



# ON THE OTHER SIDE

*"Emotionally complex, tautly assembled  
and powerfully acted pic"*

– Variety

KSENIJA MARINKOVIĆ

LAZAR RISTOVSKI

ROBERT BUDAK TIHANA LAZOVIĆ TONI ŠESTAN TENA JEIĆ GAJSKI  
VINKO KRALJEVIĆ IVAN BRKIĆ ALEN LIVERIĆ MATE GULIN MARIJA TADIĆ

een film van

**ZRINKO OGRESTA**

SCENARISTI/SCRIPTWRITERS MATE MATIŠIĆ, ZRINKO OGRESTA PRODUCENT/PRODUCER IVAN MALOČA  
KOPRODUCENT/CO-PRODUCER LAZAR RISTOVSKI IZVRŠNA PRODUKCIJA/EXECUTIVE PRODUCER MAJA VUKIĆ DIREKTOR FOTOGRAFIJE/DIRECTOR OF PHOTOGRAPHY BRANKO LINTA H.F.S.  
MONTAŽER/EDITOR TOMISLAV PAVLIĆ SKLADATELJI/COMPOSERS MATE & ŠIMUN MATIŠIĆ MAJSTOR ZVUKA/SOUND RECORDIST MLADEN PERVAN DIZAJNER ZVUKA/SOUND DESIGNER MARTIN SEMENČIĆ  
SCENOGRAFINJA/PRODUCTION DESIGNER TANJA LACKO KOSTIMOGRAFINJA/COSTUME DESIGNER KATARINA ZANINOVIĆ MAJSTORICA MASKE/MAKE-UP ARTIST SLAVICA ŠNUR



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# SYNOPSIS

De verpleegster Vesna verhuisde twintig jaar geleden met haar zoon en dochter naar de Kroatische hoofdstad Zagreb om daar een nieuw leven te beginnen. Haar zoon is getrouwd, heeft een zoontje en is nu een succesvol zakenman. Vesna's dochter staat op het punt te trouwen en heeft net haar rechtenstudie afgerond. Geen van tweeën wil nog contact met hun vader Zarko, vanwege diens dubieuze verleden in de Joegoslavische oorlog. Wanneer Zarko zijn vrouw Vesna opeens regelmatig begint te bellen, wordt ze weer geconfronteerd met gevoelens en gedachten die ze al die tijd verborgen heeft gehouden.

**ON THE OTHER SIDE** is de zevende speelfilm van de Kroatische regisseur Zrinko Ogresta. De film ging in première op het filmfestival in Berlijn en is de Kroatische inzending in de categorie beste buitenlandse film voor de Oscars in 2017.



# CAST & CREDITS

## CREDITS

<b>Directed by:</b>	Zrinko Ogresta
<b>Scriptwriters:</b>	Mate Matišić, Zrinko Ogresta
<b>Producer:</b>	Ivan Maloča, Interfilm
<b>Co-producer:</b>	Lazar Ristovski
<b>Director of Photography:</b>	Branko Linta
<b>Production Designer:</b>	Tanja Lacko
<b>Costume Designer:</b>	Katarina Zaninović
<b>Editor:</b>	Tomislav Pavlic
<b>Composers:</b>	Mate Matišić, Šimun Matišić

## CAST

<b>Ksenija Marinković</b>	Vesna
<b>Lazar Ristovski</b>	Žarko
<b>Tihana Lazović</b>	Jadranka
<b>Robert Budak</b>	Vladimir
<b>Toni Šestan</b>	Božo
<b>Vinko Kraljević</b>	Perić
<b>Alen Liverić</b>	Vuletić
<b>Marija Tadić</b>	Vladimir's Mistress
<b>Ivan Brkić</b>	Mato
<b>Nives</b>	Tena Jeić Gajski







# DIRECTOR'S NOTE

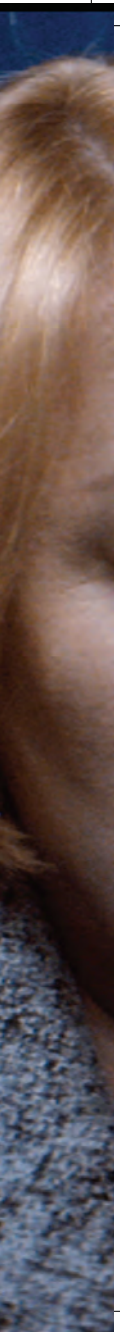
ON THE OTHER SIDE

**The main protagonist of On the other Side is a woman named Vesna. That fact highly influenced my approach to the film. This film is seen and experienced from mostly Vesna's point of view.**

This film is seen and experienced from mostly Vesna's point of view. In that sense, I tried to reduce to the minimum every form of pronouncedly director's (author's) point of view. Since this film is markedly psychological, but at the same time it has a powerful story, one of my tasks was to make sure it developed in both those directions. Psychological dimension was

particularly delicate and important: how to transfer to the screen all subtle nuances of characters and their relations in the most suggestive way? My first task was to „feel“ and recognize every flicker of emotion in every scene and record it in image and sound. While doing that, I tried to make scenes feel subjective, experienced from the viewpoint of the

character who is central in a given scene. That did not necessarily mean that I relied upon subjective viewpoint alone, but that I reached for all cinematic means of expression which could create as subjective and as personal „feel“ of the scene as possible.







## ZRINKO OGRESTA

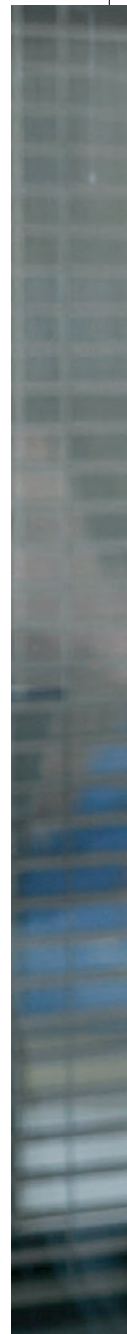
Born in 1958 in Virovitica, Croatia. Screenwriter and director, professor of film directing at the Academy of Dramatic Arts in Zagreb and a member of the European Film Academy in Berlin. Graduated from The Academy of Dramatic Arts in Zagreb, Department for Film and TV Direction, January 1982.

Praised for their strong visual style, well articulated mise-en-scène and innovative storytelling, his films focus on the anxieties that lurk behind the well cultivated bourgeois facade of the characters,

using their emotional and psychological fractures to bring to light the complexes that haunt the society in general, while subtly analysing social and political forces behind it.

Ogresta's films were screened and awarded at renowned international and local festivals (Venice, Karlovy Vary, London, Montpellier, Haifa, Denver, Milan, Pula). Some of the most notable prizes are the Nomination for European Film Award in the category of best young director (**Krhotine/Fragments**, 1991), Prix

Italia, Grand Prix Pula FF and GP Rome IFF MEDFILM (**Isprani/Washed Out**, 1995/1996), Grand Prix Haifa IFF, GP Rome IFF MEDFILM, Best director & Audience Award Pula FF (**Crvena prasina/Red Dust**, 1999) Crystal Globe Special Jury Prize at the Karlovy Vary IFF, Grand Prix Denver IFF, GP Milan IFF, GP Pula FF (**Tu/Here**, 2003/2004), Audience Award Motovun IFF (**Iza stakla/Behind The Glass**, 2008) ...









# Q&A

WITH ZRINKO OGRESTA

**Some of the elements of the story look as if they walked right of the newspaper headlines. What attracted you to do this story?**

The problem this film deals with has been occupying me for years. The phenomenon of forgiveness: are we capable of forgiving without hurting the innocent ones around us? Our reality has made it possible for me to put the theme I find interesting into a story which is pressing, which illustrates our present time and mirrors our recent past. Although the tragedy that befell this part of Europe some twenty years ago is not rarely interpreted in film, I think that enough time has passed since those unfortunate years, and that in that sense I've reached a sort of personal catharsis. That is why in this film I'm trying not to judge but understand. Both those from „this“ and „that“ side.

**The characters in your film are running away from their past, but it turns out that this is impossible. In a way, this reflects our society's attitude towards recent past. Can your film be regarded as a political commentary or a statement?**

It is definitely not a political commentary, political commentaries are not my cup of tea. This film primarily tries to put forward a humanist attitude, something which in my opinion all of us living here have to adopt if we want to continue living like good neighbours, without tongue in cheek and cocked guns.

**Your directing choices are very important in creating the sense of anxiety: the lurking shots leave a feeling of anxiety, and you also film characters through glass surfaces a lot. Can you tell us more about your aesthetic choices?**

The title of the film „On The Other Side“ has a metaphorical meaning both in terms of its story and its form. „On The Other Side“ refers not only to „the other

side“, but to „the other side of the mind“ as well, since my protagonists go beyond rational behaviour into rather irrational. The way scenes are presented is also „on the other side“; there is often an obstacle between the character and the camera, as if we were watching „from the sidelines“. Each scene has been filmed in just one uninterrupted shot. I'm glad that those who have seen the film have not noticed that, because if they had, it would have probably been taken as a „visible“ director's choice, which wouldn't be good. Long takes are here to give the scene as authentic feel as possible, to create the impression that there is no editing and manipulation of reality.

**This is the first time you work with Mate Matišić who is a well known Croatian playwright and screenwriter, known for his grotesque political and social satires. Since your sensibility as a filmmaker is quite different, how did you two match together?**

Through collaboration with Mate I've made a new friend and an excellent associate. I admit that I feared how our two poetics would entwine and whether they would



enrich each other or suppress each other. Namely, as a film director I'm not primarily interested in storytelling, and with Mate I entered into a proper storytelling. The screenplay I've created with Mate left me puzzled, I didn't immediately have all solutions to situations resulting from the script. That fact stirred up a particular creative Eros in me. I am one of those authors who are always very prepared, but my usual preparedness was not enough for this film. Simply, I had to look for some solutions during filming, I had to listen attentively to my film, hear what It wants, let It be the master, not me. And agreeing to that is one of the most beautiful creative experiences in my life.

**The actors in the film are excellent in playing their characters, especially the subtle fractures on the surfaces of their everyday lives. Can you tell us more about your casting choices?**

I've never finished a screenplay without knowing the cast. I like to keep an open mind to the choice of actors to the extent that before filming I would change some roles in the script from male to female or vice versa, providing they were not de-

termined by gender. It was amazing to work with the two leading actors, Ksenija Marinković and Lazar Ristovski. Ksenija Marinković is a world class actress! The role she is playing in my film suits her perfectly, both as an actress and as a person. I think it was her most challenging role so far, and she played it impeccably. When it comes to Lazar Ristovski, he was my first and only choice for the role and it started from that. Lazar is an excellent, extraordinarily talented actor, absolutely under-used in the roles of this kind. He has never played a similar role and he has created something really special. He often surprised me, there were many situations in which he reacted both as an actor and a director. Some of his comments on certain dialogues or understanding of his character were truly brilliant, exceeding what we have written in the script.









# CONTACT

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