

CENTAR ZA INTERDISCIPLINARNE POSTDIPLOMSKE STUDIJE UNIVERZITETA U SARAJEVU

PRAVO

LJUDSKI

FILMSKI FESTIVAL O  
LJUDSKIM PRAVIMA

17-20 JUNI 2006

U saradnji sa: Human Rights Nights Film Festival, Bologna, Italy  
Istituto per l'Europa Istituto Centro - Orientale e Balcanica, Forli, Italy  
Filmski Festival o ljudskim pravima, Zagreb; ACIPS, Sarajevo

# PRAVO LJUDSKI

## Festival o ljudskim pravima

### Sarajevo, 17.-20. juli, 2006.

Sarajevo ove godine na kulturnu scenu grada upisuje još jednu st(r)anicu filmskog, edukativnog karaktera. Naime u periodu od 17.-20. juna, bit će realiziran filmski festival o ljudskim pravima pod nazivom "Pravo Ljudski", na kojem će biti prikazano 15 dokumentarnih filmova, pažljivo odabranih naslova kojima se nastoje tematizirati "kinematografska borba" da se ukazuje na suvremene društvene probleme čije reperkusije reditelji širom svijeta dokumentiraju vlastitim artističkim senzibilitetima kako bi nam poklonili još jedan, nerjetko sasvim drugačiji, neposredniji kontakt sa istinama od kojih najčešće okrećemo glavu ili u najbolju ruku ispraćamo konstatacijama kako je svijet jedno divno i tužno mjesto koje uništavamo (ili se trudimo sačuvati) upravo mi - ljudi.

Na kulturnoj vertikali Sarajeva, humanoj mapi BiH, koordinatama pravo ljudskog demonstriranja bijede i sjaja onoga što uobičavamo nazivati čovječnošću, mapi okršaja, kršenja i ponovnog rađanja svakodnevnih nadanja da se možda još možemo sjetiti kako smo realno ljudi, a tek poneko stvarno čovjek, na toj vertikali koju pokušavamo spasiti od haosa horizontalnog egzistiranja, kojom nastojimo sačuvati fragmente kulturnog postojanja, dakle, jedinog, "pravo ljudskog" obilježja da se ogledajući u stvorenom promišljaju, sjećamo i oblikujemo, pojavljuje se filmski festival, sedamnaestog dana mjeseca juna, kojim upisujemo i bilježimo još jedan bosanskohercegovački podsticaj filmskom "mapiranju" ljudskih prava (u Tuzli je već prije dvije godine organiziran Filmski festival dokumentarnih filmova o ljudskim pravima pod nazivom "Preko zidova"), početak festivala čiji će nas ime "PRAVO LJUDSKI" podsjećati na koje to sve načine filmska umjetnost može i treba biti sredstvo borbe za ono najljudskije u nama.

Četvorodnevni, filmski festival ljudskih prava "PRAVO LJUDSKI", zamišljen je i organiziran kroz saradnju Centra za interdisciplinarne postdiplomske studije Univerziteta u Sarajevu sa bolognskim filmskim festivalom Human Rights Nights, Institutom za Centralnu i Istočnu Evropu i Balkan (Forli, Italija), zagrebačkim Human Rights Film Festivalom i sarajevskim ACIPSom. Začetak jednog novog kulturnog događaja nije samo prilika da se iznova insistira na populariziranju kritičkog pristupa u odnosu na aktualne globalne i lokalne socio-političke fenomene i fakte, nastavljaju ponavljati sve manje djelotvorne sintagme poput "podizanja javne svijesti" ili "promoviranja ličnih sloboda", već omogući sloboden pristup intimnom ambijentu kino dvorane, uputi poziv ili pokloni ulaznica onom dijelu sebe unutar kojeg počinje rasprava sa vlastitom (ne)ljudskošću, rasprava koju mogu isprovocirati i podstići zapisi sa filmske kamere, a možda pokrenuti i onu vrstu otpora u nama, otpora sa kojim odraz u ogledalu naslućuje ljudski lik, konture ljudskosti.

Sarajevo je već svakako značajno i posebno mjesto na kartama i mapama festivalskog filmskog karaktera tako da se stvaranjem još jednog foruma, još jedne platforme za širenje inicijativa i aktivnosti koje povezuju politiku i umjetnost, publiku i reditelje, filmske radnike i studente, novinare i aktiviste, obezbjeđuje kontinuitet u istančavanju senzibilnosti neophodne za stvaranje svijeta u kojem ljudskost može stati ispred prava, možda upravo onako kako reditelji staju ispred stvarnosti dokumentujući preostale fragmente humanog.

O detaljnim vezanim za pokretanje, realizaciju i domete filmskog festivala ljudskih prava "PRAVO LJUDSKI", razgovarali smo sa njegovim direktorom profesorom Zdravkom Grebom.

Napisao: Mario Hibert

**«Pravo Ljudski» - pozdravljamo Vaš projekat i molimo Vas da nam predstavite «ljudskopravašku filmsku senzibilnost» - poticaj, ideju i odluku da se posvetite populariziranju tj. Aktualiziranju filmskog foruma koji se dokumentarnom formom obraća središnjim problemima suvremenog globalnog i lokalnog okružja...**

Ne bih želio da sam početak našeg razgovora djeluje pretenciozno. Ovo jeste prvi ozbiljan festival koji pokušava putem filma potaknuti opštu svijest i aktivizam u oblasti ljudskih prava. Međutim, niti smo prvi, niti smo jedini u svijetu u tome, jer kao što znaju malo bolji filmski poznavaoči od mene, trenutno u Evropi i svijetu postoji veliki broj slično koncipiranih festivala koji pokušavaju da u ovoj cijeloj podjeli od blockbuster do regionalnih filmskih prezentacija naprave specijalizirane festivale. Više instinktivno nego namjenski, Centar za ljudska prava i Centar za interdisciplinarne postdiplomske studije Univerziteta u Sarajevu prikazivanjem filmova koji se bave prvenstveno ljudskim pravima već duži niz godina pokušavaju upotpuniti edukativne aktivnosti i pokrenuti studentske razredne debate. Naravno kao što rekoh, postoje već etablirani festivali i u Evropi i u regionu, uostalom i Sarajevu film festival je uveo Human Rights Award, međutim naša ideja je bila poprilično jednostavna. Naime, željeli smo da u jednom zgušnutom vremenu, koje nažalost koïncidira sa Svjetskim prvenstvom u fudbalu i nekim drugim stvarima, napravimo profesionalni ili ako hoćete poluprofesionalni filmski festival na koji smo pozvali respektabilne autore koji bi, uslovno rečeno, temama koje spadaju u kategoriju ljudskih prava, svojim dokumentarnim filmovima potakli generalnu debatu ili opštu javnu svijest o nekim aktuelnim društvenim problemima. Ideja festivala jeste da bude ozbiljna manifestacija koji će uspjeti okupiti poprilično selektivnu publiku, a to će ujedno biti još jedan mali korak u promociji ljudskih prava. Pored artističkog, akademskog, pravnog, i političkog aspekta, naša ideja jeste da u sve ovo uvedemo jedan pedagoški aspekt, odnosno da nakon svih panela i debata koje ćemo voditi sa autorima prikazanih filmova i zainteresiranim publikom, bilo cijeli, bilo selektirani program prikažemo širom Bosne i Hercegovine ili makar u onih tridesetak škola od kojih smo već dobili pozitivan odgovor. Dakle, naša želja je da na neki način pokušamo ujediniti filmsku poruku, tematizirane urgentne probleme koje, s pravom ili ne, klasifikujemo kao probleme ljudskih prava, te o istima pokrenemo javne debate.

**Sam koncept festivala je prilično jasan, otvaranje prostora za javni kritički diskurs tematiziranjem ljudskih prava putem filma odnosno ukazivanje na različite oblike ograničavanja sloboda kroz medijski**

najutjecajniju, najdominantniju formu - film. Na koji ste način zamislili, osmisili sam karakter festivala odnosno čime bi se ovaj festival trebao razlikovati od ostalih manifestacija festivalskog tipa koje imamo priliku vidjeti u Sarajevu, a po čemu razlikovati od sličnih načina promoviranja u regionu i svijetu?

Dijelom sam već odgovorio na Vaše pitanje, ipak sa druge strane moram reći da se radi zaista o nečemu što će biti ili što bi trebalo da bude ne samo kulturni nego i politički događaj u ovoj sredini - nažalost za početak samo u Sarajevu - ali biti će sreće pa ćemo otici s tim istim programom i u Mostar, i u Banju Luku, Tuzlu, Zenicu, Zvornik i Goražde... Zašto mislim da je ovo drugačije od standardnih filmskih projekcija koje su naravno u svojoj nakani također vrlo legitimne? Naime, ovaj Festival bi trebao, budući da je skupio zaista značajne filmove i autore koji će doći zajedno sa svojim filmovima, pokrenuti debatu o javnim pitanjima koji se tiču svih nas. Zahvaljujući ogromnom entuzijazmu muškaraca i žena, dobili smo apsolutno prvakalsnu selekciju filmova i to je još jedna od činjenica koja ovaj festival čini značajnim. Ne treba zanemariti da je filmska umjetnost još uvijek snažan i upotrebljiv medij kroz koji je moguće uputiti pozitivnu poruku i to ne samo akademskoj i intelektualnoj javnosti nego i širokom spektru publike. Prema tome, smatram da, ako se ljudi širom svijeta trude da svoje studente, dodiplomce, postdiplomce i druge zainteresuju za ozbiljne debate o važnim temama koje nažalost sve manje imaju na značaju, onda i filmske prezentacije ozbiljnih i dubinskih istraživanja, koje smo u ovom slučaju uspjeli dovesti u naš grad, imaju dodatnu misiju: Hajmo početi ozbiljno misliti o kršenju ljudskih prava u Bosni i Hercegovini.

**Koja su kriteriji za odabir filmova, koji tim realizira festival, odnosno na koji način suraduju institucije okupljene oko ove ideje?**

Ja na to pitanje mogu odgovoriti samo tako što ću naglasiti da sam ja sticajem okolnosti direktor institucije koja стоји iza svega ovoga, međutim iza cijele realizacije стоји jedan sjajan tim ljudi. U krajnjoj liniji ovo je nešto što se rijetko dešava čak i u Sarajevu koje pretenduje da bude intelektualni akademski centar zemlje kao što je Bosna i Hercegovina. U ovaj projekat je uložena ogromna količina - pri tome ne želim zvučati banalno - volonterskog entuzijazma. Riječ je o enormno velikom poslu kojeg obavlja jedan relativno mali tim ljudi iz: Centra za interdisciplinarne postdiplomske studije Univerziteta u Sarajevu (Kumjana Novakova i Monja Šuta), Alumni Asocijacije Centra za interdisciplinarne postdiplomske studije Univerziteta u Sarajevu (Nataša Govedarica), a tu su i individualci poput: Jovana Marijanovića koji je konsultant Festivala, Vanje Kaluđerčić selektorice festivalskog programa, dizajnerice i dizajnera Šejle Kamerić i Enesa Huseinčehajića, potom Redžinalda Šimeka, čovjeka koji je zadužen za video produkciju, kao i Maria Hiberta koji potpisuje tekstove kataloga Filmskog festivala. Kao što sam već prethodno rekao, riječ je o afirmativnim dizajnerima, producentima, filmskim radnicima i mnogim drugim ljudima koji su željeli i žele da nam pomognu i po prvi puta u mom životu niko nije pitao za visinu honorara. To je jedna od činjenica koja mi ulijeva veliku nadu da se radi o dobroj stvari. Vidite, nakon dugo vremena u meni se budi neka nada da se oko dobre stvari mogu okupiti sjajni ljudi koji ne gledaju neke svoje lične nade, bonuse i tome slično. Ne treba zaboraviti da smo čak i za televizijsku promociju bili podržani od strane Federalne Televizije Bosne i Hercegovine, a naši veliki sponzori su Federalno Ministarstvo kulture i sporta, Fondacija za kinematografiju, Sarajevo Film Festival, Obala Meeting Point koji nam je ustupio svoje prostorije za prime time emitovanje kao i Nezavisne Novine koje su omogućile štampanje upravo ovog izdanja. Tu su i Švicarski ured za suradnju i Fondacija Konrad Adenauer koji su dali značajan doprinos ovom projektu. Ono što također očekujemo, a nadam se da ćemo dobiti, jeste medijska animacija, odnosno poruka upućena svim ljudima da nam se pridruže ne samo u gledanju zainteresiranih filmova koji za sobom vuku lance nagrada dobivenih na sličnim festivalima, već da susretnu više nego zanimljive filmske autore i akademiske poslanike koji su spremni da zajedno sa publikom otvore debatu, odnosno panel o temi koju je dati film potakao.

**Postoji li podsticaj tj. Podrška lokalnog establišmenta za festival ovoga tipa?**

Što se tiče lokalnog dijela, kao što i Vi i ja znamo, to se odnosi na Bosnu i Hercegovinu, entitete, kantone, opštine itd., glavno državotvorno sposorstvo smo već spomenuli, a od ostalih niko nije pokazao interes niti da odgovori na naš poslati email.

**Neoliberalno preuzimanje kritičkih koncepcija postmoderne i njihovo stavljanje u službu «društva spektakla» otjelovljeno je u fenomenima kulturalizacije (svega i svačega). Kako sačuvati jednu ovaku ideju i concept od konzumiranja?**

Možda će u nekom od budućih trenutaka festivala to pitanje samo po sebi doći na dnevni red, međutim ja mislim da ono u ovom trenutku ne predstavlja za nas ozbiljnu moralnu, etičku, i estetsku dilemu, jer ako i skupimo dvije stotine ili tri stotine konzumenata, to je daleko od bilo kakve komercijalizacije. Da pomalo budem ironičan, ja bih volio da ovaj festival bude gledan od što većeg broja ljudi. U ovom slučaju, moj posljednji strah se veže za opasnost da idemo u bilo kakvu komercijalizaciju. Prvo, zato što su svi ljudi koji rade na ovom festivalu apsolutnog uvjerenja da je to nešto što vrijedi, drugo, kao što znamo, naša potencijalna publika sigurno nisu tipični konzumenti jeftinih komercijalnih projekata. S tim u vezi, najmanje se bojim komercijalizacije. Skoro sam siguran da ćemo one prostore i one terminje, a ima ih naravno mnogo više nego što su oni vezani za pomenuti Meeting Point, imati ćemo i paralelne programe u prostorijama Centra za interdisciplinarne postdiplomske studije Univerziteta u Sarajevu koji će možda tehnički biti nešto lošiji, ali će ipak okupiti dovoljan broj zainteresiranih ljudi. Ovo je jednostavno još jedan mali pokušaj da se u svijesti šire bosanskohercegovačke publike pokrenu odredene teme i razmišljanja. Nemam ja prevelikih iluzija da ćemo mi promijeniti svijet, ali vrijedi pokušati - to je samo po sebi dovoljan razlog da se radujemo početku festivala.

Intervju vodio: Mario Hibert

# PRAVO LJUDSKI

## Human Rights Film Festival

### Sarajevo 17.-20. June, 2006.

Sarajevo this year on the cultural scene of the city has written another page/station (word play) of the film, with educational character, namely in the period between 17th and 20th of June. Then, the human rights film festival PRAVO LJUDSKI will be realized, screening 15 documentaries being carefully selected and through which again the theme of the "cinematographic struggle" being raised with the aim to open contemporary social issues whose repercussions the directors throughout the world document by their own artistic sensibilities and in that way present us another, not so often direct contact with the truth out of which usually we turn our heads aside or in the better case we gratitude the conclusion on the world being a beautiful and sad place we destroy (or we try to preserve) exactly we - the humans. On the cultural perpendicular of Sarajevo, the humanistic map of BIH, with the coordinates of really human demonstrations fade away and the glory of what we usually call humanity, map of violations, violating and re-birth of everyday hopes that maybe we can still remember how realistically humans we are, and only someone really human is. On that perpendicular that we try to preserve from the chaos of the horizontal existence, thus trying to preserve fragments of the cultural existence, so, the only "really human" characteristic to mirror ourselves in the produced and rethink, remember and shape, one film festival shows up, on the seventeenth of the month of June, writing and noting another Bosnian and Herzegovina impulse to the film "mapping" of human rights (Tuzla already two years ago organized film festival of documentaries on human rights under the name "Behind Walls"), the beginning of the festival which name "PRAVO LJUDSKI" will remind us on all the ways the film art can and should be a mean of fight for the most human inside of us. The four-day long human rights film festival "PRAVO LJUDSKI", is envisioned and organized through the cooperation of the Center for Interdisciplinary Postgraduate Studies of the University of Sarajevo and the Bologna film festival Human Rights Films Nights, the Institute for Central-East and Balkan Europe, the Human Rights Film Festival of Zagreb, and ACIPS, Sarajevo. The fetus of one cultural event is not only a possibility to start insisting on popular critical approach in comparison to the actual global and local socio-political phenomena and facts, trying to repeat all the less efficient synthagma as "raising public awareness" or "promotion of personal freedoms", but create free access to intimate ambient of the cinema halls, send invitation or give as a present tickets to the part inside which the discussion starts with our own (in)humanity, debate that can be provoked and stimulated by the shoots from the film camera, or even run kind of resistance inside of us, the kind that when mirrored predicts human face, contours of humanism. Sarajevo is already somehow special place on the world maps and the maps of the film festivals character, so the creation of another forum, another platform for spreading the initiative and activity that connect politics and arts, public and directors, film workers and students, journalists and activists, secures continuity in the refinement of sensibility necessary for creation of world in which humanity can stand on the forefront of the right, maybe exactly in the way that the film directors stand in front of the reality documenting the rest of the human fragments. On the details related to the creation, realization and the scopes of the human rights film festival "PRAVO LJUDSKI", we have talked with the director of the later, Prof. Zdravko Grebo.

**«Pravo Ljudski» - we are saluting your project and we would like to ask you to present the "really human film sensibility" - impulse, idea and decision to dedicate yourself to the popularization, i.e. actualization of the film forum which through the documentary form addresses the central problems of the contemporary global and local surrounding... .**

I wouldn't like the start of our conversation to be pretentious. This is in fact first serious festival that tries through film to stimulate the common sense and activism in the field of human rights. However, we are neither first, neither the only one in the world doing this, as many persons more familiar with the film than I am know that at this moment in Europe and world wide exist many similarly contextualized festivals that try in the whole division from blockbusters to regional film presentations make specialized festivals. More instinctively then purposely, the Human Rights Center and the Center for Interdisciplinary Postgraduate Studies of the University of Sarajevo for many years by screening human rights films are trying to help completing the educational activities and stimulate student class's debates. Of course, as I have already mentioned, there are already established Festivals both in Europe and the region, withal also the Sarajevo Film festival incorporated the Human Rights Award, however our idea was rather simple. Namely, our wish was to in a solidify times, which unfortunately coincides with the World Football Championship and some other issues, make a professional or if you want, semiprofessional film festival to which we have invited prominent authors who would, conditionally to say, through themes placed in the category of human rights, by their documentary films initiate public debate or common public consciousness on some of the actual social issues. The idea of the festival is to present serious manifestation that will succeed to gather rather selective audience, and that would in the same time be another small step in the human rights promotion. Besides of the artistic, academic, ;legal, and political aspect, our idea is to incorporate another pedagogical aspect, i.e. after the end of all the panels and debates that we will have with the authors of the screened films and interested audience, to present either whole or selected programme country wide in BiH or at least in 30 schools from which we have already got confirmations. So, our wish is, in some way, to try to incorporate the film message, and the urgent problems on themes that, being right or not, we classify as human rights problems, and on the very same initiate public debate.

**The very concept of the festival is rather clear, to open space for public critical discourse on the theme of human rights through film or to point out different forms of limitations of freedom through**

#1 Really human is the English translation of Pravo Ljudski.

Throughout the text the author uses the PRAVO LJUDSKI as a wordplay

the most influential media, the most dominant form - the film. What is the approach within which you have framed the very character of the festival, or better to say what is the notion that differs this festival from other manifestations of festival type that we have the possibility to see in Sarajevo, and by which we would make difference from similar ways of promotion in the region and world wide?

Partially I have already answered your question, although from the other side I have to say that it is really about something that will be or that should be not only cultural but also political event in this environment - unfortunately for the time only in Sarajevo - but there will be better times and we will go with the same programme also in Mostar, Banja Luka, Tuzla, Zenica, Zvornik, Goražde... Why I think this is different from the standard film projections that are of course in their attempts as well legitimate? Namely, this festival should, as it has gathered really important films and authors that will come together with their films, initiate debate on the public issues that are of our common concern. Thanks to the enormous enthusiasm of all the men and women, we got absolutely first class selection of films and that is yet another fact that makes this festival important. We shouldn't undermine that film art is still strong and usable media through which is possible to send positive message and not only in the academic and intellectual environment, but also to the broader spectra of audience. According to that, I am on the position that, if people throughout world try to get their students, undergraduates, postgraduates and other interested for serious debates on important subjects that unfortunately less and less are important, then also film presentations of serious and in-depth research, we have succeeded in this case, to bring to our city, have additional mission: Let's really start to seriously think about human rights violations in Bosnia and Herzegovina.

**What are the criterions for films selection, which is the team that realizes the Festival, or in which way the institutions gathered around this idea cooperate?**

On that question I cannot answer just by given the fact that by coincidence I am director of the institution that stands behind all of this, but behind the whole realization stands a marvelous team of people. At the end, this is something that happens rarely even in Sarajevo, which pretends to be intellectual academic center of a country as Bosnia and Herzegovina is. This project involves a lot of energy - and with the intention not to sound banal - voluntary enthusiasm. It is about enormously a lot of work that is done by the relatively small team of people for the Center for Interdisciplinary Postgraduate Studies of the University of Sarajevo (Kumjana Novakova and Monja Šuta), The Alumni Association of the Center for Interdisciplinary Postgraduate Studies of the University of Sarajevo (Nataša Govedarica), but also individuals like Jovan Marjanović who is festival consultant, Vanja Kaluđerčić - the selector of the festival programme, the designers Šejla Kamerić and Enesa Huseinčehajić, then Redžinald Šimek working on the video production, as well as Mario Hibert signing the texts and editor-in-chief of the film festival catalog. As I have previously mentioned it is about affirmed designers, producers, film workers and many other people who wanted and still want to help and for the first time in my life none asked about fees. That is a fact that brings huge hope that it is about a good thing. Look, after long time inside of me hope is born that around good thing many brilliant people will gather that are looking for their own personal hope, bonuses and similar to that. We shouldn't forget that even for the TV promotion we were supported by the Federal TV Station of Bosnia and Herzegovina, and our big sponsors are the Federal Ministry for Culture and Sport, the Foundation for Cinematography, the Sarajevo Film Festival, Obala Meeting Point that permitted screenings in prime-time terms in the cinema hall, as well as the Nezavisne Novine who are printing our catalog of exactly this edition. We also have the Swiss Agency for Development and Cooperation office in B&H, as well as the Konrad Adenauer Stiftung who contributed significantly to this project. What we also expect, and hope to get, is media animation, or message sent to everyone to join us not only during the watching sessions of the films of really high quality, bringing with themselves many awards gathered at similar festivals, but to also meet really interesting film authors and academic messiahs that are ready together with the audience to open debate, or panel on the topic on which the previous film has touched upon.

**Are there impulses, or support from the local establishment for a festival of this kind?**

When talking about the local part of it, as both of us know, it is related to Bosnia and Herzegovina, the entities, cantons, municipalities, etc. mainly the main state like sponsorship has been already mentioned, and the rest didn't show even interest to answer our e-mail.

**The neo-liberal overtakes of the critical concepts of the postmodern and its placement in service to the "society of spectacles" has been embedded in the phenomena of culturalization (of everything and anything). How to preserve an idea as this is from the concept of consumerism?**

It is possible in the near future an issue like this to present itself on the agenda of the festival, however I personally think the at this moment it doesn't present serious moral, ethical or esthetical dilemma, as if we even gather two hundred or three hundred consumers, it is far away from commercialization. To be even ironic, I would like to see this festival seen from as many as possible viewers. In this case, my last fear is connected to the possibility that we are on the way of any kind of commercialization. First, because the people working for this festival absolutely believe that it is something significant, second, as we know, our potential public for sure is not the typical consumers of cheap commercial projects. In relation to that, my least fear is commercialization. I am almost sure that the space and the timeslots, and there are many more than the ones connected to the previously mentioned Meeting Point, we will have parallel programmes in the premises of the Center for Interdisciplinary Postgraduate Studies of the University of Sarajevo that will probably technically be of a lower quality, but still we will gather enough interested people. This is simply our small try to run in the consciousness of the Bosnian and Herzegovina public certain topics and thinking do not have any big illusions that we will change the world, but it is worth trying - this is in itself reason good enough to be feel joy because of the start of the festival.

Interview led by: Mario Hibert

Elvira:

VJEROVALA SAM U SVE I SVAŠTA  
ALI DANAS SE TRUDIM DA NE  
IZGUBIM VJERU U LJUDE.

## Uvodnik

Knjževnost, kazalište i likovna umjetnost su vrste umjetnosti koje broje stoljeća svog postojanja i razvoja baš kao i njihova mnoga stilska i kontekstualna određenja. Umjetnost slike u pokretu, svoju povijest broji tek nešto više od jednoga stoljeća, a ipak joj je uspjelo zavesti najširu publiku. Zašto je to tako, te koja od navedenih vrsta umjetnosti čemu stremi nije tema ovog festivala (ssami tim ni ne želim dublje zadirati u tu tematiku), no ova navedena odlika filma je bitno polazište za festival koji u sebi sadrži dvije, vrlo ograničavajuće odrednice. Jedna je sadražajne prirode - riječ je tematski uslovljen filmom festivalu - a druga je formalne prirode - film kao forma kojom se operiše - . Filmski festival o ljudskim pravima je fokusiran upravo na ova dva elementa spojena u jednu cjelinu, što selekciju filmskog programa čini zahtjevnom ali ujedno i izazovnom zadaćom. Cilj je ne zanemariti niti jednu od ovih dvaju formi, a iskoristiti njihove prednosti jer film kao popularni medij dostupan, čitljiv i prihvatljiv široj publici postaje kanal kroz koji se progovara o učestalom društvenim temama prošlog stoljeća i novog mielenija, odnosno vremenskim periodima kojima i sam film pripada. No, time se ne zanemaruje film kao umjetnička forma. U odnosu na to sam izbor filmova mogao na prvi pogled djelovati hermetičnim i suprotnim od onoga što važi kao redovna kino distribucija i festivali svjetskog glasa. No, film je umjetnost i stoga ga treba tretirati sa punim uvažavanjem njegovih standarda. Filmski program kojem sam i sama sklon progovara tihu i suzdržano, nemetljivo ali ipak ciljano širokom spektru problematskih žarišta koji se dotiču ljudskih prava, dok njihovi autori nisu ti koji nameću svoj stav, već jednostavno ističu ono što smatraju vrijednim pažnje. Onaj koji donosi sud jeste gledatelj i u tome se također očituje sloboda svakoga od nas. Filmski festival o ljudskim pravima je 2002. godine pokrenut u Zagrebu, a nakon jednogodišnje pauze, on postaje događaj godine. Uz prethodno navedene težnje, jedan od naših ciljeva je suradnja s organizacijama koje imaju slične ambicije i interese, odnosno želje za širenjem prostora u kojem se govori o ovakvim stvarima. Stoga početak suradnje sa sarajevskom festivalom "Pravo ljudski" smatram korakom bliže našem zacrtanom cilju i veselim se našoj budućoj suradnji. Nadam se da ćete uživati u filmovima, te da ćemo se sresti i iduće godine!

Vanja Kalduherićić,  
selektorica Filmskog festivala

## Intro

Literature, theater, and painting are arts with centuries of existence and development, as well as stylistic and contextual determinacy throughout centuries.

The art of pictures in motion has its own history of something more than a century, and still it has succeeded to seduce the broad public. It is how it is, and to what each of arts aims to, is not the subject of this Festival, and because of that I do not want to go deeper into this subject, however it for sure is a very important characteristic as a reference point when approaching a festival which incorporates two very strict purposes. One of them being human rights in content, and the other film - being of formal nature.

The human rights film festival in its focus has exactly these two elements, incorporated in one whole, what the selection of the film programme makes appealing, but also challenging task. The aim is not to underestimate none of the two forms, but use their advantages - film as a popular media of users friendly character, easy to follow and acceptable to the broad public becomes media through which one can raise his/her voice on the subjects of common interest for the last century society and the new millennia, the period to which itself belongs to. However, this does not undermine film as an art form, what can result with a selection of films giving first impression as hermetic and exactly on the opposite of that, promoting the regular cinema distribution and the world known festivals. Additionally, film is an art and so it should be promoted and threatened with full respect of its own standards. The film programme I tend to reacts silently and sustain, unobtrusively but still focused on the broad spectra of problems touching upon human rights, and their authors being not the ones imposing their one attitude and present their obvious as the one which is right and destiny, but truth is the one they consider valuable of suffering. The one who decides upon is the viewer and that is the field of his/her freedom, or the freedom of each one of us.

The Human Rights Film Festival was initiated in Zagreb, in 2002, and after a year long break, it becomes an annual event since 2003. In line with the above given aims, one of it is also cooperation with organizations with similar ambitions and interests, broadening of the space of discussion on similar issues. So, the beginning of the cooperation with the Sarajevo film festival PRAVO LJUDSKI, I consider as a step forward in the realization of our aims, and I am happy to and looking forward to our future cooperation.

I hope you will enjoy the films, and hope to see you all again next year.

Vanja Kalduherićić,  
Film festival Selector

# Human Rights in Film

Sarajevo June 2006

Giulia Grassilli (Human Rights Nights)

Human Rights issues are expressed through cinema by filmmakers who use their cameras as instruments of "visual resistance" against an unjust world. Cinema is a powerful tool for investigating situations that threaten our sense of humanity, and films can be considered "peaceful weapons" in struggles for the respect of human rights.

As of yet, there is a lack of literature or elaborated theory on the concept of human rights films. According to an article by Daan Bronkhorst, Advisor to the Amnesty International Human Rights Film Festival in Amsterdam,

Human Rights films...are films that reflect the actual state of human rights violations, or the visions and aspirations as to the ways to redress such violations. Such films can have the form of a documentary, a feature film, a video production, a "new media" experiment or something similar. Human rights films can be harshly realistic or highly utopian...may offer a gruesome picture or show - as a contrast - the effects of peaceful life. They may report, denounce, or convey an emotional message. They may forcefully represent the views of one group or one individual only, or try to convey the opinions of as many of those involved as possible. (Bronkhorst, 2004, [www.hrfn.org](http://www.hrfn.org)).

Human Rights Film Festivals become important occasions during which opportunities are created for audiences to hear marginalised voices and view alternative representations through cinematographic narratives. The film festivals - through screenings, debates, and exhibitions - challenge and express the complexity of human rights issues while denouncing abuses around the world and promoting ethical and peace-oriented visions.

The films, originating from all over the world, are selected for their abilities to document realities - in particular the violations of human rights - with investigative scruple, courage and independence of judgment. The presented films are works that are able to tear away veils of indifference that hide human rights abuses from the public. The film festivals also serve as recognition for the courage, vision and integrity of individuals and groups who often put themselves at risk in order to document the injustices and suffering of others.

Human Rights Film Festivals - such as Human Rights Nights in Bologna and now Pravo Ljudski Human Rights Film Festival in Sarajevo - are important spaces for human rights filmmakers and activists to network, create contacts and relations, but above all to share their films with attentive audiences and attract media interest. In specific contexts, film screenings stimulate dialogue and debate on issues of both local and national importance, and can provide a neutral framework for reconciliation and healing.

In 2004, a Human Rights Film Network was founded by the major Human Rights Film Festivals around the world - including the Amnesty International Film Festival in Amsterdam, Human Rights Watch Festival in New York and London, Human Rights Nights in Bologna, One World in Prague, DerHumALC in Buenos Aires, and TriContinental Film Festival in Johannesburg - in order to jointly promote cinema dedicated to human rights issues at an international level.

From its Charter, the Network affirms its mission to:

"promote films that have good cinematographic quality in photography, narrative, rhythm, audio and other technical characteristics - films that are "engaging" in the sense that they keep the attention of a large audience. However, due to the difficult circumstances in which many human rights films are made, we recognize that also films that do not come up to standards of optimal cinematic quality can be forceful and convincing testimonies of human rights violations and ideals. The Network promotes films that allow silenced and marginalized voices to be heard, as a contribution to their empowerment." (Charter, [www.hrfn.org](http://www.hrfn.org))

Within the framework of Human Rights cinema, special considerations can be offered to films presenting situations of post-conflict reconstruction. How can films that, for instance, represent different memories and perspectives of a conflict, contribute to reconciliation and create opportunities for dialogue? What kind of particular and intimate knowledge can be derived from the collective viewing and shared debate on a thought-provoking human rights film? The act of filming and constructing a cinematic narrative in active participation with the people who have been victims of human rights abuses can be a powerful and cathartic sharing experience. Therefore, the filmmaker who works to represent human rights issues in a post-conflict situation can hold the responsibility as a mediator and peacemaker, as well as be the "visual writer" of a fragment of collective memory. How useful can be a human rights film be, or how provocative? What role does such cinema play within the flows of images of and global communication about worldwide conflicts?

These films offer insider gazes at human nature and at its ability to both perpetrate and resist tragedy and conflict. Through the reciprocal storytelling of the survival, and the "digging" into memory, the film intervenes and can transform the present. The film becomes a kind of ethnography of the situation, for the entire filmmaking process influences and stimulates encounters, dialogue and reconciliation. As Rithy Panh states: "the film forces to speak and recount the stories by people usually silent."

Another element is that of fiction cinema: a cinematic narrative through drama has the potential to go beyond the documentary reportage, to deepen the emotions, motivations and actions of the people involved, and to create a sense of identification that brings the issue closer to the viewer's own feelings.

Finally, there are also important ethical issues to be taken into considerations regarding human rights in films: the question of authenticity and the ethics of the representation of the pain of the others.

On authenticity, the Human Rights Film Network states that a human rights film should be "truthful".

We believe that human rights films, whatever their format, contents or character, should be "truthful". That is, they should inform the viewers on human rights issues and aspirations, and should not intentionally misrepresent the facts or the views or words of those portrayed. They should not be so biased as to invoke hatred and discrimination against groups and individuals, or serve political or commercial interests only. They should be explorative of the issue rather than propagandistic, and not reproduce stereotypes. (Charter, [www.hrfn.org](http://www.hrfn.org))

A reflection on the ethics of representing the pain of the others (Susan Sontag, 2003) implies consideration of the risks that can originate from an excessive "spectacle of suffering" (Luc Boltanski, 1999, Distant Suffering). What are the limits to the "spectacle of suffering"? When is acceptable to "show" or "not to show"? The spectator feels powerless in front of images that compel action while "the photographers (or the film-makers) must shock in order to denounce and possibly provoke change." (Sontag, 1997, War and Photography).

# Ljudska prava kroz film

Sarajevo, juni 2006

Giulia Grassilli (Human Rights Nights)

Autori/ce filmova o ljudskim pravima adresiraju ova pitanja koristeći kamere kao instrument "vizualnog otpora" jednom nepravednom svijetu. Film je jedno snažno sredstvo za istraživanje situacija koje prijete našem osjećaju za humano, i kao takav može se smatrati mirovnim oružjem u borbi za poštivanje ljudskih prava.

Još uvjek ne postoji dovoljno literature ili elaborirane teorije o konceptu filmova o ljudskim pravima. Prema članku Daan Bronkhorsta, savjetnika Amnesty Filmskog festivala o ljudskim pravima u Amsterdamu,

"Filmovi o ljudskim pravima... su filmovi koji odražavaju aktualno stanje kršenja ljudskih prava, ili vizije i aspiracije prema načinima da se zaustave/ublaže takva kršenja. Ovi filmovi mogu imati formu dokumentarnog ili igranog filma, video produkcije, "new media" eksperimenta ili nešto slično. Filmovi o ljudskim pravima mogu biti okrutno realistični ili visko utopistički... mogu ponuditi jednu groznu sliku ili pokazati - kao kontrast - efekte harmoničnog života. Mogu izvještavati, kritizirati ili odašiljati emotivnu poruku. Mogu snažno predstavljati gledišta grupe ljudi, ili samo jednog pojedinca, ili pokušavati prenjeti mišljenja što većeg broja uključenih u datu situaciju. (Bronkhorst, 2004, [www.hrfn.org](http://www.hrfn.org)).

Filmski festival o ljudskim pravima postaje tako važna prilika gdje se stvaraju mogućnosti da se čuje glas marginaliziranih i viđenje drugaćijih prikaza, prezentiranih kroz filmske priče. Filmski festivali - kroz projekcije, debate i izložbe - problematiziraju i ispoljavaju kompleksnost pitanja ljudskih prava, razotkrivajući kršenja širom svijeta i promovirajući etičnije i mirovne vizije.

Filmovi koji dolaze iz cijelog svijeta izabrani su zbog njihove sposobnosti da dokumentuju realnost - posebno kršenja ljudskih prava - da istraživačkom sumnjom, hrabrošću i nezavisnim prosudivanjem. Predstavljeni filmovi su dijela sposobna da odagnaju plašt indiferentnosti koji često skriva kršenja ljudskih prava u svijetu. Filmski festivali predstavljaju takođe vrstu priznanja hrabrosti, viziji i integritetu pojedinaca/ki i grupa koji se često izlažu riziku kako bi dokumentovali neprvdnu i patnju drugih.

Filmski festivali o ljudskim pravima - kao što je Human Rights Nights, Bolonja i sada Pravo Ljudski Festival o ljudskim pravima u Sarajevu - su takođe prilično važni prostori umrežavanja režisera/ki ovih filmova i aktivista, stvarajući kontakte i veze, ali iznad svega za razmjenu filmova za jednu zainteresiranu publiku i medijsku pažnju. U posebnim kontekstima, projekcije filmova postaju prilike za stimuliranje dijaloga i debatiranje o određenim pitanjima na lokalnom i državnom nivou, a nekad i kao jedan neutralni okvir za rekonsilijaciju i rehabilitaciju.

Mreža filmskih festivala o ljudskim pravima osnovana je 2004.g. od strane svih glavnih ovakvih festivala širom svijeta - među kojima Amnesty Film Festival u Amsterdamu, Human Rights Watch u Njujorku i Londonu, Human Rights Nights u Bolonji, One World u Pragu, DerHumALC u Buenos Aires-u, TriContinental Film Festival u Johanesburgu - da bi dalje, zajednički, na međunarodnom nivou, promovirala filmove posvećene ljudskim pravima.

U svom statutu, mreža potvrđuje svoju posvećenost "promociji filmova koji imaju dobar kinematografski kvalitet u fotografiji, priči, ritmu, audio i drugim tehničkim karakteristikama - filmovi koji su "privlačni" u smislu da drže pažnju velikog dijela publike. Međutim, zbog teških uslova u kojima se oni prave, prihvatom da takođe filmovi koji ne uđovoljavaju standardima optimalnog filmskog kvaliteta mogu biti snažna i uvjerljiva svjedočanstva o kršenjima ljudskih prava i idealima. Mreža posebno promovira filmove koji ostavljaju prostora da se čuju glasovi marginaliziranih, kao doprinos njihovom osnaženju."

Unutar ovkira kinematografije o ljudskim pravima, poseban značaj treba biti dat filmovima predstavljenim u situacijama post-konfliktne rekonstrukcije. Kakav doprinos pomirenju može ponuditi film koji bi na primjer predstavlja raznolikost uspomena i perspektiva na konflikt i stvara priliku za dijalog? Kakva vrsta posebnog znanja se može izvući iz grupnog gledanja filma i prateće debate isprobocirane filmom? Isti čin i snimanja filma i stvaranja filmske priče u aktivnom učeštu ljudi koji su sami bili žrtve kršenja ljudskih prava može biti prilično snažno kao jedno katarzično i zajedničko iskustvo. Stoga, autor/ka filma koji/a radi na predstavljanju problema kršenja ljudskih prava u jednoj postkonfliktnoj situaciji može isto tako imati odgovornost kao medijator/ka i mirotvorac/ka, ali i kao "vizuelni pisac/spisateljica" o jednom dijelu kolektivnog sjećanja. Koliko koristan film o ljudskim pravima može biti, ili koliko provokativan? Osim toga, kakvu ulogu takva kinematografija igra unutar protok slika i globalne komunikacije o konfliktima?

Ovi filmovi nude unutrašnje - "insider" poglede na ljudsku prirodu i njenu sposobnost da počini, uzdrži se i optuži tragediju i konflikt. Kroz recipročno iznošenje priča preživjelih i zadiranja u uspomene, filmovi intervensiraju i mogu transformirati sadašnjost. Film predstavlja neku vrstu etnografije situacije, dok kompletan proces pravljenja filma utiče i stimulira nalaženje rješenja, dijalog i rekonsilijaciju. Kao što Rithy Panh tvrdi: "film prisiljava da se govori i ponovo prolazi kroz priče o kojima se inače ne govori"

Drugacijia situacija je sa igranim filmom: kroz dramu filmska priča ima potencijal da ide ispod dokumentarne reportaže i tako produbljuje emocije, motivacije i djelovanja ljudi koji su uključeni u datu situaciju. Na taj način, stvara se osjećaj identifikacije sa datom situacijom i temu postaje bliža vlastitim emocijama.

Konačno, postoji vrlo važna moralna pitanja koja trebaju biti uzeta u obzir kad se govori o filmu o ljudskim pravima: pitanje autentičnosti i etike reprezentacije bola drugih.

Mreža Festivala o ljudskim pravima stoji na sljedećem stajalištu po pitanju autentičnosti i "istinitosti" filma.

"Vjerujemo da filmovi o ljudskim pravima, bez obzira na njihovu formu, sadržaj i vrstu, trebaju biti "istiniti". To se sastoje u tome da trebaju informisati gledatelje/ice o pitanjima ljudskih prava i aspiracijama, i ne smiju namjerno pogrešno predstavljati činjenice, ili poglede, ili riječi onih koji/e su prikazani/e. Ne smiju biti tako pristrasni da izazovu mržnju i diskriminaciju grupa i pojedinaca/ki, ili služiti samo u političke i komercijalne svrhe. Trebaju biti više istraživački po određenom pitanju, nego propagandni i ne smiju reproducirati stereotipe." (Statute, [www.hrfn.org](http://www.hrfn.org)).

Jedna refleksija na etiku predstavljanja patnje drugih (Susan Sontag, 2003) implicira razmatranja rizika koji proizilaze iz pretjeranog "spektakla patnje" (Luc Boltanski, 1999, Distant Suffering). Koje su granice tog "spektakla patnje"? Kad je prihvatljivo "prikazati" ili "ne prikazati"? Gledatelj/ica se osjeća bespomoćnim pred slikama koje zahtjevaju akciju dok "fotografi (ili režiseri) moraju šokirati javnost kako bi iskritizirali i po mgućnosti isprvcirali promjenu." (Sontag, 1997, War and Photography).

# Working man's death

Saturday, 17th June / Obala Meeting Point - 18:30h  
Scenario and directing: Michael Glawogger  
Camera: Wolfgang Thaler  
Austria/Germany, 2005; color, 35mm; Length: 122 min.

Selected for showing at the opening of the human rights film festival-PRAVO LJUDSKI- the movie "Working man's death" of the Austrian film producer Michael Glawogger is probably the most adequate choice in beginning to understand that the commodity and the comfort of living are ensured through the ones whose destinies and a part in the planetary existence are not shown on TV screens. Five stories, five unbelievable examples of human fight for survival, examples before which we can bow our heads, while we watch the efforts of arms and bodies of those who risk their lives daily to keep afloat the system that protects and feeds us. Michael Glawogger (born in 1959 in Graz, won multiple awards for his work), with an excellent camera work of Wolfgang Thaler, recorded the fate of people who do heavy manual jobs, utilizing the only thing they have in order to survive- their spirit and their bodies.

The documentary Working man's death left impact on multiple festivals where it had been shown, which is not surprising, since this extremely remarkable, sincere piece of work,

with an extraordinary visual power and charge was not used for ideological glorification of strong bodies that perform heavy manual labor, but, through a direct portrait of individual fates of workers from Ukraine, Indonesia, Nigeria, China and Pakistan- working class that did not disappear with the failed idea of collectivism and the fall of communism, but was moved out of public sight, the spectacle where there's no room for the heroism of manual labor, strives to show in the most direct, earnest way the work (in the movie there is no place nor need, and the author perfectly well understands and feels that, to additionally comment what is being shown) in its original cruelty and dignity. "Working man's death" does not pretend to revitalize the symbol, the heroic concept of workers so greatly exploited in the past century, but presents the viewer with one of the misconceptions from a line of seemingly deconstructed constructions, so called "post-industrial period"- a workers' class that's dying out, disappearing, while in reality it is so unattended that because of it becomes invisible. The film opens the chapter about the lives of the Ukrainian miners, once the heroes from Donbass, who search for coal by crawling through narrow tunnels of the abandoned mine, then follows with the Indonesians who carry baskets filled with sulphur, carriers of the weight that "breaks the back", but not around the curious tourists who take home the pictures of these straight "ghosts". After that we have a chance to see the Nigerian butchers, the "lions" bathed in blood, fire and sweat. In the fourth chapter we see those who take apart tankers in Pakistan, the brothers who chop steel to recycle life itself, and finally, the past, present and the future of Chinese steel workers in Ashnan.

The characteristic of Glawogger's portrait in five chapters with an epilogue is an unbiased eye of the viewer, the eye of the camera that neither judges nor makes pathetic what is being seen, but to record the dignity of those who are not loosing the lust for life, people who do not learn about solidarity from the books but from their own hands. Using the "human eye of the camera", Glawogger is justly trying to remind us that the pleasure of our existence is so intermediated that every time we take it for granted we actually deny the basics of our human nature.

In the end, just as the final cuts of the movie somewhat ironically suggest, closing the chapters of the camera, leaving the lives of workers, leaving us with our own conscience to flash like the lights of the amusement park, obviously perceiving the weight of our own (ir)responsibility that warns that the humanity cannot be earned: dignity is hard work.

MARIO HIBERT



## SMRT RADNIKA

17ti Juni, subota, Obala Meeting Point - 18:30h  
Scenario i režija: Michael Glawogger  
Kamera: Wolfgang Thaler  
Austrija/Njemačka, 2005; color, 35mm; Trajanje: 122 min.

Odabran za prikazivanje na otvaranju filmskog festivala o ljudskim pravima - PRAVO LJUDSKI - film Smrt radnika, austrijskog reditelja Michael Glawoggera, vjerovatno je najadekvatniji izbor za susret sa činjenicom kako se komoditet i komfor življjenja obezbjeduje preko leda onih ljudi za čije sudbine i udio u planetarnom postojanju nema mesta na televizijskim ekranima. Pet priča, pet nevjerovatnih primjera

ljudske borbe za opstanak, primjera pred kojima možemo pognuti glavu, dok gledamo napore ruku i tijela onih što svakodnevno riskiraju svoje živote da bi održali u životu sistem koji nas štiti i hrani. Michael Glawogger (rođen 1959. godine u Grazu, višestruko nagrađivan za svoje autorske rade) je sjajno vođenom kamerom Wolfganga Thaler, zabilježio sudbine ljudi koji obavljaju težak fizički rad, stavljuju u funkciju golog preživljavanja jedino što posjeduju - svoj duh i svoja tijela.

Dokumentarni film Smrt radnika ostavio je traga na brojnim festivalima na kojima je prikazivan, što uopće ne iznenađuje budući da ovo iznimno upečatljivo, iskreno djelo, izuzetne vizuelne snage i naboja nije stavljen u službu ideologische glorifikacije jakih tijela koja obavljaju najteže fizičke poslove, već se u najizravnijem portretiranju pojedinačnih sudbina radnika iz Ukrajine, Indonezije, Nigerije, Kine i Pakistana - radničke klase koja nije nestala diskreditiranjem ideje kolektiviteta i raspalom komunizma, već je sklonjenja od očiju društva spektakla u kojem nema mjesta za heroizam manuelnog rada, nastoji najdirektnije, najneposrednije, snagom slike, pokazati (u filmu nema mjesta ni potrebe, i autor to savršeno dobro razumije i osjeća, za dodatnim komentiranjem prikazanog) rad u njegovoj nepatvorenoj surovosti i dostojanstvenosti. Smrt radnika ne pretende da revitalizira simbol, herojski koncept radnika toliko mnogo eksploriran u prošlom stoljeću, već pred gledatelja iznosi jednu od zabluda iz niza tobože dekonstruiranih konstrukata tzv. "postindustrijskog doba" - o radničkoj klasi koja izumire, nestaje, dok je u stvarnosti ona zapravo toliko zanemarena da je postala nevidljiva.

Film otvara poglavlje o životima ukrajinskih rudara, nekada heroja iz Donbassa, koji pužući tragaju za ugljenom po uskim tunelima napuštenog rudokopa, potom prelazi na indonežanske nosače košara sa sumporom, nosače tereta pod kojim "puca kičma" ali ne i oko radoznalih turista koji ove uspravne "duhove" odnesu kući na svojim egzotičnim fotografijama, nakon toga imamo priliku vidjeti nigerijske mesare, "lavove" okupane krvlju, vatrom i znojem, u četvrtom poglavljju demontere tankera u Pakistanu, braću koja komada staro gvođe kako bi se reciklirao sam život, i konačno, prošlost, sadašnjost i budućnost kineskih radnika čeličane u Ashnanu.

Karakteristika Glawoggerovog portretiranja u pet poglavljia sa epilogom jeste u nepristrasnom oku promatrača, oku kamere koje ne sudi niti nastoji patetizirati viđeno, već zabilježiti dignitet onih što ne gube volju za život, ljudima koji osjećaj solidarnosti ne uče iz knjiga već iz svojih ruku. "Ljudskim okom kamere", Glawogger nas s pravom pokušava podsjetiti kako nam je sva ugoda postojanja toliko posredovana da svaki put kada je uzmemo "zdravo za gotovo" zapravo poričemo temelje naše ljudske prirode.

Na koncu, baš kako to završni kadrovi filma pomalo ironično sugeriraju, zatvarajući poglavlja filmske kamere izlazeći iz života radnika, ostavljajući nas sa vlastitim savješću da treperi poput svjetala nekog luna parka, sasvim jasno nazirući teret vlastite (ne)odgovornosti koja upozorava da se ljudskost ne može zaraditi: na dostojanstvu treba raditi.

MARIO HIBERT

## Obrazovanje Shelby Knox

nedjelja, 18. juni / Obala Meeting Point - 17h  
Scenario i režija: Marion Lipschutz i Rose Rosenblatt  
SAD, 2005.; Trajanje: 76 min.

Odgojno-obrazovni put, Shelby Knox, petnaestogodišnje teenagerke iz Lubbocka u Texasu, kako ćemo vidjeti u dokumentarnom filmu Marion Lipschutz i Rose Rosenblatt, jeste istovremeno i poraz i pobeda, i obmana i osvještenje, ovisno od toga da li gledate iz konzervativno ili liberalno podešenog (u ovom slučaju, kršćanskog) rakursa. Naime, svako preispitivanje vlastite pozicije, uporišta prvočitnog identiteta kojeg nerjetko zaoboravimo staviti na probu sve dok se ne počnemo iskušavati, dakle socijalizirati, otkrivati razlike i drugosti, i na taj način ne počnemo odista odrastati i sazrijevati, nužno se mijenjajući što obično izazove šok onih najbližih, najbrižnijih ovisnika o našoj sreći, dušebrižnika po vokaciji, "čuvara naše svijesti" po defaultu, koji kao da od silne brige za istinito, dobro i lijepo zaborave da se karakter mora graditi isključivo slobodnim izborom, slobodnom voljom.

Dokumentarni film koji sa sobom nosi već niz nagrada (npr. Excellence in Cinematography na Sundanceu, ili nagrade publike festivala South by Southwest i Full Frame Emerging Pictures) jeste izuzetno zanimljiv susret sa priopovješću mlade američke djevojke Shelby Knox koja se konfrontirajući sa svojom obitelji i baptističkim pastorom lokalne zajednice, čije pridike o apstinenciji dodatno podražavaju libidonoznu energiju srednjoškolaca (tamo gdje je zabrana najrigoroznja, tamo su i njena kršenja najučinkovitija - Lubbock je grad sa najvećom stopom maloljetničkih trudnoća i spolno prenosivih bolesti u SAD), odlučuje uključiti u kampanju za uvođenje obaveznog seksualnog odgoja u škole nakon čega, Shelby, do tog trenutka uvjerenja u svoje (čitaj: tuđe) stavove počinje biti kušana tuđim (čitaj: svojim) ubjedenjima koje nudi ostrašena, liberalno-progresivna sredina prepuna marginaliziranih diskursa (poput homoseksualizma) koji čekaju svoju priliku za priznavanje i afirmaciju.

Ovim filmom, bez većeg napora, ali na izuzetno zanimljiv način, možemo uočiti upravo mehanizam mladalačke eskapade neophodne za susret i propitivanje temelja koje se još u djetinjstvu "zalijepe" za naše postojanje, a koji u doba puberteta prvi put ozbiljno počinju bivati "uzdrmavani". Pored toga, možda je još važnije primjetiti još jedan sloj, podkontekst kojim ovaj film sugerira "pitanje viška", upućujući nas na činjenicu, veoma učestalo ishod, da se jedna krajnost najčešće zamjenjuje drugom, jedan radikalizam drugim, pa se primjer Shelby Knox nikako ne bi smjeo posmatrati jednosmjerno upadajući tako zamku iznimno snažnog i utjecajnog socijalnog determinizma, aktualno dominantnog liberalnog okružja koji potiče i ohrabruje napuštanje osjećanja pripadnosti kako bi se ubrzo potom zamjenio nekim drugim oblikom trendovskog mijenjanja, i tako undogled, dokle god trenutačno odabrani identitet "na cijeni" može kvalitetno parazitirati na aktualnoj "tržišnoj sceni", crpeći iz nje blagodeti koje proizilaze iz razlikovnih vrijednosti.

Upravo iz toga razloga film koji u prvi plan stavlja obrazovno-odgojni proces, dimenziju odrastanja gospodice Knox, njenu strastvenu upornost i tvrdoglavu borbu za vlastito samopotpričavanje kroz odbranu prava na vlastito mišljenje i opredjeljenje jeste pažnje vrijedno dokumentarističko ostvarenje u čijem će prikazivanju moći uživati i oni koji imaju iluziju da su stekli dovoljno zrelosti da dileme Shelby Knox ostave iza sebe.

MARIO HIBERT



## The Education of Shelby Knox

Sunday, 18th of June / Obala Meeting Point - 17h  
Screenplay and Director: Marion Lipschutz and Rose Rosenblatt  
USA, 2005.; Duration: 76 min.

The education of, Shelby Knox, the 15 years old teenager from Lubbock, Texas, as we will see from the documentary of Marion Lipschutz and Rose Rosenblatt, is at the same time a victory and a defeat, both deception and illumination, depending whether one's starting point is conservative or liberally situated (in this case Christian) discourse. Namely, whenever questioning our own position, the anchorage of the original identity that we often forget to test until start to ordeal, so socialize, discovering the differences and otherness, and in that way start to really grow up and mature, in the need to change what usually provokes shock of the closest, the most caring ones addicted to our happiness, soul caring in vocation, "guard keepers of our awareness" by default, who because of being very caring for the truth, well being and beauty, forget that character and personality must be formed solely on free choice and free will.

The documentary which brings with itself a palette of awards (Excellence in Cinematography in Sundance, or awards from the audience of the Festival South by Southwest and Full Frame Emerging Pictures) is an extraordinary meeting point with the memories of the young American girl Shelby Knox who by confronting herself with her own family and the Baptist clerk of the local community who's advices on the abstinence additionally stimulate the libidos energy of the high school teenagers (at the point when most rigorous prohibitions cause most efficient disrespect - Lubbock is a city with highest rate of premature pregnancies and sexually transmitted diseases in the USA), decides to get involved in a campaign for introducing sexual education in the schools, after what Shelby, being so far decisive in her own (read someone else's) attitudes gets tempted by other's (read her own) positions that offer passionate, liberally progressive environment hosting many marginalized discourses (like homosexuals) who are still waiting for their chance of recognition and affirmation.

With this film, with no extra effort, but through an extraordinary approach, we can notice exactly the mechanisms of the young escapade necessary for facing and questioning the base which already in the childhood are "pasted" to our existence and which the period of adolescence for the first time seriously "shakes". Behind that, maybe it is even more important another layer, the sub context that this film suggests - the "question of surplus", introducing us with the fact that one extreme gets usually replaced by another extreme, one radicalism by another, so the example of Shelby Knox shouldn't be considered in one way as it can fall into the trap of extremely intensive and influential social determinism, actual dominant liberal surrounding that comes out of and supports the abolition of the feeling of belonging so to be in placed by another form of trendy attitude, and so on, and so on, and until the recently chosen identity being "on price" can qualitatively vegetate on the actual "market", getting tenderness coming out of the different values.

Exactly out of this reason this film which places the educational process on first place, the dimension of growing up of Ms. Shelby Knox, her passionate pertinacity and stubborn fight for her own self affirmation through the recognition of the right to own opinion and determination, is worth attention documentary release in the screening of which also the ones having the illusion that have overgrown the dilemmas of Shelby Knox can enjoy.

MARTO HTRBERT

## Camera Gun Istočno od raja

18ti JUNI, nedjelja, Obala Meeting Point - 18:30h  
Režija: Lech Kowalski  
Francuska, 2003/2005 godine.  
Trajanje: Camera Gun (29 min.), Istočno od raja (100 min.)

Intrigantni, underground reditelj - Lech Kowalski (rođen pedesetih godina u Londonu u obitelji poljskih imigranata), reditelj kojeg nazivaju hroničarem romantičnih mitova margine, periferije sirove stvarnosti punk generacije osamdesetih godina (spomenut ćemo samo neke njegove dokumentarce poput onih posvećenim Ramonesima, Sex Pistolsima, Billy Idol, Richard Hell i Johnny Thundersu) svoju je karijeru započeo režirajući još kao četrnaestogodišnjak (prvi film The Danger Halls teenagerski je zapis o srednjoškolcima koji se zabavljaju pušeći marihanu), a potom nastavio dokumentirajući filmove u kojima nije bilo mesta za ušminkanu stvarnost razmaženog zapadnog društva, naprotiv, upravo su sex, droga i r n" r kao i toposi subkulutre društvene dezintegracije bile najprivlačnije teme za dokumentarističko istraživanje i oblikovanje kojima se ovaj autor i posvetio: (Sex Stars, 1977 - dokumentarac o njujorškim porno glumicama; D.O.A., iz 1981 godine u kojem možete vidjeti autentične snimke sa turneje Sex Pistolsa; potom nastavak suradnje sa Johnny Thundersom koja nije dovršena filmom kojim je Kowalski detaljnije pokušao istraživati životnu filozofiju jedne od najznačajnijih pojava njujorške punk-rock scene, lidera New York Dollsa i kasnije Heartbreakersa, suradnje koja je prekinuta zbog afere ubojstva, zlouporebe droga i umiješanosti Thundersovog managera u čitav slučaj; Gringo, 1985 godine, film u kojem je pred oko publike dovedena kompletna narkomska scena Manhattna).

Jasno je da se i filmovi Lech Kowalskog, koje ovoga puta imamo priliku vidjeti, Camera Gun i East of Paradise, ne udaljavaju od autorove nutarnje opredijeljenosti da bira one likove i priče koji posjeduju nešto od "životne supstance" koja se ne uklapa u uvriježene "sistemske kodove" vrednovanja i populariziranja. Camera Gun je kratki dokumentarac, snimljen prema knjizi Aukai Collinsa, inače glavnog protagoniste filma, mladića iz Baltimora zamršene personalnosti, za kojeg se ispostavlja da je irski Musliman sa fašističkim sklonostima, k tome još i nekadašnji pripadnik gerilskih jedinica u Čečeniji. Na pitanje o kakvom se filmu radi, u jednoj eksplikaciji Kowalski kaže da se radi o primjeru koji pokazuje kako je način na koji je namjeravao snimiti odnosno način na koji je na koncu i snimio "McDonald's generaciju" inspiriran i poveden jednom pričom, a završeb onom koja je pronašla njega, a ne on nju.

Drugi film, Istočno od raja, je dovršetak trilogije "Wild Wild East", koju je Kowalski posvetio zemljama Istoka. Prvi film iz trilogije je snimljen 2000. godine, pod nazivom Tvornica čizama (o pankерима koji vode tvornicu u Krakowu), drugi dvije godine poslije - Na Hitlerovom putu, i konačno Istočno od raja, prošlogodišnje ostvarenje u kojem autor na prilično kontroverzan način bilježi životnu traumu svoje majke iz Drugog svjetskog rata, borbu za preživljavanje koja prati priču o bjegovima pred nacistima i sovjeticima, koju Kowalski nadopunjuje žestokim kontrapunktom svojih mладалачких iскustava koja su od njega "napravila" reditelja. Naime, Kowalski uvodi vlastitu priču, priču o debitantskim i-skustvima s kamerom koja dokumentira autorovu fascinaciju njujorškom underground scenom čija dekomponirajuća, razvratna, objesna i mučna atmosfera treba poslužiti kao pozornica samonametnutoj, pervertiranoj ideji vlastitog pročišćenja.

Pišući ove redove, na pamet mi pada strašno dobra pjesma Primal Scream, "Kowalski" i line koji kaže: "the question is not when he's gonna stop, but who is gonna stop him...there goes the challenger." Lech Kowalski vjerovatno u tome uopće ne treba tražiti smisao: provokacija i invencija idu ruku pod ruku, a on to, čini se, sasvim dobro razumije.

MARIO HIBERT



## Camera Gun East of Paradise

Sunday, 18th June, Obala Meeting Point - 18:30h  
Director: Lech Kowalski  
France: 2003/2005 godine.  
Duration: Camera Gun (29 min.), East of Paradise (100 min.)

An intriguing, underground director - Lech Kowalski (born in the fifties in London, as a son of Polish immigrant family) has been labeled as the notary of romantic myths on the margins of society, the periphery of cruel reality of punk generation in the eighties (here we are going to mention only few of his documentary films such ones dedicated to the Romans, Sex Pistols, Billy Idol, Richard Hell and Johnny Thunders). Kowalski started his directing carrier when he was fourteen year old (his first film, The Danger Halls, is a teenagers' recollection about teenagers who are having fun smoking marihuana), and then continued making documentary films for which there was no space in the fancy reality of spoiled western society. Exactly contrary to that reality, Kowalski was attracted and dedicated to a documentary research and movie making about sex, drugs, rock and roll and subculture centers of social disintegration: Sex Stars, 1977 - a documentary movie about New York porno actresses; D.O.A., 1981 - with authentic shots from Sex Pistols tour; then continuation of his cooperation with Johnny Thunders (not resulting in a film, but through which Kowalski tried to explore a life philosophy of one of the most important figures of the New York punk/rock scene, the leader of New Your Dolls and later Heartbreakers; film which has not been finished due to a murder and drug abuse affair, in which Thunders's manager was involved); Gringo, 1985 - a film in which the entire Manhattan junky scene was vividly shown to the audience.

It is natural that Lech Kowalski's films which we have an opportunity to see now, Camera Gun and East of Paradise, are not far away from

the director's inner determination to chose characters and stories which consists of "real life substance" and do not follow values and popular "systematic codes" accepted by the mainstream society. Camera Gun is a short documentary film, based on a book by Aukai Collins, the main character in the film, a young man from Baltimore, with a complex personality, turn to be an Irish Muslim with a fascist attitude, and even a former guerilla fighter in Chechnya. In one of his interviews when asked about this film, Kowalski said that the film is an example which shows how his attempt to record the McDonald generation, inspired and moved by one story, ended up with a story which found him, and not him finding the story. On the question of what the film is about, in one of the explications Kowalski says that it is about an example of the way in which he had the intention to shoot or the way through which at the end he shot "McDonald's generation" inspired and let by a story, and ended with the one that found him and not the other way around. East of Paradise is the finalization of his trilogy, "Wild Wild East", which Kowalski has dedicated to the countries of the East. The first film in this trilogy was made in the year 2000, and was titled the Boots Factory (it is about punkers managing a factory in Krakow), second film was made two years later, and was titled On Hitler's Path, and finally, East of Paradise, made last year, in which the director records his mother's life trauma in the Second World War in a very conservative manner. It is a story about the straggle for survival of those who run away from Nazis and Soviets, which Kowalski reinforces with harsh counterpoints that he experienced in his early life and which influenced his director style. Thus, Kowalski introduces his own story of his first experiences with a camera; the camera which documented the director's fascination with New Your underground scene: the decomposing, pervert, raging and torturing atmosphere, which should be used for a self-inflicted, perverted idea of one's own chartists.

While writing these lines, I remembered one relay good song by the Primal Scream "Kowalski" and one song line: "the question is not when he's gonna stop, but who is gonna stop him...there goes the challenger." Lech Kowalski probably does not need to search for a meaning of this line: provocation/challange and invention go hand in hand, and he understands this very well.

MARIO HIBERT

## Occupation: DREAMLAND

ponedjeljak, 19. juna / Obala Meeting Point - 17h  
Režija: Ian Olds, Garrett Scott  
SAD, 2005; Trajanje: 78 min.

Film Ian Oldsa i Garret Scotta, Occupation: Dreamland, u kino salu prenosi svakodnevnicu američkih vojnika, tačnije 82. zračne jedinice stacionirane u iračkom gradu Falluja, u kojoj razočarenje, zbumjenost i nepovjerenje u američku misiju kulminira upravo pred seriju napada na Falluju, nakon koje će uslijediti i njen pad, u proljeće 2004. godine.

Autorima filma je bio dozvoljen pristup odnosno data dozvola za praćenje svih operacija odreda američke vojske 82nd Airbone tako da su Olds i Garrett imali priliku za dvadesetčetveročasovno "druženje" sa vojnicima, kadriranje njihovih psiholoških reakcija u napetom iščekivanju onoga što je trebalo uslijediti, otkrivajući okolnosti pod kojima su oni uopće dospjeli izvan granica SAD-a (kako će se ispostaviti za veliki broj njih odlazak u rat je uopće bilo prvo iskustvo prelaska granice, napuštanja svoje zemlje) što je u konačnici rezultiralo izvanrednim, iznenadujućim uvidom, ne samo u život, pojedinačne sudbine vojnika već i dalo novog materijala za promišljanje kompleksnosti američke invazije na Irak.

Occupation: Dreamland je realiziran u nizu razgovora, intervjua sa vojnicima-dobrovoljcima koji nastoje artikulirati svoja zapažanja, iskazati stanje u kojem se nalaze, pronaći riječi kojima bi pojasnili (ne)razumijevanje svoje situacije, skepticizam i uzinemirenost, iznoseći tako pred oko kamere pojedinosti o vojničkom životu, i konačno, svojom propasti, svjedočeći o izgubljenosti usred zemlje o čijoj prošlosti, kuluturi i ljudima nikada prije nisu ni čuli, a kamoli razmišljali. Historijski dokument koji donosi autuentičan pogled iznutra, svjedoči o "sasvim običnim momcima" u neizdrživoj situaciji, posljednjim danima Fallujae i ratu uopće dobitnik je nagrade na filmskog festivala Full Frame Documentary, 2005. godine.

MARIO HIBERT



## Occupation: DREAMLAND

Monday, 19 June / Obala Meeting Point - 17hrs  
Director: Ian Olds, Garrett Scott  
USA, 2005; Duration: 78 min.

The film of Ian Olds and Garret Scott, Occupation: Dreamland, brings into the movie theater the everyday life of the American soldiers,

namely the 82nd airborne unit stationed in the Iraqi city of Falluja, where disappointment, confusion and mistrust in the American mission culminates precisely before the series of attacks on Falluja, followed by the fall of the city in the spring of 2004.

The authors of the film had access to and permission to follow all the operations of the American 82nd airborne unit, therefore Olds and Garrett had the opportunity of a twenty-four-hours-a-day "hang out" with the soldiers, capturing their psychological reactions in the tense expectation of what is to follow, revealing the circumstances under which they found themselves outside the USA borders (as it will turn out for a big number of them the offset to the war was the first experience of crossing a border, leaving their country) what in the end results into an exceptional, surprising insight not only into the lives, individual fates of some soldiers but it also gives new material for thinking about the complexity of the American invasion in Iraq.

**Occupation: Dreamland** is comprising conversations, interviews with volunteer soldiers which try to articulate their observations, express the state in which they are, find the words to explain the (mis)understanding of their situation, the skepticism and the anxiety, thus showing to the eye of the camera details of military life, and finally, their perdition, testifying on being lost in a middle of a country of whose past, culture and people they have never heard before, let alone thought of.

This historical document which brings an authentic look from the inside

testifies of "ordinary guys" in an unbearable situation, the last days of Falluja and the war in general is the winner of the Full Frame Documentary film festival award in 2005.

MARIO HIBERT

# Živjeti prava

ponedjeljak, 19. juna / Obala Meeting Point - 18:30h  
Režija: Duco Tellegen  
Holandija, 2004; Trajanje: 83 min.

U zvaničnom promotivnom materijalu za film Living Rights, holandskog reditelja Duco Tellegena, precizno i jasno stoji kako se radi o dokumentarnom filmu o pravima dijeteta, intimnim portretima djece koja žive svakodnevnicu u kojoj su njihova prava neprestano kršena.

Živjeti prava, nam predstavlja Yoshiha, japanskog šesnaestogodišnjaka sa Aspergerovim sindromom, oblikom autizma kada osoba posjeduje sasvim normalnu inteligenciju ali ima poteškoća u razumijevanju i interpretiranju neverbalne komunikacije) zbog kojeg ovaj mladić mora pohađati specijalnu školu iako je njegov najveći san sačuvati vjeru da je njegovo mjesto među «normalnom» djecom u «normalnoj» školi. Potom se upoznajemo sa Toti, četrnaestogodišnjom djevojkom iz Kenije čija je sudbina unaprijed *«prodata»* starijem mladoženji koji je može kupiti stadem stoke. Ipak, Toti bježi od ovakvog scenarija, ali njena obitelj koja očajnički treba novac kako bi preživjela, ima još jednu kćerku čijom udajom može produžiti svoju egzistenciju. Toti, svjesna posljedica čina kojim se spasila, izgara od želje da se ponovo približi svojoj obitelji. Dvanaestogodišnjoj Leni se pruža prilika za sobom ostavi život u selu pokraj Černobila. Ona dijeli blizak emotivan odnos sa pomajkom Galah koji će se prekinuti ukoliko Lena pristane nastaviti život u jednoj talijanskoj obitelji koja je želi posvojiti. Lena, čije je zdravstveno stanje ozbiljno narušeno prisutnom radioaktivnošću iz obližnjeg nuklearnog reaktora, treba pronaći objašnjenje zbog čega je odlazak u Italiju realniji čak i od odlaska u Minsk gdje živi njena biološka majka.

Obećanje fundamentalnih prava djece, obraćanje Konvencije Ujedinjenih nacija o pravima dijeteta iz 1989. godine, i životna datost, realnost sa kojom se suočavaju djeца prikazana ovim filmom, podsjeća na brutalnu, ciničnu stvarnost u kojoj je ništa nije onako kako bi trebalo biti. Film Duco Tellegena, koji je svoju gradio karijeru baveći se upravo istraživanjima u domenu psihološkog razvoja djece, na krajnje emotivan i ljudski način nastoji, po ko zna koji put, skrenuti pažnju na nekoliko prijelomnih trenutaka u životima mlađih ljudi koji suočenih sa okrutnim, nemilosrdnim istinama svoga postojanja iskazuju, pronalaze i prakticiraju snagu, hrabrost i volju, zapravo sve ono što najčešće nedostaje zdravom i zbrinutom čovjeku koji zapravo i ne mari za «tamo neke» Konvencije. Vjerovatno zbog toga svaka od priča o «življenu prava» upravo počinje citatom UNICEF-ove Konvencije o pravima dijeteta podsjećajući na obrazovanje, kulturu i zdravstvenu zaštitu bez kojih priča o pravima i jeste samo priča.



# Living Rights

Monday, 19 June / Obala Meeting Point - 18:30hrs  
Director: Duco Tellegen  
Holland, 2004; Duration: 83 min.

In the official promotional material for the film Living Rights of the Dutch director Duco Tellegen, it is precisely and clearly stated that it is a documentary on the rights of the child, intimate portraits of children who live their daily life with their rights being under continuous infringement.

Living Rights, introduces Yoshi, a Japanese 16-year-old with the Asperger syndrome, a form of autism when the person possesses an absolutely normal intelligence but has difficulties with understanding and interpreting nonverbal communication, due to which this young man has to attend a special school although his biggest dream is to keep the faith that his place is among "normal" children in a "normal" school. Then we meet Toti, a 14-year-old girl from Kenya whose fate is already "sold" to the older groom who can buy her for a heard of livestock. However Toti escapes such a scenario, but her family in desperate need for money in order to survive has one more daughter with the marriage of which they could prolong their existence. Toti, aware of the consequences of her escape is consumed by the wish to get close again to her family. The 12-year-old Lena has the chance to leave behind the life in a village nearby Chernobyl. She has a close emotional relationship with her foster-mother Galah which shall interrupt should Lena agree to continue her life in an Italian family that wishes to adopt her. Lena whose health is seriously damaged by the radiation from the nearby nuclear reactor has to find the reasoning why the departure to Italy is even more real than the departure to Minsk where her biological mother lives.

The promise of fundamental rights of the children, the address of the United Nations Convention on the Rights of the Child of 1989 and the reality of life, the reality with which the children are confronted and are shown in this film, remind us of a brutal, cynical reality where nothing is as it should be. The film of Duco Tellegen, who has built his career doing research in the field of psychological development of children, in a very emotional and humane way tries, for who knows how many times, to turn the attention to several decisive moments in the lives of young people who, while facing the cruel, merciless truths of their existence, express, find and practice their strength, courage and will, actually all those things that most often are lacking for a person striving to be healthy and cared for and who does not really care for "some Conventions". Perhaps that is the reason why each story of "living human rights" starts with a citation of the UNICEF Convention on the Rights of the Child reminding about the education, culture and health care without which the talk about human rights is just a story.

MARIO HIBERT

## 37 Uses for a Dead Sheep

20ti JUNI, utorak, Obala Meeting Point - 17h  
Režija i scenario: Ben Hopkins  
Velika Britanija, Turska, 2005; DigiBeta, Trajanje: 85 min.

Britansko-turski film, zagonetno-duhovitog naslova - 37 uses for a dead sheep - rekonstruira portret kirkistanskog, nomadskog plemena pamirskog planinskog masiva, «planinske republike» sa sjevera Afganistana, plemena uklijestenog u vrtlog teritorijalno-političkih pretenzija, utjecaja američkog, sovjetskog, maoističkog ideološkog «proganjanja», sve do konačnog relociranja, dakle konkretnog fizičkog premještanja i trenutačnog «stasisa» na sjeveroistoku Turske. Preživjeli, karizmatični lideri plemena, kao glavni protagonisti filma, svojim sjećanjima oblikuju narativni, kulturno-historijski portret plemena erodiranog (ali ipak spašenog od nestanka) ne samo kontinuiranim dislociranjima već i potpuno novim načinom života u Turskoj.

Ben Hopkins, autor ovoga izuzetnog filma, bilježi historiju nomadskog života smještnog među granice nekadašnjeg Sovjetskog Saveza, Kine i Afganistana, tvoreći u dokumentarnoj formi etnografski zapis o migracijama, neprekidnim pomjeranjima, ali i fizičkom spasenju plemena, kroz za njih ne baš sasvim prirodno stanje «smiraja» koje u konačnici ipak rezultira osipanjem kohezivnih niti jedne zajednice prepustene nostalgičnom osrvtu na vlastitu identitarnu konstrukciju.

Ovaj zanimljivi dokumentarac, nagrađen za najbolji dokumentarni film na HotDocs festivalu u Torontu (Best International Documentary Award) jeste storijsko prošlostoljetnim naporima za održanje jednog plemena koje je se između ponude Sjedinjenih Američkih Država da budu prebačeni na Aljasku (!?) i Turske ponude da svoj dom pronađu unutar njenog teritorija, sasvim logično opredijelilo za ovu drugu, priču koja je rijedak primjer kinematografskog portretiranja ključnih historijskih momenata jedne etničke grupe, filmskog registriranja osobitog, neponovljivog duha jedne neponovljive zajednice.

MARIO HIBERT



## 37 Uses for a Dead Sheep

20th June, Tuesday, Obala Meeting Point - 17hrs  
Director and script: Ben Hopkins  
Great Britain, Turkey, 2005; DigiBeta, Duration: 85 min.

The British-Turkish film, with an intriguingly amusing title - 37 uses for a dead sheep - reconstructs the portrait of a Kyrgyz nomadic tribe of the Pamir mountains, «the mountain republic» in the North of Afghanistan, a tribe caught in the flurry of territorial and political pretensions, the influence of the American, Soviet, Maoist ideological "persecution", all the way to the final shift, thus the actual physical relocation and the present "stasis" in the North Eastern Turkey. The survivors, charismatic leaders of the tribe, as the main protagonists of the film, with their memories shape the narrative, cultural and historical portrait of the tribe eroded (but still saved from disappearance) not just by continuous dislocations but also by a completely new way of life in Turkey.

Ben Hopkins, the author of this exceptional film notes the history of nomadic life placed between the frontiers of the former Soviet Union, China and Afghanistan, creating in a documentary form an ethnographic record on migration, perpetual displacing, but also the physical salvation of the tribe through, for them, a not a very natural state of «steadiness» which in the closure still results into the disintegration of the cohesive threads of a community abandoned to the nostalgic overview of its own construction of identity.

This interesting documentary, awarded with the prize at the HotDocs festival in Toronto (Best International Documentary Award) is a story of the last centuries' effort to maintain a tribe which in between the offer of the United States of America to be dislocated to Alaska(!!) and the Turkish offer to find their home within its territory, very logically has decided for the latter, a story which is a rare example of cinematographic portraying of key historical moments of an ethnic group, a film which registers a particular and unrepeatable spirit of an unrepeatable community.

## Skinhead Attitude

20th June, Tuesday, Obala Meeting Point - 18:30 hrs  
Francuska, Njemačka, Švicarska / 2003. / 90'  
režija Daniel Schweizer

"Ne razumijem kako se netko može priključiti pokretu skinheada i istovremeno biti rasist. Na kraju krajeva, skinheadi izvorno potječe s Jamajke", kaže jedan od predvodnika glazbenog stila "ska", s kojim su skinheadi bili povezani od samog početka. Njegove riječi najbolje opisuju jedan od mnogih paradoxova u vezi s pokretom koji većina ljudi automatski povezuje s nasiljem i simpatiziranjem neonacizma. Stav skinheada je glazbeno putovanje na kojem, prateći Karole i njezino društvo, upoznajemo suvremene mlađe skinheade. Redovito ih susrećemo na koncertima ili međunarodnim skupovima, od Francuske do Velike Britanije, od Njemačke do Skandinavije pa sve do SAD-a. Stav skinheada nudi ključ za razumijevanje i otkrivanje pokreta mlađih te njegove paradoxove. Krećući se na marginama, bolno svjesni nedostatka budućnosti, tvrdoglavci u želji da žive drugačije, da prežive i pokažu obzir jedni prema drugima - zbog čega ih neki smatraju posljednjim "herojima radničke klase".

Tekst PREUZET SA Human Rights Film Festivala, Zagreb, Hrvatska



## Stav Skinheada

20ti JUNI, utorak, Obala Meeting Point - 18:30 h)  
Švicarska, France, Germany, 2003  
directed by: Daniel Schweizer

"I don't understand how someone could join the skinhead movement and at the same time be a racist. After all, the skinheads originally come from Jamaica," says one of the pioneers of the musical style SKA, which from the beginning the skinheads were inseparably linked. His words fittingly illustrate one of the many paradoxes of the movement, which a majority of people automatically connect with violence and sympathy to neo-Nazism. Skinhead Attitude is a road movie accompanying Karole, a modern skinhead girl with a traditional and anti-racist attitude. The film is a musical journey which, by following Karole and her companions, draws a portrait of contemporary young skinheads. We meet them continuously on concerts or international assemblies, from France to Britain, from Germany to Scandinavia and, finally, to the United States. Skinhead Attitude offers the key to understand and discover a subculture of youth among the more radical and paradox. Descending the outskirts of the world, and being amidst a sharp "no future" consciousness and a stubbornness to live one's own different nature, to survive and to show consideration of each other, they had traits of the last "working class heroes" for some.

Film synopsis by the Human Rights Film Festival, Zagreb, Croatia  
MARIO HIBERT

# Mirotvorci i žene

18ti Juni, Nedjelja, Plava zgrada, Zmaja od Bosne 8, - 13h  
Režija: Karin Jurschick  
Njemačka, 2003; Trajanje: 80 min.

Mirotvorci i žene, djelo je njemačke redateljke Karin Jurschick, filmsko ostvarenje prikazivano na brojnim svjetskim festivalima, nagradjivano brojnim priznanjima ali i nagradama od kojih je možda najvažnije istaći nagrada Arte za najbolji njemački dokumentarni film 2003. godine i Adolf Grimme (najveća televizijska nagrada u Njemačkoj). Ovaj dokumentaristički zapis svojim poražavajućim činjenicama je poslužio, kako to sama autorica ističe u jednom od svojih javnih obraćanja, "rastjerivanju mitova o tobože izuzetnim naporima međunarodne zajednice, posebice Ujedinjenih nacija" i njihovom angažiranom djelovanju u regionu jugoistočne Evrope koji prolazi kroz procese političke tranzicije i demokratske konsolidacije.

Radi se o filmu koji na eksplicitan način tretira problematiku trgovine ženama, jedne od najzločudnijih pošasti upravo onih zemalja u kojima je 2002. godine i sniman: Moldaviji, Bosni i Hercegovini i Kosovu, dakle zemljama koje upravo i bilježe ekspanziju, maligni rast industrije seksa. Konačno, jedna od najzanimljivijih relacija koju ovaj film preispituje i nudi "očima javnosti" jeste veza između UN mirotvoraca i trgovine ženama čiji je porast upravo vezan za njihov dolazak na područje regiona.

Prema podacima IOM-a (Međunarodne organizacije za migracije) godišnje se oko 200 hiljada žena iz Istočne Evrope i Rusije prisiljava na prostituciju, a da paradoks bude veći upravo su "mirotvorci" ti čije prisustvo podstiče i ohrabruje trgovinu ženama budući da se među njima krije, zapravo otkriva najveći broj "mušterija". Karin Jurschick istražuje kanale kojima se trgovina i prostitucija kontinuirano održava život, konfrontira UN predstavnike sa kamerom, prati racije međunarodne policije, razotkrivajući tragične slojeve kriminalnih radnji, posljedice čije su žrtve žene.

Razlog za gledanje ovoga filma ima jako mnogo, ne samo zbog činjenice da je naša zemlja direktno suočena sa problemom koji je tematiziran i dokumentovan već možda ponajviše zbog same činjenice da izuzetno nestabilna i alarmantna ekomska situacija pogoduje opstanku ove pošasti koja postaje toliko oplijiva da se s razlogom možemo zapitati da li i koje to političke strukture imaju odgovor za bolest čiji uzrok leži u samom korijenu logike otvorenog tržišta.

MARIO HIBERT



## The Peacekeepers and the Women

18th June, Sunday, Blue building, Zmaja od Bosne 8, - 13hrs  
Director: Karin Jurschick  
Germany, 2003; Duration: 80 min.

The Peacekeepers and the Women, is the work of the German director Karin Jurschick, a film screened at numerous festivals in the world, which has collected various acknowledgements as well as awards of which perhaps it is most notable to point out the Arte award for the best German documentary of 2003 and the Adolf Grimme prize (the most valuable television award in Germany). This documentary entry with its amazing facts has served, as the author herself points out in one of the announcements to the public, to "the dissipation of the myths of the seemingly exceptional efforts of the international community, the United Nations in particular" and their involvement in the region of the South East Europe which is going through the processes of political transition and democratic consolidation.

It is a film which in an explicit manner approaches the issue of the trafficking in women, one of the most malignant plagues of those countries in which it was filmed in 2002: Moldova, Bosnia and Herzegovina and Kosovo, thus countries that are now noting an increase in the sex industry. Finally, one of the most peculiar relations which this movie is investigating and offering to the "public eye" is the connection between the UN peacekeepers and the trafficking in women whose increase is actually linked to the arrival of the UN forces in the region.

According to the data provided by IOM (International Organization for Migration) yearly over 200.000 women from the Eastern Europe and Russia are forced into prostitution, and it is an even greater paradox that the "peacekeepers" are in fact those whose presence encourages and stimulates the trafficking in women because among them is actually found the highest number of "clients". Karin Jurschick explores the channels which keep the trafficking and prostitution continuously alive, confronts the UN officials with a camera, follows the raids of international police, and unmasks the tragic layers of criminal acts, with women being victims as a consequence.

There are many reasons for watching this film, not just because our country is directly affected by the problem dealt with and documented, but perhaps, most of all, due to the fact itself that a particularly unstable and alarming economic situation is favoring this evil which is becoming so tangible that we can purposefully ask ourselves whether and which political structures have the cure for the illness whose cause lies in the roots of the logics of the open market

MARIO HIBERT

# Kosovo/a

19ti Juni, ponedjeljak, Plava Zgrada, Zmaja od Bosne 8, - 12h  
Nizozemska / 2003. / 60'  
režija Jody Barrett, Maria Mok, Maasja Ooms

Most koji od 1999. godine dijeli grad Mitrovicu razdvaja albansku većinu od srpske manjine. Kroz priče četvero mladih ljudi upoznajemo poslijeratno Kosovo. I Albanci i Srbi pričaju o tome kako je rat utjecao na njihov život, uvode nas u svoje domove i pokazuju nam svoj život.

Glazba u filmu pomaže nam da ove mlade ljude vidimo u realnom svjetlu, u čemu je ekipa filma Kosovo/a zaista uspjela. Film je vrlo važan iz nekoliko razloga, ali se ponajprije ističe sposobnost redateljice da razotkrije realnost života u poslijeratnoj zemlji, prisutnost problema, ali i nade da će upravo te probleme jednoga dana riješiti mlađi naraštaji. Kosovo/a je prikazan na mnogobrojnim filmskim festivalima diljem svijeta.

Tekst PREUZET SA Human Rights Film Festivala, Zagreb, Hrvatska.



## Kosovo/a

19th June, Monday, Blue Building, Zmaja od Bosne 8, - 12h  
Nizozemska / 2003. / 60'  
Director: Jody Barrett, Maria Mok, Maasja Ooms

The bridge which since 1999 separates the northern Kosovo city of Mitrovica, divides the Albanian majority from the Serb minority. Through the stories of four young people, we are acquainted with post-war Kosovo. Both Albanians and Serbs talk about how war affected their daily existence, lead us into their homes and into their lives. By means of the music which accompanies the film, the Kosovo/a team truly succeeded in portraying these young people in a realistic light. This film's importance primarily lies in its successful revelation of post-war reality, the ever-presence of problems, but also of hope that they will eventually be solved by the younger generations. Kosovo/a has been shown on many film festivals throughout the world.

Film synopsis by the Human Rights Film Festival, Zagreb, Croatia.

# Most na Tisi

ponedjeljak, 19. juna / Plava zgrada, Zmaja od Bosne 8 - 13h  
Režija: Ileana Stanculescu  
Rumunija/Njemačka, 2004; Trajanje: 75 min.

Rumunska redateljka, Ileana Stanculescu, predstavlja se svojim dugometražnim prvićem Most na Tisi (dokumentarac je autoričin završni rad na filmskoj školi, nagrađen nagradom za prvo pojavljivanje - First Appearance Award - IDFA međunarodnog festivala u Amsterdamu, 2004. godine), film koji tematizira absurdni birokratski, ali i očajno ljudski nesporazum da se uz silne napore i težnje lokalnog stanovništva i političkih "garnitura" premosti pedesetogodišnja razdvajenost dva grada, rumunskog Sigeta i Slatine u Ukrajini, preko rijeke koja povezuje ali i dijeli višegodišnje nade graničnih susjeda.

Koncipiran na semantičkoj granici "riječnog korita", ovaj film prikazuje ljude koji nastoje povezati dvije zajednice, podsjećajući nas na historijski tok koji je doveo do samog rušenja mosta 1944. godine od strane njemačkih trupa, ali i uzrokovao pola stoljeća konkretne, fizičke nepremostivosti između dvije obale. Konačno, da absurd bude potpun ili dovršen u novom mileniju, paradoksalno, nakon što je most nedavno nanošen podignut, rekonstruiran uz pomoć programa PHARE, fondova Rumunije i Evropske zajednice, njime se još uvijek ne kreće niti prelazi na drugu stranu rijeke. Naime, prije nego je Rumunija, novoprimaljena EU članica uspjela ispoštovati visoke sigurnosne standarde europske pogranične bezbjednosti odnosno sigurnog prekograničnog prelaženja, ovaj most nije mogao biti stavljen u funkciju budući da kriteriji njegove "prometnosti" nisu mogli "tek tako" dobiti zeleno svjetlo, njegova je svrha imala biti odobrena, njegova funkcionalnost potvrđena je priznata od strane nekih teško razumljivih, "viših instanci".

Mlada autorica je vješto uspjela prepoznati jednostavan dramski odnos koji se cinizmom administrativno-političkog predznaka, ironijom prošlog i budućeg, nastavio usložnjavati i nakon ponovne izgradnje mosta na Tisi, podsjećajući kako zbilja ništa nije "over till it's over". Kakogod, prelazak granice, oduvijek je bio riskantan i napet poduhvat, proces kojem je uvijek nezahvalno predviđati konačni ishod što ovaj film u najboljem, crnoumornom duhu, to i dokazuje.

MARIO HIBERT



## The Bridge Podul peste Tisa

19th June, Monday, / Blue Building, Zmaja od Bosne 8 - 13h  
Director: Ileana Stanculescu  
Romania/Germany, 2004; Duration: 75 min.

The Romanian director, Ileana Stanculescu, is presenting herself with her first feature length *The Bridge - Podul peste Tisa* (the documentary is Ileana's graduation work at the film academy, awarded with First Appearance Award at the IDFA International Festival in Amsterdam, 2004), a film presenting as a theme the absurd bureaucratic, but also the desperate human failure to bridge, through the strong struggles and hopes of the local people and the political "nomenclature", the 50 years long separation of the two cities, the Romanian Sighet and Slatina in Ukraine, over the river that connects but also divides the long-lasting hopes of the neighbors. Positioned on the semantic border of the "river bank", this film shows humans trying to connect two communities, reminding us on the historical development that led to the destruction of the bridge in 1944 by the German troops, but also influenced half of a century concrete, physical disconnection between the two banks. Finally, in order to be fully absurdist and finalized in the new millennia, paradoxically, after the bridge has been re-built lately, or reconstructed with the support of the PHARE, funds of Romania and the EU, it still cannot be used so to get to the other side of the river. Namely, before Romania gets into the EU, it needs to fulfill its security standards towards the Union, or the security transborder crossing, this bridge could not be in function as the criteria of its "traffics" could not "just like that" get a green light, its purpose had to be confirmed, and its function also confirmed and recognized by the reasonable "higher instances". The young author succeeds to skillfully acknowledge the simple drama relation, which through the cynicism of the administrative - political preposition, the irony of the past and the future, continues to complex itself and after the re-building of the bridge over Tisa, reminds how truly something is not "over till it's over". Anyway, to cross a border have been always been risky and pressing action, a process on which one should never make prognoses on its final outcome, what this film in its best, grotesque - morbid humor like spirit, proves.

MARIO HIBERT

## Sergio Paini, Rai Italy

20th June / 20. Juni, Tuesday / Utorka, Blue Building / Plava Zgrada, Zmaja od Bosne 8 - 12h

BOSNIA-HERZEGOVINA: MOTHERS OF JUSTICE (11/12/05, 05:42) 10 years after the massacre of 8,000 Bosnian Muslims, survivors return to live in Srebrenica but feel neglected: an association of women denounces the deficiencies of the international community and the compliance of Serbian authorities with genocide.

Bosna i Hercegovina: Majke Pravde / Italija / 05:42 Deset godina nakon masakra 8 000 bosanskih muslimana, preživjeli se vraćaju u Srebrenicu. Ipak osjećaju se zanemrenim: ženska udružba Majki Srebrenice obznanjuje manjkavosti djelovanja Međunarodne zajednice i dosaučenštva sa srpskim vlastima u genocidu.

FRANCE: SUBURBAN OUTCRY (05/02/06, 05:48) After the riots in French suburbs, the youth group "Devoirs des Mémoires" organizes classes of "active citizenship" and promotes involvement into politics. It is a new form of civic resistance against racial and social discrimination.

Francuska: Protest predgradja / Italija / 05:48 Nakon nemira u francuskim četvrtima, grupa mladih "Devoirs des Mémoires" organizuju časove "aktivnog građanstva" i promoviraju uključenje u politiku. To je nova forma civilnog otpora protiv rasnih i socijalnih diskriminacija.

CROATIA: LAST STATION VUKOVAR (09/04/06, 06:20) "Vukovar - Final Act" is the first Serbian-Croatian co-production after the break-up of former Yugoslavia. The documentary shows from both perspectives the war-time atrocities committed in the early 1990s. However, Vukovar is still today an abandoned and divided town.

Hrvatska: Poslednja stanica Vukovar / Italija / 06:20 "Vukovar - Final Act" je prva srpsko-hrvatska koprodukcija nakon raspada bivše Jugoslavije. Dvijema perspektivama, dokumentarac pokazuje ratne svireposti počinjeno u ranim 90-tim godinama. Kako bilo, Vukovar je i danas napušten i podjeljen grad.

DENMARK: FORBIDDEN MARRIAGES (23/04/2006, 06:36) In Denmark it is now much more difficult to get married with a foreigner or getting the citizenship. A right-wing party, xenophobic and populist, managed to impose the strictest immigration law in Europe. In the latest 5 years applications for family reunifications have declined by 70%. New rules prompted many couples to expatriate to bordering countries: Germany and Sweden.

Češka Republika: Sjećanje Jevreja / Italija / 06:21 Danas je u Danskoj jako teško oženiti se sa strancem/strankinjom ili dobiti državljanstvo. Ksenofobična i popularistička desinčarska stranka je uspjela da uvede

najstrožiji imigracijski zakon u Evropi. U posljednjih pet godina, aplikacije za ujedinjenje familija su opale za 70%. Nova pravila su mnoge parove navela da izbjegnu u pogranične zemlje: Njemačku i Švedsku.

CZECH REPUBLIC: JEWISH MEMORY (07/05/2006, 06:21) 2006 has been proclaimed "Year of the Jewish Culture" in Czech Republic.

On the "The Remembrance day of the Holocaust" a Jewish survivor returns to the former Nazi concentration camp in Terezin.

Danska: Zabranjeni brakovi / Italija / 06:36 U Republici Češkoj je 2006. godina proglašena "Godinom jevrejske kulture". Na "Dan sjećanja na Holokaust" preživjeli Jevreji se vraćaju bivšim koncentracionim logorima u Terazin-u.

## Vidoereportaže iz Iraka Baghdad Blogger / Salam Pax

utorak, 20 juni / Plava zgrada - 13h  
Irak, Velika Britanija, 2004; Trajanje: 77 min.

Vještina i snalažljivost su neotuđivi dio osobnosti. Dokaz za to ćemo naći u primjeru Salam Pixa, Iračanina čija sposobnost da na autentičan, eloquentan, zabavan, i što je možda najbitnije, vjerodostojan način (is)koristi "tehnološke blagodati" s kraja prošlog stoljeća (otvoriti web prostor za objavljivanje i komentiranje i tako "bloggerski" iskominicira realnost okupiranog Iraka), njegovom angažmanu koji nije ostao bez feedbacka, budući da ga je među prvima znao primijetiti i u svoju službu staviti mančesterski Guardian koji je ovom bagdaskom bloggeru ponudio kameru (ali i kratki tečaj filmske režije) kako bi izvještaji iz Bagdada dobili dimenziju više, a hronika Salamovog web dnevnika nastavljala biti popunjavana kroz još jedan mediju. Misterij Salam Paxovog identiteta (njegovog spisateljskog pseudonima što bi u prevodu trebalo značiti "Mir, Mir") koji se veoma brzo nadvio oko njegovog imena, kružio oko njegove "zanimljivacije" za vijesti i priče iz iračke prijestolnice, njegovog izuzetno bogatog vokabulara i tečnog engleskog jezika (ali pro-liberalnih stavova), "razotkriven" je iz njegove biografije: sa šesnaest godina "bagdadski blogger" je sa svojom obitelji otišao u Beč gdje je završio srednju školu i svome identitetu "priušto" otkriće zapadnjačke kulturološke perspektive. Od webloga do video-reportaža, od kompjutera do kamere, od zabave do profesionalnog angažmana na BBC-u koji je kontinuirano emitovao Paxove video zapise, put je kojim je prošao tridesetdvogodišnji arhitekt da bi u sebi otkrio novinara, kamermana i redatelja, a konačno i autora nezavisnog filma koji je dospio do publike brojnih festivala. Ovaj neobični video kolaž zasigurno može ponuditi pregršt zanimljivosti o životu Iračana čija tužna, ratna stvarnost postaje materijal za medijsku eksploraciju bogatih produkcija koje u njoj itekako dobro znaju prepoznati njenu upotrebnu vrijednost pa je tako i pretvoriti u još upotrebljiviju, dokumentarno-zabavnu atrakciju koju gledateljstvo neće propustiti vidjeti.

MARIO HIBERT



## Bagdadski blogger / Salam Pax Video reports from Iraq

Tuesday, 20 June / Blue building - 13hrs  
Iraq, Great Britain, 2004; Duration: 77 min.

The skillfulness and the gumption are inseparable traits of a personality. We will find proof of that in the example of Salam Pax, an Iraqi whose aptitude to, in an authentic, eloquent, amusing, and most important truthful way, (make)use of the "technical benefits" of the end of the last century (open a web domain for the announcing and commenting and thus "blogging" the reality of the occupied Iraq), resulted in an involvement which was not left without feedback since he was among the first ones to notice and make the Manchester Guardian serve his purposes which offered to this Baghdad blogger a camera (and a short course on directing a film) in order for the reports from Baghdad to gain an additional dimension, and the chronicles of Salam's web diary was enriched through one more mass-media.

The mystery of Salam Pax's identity (his pseudonym which in translation would mean Peace, Peace) which very quickly has surmounted around his name, was circling around his "occupation" with the news and stories from the Iraqi capital, his exceptionally rich vocabulary and fluent English language (but with a pro liberal stance) is "unmasked" from his biography: at the age of 16 the "Baghdad blogger" has left with his family to Vienna where he has graduated high school and has "added" to his identity the discovery of the Western cultural perspective.

From a web blog to video reports, from the computer to the camera, from fun to professional involvement with BCC that continuously has aired Pax's video recordings, is the path passed by the 32-year-old architect to discover within himself a journalist, cameraman and director, and in the end the author of an independent film which has reached the public of numerous festivals.

This unusual video collage certainly can offer a handful of interesting things about the life of the Iraqi whose sad, war reality becomes material for media exploitation of wealthy productions that surely recognize in it its consumerist value thus turning it into an even more serviceable, documentary and amusing attraction which the wide public will not miss to watch.

MARIO HIBERT

Dragica:

DA NAĐEM NEKAKVOG  
POLITIČARA SA DOBROM LOVOM  
I DA SE UDAM

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# Zvonko: STRAH ME JE.



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# Impresum

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