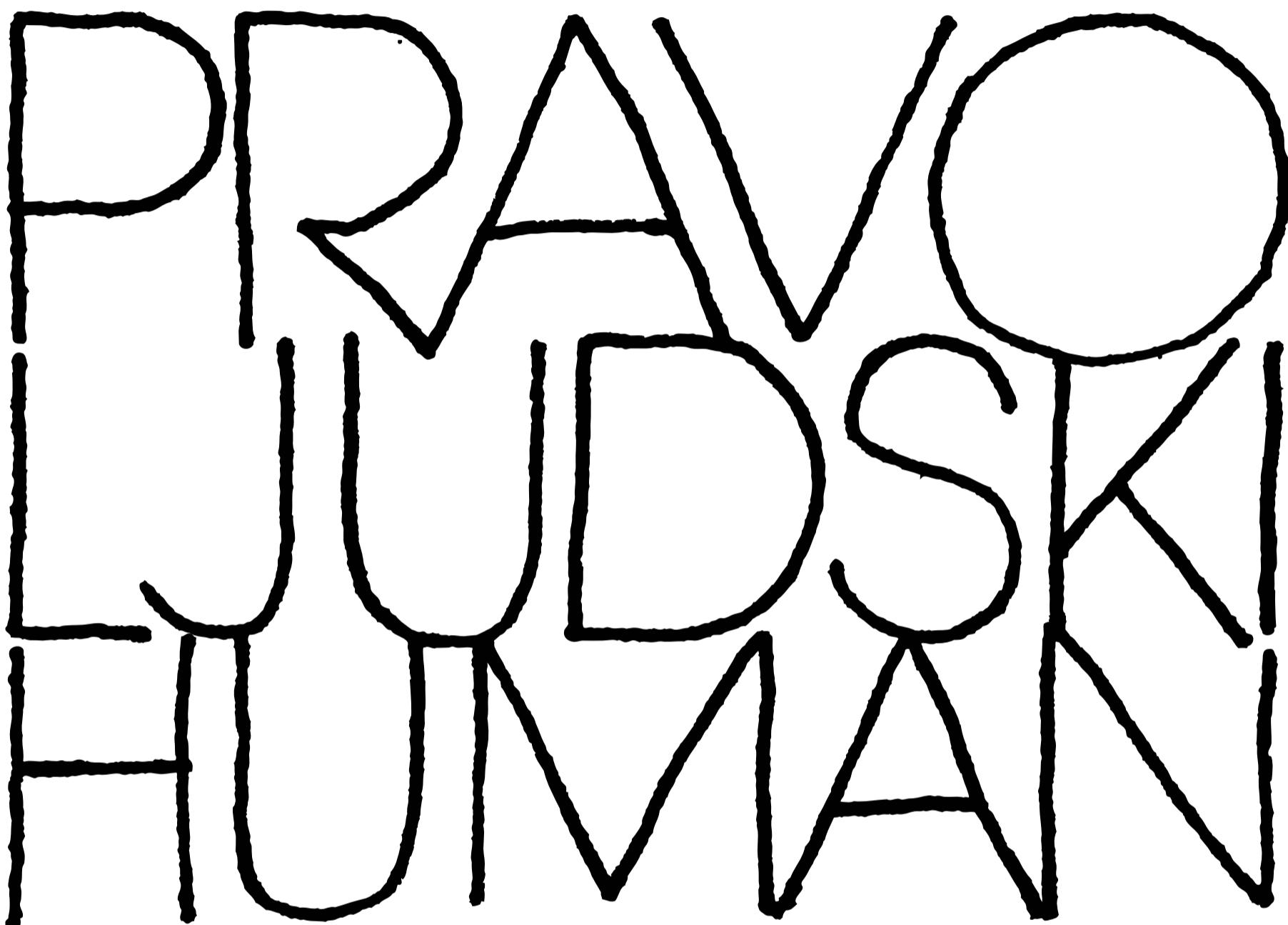


CENTAR ZA INTERDISCIPLINARNE POSTDIPLOMSKE STUDIJE UNIVERZITETA U SARAJEVU

FILMSKI FESTIVAL O LJUDSKIM PRAVIMA



RIGHTS FILM FESTIVAL
21.-24.06.07.

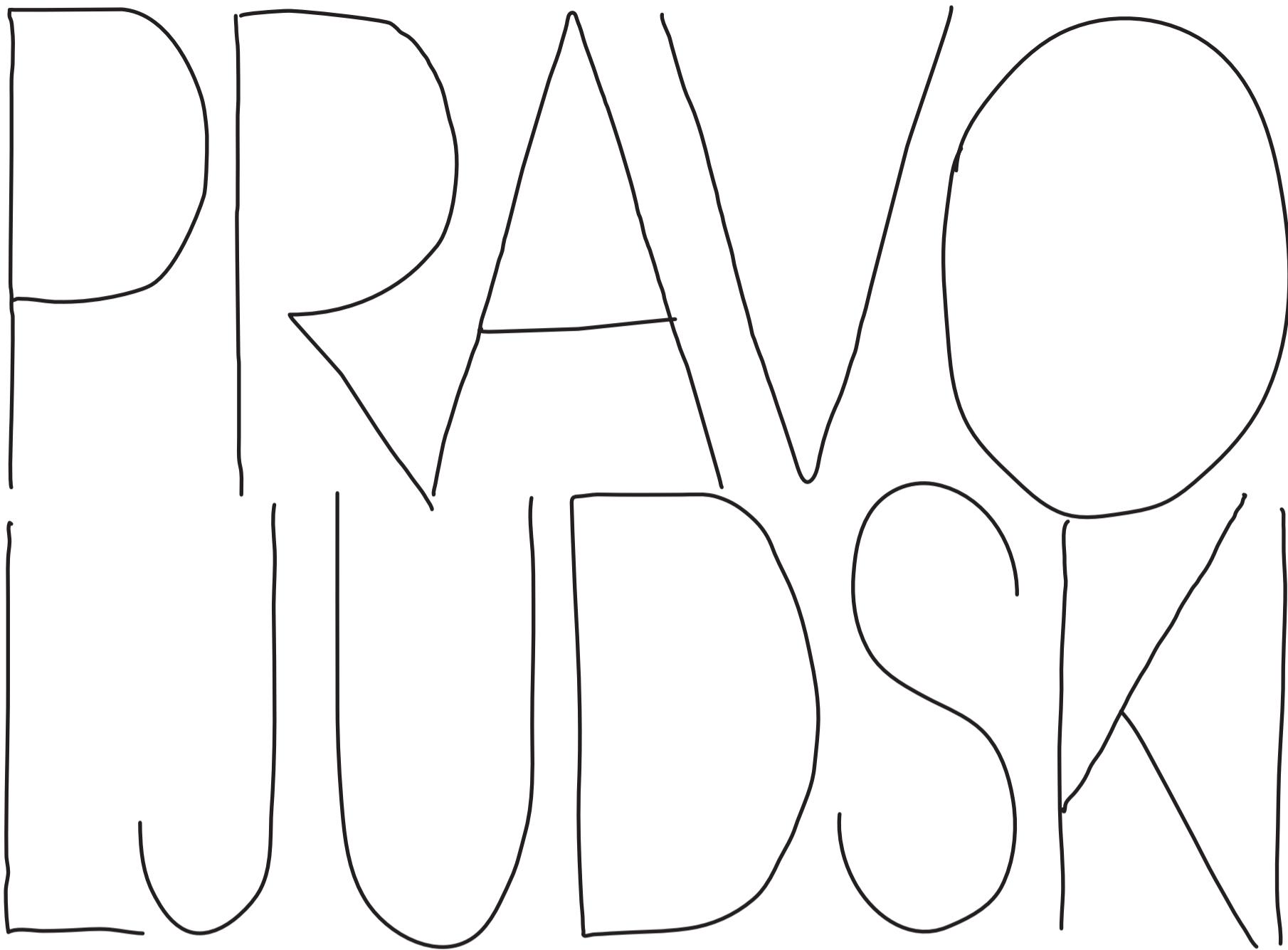
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U SARADNJI SA: FILMSKI FESTIVAL O LJUDSKIM PRAVIMA, ZAGREB; ONE WORLD FESTIVAL, PRAGUE
ISTITUTO PER L'EUROPA CENTRO-ORIENTALE E BALCANICA; ALMA MATER STUDIORUM-UNIVERSITÀ DI BOLOGNA

UVODNIK

Festival filma o ljudskim pravima je pokrenut u Zagrebu 2002. godine. Smatrajući neophodnim da dio metropoljske kulturne ponude predstavi onom dijelu publike koja nema privilegiju živjeti u središtu brojnih zbivanja, svoju suradnju je proširio prvenstveno na gradove širom Hrvatske. Ubrzo potom, dogodila se regionalna suradnja, odnosno pokrenuti su festivali u Beogradu, zatim u Sarajevu, a zimus i u Mostaru. Prošlogodišnji uspjeh sarajevskog Filmskog festivala "PRAVO LJUDSKI" dao nam je poticaj da i ove godine ustrajemo u našoj međusobnoj suradnji, a istodobno se nadamo da ćete nas Vi, dragi posjetioc, ponovno posjećivati, pratiti, prigovarati nam i podržavati nas. Samo tako, naš rad i nastojanja ne gube smisao.



FILMSKI FESTIVAL O LJUDSKIM PRAVIMA

Ljudska prava i film su odlična kombinacija, tvrdi Daan Bronkhorst u svom nastojanju da artikulira teoriju filma o ljudskim pravima. Svjedočenja na filmskoj traci u stanju su otkrili individualnosti samo na osnovu jedne geste, bljeska, uzdaha, osmjeha... Obzirom da ljudska percepcija velikim dijelom ovisi o individualnim, društvenim i kulturnim perdispozicijama, Susan Sontag, jedna od ikona dvadesetog stoljeća, istovremeno u svojoj posljednjoj knjizi upozorava na nemogućnost predviđanja učinka "slika koje šokiraju". Ovakve tvrdnje nas navode da se zapitamo zbog čega onda praviti socijalno angažirane filmove? Trebaju li oni utjecati na naše stavove ili oni pak jedino služe razotkrivanju onoga što je skriveno – može li ovo dvoje uopće biti razdvojeno?

Porast broja festivala o ljudskim pravima širom globusa paralelno prati razvoj međunarodnih standarda za ljudska prava, transnacionalnog aktivizma te interdisciplinarnog i multidisciplinarnog obrazovanja o ljudskim pravima. Na našu nesreću, mnogobrojna "ponuda" ljudskopravarskih video zapisa prati zahtjeve naše stvarnosti. Naime, nije nepoznato da je posljednja decenija dvadesetog stoljeća bila jedna od najbrutalnijih u ljudskoj povijesti i o tome nam svjedoče zabilježeni ratni užasi, zločini protiv čovječnosti, genocidi koji su se dešavali u različitim dijelovima svijeta. Nažalost, početak novog milenija nije donio nikakve značajnije promijene.

Kako bi to rekla Susan Sontag, forma je funkcija. Postoje knjige, reportaže, brošure, članci, eseji koji bilježe povrde ljudskih prava. Također postoje fotografije, filmovi, medijske slike kao i mnogi novi oblici umjetničkog izražaja, svi sa ciljem razotkrivanja kršenja ljudskih prava i patnje nedužnih. Ovakva vrsta vizualizacije stvarnosti s vremenom je postala jedan od vitalnih segmenata u okviru aktivističkog pristupa odbrane ljudskih prava. Danas je gotovo nemoguće zamisliti diskusije na temu ljudskih prava bez vizuelnog pristupa ovoj problematice. Upotrebom fotografije, video zapisa – prikazivanjem različitih mesta, ljudi, kultura, ukazivajući na probleme koji se otkrivaju pred nama, na filmskom platnu, postoje umjetnici, pisci, akademski radnici i novinari koji su dovoljno hrabri i sposobni razotkriti mnogobrojna nedjela, progovoriti u korist podjarmljenih, oduprijeti se degradiranju čovjeka. Živeći u vremenu kada je većina ljudi konzumira, ovakvi ljudi nas na jedinstven način "primoravaju" da istinski vidimo i iskusimo. Shodno tome, gledatelj/ljica su ti koji na koncu odlučuju da li će se on/ona ičega sjećati, suočiti, zapitati ili pak otići na počinak u susret vlastitoj udobnosti...

Na kraju, dovoljno je reći da je *PRAVO LJUDSKI* istinski dom socijalno angažirane kinematografije. Još jedan festival? Da, još jedan festival! – Filmski festival o ljudskim pravima.

PRAVO LJUDSKI TIM!

A HUMAN RIGHTS FILM FESTIVAL

Human Rights and Film are a good combination, claims Daan Bronkhorst in his attempt to articulate a human rights film theory. A testimony made on film can divulge individuality in a single gesture, a glimpse, a sigh, a laugh... At the same time, in her last book, the XXth century human rights icon Susan Sontag warns of the impossibility to predict the effect of "shocking pictures" on audience, as this greatly varies dependent on individual, social and cultural characteristics. It would then be perfectly ethical to ask why we make socially engaged films? Are they meant to affect ones stand points, or should they only serve to disclose the hidden – and can the two really be divided? The proliferation of Human Rights film festivals across the globe follows the trend one can (luckily) observe in the international human rights standards, transnational human rights activism and interdisciplinary and multidisciplinary human rights education. And the last, the supply, generally (unluckily in this case) follows the demand – the last decade of the XXth century has been the most brutal ever in human history witnessing war crimes, crimes against humanity, and cases of genocide happening parallel! in different parts of the world. The beginning of the new century hasn't either been most tranquil.

As Sontag would say, form is function. There are books, reports, newsletters, articles and essays reporting on human rights violations. There are also photos, films, media images and many new forms of artistic representation, all having as goal the disclosure of violations and sufferings of the innocent. Representation becomes of vital importance for human rights activism. It becomes hardly imaginable to discuss human rights without visualizing participation or resistance. Fortunately, there are artists, as there are writers, academics and journalists, able to unveil the misdoings, speak for the deprived and resist human degradation using images and footage – displaying the places, people, cultures and issues right in front of us on the cinema screen, moving us and engaging us in an unprecedented manner. They expose the unfortunate so we can see it and experience it in times when people mostly consume and only rarely see... Subsequently, it is the viewer who decides whether s/he will remember, whether s/he will dig into the past and confront it, whether s/he will question, or go to bed and be happy to be there... *PRAVO LJUDSKI* is a home for the socially engaged cinema. Yet another festival? Yes, another festival! – A Human Rights Film Festival.

PRAVO LJUDSKI TEAM!

THE NEUBACHER PROJECT

MARCUS J. CARNEY INTERVIEW



Marcus Carney

Austrija kao i Njemačka je patila (ili još uvijek pati) od zaostavštine pounutrene agresije, "pozadinske psihologije" naslijeda ranijih generacija koje nije izašlo na površinu. Vaš rad uspijeva u rastvaranju fenomenologije kulture indiferentnosti. Da li je i u kojoj mjeri podržan Vaš rad tj. ideja da se napravi jedan ovakav film. Da li je ideja da se realizira ovakav projekat naišla na odobravanje?

Nekolicina ljudi je pozitivno odgovorila. Ali ja nisam bio poznat, pa zbog toga niko vjerovatno nije puno ni obraćao pažnju. Jedan povjerenički urednik me je pokušao odvesti na sporedni kolosjek prema "nečemu o mom praujaku, gradonačelniku... Što bi bilo interesantno". To je kasnije pokupio drugi povjerenički urednik. Sporo prikupljanje sredstava također je imalo veze i sa činjenicom da sam trebao snimiti svoj prvi dugometražni film. Ja sam imao jasnu i jaku viziju. Ali vizija znači upravo to, radi se o veoma subjektivnom procesu. To nije slika, fotografija ili nešto treće. Znao sam da pri rukovanju s historijom - štagod da to značilo - trebamo pokazati njen proces. Prema tome, vrijeme je moralno proći da se napravi ovaj film. Da će tragicno završiti niko nije predviđao.

Razumijevanje "korijena zla" dugačak je i traumatičan proces kako ste i sami pokazali svojim dokumentarcem. Vjerujete li da Vaša katarza može biti okidač koji bi mogao indukovati, da ne budem previše optimističan, "lančanu reakciju", ali barem podučiti na koji način se suočiti sa boli, zapitati o vlastitoj osjetljivosti i odgovornosti onih koji ostaju da čute?

Nadam se. Ili hajde da kažem: Da! Mi mijenjamo svijet bilo da to želimo ili ne. Onda je bolje kada to činimo svjesno. Onda to može potrajati vječnost... a tada više ne možemo govoriti o razlici ko je šta pokrenuo...

Svakako je bilo jako teško predviđjeti težinu zločina s kojima se trebalo susresti nakon što je krenulo "putovanje" od poricanja do priznavanja. U kojoj ste mjeri bili zapanjeni detaljima koje ste otkrivali? Otkrivanje specifičnih detalja o mojoj prabaki, arijanizaciji radnje, bilo je sigurno uznemirujuće. Bila je tako idiotska, zastrašujuća osoba kada je bila mlada.

Kao reditelj, da li ste imali bilo kakvih sumnji u vezi s tim kakav narativni kraj priželjkujete, svakako ne onakav

kakav je donio završetak filma, koji se pretvorio u izuzetno bolan proces snimanja?

Zakratko proces montaže je bio podijeljen u nekoliko poglavljja. Jedno od mojih omiljenih poglavljja je bilo: Ubij svoje roditelje. Naravno, ne doslovno već energetski. Nije bilo sumnje da je svako od nas morao proživjeti bol u svemu ovome. Ne može se postići nikakav uvid bez boli, posebice kada se radi o onim osnovnim obrascima ponašanja pripovijedne historije: otac, majka, dijete. Morate kopati dublje ili tražiti novo mjesto za to, a zalihe podrške se smanjuju. Koristio sam kameru kao muzički instrument. Ona je postala druga priroda.

Antifašizam je ključna vrijednost civilizacije na kojoj počiva današnja Evropa. Kako bi se kultura vratila svojoj političkoj umjesto tržišnoj vrijednosti potrebno ju je odvojiti od globalnog ekonomskog determinizma. Bit će ciničan, ali šta će se desiti kada naše konzumentsko društvo otkrije potencijal pretvaranja tugovanja u spektakl? Antifašizam danas nema jasno artikuliran politički koncept; valja se u intelektualnom pseudoindividualizmu pa se stoga deideologizacija kulture nameće kao izuzetno bitan projekat za budućnost...

To se već dogodilo! Paris Hilton u svojoj zatvorskoj epizodi je savršen primjer za to. Današnji globalizacijski dogovor o katarzi je nemogućnost da se tri dana "koristi omekšivača za kosu". Naše se društvo mnogo bolje razumije u apatiji nego empatiji. Zanima me kakva je bila recepcija "Projekta Neubacher"? Kako se osjećate obzirom na činjenicu da će Vaš film biti prikazan u Sarajevu, Bosni i Hercegovini koja će, nadajmo se, proći svoj vlastiti izlaz iz poricanja genocida i ratnih zločina?

Na festivalima je ispalo da je film uvrštavan u kategoriju autorskog filma, što je krajnje zadovoljavajuće za mene kao redatelja debitanta. Austrijska premijera u Linzu prošlog mjeseca je bila snažno primljena. Bit će još toga kada se slijedeće zime film pojavi i u kinima.

Ja sam skrušen i ekstremno radoznao u vezi sa činjenicom da će film biti prikazan u Sarajevu. Vi ste usred toga, zar ne! Nadam se da tamo sada neko sa kamerama snima! jednom zauvijek - kako bismo mogli vidjeti bosanskohercegovačko aktualiziranje epskih kućnih filmova dugoročnog suočavanja.

Razgovarao: Mario Hibert

Austria, as well as Germany, suffered (or still suffers) from the legacy of internalized aggression, so-called "backyard psychology" inherited by previous generations that has not been worked through. Your work has a great achievement of dissolving the phenomenology of the culture of indifference. How and was your work supported when you launched the idea of making this film? Did your idea to realize such a project "land" on a responsive ground?

A few people responded well. But I was not known, so no one cared so much either probably.

Lesser the only broadcaster, which took three years to get involved. One commissioning editor tried to side-track me into "something only about my granduncle, the mayor... that would be interesting". It was picked up by another commissioning editor later. The slow financing may also have had to do with the fact that I was going feature length for the first time.

Myself, I had a strong vision all along. But vision means exactly that, it's a very subjective process. It's not a painting, a photograph or something else yet. I knew that in handling history and whatever it meant, we had to show the process of it. So time had to pass in the making of the film. That it would end tragically, no one anticipated. Understanding the "roots of evil" is a long and traumatic process as you showed in your documentary. Do you believe that your own catharsis may act as a trigger which could induce, not to be too optimistic by saying "chain reaction", but at least teach how to work through pain, moreover questioning the sense of sensibility and responsibility of those who remain silent?

I hope so. Or let me even say: yes! We change the world, if we want to or not. We better do it consciously then.

Only it may take forever... and then we can't tell the difference anymore of who triggered what.

It was probably truly hard to predict the gravity of crime once you start the "journey" from denial to conviction. At what extent have you been stunned by the details you've been discovering?

Finding out the specifics about my grandmother's aryaniization of the shop was certainly upsetting. She was such an idiotic, scary young person, when she was young.

As a filmmaker, have you had doubts about reaching the point of narrative end that finally

happened to be extremely painful for shooting?

For a while the montage was divided into chapters. One of my favourite chapters was: Kill your parents. Not literally of course, but energetically. There was no doubt that all of us had to go through pain with this. There's no insight to be achieved without pain, especially since we are dealing here with the most basic relation patterns of narrative history: father, mother, child. You have to dig deep or to some new place for that, and supplies, as support, may be running low. I used the camera like a musical instrument. It became second nature.

Anti-fascism is a core value of civilization on which present-day Europe rests. In order to return culture to its political instead of commercial meaning we need to have it detached from global economic determinism. I will be cynical, but what will happen when our consumers' society reveals potentials of turning mourning into spectacle? What I mean is that anti-fascism today has no political concept; it wallows in intellectual, hedonistic individualism, so the de-ideologization of culture seems to be an extremely needed project for the future...

That has already happened! Paris Hilton in her prison episode is the perfect example for that. Today's globalized agreement on catharsis is not being able to use moisturizer for three days.

Our society much better correlates with apathy than empathy. How was the reception of "The end of the Neubacher project"? How do you feel about having your movie screened in Bosnia and Herzegovina, which hopefully, will get on its own way out of the denial of genocide and war crimes?

At festivals, the film turns out to be a filmmakers' film, which is highly satisfying for a first time director.

The Austrian premiere in Linz last month was intensely received. There'll be more of that when we open in theaters this coming winter.

I'm humbled and extremely curious about showing the film in Sarajevo. You are in the middle of it, aren't you. I hope someone is shooting there right now - with cameras! once and for all - so that we can see a Bosnian/Herzegovinian long-term-coming-to-terms epic homomovie at some point.

Mario Hibert

NIKAD BOLJE NEVER BEEN BETTER

Režija: Ivana Milošević
(Bosna i Hercegovina)
Produkcija: AXMAN Production,
FAMU, 2006
Trajanje: 65 min.

Bosna i Hercegovina, deceniju nakon Dejtona. Država raspolućena na teritorij Federacije i teritorij Entiteta, nakaradno podijeljena po legitimiziranim etničkim šavovima. Bosna i Hercegovina, deset godina nakon oštro povučenih granica među ljudima, država u kojoj rat nije stao već se premjestio u pozadinu, pretvorio u kontinuirano, pritajeno obračunavanje sa uvijek "radikalnim Drugim", rat sa promijenom frekvencijom, cijev s prigušivačem.

Zamisao Ivane Milošević da kroz vlastiti susret sa svojom domovinom, deset godina poslije, kamerom dokumentuje postratnu zbilju i na taj način pokuša raščistiti intimnu dilemu: uzeti ili ne uzeti češko državljanstvo, osim autorizirane priče o "nevolji s identitetom", gledateljima nudi različite "priče s terena" kako do kraja filma ne bi ostalo ni najmanje sumnje o tome da zemlja u kojoj je počinjen genocid, niti može biti, niti jeste - zdrava.

Film bi najjednostavnije bilo okarakterizirati kao road-movie nastao putovanjem po bosanskim brdima i hercegovačkom kamenu, uvlačenjem kamere u ulice, dvorišta i domove kako bi se, od slučajem izabranih sugovornika, tražili odgovori na pitanja o prošlosti, sadašnjosti, budućnosti, otkrile prešućene namjere, a zatim jednostavno krenulo dalje. Urađen u repotražnom maniru, stilski nepretenciozno, bez suvišnog komentiranja, film je više glasan do samoga kraja kada se konačno priznaje nerazumijevanje ili odbijanje da se razumije sve što je zabilježeno, kao ironičan i praktičan zaključak jednog perioda života.

Dokumentarni film Ivane Milošević svoju međunarodnu premjeru imao je ove godine na poznatom kanadskom festivalu dokumentarnog film HotDoc u Torontu, a publika u Bosni i Hercegovini "Nikad bolje" će imati priliku vidjeti prvog dana drugog Festivala o ljudskim pravima u Sarajevu - PRAVO LJUDSKI.

Ivana Milošević je rođena 1976. u Sarajevu. Diplomirala je humanističke znanosti na Sveučilištu Charles i režiju dokumentarnih filmova na praškoj FAMU-i. Njezina profesionalna iskustva uključuju produkciju i režiju dokumentara i reportaža, a od 2003. je koordinatorica pri Institutu za dokumentarni film (IDF) u Pragu. Vodi godišnju radionicu za nezavisne producente dokumentarnih filmova Ex Oriente Film, pitching forum za istočnoeuropske dokumentarce, a radi i na marketu za istočnoeuropske dokumentarce (East Silver DocsMarket), interaktivnim internetskim stranicama za filmske profesionalce (Dokumentaristički internet), na Istočnoeuropaskoj dokumentarističkoj knjižnici i na drugim projektima Instituta.

MARIO HIBERT



Director: Ivana Milošević (Bosnia and Herzegovina)
Production: AXMAN Production, FAMU, 2006
Runtime: 65 min.

Set in Bosnia and Herzegovina, a decade after the war (Dayton), in a country gruesomely divided into entities along ethnic lines. Ten years later, Bosnia and Herzegovina still bares the barriers that have been drawn between people, a country where war never completely stopped. Instead, it was moved into the background, metamorphasized into one continuous, secret confrontation with the never ending "radical Others", a war with a changed frequency, a reed with a silencer.

Ten years after fleeing from war-torn Sarajevo to the Czech Republic, Ivana Milošević returns to her native country and makes a documentary about the post-war reality, trying to clear up her past experiences and to ask questions about life today. The answers prompt her to make a choice as to whether or not take the Czech citizenship. Apart from the main story about "identity troubles", the viewers are offered different sub "field stories" examining the impact and fallout of genocide on everyday life.

The movie plot can be simply described as a road-movie, developed while travelling through Bosnian mountains and the Herzegovinian rocky landscape, pushing the eye of the cameras onto the streets, yards and homes. All this in an effort to seek answers, from randomly chosen people questioned about their past, present, their future intentions and their capacity to simply move on.

Made in a fly-on-the-wall documentary style, which is unpretentious and spared of needless commentation. This multilayered patchwork blanket of a movie presents itself with a refusal to understand and questions everything.

Ivana Milošević's documentary had its international premiere this year at the well known Hot Docs Canadian International

Documentary Festival in Toronto, and the audience in Bosnia and Herzegovina are going to have the chance to see "Never Been Better" on the first day of the second Human Rights Festival in Sarajevo - PRAVO LJUDSKI.

Ivana Milošević was born in 1976, in Sarajevo. She received a degree in human sciences at Charles University and a degree in direction of documentarians at FAMU in Prague.

Her professional experience includes directing and production of documentary works, and as of the year 2003, she has been a coordinator at the Institute of Documentary Film (IDF) in Prague. She also leads the annual workshop 'Ex Oriente Film' for independent documentary film producers, pitching for east-european documentaries, as well as assisting other forums (East Silver DocsMarket), interactive internet websites for film professionals (Documentary internet) at the east-european library of documentaries and various other Institute projects.

MARIO HIBERT

IVANA MILOŠEVIĆ INTERVJU

Od 1995. godine živate u Češkoj. Vaš film je svakako priča o traženju izgubljenog mjesa pripadnosti, dakle svojevrsna potraga za identitetom. Putovanje po etnički podijeljenoj domovini nije u Vama sastavilo identitarne fragmente, ali je svakako dalo odgovor na pitanje da li uzeti češki pasoš. Praktični razlozi za takvu odluku su sasvim jasni, a da li je Vaš film i definitivno emotivno odvajanje od mesta rođenja?

Ne, naprotiv. Emotivno, racionalno, duševno i na bilo koji drugi način, ču uvijek biti Bosanka. Bosna me formirala kao osobu i bez obzira koliko god dugo živjela negdje drugdje u biti moj mentalitet i način razmišljanja se ne mijenjaju.

U kojoj mjeri je distanca od deset godina koju ste imali od odlaska iz Bosne i Hercegovine do momenta snimanja filma pomogla, odnosno odmogla da se ponovo suočite sa problemima razumijevanja vlastitog identiteta?

Distanca mi je pomogla kao i svima nama, sada smo hladnije glave "što no" naš narod kaže. Sa druge strane, distanca mi je također i odmogla, jer sada još manje stvari razumijem...

Vaš film definitivno prikazuje Bosnu i Hercegovinu kao podijeljenu zemlju koja ne ostavlja nadu za suživot. Da li ste namjerno birali isključivo radikalne primjere koji potvrđuju konačnu tezu ili je tokom također bilo zabilježenih priča koje bi ponudile optimističniju vizuru društva u BiH? Postoje li priče koje su "ispale" iz konačnog oblika filma u procesu odabira grade i montiranja materijala? Film je snimljen za četrnaest

dana, intuitivno, "ni po babi ni po stričevima", šta smo i koga smo sreli - to smo i snimali. Mislim da film ostavlja nadu za suživot onaku kakva postoji, a ja osjećam da itekako postoji obzirom na sve što se desilo. Kako kaže J. Brodski: "Vrijeme je jedini Bog".

Zadatak koji ste sebi postavili da putovanjem kroz Bosnu i Hercegovinu deset godina nakon rata preispitati odnose među ljudima i etničkim grupama sigurno nije bio jednostavan. Snimali ste scene čak i među srpskim ekstremistima, četnicima. Da li ste radili prema unaprijed pripremljenom scenariju ili se scenarij "ispisivao" na terenu? Šta možete reći o samom procesu rada, koliko su ljudi bili spremni razgovarati s Vama? Da li je bilo neprijatnosti pri susretu s pojedincima?

Film je intuitivni put kroz BiH. Svi su htjeli s nama razgovarati, osim "problemčica" sa EUFOR-ovom dozvolom za snimanje. Bio je jedan neprijatan susret kada mi je pijani bosanski Srbin iz Bratunca zaprijetio da ce me zaklat ako sazna da smo dan prije bili u Srebrenici. Osim toga, ostatak je bio uredu.

Gdje je sve ovaj film do sada prikazivan, kakve su reakcije publike? Domaća premijera, ako tako mogu reći, Vašeg filma desit će se na samom otvaranju Filmskog festivala o ljudskim pravima "Pravo ljudski". Na koncu koliko ste zadovoljni samom realizacijom Vašeg dokumentarističkog projekta? Za sada je film bio prikazan u Kanadi, Njemačkoj, Austriji, Poljskoj, Rumuniji, Slovačkoj, Hrvatskoj. Reakcije su, čini se, bile u velikoj većini slučajeva pozitivne. Glavne kritike su bile upućene tome da bih ja trebala biti više prisutna u filmu, moja priča, te primjedbe zbog čega nema više mlađih ljudi u filmu.. Film je koštao nekih 3000 eura, veoma lowbudget movie. Ja to nazivam "punkproduction". Sa druge strane samokritika je uvijek prisutna i nastojim to konstruktivno iskoristiti za slijedeći film "Svaki zatvor treba imat prozor". Jednostavno sam ga moralu snimiti i to sam učinila... idemo dalje. Hvala za sve!



IVANA MILOŠEVIĆ INTERVIEW



You have lived in the Czech Republic since 1995. Your film is certainly a story of finding a lost space of belonging, therefore implying certain questions related to identity. A journey through an ethnically divided country did not put together identity fragments, but it did give an answer to the question of whether you should obtain a Czech passport. Practical reasons behind such a decision are obvious, but does your film mean definite emotional separation from the country of your birth? No, on the contrary. Emotionally, rationally, spiritually, and in every other way, I will always be Bosnian. Bosnia formed the person that I am, and no matter how long I live somewhere else, basically my mentality and my way of thinking will not change.

To what extent did the ten years distance from your time of departure from Bosnia and Herzegovina to the moment of filming help, or not, to again face the problems of understanding your own identity?

The distance did help, as with everybody, to have a "cooler head", as one would say here. On the other hand, distance also did some damage, because it seems I understand less now...

Your film definitely shows Bosnia and Herzegovina as a divided country that does not leave much hope for a life together. Did you choose the radical examples that confirm the final thesis on purpose, and did you come across any stories offering a more optimistic vision of the BH society during the filming? Are there any stories that were not included in the final version of the film during the process of selecting and preparing the material?

The film was made in only 14 days, intuitively, with no planned connections - what and whom we met, we filmed. I think that the film does leave the hope for a life together as it exists, and I feel that it really does exist considering everything that has happened. As J. Brodski would say: "Time is the only God".

The mission you had is to question the interpersonal relations and the relations between ethnic groups in your journey through Bosnia and Herzegovina 10 years after the war, and it certainly was not easy. You filmed scenes amongst Serbian extremists, Chetniks. Were you filming according to an earlier prepared scenario or was the scenario written in the field? What can you say on the process itself, how willing were the people to talk to you? Was there any unpleasantness during the meetings?

The film is an intuitive journey through BiH. Everybody wanted to talk to us, except the "tiny

problem" with the EUFOR's permission to film. There was one unpleasant meeting when a drunk Bosnian Serb from Bratunac threatened to cut my throat if he finds out that we were in Srebrenica the day before. Apart from that, the rest was fine.

Where has the film been shown up to now, what were the viewers' reaction? The domestic premiere, if I can put it that way, will happen at the opening of the Human Rights Film Festival "Pravo ljudski". In the end, were you satisfied with the realisation of the documentary project itself? Up to now, the film was shown in Canada, Germany, Austria, Poland, Romania, Slovakia, Croatia. Reactions, it seems, were mostly very positive. The main criticisms were that I should be more present in the movie, in my story, and remarks were made that there should be more young people in the film. The film costs were some 3000 euros, a very low-budget movie. I call it "punkproduction". On the other hand, I am always my own toughest critic and I intend to use this constructively for my next film "Every prison should have a window". I simply had to make this documentary, and I did it. Now we move on. Thank you for everything!

500 ALMAS

Režija: Joel Pizzini (Brazil)
Produkcija: Fernando Dias i Mauricio Dias, 2005
Koprodukcija: Teleimage, Effects and Polo Filme
Trajanje: 104 min.



Ova saga o nomadima objašnjava zbog čega dom ne može biti kuća već čamac, otkriva jezik koji ne poznaje oblik kojim bi se izrazilo posjedništvo nad prirodom, pa je susret sa urođeničkim dušama Matto Grossa koje sviraju na gitarama napravljenim od kokosovog drveta, a svoje umiruće smještaju u položaj fetusa, nesvakidašnje filmsko iskustvo posredovanog istančanim odabirom detalja koji ne samo da predstavljaju, već i razotkrivaju tragediju ove malobrojne zajednice kojoj se kao usud nameće odustajanje od prava na kulturu, postojanje i opstanak. Pizzinijev film potcrtava težnju da se kamerom sačuvaju ostaci jedne kulture koja posustaje i isčeza pred binarnom logikom isključivanja, i dalje nastojeći obnoviti potrgane veze sa tradicijom predaka, povezati "jezičke konce" sa preostalim

500 SOULS

Director: Joel Pizzini (Brasil)
Production: Fernando Dias and Mauricio Dias, 2005
Co-production: Teleimage, Effects and Polo Filme
Runtime: 104 min.

The documentary "500 souls", a visual ethno-poetic study, is a 35mm essay which frames the life of the remaining members of the autochthon, nomad community of the Guato Indians. It is a careful and subtle recount of the destiny of the canoiers, people who disappear, but who are still hunting somewhere near the coast and riverside of the central Brazilian region of Pantanal. The author of the movie, Joel Pizzini, was given an award for the best documentary at the Rio Film Festival 2005 and the best Latin American documentary at the Mar Del Plata Film Festival 2006. He presents the left-overs of the Guato culture, language, tradition, colours, symbols, myths and landscape as the memory of an ethnic group, which until recently was thought to be extinct. Today, the Guato Indians are struggling for linguistic and physical survival by fighting for their right to stay where they belong: on the lands, or more precisely, the waters, belonging to their ancestors.

This account of nomadic people explains why home cannot be a house but a boat, discovers the language which does not know a way to express the possession of nature and meets the native souls of Matto Grossa, who play on guitars made out of coconut wood and place their dying beloved ones back in the foetal position. It is an extraordinary filmographic experience emphasising select details, which not only introduce but also uncover the tragedy of this small community, which cannot withdraw from their right to life, culture and existence. Pizzini's camera aspires to preserve a culture, seeks to restore the torn relation with the tradition of ancestors and the linguistic ends of the remaining memories. Undoubtedly, this documentary is an attempt to call attention to the unpunished crimes of civilisation and their indifferent colonial values, which consistently endanger and eliminate differences which are today reduced to a few hundred souls.

MARIO HIBERT



Joel Pizzini

PITKIN TIETÄ PIENI LAPSIT ALONG THE ROAD LITTLE CHILD

Režija i Scenario: Susanna Helke & Virpi Suutari (Norveška)
Produkcija: Ulla Simonen, Cilla Werning, 2005
Trajanje: 79 min.

Dokumentarni film "Along the road little child" zamišljen je kao pogled na djetinjstvo u Finskoj očima djece islamskih imigranata. Zamisao za ovakav film nastala je tokom jedne neobavezne vožnje predgrađima Helsinkija kada su redateljke ovog filma, Susanna Helke i Virpi Suutari zapazile grupu finske i somalijske djece na parkingu pored benzinske pumpe i fast-food restorana, te odlučile dalje pratiti njihovo druženje kako bi otkrile zajedničku igru razlika toliko prirodnih i zaigranih da su poželjeli detaljnije istražiti odnose koji Abdija (15 god.), Nasteho (11) i Bisharo (9) povezuju sa dvanaestogodišnjom Julijom, njenom braćom i sestrama, odnose polarizirane do rasprava i prepiske o Bogu i Allahu, koje, za razliku od svijeta odraslih, ne završavaju razilaženjem već novom igrom, novim zbližavanjima. Otkrivanje nepredvidivih i nepretencioznih namjera dječjeg svijeta, elemenata postojanja "u malom", njihovo premještanje na filmsku traku bio je izazov koji je na koncu rezultirao dokumentiranjem značenja koja u prvi mah nisu bila primijećena niti naslućivana.

Napetost koja postoji i na kojoj se gradi odnos između tamnoputih somalijskih izbjeglica i plavokose finske djece, konfliktna tek u onoj mjeri koliko je svaka nova rasprava prilika za otkrivanje razloga za nova približavanja, izdvaja se kao momenat prepoznavanja razlike koja ne prijeći put kontinuiranom građenju zajedništva: skrovišta od plastike, katrona i gume - izmaštanog teritorija odrastanja koje priprada svima. Film bi se mogao predstaviti i kao minijatura o društvu, kako to same autorice naglašavaju, ali on je ipak i svojevrsno čudesno otkriće, primjer sasvim drugačiji od društvene zbilje koja se nerjetko očituje u činjenicama koje posreduju informacije o rasističkim ispadima, netrpeljivostima, napadima i sukobima. "Along the road little child" nije isključivo priča o konfrontaciji zapadnjačke i islamske kulture ispričana i sagledana iz vizure djece. Ovaj dokumentaristički zapis načinjen među dječjim glavama, između stabala, listova, stepeništa, puteljaka, soba i zgrada priča o suptilnim, tananim, propusnim granicama "malih svjetova" koji se stapaju u jedan, moguć i vjerovatan.

MARIO HIBERT

Directors and Scenario: Susanna Helke & Virpi Suutari (Norway)
Production: Ulla Simonen, Cilla Werning, 2005
Runtime: 79 min.

The documentary film "Along the road little child" was created to present a view on childhood through the eyes of Islamic immigrant children living in Finland. The directors, Susanna Helke and Virpi Suutari, got the idea for this movie during an ordinary drive through a Helsinki suburb, when they spotted a group of Somali and Finnish children in a parking lot between a gas station and a fast-food restaurant and decided to follow their play. They found that their collective game of differences was so natural and playful that they wished to research, in greater detail, the relationships of Abdija (15 years), Nasteho (11) and Bisharo (9) to the twelve-year-old Julia and her siblings. They documented their conflicts and arguments about God and Allah and saw that in contrast to adults, their disagreements are soon forgotten, as more important matters, such as new games and new approaches, take priority. Depicting the unpredictable and unpretentious intentions of the children's world and the elements of existence "in small" was a challenge, but it resulted in documenting the meanings that could neither be spotted nor sensed upon first look.

The existing tension on which a relationship is built between the dark-skinned Somali refugees and the light-haired Finnish children is a conflict only insofar that every new disagreement is an opportunity to find novel reasons for becoming closer. This presents a type of recognition of differences which does not create barriers to a continuous development of a joint society: building a shelter from plastic covers, cardboards and tires - creating an imaginative territory for growing up that belongs to everyone. The directors accentuated that this movie can be taken as a miniature on society, but nevertheless revealing a kind of a wondrous discovery, an example so very different from the reality, which not rarely takes the shape of racist behaviour, intolerance, assaults and confrontations.

"Along the road little child" is not only a story about confrontation between the Western and Islamic cultures, told and reflected from the children's point of view, but it is also a documentary that took shape amidst children's minds, amidst the trees, leaves, stairways, paths, rooms and buildings; it is a story about the subtle, sensitive and permeable barriers of their "little worlds" which mold into one, possible and probable.

MARIO HIBERT



THE END OF THE NEUBACHER PROJECT

Režija: Marcus J. Carney (Austrija)
Produkcija: Lukas Stepanik, Marucs J. Carney, Rolf Orthel, Georg Tschurtschenthaler, 2006
Trajanje: 74 min.

Dugometražni prvijenac Marcusa J. Carneya "The end of the Neubacher project", obiteljski je ogled o poricanju i postavljanju pitanja, intimistički uvid u odbacivanje, prebacivanje i dobacivanje tereta krvnje, nastao na temelju esencijalne, moralne nužde autora da se suoči sa samim sobom, suočavajući sebe i svoje bližnje sa sjećanjima čije se staze ne račvaju već sabiru u nepobitnoj činjenici koja upućuje na familijarnu nacističku zaostavštinu. Marcus Carney, pripadnik treće generacije Neubachera, istražujući odnos sa majkom i bakom, pronađući način da raskine okove šutnje otkrivajući generacijsku nesposobnost da se nosi sa povijesnim faktima zabilježenim i sačuvanim u kolektivnom, ali i individualnom pamćenju. Bez obzira što ovo posljednje, podložnije brisanju i zaboravu, kako će to gledatelji imati priliku i sami uočiti, ipak ne uspijeva izdržati i dokazati se kao uspješna metoda opstanka, mehanizam preživljavanja, kancerogenost memorije na koncu ne ostaje nedijagnosticirana, već protiv, biva čak i dokumentirana kao hronika dugo potiskivane bolesti.

Misli kojima Marcus J. Carney dopunjaje ili dopisuje svoje krajnje dovršeno dokumentarističko djelo, "da je jedna od najtežih stvari u životu oprostiti roditeljske grijehе" ukazuju na autorovo psihološko poniranje do samog korijena problema. Ovaj film stilski domisljato i inteligentno razotkriva strategije autoprotekcijske, ukazujući na njihove forme i permutacije, raslojavajući se do same konstatacije kako se

"ljudi plaše tugovanja" čak i mnogo više od aktualnih oblika sofisticiranog, postmodernog fašizma globalizacije, čime ovo složeno djelo konačno postaje iznimno delikatna i kompleksna narativna tvorevina čiji sam kraj uokviruje finalnu tugu: terminalni stadij majčine borbe sa plućnim kancerom i njegovim brojnim metastazama.

"The end of Neubacher project" je film koji angažuje vlastitu potrebu za "njegovanjem" metode retrospektivnog posmatranja za koje treba odvražnosti i hrabrosti, nadasve ljudskosti, spremnosti da se započne mučan i dugotrajan proces liječenja socijalne traume prošlosti, počevši sa "čišćenjem ispred svoga praga", razgovorom i osluškivanjem glasova onih najbližih. Nadilaženje prošlosti uvijek mora započeti traženjem istine, ali ne isključivo i samo od strane institucija, društva, međunarodnih krugova, već od pojedinaca također. Film Marcusa J. Carneya je odličan primjer (re)konstruiranja memorije i identiteta, pobjede istinske razlike nad banalnošću ravnodušnosti, traumatična misija razotkrivanja čovjekove najzloupotrebljivanje odbrambene metode: odbijanja i zaboravljanja odgovornosti.

Sarajevska projekcija ovog dokumentarnog filma, koji je nastajao u periodu od osam godina, bi trebala biti najavljenja kao festivalski događaj od posebne važnosti i pažnje. Nadati se je kako će se prikazivanjem ovog sjajnog filma pokrenuti dovoljno energije da se nadvladaju indiferentnosti i inertnosti, artikulirajući pitanja i iskaže etička potreba da djelujemo zarad zdravljva sopstvene kulturne zajednice. Projekt Neubacher nas bez sumnje opominje i upućuje upravo na to.

MARIO HIBERT





THE END OF THE NEUBACHER PROJECT

Director: Marcus J. Carney (Austria)

Production: Lukas Stepanik, Marcus J. Carney, Rolf Orhel, Georg Tschurtschenthaler, 2006
Runtime: 74 min.

A first documentary feature for Marcus J. Carney, "The end of the Neubacher project" paints a family portrait of denial and questioning, giving an intimate introduction into the rejection, transferral and distribution of blame. The film emerged from the author's own need to face himself, through direct self-confrontation, as well as through confronting his family members with memories of a past linked to a criminal regime.

Marcus Carney belongs to the third generation of the Neubachers and, through exploring his relationship with his mother and grandmother, finds a way to break the chains of silence, revealing a generational incapability to face historical facts recorded and kept in both collective and individual memory. The latter form of memory is more susceptible to succumb to erasure and memory loss, as the viewers will experience for themselves. Therefore, it is unsuccessful in sustaining itself. Due to this, the malignance of memory does not remain undiagnosed until the end and is on the contrary documented as a chronicle of a long-time repressed illness.

The ideas with which Marcus J. Carney completes his documentary work, that one of the most difficult things in life is to forgive parental sins, points to the author's psychological plunge to the very root of the problem examined. This film takes on an innovative and intelligent style, unveiling the strategies of self-projection, pointing out their shapes and permutations and exploring the extent to which people have a fear of grievance a lot greater than their fear of contemporary forms of sophisticated, post-modern

fascism globalization brings. Due to this, the work ultimately becomes a highly delicate and complex narrative accomplishment whose end encompasses the final sadness: the concluding stage of the mother's battle with lung cancer and its numerous phases. "The end of the Neubacher project" is a film which develops its proper method of "treasuring" retrospective observance, a perspective which requires boldness and courage, and above all humanity and readiness to undertake a painfull and enduring process of healing the social trauma of the past starting with "one's own doorstep" - through discussion and listening to the voices of those closest to us. Overcoming the past must always begin with truth seeking, not exclusively and solely from institutions, society and international circles, but also from individual participants. Marcus J. Carney's film in an outstanding example of (re) construction of memory and identity, portraying the victory of true difference over the banality of indifference, a traumatic mission of rediscovery of the greatest and most manipulated human defence mechanism: the refusal and denial of responsibility.

The Sarajevo screening of this documentary peice, developed over a period of 8 years, should be underlined as a festival event of special importance and value. We can only hope that the screening of this amazing film will produce enough energy to combat the persistent indifference and inertia, opening up a space for articulation of questions leading to the re-examination of our own past and exploration of the ethical need to act for the benefit of our own cultural community. The Neubacher project undoubtedly reminds us of the need to do just that.

MARIO HIBERT

FADE IN PRODUCTION

- **DIREKT: ZAPOSLI ME, PRIJAVI ME:**
Režija: Robert Orhel (Hrvatska);
Trajanje: 28 min., 2006
- **BOJE NEVIDLJIVOG:** Režija:
Magdalena Petrović (Hrvatska);
Trajanje: 31 min., 2006
- **KAMEROM PREKO DUGE:** Režija:
Martina Globočnik (Hrvatska);
trajanje: 20 min., 2005

Tri hrvatska kratka dokumentarna filma, nastala iz produkcije Fade In-a (Fantastično Dobra Institucija), tematiziraju socijalne probleme kroz tri različite ciljne skupine: nezaposleni, slijepi i Romi.

Film Robert Orhela jedan je iz serijala dokumentarnih televizijskih emisija "Direkt" koje se bave društvenim, egzistencijalnim problemima mladih. "Zaposli me, Prijavi me" problematizira fenomen nezaposlenosti školovanih osoba prateći svakodnevnicu pet mladih ljudi koji pred kameru iznose istine o uvijetima obrazovanja, diskriminaciji i neprijavljenom radu.

Debitantski dokumentarni film Magdalene Petrović "Boje nevidljivog", realiziran je u suradnji sa Hrvatskim savezom slijepih, a bavi se svakodnevnicom slijepih osoba. Depatetiziranim pristupom kamere životima Andree, Zrinke i Snježane, ovaj film svjedoči o uobičajnim stereotipima kada su u pitanju slijepi, ali također skreće pažnju na poteškoće s kojima se ove osobe susreću kada je u pitanju ostvarivanje temeljnih ljudskih prava. U prvom planu filma su tri glavne junakinje (studentica, pravnica i žena smještena u javnu ustanovu) koje na sasvim običan i prirođan način pokazuju da su predrasude, sažaljenje i birokratske zaprake najčešći problemi koji otežavaju njihov normalan život, te kako one ne pristaju niti žele biti sklonjene van granica društvene marge. Emotivne priče slijepih djevojaka jakog karaktera su "ispredikane" crnogumornim monologima Vojina Perića, voditelja kazališta slijepih, a upravo te anegdote najbolje

potcrtavaju detalje iz života ljudi čije dostojanstvo nerjetko narušavaju upravo oni u čije vidne sposobnosti ne sumnjamo.

Konačno, treći film "Kamerom preko duge", u dvije kratke priče nam govori o poteškoćama u obrazovanju i integraciji u društvo članova romske zajednice. Autorica filma Martina Globočnik bilježi situaciju u Karlovcu gdje romska djeca nastoje naučiti čitati i pisati u napuštenom autobusu kraj otpada, zapisujući kamerom njihovu želju za učenjem ništa manju od želje Romkinje iz Belog Manastira koja pohada tečaj šivanja kako bi pomogla svojoj obitelji.

Producjinski studio Fade In, kako je to razjašnavaju njihove mrežne stranice, je od svoga osnivanja 2001. godine realizirao brojne reportaže, televizijske emisije, dokumentarne, animirane i eksperimentalne filmove kojima se angažirano, beskompromisno i aktivno nastoje tretirati socijalne teme nekonvencionalnim pristupom tehnikama snimanja, montaže i produkcije. Na ovaj način se žele ohrabriti mladi ljudi na samostalnu, nezavisnu produkciju kako bi promoviralo angažirano djelovanje i poticalo realiziranje kulturnih projekata kao i razvoj civilnog društva uopće.

MARIO HIBERT

- **HIRE ME (BY THE BOOK):** Director: Robert Orhel (Croatia); Runtime: 28 min., 2006
- **COLORS OF THE INVISIBLE:** Director: Magdalena Petrović (Croatia); Runtime: 31 min., 2006
- **WITH A CAMERA OVER THE RAINBOW:** Director: Martina Globočnik (Croatia); Runtime: 20 min., 2005

Three short documentaries from Croatia produced by Fade-In (Fantastically Good Institution) examine social problems through looking at the experience of three distinct target groups: the unemployed, the blind and the Roma people.

Robert Orhel's film is part of the





AN OX FOR A BABY

(Turska / Holandija)
Producentica: Ayfer Ergün, 2006
Trajanje: 50 min.

Dokumentarni film redateljke turskog porijekla Ayfer Ergun nastao iz potrebe da se skrene pažnja na problem poslijeporodajne vaginalne fistule zbog kojeg veliki broj afričkih žena biva izopćeno iz zajednice. Poslijeporodajna fistula je oštećenje koje nastaje tokom teških poroda žena kroz čiju usku, nedovoljno razvijenu, zdjelicu ne može proći glava dijeteta uslijed čega najčešće nastaju oštećenja mjeđura (ili debelog crijeva) koja imaju za posljedicu nemogućnost zadržavanja urina, odnosno stolice. Afričke žene u najvećem broju slučajeva nisu u mogućnosti platiti hirurški zahvat kojim bi se sanirao ovaj defekt, a pojava postporodajne fistule je učestala upravo u sredinama gdje se premlade majke, čiji genitalni trakt zbog loše ishrane još uvek nije dovoljno razvijen, suočavaju s problemom koji same ne mogu riješiti. Etijopija je zemlja u kojoj postoji oko stotinu hiljada djevojaka i žena koje pate zbog ovog problema, a svake godine broj se povećava za devet hiljada novih slučajeva.

Ovaj film donosi priču o bračnom paru koji živi daleko od grada i suočava se sa problemom koji uzrokuje ne samo zdravstvene tegobe već implicira i mnogo šire socijalne nedaće. Za razliku od većine ovakvih situacija koje završavaju razvodima (čak 75% žena ostaje samo), priča o Yezini i Mesganou je sasvim drugačija. Muž odlučuje prodati bika kako bi poslao ženu u bolnicu, dvadeset sati vožnje daleko udaljen medicinski centar u Addis Abbi gdje je moguće izvršiti hirurški zahvat i sanirati fistulu. Međutim tu priči nije kraj. Dvadesetosmogodišnja Yezina koja je već izgubila dva dijeteta, ne uspijeva nakon toga zatrudniti, a sve je manje strpljenja u očima i riječima muža koji očekuje djecu.

Kao i većina drugih žena u ovakvim situacijama, Yezini ne preostaje puno izbora osim da trpi i pati, ogovarana i napuštena od strane zajednice. Ipak na jednom od pregleda doznaće da je zatrudnila, plać i glavobolja nestaju, i sada je potrebno ponovo posjetiti bolnicu budući da dijete može doći na svijet jedino novim hirurškim zahvatom.

Ayfer Ergun već dugo godina živi i radi u Holandiji. Prije ovog dokumentarnog projekta, realizirala je dva filma: "Ilegalni snovi" (2000. god.) i "Protiv moje volje" (2002. god.). Film "Protiv moje volje" dobitnik je prestižne Prix Italia za najbolji dokumentarac u korist čovjecanstva.

MARIO HIBERT
Director: Ayfer Ergün



(Turkey / Netherlands)
Producer: Ayfer Ergün, 2006
Runtime: 50 min.

The documentary of director Ayfer Ergün was created out of need to direct attention upon the problem of obstetric fistula, an ailment provoking the alienation of numerous African women from their communities. An obstetric fistula is very often a consequence of contractions during a difficult childbirth. Frequently in cases of women who give birth at a very young age, long-lasting contractions, provoking a persistent friction of the baby's head against the mother's pelvis, can provoke injury to the tissue of the rectum or bladder, causing a hole which results in uncontrollable leakage of urine or faeces. In the greatest number of cases, African women are unable to pay for the surgical procedure which amends this deformity. Ironically, the high-occurrence of post-childbirth fistula happens precisely in areas where these same women, mothers at an excessively young age, their genital organs not yet fully developed, are forced to confront it without appropriate means to solution available. Ethiopia is a country where some 100 000 girls and women are suffering from obstetric fistula, with the numbers increasing by 9 000 each year.

This film brings us the story of a married couple, living far away from the city, faced with this predicament, which causes not only health problems but also entails much wider social barriers. In opposition to the majority of

such cases, which end in divorce (75% of the women end up facing this situation alone), the story of Yezin and Mesganow provides a different perspective. Mesganow decides to sell the family ox in order to send his wife to the hospital at the 20-hours'-drive-away medical center in Addis Abba where it is possible to have the necessary surgical procedure done. However, this is not where the story ends. Following the procedure, twenty year old Yezin, who had already lost two children by then, appears not to be able to conceive anymore.

The unfortunate circumstance is reflected in the growingly impatient and decreasingly tolerant behaviour of her husband, who is expecting to have children. As most women in such a situation, Yezin is left with little choice except to bear the brunt of communal gossip and rejection. Yet, after one of the medical checkups, she finds out that she is pregnant. The tears and the headache disappear, and it is necessary to again go to the hospital, as childbirth is possible only through another surgical procedure...

Ayfer Ergün, of Turkish origin, has been working and living in the Netherlands for many years. Prior to this project, she directed two other films: "Illegal Dreams" (2000) and "Against my Will" (2002). The film "Against my Will" received the prestigious Prix Italia for the best human-interest documentary.

MARIO HIBERT



Ayfer Ergün

documentary television broadcast "Direkt" which deals with social and existential problems of young people. "Hire me (By the Book)" addresses the phenomenon of unemployment of educated people by following five young persons who present their views on educational standards, discrimination and unregistered work.

Magdalena Petrović's debut - "Colors of the Invisible" has been realized together with the Croatian association for the visually impaired and deals with the everyday challenges of this group. Taking an honest approach to the lives of Andrea, Zrinka and Snježana, this movie testifies of the stereotypes blind persons have to face on a daily basis, and the difficulties encountered in aiming to realize their fundamental human rights. In the first part of the documentary, the main characters (a student, a lawyer and a woman working in public administration) demonstrate, in an absolutely natural and ordinary way, the way in which prejudices, pity and bureaucratic obstacles obstruct their daily lives, which they have no desire to live on the periphery of society. The moving stories of the three strong women are intermixed with black humor monologues of the director of the theater for the visually impaired, Vojin Perić. His anecdotes point to the life details of people whose dignity is repeatedly disturbed by those whose ability to see is never questioned.

The third movie, "With the camera over the Rainbow", uses two short stories to tell us about the obstacles to integration faced by the members of the Romani community. The director of the film, Martina Globočnik, records the situation of Roma in Karlovac, where Romani kids are trying to learn to read and write in an abandoned bus near the garbage dump. The desire of the children to gain some education is paralleled by the aspiration of a Romani woman from Beli Manastir to help her family by attending sewing classes.

The Fade In production studio has realized various reportages, television broadcasts, documentaries, as well as animated and experimental films since the beginning of its establishment in 2001. Their work is characterized by an engaged and active commitment to topics of social importance, as well as by an unconventional approach to shooting, editing and production. By these means, they try to encourage young people for independent production, with aim of promoting engaged action and the realization of cultural projects, as well as the development of civil society in general.

MARIO HIBERT
Režija: Ayfer Ergün

IL MIO PAESE MOJA ZEMLJA



Režija: Daniele Vicari (Italija)
Produkcija: VIVO Film, Gregorio Paonessa, Marta Donzelli, Fabrizio Grosoli, 2006
Trajanje: 113 min.

Ako bismo film Daniele Vicarija okarakterizirali kao pripovijest o "novumu" kao kulturnoj investiciji, tada bismo potvrdili da ciklus proizvodnje motiva koji nas pozicioniraju na tasove prošlosti i budućnosti, pripovijeda o procesu otjelovljenja ljudskih namjera da koegzistiraju na fragmentima imaginarnih svjetova. Taj imaginarij univerzalnog i partikularnog, revolucije i evolucije, nastaje na mapi usporedbi, platnu komparacija čiju recepciju pripremaju dvanaestominutne crno-bijele sekvence, poveznice Joris Ivensovog "L'Italia non è un paese povero" ("Italija nije siromašna zemlja"), s početka šezdesetih, na kojima nastaje novi filmski dokument (post)moderne u akciji. Kontekstualizirano u zapis o socio-historijskom naslijeđu, Vicarijevo putovanje Italijom postaje poetski oblik o posljedicama globalnih ekonomskih odnosa kojima je posvećena dvosatna minutaža, trajanje utvrđeno na temeljima grude koja otkriva svoju elementarnu karakteristiku: interpretaciju promjena, tumačenje prolaznosti. Dimenzija vremena na kojoj ovaj dokumentarac počiva, prostorno se očituje kao mozaik posvećen obnavljanjima obećanja o industrijskom progresu.

Na ovoj pozadini gradi se dokumentaristička poema o diskursu rada osiguravajući autoru obilje konotacija kojima načinje čvrstu strukturu narativa o globalnoj krizi, migracijama, depresiji, vještvo zaobilazeći zamku da "okusom zemlje" ideologizira čula gledatelja koji se prepoznavaju u dijaligu sa lokalnom i globalnom zajednicom zatočenika ideje o (ne)moći društvene proizvodnje. Istražujući složene odnose kompetitivnosti, proizvodnje i potrošnje, politike i ekonomije, "Il mio paese" nam govori o vrijednostima koje nadilaze tranzicije, emocijama koje nadrastaju promjene, ustrajavajući na susretu sa činjenicama koje podsjećaju na najčešće citiran komentar italijanske štampe na Vicarijev film, "Italia non è più un paese ricco" (Italija više nije bogata zemlja), koji diferencira temeljni motiv djela "samo je promjena stalna", tačku

u kojoj se prepoznaće mjesto sa kojeg se razilaze i novo pronalaze silnice individualnog i kolektivnog rada, propadanja i stvaranja.

Film je uspješno prikazan na prologodišnjoj venecijanskoj filmskoj Mostri, kritika je bila izuzetno naklonjena načinu kojim su kontradikcije artikulirane u mnoštvu glasova koji dolaze iz samih pora društvenog organizma čija dileme naslućuju kako budućnost i ne može donijeti ništa drugo do ponovni susret sa izmišljenim "novim". Ovo ekstremno komunikabilno, slojevito filmsko djelo zasluguje preporuku sa kojom kino sala ne bi smjela ostati neispunjena posjetiteljima koji bi se željeli podsjetiti zbog čega je važno imati hrabrosti sumnjati u egzistencijalni univerzum ideja koje ne ostavljuju previše mjesta mislima poput: "metan je rođen u utrobi zemlje pa tamo treba i ostati", kako je to primijetio jedan od sasvim "običnih", "slučajnih" svjedoka ovog izvanrednog dokumentarističkog djela. Na koncu, odjavna muzička numera "La mia patria attuale/ Moja aktuelna domovina" (Massimo Zamboni) kojom se i formalno zaključuje priča o Italiji danas, savršeno korespondira sa ironijom, tugom i nadama s kojima nove generacije pohode "obećane" destinacije, otvorenog tržišta Europe.

MARIO HIBERT



Daniele Vicari

IL MIO PAESE MY COUNTRY

Director: Daniele Vicari (Italy)
Production: VIVO Film, Gregorio Paonessa, Marta Donzelli, Fabrizio Grosoli, 2006
Runtime: 113 min.

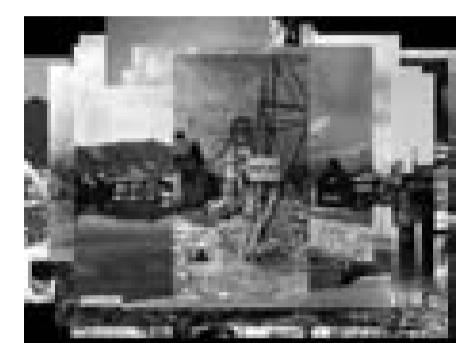
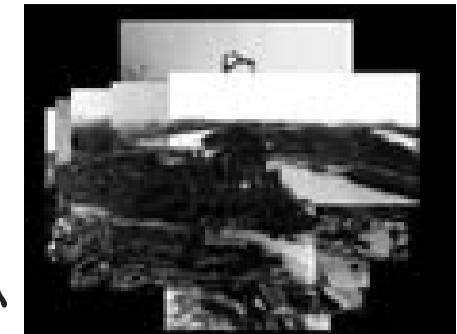
If we would characterize Daniele Vicari's film as a story of the "new", as a cultural investment, then we would affirm that the cycle of motive production, which places us in periods of past and future, recounts a process of incarnation of human intentions to coexist in fragments of imaginary worlds.

The imagination of universality and particularity, revolution and evolution, begins on a comparative map which is arranged in black-white sequences and links from Joris Ivenses "L'Italia non è un paese povero" ("Italy is not a poor country") from the beginning of the 1960ies, on which the new documentary is built. Contextualised in the account of socio-historical legacy, Vicari's journey through Italy becomes a poem dedicated to the consequences of global economic relations. The duration of two hours is a consequence of its structure, which reveals its elementary characteristic: an interpretation of change, an elucidation of that which is transitory.

The dimension of time on which this documentary is based can be seen as a mosaic dedicated to the restoration of promises of the industrial process. On these grounds, this discursive documentary on work, offering a range of connotations, builds up a rich narrative of the global crisis, migration and depression. Consequently, the film ingeniously avoids the trap of imposing an ideological vision upon the viewers' senses in which the audience identifies itself in the dialogue with the local and global supporters of the idea of societal production. While analysing the relations of competition, production and consumption, politics and economy, "Il mio paese" speaks about values which exceed transition and emotions which surpass change. It directs the narrative towards facts and ideas reminiscent of Vicari's most often cited quote: "Italia non è più un paese ricco" (Italy is no longer a rich country) - the core theme of the piece itself.

The movie has been successfully shown at last year's Venice Mostra, the critics of which commended Vicari's way of articulating contradiction through a variety of societal voices. This extremely communicative and multilayered film work is a must for all viewers who would like to recall the reasons for doubting existential and absolute ideas, without leaving space for alternate views. The closing song of Massimo Zamboni "La mia patria attuale" ("My current home") perfectly corresponds to the irony, sadness and hopes with which the new generations covet the "promised" destination which is the European open market.

MARIO HIBERT



NIJUMAN NO BOREI 200 000 PHANTÔMS

Režija: Jean-Gabriel Périot (Francuska)
Produkcija: Envie de Tempete Productions, 2007
Trajanje: 10 min.

U filmu "NIJUMAN NO BOREI 200 000 fantoma", susrećemo se sa brzim izmjerenama fotografijama grada na rijeci, hronološkim preplitanjem razglednicu čiji nam se identitet u prvim minutama ne otkriva već se angažira pažnja gledatelja na različite perspektive iz koje se gleda na centralni objekat čitave kompozicije. Radi se o još jednoj varijanti poigravanja sa tačkama gledišta razbacanim u prostoru i vremenu, komponiranju slike na iznimno suptilan i dojmljiv način kako bismo tek postupnim otkrivanjem detalja prepoznali trenutak prelaska iz neznanja u znanje: grad čijeg se imena "ne možemo" sjetiti zove se Hiroshima. Nakon toga slike u našoj svijesti počinju evocirati tragediju eksplozije nuklearne bombe i sudbinu 200000 stradalih dok fotografije nezaustavljivo prelaze period od 1914-2006.

Lista festivala na kojima su prikazani filmovi Jean-Gabriel Periota je zaista impresivna. Pored velikog broja učešća na različitim međunarodnim festivalima eksperimentalnog, dokumentarnog i kratkog filma, na kojima ovaj francuski autor osvajač različita priznanja, samo za film "Čak i da je bila zločinac" moguće je pobrojati 28 nagrada od kojih ovdje izdvajamo tek nekoliko: Grand Prix (Međunarodni filmski festival, Tempere), Najbolji međunarodni kratki film (Cork film festival), Grand Prix (Internacionalni Odensee film festival), Nagrada žirija i nagrada festivala (Videofestival, Bochum), Najbolji međunarodni kratki film (Prends ca court!, Montreal), Najbolji dokumentarni film (Međunarodni festival ljudskih prava "One World", Prag), Nagrada Jacek Kuron za najbolji kratki dokumentarni film (Watch Doc., Međunarodni festival ljudskih prava, Varšava), itd.

MARIO HIBERT

NIJUMAN NO BOREI 200 000 PHANTÔMS

Director: Jean-Gabriel Périot
(France)
Production: Envie de Tempete
Productions, 2007
Runtime: 10 min.

In the film "NIJUMAN NO BOREI 200 000 phantoms" we see fast changing photographs of a city on a river, which draw the viewers' attentions to different perspectives from which the central object of the entire composition is seen. This playful toying with points of view in time and space frame the images in an understated and impressive way and allow, through a gradual exposition of detail, recognition of the moment when ignorance becomes knowledge: the city whose name we cannot "remember" is Hiroshima. Once recognized, these images evoke the tragedy of the nuclear bomb and the destiny of the 200 000 injured as we are struck by an unstoppable barrage of photographs from 1914 - 2006.

Apart from contributing to a great number of different international festivals for experimental, documentary and short film, this French author has won many different awards. His film "Even if she had been a criminal" won 28 awards, among which are: Grand Prix (International film festival, Tempere), The best international short film (Cork film festival), Grand Prix (International Odensee film festival), Jury Prize and Festival prize (Videofestival, Bochum), The best international short film (Prends ca court!, Montreal), The best documentary film (International festival of human rights "One World", Prag), Jacek Kuron award for the best short documentary film (Watch Doc., International festival of human rights, Warsaw), etc.

MARIO HIBERT



EUT-ELLE ETE CRIMINELLE... EVEN IF SHE HAD BEEN A CRIMINAL...

Režija: Jean-Gabriel Périot
(Francuska)
Produkcija: Envie de Tempete
Productions, 2006
Trajanje: 9 min.

Jean-Gabriel Periot, francuski eksperimentalni video-artist i režiser, čiji umjetnički angažman seže u konceptualne sfere predstaviti će se u Sarajevu sa dva kratka filma: "NIJUMAN NO BOREI 200 000 fantoma" i "Čak i da je bila kriminalac".

Drugi film donosi scene javnog kažnjavanja žena optuženih za suradnju s njemačkim vojnicima za vrijeme rata, autentične crno-bijele sekvenце koje u samo deset minuta uspijevaju u memoriji gledatelja ostaviti snažan dojam, podsjetiti na gotovo uvijek postojeću, tamnu stranu, pobedničke medalje. Nastale u ljeto 1944. godine, nepatvorene snimke do kojih je došao Periot, dokumentiraju ponižavanja žena usred oslobodilačkog slavlja na ulicama Francuske, uspijevajući u vrlo kondenzovanoj formi prenijeti

osjećaj straha i bespomoćnosti s kojim se upozna svako ljudsko biće tek nakon što se nađe u milosti i nemilosti nadmoćne mase.

Film razvija nutarnju dilemu ideje pravičnosti. Dok posramljene i uplašene optuženice iščekuju rasplet događaja, gledatelj kao da od sebe očekuje odgovor na pitanje: do koje mјere može biti uzneniren odnosno u kojoj je mjeri sposoban odvagati vlastitu mjeru saosjećajnosti i kazne? Ovo kratko djelo na najbolji način pokazuje koliko je za autora važno znati prepoznati mjesto susreta perspektiva, tačku iz koje se djelo otvara u značenju i postaje klizav interpretacijski teren. Periotov film izuzetno dobro ističe upravo momente u kojima možemo predosjetiti koliko je krhka, nestabilna i varljiva granica ljudskog, odnosno koliko je malo potrebno da se uloga ugnjetenog osvetnički pretvori u ulogu onog koji ugnjetava.

MARIO HIBERT

Director: Jean-Gabriel Périot
(France)
Production: Envie de Tempete
Productions, 2006
Runtime: 9 min.

Never one to shy from conceptual motifs, French experimental video-artist and director Jean-Gabriel Periot will present two short films in Sarajevo, "NIJUMAN NO BOREI 200 000 phantoms" and "Even if she had been a criminal".

The second one shows the public punishment of women accused of cooperating with German soldiers during the war. Using authentic black and white sequences, Periot creates scenes that press themselves onto the spectators' memory in only 10 minutes. The original shots, filmed in the summer of 1944, document the humiliation of these women while liberation celebrations bubble across France. The images succeed in transferring a sense of fear and helplessness faced by every human being when left to the mercy of the crowd.

The film cultivates an uncertainty as to the meaning of justice. While the ashamed and terrified women await further developments, viewers expect their own answer to the questions - to what extent can one be upset and to what extent is one capable of measuring his standards of compassion and punishment? This short piece displays how important it is for an author to recognise the place where perspectives meet, the point where the piece opens itself and becomes a slippery interpretative field. Periot's film demonstrates that regardless of the fragility, instability and unsteadiness of the human condition it takes so little for the role of inferior to turn, in revenge, into the role of the superior.

MARIO HIBERT



LOSERS AND WINNERS

Režija: Ulrike Franke i Michael Loeken (Njemačka)
Produkcija: Filmproduktion Loekenfranke, 2006
Trajanje: 96 min.

Rurhska oblast, ponos njemačke teške industrije, dobila je 1992. godine još jedno kolosalno industrijsko postrojenje – najmoderniju svjetsku koksaru vrijednu 1.3 biliona Eura. Ipak, za nepunih osam godina, nepredvidive tržišne okolnosti, dovele su do enormnog pomijeranja odnosa ponude i potražnje uslijed čega je kupovina koksa iz Njemačke postala nerentabilna obzirom da je njegova kupovna cijena u na Istoku bila mnogo jeftinija. Sa druge strane, za kineski ekonomski boom uslijed kojeg u Kini neprekidno rastu potrebe za sirovinama, ovakav scenario je bio povod za procjenu stučnjaka iz Azije da u ovakvoj situaciji prepoznaju priliku za prebacivanje čitavog postrojenja u svoju zemlju. U proljeće 2003. - operacija je mogla početi.

Film otvara scena u kojoj njemački radnici s nevjericom posmatraju kako kineske "radničke trupe", "jedinice radnika", njih oko četiri stotine, pristižu na njihova dojučerašnja radna mjesta i započinju izuzetno složen proces rastavljanja gigantskog industrijskog postrojenja. Rediteljski par Franke & Loeken je u periodu od godinu i po dana sistematično bilježio predanost kineskih radnika iznimno zahtjevnim i opasnom zahvatu najvećeg relociranja i demontiranja ikada poduzetog do tada, kontrapunktirajući nepovjerenje, razočarenje, zabrinutost i pomirenost njemačkih poslovoda i radnika sa gotovo neprekidnim radom kolega sa drugog kontinenta. Dinamika rada, discipliniranost, motiviranost i solidranost kineskih radnika vješto je prikazana i analizirana iz ugla njihove učinkovitosti i uvjerenja u pobjedonosnu budućnost nacije koja preuzima statusne simbole industrijske kulture Zapada.

Film, čiju bismo radnju najjednostavnije mogli opisati kao rastavljanje Kaiserstuhl koksare u Dortmundu, na prvi pogled ne čini posebno privlačnim za gledanje. Međutim,iza ovog neprivlačnog temelja krije se ironijska činjeničnost globalizacijskog fenomena koji jedinima nosim pobedu, a drugima gubitak, dok čitava priča počinje poprimiti svoje prave obrise tek u susretu sa pojedinačnim portretima kineskih radnika koji otkrivaju detalje njihove svakodnevnice vrijedne 400 Eura mjesečno.

Atmosferu filma grade kadrovi koji nam predočavaju postepeno nestajanje elemenata ogromne industrijske zone, iako dominantan karakter ovog filma ostaje upisan u sudbinama radnika, njihovom odnosu prema poslu, obiteljima, domovini, budućnosti tako da u konačnici film postaje obilježen duhom kolektiva, ali i neizbjježnim pitanjima o krajnjim konsekvcama kineskog ekonomskog prosperiteta u koji se uzda najbrojnija svjetska populacija.

MARIO HIBERT

Directors: Ulrike Franke and Michael Loeken (Germany)
Production: Filmproduktion Loekenfranke, 2006
Runtime: 96 min.

Ruhr Valley was already the pride of German heavy-industry sites when yet another colossal factory was built there in 1992 – the ultramodern Coke plant, constructed at a cost of 1.3 billion Euros. After only eight years in operation, however, the precarious market circumstances led to an enormous change of the supply-demand conditions and the Coke market in Germany grew unprofitable, as Coke in the East suddenly became much cheaper. At the same time, during the Chinese economic boost and in the midst of constantly growing need for raw materials in China, experts from Asia recognized an opportunity to transfer the whole facility to their country. Thus, in spring of 2003, the operation was ready to begin.

In the film's opening scene, German foremen watch in disbelief as 400 Chinese workers arrive at their work place and begin to dismantle the gigantic Coke plant. Over a period of one and a half years, the directors Franke and Loeken, systematically noted the commitment and struggle of the Chinese workers to the challenging and unsafe working practices of one of the biggest relocating and dismantling works ever done. They also documented the disbelief, disappointment, worry and resignation of the German employers and workers with the almost unstoppable work of their colleagues from the other continent. The work dynamic, discipline, motivation and solidarity of the Chinese workers is clearly shown and analyzed in terms of their efficiency and belief in the victorious future of their nation as it takes over one of the status symbols of the Western industrial culture.

The movie plot can be simply described as the dismantling of the Kaiserstuhl Coke factory in Dortmund, which at first sight is not particularly alluring to watch. However, under this uninviting base, hides the irony of a concept central to the globalization phenomenon, which brings victory to some and loss to others. The real story begins to take shape as we are introduced to individual portraits of Chinese workers, unveiling the details of their everyday routine worth a monthly 400 EUR. The movie's atmosphere captures scenes that adduce the gradual vanishing of the gigantic industrial zone, although the dominant feature of this film is that it stays involved in the destiny of the workers and their relationship towards work, their families, country and their future. This is done in such a way that the movie comes to be defined by the collective spirit, as well as the inevitable questions about the final consequences of the Chinese economic prosperity, on which the most numerous world population relies.

MARIO HIBERT



Michael Loeken



Ulrike Franke



Directors: Heidi Ewing and Rachel Grady (USA)

Production: Magnolia Pictures,

2006

Runtime: 84 min.

Children younger than 13 are being welcomed with open arms to sing "Alleluia!" at evangelical workshops designed to help devout Christians be reborn in their faith. You've never heard of Becky Fischer and her "Kids on Fire" summer camp for recruitment of the re-born? Maybe you should go to the cinema and find out why Harry Potter needs to be punished; why Jesus' name makes children cry and why childhood is more valuable and beautiful if you turn it into a polygon for hypnotic religious training.

"Jesus Camp" is an intense story about the ideological pulse of the American evangelical community and how their doctrine affects children caught in this world of traditional Christian values. This extraordinary piece of art was nominated for "Best Documentary" at the Oscars and shook the audience by exposing the ties between religion and politics used shape children into soldiers ready to recognize only one truth and one enemy: "The Ones Who Do Not Glorify and Do Not Believe In Jesus."

Their politically fetishized religious fervor culminates in a scene where a cardboard figure of G.W.Bush is placed on stage to address the assembly and stirs the parishioners into an ecstatic frenzy of prayer. It is not surprising that this movie is rated "PG-13" (a warning for parents) since scenes where children burdened by the responsibility of being "the key generation of the US future" fall into trances on stage and experience emotional breakdowns are rather disturbing.

After seeing "Jesus Camp" you will not doubt the source of Christian fundamentalism nor under which flag the active ingredients of our geo-political future grow. This stunning work of Heidi Ewing and Rachel Grady displays acts of religious indoctrination in a "reality film" format which should give pause to even the most ardent believer.

MARIO HIBERT

J E S U S
C A M P



Heidi Ewing & Rachel Grady

Režija: Heidi Ewing i Rachel Grady (SAD)
Produkcija: Magnolia Pictures, 2006
Trajanje: 84 min.

Radionice za obuku posvećenih kršćana otvorile su svoja vrata djeci ispod trinaest godina. U njima vas čekaju evangelisti raširenih ruku i usta kako bi vam svesrdno pomogli da se na vrijeme, ponovo rodite i s pesnicom u zraku zapjevate Alleluiah. Još niste čuli za pastorku Becky Fischer i njen "Kids on Fire" ljetni kamp za regrutaciju ponovo rođenih? Možda biste trebali otići u kino i saznati zbog čega Harry Potter mora biti kažnjen, zbog čega Isusovo ime tjeru djecu na plač, zbog čega je djetinjstvo vrijednije i ljepše ako ga pretvorite u poligon za hipnotički, vjerski trening.

"Jesus Camp" je uz nemirujuće svjedočanstvo o ideološkom pulsiranju kršćanske zajednice američkih evangelista, širenju dogme među djecom ulovljrenom u zamku grižnje savjesti zamkom konzervativnih kršćanskih vrijednosti. Nesvakidašnje upadljivo djelo koje se ove godine našlo i u konkurenciji za Oskara u kategoriji dokumentarnog filma, izazvalo je burne reakcije javnosti budući da izravno ukazuje na šokantne spone religije i politike koje od djece prave vojnike spremne da prepoznaju samo jednu istinu i samo jednog neprijatelja: "One koji ne slave i nisu uz Isusa."

Kulminacija idolopoklonstva prikazana je scenom u kojoj na pozornicu izlazi kartonska figura G. W. Busha, obraća se prisutnima, a molitva doseže ekstatične vrhunce. Nimalo također ne čudi ni činjenica što ovaj film nosi upozorenje za roditelje "PG-13" budući da sekvence djece koja u transu padaju na podijum i proživljavaju trenutke emotivnog sloma nimalo ugodno upućuju na neizdrživost tereta bivanja "ključnom generacijom" američke budućnosti.

Nakon što pogledate "real-life" dokumentarac "Jesus Camp", više neće biti dvojbe odakle izvire fenomen kršćanskog fundamentalizma pod čijom zastavom rastu aktivne supstance geo-političke budućnosti. Ovaj zapanjujući dokumentarni rad Heidi Ewing i Rachel Grady "Jesus Camp" nedvosmisleno ukazuje na zastrašujuće činjenice religijske indoktrinacije na djelu u "reality" filmskom obliku nakon kojeg zasigurno nećete poželjeti "biti spašeni".

MARIO HIBERT

GHOSTS OF ABU GHRAIB DUHOVI ABU GHRAIBA



Režija: Rory Kennedy (SAD)
Produkcija: Moxie Firecracker
Films production/HBO documentary
film, 2006
Trajanje: 78 min.

Jedno od centralnih pitanja istraživanja genocida i ratnih zločina jeste: Ko su ljudi koji stoje iza zločina? Kako naizgled obični ljudi postaju zločinci sposobni za nezamislive okrutnosti? Svaki novi pogled na fotografije mučenja iračkih zatvorenika Abu Ghraiba svakako da ova pitanja automatski aktualizira, tako da nas potreba Rory Kennedy-ja da istražuje psihopatološke motivacije, kao i okolnosti koje su dovele do zločinačkog ponašanja američkih vojnika u Abu Ghraibu, ne može ni najmanje iznenaditi kao ni konačni istraživački rezultat budući da je film, kako to u jednom od brojnih intervjuja napominje i sam autor, poprimio istinski istraživački oblik upravo onoga trenutka kada je postalо krajnje uznemirujuće dobivati uglavnom isti odgovor na postavljenу pitanje: "Zašto ste činili takva zlodjela? - "Zbog toga jer nam je tako naređeno!" Potencijal ideje uglednog autora nezavisnih dokumentarnih filmova prepoznala je velika produkcija poput HBO-a koja je odmah bila spremna podržati namjeru da se realizira opsežna studija o skandalu u Abu Ghraibu, sa fokusom na one koji su sudjelovali u torturama, same izvršitelje zločina, odnosno kako to sugerira sam naslov filma: duhove Abu Ghraiba.

Film je ove godine prikazan na Sundance-u u okviru takmičarskog programa za najbolji dokumentarni film, a predstavlja pokušaj da se istraži odnosno razmota zamršeno klupko odgovornosti, ali također i podstaknu nova objašnjenja, zahtijeva traženje odgovora koji bi mogli objasniti danonoćna okrutna ispitivanja, ponižavanja i nemilosrdna iživljavanja nad iračkim zatvorenicima. Ovo izvanredno dokumentarističko djelo nesumnjivo ukazuje na brutalnu logiku i politiku američke vrhovne komande čiji zatvori u Iraku, Afganistanu, Guantanamu, indiciraju sistematsko uskraćivanje i kršenje ljudskih prava. Posebno interesantni dijelovi jesu i intervjuji

napravljeni sa zatvorenicima snimani u Turskoj, kao i "poznati" snimci eksperimenta poslušnosti (obedience experiments) iz šezdesetih godina izvedenih na Yale-u od strane poznatog socijalnog psihologa Stanley Milgrama.

Konačno, nekoliko uvodnih stihova iz pjesme "Get the Hood Back On/ Navuci natrag kukuljicu" izuzetnog američkog pjesnika Kenta Johnsona koji je nedavno boravio u našem gradu najbolje opisuje ono što će gledatelji ovog filma imati priliku vidjeti.

"Šta ima, Ramale, ja sam američki momak, otac dvoje djece, diplomirao u srednjoj školi Withman, gdje sam bio član Prirodoslovnog kluba i Vijeća učenika, a onda sam postao najmladi izabrani časnik u povijesti podružnice Rotary kluba u mom gradu, rukovodim prikupljanjem dobrovornih sredstava, što i nije bilo lak posao zadnjih nekoliko godina s obzirom na ekonomiju i sve, ali držimo se. Nadam se da nećeš zamjeriti, jer ne želim povrijediti tvoje osjećaje niti bilo što slično, ali želim biti otvoren s tobom jer mislim da je iskrenost najbolji način: Pa, stavit ću šiljatu plastičnu kukuljicu na tvoju modricama obojenu glavu i tada ću postaviti tvoje tijelo u plaštu na kutiju od mlijeka s električnim žicama priljepljenim na tvoje ispružene ruke, i onda ću brojati do deset, ti arapski čudaku vještici jeg izgleda, i možda uključim struju a možda i neću, sve nekako ovisi. Kad stigneš do vojne obavještajne službe (MI), bit ćeš omekšan i reći ćeš nam gdje su teroristi."

/ (fragment iz zbirke "Lyric Poetry after Auschwitz" u prijevodu Elvisa Mujanovića).

"What's up, Ramal, I'm an American boy, a father, two children, graduate of Whitman High, where I was a member of the Science Club and Student Council, then I got to be the youngest elected officer ever in the history of my town's Rotary Chapter, I'm in charge of fund-raising, which hasn't been easy the past few years, what with the economy and all, but we're hanging in there. I hope you

won't take this the wrong way, because I don't want to assault your sensibilities, or anything like that, but I want to be up front with you because I believe that honesty is the best policy: So, I'm going to put a pointed plastic hood on your black and blue head, and then I'm going to stand your caped body on a milk box, with live wires taped to your outstretched hands, and then I'm going to count to ten, you witch-like Arab freak, and maybe I'll flip the switch and maybe not, it all kind of depends. By the time you get to MI, you'll be softened up, and you'll tell us where the terrorists are."

(KENT JOHNSON - Lyric Poetry After Auschwitz, or: "Get the Hood Back On")

MARIO HIBERT

Director: Rory Kennedy (USA)
Production: Moxie Firecracker
Films production/HBO documentary
film, 2006
Runtime: 78 min.

Why do ordinary people commit extraordinary acts of cruelty? Motivated by an inability to comprehend the notorious photographs of tortured Iraqis in Abu Ghraib, Rory Kennedy sought to look beyond the headlines and began investigating the psychological and political environment that could produce such a horrific lapse in humanity. When he asked, "Why did you commit such horrible acts?" Kennedy received the same mantric response time and time again, "I did it because I was told to do it." An answer that gave him no peace.

With support from the American powerhouse HBO, the film was an official selection for 'Best Documentary' in the American Documentary Competition at the 2007 Sundance Film Festival where the jury lauded Kennedy's work for its attempt to untangle the overwhelmingly complicated network of responsibility behind

the atrocities. However, more than simply examining 'who did what?', "Ghosts" strives to provide new answers to explain the cruel interrogations, humiliation and ruthless treatment of Iraqi prisoners.

This outstanding documentary demonstrates the brutal logic behind the American political elite and how their reasoning is used to justify imprisonment in Iraq, Afghanistan and Guantanamo as well as the violation of human rights that goes hand-in-hand with this strategy.

To close, some verses from the poem "Get the Hood Back On", written by the American poet Kent Johnson who was recently visiting our city.

"What's up, Ramal, I'm an American boy, a father, two children, graduate of Whitman High, where I was a member of the Science Club and Student Council, then I got to be the youngest elected officer ever in the history of my town's Rotary Chapter, I'm in charge of fund-raising, which hasn't been easy the past few years, what with the economy and all, but we're hanging in there. I hope you won't take this the wrong way, because I don't want to assault your sensibilities, or anything like that, but I want to be up front with you because I believe that honesty is the best policy: So, I'm going to put a pointed plastic hood on your black and blue head, and then I'm going to stand your caped body on a milk box, with live wires taped to your outstretched hands, and then I'm going to count to ten, you witch-like Arab freak, and maybe I'll flip the switch and maybe not, it all kind of depends. By the time you get to MI, you'll be softened up, and you'll tell us where the terrorists are."

(KENT JOHNSON - Lyric Poetry After Auschwitz, or: "Get the Hood Back On")

MARIO HIBERT



Rory Kennedy

IMPRESUN

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Pokrovitelji festivala / Festival is supported by

Federalno Ministrstvo Kulture i Sporta / Federal Ministry of Culture and Sports
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Konrad Adenauer Stiftung
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Sarajevo Film Festival, Europlakat, Obala Art Servis, Obala Art Centar, Bihaćka Pivovara, Ambasada Francuske, Ambasada Austrije



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Specijalnu zahvalnost dugujemo / PRAVO LJUDSKI special thanks goes to:

Gavrilo GRAHOVAC
Emir HADŽIHAFIZBEGOVIĆ
Christina Catherine KRAUSE & Lea TAJIĆ
Igor BLAŽEVIĆ & ONE WORLD, PRAGUE
Mirsad PURIVATRA
Almir PALATA
Amra BARŠIĆ ČAMO
Amer BEĆIRBEGOVIĆ
Andrea ZUBOVIĆ / Aurora GUXHOLLI / Gyöngyver JAKAB / Jasna HADŽIALIĆ / Minja FILIPOVIĆ / Sunra LAMBERT BAJ / Taran EAPEN

21 - 24. 06. 07.

21-Jun-07

MEETING POINT

19:00

Opening

Nikad bolje

Never been Better

Ivana Milošević

Czech Republic / 2006 / 67'

Q&A Session with the Film Author

After 21:00

OPENING PARTY - At Mejdan

Live Jazz: Tomo Karača Quartet

22-Jun-07

BLUE BUILDING (Student's Campus)

11:00

500 Almas

500 Souls

Joel Pizzini

Brazil / 2005 / 109'

13:30

Panel: Human Rights through Film

MEETING POINT

17:00

Pitkin tietää pieni lapsi

Along the Road Little Child

Susanna Helke, Virpi Suutari

Finland / 2005 / 79'

19:00

The End of Neubacher Project

Marcus Carney

Austria / 2006 / 74'

Q&A Session with the Film Author

23-Jun-07

BLUE BUILDING (Student's Campus)

11:00

Fade In, Zagreb

Direkt: Zaposli me, Prijavi me

Hire me (By the Book)

Robert Orhel

Croatia / 2006 / 28'

Boje Nevidljivog

Colors of the Invisible

Magdalena Petrović

Croatia / 2006 / 31:10'

Q&A Session with the Film Author

Kamerom preko Duge

With a Camera over the Rainbow

Martina Globočnik

Croatia / 2005 / 20'

Q&A Session with the Film Author

14:00

The Regions of the World: Africa - Gender Studies of CIPS and PRAVO LJUDSKI jointly present:

An Ox for a Baby

Ayfer Ergün

Ethopia, The Netherlands / 2006 / 50'

Q&A Session with the Film Author

MEETING POINT

17:00

Il Mio Paese My Country

Daniele Vicari

Italy / 2006 / 105'

19:00

Nijuman no Borei (200000 Phantoms)

Jean-Gabriel Periot

France / 2007 / 10'

Q&A Session with the Film Author

19:30

Eut-elle été criminelle...

Even if She Had Been a Criminal...

Jean-Gabriel Périot

France / 2006 / 9'

Q&A Session with the Film Author

24-Jun-07

BLUE BUILDING (Student's Campus)

12:00

Panel: Identity and Radicalization

14:00

Losers and Winners

Ulrike Franke, Michael Loeken

Germany / 2006 / 96'

MEETING POINT

17:00

Jesus Camp

Heidi Ewing, Rachel Grady

USA / 2006 / 84'

19:00

Ghosts of Abu Ghraib

Rory Kennedy

USA / 2006 / 78'

AFTER 22:00

CLOSING PARTY