilo.lazovic@mac.com |
| NOTE | • | Second feature documentary |
| FUNDED BY FCS | • | #creative documentary #art #history #biography |

LEGACY - KING OF TRUMPETS

NASLEĐE KRALJA TRUBE

Autumn 2024



80' • Documentary

Synopsis

Nebojša is a promising trumpet player, heir to the tradition of the Sejdić household – but he has not yet reached his grandfather Fejat's heights and success. The film begins at the end of Fejat's life story – and only time will tell whether this is the swan song of the Sejdić trumpets or a new beginning.

Director's note

Painting a strong character - a dignified, fair, incorruptible, and educated man, is a challenge for a filmmaker. From this, a clear motivation is already recognized. Moral, ethical and societal decline has been happening for decades before our eyes, and throughout Fejat's life he has faced this artificially imposed dilemma, posed before

every "ordinary" man – can he live a good life yet be guided by ethical principles: a born gentleman, an authentic and unique character, respected even by those who were his competition.



Director's bio

Vladimir Kajlović is a director, screenwriter and producer, born in 1977 in Zrenjanin. In 2007, he directed the music video Anthem of Clean Rivers, which was made for the EU Ministerial Conference. He directed the film *Icon of Uroš Predić*, which has won several awards at international festivals (Italy, Serbia, Romania, Portugal). He was the executive producer and a member of the council of the International Documentary Film Festival Beldocs. He produced the film *This Must Not Be All*.

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| DIRECTED BY | ● | Vladimir Kajlović |
| SCREENPLAY | ● | Vladimir Kajlović |
| PRODUCTION COMPANY | ● | Oktobar film (Serbia) |
| PRODUCED BY | ● | Predrag Jakovljević oktobarfilm@gmail.com |
| FUNDED BY FCS | ● | #world music #national minorities – Roma people |

SECTIO AUREA 42

DJECA KOZARE

Autumn 2024



145' • Anti-war Film

Synopsis

The film takes place in the death camp of Jasenovac in 1942, during the short-lived but infamous Independent State of Croatia. The film follows heinous criminals who were in charge of the camp and the barbarous executions of innocent Serbs, Jews and Roma, as well as Croatians who opposed the fascist regime. In parallel, the narrative follows two children exiled from their home, who end up in the death camp. Love blossoms in the midst of unimaginable suffering, a counterpoint to the omnipresent terror. The film embodies a form specific to the author, which portrays crimes and tragedies in an idiosyncratic, elegantly subdued manner, contrasted with images of atrocious evil.

Director's note

Sectio Aurea 42 will be a ballad of good and evil which intertwine until the good ultimately prevails, but with severe consequences for generations to come. The question is how much good or evil is in each one of us – and in which moments in history does evil prevail over good. The suffering of innocent children in wars up to this day is a tragedy which brings certain human beings down to the level of ravening beasts. These beasts, unlike simple predators, shy not from even killing children en masse, in a genocidal manner, simply because of their religion or ethnicity. The surfacing of revisionism, fascism and negation of genocide by racial rule in Europe today, and especially in the states created after the fall of Yugoslavia is becoming so prevalent, that this film will serve as a last stand, an uproar against negation and engineered oblivion.



Director's bio

Born in Dalmatia in 1944. In 1962, he begun directing at the Split Cinema Club. During that period, he has directed 25 short feature and experimental films. He holds the international title as a Master of Amateur Film. In 1966 he begun directing short films professionally, and in 1968 and 1969, he directed his first feature film, *The Sunday*, with which he obtained his master's degree at the FAMU Academy in Prague. He has produced about a hundred of titles, including 14 feature films. He was a competitor at the 1979 Cannes Film Festival with the film *Occupation in 26 Pictures* and at the 1981 Venice Film Festival with *The Fall of Italy*. He has won a number of international awards.

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| DIRECTED BY | • Lordan Zafranović |
| SCREENPLAY | • Lordan Zafranović • Arsen Diklić • Uroška Tatomir |
| CAST | • Milan Marić • Rene Bitorajac • Leon Lučev • Anica Dobra • Miki Manojlović |
| PRODUCTION COMPANIES | • Minacord d.o.o. (Serbia) • Netfilm d.o.o. (Bosnia and Herzegovina) • Art&Popcorn d.o.o. (Serbia) • Netfilm 1942 d.o.o. (Serbia) |
| PRODUCED BY | • Željko Joksimović • studiojoks@gmail.com • jasmına.bojovic@minacordmedia.com |
| FUNDED BY FCS | • #historical film |

THE LOST DREAM TEAM

POSLEDNJA REPREZENTACIJA

Autumn 2024



80' • Documentary

Synopsis

June 1991: the multi-ethnic Yugoslav basketball team is set to compete in the European Championship in Rome, Italy. They are the reigning world and European champions, celebrated as one of the finest generations in the sport's history. However, this championship is unlike any before, as it unfolds against the backdrop of their country's impending dissolution and the shadow of looming war.

The Lost Dream Team tells the story of a unique team in sports history—the only team that won the gold medal, stood on the podium, and watched the raising of the flag, all for the glory of a country that ceased to exist just three days earlier.

Director's note

As someone who was only six years old when the bloody breakup of the SFR Yugoslavia began, and who today travels, works, and has friends in all the successor states, I find myself pondering important questions through a film lens: How is it possible that the same people who once lived in peace and harmony, embracing 'brotherhood and unity,' could, in another moment, face each other over the barrel of a gun? How can friendships, nurtured from the youngest age, fracture so readily under the weight of political upheaval? What psychological mechanisms incite people to turn against each other? And, as recent events in various countries ominously suggest, could this happen again?



Director's bio

Jure Pavlović (1985) graduated directing in Zagreb, Croatia and took part in various workshops like Berlinale Talents, Sarajevo Talent Campus, etc. He was a jury member at Sarajevo FF, Valencia Cine Jove FF, Zagreb FF, and others. His films were screened on more than 200 film festivals, such as Berlinale – Berlin International Film Festival, Tallin Black Nights and Clermont-Ferrand winning more than 30 awards. His short film *Picnic* (2015) became the first Croatian film ever to win the European Film Award (EFA). His debut feature *Mater* (2019) had a world premiere at Tallinn Black Nights FF, and was awarded at several festivals (FEST Belgrade, Taormina FF, Pula FF, San Jean de Luz FF, Cinedays FF, etc.).

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| DIRECTED BY | • | Jure Pavlović |
| SCREENPLAY | • | Jure Pavlović |
| CAST | • | Dušan Ivković Vlade Divac Toni Kukoč Dino Rađa Aleksandar Đorđević Juri Zdovc |
| PRODUCTION COMPANIES | • | Sekvenca (Croatia) Set Sail Films (Serbia) Tramal films (Slovenia) Articolture (Italy) |
| PRODUCED BY | • | Jure Pavlović, Miloš Ivanović setsailfilmsrs@gmail.com |
| NOTE | • | Second feature |
| FUNDED BY FCS | • | #sports #basketball #war |

THE SPIRIT OF THE CHINESE QUARTER DUH KINESKE ČETVRTI

Autumn 2024



70' • Creative documentary

Synopsis

While his father builds river boats in his workshop in the Chinese Quarter of Novi Sad, Andrej (10) and his dog (China, 12) play with gadgets and explore this unique neighborhood. For Andrej and China, this place is home. But disaster is about to strike: all the workshops will be demolished, all the craftsmen evicted and something unknown shall replace them. The locals, including Andrej's father, mobilize in an attempt to stop this. Andrej and China find themselves in the middle of the conflict.

Director's note

We are exploring an unknown zone, by using POVs of a young boy, his dog and other inhabitants of the Chinese quarter. All these different angles of perception make up the big picture about the place through multiple, multi-layered conflicts: between the locals and the city authorities, between the past and the present and the future. Transition from one political system to another, absence of the rule of law, gentrification, unemployment and creative poverty are consequences most "smaller" cultures have to deal with. Therefore, this local story is a global one.



Director's bio

Nenad Mikalački was born in Novi Sad, Yugoslavia. He is graduate of film and TV directing at the National University of Drama and Film (UNATC) in Bucharest/Romania. He wrote and directed several feature films and documentaries, including *MrMr*, *The Last Swan Lake* and *At Home*, the winner of Robert Bosch Stiftung coproduction prize in 2009. In 2009 he founded the production company Druid.

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| DIRECTED BY | • | Nenad Mikalački |
| SCREENPLAY | • | Jelena Marjanović |
| PRODUCTION COMPANIES | • | Druid The Public Broadcasting Service of Vojvodina (Serbia) Arka media (North Macedonia) |
| PRODUCED BY | • | Nenad Mikalački home@druidfilm.org |
| NOTE | • | First feature |
| FUNDED BY FCS | • | #current affairs #human rights #society #social issues #culture #art #architecture |

THE WILL OF THE SON

VOLJA SINOVLJEVA

Autumn 2024



110' • Dystopian Sci-fi

Synopsis

After an ecological catastrophe, a small, secluded community tries to find peace in the new world full of fear, violence and anarchy. Refusing blackmail from the city, the community members awaken the long-forgotten ritual of honor and vengeance – the ritual of the Eye's Blade!

Director's note

The Will of the Son is a dystopian saga told in the style of epic folk songs and shown through the prism of modern neo-western. The story is set in a society that could very easily be our near future. The film itself is a mix of genres - action, drama,

epic and romance. It is a film in which male and female characters convey universal themes of family, survival and love. But at its core, it is a story about revenge, the pressure of ancestral heritage, and the fight for peace and freedom.



Director's bio

Nemanja Čeranić (1990) graduated in editing at the Faculty of Dramatic Arts in Belgrade. He has made three short films, *The Last Evening of Doctor Jesuil*, *Lumberjack* and *Death Room*, as well as the medium-length documentary *Saša Djordjević*. In addition to several TV series, he has directed two feature length films: his debut *Loan Shark* (2021) and the recently released *Sunday* (2024), which has become a local box-office hit.

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| DIRECTED BY | • Nemanja Čeranić |
| SCREENPLAY | • Strahinja Madžarević |
| CAST | • Igor Benčina Isidora Simijonović Sergej Trifunović Petar Benčina Marta Bjelica |
| PRODUCTION COMPANIES | • Režim Mir Media Group Telekom Srbija (Serbia) |
| PRODUCED BY | • Miloš Avramović Aleksandar Protić ap@mirmedia.co |
| FUNDED BY FCS | • |

VASILIJKA THE BEAUTIFUL

VASILIJKA PREKRASNA

Autumn 2024



90' • Drama

Synopsis

Vasilijka the Beautiful unfolds as a heartfelt coming-of-age tale centered around 10-year-old orphan Vasilijka, the sole pupil of a rural Serbian village school. Despite living in poverty with her grandmother, Vasilijka finds joy in a life in nature, accompanied by her friend, Belka the goat. However, when the village school closes and her grandmother's health declines, Vasilijka is compelled to move to the city. After her grandmother's death she temporarily moves in with her beloved village schoolteacher, now heavily pregnant, and her husband. Vasilijka encounters new challenges, becoming the target of bullying in her city school. A surprising twist reveals that her presumed-dead mother is alive but rejects Vasilijka for her new family.

Director's note

Vasilijka the Beautiful navigates societal themes from parenthood to peer violence through an intimate and intricate narrative. Crafted from Srbijanka Stanković's unembellished text, it follows Vasilijka's journey from nature to the city, reflecting on childhood's evolution. With minimal dialogue and stylized visuals, it aims for a festival audience, akin to acclaimed children's films. Anchored by Anđelija Filipović's naturalistic performance, it explores relationships amidst life's complexities. It contrasts village simplicity with urban complexity through costume, set design, and music. Ultimately, it's a multidimensional exploration, merging narrative with visual elements to evoke emotional resonance.



Director's bio

Žikica Jovanović was born in Prokuplje. He first started working as an editor, and then as a director for local television. Over the years his short narrative and documentary films have participated in official programs at festivals around the world more than 700 times, receiving 70 awards. He is the founder and president of Prokuplje Film Club, and the founder of Prokuplje Film Festival. For his contributions to the development of culture, he was awarded the Saint Sava Charter by the Toplica District.

Ivica Vidanović (1968) is a Serbian film and TV director. During his 25-year long career he worked as a director at Serbian BK Television; directed TV drama and documentary series, broadcast on RTS and Al Jazeera Balkans. He directed many shorts and feature documentary films. *The Leap* (21), was the winner of Zlatibor Sport FF; Anthology film *Equals* (2014) segment Osman and Kristina; crime drama *Luča* (2022), comedy *Caviar Jam* (2022), dramedy *Boy and Girls* (2023) and comedy *Twitosaurus* (2023). He is currently developing two feature films: the thriller *Teen Bull Terrier* and drama *Bibiyaka and the Drummer*, supported by Film Center Serbia.

Vlastimir Stevanović, born in Leskovac in 1989, completed his undergraduate and master's studies in English language and literature at the University of Niš. He pursued further studies in film and TV production at the Faculty of Dramatic Arts in Belgrade. With a background as a producer and production manager, he has worked on various short films. Most recently, he served as a production coordinator on "North Pole," directed by Marija Apčevska, which premiered at the Cannes Film Festival. Additionally, he has contributed in various capacities to the production of music videos, video podcasts, TV commercials, and feature films.

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| DIRECTED BY | • Žikica Jovanović Ivica Vidanović Vlastimir Stevanović |
| SCREENPLAY | • Srbijanka Stanković Bogdan Španjević |
| CAST | • Andjelija Filipović Tamara Aleksić Zlatan Vidović |
| PRODUCTION COMPANIES | • Cinnamon films, Film Klub Prokuplje Bees Knees films (Serbia) |
| PRODUCED BY | • Žikica Jovanović, Ivica Vidanović Vlastimir Stevanović, Nevena Savić nevena@cinnamonfilm.com office@filmclub.org.rs |
| NOTE | • First feature (Žikica Jovanović) |
| FUNDED BY FCS | • |

YUGO GOES TO AMERICA

YUGO IDE U AMERIKU

Autumn 2024



100' • Documentary, Road movie, Adventure

Synopsis

Three millennials from Serbia set out on an adventure across the USA in the “worst car ever,” the Yugo. Traveling through 23 states, they delve into their own historical identity and connect with fellow Yugo enthusiasts, uncovering the story of two contrasting worlds united by this unforgettable car. A journey of 10k km unveils a captivating tale of contrasting worlds united by this iconic car.

Director's note

Our inspiration for the film came from years of contemplation on family, country, and the society we live in. Coming from an ex-Yugoslav country, we wanted to explore the cultural significance of the Yugoslav-made car Yugo, which was imported to the US in the 1980s. Though we never experienced Yugoslavia, we embarked on a journey to understand Yugo's role in American

culture and its contrasting perception. We sought answers across the US (NYC-LA): conversations with historians, immigrants who drove the Yugo, and fellow Yugo enthusiasts. Throughout the journey, emotions ran high, challenges tested our mettle, but a unique bond formed between us and this unforgettable car and what it represents.



Director's bio

Filip Grujić (1995) is a director, writer and teaching assistant at the Faculty of Dramatic Arts in Belgrade. One of three of his published novels, *Tenant* was shortlisted for the NIN Award and a laureate of the European Literature Prize.

Aleksa Borković works as a teaching assistant at the Faculty of Media and Communications Belgrade. He is an alumnus of the Sarajevo Talents. He directed the short film *Water Balloons*, which had its world premiere at the 28th Sarajevo Film Festival. *Yugo Goes to America* is their co-directorial debut feature documentary.

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| DIRECTED BY | • Filip Grujić Aleksa Borković |
| SCREENPLAY | • Filip Grujić |
| CAST | • Filip Grujić Aleksa Borković Aleksandar Blažić Ivana Finci Marina Fratucan |
| PRODUCTION COMPANY | • Naked (Serbia) |
| PRODUCED BY | • Čarna Vučinić cvucinic@gmail.com |
| NOTE | • First feature |
| FUNDED BY FCS | • #adventure #documentary #roadmovie #Yugoslavia #Yugo #archive |

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78 DAYS

78 DANA



80' • Drama • World premiere IFF Rotterdam – Bright Future 2024

Synopsis

Just before their father is conscripted during the 1999 NATO bombing of Serbia, sisters Sonja (17) and Dragana (15) begin a Hi8 video diary, overwriting older recordings that periodically appear between the newly shot scenes. Days go by as they film the peaceful nature around them, the trembling sky at night during air raids and their teasing of their seven-year-old sister, Tijana. Things change when a mysterious boy and his shy, younger sister arrive from Belgrade and move into the neighbor's house. Soon, new friendships, first kisses and first disappointments take over the fear of bombs.

Director's note

A few years ago, I digitized all of my family's home video tapes from the 1990s. While going through the footage in March of 2020, I stumbled upon a tape that I completely erased from my memory. It was a video of a normal day, my family spending time together but with some unusual serious undertone. The evocative footage immediately transported me back in time when my generation's childhood was in quarantine. I was both excited and upset that I made an anonymous questionnaire about the bombing with a desire to see how others remembered it. I filmed memories of over two hundred people. Then I wondered, what if all this was on one Hi8 tape? A tape that testifies about a point in time and space through the coming of age of three sisters who record everything and constantly overwrite it.



Director's bio

Emilija Gašić (1991) is an award-winning filmmaker born in 1991 in Serbia, now residing in New York City. She graduated with an MFA in Cinematography from NYU Tisch School of the Arts. Her feature film screenplay Mileva that she co-wrote with Nicola Lanthier-Rogers was awarded the Production Honorable Mention Award by the Sloan Foundation in 2021. She developed her first feature film screenplay 78 days at Venice Biennale College of Cinema 2020.

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| DIRECTED BY | ● | Emilija Gašić |
| SCREENPLAY | ● | Emilija Gašić |
| CAST | ● | Viktorija Vasiljević Milica Gicić Tamara Gajević Pavle Čemerikić Maša Ćirović |
| PRODUCTION COMPANIES | ● | Set Sail Films (Serbia) Neoart (Bosnia and Herzegovina) |
| PRODUCED BY | ● | Andrijana Sofranić Šućur Miloš Ivanović ivanovicmilos11@gmail.com |
| WORLD SALES | ● | Lights on film lightson@lightsonfilm.org |
| NOTE | ● | First feature |
| FUNDED BY FCS | ● | #woman director #found footage #war #family #coming of age |

48 HOURS AND 1 MINUTE

48 SATI | 1 MINUT



88' • Drama, Psychological thriller • World premiere Belgrade, March 2024

Synopsis

When the 48-hour-waiting-law prevents the police from searching for an abducted child, a resilient mother, Alexandra, is forced to hunt through the perilous streets of Belgrade, despite the effects of her psychiatric medication. Fighting the battle alone, Alex collects evidence that makes her raise critical questions regarding the people in her life. But a knock on the door changes everything – it is her doctor together with police officers, stating that clinically depressed patients should be treated and hospitalized. The doctors forcefully lock her up in the Psychiatric Ward and drug her to the point that she forgets everything she had on her daughter's potential kidnappers.

Director's note

This story tackles big ideas of family, the law, love, mother/daughter and father/son relationships, the idea of being left behind. The thematic elements it evokes are hope, resilience and innocence, as the story traces the history of its people through both the protagonist and antagonist and their lives, wants and needs. The beauty and pain of this narrative comes from the faces of the children who are kidnapped. We all see in their eyes how innocence can be lost instantly through brutality, war and deprivation. However, through faith and resilience, the children become the light in a tunnel of darkness and make us remember our true selves. They can bind us together, lift us up and be the instrument for change.



Director's bio

Michael Thyer (1976) is originally from Australia, however he moved to the US after graduating from the University of Queensland majoring in Drama and Literature. He directed several independent film projects, such as: *Cavemen* with Camilla Belle and Skylar Astin; *Disney's Shake It Up*; *Blueprint Soul* and *My Best Friend is Famous*. He started his career directing 3 One Acts Plays by acclaimed novelist and writer Dennis Danziger; *Silent Cal*, *Trim*, *Waiting for Ivanka*, as well as adapting and directing the National Book Critics Circle Award Winning Novel *The Things They Carried* by Tim O'Brien. Some of his theater works include *Hurly Burly* by David Rabe, *The Dumb Waiter* by Harold Pinter, *Macbeth* and *Twelfth Night* by William Shakespea

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| DIRECTED BY | ● Michael Thyer, Sonia Alexa |
| SCREENPLAY | ● Sonia Alexa |
| CAST | ● Sonia Alexa Michael Thyer Klara Hrvanović Goran Jevtić Marina Čosić |
| PRODUCTION COMPANY | ● Zeder Production (Serbia) |
| PRODUCED BY | ● Zdravko Rajačić 48hoursand1minute@gmail.com |
| NOTE | ● First feature ● #kidnapping of children ● #woman co-director |

AT THE DOOR OF THE HOUSE WHO WILL COME KNOCKING KO ĆE POKUCATI NA VRATA MOG DOMA

Completed



84' • Docufiction, Hybrid

Synopsis

An elderly man lives in an old home on the edge of the village. He works long, exhausting hours with his horse in the nearby forests, but the monotonous rhythm of his daily life hides a deeper wound.

Director's note

I made this film in Eastern Bosnia, close to my childhood village. I wanted to portray solitude and the connection between man and nature. This is a film about alienation and coldness, the coldness of the landscape and of the people. I captured the solitude of Emin, a 78-year-old man who finds solace in the cold landscapes of Jasenova, Srebrenica. His white hair and beard, uncut since his brother's tragic forestry accident in the 1970s, are emblematic of his grief. I met Emin 20

years ago, drawn to his profound connection to nature and horses. I wanted to be like him when I grew up. This film echoes that bond and the omnipresent theme of loss I experienced growing up. Through Emin's silent journey, I aim to depict the universal human experience of grief, which can be both isolating and unifying. It's an homage to the Bosnian hills.



Director's bio

Maja Novaković (1987, Srebrenica, Bosnia and Herzegovina) is an Art History Master and PhD candidate studying Sergei Parajanov's poetics of heritage. She works at the Mathematical Institute of the Serbian Academy of Sciences and Arts. Her debut film, *Then Comes the Evening*, premiered at Visions du Reel (2019) and secured an Oscar nomination by winning at the Full Frame Documentary Festival. It received over 50 awards and was screened at 130+ festivals such as Hot Docs, Sarajevo Film Festival, Jihlava IDFF, Camerimage, Busan ISFF, Aesthetica SFF, Uppsala SFF, Big Sky FF, DokuFest, etc. and made the Cinema Eye Honors and Doc NYC Short List. She is a Sarajevo Talents and IDFAcademy alumna.

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| DIRECTED BY | • | Maja Novaković |
| SCREENPLAY | • | Maja Novaković co-writer Jonathan Hourigan |
| CAST | • | Emin Bektić |
| PRODUCTION COMPANY | • | Kinorasad (Serbia) |
| PRODUCED BY | • | Maja Novaković milemicamalimjau@gmail.com |
| NOTE | • | First film |
| FUNDED BY FCS | • | # first features #women directors #amazing portrait #nature #anthropology #hybrid #psychological realism |

AURORA'S DREAM

AURORIN SAN



61' • Documentary, Experimental • World premiere FID Marseille - First Film Competition

Synopsis

Aurora's Dream explores the collective unconscious during a period of contemporary crisis. Individual participants share their most vivid and personal dreams. The subconscious narratives visually intertwine with the turbulence of our present era, bringing archetypes and motifs from the Sleeping beauty fairytale to the foreground.

Director's note

Dreams reflect the most significant elements of our everyday reality, offering both gentle advice and strong commands to act. Amidst the uncertainty of a pandemic, I felt compelled to capture the collective mindset by delving into the unconscious—the most genuine and uncontrollable aspect of our personalities.

I aimed to create a film exploring those uncharted realms of the mind and soul where we retreat while asleep, but often hesitate to confront, express, or even remember upon waking.



Director's bio

Dragana Jovanović (1985) obtained a postgraduate degree at the Academy of Media Arts Cologne in Germany. Her studies focused on Film Directing and Writing. She also holds a bachelor's degree in Production and Cultural Management from the Faculty of Dramatic Arts at the University of Arts Belgrade in Serbia. Her graduation short film *On the Other Side of the Pillow a Rose Was Blossoming* (2018) was nominated by the German Film Academy for the First Steps Award. Her most recent work, *Aurora's Dream* (2023), was selected for FID Marseille, Doku Fest Prizren, Manaki Brothers, and it won the best cinematography award at Beldocs IDFF.

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| DIRECTED BY | • | Dragana Jovanović |
| SCREENPLAY | • | Dragana Jovanović |
| PRODUCTION COMPANY | • | DOC 33 |
| PRODUCED BY | • | Danilo Lazović Dragana Jovanović zadraganujovanovic@gmail.com |
| NOTE | • | First feature |
| FUNDED BY FCS | • | #woman director |

BOTTLEMEN FLAŠAROŠI



84' • Eco-Western • World premiere Sarajevo Film Festival – Documentary Competition

Synopsis

A documentary western drama about the last days of the resilient community of plastic bottle collectors aka bottlemen operating on one of the biggest landfills in Europe, awaiting its inevitable privatization. But this toxic landscape also holds the remains of the ancient Vinča civilization, possibly the oldest in Europe.

Director's note

Film is inspired by an archeological site of the ancient Vinča civilization, the cradle of the European Neolithic, which today, is one of the biggest unsanitary landfills in the world. At first, I wanted to make a poetic landscape film about consumerism, but the first time I was at the landfill I saw hundreds of collectors scavenging for plastic bottles. It was a new world, completely

unknown to me. I got to know the community of plastic bottle collectors – bottlemen and found hard working people, resilient and authentic, full of life. They were the characters I needed to tell an ecological story with a strong human element and address issues like overconsumption, the absurdity of modern labor and exploitation.



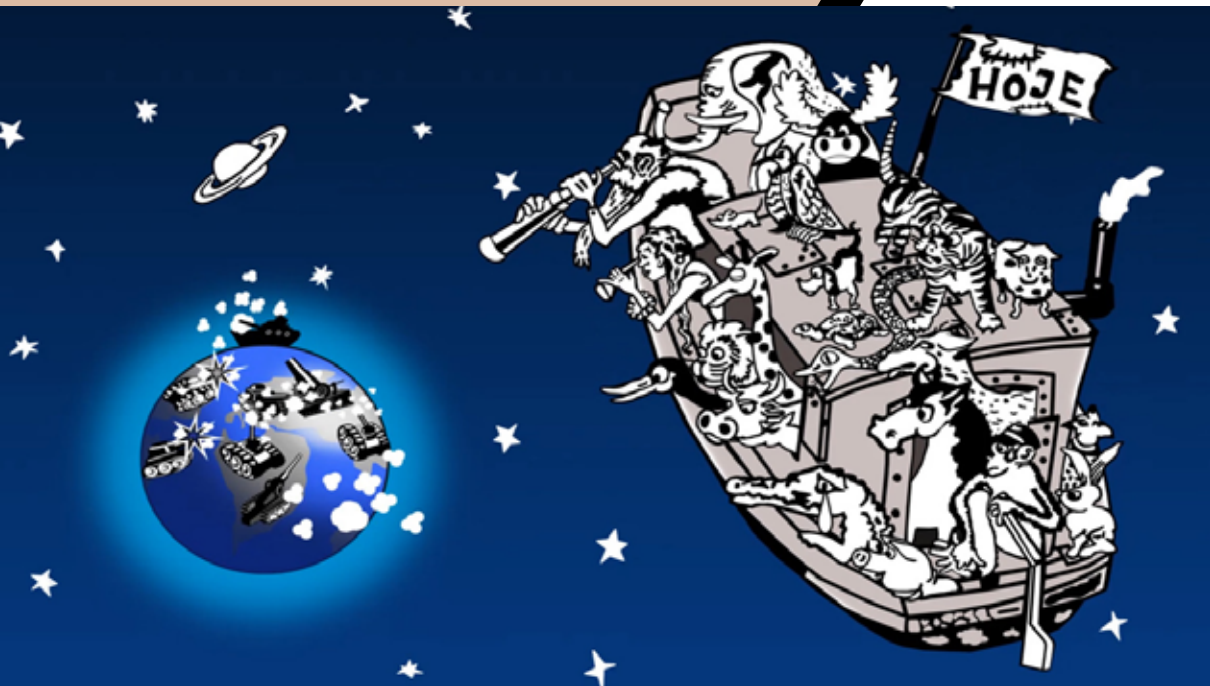
Director's bio

Nemanja Vojnović studied film directing at the Faculty of Dramatic Arts in Belgrade, Serbia. His student short documentary film *Reality, Fuck Off* won awards at regional and international festivals. He made his feature documentary debut as a director and producer with *Las Distancias* (2017), where he followed emigrants from Cuba to the United States. His second feature documentary *Bottlemen* (2023) won the Heart of Sarajevo for best documentary film.

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| DIRECTED BY | • | Nemanja Vojnović |
| SCREENPLAY | • | Nemanja Vojnović |
| PRODUCTION COMPANY | • | Rt Dobre Nade (Serbia) |
| PRODUCED BY | • | Marija Stojnić Nemanja Vojnović nemanjavojnovic.contact@gmail.com |
| WORLD SALES | • | Taskovski Films sales@taskovskifilms.com |
| NOTE | • | Second feature |
| FUNDED BY FCS | • | #music #youth |

CARICATURE ADVENTURES

AVANTURE KARIKATURE



76' • Feature animated film / animation, comedy, history
World premiere Martovski Festival, Belgrade, March 2023

Synopsis

The film connects historical events from the middle of the 19th to the beginning of the 21st century and interprets these events through caricature, with special importance given to the personalities who left their imprint as authors and contributed to the importance of this art for Serbian culture as well as the space that for over seventy years was the common cultural space for several nations that lived in a country called Yugoslavia.

Director's note

The idea of this film is to unify and summarize the history of caricature in Serbia and ex-Yugoslavia in an animated form, marking events, historical circumstances and personalities that created this distinctive artistic expression by affirming universal graphic values. The basis of widespread application and popularity of caricature is in its ability to directly interpret certain ideas and

situations through simple drawings. Interpreting current events or conveying certain philosophical thoughts in a satirical, parodic, metaphorical, mocking way, with the goal of making the reader – and now, the viewer - laugh.



Director's bio

Vera Vlajić (1947) is a screenwriter, cartoonist, animator and film director. She graduated in Art History from the Faculty of Philosophy in Belgrad and dedicated herself to working on an animated film, where she has had a successful career for more than forty years. As the author of animated films, she has worked for almost all film production companies in Serbia. Her films *Three Lives Of The Hedgehog*, *Chiromanty*, *Her Side Of The Story*, *The Starry Night*, and many others, were shown and awarded at domestic and international film festivals. In 1993 she started an animated film workshop for children and young people RAF-A2, which is also successfully engaged in production. From 2012 her projects are produced through Movie Drum Belgrade.

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| DIRECTED BY | • | Vera Vlajić |
| SCREENPLAY | • | Vera Vlajić |
| CAST | • | Gorica Popović Milan Caci Mihailović |
| PRODUCTION COMPANIES | • | Movie Drum Beograd (Serbia) Cinema Futura (North Macedonia) |
| PRODUCED BY | • | Andrej Janevski office@moviedrum.rs |
| FUNDED BY FCS | • | #animation #history #female director #film for young audiences |

FLOTATION

FLOTACIJA



77' • Ecology, Working rights, Supernatural • World premiere goEast, Wiesbaden, 2023

Synopsis

Living conditions in Majdanpek, Eastern Serbia, are so bad that even the dragons are leaving. With a long tradition as both miners and dragon hunters, the Marković family struggles to keep the magic alive as their town gets swallowed up by the demands of industry.

Director's note

The core of the film is character driven and consists of scenes of family life shown through an intimate observational style. We get a glimpse of the banality and repetition of life in a dead-end town, but also the caring and complex nature of their meaningful relationships. The tone shifts between serious and poignant to funny and lively, reflecting the nuanced reality there.

These scenes are combined with more expressive footage intended to capture the magic of Majdanpek through a series of abstract and poetic visual sequences that evoke the atmosphere by focussing on textures and colours. Through this, we conjure traces of the elusive dragons, whose presence is felt in the tree bark, rotting tyres and crumbling buildings.



Director's bio

Eluned Zoë Aiano is a filmmaker, editor and translator with a background in Visual Anthropology whose work is generally centered on Central/Eastern Europe. Her short *All Her Dying Lovers*, an animated documentary made in collaboration with Anna Benner, premiered at Hot Docs and was published in the New York Times Op Docs section. She is currently the artist in residence with the Aix-en-Provence Opera Festival. She also writes about film and is a regular contributor to the East European Film Bulletin.

Alesandra Tatić is a visual anthropologist based in France. Her ethnographic fieldwork is global, yet mostly focused on the Balkans and the Mediterranean. Extending feminist collaborative work methods from academia and activism to filmmaking, she co-founded the Wild Pear Arts collective. Her academic work has been published in *Journal des anthropologues*, and *Nuevo mundo, nuevos mundos*, among others. Alesandra is a PhD candidate in Anthropology at the Ecole des hautes études en sciences sociales (EHESS).

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| DIRECTED BY | • Zoë Aiano, Alesandra Tatić |
| PRODUCTION COMPANIES | • Servia Film Wild Pear Arts (Serbia) |
| PRODUCED BY | • Miloš Ljubomirović Greta Rauleac milos@serviafilm.rs |
| NOTE | • First feature |
| FUNDED BY FCS | • #woman director |

GUARDIANS OF THE FORMULA

ČUVARI FORMULE



118' • Drama, History, Thriller • World premiere Locarno Film Festival – Piazza Grande, August 2023

Synopsis

In October 1958, the Cold War is at its peak. A group of young Yugoslav scientists get irradiated with a lethal dose of uranium. They are sent to Paris for medical treatment by Prof Mathé. Certain that the communist scientists were making a nuclear weapon, Mathé proposes the first-ever human bone marrow transplant. Is it an experiment on living humans or does he truly want to help them?

Director's note

The world is divided ideologically. The world is divided economically. Once again, we are on the brink of a great war. Only compassion and empathy can save us. In this movie, I explored how the formula of death can become the formula of life.



Director's bio

Dragan Bjelogrić (1963) is one of the most renowned Serbian actors, directors and producers and one of the most successful filmmakers in the entire Ex-Yugoslavia region. The first film he produced was *Pretty Village, Pretty Flame* by Srđan Dragojević. The three films he has directed – *Montevideo: Taste of a Dream*, *See You in Montevideo* and the biopic *Toma* have had more than 2.5 million admissions and participated at more than 100 international film festivals.

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| DIRECTED BY | • | Dragan Bjelogrić |
| SCREENPLAY | • | Vuk Ršumović Ognjen Sviličić Dragan Bjelogrić |
| CAST | • | Alexis Manenti Radivoje Bukvić Lionel Abelanski Ornjen Mićović Anne Serra |
| PRODUCTION COMPANIES | • | Cobra film (Serbia) Ton Film (Serbia) Perfo Production (Slovenia) Bitter Frames Production (Montenegro) Skopje Film Studio (North Macedonia) |
| PRODUCED BY | • | Dragan Bjelogrić Dragan Šolak office@cobrafilm.com |
| WORLD SALES | • | Cercamon |
| FUNDED BY FCS | • | |

HEROES OF HALYARD

HEROJI HALIJARDA



139' • Drama • World Premiere Tallinn Black Nights Film Festival, November 2023

Synopsis

In the spring of 1944, World War Two is in its final stages. In a remote Serbian village, the largest single rescue operation of American and Allied pilots in world aviation history, known as Operation Halyard, is underway. *Heroes of Halyard* is a story about three Jović brothers and their family, torn between conflicting ideologies. Mirko fights in the units of the Royal Yugoslav Army, Sreten has joined the communist Partisans, while Ilija, the youngest male successor, whom his father wants to safeguard, is torn between two sides. The saga of this family and their individual tragic fates presents the paradigm of the Serbian national tragedy, wars of brother against brother and ideological splits, leading an entire nation towards oblivion.

Director's note

I am deeply impressed and inspired by the magnificent historical event that took place near the end of World War Two in Serbia - the largest rescue operation of Allied pilots behind enemy lines in world aviation history. In times of complete despair, left at the mercy of those whose sons they saved, this unique undertaking, in the summer of 1944, was carried out by the Royal Yugoslav Army. Amid a national disaster, the turmoil of war horrors and the tragedy of the times that would hit a typical rural family hard, I was interested in the monumentality of Operation Halyard, but much more in the personal drama of individuals, the Serbian peasants who saved 508 American and Allied pilots from certain death, demonstrating rarely seen charity, friendship, humanity and heroism.



Director's bio

Radoš Bajić (1953) is a prominent Serbian film actor, screenwriter and director. During his career as an actor, spanning over 50 years, he played in over 100 movies and TV series. He shared the screen with Christopher Plummer, Florinda Bolkan, Sergei Bondarchuk, and Franco Nero. As a creator and writer, he created numerous movies and TV shows that achieved great commercial success, with highest ratings of all times in Serbia and former Yugoslav countries. *Heroes of Halyard* is his first introduction to international movie critics and audience.

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| DIRECTED BY | • | Radoš Bajić |
| SCREENPLAY | • | Radoš Bajić Dušan Kovačević Strahinja Madžarević |
| CAST | • | Žarko Laušević Petar Božović Nikola Rakočević Radovan Vujović Nela Mihailović Steven William Moore |
| PRODUCTION COMPANIES | • | Contrast Studios Telekom Srbija (Serbia) |
| PRODUCED BY | • | Nedeljko Bajić nedeljko@contraststudios.rs |
| FUNDED BY FCS | • | #drama #history #family #war drama |

HOW TO BE SLOBODAN? KAKO BITI SLOBODAN?

Completed



62' • Documentary

Synopsis

Slobodan (60), a painter from Belgrade, whose work in the 1990s was compared to Vasarely's Op Art opus, organizes his first solo exhibition after twenty years in order to regain his place in the art world. However, the exhibition does not change his everyday life, although he does gain more awareness of himself and his family.

Director's note

In the moment when we are all tackling big issues that will change the society and the world around us, we often forget about the position of the artist. Slobodan's story leaves the question how hard is it to live if your art is not recognised. He is one of us.



Director's bio

Nikola Polić is a director and video artist. He graduated and gained a master in film and TV directing at the Faculty of Dramatic Arts in Belgrade. In 2021, together with a group of artists, he established Kino radionica with the idea for it to become a haven for young artists. In his works he focuses on minorities and sensitive social groups, exploring their virtues and flaws, his films *The Invisibles*, *The Wall*, *Unique*, *Hooked On*, *The Return Home* were shown and awarded at many festivals in Serbia and abroad.

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| DIRECTED BY | • | Nikola Polić |
| SCREENPLAY | • | Nikola Polić |
| PRODUCTION COMPANY | • | Kino radionica (Serbia) |
| PRODUCED BY | • | Nikola Polić kinoradionica@gmail.com |
| FUNDED BY FCS | • | #human portraits & stories to tell #art #music & culture |

LAZARUS' PATH

LAZAREV PUT



90' • Art house, mystery • World premiere Kathmandu, Nepal International Film Festival, March 2024

Synopsis

After spending years as a traveling street artist, Lazar finds himself performing as a living statue, Lazar finds himself on a small Mediterranean island. His return home becomes complicated by the island's bureaucracy. We follow his attempt to collect the documentation required for his departure. Encounters with officials become increasingly strange and incomprehensible. The tedious process turns into a re-examination of life's meaning and deep secrets hidden from oneself. The story reminds us that responsibility stems from the existential fact that life is a chain of questions one must answer by being responsible for oneself and others. It involves deciding which response to give to each individual question, understanding that for every question, there is only one answer - the truthful one.

Director's note

"Here I am, standing beneath the towering cliffs of Santorini harbor, watching the boat that is supposed to transport my film crew to the next location, to shoot the key scenes during the last two filming days. *Lazarus' Path* is finally coming to an end. The waves are so strong that the boat cannot dock. The last thing to board is the camera. No one breathes as we watch it being tied up - and I feel that the entire structure of this work rests on that one rope on which, above the turbulent sea, between the dock and the boat, the film camera sways. That is the faithful image of my feelings over the past five years of work. Everything hanging on a rope above the hostile sea."



Director's bio

After a career in a completely different field, which involved working with marginalized groups of children and youth, Ivan Jović returned to his first love – film. Following several short fiction films, he produced and directed *Healing* in 2014, a film that gained international acclaim, winning multiple awards at festivals. He then dedicated himself to an extensive archival-documentary project about the suffering of civilians during the Holocaust and World War Two genocide. The documentary film *Legacy*, edited from over 450 hours of recorded testimonies, had its world premiere in 2017. Following that, in the specific circumstances of the global COVID pandemic, he produced and directed *Lazarus' Path* in 2024.

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| DIRECTED BY | ● | Ivan Jović |
| SCREENPLAY | ● | Monja Jović |
| CAST | ● | Ivan Bosiljčić Žarko Radić Nebojša Dugalić Judita Franković Brdar |
| PRODUCTION COMPANIES | ● | Terirem Production, Living Pictures (Serbia) GroupM Motion Entertainment (Serbia, UK) View Master Films (Greece) |
| PRODUCED BY | ● | Ivan Jović terirem777@gmail.com |
| NOTE | ● | Second fiction feature |
| FUNDED BY FCS | ● | |

LOS ALAMOS

LOS ALAMOS



91' • Thriller • World premiere FEST, February, 2024

Synopsis

A fugitive Air Force general kidnaps a famous movie actress.



Director's bio

Dejan Vlajsavljević Nikt was born in Belgrade in 1967. He cites as his mentors Miroslav Bata Petrović, a prolific filmmaker, and Jovan Jovanović, director and film theorist. Influenced by avant garde and Hollywood classics, he began making movies in 1982. He is active as multimedia artist, he has produced numerous alternative films, videos, soundtracks, industrial rock albums, as well as comic books. Dejan Vlajsavljević Nikt lives and works in United States.

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| DIRECTED BY | • | Dejan Vlajsavljević Nikt |
| SCREENPLAY | • | Dejan Vlajsavljević Nikt |
| CAST | • | Slavko Štimac Ana Bretšnajder Miloš Tanasković Violeta Goldman Dejan Vlajsavljević Nikt |
| PRODUCTION COMPANIES | • | Montage (Serbia) Remaining Light Griffith's Riders (US) |
| PRODUCED BY | • | Stefan Vacić Bez Ocko vacic.stefan@gmail.com |

LOST COUNTRY

LOST COUNTRY



98' • Drama, Coming of age • World premiere Semaine de la Critique, Cannes, May 2023

Synopsis

Serbia, 1996. During the student demonstrations against the Milošević regime, 15-year-old Stefan has to go through the hardest revolution of all. He must confront his beloved mother, spokesperson and accomplice of the corrupted government that his friends are protesting against.

Director's note

What interests me is our flimsy ability to acknowledge reality. Despite everything, there is still a denial in Serbia about the crimes committed in the 1990s. With *Ordinary People*, my goal was to film that denial as the crimes were being committed. *Lost Country* happens afterwards, but the events in Kosovo take place three years later. The film is set in the interval between these crimes.



Director's bio

After studying literature at University Paris VII, Vladimir Perišić (1976) graduated from film directing at La Fémis. His graduation film screened as part of the Cinéfondation selection at Cannes in 2003. His first feature, *Ordinary People* premiered at Cannes as part of Critics' Week. *Our Shadow Will* was his contribution to the collective film *Bridges of Sarajevo*, screened at the official selection at Cannes 2014. He has been co-director of the Belgrade Auteur Film Festival since 2011. In 2018 and 2019 he was filmmaker-programmer at ACID. *Lost Country* is his second feature.

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| DIRECTED BY | • | Vladimir Perišić |
| SCREENPLAY | • | Vladimir Perišić Alice Winocour |
| CAST | • | Jovan Ginić Jasna Đuričić Miodrag Jovanović Lazar Ković Pavle Čemerikić |
| PRODUCTION COMPANIES | • | Trilema (Serbia) Easy Rider Films, Kinoelektron, Cosmodigital Arte France Cinema (France) Kinorama (Croatia) Red Lion (Luxembourg) |
| PRODUCED BY | • | Vladimir Perišić Omar El Kadi Nadia Turincev Janja Kralj vladimirperisic@hotmail.com |
| WORLD SALES | • | Memento International sales@memento-films.com |
| NOTE | • | Second feature |
| FUNDED BY FCS | • | |

MUDBRICK

KUĆA OD BLATA



87' • Drama , Horror • World premiere Terror Molins Film Festival, Barcelona, November 2023

Synopsis

In the haunting tale of *Mudbrick*, Paul's return to his Serbian roots unearths a broken-down family home held hostage by secrets. As he confronts his estranged brother Jakov, a chilling web of runes, totems, and whispered names ensnares him in a sinister dance with Slavic folklore. Unraveling a past woven with dark rituals and tragic choices, Paul discovers that the decaying walls harbor not just memories but a cyclical curse. Faced with the malevolent god Veles and the consequences of a desperate pact, he must navigate a treacherous path of familial tragedy, chilling revelations, and a fiery reckoning that echoes through the ages.

Director's note

What extremes would a man explore in pursuit of inheritance? Would he stoop to rape, to murder, or even to sacrifice an unborn child to the God of Death, Veles? This film delves into the timeless and emotionally charged theme of sibling rivalry over inheritance, exploring the lengths one might go to secure it. At its core, the story revolves around the disparate treatment of siblings by their parents and the simmering bitterness and resentment that ensue. Jacob's fight for the family house isn't merely about its material value; it's fueled by a lifetime of perceived injustice from his father, making victory essential for vindication. For Paul, who has lost everything and has no other recourse, the battle is one of survival, a desperate last stand.



Director's bio

Nikola Petrović (1993) is a Belgrade-based writer, director, and producer; a graduate of SAE Institute Belgrade, affiliated with Middlesex University. His film *Dogs Die Alone*, a drama/mystery, was nationally distributed and competed at various festivals, earning him the Best Director award at VALTER Fest. Nikola completed *Mudbrick*, a folk horror/drama, in 2023. The screenplay was written during a Sundance Collab writing course under the mentorship of Scott Kosar, writer of *The Machinist*. Nikola aims to produce films in the science fiction, mystery, and horror genres, focusing on developed characters facing real-life hardships.

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| DIRECTED BY | • | Nikola Petrović |
| SCREENPLAY | • | Nikola Petrović |
| CAST | • | Philip Brodie Andrew Howard Kamka Tocinovski Dushica Nastova Joakim Tasic |
| PRODUCTION COMPANIES | • | Mir Media Group d.o.o. (Serbia) Mir Media Inc., Liaison Pictures (US) |
| PRODUCED BY | • | Aleksandar Protić ap@mirmedia.co |
| NOTE | • | Second feature |
| FUNDED BY FCS | • | |

NEXT TO YOU

PORED TEBE



110' • Drama, Thriller • World premiere Pula Film Festival, July 2023

Synopsis

Next to You is a murder mystery, set during the Covid pandemic, about the emancipation and transformation of a young journalist in her struggle to find morals and integrity in a world that is growing increasingly populist.

Director's note

We wanted to address an acute problem of our time: what it means to be a young woman in Serbia on the eve of journalism as we know it and what it means to maintain your professional voice and freedom of expression in the face of political pressure and populist autocrats around the world.



Director's bio

Stevan Filipović was born in Belgrade in 1981. His first feature film was *Shaitan's Warrior* (2006, director/co-writer). His next film was *Skinning* (2010, director/co-writer), the biggest domestic box office hit that year. He co-wrote the screenplay for the film *A Good Wife*, which had its world premiere at the Sundance Film Festival. *Next to Me*, the third film he directed (and co-wrote) won the Golden Arena award for best film in the international programme of the 2015 Pula Film Festival. His fourth film, *Next to You*, starring BAFTA Award winner Miriam Margolyes, premiered at Pula FF in 2023.

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| DIRECTED BY | • | Stevan Filipović |
| SCREENPLAY | • | Stevan Filipović |
| CAST | • | Mina Nikolić Miriam Margolyes Branislav Trifunović Nikola Rakočević Darko Ivić |
| PRODUCTION COMPANY | • | Hypnopolis (Serbia) |
| PRODUCED BY | • | Branislav Jević hypnopolis@gmail.com |
| FUNDED BY FCS | • | #film for young audiences |

THE LAST SHOOTER

POSLEDNJI STRELAC



90' • Thriller • World premiere Belgrade, April 2024

Synopsis

Nenad Kuruzović is a former member of the Serbian secret services. He lives a quiet life in his apartment, with a dog and does everything routinely, reconciled with himself, life and the world. Not long ago doctors diagnosed him with liver cancer. Ten years earlier, Nenad's wife was killed in an ambush intended for him. At that time, Nenad was on the trail of a big drug dealer, Atanasije Marković. After the tragedy, Marković fled across the border. Disappointed in the service that allowed Marković to escape, Nenad takes early retirement. The plot begins when Marković returns to Belgrade, and the service asks Nenad to liquidate the drug dealer, counting on Nenad's desire for revenge. On the same day, Marković offers him a liver transplant, if Nenad promises not to kill him. In a game of cat and mouse, the two must face their personal demons and the desire to redeem their own souls.

Director's note

The love for the genre and the excellent cast motivated me to film *The Last Shooter*. Although, at first glance, and with its name, it announces a serious action, *The Last Shooter* is a character study, a human story set in a crime encirclement, in which forgiveness is rare, but that makes it more meaningful. These are the things that inspired me to make an action film with as few expected plots as possible. Here, the characters try to outsmart each other, and the gun is their last resort.



Director's bio

Darko Nikolić (born in 1972). Graduated in directing at the Academy of Arts in Belgrade, Serbia, in class of professors Živojin Pavlović and Miša Radivojević. Directed *The Only Way Out* (2021) and *The Last Shooter* (2024).

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| DIRECTED BY | • | Darko Nikolić |
| SCREENPLAY | • | Branislav Janković Maja Todorović |
| CAST | • | Nenad Jezdić Miodrag Miki Krstović Miloš Timotijević Aleksandra Belošević Nataša Marković |
| PRODUCTION COMPANIES | • | Film Plus Pictures Innovative Production (Serbia) |
| PRODUCED BY | • | Nikola Burovac burovacproducer10@yahoo.com |
| NOTE | • | First feature |
| | • | #secret service #criminal #thriller |

SUN NEVER AGAIN

SUNCE NIKAD VIŠE

Completed



72' • Drama

Synopsis

Vid is a hero to his son Dule, but he is deeply troubled by the looming presence of an expanding ore mine which is threatening their home. While Vid grapples with the reality of the situation, his concerns are mostly hidden from his young son, who remains blissfully unaware of the mine's impact. Instead, Dule focuses intently on his father's well-being, embarking on a heartfelt mission to restore his father's happiness. Vid, initially failing in his fight against the corporate Goliath, finds solace and strength in his son's imaginative outlook. In this process, Vid not only reconnects with his son but also learns a profound lesson about finding light in the darkest of times, guided by the innocence and wonder of a child.

Director's note

The film is inspired by my childhood days in a small mining village in Bosnia. My grandmother faced an impossible choice: to stay and eventually die from asthma, that she got from the air pollution, or leave her whole life like it never even happened. That impossible choice, the grim visuals of the mine, the jackals screaming at night, and the constant noise of the mining were all so surreal and inspirational that I ended up shooting the film in an actual mining village - Krivelj (the biggest copper mine in Europe located in Serbia) and its whole community participated in the making. Nobody cares about those people. They are left for dead.



Director's bio

David Jovanović (1996) has graduated film and TV directing at FDA, Belgrade. Director of several short films that were screened at festivals worldwide. He is the creator, producer, and director of the music film *Buč Kesidi: Euphoria Live* which was screened in cinemas across the Balkans. He is the producer of the most awarded Serbian film of 2023 *Where the Road Leads* which debuted at Slamdance 2023, winning the Audience Award and a Grand Jury Honourable Mention, and the founder of Pointless Films.

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| DIRECTED BY | ● | David Jovanović |
| SCREENPLAY | ● | Đorđe Kosić David Jovanovic |
| CAST | ● | Dušan Jović Rastko Racić Nataša Marković Radovan Miljanić Joakim Tasić |
| PRODUCTION COMPANIES | ● | Pointless Films Faculty of Dramatic Arts (Serbia) |
| PRODUCED BY | ● | David Jovanović david@pointlessfilms.rs |
| NOTE | ● | First feature |
| FUNDED BY FCS | ● | #coming of age #ecology #social drama #political film #independent film |

SUNDAY

NEDELJA



130' • Biography, Music • World premiere Belgrade, January 2024

Synopsis

Sunday follows the life of Džej Ramadanovski, one of the most popular singers in this region. Inspired by true events, the film tells the story of Džej, from his earliest days up to the great fame and recognition he gained. Although he spent childhood mostly on the streets and in a correctional facility, Džej managed to find his place on the music scene and become an important part of many people's lives.

Director's note

The film *Sunday* is primarily a story about friendship. We aimed to craft a film about two divergent paths and destinies, primarily focusing on Džej and his brother Isa Ler Džamba. Their relationship serves as the foundation for the songs performed by Džej, which serve as reflections of their bond and perspectives on the world. It delves into the journey of a man who successfully bridges the gap between the city and the outskirts, seamlessly intertwining the comical and the tragic, the folk and the urban, subtly emerging as a pioneer of a new sensibility. However, this isn't merely a film about Džej Ramadanovski; rather, it narrates the story of how Džej transforms into Džej (singer).



Director's bio

Nemanja Čeranić (1990) graduated in editing at the Faculty of Dramatic Arts in Belgrade. He has made three short films, *The Last Evening of Doctor Jesuil*, *Lumberjack* and *Death Room*, as well as the medium-length documentary *Saša Djordjević*. In addition to several TV series, he has directed two feature length films: his debut *Loan Shark* (2021) and the recently released *Sunday* (2024), which has become a local box-office hit.

Miloš Radunović, after studying History at Nikšić University graduated film direction 2005 at BK University in Belgrade. Director, assistant director and director of numerous TV series, before directing *Sunday*, the biggest box office hit in Serbia and neighbouring countries.

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| DIRECTED BY | • Nemanja Čeranić • Miloš Radunović |
| SCREENPLAY | • Stefan Bošković |
| CAST | • Husein Alijević • Aleksej Bjelogrić • Maša Đorđević • Marko Janketić • Milica Janevski |
| PRODUCTION COMPANY | • Peicula Production (Serbia) |
| PRODUCED BY | • Vladan Anđelković • office@peicula.rs |
| FUNDED BY FCS | • |

SWEET SORROW

SUNCE MAMINO



95' • Drama • World premiere Tallin Black Nights Film Festival, Just Film Competition 2023

Synopsis

After the death of his grandmother, Relja is faced with the dilemma of organizing her funeral, as his mother, Olga, refuses to do so due to their rocky relationship. Relja, who initially has little interest in the funeral, sees an opportunity to win over his crush Ana, who shows him emotional support during this difficult time. Against his mother's wishes, Relja takes on the task of organizing the funeral, using his wit and cunning to navigate between love and death. Will his risky plan succeed, or will it only make things worse for everyone involved?

Director's note

My basic desire with *Sweet Sorrow* was to tackle my most intimate thoughts behind this film - the acknowledgement of what it means to be young and in love. When you're a kid, you cannot handle passion; it doesn't matter if you simply cannot recognize it, or if you get scared once you feel it - as is the case with Ana, Relja's love interest. My director's intention was to take one step further with the character of Relja Noveski who cannot control his passion. Since I've lived through a period of totally uncontrolled passion for girls, I've come to realize that external circumstances have always influenced my experiences. In the film, I have managed to take Relja to the point when he's boiling with overwhelming passion for Ana that he simply cannot control.



Director's bio

Kosta Đorđević (1981) is film and TV director from Belgrade whose short film *Street Walker* competed at Locarno / Pardi di domani and won him the prize for the best director at the International Student Film Festival Hyperion. His first feature *Trolling* had international premier at Warsaw film festival in 2013 and wide national theatrical release in Serbia. In 2019, *Love Cuts*, his sophomore feature won honorable mention at Dances With Films film festival and best film award at Evolution! Mallorca IFF. Since 2018, he has been the director of a regionally acclaimed TV series – *Black Sun, My Father's Killers* and ER.

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| DIRECTED BY | • | Kosta Đorđević |
| SCREENPLAY | • | Kosta Đorđević |
| CAST | • | Pavle Čemerkić Alisa Radaković Branka Katić Denis Murić Pavle Mensur |
| PRODUCTION COMPANIES | • | Kinematopgrafska kuća (Serbia) Marinis Media (Croatia) |
| PRODUCED BY | • | Miloš Ivanović ivanovicmilos11@gmail.com |
| WORLD SALE | • | Film Republic xavier@filmrepublic.biz |
| NOTE | • | Third feature |
| FUNDED BY FCS | • | #family #teenage #coming of age #film for young audiences |

THAT'S IT FOR TODAY

ZA DANAS TOLIKO



105' • Drama • World premiere FEST, Belgrade, March 2024

Synopsis

By baking his favorite dessert – coconut cubes, the siblings manage to lure their eldest brother back home. Time seems to cease to exist, and a tale of happy people unfolds. Seemingly ordinary summer days become extraordinary. In love with life, they leave reality behind, dispersing any dark clouds with their joyous spirit.

Director's note

During the making of this film, we had to “stretch and spread” in all possible directions, and reality kept bringing us back, showing us how much we can endure. In moments when the strings of reality were breaking, and it seemed like we were as light as a feather and high among the clouds,

we began to believe that it is possible to reach and grasp happiness, to seize it and imprint it in this film to stay there forever. This is a film in the name of cheerfulness. This is a film about love.



Director's bio

Marko Đorđević (1988) made several short films while studying at the University of Belgrade. After 5 years of constant struggle, numerous rewrites of the script and a lot of scrapped test footage, he and the actors that were involved in the writing from the beginning, felt ready to make his directorial debut – *My Morning Laughter*. The film had its premiere in the *Bright Future main programme of the International Film Festival Rotterdam* in 2020. The film won numerous awards in his home country and abroad, including: Grand Prix at the *Auteur film festival in Belgrade*, Best international feature film at *Molodist* film festival and the Golden propeller at *Motovun* film festival.

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| DIRECTED BY | • | Marko Đorđević |
| SCREENPLAY | • | Marko Đorđević |
| CAST | • | Filip Đurić Ivana Vuković Nikola Rakočević Goran Bogdan Miona Pejković Milica Jovović |
| PRODUCTION COMPANIES | • | Altertise (Serbia) Cinnerent (Serbia) Digital goblen media (Bosnia Herzegovina) |
| PRODUCED BY | • | Miloš Pušić contact@altertise.com |
| NOTE | | Second feature |
| FUNDED BY FCS | • | #family film |

THE DREAMERS

SANJALICE



69' • Documentary, Music • World premiere March Film Festival, Belgrade, March 2024

Synopsis

One of the world's earliest female rock bands was formed in the 1960s in Belgrade, the capital of Tito's communist Yugoslavia. Teenage girls Doda, two Ljiljas and Nena came together as VIS Sanjalice (The Dreamers) and conquered the music scene, side by side with male bands, while confronting prejudice and pushback by "guardians of public morals" for alleged spreading of the spirit of rebellion. Just as they achieved stardom, they suddenly decided to disband. This is their side of the story.

Director's note

The Dreamers is a film that is needed as a permanent testimony and as an ode to women who have pushed the boundaries in their special way and gained freedom in the society and environment in which, even 50 years later, some struggles and battles are still not over... It is also a film in which history meets the present and experience meets inspiration.



Director's bio

Vladimir Petrović (1984) graduated in film direction in 2010 in the class of prof. Slobodan Šijan at the Academy of Arts in Belgrade. With the student films *And So There Was a Leather Face* and *The Scent of Formaldehyde*, he participated in numerous international short film festivals. For the graduate film *It's OK, I won...* he was awarded at numerous documentary film festivals in the region.

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| DIRECTED BY | • Vladimir Petrović |
| SCREENPLAY | • Matija Jovandić • Vladimir Petrović |
| CAST | • Slobodanka Doda Pavlović • prof. dr Ljiljana Pavlica • Ljiljana Ilić • Snežana Jušković Stajić |
| PRODUCTION COMPANIES | • Filmoskopija • The NO film (Serbia) |
| PRODUCED BY | • Jordančo Petkovski • jordanco.petkovski@gmail.com • thenofilm@gmail.com |
| NOTE | • Second feature |
| FUNDED BY FCS | • #60s Music #rocmntary #all-female band • #rock & roll pioneers #archive footage • #gender equality #women empowerment • #Yugoslav socialism #history |

THE DUKE AND THE POET

ŠTO SE BORE MISLI MOJE



136' • Historical Thriller, Romance • World premiere Actors Film Festival, Niš, August 2024

Synopsis

While a deadly conspiracy was plotted against him to thwart the liberation of Serbia from the Ottoman rule, the Serbian Duke, in love with his much younger cousin, is torn between his sense of duty and his feelings. This historical thriller – romance is based on real events.

Director's note

This year marks the bicentennial of the birth of probably one of the best, but certainly one of the most important rulers this country ever had, Duke Mihailo Obrenovic III. What is this film about? About the ruler? About the assassination? About the unexplained circumstances and questions that remain even 150 years after the murder?

About Serbian history always repeating, in variations too slight to even be considered accidental? About a short, maybe non-existent national memory? About a forbidden love? Or about how strange flows of history influence not only rulers but so-called ordinary, little people?



Director's bio

Milorad Milinković, screenwriter and director, born in Belgrade in 1965, graduated from the Academy of Arts in Novi Sad. His first feature film, the black comedy *Frozen Stiff* (2002), had over 300,000 admissions in cinemas, and the following TV series was even more successful with the audience and re-ran numerous times. Subsequently, Milorad wrote or co-wrote and directed another six successful feature films, directed ten feature TV series, wrote two novels, and seven plays for Belgrade theaters. His last film *The Duke & The Poet* (2023) is Serbian Oscar entry for the International Feature Film.

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| DIRECTED BY | • | Milorad Milinković |
| SCREENPLAY | • | Milorad Milinković, Dragoljub Stojković |
| CAST | • | Dragan Mićanović Nebojša Dugalić Miloš Timotijević Nataša Ninković Jana Ivanović |
| PRODUCTION COMPANIES | • | Bombona Film Production Telekom Srbija (Serbia) |
| PRODUCED BY | • | Vladimir Lučić Milorad Milinković Aleksandra Martinović mogorovic@artandpopcorn.com |

THE ERL-KING

BAUK



97' • Antiwar drama • World premiere Official Competition Moscow Film Festival, April 2024

Synopsis

Sava, an eight-year-old boy embarks on a journey of survival with his mother, while trying to maintain his unspoiled, naïve worldview during the 1999 NATO bombing of Yugoslavia.

Director's note

I can personally testify to the fact that the bombing of Belgrade had a devastating effect on the development of my son's personality – an eight-year-old at the time. That is why I want to raise a question in this film: What happens within the soul of an 8-year-old child when a 5-ton bomb explodes nearby?

Will we ever be able to grasp the depth of the pain suffered by that innocent being? Or the depth of his fear? Because a child's soul, when exposed to evil, ceases to communicate with the outside world and retreats into the unexplored space of the other side that we call nothingness. This is a story about the return from such nothingness.



Director's bio

Goran Radovanović (Belgrade, 1957) graduated art history from Belgrade's Faculty of Philosophy. Between 1977 and 1980 he was in Munich on a scholarship awarded by the Goethe Institute. Upon returning to Belgrade, he worked as a writer and director of both feature and documentary films. He has been a guest professor at EICTV in San Antonio de los Baños (Cuba), VGIK in Moscow (Russia), Oberlin College Ohio and others. His films were screened and awarded at numerous film festivals worldwide.

| | | |
|-----------------------------|---|--|
| DIRECTED BY | • | Goran Radovanović |
| SCREENPLAY | • | Goran Radovanović |
| CAST | • | Jakša Prpić Sara Klimoska Vojin Četković Miloš Biković |
| PRODUCTION COMPANIES | • | Nama Film, Archangel Digital (Serbia) Premier Studio (Bulgaria) |
| PRODUCED BY | • | Goran Radovanović Jesenka Jasniger Radovanović Miloš Biković Tatjana Žeželj radovanovicg44@gmail.com |
| FUNDED BY FCS | • | |

THE FINAL LAP

POSLEDNJI KRUG, MOMCI

Completed



79' • Action comedy

Synopsis

The Final Lap is an action comedy with a twofold narrative flow. In the first story, well-known public figures learn about an action movie that will premiere in the capital. The film follows them until they all gather at the premiere night and start watching the film.

The second narrative, placed within the first, is the movie that the audience is watching in the cinema, which is a complete film in itself - a parody of American action blockbusters, where the good guy triumphs over evil and the main characters fight against the "bad guys" in exciting action scene set pieces taking place in the air, water, and snow.

Director's note

The movie represents a long-standing desire to make an unusual but unpretentious action comedy. Although the film has many exciting, fast-paced action scenes, violence is shown poetically, and the main characters do not use weapons. The intention is for the viewer to have fun and laugh, but the desire is to also criticize a society imposed by mass psychology. Deliberately eschewing financial resources from any state or private institution, to gain independence from deadlines or various marketing agreements, allowed me to make some interesting action scenes and to have representative episodic roles.



Director's bio

Ilija Stojimirović graduated in civil engineering from the University in Belgrade. He is a screenwriter, co-writer and assistant director of different documentary movies such as *Sveti Jakov Tumanski*, *Seobe se nastavljaju večno*, *Bili jednom kalmici u Beogradu*, *Jurij Rakitin reditelj*, *Tragovima svedoka*, *Arsen Karadjordjević*, *Anđelko Krstić*, *Šuljgin* and a co-writer of various commercials. He played episodic roles in international movies such as *Newcomer* and *Escape from Belgrade*.

| | | |
|---------------------------|---|---|
| DIRECTED BY | • | Ilija Stojimirović |
| SCREENPLAY | • | Ilija Stojimirović |
| CAST | • | Boško Milosavljević Uroš Dobrojević Uroš Đorđević |
| PRODUCTION COMPANY | • | Artprojekt Tim d.o.o. Belgrade (Serbia) |
| PRODUCED BY | • | Ilija Stojimirović stojimirovicilija@gmail.com |
| NOTE | • | First feature |
| | • | #hilarious comedy #slapstick movie #youth film |

THE LILACS

JORGOVANI



83' • Comedy • World premiere FEST, Belgrade, 2024

Synopsis

After winning an award, TV series stars and industry professionals attend a producer's house party. Marital troubles, questionable intentions, and creative conflicts unravel as the night unfolds. Will their TV family crumble on what should be a celebratory occasion?

Director's note

The Lilacs is a satire of the television industry in Serbia and the country's broader social context. The film aims to capture the sense of disorientation experienced not only by the film's characters, but also by Serbian cinema and society during times of significant change. The movie portrays false glamour, the barrenness of television content overproduction, the moral degradation in the artistic field, vanity and jealousy.

As a young director, I wish to address the issues I see in my professional and social surroundings while also highlighting the human aspect and the struggle for its triumph.



Director's bio

Siniša Cvetić (1994) studied philosophy at the University of Belgrade and graduated film and TV directing at the Faculty of Dramatic Arts in Belgrade. During his studies, he directed multiple shorts. His debut, *The Beheading of St. John the Baptist* (2022) won Best directing award at the 44th Moscow International Film Festival. He is currently working on the pre-production of his third feature, *Hajduks*, which has been supported by Film Center Serbia. He also directed *A Film of Past Future* (2022), a documentary about the experiences of renowned Serbian filmmakers.

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|---------------------------|---|--|
| DIRECTED BY | • | Siniša Cvetić |
| SCREENPLAY | • | David Jakovljević |
| CAST | • | Sloboda Mićalović Ivan Bosiljčić Gordan Kičić Mima Karadžić Isidora Janković |
| PRODUCTION COMPANY | • | Košutnjak film (Serbia) |
| PRODUCED BY | • | Zoran Janković info@kosutnjakfilm.com |
| NOTE | • | Second feature |
| FUNDED BY FCS | • | |

THE TEMPEST OF NEPTUN

NEPTUNOVA NEVERA

Completed



64' • Documentary

Synopsis

On the Croatian island of Vis, a pan-social cast of characters engages in a cinematic debate on their future, reminding us of the loss of both storytelling and listening cultures. Fishermen, children and youth, the island's intelligentsia, the mayor and the wealthy South-African owner of the deteriorating cannery "Neptun" come together in a cinematic dialogue, building up the main character of the film, which is the collective. Their visions for growth vs. environmental protection bridge the gap between past, present and future, between the local and the global, between inner and outer realities. The island is a world, yet this island engages the world.

Director's note

The film retains an observational approach, avoiding moralizing, by filming characters who on one side see the island as a dynamic node but in such a way that they are the agents of classic tourism economy whereas others tie into the idea of a dynamic node, to other forms of collective action more meaningful and beneficial for the island and the islanders, in a context that is increasingly defined by tourism and the ensuing temporary migrations and interactions. This micro-universe is an indicator of the status quo and changes that are happening on a global scale.



Director's bio

Katarina Stanković is from Belgrade, currently based in Berlin and Paris. Alumni of the Sarajevo and Berlinale Talents (Short Film Station) as well as Ex Oriente 2019/20. Her shorts *Morning Prayers* (2014), *Four Corners of a Circle* (2015) and medium-length films *Winter* (2012) and *Open Atelier: Mary Bauermeister* (2012) were shown in many international festivals (Locarno, Berlinale) and won awards for cinematography at Festival of Nations, Austria and "Golden Eye", Georgia among others. Currently Katarina is developing her debut feature *Against the Day* which has been supported by Hubert Bals Fund International Film Festival Rotterdam, Cinéfondation Residence Festival de Cannes and Torino Film Lab.

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|-----------------------------|---|
| DIRECTED BY | • Katarina Stanković |
| SCREENPLAY | • Katarina Stanković |
| CAST | • Srećko Horvat • Joško Božanić |
| PRODUCTION COMPANIES | • sirena4reel (Serbia) • LEWA Productions (Croatia) • 2K4K (Poland) |
| PRODUCED BY | • Katarina Stanković • katarina.stankovich@gmail.com |
| NOTE | • First feature documentary |
| FUNDED BY FCS | • #woman director #social issues • #environmental |

VIDEOTHEQUE

VIDEOTEKA



115' • Horror • World premiere FEST, Belgrade, March 2024

Synopsis

Running from the police, a small-time thief finds refuge in an abandoned video club. Forced to spend the night in the old store, he decides to watch three mysterious tapes of three horror films he finds.

Director's note

Videotheque is an anthology film and a love letter to American "midnight cinema" of the 1980s. It is a contemporary and urban fairy tale with elements of mystery and horror – while at the same time being a metaphor of modern Serbian society and its myths, desires and superstitions. It is an independent film in its purest form, a labor of love. Shot partly on 16mm, the production was an epic

four-year journey. In addition to an insanely devoted crew assembled by the finest professionals working in Serbia today, *Videotheque* merited collaboration with the German composer Hermann Kopp (Nekromantik).



Director's bio

Luka Bursać (1990) is a film director and producer from Belgrade, currently living in New York City. He graduated in film directing at the Faculty of Dramatic Arts in Belgrade in 2014. He debuted in 2017 with *Afterparty*, a dark comedy dealing with the lives of the Belgrade clubbing youth. The film won the award for Best debut at the 46th FEST [Belgrade International Film Festival] and premiered internationally at the Raindance Film Festival, in addition to winning several awards at local festivals. He also directed numerous music videos, short films and ads.

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| DIRECTED BY | • | Luka Bursać |
| SCREENPLAY | • | Luka Bursać |
| CAST | • | Relja Popović Igor Benčina Tamara Isailović Bogdan Farcas Zoran Cvijanović |
| PRODUCTION COMPANIES | • | Mashina&Zec Apollon BLKN (Serbia) |
| PRODUCED BY | • | Luka Bursać mashinaizec@gmail.com |
| NOTE | • | Second feature |
| FUNDED BY FCS | • | |

WARM FILM

TOPLI FILM



92' • Documentary • World premiere Thessaloniki International Documentary Festival, March 2024

Synopsis

After a Serbian tabloid attacks the production company for making the film with what is deemed to be queer subject matter, two young actors start exploring the topic of representation of LGBTQ characters through the history of Yugoslav and later Serbian cinema, but also social circumstances that have resulted in different treatment of these characters. What did the presence of queer people in cinema mean throughout the decades?

Director's note

Warm Film is based on the research about the representation of LGBTQ people through the art of cinema, during the different periods of Yugoslavia. The film is composed of archive footage, interviews and dramatization, telling a story about young actors who face the truth that they are going to be introduced to the big screen playing the gay character. This is especially important in Eastern Europe, where homophobia

is still prevalent. It is a big taboo being labeled as gay in Serbia, especially for an actor who must play a gay character. Through their comments and conversations with the filmmakers and historians, the Yugoslav cinema, gets a different voice and a perspective of iconic gay moments.



Director's bio

Dragan Jovičević (1975) graduated in film studies at The Faculty of Dramatic Arts in Belgrade. He is the author of many short films, video arts and installations. His video *The Legend of Tsunami* was part of International Design Week in 2014. He is the founder of an independent production company *Greifer*, which gathers many artists of different artistic directions and produce various visual forms. He has published several film books, as well as many short stories, novellas, theoretical studies and essays. He is an editor of Culture in *Radar* weekly magazine. Also, he was the producer of documentary program at National Serbian Broadcast *Avala*. Lives in Belgrade.

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| DIRECTED BY | • | Dragan Jovičević |
| SCREENPLAY | • | Dragan Jovičević |
| CAST | • | Đorđe Mišina Đorđe Galić Želimir Žilnik Milan Jelić Srđan Dragojević |
| PRODUCTION COMPANIES | • | Pogon Greifer Merlinka (Serbia) |
| PRODUCED BY | • | Nataša Pavlović Dragan Jovičević Predrag Azdeljković natasa@pogon.co.rs |
| NOTE | • | First feature |
| FUNDED BY FCS | • | #documentary #hystory #cinema #LGBTQ+ |

WHERE THE ROAD LEADS

OVUDA ĆE PROĆI PUT



82' • Drama • World premiere Slamdance Film Festival, Park City, January 2023

Synopsis

As soon as a strange young man sets foot in the village, electricity goes out. It might be the construction of a new highway nearby - but no one knows for sure. Maybe the new guy has something to do with it? News of his arrival spreads and the villagers are polarized as out-of-towners have visited them before and they always have an agenda. After a night of drinking and feasting, a rumor starts going around that two rowdy villagers, known troublemakers, are looking to kill the visitor. The only person that seems to take their threat seriously is Jana, who will do everything in her power to prevent it. The foreigner is her only ticket out of there.

Director's note

Growing up in a small Eastern European country, I have been under the impression that there is something better out there, perhaps just beyond our borders: that the grass is greener on the other side, that the opportunities are greater. So, at 18 I wanted to take off and restart my life abroad. My hometown, a city of 3 million people, had suddenly become too small for me, suffocating, claustrophobic. The streets turned labyrinthine, as if everything was in circles, as if no matter where I turned, I always ended up in the exact same place. In *Where the Road Leads*, the place where all the streets lead to is the main square. The girl, our protagonist – Jana.



Director's bio

Nina Ognjanović is a Serbian screenwriter and director. She graduated from the Faculty of Dramatic Arts in Belgrade in 2022. In January 2023, her graduate film *Where the Road Leads* premiered at the Slamdance Film Festival and won the Audience award for best feature and a special jury award. The film is currently on a festival tour around the world.

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| DIRECTED BY | • | Nina Ognjanović |
| SCREENPLAY | • | Nina Ognjanović |
| CAST | • | Jana Bjelica Zlatan Vidović Vladimir Maksimović Ninoslav Ćulum Svetozar Cetković |
| PRODUCTION COMPANY | • | Pointless Films (Serbia) |
| PRODUCED BY | • | David Jovanović david@pointlessfilms.rs |
| WORLD SALES | • | Good Deed Entertainment david@pointlessfilms.rs |
| NOTE | • | First feature |
| FUNDED BY FCS | • | #woman director |

WORKING CLASS GOES TO HELL

RADNIČKA KLASA IDE U PAKAO



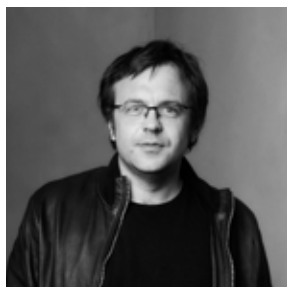
127' • Drama, Horror • World premiere Toronto IFF – Midnight Madness, September 2023

Synopsis

The factory that once employed the entire town and surrounding villages has been closed due to a questionable privatization process, coinciding with a tragic incident where a group of its workers perished in an act of arson. The remaining workers are devastated by the loss of their loved ones and the subsequent corrupt sale of the factory, so they initiate protests, but their efforts seem futile, yielding no concrete results. Feeling abandoned not only by the authorities but also by their cherished church, they find themselves seeking solace and answers in the supernatural.

Director's note

My fourth film, like my first film *The Life and Death Of A Porno Gang* is about people and groups who are pushed to the margins or they inhabit them willingly. For them, being on the margin actually means freedom and this film features the voice of the suppressed.



Director's bio

Mladen Đorđević's (1981) debut feature fiction film *The Life and Death of A Porno Gang* (2009) was presented at over 50 international festivals, winning 14 awards. Mitch Davis, a selector of the Festival Fantasia in Montreal, compared Đorđević with authors such as Gaspar Noe, Lars von Trier and Michael Haneke, writing that *The Life and Death of A Porno Gang* did for Serbia what *Clockwork Orange* did for Great Britain. Đorđević wrote and directed one of the stories in the omnibus film *Equals* (2014), which premiered at Sarajevo Film Festival. He also directed the docudrama *Vienna Hallways* (2020).

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|-----------------------------|--|
| DIRECTED BY | • Mladen Đorđević |
| SCREENPLAY | • Mladen Đorđević |
| CAST | • Tamara Krcunović Leon Lučev Ivan Đorđević Lidija Kordić Momo Pićurić |
| PRODUCTION COMPANIES | • Sense production, Banda, Cinnamon Film (Serbia) Agitprop (Bulgaria) Homemade Films, ERT (Greece) Adriatic Western (Montenegro) Kinorama (Croatia) Tangaj Production (Romania) |
| PRODUCED BY | • Milan Stojanović Mladen Đorđević milan@senseproduction.rss |
| WORLD SALES | • Patra Spanou Film film@patraspanou.biz |
| FUNDED BY FCS | • |

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SERBIAN CASH REBATE

- ▶ **Jointly operated by:**
Ministry of Culture and Film Center Serbia
- ▶ **Cash rebate percentage:**
30% of the eligible expenditure
for Serbian spent more than EUR 5.000.000
- ▶ **25%** of the eligible expenditure
for feature, TV film, TV series, documentary films,
documentary TV program, animated films and series,
post-production
- ▶ **20%** of the eligible expenditure
for Specialized films (commercials)

MINIMUM SPEND IN SERBIA:

1. 300.000 EUR for feature and TV film
2. 150.000 EUR for episode for TV series (minimum 3 episodes)
3. 50.000 EUR for documentary (feature, TV)
4. 150.000 EUR per episode for animated series
(episode minimum 5 minutes, minimum 10 episodes)
5. 150.000 EUR for animated film (minimum length 5 minutes)
6. 150.000 EUR for audio or visual post-production
7. 150.000 EUR for specialized film (commercial)

Automatic / No cultural test

<https://www.fcs.rs/en/>
<https://www.fcs.rs/en/industry-guide/film-incentives/>
<https://www.fcs.rs/en/industry-guide/service-companies/>



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For contact information regarding Serbian production companies, distributors, exhibitors, world sales, services, TV companies, organisations, associations, film schools, publications, cinemas, film festivals, please visit

www.fcs.rs

