



# FILMSKI FESTIVAL O LJUDSKIM PRAVIMA

13.-16.11.08. [www.PRAVOLJUDSKI.ORG](http://www.PRAVOLJUDSKI.ORG)

Vodič, Program, Intervju / Guide, Program, Interview

## **KA PRAVO LJUDSKI...?**

Tokom prošla dva festivala već smo raspravljali o ulozi filmova na temu ljudskih prava i važnosti uvođenja kulture ljudskih prava u mainstream. Također smo doveli u pitanje potrebu za još jednim festivalom u Bosni i Hercegovini, i to konkretno u Sarajevu. Stoga smo govorili o festivizaciji javnog prostora, ukoliko je ona potrebna, u svrhu promocije kulture ljudskih prava. Na koncu, razmišljali smo o odjeku javnosti na jedan filmski festival o ljudskim pravima, a naročito festival PRAVO LJUDSKI.

Zbog toga to ovdje nećemo činiti...

Umjesto toga, predstaviti ćemo koncept 3. festivala PRAVO LJUDSKI i time otkriti zašto smo za PRAVO LJUDSKI, kako je to izraženo u ovom izdanju festivala.

Namjera 3. festivala PRAVO LJUDSKI jeste da inspiriše. Kao što nanovo vrednovati utvrđene istinitosti znači provocirati, preoblikovati utvrđeni red znači preispitivati, promisliti vlastite stavove znači introspekciju, a preuzeti inicijativu znači djelovanje.

Počevši od intimnih svjedočanstava o kongoanskim ženama i upotrebe silovanja kao oružja rata, zatim gledajući na tradicionalne žene Nepala i njihovo netradicionalno učešće u sukobu te fokusirajući se na ulogu palestinskih žena kao raskrsnica višeslojnog patrijarhata: PRAVO LJUDSKI ZUMIRA ŽENE.

Priče sa istočne strane o razlikama i borbi za pravdu, na početku ili Na kraju tunela podijeljenih društava, koja, čini se, funkcionišu u skladu sa pravilima igre definisanim na globalnoj razini, pod Sjenama diktature druge vrste: PRAVO LJUDSKI ZUMIRA NEPRAVDU.

Svi mi, Jiwasa na jeziku Aymara, odgovorni smo za krug nepotizma i prevara, propagiranje nejednakosti i odgovorni smo kad se Pošalje metak prema onima koji su manje jednaki od jednakih, u društima koja se suočavaju sa tranzicijom bez kraja: PRAVO LJUDSKI ZUMIRA KORUPCIJU.

Stoga, u naredna četiri PRAVO LJUDSKA dana i, nadamo se, još mnogo duže, vodit ćemo se ciljem: ZUMIRAJ PRAVA.

## **INTO PRAVO LJUDSKI?**

In previous editions, we have already discussed the role of human rights cinema and the importance of mainstreaming human rights culture. We have also argued why yet another festival in Bosnia and Herzegovina and in Sarajevo specifically. Thus, we have spoken on the festivalization of the public space, if necessary, in function of the promotion of a culture of human rights. Finally, we have reflected on the response of the public to a human rights film festival, and PRAVO LJUDSKI in particular.

So, we will not do that here...

Instead, we will introduce the concept of the 3rd PRAVO LJUDSKI, and thus reveal why we are into PRAVO LJUDSKI as presented in this festival edition.

The intention of the 3rd PRAVO LJUDSKI is to inspire. AS, re-considering an established truthfulness is provoking, re-imagining an established order is questioning, re-thinking our attitude is self-reflecting, and taking an initiative is acting.

Starting with a personal testimony on Congolese women and the use of rape as a weapon of war, then looking at the traditional Nepalese women's untraditional involvement in conflict, and focusing on Palestinian women who are a crossroads of multilayered patriarchy: PRAVO LJUDSKI ZOOMS WOMEN.

The East Side Stories of differences and of fight for justice, at the beginning or at the Tunel's End of divided societies that seem to operate in accordance with globally instated rules of the game, beneath the Shadows of dictatorships of a different kind: PRAVO LJUDSKI ZOOMS INJUSTICE.

All of us, Jiwasa in the Aymara language, are responsible for the circle of nepotism and frauds, propagating inequality and leading to Bullet(s) being Sent to the less equal than the equal ones in societies facing a never-ending transition: PRAVO LJUDSKI ZOOMS CORRUPTION.

SO, for these four PRAVO LJUDSKI days, and hopefully for much longer still, our aim will be to: ZOOM RIGHTS.

# Intervju sa Artom Halonenom

## Režiser filma "Sjena Svetе knjige", 90', Finska

### Interview with **Arto Halonen** Director of the "Shadow of the Holy Book", 90', Finland



M: Vaš posljednji dokumentarni film „Sjena Svetе knjige“ postao je jedan od najviše distribuiranih finskih dokumentarnih filmova u svijetu. Kako se osjećate zbog toga i da li vjerujete da dokumentarni filmovi o ljudskim pravima mogu pomoći, ne samo u razotkrivanju propagande, nego i preobrazbi trenutne situacije u kojoj se kontrola vrši pomoću sredstava neoliberalnih programa?

A: Sretan sam što naš film prolazi tako dobro, naročito zbog toga što je tema filma tako značajna (uloga zapadnjačkih kompanija u podržavanju „diktatura“ i kršenju ljudskih prava u diktaturama kakav je Turkmenistan). Filmom možemo navesti ljudе da raspravljaju i razmišlјaju o temi i našoj ulozi u „stvaranju čudoštа“.

Teško je filmom promijeniti nešto, ali je moguće. Informacijama (=film) možemo izvršiti snažan pritisak da bi se „stvarne promjene“ dogodile u Turkmenistanu radi kretanja u demokratičnjem pravcu.

M: Vaš film je izrazito kritičan prema retorici „kulturne“ razmjene, koju zapadni svijet koristi da bi ekonomski kolonizirao nove teritorije. U svojoj režiserskoj napomeni vi govorite o odgovornosti pojedinaca, zajednice i korporacija. Da li biste se složili da odgovornost zahtijeva opću repolitizaciju i da li vidite mogućnosti za takve akcije u već globaliziranom svijetu?

A: Da, film je kritičan prema našim aktivnostima kojima koristimo ekonomski bogatim totalitarnim državama i istovremeno podržavamo njihove „zločine“. Slazem se da je procesu našeg „razvoja“ potrebna opća repolitizacija. Moramo shvatiti da šta smo učinili kako bismo stvari i „nas same“ učinili boljima.

M: Kako se osjećate zbog svjetskog interesa za vaš film? Kako ste se zainteresovali za turkmenistsku diktaturu? Očigledno je da osvrt na podršku međunarodnih kompanija režimima koji nastoje unaprijediti svoju ekonomiju, opsežnije

M: Your latest documentary film, „Shadow of the Holy Book“ has become one of the most distributed Finnish documentary films worldwide. How do you feel about it and do you believe that documentaries on human rights can help, not just in exposing propaganda, but also in transforming the present situation of control by means of neo-liberal agenda?

A: I am happy our film is going around so well, especially because the subject of the film is so important (western companies supporting “dictatorships” and human rights violations in dictatorships like Turkmenistan). With this film we can make people discuss and think about the topic and our role in “creating the monsters”. It is hard to change anything with the film, but it is possible. Through information (=film) we can put a lot of pressure so that “the real changes” could happen in Turkmenistan for the more democratic direction.

M: Your film is tremendously critical of „cultural“ exchange rhetoric that the western world uses economically to colonise new territories. In your director’s note you speak about responsibility of individuals, communities, and corporations. Would you agree that responsibility demands general repoliticising and do you see any possibilities for such actions in already globalised world?

A: Yes, the film is critical of our actions and how we benefit to economically rich totalitarian countries and meanwhile support their “crimes”. I agree that our “development” process needs general re-popoliticising. We need to realise what we have done in order to make things and “ourselves” better.

M: How do you feel about the worldwide interest in your film? How did you find yourself interested in Turkmenistan dictatorship? It is obvious that corresponding to support of international companies given to regimes attempting to advance their economy, reveals truth in much broader manner, than when localising it solely to Turkmenistan. For example

otkriva istinu, nego kad bi se ograničilo samo na Turkmenistan. Naprimjer, umjesto Ruhname (glavni propagandni tekst u Turkmenistanu) ovdje u Bosni i Hercegovini, mi smo izloženi stalnoj retorici o „boljoj budućnosti“, koja bi navodno donijela otvaranje tržista, privatizaciju, te uključivanje u Evropsku uniju. Da li ste otkrili ikakve suštinske razlike u mehanizmima koji povećavaju profit i korporacijsku pohlepnu u Turkmenistanu u odnosu na totalitarno razmišljanje uopće?

A: Zanimanje za naš film pokazuje da ova tema uzima različite oblike u različitim državama. Ja sam se zainteresovao za ovu tematiku već sredinom devedesetih godina, kada sam snimio film Karmapa u Tibetu i Kini (i shvatio što se može dogoditi kad zapadnjačke kompanije podrže diktaturu i učine je snažnjom i moćnjom). Kad sam čitao o knjizi Ruhnama i njenim vezama sa zapadnim kompanijama, osjetio sam da sam našao sredstvo da ispričam ovu priču, koja se dešava u drugim državama i u drugačijim oblicima – naravno u isto vrijeme mogli smo se baviti pitanjem ljudskih prava, koje je značajno i u našem svijetu. Kao što ste rekli, rezultat učešća kompanija je očigledan, a ne bi trebao biti. Vlada i UN bi trebale uraditi načrt etičkih pravila i standarda za kompanije, kako bi one trebale djelovati u totalitarnim državama koje narušavaju ljudska prava. Danas imate vrlo sofisticirana etička pravila koje su same kompanije napravile (a to je samo fasada), ali one nikada ne slijede svoja pravila. Stoga, sa filmom i našom novom knjigom (Sjena Svetе knjige – objavljena ove sedmice), mi pokušavamo utječemo na „odgovorne“ – tako da vlade i UN od kompanija preuzmu odgovornost za utvrđivanje načina na koji će se djelovati u različitim državama – uključujući i Bosnu i Hercegovinu. Naravno, ove greške u drugačijem obliku mogu napraviti i Ujedinjene nacije – zbog u tome je značaj snažnog sistema kontrole. Također je značajno analizirati i razumjeti cijeli proces i to kako se on može pojaviti na različite načine na različitim mjestima, da bi se stvorio učinkovit „pozitivan“ sistem kontrole.

M: Vi ste jedan od najistaknutijih režisera dokumentarnih filmova u Finskoj. Imate značajno iskustvo u snimanju i produkciji dokumentarnih filmova. Čini mi se da vaša filmografija pokazuje vaš izuzetno velik interes za pitanje prilagođavanja drugih kultura tranzicijskim očekivanjima i njihovim teškoćama u pronaalaženju vlastitog mesta i globaliziranom svijetu. Vaša motivacija da budete društveno angažovani evidentna je u vašem umjetničkom stilu, ali kako se nosite sa stalnom potrebom svakog umjetnika da izmišlja nove forme, a ne samo teme?

A: Za mene je važno da se govori o društvenim, etičkim i duhovnim problemima našeg svijeta. Ovi problemi dotiču sve nas, i onda kada se film odvija na drugom kraju svijeta od naša geopolitičke perspektive. Meni je također važno da razvijem i pronađem nove umjetničke načine za izražavanje svojih ideja i svoje umjetnosti. Koristio sam različite stilove (čak sam napravio neka otkrića) u različitim filmovima, što je veoma zanimljivo. Ne vidim nikakav problem u miješanju snažnih socijalnih tema sa vlastitim umjetničkim putovanjem – to je veoma važno za mene kao umjetnika. Ići dalje, pokušati pronaći nove načine komuniciranja i stvaranja.

instead of Ruhnama (the main propaganda text in Turkmenistan), here in Bosnia and Herzegovina we are exposed to the constant rhetoric of “better future” that would supposedly bring us open market initiatives, privatisation, as well as integration to EU. Have you found any crucial difference between mechanisms that enhance profit and corporate greed in Turkmenistan and its totalitarian logic in general?

A: Interest for our film shows that this topic is taking different form in different countries. I became interested in this subject already in mid-90's, when I made my Karmapa film in Tibet and China (and when I realised what can happen when western companies support a dictatorship and make it stronger and more powerful). When I read about the book of Ruhnama and its connection with western company, I felt I found a tool to tell this story, which occurs in different countries in different forms - of course at the same time we could treat the subject of human rights, which is important and relevant in our world too. As you said, the result of companies' actions is obvious, but it should not be. Governments and the UN should design ethical rules and standards for companies, on how they should act in totalitarian countries that humiliate human rights. Now, companies have made very sophisticated ethical rules by themselves (but it is a façade), but they never follow their rules. So, with the film and with our new book (Shadow of the Holy Book - published this week) we are trying to influence these “responsible” ones – so that governments and the UN would take over the responsibility from companies on how to operate in different countries – also in Bosnia and Herzegovina.

Of course these mistakes could be made in different forms by the UN as well - that's why a strong controlling system is important. And it's important to analyse and understand the whole process and how it could appear in different ways in different places, in order to create effective “positive” controlling system.

M: You are one of Finland's most prominent documentary film directors. You have a significant experience in documentary film making and production. It seems to me that your filmography shows extremely huge interest in dealing with the accommodation of other cultures to transitional expectations and pains in finding their place in a globalised world. Your motivation to be socially engaged is evident in your artistic style, but how do you cope with constant urge of an artist to invent new forms and not only topics?

A: For me it's important to speak out about social, ethical and spiritual problems of our world. These problems touch all of us, even when the films take part in different part of the world from our geopolitical perspective. It's also important to me to develop and find new artistic ways to express my ideas and art. I have used different styles (even made some discoveries) in different films, which is very interesting. I don't see any problems in mixing strong social theme with my artistic voyage - that's very important to me as an artist. Go further, try to find new ways to communicate and create.

M: Propaganda of free market democratisation is global, although more sophisticated and maybe just less bizarre or simplified in developed world. How do you comment such an

M: Propaganda o demokratizaciji slobodnog tržišta postoji globalno, iako je više sofisticirana i možda samo manje bizarna ili jednostavnija u razvijenom svijetu. Kako komentarišete jedno tako očigledno licemjerje?

A: Kako to pokazuje ekonomski kriza u našem svijetu, on se u velikoj mjeri temelji na lažima i iluzijama. Pojam slobodnog tržišta je poput Ruhname – način da se ostvari kratkoročna dobit na što učinkovitiji način.

M: Nedavno su vas i finsku delegaciju kineske vlasti spriječile da posjetite Olimpijske igre u Pekingu, budući da ste između 1994. i 1998. u Kini snimali film po imenu „Karmapa – dva puta božanstva“, koji se bavio religijskim i kulturnim ugnjetavanjem Tibeta. Medijsko saopćenje filmskih udruženja o ovom pitanju staje u odbranu etičkih vrijednosti i traži konkretne akcije, ne samo po pitanju slobode govora, već zaštite ljudskih prava uopće. Kako se vi lično osjećate u vezi sa cijelom situacijom, kako je komentarišete i da li ste još više isprovocirani na borbu protiv ugnjetavanja, možda kroz ponovno bavljenje temama vezanim za političko vodstvo Kine?

A: Tu je jasno pokazalo da sam obavio dobar posao u Kini i da je važno nastaviti dalje. Kina je „majka“ svih diktatura (gdje se totalitarizam i tržišna ekonomija „uspješno“ miješaju) i da, ja bih zaista volio nekako zadržati fokus u Kini (kao u našoj knjizi „Sjena...“). Kroz ovu epizodu sa Olimpijskim igrama još sam jednom uvidio kako su slabici naši političari, kao premijer Matti Vanhanen koji nije komentarisao slučaj ni kada su ga ljudi i mediji pitali o tome – toliko se on i oni boje moći Kine, boje se da će finske kompanije u Kini, poput Nokije, osjetiti negativne posljedice ukoliko oni budu išta komentarisali. Ova mala epizoda sa malim premijerom pokazuje kako je važno boriti se protiv ove čudovišne moći država i korporacija.

M: I nazjad, kako ste osvrćete na ugrožavanja ljudskih prava u vašoj državi? Koliko je teško baviti se takvom tematikom u Finskoj? Kako komentarišete da se autori iz razvijenog svijeta često bave problemima „drugih“, zaobilazeći svoj vlastiti milje? U filmu „Sjena Svetе kujige“ vi niste preskočili povezanost vaše vlastite države sa Ruhnamom...

A: Obradivati tematiku ljudskih prava je svugdje teško. U Finskoj također. Zbog toga što je naše društvo „razvijeno“, problemi sa ljudskim pravima su manje vidljivi, skriveniji – ali do problema dolazi na brojnim razinama. Naprimjer sa strancima, sa pogrešnim stavovima, sa velikim kompanijama i moćnim političarima (ukoliko ih kritikujete). Gdje je moć, tu je mnogo ljudi i mnogo sinergija. Zbog pogrešnih postupaka možete biti kažnjeni na različite načine, čak i ako nikad nikо s vama o tome ne razgovara (izgubite posao, ne možete naći posao, ne dobijate novac za vaše projekte, ne dobijate priznanje kakvo zasljužujete, itd.).

Ovim bi se primjerima u zapadnim zemljama trebalo više baviti u filmu i medijima – no važno je da se naši autori (i autori općenito) bave ovim stvarima i na drugim mjestima, ukoliko to rade oprezno i sa dubljom perspektivom.

obvious hypocrisy?

A: As our world economical crisis shows, it is based very much on lies and illusions. Free market term is like Ruhnama – a way to make short-term profit in more effective way.

M: Lately you have been prevented by Chinese authorities to visit Beijing Olympic together with Finish delegation, because between 1994 and 1998 you have been in China, filming “Karmapa – Two Ways of Divinity”, which dealt with religious and cultural oppression of Tibet. The press statement on this issue by film organisations stands for defending ethical values and asks for concrete actions, not only in regard to the freedom of speech, but protection of human rights in general. How do you personally feel about the whole situation, how do you comment on it and are you provoked to fight even more against oppressions, maybe treating again topics related to China's political leadership?

A: It clearly showed that I have done a good work in China and that it's important to go on. China is the “mother” of all dictatorships (where totalitarianism and market economy are “successfully” mixed) and, yes, indeed I like to keep China in focus somehow (=like in our Shadow-book). Through this Olympic episode I found out once again how weak are own politicians are, like Prime Minister Matti Vanhanen, who did not comment on the case even when people and press asked him about it – so strongly he was and they were afraid of China's power and that Finnish companies in China, like Nokia, would get some negative effects if they would comment something. This small episode with small Prime Minister shows how important it is to fight against these monster country and corporation powers.

M: Finally, how do you address human rights violations in your country? How hard is it to treat such a topic in Finland? How do you comment on the fact that authors from developed world frequently deal with problems of “others”, bypassing their own milieu? In the “Shadow of the Holy Book” you did not skip your own country's linkage to Ruhnam...

A: The subject of human rights is a hard subject to treat everywhere. In Finland too. Because of our “developed” society, human rights problems are more invisible, more hidden – but the problems occur on many levels; for example with foreigners, with wrong opinions, with big companies and powerful politics (if you criticise them). Where there is power, there is a lot of people and a lot of synergy. With wrong actions you can be punished in different ways, even if nobody ever talks to you about that (you can lose your work, you don't find the work, you don't get the money for your projects, you don't get the recognition you deserve etc.).

These examples in western countries should be dealt with more in films and media - but it's important that our authors (and authors in general) deal with these issues elsewhere as well, if they do it carefully and with a deeper perspective.

**PROGRAM**

# NAJVEĆA TIŠINA: SILOVANJE U KONGU / The Greatest Silence: Rape in the Congo

13.11.2008 Obala Meeting Point

18:15h

PRODUCENT, REDITELJ, SNIMATELJ, MONTAŽER PRODUCER,  
DIRECTOR, CINEMATOGRAPHER, EDITOR:

LISA F. JACKSON

2007, 76 MINUTA, COLOR / 2007, 76 MINUTES, COLOR

NAGRADA, FESTIVALI, PRIKAZIVANJA / AWARDS, FESTIVALS, & SCREENINGS:

Sundance FF, Special Jury Prize: Documentary

London Human Rights Watch FF, Best of Fest

Roma Independent FF, Best Documentary

Human Rights Watch International FF, NY

One World Int'l Human Rights Documentary Film Festival,  
Prague

San Francisco Human Rights Watch Int'l Film Festival

Full Frame Documentary Film Festival

Addis Int'l Film Festival on Rights and Justice, Addis Ababa

Seattle Human Rights Watch Film Festival



## O FILMU:

Film američke redateljke Lise F. Jackson, nagrađen Specijalnom nagradom žirija na ovogodišnjem Sundance-u, uznemirujući je susret sa silovanim ženama Demokratske Republike Konga, njihovim traumama i svakodnevnicom u kojoj su izložene strahu i torturama kako "svoje" vojske, tako i brutalnom nasilju neprijateljskih vojnika. Lisa F. Jackson koja je u mlađosti i sama bila žrtva silovanja svojim je filmom izuzetno angažirano i hrabro istražila temu koju čutanje o istini čini još dramatičnijom, strašnjom i okrutnijom. "Naoružana" kamerom i pitanjima "zašto?" i "kome" se dešavaju svireposti mučenja, sakaćenja, kidnapovanja, seksualnog nasilja o kome je teško skupiti snage da se preko usta prevale riječi pretrpljenih užasa, ova američka producentica i redateljka prije dvije godine pohodila je istočne oblasti ratne zone u Kongu gdje je u maniru nepokolebljive novinarke uspjela uspostaviti blizak, intiman i povjerljiv odnos sa afričkim ženama. Materijal zabilježen na filmsku traku tako postaje svjedočanstvo ne samo o žrtvama nasilja, već o čitavom jednom mehanizmu zla koje izvire iz kulture nekažnjavanja počinitelja zločina. Posebno mjesto ovoga filma jesu susreti, oči u oči, sa vojnicima koji iznose zastrašujuće činjenice u vezi sa brutalnim nedjeljima, hladnokrvna priznanja i pobranjanja silovanja, uvjerenja poput onih da "silovanje osigurava magijske moći za savladavanje

## ABOUT THE FILM:

Directed by an American director, Lisa F. Jackson and awarded Special Jury Prize for documentaries at this year's Sundance Film Festival, "The Greatest Silence: Rape in Congo" is an alarming encounter with the women, the rape victims, of Democratic Republic of Congo, their traumas and every day lives in which they are exposed to brutal violence and torture not only by the enemy army but their "own" soldiers as well. A rape victim herself, Lisa F. Jackson is courageously engaged in this topic made even more dramatic and horrific by silence surrounding it. Two years ago, "armed" with the camera and the questions "why" and "against whom" are these brutal acts of torture, mutilation, kidnapping and sexual violence committed, this American producer and director set out on a journey across eastern parts of war torn Congo. In the style of determined journalist, she managed to form close, intimate and trusting bond with the women of Africa. So, the material caught on a tape becomes not only a testimonial about rape victims but also a witness of a whole mechanism of evil that stems from the culture of silence and impunity for these crimes.

What's special about this movie is the "eye to eye" encounter with the soldiers who, tell, coldheartedly and with horrific specificities, about these brutal acts of violence, admitting to their own involvement in them and to the belief that rape



neprijatelja" pa je kompleksnost ovoga problema na taj način obuhvaćena u njegovom totalitetu, a nije izostavljen ni ključni aspekt cijele situacije tj. prikaz ekonomske uslovjenosti ratovanja u Africi, kao ni pitanje odgovornosti svih koji (ne) slušaju govor drugog budući da, kako to sama autorka filma u jednom intervjuu ističe, "svi naši mobilini telefoni doslovno na sebi nose krv žena iz Konga."

#### O REDATELJKI:

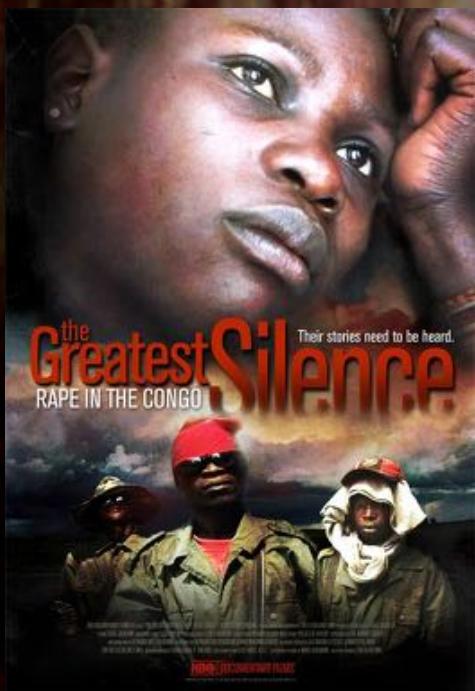
Lisa F. Jackson se bavi dokumentarnim filmom preko trideset godina. Riječ je o izuzetno cijenjenoj američkoj redateljki, dobitnici brojnih međunarodnih nagrada (uz tri Emmy nominacije, dobitnica je dva Emmy priznanja i to New York City Emmy za "Voices and Visions: Emily Dickinson, Jackson Pollock: Portrait, Through Madness", a zatim i Outstanding Informational Special za "The secret life of Barbie" 1999. godine). Njezin dosadašnji rad, prepoznat od strane velikog broja filmskih stručnjaka, novinara, kritičara, ističe se kao prepoznatljiva kombinacija iskrenosti i spremnosti da se s hrabrošću i predanošću oblikuju djela izuzetne dokumentarističke vrijednosti. Lisa F. Jackson je studirala režiju na MIT-u, a predavala na univerzitetima Columbia, Harvard, New York.



"ensures magical powers in the fight against the enemy". These interviews show the complexity of the problem with the focus on the key aspect of this issue which is the economic conditioning of the warfare in Africa. It also questions the accountability and the guilt of all of us who do not listen to the others, because, in the words of the author, "all of our mobile phones carry the blood of the women of Congo on them."

#### ABOUT AUTHOR:

Lisa F. Jackson is in the business of making documentary for over 30 years now. She is a well known and widely respected american director and the winner of numerous international awards ( three Emmy nominations; two Emmy awards – New York City Emmy for "Voices and Visions: Emily Dickinson", "Jackson Pollock: Portrait, Through Madness"; and an Outstanding Informational Special for "The secret life of Barbie" in 1999). Her work so far was recognized by a number of film experts, journalists and critics, and is proclaimed as a recognizable combination of honesty and readiness to courageously and with dedication create movies of extraordinary documentary value. Lisa F. Jackson studied direction at MIT and thought at University of Colombia, University of Harward and University of New York.





# Jerusalem: Priča sa istočne strane / Jerusalem : The East Side Story

14.11.2008 Dom oružanih snaga BiH, Sarajevo  
17:00h

Režija/Director: Mohammed Alatar  
2007 / 57 minutes

## O FILMU:

Život Palestinaca u Jerusalemu se neprestano kreće između dvije krajnosti: predaje i borbe. Predaja bi bila potvrda da je od izraelske okupacije do danas politika poništavanja historije, strategija razvlaštenja palestinskih muslimana i kršćana od prava na postojanje u Jerusalemu, uspješno realiziran projekat izraelske hegemonije, dok je sa druge strane, borba tek mogućnost da se stane u odbranu egzistencije u svetom gradu, odbranu uvjerenja da politička, kulturna i vjerska tolerancija može imati budućnost. Mohammed Alatar registrira napetost jerusalemske svakodnevnicе sa istočne strane grada, nastojeći gledateljima predočiti činjenice poput: niti jednom kršćaninu ili muslimanu nije dozvoljeno živjeti u jevrejskoj četvrti Jerusalema dok Jevreji mogu živjeti gdje god žele, od 1967 godine kada je istočni dio grada došao pod kontrolu Izraela, uništeno je deset hiljada kuća na okupiranoj palestinskoj teritoriji (od toga dvije hiljade u istočnom Jerusalemu), izgradnja 23 jevrejska naselja u istočnom Jerusalemu i njegovoj okolini rezultirala je okupacijom 35% istočnog dijela grada, 40% palestinskih kuća u istočnom Jerusalemu Izrael smatra ilegalnim te su tako izložene politici sistematskog uništavanja, palestinski stanovnici Jerusalema ukoliko žele putovati u inozemstvo moraju tražiti izraelsku vizu za povratak jer u protivnom gube pravo da se vrate svome domu, niti jedna rezolucija Savjeta bezbjednosti UN-a u vezi sa Jerusalemom nije implementirana od strane Izraela itd. Ovo su samo neki od pregršt nevjerojatnih i bolnih, ali i istinith podataka koji se jasno obrazujuju ovim filmom čije gledanje ne ostavlja mogućnost drugaćijeg zaključivanja od onog da palestinski stanovnici istočnog Jerusalema niti nemaju drugog izbora do borbe za priznavanje gradanskog statusa. Bogatstvo razlika, uzbudljivo i zanimljivo predočeno

## ABOUT THE FILM:

A life of the Palestinians in Jerusalem is a constant struggle between two extremes: surrender and fight. Surrendering would mean an affirmation that, since the Israeli occupation until today a politics of destruction of history and the strategy of denying Palestinian Muslims and Christians their right to exist, led to a successful realization of the Israeli hegemony. On the other hand, fighting represent the mere possibility of defending such an existence and the belief that political, cultural and religious tolerance can have a future in the Holy City.

In this movie Mohamed Alatar registers tensions of everyday life in Jerusalem as they are presented in the east side of the city. He tries to convey to public certain facts of the life in Jerusalem, such as: no Muslim or Christian is allowed to live in Jewish neighborhoods, while Jews are free to live wherever they choose; since 1967 when the eastern Jerusalem came under the Israeli control, tens of thousands of homes have been destroyed in the occupied territories, 2000 of them in east Jerusalem alone; set up of 23 Jewish settlements in east Jerusalem and the surrounding areas resulted in the occupation of 35% of east Jerusalem; 40% of Palestinian homes in east Jerusalem are considered to be "illegal" and subject to systematic destruction; Palestinian residents in Jerusalem are required to obtain a return visa from Israeli government if they wish to travel abroad, otherwise they might lose the right to come back to their homes; not a single UN Security Council resolution on the question of the Jewish-Palestinian conflict has been implemented by the Israeli government. These are only few of the unbelievable and heartbreaking facts that are conveyed through this movie whose watching leaves no other possible conclusion but the one that



ians in east Jerusalem don't have any other option but to fight for their status of equal citizens of Israel. The richness of differences, interestingly and excitingly shown by a dramatic collage of footage from checkpoints, markets and temples, is unfortunately only an outsiders' look at the city where examples which speak in the name of peaceful coexistence do not have a voice.

Interviews Alatari had with Palestinian and Israeli leaders, politicians and human rights activists, as well as the residents of east Jerusalem, are important testimonials to the truth that there could be no future here as long as "stones of Jerusalem are holier than the lives of its people." At the end, the words of a woman who in 1948 fled her home in east Jerusalem and never went back, sum up the complex relationship between two sides: "We live in a fantasy, they live in denial. It's time that we all come back to reality."

#### ABOUT AUTHOR:

Mohammed Alatar, a Palestinian, was born in Jordan but lives and works in United States. He is the founder of "Palestinians for peace and democracy" an organization whose mission is to educate public about status of Palestinian people in Israel and their struggle for freedom and independence. Two years ago, he directed a documentary called "Iron Wall" which presented to the public an "infrastructure of segregation" that prevents Palestinians from living a normal life in their own land. A human rights activist and fighter of many years, Alatar was nominated for Martin Luther King Jr award for humanist in 2003. He is dedicated to development of Israeli-Palestinian dialogue and his latest film "Jerusalem: the east side story" is a unique testimony to a 42 year old Israeli occupation.

#### O REDITELJU:

Mohammed Alatar, Palestinac rođen u Jordanu, danas živi u Sjedinjenim Američkim Državama. Osnivač je organizacije "Palestinci za mir i demokratiju" koja ima za cilj obrazovati javnost o položaju palestinskog naroda u Izraelu i njihovoj borbi za slobodu i državnost. Prije dvije godine je režirao dokumentarni film Čelični zid (Iron Wall) približavajući svijetu "infrastrukturu segregacije" koja onemogućuje život Palestinaca na njihovoj zemlji. Kao višegodišnji aktivist i borac za ljudska prava 2002. godine je nominovan za Martin Luter King Jr. nagradu za humanist. Posvećen je razvoju jevrejsko-palestinskog dijaloga, a njegov posljednji film žJerusalem: the East Side Story svojevrsna je predstava ishoda četrdesetdvogodišnje izraelske okupacije.



# Vojnike u sarijima / Sari Soldiers

**14.11.2008 Dom oružanih snaga BiH,  
Sarajevo 18:30h**

Režija/Director: Julie Bridgham  
US/Nepal, 2008, 90 minuta  
Color, VHS/DVD

**NAGRADE, FESTIVALI, PRIKAZIVANJA /  
AWARDS, FESTIVALS, & SCREENINGS**

Human Rights Watch FF, NY, Nestor Almendros Prize  
Human Rights Watch Film Festival, London



## O FILMU:

Film Julie Bridgham "Sari soldiers", dokumentarna je hronika konflikta u ratnoj zoni, djelo nastalo kao rezultat trogodišnje posvećenosti istraživanju historijskog čvorišta društveno-političko-vjerske isprepletenosti odnosa pravde i (ne)moći odnosno prikupljanja svjedočenja sa prvih linija fronta o ishodištima i ishodima nasilja, stradanja i torture koju prati borba za novo, demokratsko uređenje Nepala. Pojašnjavajući prirodu sukoba između autokratske vladavine kralja i maoističkih pobunjenika koja je u konačnici rezultirala prekretnicom u borbi za građanske slobode, Julie Bridgham se odlučuje dati glas osobama koje stoje na suprotstavljenim stranama uspjevajući na taj način obuhvatiti različite tačke gledišta istovremeno ih smještajući u nesvakidašnji diskurs militantnog aktivizma žena. Devi (majka petanaestogodišnje djevojke koja je nestala u pohodu kraljeve vojske pokušava ući u trag počiniteljima zločina), Kranti (maoistička ratnica u maskirnoj uniformi koja stoji na čelu vojske u kojoj 40% čine žene), Krishna (tvrdokorna monarhistkinja i liderica seoske zajednice koja istrajava u svome nepovjerenju prema maoističkoj politici), Rajani (vojnukinja iz kraljeve garde u cijelosti predana odbrani režima), Mandira (istaknuta pravnica i aktivistkinja u borbi za ljudska prava) i Ram Kumari (mlada studentica snažnog duha, predvodnica uličnih demonstracija, uvjerenja da se promjene i demokratska revolucija mogu desiti tek kad pobuna bude masovna) su centralne niti vodilje ovoga filma koji izuzetnom

## ABOUT THE FILM:

Julie Bridgham's film, *Sari soldiers*, is a documentary chronicle of a conflict. This work is the result of a three-year research into the history of social, political, and religious interconnectedness between justice and power(lessness). It is a collection of front line testimonies about the sources and results of violence, abuse and torture followed by the fight for a new, democratic regime in Nepal. While explaining the conflict between the King's autocratic rule and Maoist rebels, which ultimately resulted in a turning point in the fight for civil freedoms, Julie Bridgham gives voice to the people standing on opposing sides. In this way she manages to encompass different points of view and at the same time, provides an extraordinary discourse about the militant activism of women.

The central guiding threads of the film are Devi (the mother of a fifteen-year old girl trying to trace the perpetrators of her daughter's disappearance during the king's army's campaign), Kranti (the Maoist warrior in khaki uniform leading a 40% female army), Krishna (a hard core monarchist and leader of a village community that is persistently suspicious of Maoist politics), Rajani (the soldier of the King's guard entirely devoted to the regime's defense), Mandira (a distinguished lawyer and human rights activist) and Ram Kumar (the strong spirited young student, leader of street demonstrations, convinced that change and democratic revolution can only happen through a mass uprising).

vještinom autorice uspjeva izbjegći protežiranje bilo koje od predstavljenih istina. U konačnici ovakav postupak ne dozvoljava simplifikaciju konflikta već naprotiv upneće na problem ustanovljavanja zajedničkog sadržitelja oko kojeg bi se različite perspektive nepalskog društvenog spektra, koju najvećim dijelom čini ruralna populacija himalajskih masiva, mogle okupiti i garantirati mir u zemlji bez obzira što kraj ovog filma sugerira okončanje gradanskog rata i tiranije kroz institucionalizaciju Demokratske Republike Nepal kao garancije boljeg sutra. Film je nagrađen priznanjem Nestor Almendros na njujorskom Human Rights Watch filmskom festivalu za hrabrost i posvećenost stvaranju filmova iz domena ljudskih prava.

#### O REDATELJKI:

Julie Bridgham je njujorska autorica, producentica i redateljka, koja više od deset godina radi na realizaciji dokumentarnih filmova. U Nepalu je provela skoro pet godina radeći dokumentarce za UN, ali i u neovisnoj produkciji „At the Edge of Sufficient”, „Indentured Daughters”, „Hope in Himalayas”, „Children of Hope”. Radila je i dokumentarne serijale za BBC, Discovery Channel, TLC. Suradnica je Sundance Instituta za dokumentarni film. Prije nego se posvetila realizaciji dokumentarnih filmova, radila je na projektima UNDP-a u Costa Rici i u Boliviji kao istraživač organizacije Andean Information Network.



It is only because of the author's excellent skill that the film avoids favoring any single one the truths presented. Ultimately, this approach does not simplify the conflict. On the contrary, it points out the difficulty in finding a common denominator between the different perspectives of the Nepalese social spectrum - mostly made up of Himalaya rural population – which could gather people and guarantee peace in the country. Nonetheless the film finally suggests an end to the civil war and tyranny, through the institutionalization of a Democratic Republic of Nepal as a guarantee for a better tomorrow.

The film was awarded the Nestor Almendros recognition at the Human Rights Watch film festival in New York for its courage and dedication to creating human rights films.

#### ABOUT THE DIRECTOR:

Julie Bridgham is a New York author, producer and director, who has been working on documentary films for over ten years. She has lived in Nepal for nearly five years, working on documentaries for the UN, as well as in independent production. Her works include *At the Edge of Sufficient*, *Indentured Daughters*, *Hope in Himalayas*, and *Children of Hope*. She has worked on several documentary series for the BBC, the Discovery Channel and TLC. Prior to her involvement in documentary television, she has worked on UNDP projects in Costa Rica and Bolivia, as a researcher for the organization Andean Information Network.





# Tri puta razvedena / Three Times Divorced

**14.11.2008 Dom oružanih snaga BiH,  
Sarajevo 21:00h**

Režija/Director: Ibtisam Salh Mara'ana  
2007, 74 minutes, Color, Israel/ Palestine

NAGRADE, FESTIVALI, PRIKAZIVANJA /  
AWARDS, FESTIVALS, & SCREENINGS

Doc Aviv Film Festival, Best Israeli Documentary  
FIPA-Biarritz, FIPA D'ARGENT Special Prize

New Orleans Middle East Film Festival

## O FILMU:

Proglašen za najbolji izraelski dokumentarni film na DOC AVIV filmskom festivalu, "Three times divorced" donosi priču o Khitam, majci šestoro djece koja se bori za starateljstvo u zemlji gdje nema nikakva prava. Redateljka Ibtisam Salh Mara'ana ne samo da je uspjela dokumentovati borbu žene uklijštene između šerijatskog suda koji joj onemogućuje da izbori bitku sa svojim nasilnim mužem i sa druge strane, izraelskih vlasti koji joj ne priznaju građanski, pravni status budući da je rođena u Gazi, već je svojom kamerom uspjela registrirati čak i one momente ove iznimno potresne priče u kojima bezizlaznost situacije biva nadvladana

## ABOUT THE FILM:

Voted the best Israeli film at the DOC AVIV Film Festival "Three times divorced" is a story of Khitam, a mother of six, and her struggle for custody in a country where she has no rights. Director Ibtisam Salh Mara'ana managed not only to document a struggle of a woman trapped between the Sharia law, which prevents her from winning a battle against her abusive husband, and the Israeli government that won't grant her a status of a citizen considering she was born in Gaza, but she also captured with her camera those moments where the hopelessness of the situation is overpowered by the strength and determination of Khitam's spirit.

Although this movie is intended to present an alarming truth about status of women, it manages to do so without being portraying a pathetic picture of those who are the victims of a religious system on one hand and the political and bureaucratic apparatus on the other, both of which limit the freedoms of choice and action.

When Khitam tries to take away her three children to the future where they would have a right to have their mother, it is clear that this attempt will end up at the dead end of both the Israeli law that has no understanding for the basic freedoms of Palestinian people, not to mention of oppressed mothers with children, and the ruthless, exclusive and patriarchal system that reduces woman to a mere instrument for reproduction and obedient service.

This unique "human rights road movie" about the fate of a woman in Islamic society and her struggle for the civil rights in an Israeli state, doesn't ask the questions in the manner



nepokolebljivošću duha. Iako ovaj film ima namjeru ukazati na uznemirujuće istine koje se tiču položaja žene, on također uspijeva izbjegći opasnost patetiziranja, odnosno svođenja slike tek na glas o muci onih koje odista jesu žrtve, kako vjerskog sistema s jedne strane, tako i političko-birokratskog aparata s druge, čiji uski okviri ograničavaju slobode, kako izbora, tako i djelovanja. Naime, kada Khatam pokuša odvesti troje djece sa sobom, povesti ih u budućnost koja bi im mogla osigurati pravo da imaju majku, jasno je kako će ishod ovog očajničkog pokušaja na kraju završiti pred slijepim zidom zakona, kako onog izraelskog koji nema razumijevanja za elementarne slobode palestinskih građana, a kamoli za imigracijske potrebe potlačenih majki s djecom, tako i onog nemilosrdno isključivog, patrijarhalnog koji ženu redukuje na ulogu mašine za reprodukciju i pokorno služenje. Ovaj svojevrsni "human rights road-movie" o sudbini žene u islamskoj zajednici i borbi za ostvarenje pravnog statusa u izraelskoj državi ne propituje kako to obično čine dokumentarni filmovi, mogućnosti djelovanja u jednom takvom okruženju, prvenstveno jer prostora za društveni manevr nema, već prije svega govorи о jednom hrabrom i unaprijed izgubljenom, pokušaju individue da brani svoje dostojanstvo kroz nastojanje da istraje u svojoj borbi (ne) pristajući na razvode koje je podjednako teško prihvatiti kao i zadobiti.

#### O REDITELKU:

Ibitsam Salh Mara'ana, Palestinka rođena 1975. godine sa izraelskim državljanstvom. Diplomirala je na Školi za kino i televiziju u jevrejsko-arapskom Centru Givat Haviva. Režirala je veliki broj izvještaja za programe "Feminine Outlook" i "Arabeska" izraelskog prvog kanala. Na drugom izraelskom kanalu je bio prikazvan njezin dokumentarac o arapskim selima pod nazivom "Probudi se rodna zemlja". Kao asistentica režije radila je na filmovima Simon Bittona, Ram Levija i Duki Drora. "Izgubljeni raj" (Paradise Lost) je njen prvi dugometražni film, a dokumentarna drama "Tri puta razvedena" koji demonstrira religijska i društvena ograničenja, ostvarenje je kojim se talenat ove mlade autorice višestruko potvrđuje.



most documentaries do, but instead talks, first and foremost, about courageous and futile attempts of an individual to defend her dignity while struggling to prevail in her fight without caving under the pressures of divides that are as hard to accept as they are hard to win.

#### ABOUT AUTHOR:

Ibitsam Salh Mara'ana, is born in 1975 as a Palestinian with the Israeli citizenship. She graduated from School of theater and television at the Jewish-Arab center Givat Haviva. She directed a large number of reports for the programs "Feminine Outlook" and "Arabeska" of Israeli Channel 1. Israeli Channel 2 showed her documentary about Arab villages called "Wake up, homeland!". She worked as an assistant director on the movies by Simon Bitton, Ram Levi and Duki Dror. "Paradise Lost" is her first full-length movie, and the documentary drama "Three times divorced" which demonstrates religious and societal limitation certainly confirms the huge talent of this young director.



# Mehanička ljubav / Mechanical Love

15.11.2008 Dom oružanih snaga BiH,  
Sarajevo 17:00h

Režija/ Director: Phie Ambo  
Danska, Finska / Denmark, Finland, 2007, 79', color,

NAGRADA, FESTIVALI, PRIKAZIVANJA /  
AWARDS, FESTIVALS, & SCREENINGS

IDFA, 2007, The Netherlands; Helsinki Doc Point Documentary Film Festival, 2008, Finland; One World Human Rights Film Festival, 2008, Czech Republic., Thessaloniki Documentary Festival, 2008, Greece; Sao Paulo It's All True Int. Documentary FF, 2008, Brazil; Vilnius International Film Festival, 2008, Lithuania; Toronto, Hot Docs Int. Documentary Festival, 2008, Canada; Planete 2008, Warszawa, Doc Review, 2008, Poland; Seattle International Film Festival, 2008, USA; SilverDocs, Discovery Channel Documentary Festival, 2008, USA; Jerusalem Int. Film Festival, 2008, Israel; Wellington Film Festival, 2008, New Zealand.  
DOK Leipzig  
CPH:DOX (Copenhagen International Documentary Film Festival)  
Birds Eye View Film Festival

## O FILMU:

Film danske autorice Phie Ambo "Mehanička ljubav" u programskom smislu predstavlja otklon od konvencionalnog pristupa tretiranju ljudskih prava. Naime, tematizirajući odnos između čovjeka i robota, fascinaciju japanskog profesora Ishiguroa androidima i geminoidima, redateljka nastoji istražiti fenomenologiju ljudskog odnosa sa tehnologijom, obraćajući se pitanjima o porijeklu čovjekove sposobnosti da se veže za mašinu kao i razloga čovjekove emocionalno uslovljene potrebe da pristaje na "ljubav" mehaničke kvalitete. Kada je u pitanju jukstaponiranje prirodnog i kulturnog, odnosno prirodnog i mehaničkog, jasno je da dolazimo do različitih granica, kako estetske tako i etičke naravi, a upravo je to ono mjesto koje umjetnosti daje najviše potencijala za



## ABOUT THE FILM:

The Danish author's, Phie Ambo's film, Mechanical love, presents a deviation from the conventional approach to human rights issues. By showing a relationship between a human and a robot and the fascination of the Japanese professor, Ishiguro, with androids and geminoids, the director tries to investigate people's connection to technology. In the process, the film maker addresses the origins of humans' ability to get attached to a machine and the reasons for humans' emotional need to consent to "love" of a mechanical quality. When juxtaposing the natural and the cultural, or the natural and the mechanical, it is clear that we are approaching new borders of the aesthetical and ethical nature, which provides the greatest potential for art to branch into different meanings.

Scientific achievements in the field of robotics have greatly contributed to making this topic a candidate for investigation, and not just in an exclusively "Japanese" sense. The author, while traveling throughout Europe (Finland, Italy, Switzerland, Germany), encounters people who speak about the market for mechanical pets sold for therapeutic purposes, and reveals that this exists in a much bigger context than it is commonly perceived. Undoubtedly, this film touches upon cultural differences between the East and West in a very subtle manner - for instance, the author herself explains that Japanese scientists always include emotions in their work processes and it is probably for this reason that their therapeutic robots are the most wanted.

The end of the film is striking in the sense that Hiroshi Ishiguro exposes his daughter and wife to communication with his mechanical counterpart, an android copy for whom he hopes to have a so called sonzai-kan dimension of human presence, necessary for the interactive relation between two physically distant beings. It is also important to mention the carefully formed atmosphere and the stylistic features of

Znanstvena dostignuća na polju robotike u velikoj su mjeri doprinijela da se jedna ovakva tema kandiduje za istraživanje i to u mnogo širem kontekstu od ekskluzivno "japanskog" budući da autorica putujući Evropom (Finska, Italija, Švicarska, Njemačka) nailazi na osobe čije priče govore u prilog tome kako je tržište mehaničkih kućnih ljubimaca koji se prodaju u terapeutске svrhe puno veće od naše predstave o tome. Nesumnjivo, ovaj film se na vrlo suptilan način dotiče i kulturno-istički razliku između Istoka i Zapada (sama autorica objašnjava kako japanski znanstvenici uvijek uključuju emocije u proces rada te da je to najvjerojatnije razlog zbog kojeg su njihovi terapeutski roboti najtraženiji), a posebno je začudna sama završnica filma u kojoj Hiroshi Ishiguro izlaže svoju kćerku i suprugu komunikaciji sa svojim mehaničkim dvoјnikom, androidnom kopijom za koju se nuda da može posjedovati tzv. sonzai-kan dimenziju ljudske prisutnosti neophodnu za interaktivn u odnos dva fizički udaljena bića. Također je važno napomenuti kako pažljivo oblikovana atmosfera i stilski karakteristike ovog djela uspjevaju u velikoj mjeri doprinijeti gledanju filma na način koji čini da zaboravimo kako pred sobom imamo dokumentarno filmsko ostvarenje što u svakom slučaju govori da se radi o izuzetno strpljivoj i inteligentno osmišljenoj redateljskoj poziciji koja će zasigurno izazvati različite komentare i reakcije publike koja bude htjela provjeriti koliko istine ima u pitanju: može li robot ponuditi zamjenu za ljudska osjećanja?

O REDATELJKI:

Phie Ambo, rođena 1973. godine. Diplomirala režiju dokumentarnih filmova 1999. godine na Nacionalnoj filmskoj školi u Danskoj. Film "Kockar" (Gambler) osvojio je Steen Baadsgård nagodu 2006. godine, a u suradnji sa Sami Safi je realizirala dokumentarni film "Obitelj" (Family) koji je 2001. godine odnio prestižnu nagradu Joris Ivens na jednom od najzajedničnijih festivala dokumentarnog filma IDFA u Amsterdamu.

Filmografija: "Mehanička ljubav" (Mechanical Love), 2007., "Kockar" (Gambler), 2006., "Ronioć u meni" (The Diver Inside Me), 2003., "Rastući u danu" (Growing up in a Day), 2002., "Obitelj" (Family), 2001. godine.



this work, which greatly contribute to helping us forget that we are watching a documentary. The patient, intelligent and well-thought out position of the director will surely provoke different comments and reactions by the audience, interested in discovering whether a robot can offer a substitute for human feelings.

## **ABOUT THE DIRECTOR:**

Phie Ambo was born in 1973. She graduated from the National Film School of Denmark in 1999 in documentary film directing. Her film, Gambler, won the Steen Baadsgård award, and her documentary, Family, which she co-directed with Sami Safi, received the prestigious Joris Ivens award at the IDFA in Amsterdam, one of the most significant documentary film festivals.

Films: Mechanical Love, 2007; Gambler, 2006; The Diver Inside Me, 2003; Growing up in a Day, 2002; Family, 2001.



# MECHANICAL LOVE

A DOCUMENTARY FILM BY PHIE AMBO

PROF. HIROSHI ISHIGURO + DR. TAKANORI SHIBATA + FRAU KÖRNEE

DIRECTOR AND  
CINEMATOGRAPHER PHILIP AMBRO  
FILM EDITORS CAMILA SKJELSEN AND MUTHORDA  
ADDITIONAL EDITOR MARIE TUOHY  
COMPOSER VANNASALMENKALLIO

SOUND DESIGN RASMUS WINther JENSEN  
GRAPHIC DESIGN TORSTEN HOLM RASMUSSEN  
LINE PRODUCER ANE MANDREJ PEDERSEN  
PRODUCER SIGRID HØYKEI  
EXECUTIVE PRODUCER MICHAEL FLEISCHER

# Sjena Svetе Knjige / Shadow of the Holy Book

**15.11.2008 Dom oružanih snaga BiH,  
Sarajevo 19:00h**

Režija/ Director: Režija: Arto Halonen  
Finland/Finska, 2007, 90'

## O FILMU:

Raspadom Sovjetskog saveza stvoreni su uslovi ili za demokratsku tranziciju ili pak za diktature različitih oblika bizarnosti. Sapramurat Niyazov, bivši lider Turkmenistana (preminuo 6. decembra 2006.godine) nakon što je sebe proglašio Turkmenbašom ili ocem svih Turkmena 2001. godine, bacio se na posao "instaliranja" svoje ličnosti u sferu svenarodnog prosvetiteljstva (2003. godine ustoličen je za doživotnog predsjednika) objavljujući Ruhnama (Knjiga duše) kao vrhovni pisani dokument kojim se nacija bezuvjetno poziva i obavezuje na služenje (službeno Ruhnama je proglašena drugom najvažnijom knjigom nakon Kur'ana). "Učiti" Ruhnama i slijediti njezina moralna i duhovna načela, na isti način na koji se u vjerskim zajednicama poštuju Svetе knjige, dio je turkemistanskog obrazovnog sistema, dok je svaki oblik javne kritike, kako Ruhname tako i njezinog autora, u potpunosti zabranjen. Sam Niyazov je jednom prilikom čak izjavio kako je kod samog Boga intervenirao da svaki student koji Ruhnamu pročita tri puta bude automatski primljen u raj.

Kada se ovim gotovo nevjeroatnim činjenicama pridodaju informacije prikupljene fantastično upornim, snalažljivim i pronicljivim istraživačkim radom Arta Halonena i Kevinia Fraizera, o tome kako postoji izvjesna "tajna veza" između Ruhname i najvećih svjetskih multinacionalnih korporacija (Siemens, DaimlerChrysler, Caterpillar itd. itd.) tada postaje jasno da "gdjegod ima nafta i gasa nema ni slobode ni ljudskih prava." Tamo gdje ključne figure globalne ekonomije otvaraju ulaznicu u obliku Ruhname i tako dobiju otvoren pristup novom tržištu i njegovim resursima, priča o demokratizaciji i ljudskim pravima naravno nikada nije priorititet. Ruhnama je prevedena gotovo na sve živuće jezike, lansirana čak i u svemir, pa nam ostaje da ovaj film gledamo ili kao još jednu senzaciju u nizu globalnih političko-ekonomskih perverzija (čije posljedice danas klasificiramo tek na one, malo manje i one malo više senzacionalne, polagano se već navikavajući na spektakularna dostignuća neoliberalne propagande da mitologizira dobronamernost svoje ideologije) ili pak kao

## NAGRADE, FESTIVALI, PRIKAZIVANJA / AWARDS, FESTIVALS, & SCREENINGS

IDFA, 2007, Joris Ivens takmičarski program  
Berlinale European Film Market, Berlin, 2008  
One World Film Festival, Prague, 2008  
HotDocs Canadian International Documentary Film  
Festival, 2008  
Seattle International Film Festival, 2008

## ABOUT THE FILM:

The fall of the Soviet Union created conditions either for democratic transition or different bizarre dictatorships. Sapramurat Niyazov was a former leader of Turkmenistan (died on December 6, 2006). He had proclaimed himself as "Turkmenbashi" – father of all Turkmen. In 2001, he started "installing" his own image in all spheres of the nation's "enlightenment" process, by publishing Ruhnama (In 2003 Niyazov was inaugurated as president for life). Ruhnama, or The Book of the Soul serves as the most important written document which calls the nation for unconditional service (Officially Ruhnama was declared as the second most important book after the Koran). Studying Ruhnama and following its moral and spiritual principles in the same way that religious communities respect holly books, is a part of the Turkmen educational system. Any kind of public criticism, either of Ruhnama or its author, is forbidden. Niyazov himself stated once how he personally had interceded with God to ensure that every student who reads Ruhnama three times would automatically be admitted into heaven.

When these almost unbelievable facts are combined with the information about a 'secret relationship' between Ruhana and the largest multinational corporations (Siemens, DaimlerChrysler, Caterpillar, etc.), which was collected by the fanatically persistent and insightful research of Art Halonen and Kevin Fraiser, it becomes obvious that wherever there is oil and natural gas, there is neither freedom nor human rights.'

Where key figures of the global economy get open access to a new market and its resources through their use of Ruhnama, democracy and human rights are therefore not prioritized. Ruhnama is translated into almost all existing languages, and even sent into space. Consequently we can watch this film either as another sensation on a pile of global economic-political perversions (whose consequences we currently classify as more or less sensational, gradually adjusting on spectacular

sveopći pristanak na općepoznatu istinu da "više нико не мадију шта даље чини" у вези са ћуварима "новог" светског поретка. Изгледа да нам не преостаје ништа друго до наставити хинти како smo унапре свему ипак слободни, а уколико нам je слободе ипак мало превише, можда се, на концу одлуčimo, себи признати неискреност, корупцију властитејија савести и светоназора, како бисмо наставили уживање "слободе" под сигурним сјенама светих књига...

#### O REDITELJU:

Finski reditelj Arto Halonen je autor velikom broju dokumentarnih filmova (Sanjar, pleme snova i Karampa – dva puta božanstva / A Dreamer and the Dreamtribe and Karmapa (1998.), Čovjek tenk / The Tank Man (2004.), Pavlovlevi psi / Pavlov's Dogs (2005.), Osvajači Kubе / Conquistadors of Cuba (2005.), Two Ways of Divinity, itd. Prije tri godine, finsko Ministarstvo kulture je Artoa Halomena nagradilo највећом godišnjom nagradom u Finskoj za doprinos umjetnosti. Pored ostalih nagrada, Halonen je 1998. godine primio nagradu Evropske unije za humanost. Оснивач је и директор првог helsinskih dokumentarnog filmskog festivala DocPoint. Film-skom produkcijom se bavi od 1987. godine, a produceija Art Films Ltd je aktivna od 1997. godine realizirajući veliki broj dokumentarnih, ali iigranih i animiranih filmskih projekata.

achievements of neoliberal propaganda in order to mythologize the benevolence of its ideology); or as an overall consent of the universal truth that zhone has any idea what to do with the keepers of the znew' world order'.

Apparently, we do not have anything left but to continue pretending that in spite of all, we are free. And in case that freedom is a bit too much for us, we might, in the end, admit dishonesty to ourselves, corruption of our conscience and worldview, in order to continue enjoying zfreedoms' under the safe shadows of holy books.

#### ABOUT THE DIRECTOR:

Finish director Arto Halonen is the author of numerous documentaries (A Dreamer and the Dreamtribe and Karmapa (1998), The Tank Man (2004), Pavlov's Dogs (2005), Conquistadors of Cuba (2005), Two Ways of Divinity, etc. The Finish Ministry of Culture awarded Arto Halonen with the biggest annual prize in Finland for his great contribution to art three years ago.

He is a founder and director of the first Helsinki Documentary Film Festival DocPoint. Arto Halonen has worked in the film industry since 1987. In 1997 Art Films Ltd started making numerous documentary and animated movie projects.



# Na kraju Tunela / Tunnel's end

**15.11.2008 Dom oružanih snaga BiH,  
Sarajevo 21:00h**

Režija / Director: Monica Lleo  
2008/ 100 min. / Španija/Spain



## O FILMU:

Film španske redateljice Monice Lleo "Na kraju tunela" pokušava kroz susret sa političarima, intelektualcima, vjerskim velikodostojnicima, istražiti uzroke i posljedice raspada Jugoslavije sa direktnim uputnicama na bosanskohercegovačku stvarnost koja pokazuje zemlju u kojoj su granice i dalje mjesto susreta, ali i razdvajanja. Problem koegzistencije iznova i iznova tematiziran u bh. društvu preuzeo funkiju centralnog motiva na koji se referiraju protagonisti ovog filma čije se izjave kontrapunktiraju sa slikama prošlosti i sadašnjosti. Pored velikog broja arhivskih snimaka BHRT-a, Monica Lleo vanrednim senzibilitetom za fotografiju u cjelinu svog dokumentarnog djela uklapa, nama izuzetno bliske kolorite zemlje koja trinaest godina nakon rata, izgleda upravo onakva kakva jeste: izranjavanja, destabilizirana, prkosna. Autorica je obišla Prijedor, Srebrenicu, Sarajevo i Mostar, zabilježila geografsku i etničku raznolikost zemlje u kojoj se mješaju inat i strah, historija i budućnost, ljepota i tuga.

U promotivnom materijalu za ovaj film stoji kako je film baziran na svjedočenjima, a ne na činjenicama. Namjera je bila ponuditi znanstveni dokument historije zemlje kako bi se razumjeli faktori koji su doveli do situacije u kojoj se danas nalazi. Čin se kako je ovakav pristup "istoriji bolesti" možda najpoštenije, međutim, anamneza ili razumska spoznaja

## ABOUT THE FILM:

Film by Spanish director Monica Lleo "Tunnel's End" explores causes and consequences of Yugoslavia's breakup through meetings with politicians, intellectuals and religious leaders. It points to the Bosnian reality – a country where borders are still meeting points, but also lines of separation. The problem of coexistence, discussed again and again in Bosnian society, takes over the function of a centerpiece, which is referred to by protagonists in the film. Their statements are counterpointed by images from past and present. Besides using extensive archive footage from BHRT, Monica Lleo exploits her incredible sensibility for photography and manages to fit in the sceneries of the country that looks exactly as it is 13 years after the war: wounded, destabilized and defiant.

The author visited Prijedor, Srebrenica, Sarajevo and Mostar, and documented geographical and ethnic diversity of a country where spite and fear, history and future, beauty and sadness mix together.

The promotional material of this film says it is based on testimonies, and not on facts. The intent was to offer a scientific document on the history of the country, in order to understand the factors that lead to the present situation. It seems that such an approach to "anamnesis" is perhaps the fairest. However, reasoning as a method of recognizing motives that brought genocide and war crimes can hardly contribute to an objective assessment of the circumstances and mood of a nation that insists on irreconcilable differences despite having many things in common.

Yet, giving chance of articulation to different perspectives gave a fairly finalized image of Bosnian life space, of the "objective and subjective conditioning of members of certain social groups for the reproduction of power relations" (Pierre Bourdieu). This opens a space for new views to open towards a time when dialogue must represent a guarantee for a common future.



kao metoda prepoznavanja motiva koji su doveli do genocida i ratnih zločina, teško da može doprinijeti objektivizaciji svih okolnosti i stana duha jednog naroda koji uprkos velikom broju zajedničkih osobina istrajava u insistiranju na neprijelaznim razlikama. U svakom slučaju, pružanje šanse mnogostrukim perspektivama da se artikuliraju, u konačnici je iznjedrilo prilično dovršenu sliku bosanskohercegovačkog habitusa, "objektivnog i subjektivnog kondicioniranja pripadnika određenih socijalnih skupina za reproduciranje odnosa moći" (Pierre Bourdieu), što ostavlja prostora novim pogledima da se otvore vremenu u kojem dijalog mora predstavljati zalog zajedničke nam budućnosti.

#### O REDITELJICI:

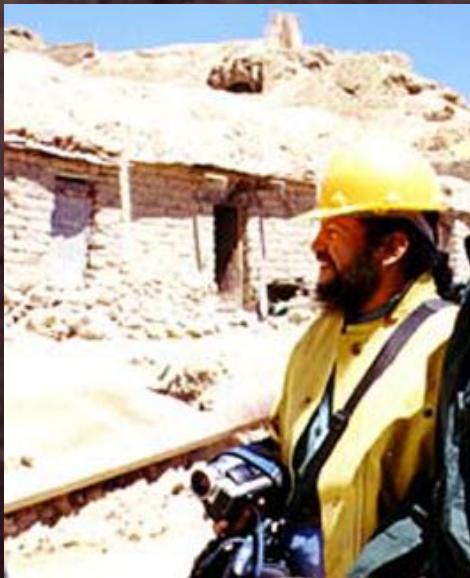
Monica Lleo, rođena 1966. godine, diplomirala informacijske znanosti uz specijalizaciju za sliku i zvuk. Kao fotograf je radila za El Europeo, Vogue Espana, Marie Claire, Man, Cambio 16, Díario 16, El gran musical, Donna, La Mirada, El país semanal, Ostra Delta, Revelde discos, Soledad Lorenzo, Museo Marugam Hirai (Japan), Via Digital, El periodico. U periodu od 2003. – 2004. godine je radila na projektu "Svjetske podzemne željeznice": fotografsku turneju kroz podzemne željeznice dvanaest gradova: Buenos Aires, Mexico, New York, Tokyo, Seul, Pyongyang, Cairo, Moskva, Berlin, Paris, London i Madrid. Koosnivač je kompanije 0,05KM produkcija S.L. "Na kraju tunela" je njen prvi dokumentarni film.



#### ABOUT THE DIRECTOR:

Monica Lleo was born in 1966. She graduated information science, specializing in image and sound. She worked as a photographer for El Europeo, Vogue Espana, Marie Claire, Man, Cambio 16, Díario 16, El gran musical, Donna, La Mirada, El país semanal, Ostra Delta, Revelde discos, Soledad Lorenzo, Museo Marugam Hirai (Japan), Via Digital, and El periodico. From 2003 to 2004 she worked on the project entitled "World Subways" – a photo tour of subways in 13 cities: Buenos Aires, Mexico, New York, Tokyo, Seoul, Pyongyang, Cairo, Moscow, Berlin, Paris, London and Madrid. Monica Lleo is the cofounder of the company 0.05KM Production S.L. "Tunnel's End" is her first feature documentary.





# Jiwasa / Jiwasa

16.11.2008 Dom oružanih snaga BiH,  
Sarajevo 17:00h

Režija / Director: Ismael Saavedra  
2008, 66 min. / Bolivija/Bolivia

#### ABOUT THE FILM:

Jiwasa in Aymara (official Bolivian language, besides Spanish and Quechua) represents the concept that means 'all of us' or 'all creatures.' The film by Ismael Saavedra, a former political prisoner, is an observation of political transformation in a country that was not avoided by honors of privatization, globalization and multicorporations of the New World Order.

The movie gives a close up of Latin America, Bolivian cultural identity, and ethnic differences represented by street carnival music; a carnival over which Saavedra builds an experimental and poetic collage about people whose voice is rarely heard by those who make decisions about their destinies. According to the words of the Bolivian director, his relationship towards film has always been inwrought with his efforts to teach the world about problems in his own country.

This is exactly what Jiwasa does. This documentary points out the political reality of the Bolivian Republic. It reminds how an individual can use art against oligarchs and their intentions in order to question the integrity of the state by continuous provocations of instability and social schism which devastate the future of one nation.

Jiwasa is an attempt to emphasize Bolivian uniqueness through rich sound and visual dynamics. Furthermore, it is an attempt to emphasize the permanent threat of conflicts which could bring Bolivia into civil war.

"This is the film about Bolivia after eighteen years of



#### O FILMU:

Jiwasa na ajmaranskom (pored španskog i kečua jezika, službenom jeziku Bolivije) predstavlja koncept koji znači "svi mi" ili "sva živa bića". Film Ismael Saavedre, bišeg političkog zatvorenika, nam na izuzetno zanimljiv način predstavlja videnje političke transformacije u zemlji koja nije zaobišla privatizacijska, globalizacijska, multikorporacijska pošast novog svjetskog poretku. Gledanje ovog filma će nam približiti središnji dio Latinske Amerike, kulturni identitet Boliviaca, etničku raznolikost predstavljenu muzikom uličnog karnevala preko kojeg Saavedra gradi eksperimentalni, poetski kolaz o ljudima čiji glas rijetko čuju oni koji o njihovim sudbinama odlučuju. Prema riječima bolivijskog reditelja njegov odnos prema filmu uvijek je bio prožet nastojanjem da obrazuje svijet o problemima u njegovoj zemlji. Jiwasa upravo to i čini. Ovo dokumentarno djelo upućuje na političku realnost Republike Bolivije (u kojoj su nedavni protesti protiv odluke vlade da se bogatstvo zemlje u obliku gasa prepusti u ruke multinacionalnih korporacija, rezultirali stradanjem preko stotina ljudi) podsjećajući kako pojedinac može umjetnošću ustati protiv djelovanja oligarha i njihovih nastojanja da dovedu u pitanje integritet zemlje kontinuirano provocirajući nestabilnost i društvenu šizmu koja razara budućnost jednog naroda. Jiwasa je pokušaj da kroz bogatu zvučnu i vizuelnu dinamiku istakne osobitost Bolivije, ali također i poterala stalno prisutna prijetnja od eskaliranja sukoba koji bi mogli dovesti do građanskog rata. "Ovo je film o Boliviji nakon osamnaest godina demokracije koju predstavljaju i vode oni isti političari koji su podržavali diktaturu sedamdesetih godina", riječi su Ismaela Saavedre s kojima ćemo se vjerovatno brzo sporazumjeti budući da je rezonanca ovih činjenica



brzo sporazumjeti budući da je rezonanca ovih činjenica vrlo bliska demokratskoj realnosti naše vlastite tranzicijske agonije.

#### O REDITELJU:

Ismael Saavedra je bolivijski rediteljiza koga stoji karijera pilota i profesora prava. Doktorirao je političke nauke i pravo u La Pazu 1980. godine, a po narušavanju svoje domovine posvetio se etnografiji i produkciji dokumentarnih filmova. Iz njegove bogate filmografije potrebitno je izdvojiti rad na Oskarom nagradrenom djelu Panamska Obmana (The Panama Deception, 1992. god.), Majke Trga Mayo (Mothers of the Plaza de Mayo - nominacija za Oskara, 1984.), Chuquiago, 1976. godine (klasic etnografskog bolivijskog filma), te Pejsazi sjećanja (Landscapes of Memory, 1997. godine nagradjen priznanjima na Sundance-u i Filmskom festivalu u Berlinu). Od 1999. godine je akademski direktor SIT-a Study Abroad (School for International Training).

democracy represented by the same politicians who supported dictatorship in the 70s," were the words of Ismael Saavedra. Considering our personal, transitional agony and democratic reality, we Ši BiHĆ will easily understand the resonance of these facts.

#### ABOUT THE DIRECTOR:

Ismael Saavedra is a Bolivian director who has had aviator and law professor careers. He obtained a PhD in Political Science and Law in 1980 in La Paz. After leaving his homeland, he became dedicated to ethnography and film production. From his rich filmography we ought to mention the Oscar-awarded work, The Panama Deception 1992, Mothers of the Plaza de Mayo – Oscar nomination, 1984., Chuquiago, 1976 (classic of Bolivian ethnographic film), and Landscapes of Memory, 1997., which was awarded at Sundance and Berlin Festivals. Since 1999, he has been Academic Director of the School for International Training (SIT).



# Lica / Faces

**16.11.2008 Dom oružanih snaga BiH,  
Sarajevo 18:30h**

## O FILMU:

Redateljski debi francuskog autora Gmax-a (Gerard Maximin) "Faces" nastao je iz projekta pod nazivom Face 2 Face zamišljenog kao pokušaj da se u gradovima Hebron, Bethlehem, Tel Aviv, Ramallah Jerichom i Jerusalem javni prostor konfliktne zone oblijepi posterima nasmijanih ljudskih lica kako bi se smanjio jaz među ljudima koje razdvajaju zidovi, politika i stereotipi. Ovaj smioni i nepretenciozni projekat djelo je francuskog uličnog umjetnika JR-a i njegovog prijatelja Marca Berrebija koji su putujući Izraelom i Palestinom pravili fotografije njihovih stanovnika koji su pristajali praviti najčudnovatije grimase na svojim licima kako bi barem na trenutak u pogledima ljudi izmamili osjećaj zajedništva uprkos razlikama. Uvećane, zaljepljene i prepustene komentarima slučajnih prolaznika, fotografije prizivaju sve one otvorene duhom da sa osmijehom na licu vježbaju toleranciju saučestvujući na taj način u projektu nazvanom najvećom ilegalnom izložbom ikada. Jumbo plakati sa kojih se jedan pored drugoga cere rabin, svećenik i imam, kao i mnogi drugi volonteri sa jedne i druge strane zida, demonstriraju suživot

## NAGRADE, FESTIVALI, PRIKAZIVANJA / AWARDS, FESTIVALS, & SCREENINGS

IDFA, 2007, Joris Ivens takmičarski program  
The International Human Rights Festival, Geneva  
– Special Jury Award  
Film Festival Open Doek, NT/WFP Award

## ABOUT THE FILM:

"Faces", the debut of the French author Gmax (Gerard Maximin) as a director, has emerged from the project called Face 2 Face that envisaged covering the public spaces of the conflict zones in the cities of Hebron, Bethlehem, Tel Aviv, Ramallah Jerichom and Jerusalem with posters featuring smiling faces, in a try to reduce the abyss between people divided by walls, politics and stereotypes. This brave and unpretentious project is the work of a French street artist JR and his friend Marc Berrebi. While traveling throughout Israel and Palestine, they took photos of the local inhabitants who agreed to make the weirdest grimaces in the hope to, at least for a moment, make the people feel as if they are the same in spite of differences. Magnified, stuck to walls and left to the comments of the passerbys, the photos call on all those with an open spirit to exercise tolerance with a smile on their face, thus participating in the project proclaimed the biggest illegal exhibition ever. The jumbo posters of grinning faces of a rabbi, priest, imam, along with numerous volunteers from both sides of the wall display life by way of a smile, a possibility so rarely used





u smijehu, mogućnost toliko rijetko praktikovanu u svijetu namrgđenih, depresivnih i zabrinutih ljudi, da čitav projekat fascinira jednostavnosć i zdravom energijom. Očigledno je kako se radi o ljudima koji aktivizam doživljavaju toliko neposredno da naprsto začduje koliko malo čvrste volje da se jedna dobra ideja realizira može isprovocirati toliko mnogo pozitivnih reakcija. "Lica" svjedoče o humanističkoj snazi umjetnosti, vrijednostima koje pozivaju na dijalog, bolje (spo)razumijevanje i susjedstvo pripradnika različitih vjerskih zajednica kojima koegzistencija ovisi o demonstraciji volje da se živi u miru kako bi smo za nekoliko godina mogli gledati novi projekat – Hand in Hand – što s nadom najavljuju njegovi autori.

#### O REDATELJU:

Gerard Maximin, aka Gmax, mnogostruko orijentirani umjetnik, režiser, kameraman, fotograf. Preko predgrađa zapadne Afrike do palestinske rap scene, Gmax nastoji uloviti duh urbanih sredina. Kao filmski režiser, Gmax teži integraciji socioloških i političkih momenata u svoj cjelokupni rad. Tako je na primjer snimao mladiće francuskog predgrađa koji vraćaju samopouzdanje i osjećaj poštovanja prema sebi zahvaljujući fotografiji, a također je radio sa arapsko-izraelskim reperima kojima identitet leži na granici između kultura Istoka i Zapada pored činjenice da se izraelsko-palestinski konflikt njihov život čini gotov nemogućim. Muzika, politika i identitarni problemi koji se susreću u subkulturi naših gradova – niti su vodilje ovog francuskog umjetnika.

in a world of grim, depressive and worried people. It is the reason why the whole project fascinates with its simplicity and positive energy. It is rather obvious that these are people who see activism as something so natural that it is simply amazing how only a bit of strong will to implement a good idea is needed to provoke so many positive reactions. "Faces" portrays the humanistic power of art, the values that call for dialogue, better understanding and proximity of different religious communities whose coexistence depends on the demonstration of a will to live in peace. In a few years, the authors hold great hope of announcing a new undertaking - a project entitled Hand in Hand.

#### ABOUT THE DIRECTOR:

Gerard Maximin, aka Gmax, is a multi-faceted artist, film director, cameraman, and director of photography. From the suburbs of West Africa to the Palestinian rap scene, Gmax strives to capture the spirit of urban scenes. As a filmmaker, Gmax aims to integrate sociologic and political aspects in all of his work. For instance, he followed young guys from the French suburbs who re-built their image and self-esteem thanks to photography, but also worked on Arab Israeli rappers, whose identity lies at the border of Western and Eastern cultures, amid the Israeli Palestinian conflict which makes their life even more difficult. Music, politics and identity problems meeting the underground culture of our cities – these are the tracks Gmax is and will be following.



# Manda Bala (Pošalji Metak) / Manda Bala (Send a Bullet)

**16.11.2008 Kino Bosna,  
Sarajevo 21:00h**

Režija / Director: Jason Kohn

2007/ 85 min / USA, Brazil / Portuguese - English

## 0 FILMU:

Višestruko nagradjivani, proslavljeni dokumentarni prvi-jen Jason Kohna zabranjen za prikazivanje u Brazilu, kontroverzno je akcionalno-socijalno presjecište svakodnevnice koju zastupaju korumpirani političari, otmičari koji bogatim stanovnicima Sao Paola šalju odrezane uši njihove djece, te dometi plastične hirurđije kojima se liječe traume unesrećenih. Nastojeći ući u trag besramnoj politici potkradanja stanovništva kroz pranje novca preko različitih vrsta državnih razvojnih fondova, američki reditelj nam otkriva šta i ko se skrije iza miliardama teškog carstva biznismena (jedan od primjera je ogromna farma žaba koja se koristi kao paravan za potkradanje), kako bogati kupuju svoju sigurnost naručujući neprobojne automobile, te kako siromašni vraćaju ono što im je unaprijed oteto kidnapujući bogataše i učenjujući njihove porodice milionskim iznosima. Kohn u izuzetno žestokom ritmu, gledatelja doslovno vodi na ulice Sao Paola gdje intervjuiše otmičare, žrtve, političare, raslojavajući društveni milje na elemente na kojima počiva industrijia korupcije, zločini, propaganda i nasilje betonske džungle brazilske prijestolnice u kojoj vladaju ekstremno bogatstvo i siromaštvu. Necenzuiran susret sa profesionalnim otmičarem favele najbolje opisuje začarani krug u kome se koprca zajednica. Mladi otmičar, svojevrsni kralj svoga kvarta, pojašnjava kako ne otima iz zabave već da bi osigurao egzistenciju siromašnoj zajednici koja u njemu vidi jedinu sigurnost. On se tako pojavljuje kao onaj koji mora

## NAGRADE, FESTIVALI, PRIKAZIVANJA / AWARDS, FESTIVALS, & SCREENINGS

Grand Jury Prize: Documentary at the 2007 Sundance Film Festival.

Excellence in Cinematography Award: Documentary for Heloisa Passos at the 2007 Sundance Film Festival.

Winner of the Special Grand Jury Prize at the 2007 BritDoc Film Festival

Outstanding Achievement in Nonfiction Feature Filmmaking at the Cinema Eye Honors

Outstanding Achievement in Editing at the Cinema Eye Honors

Outstanding Achievement in Cinematography at the Cinema Eye Honors

## ABOUT THE FILM:

"Send a bullet", a highly acclaimed debut and multiple award winning film of director Jason Kohn, whose screening is prohibited in Brazil, is a controversial action-packed depiction of an everyday life in a society represented by corrupt politicians and kidnapers who cut off the ears of the rich Sao Paolo's children and send them to their parents, as well as the range of the plastic surgery that cures the traumas of these unfortunate children. In his effort to track down unscrupulous





mora preuzeti na sebe odgovornost za njihovo preživljavanje, nasilni borac za prava obespravljenih. Radi se o filmu koji iz kada u kadar pred gledatelje iznosi fakte o socijalnoj nepravdi, međutim niti u jednom trenutku ne možete osjetiti kako autor bilo koga sažaljava ili osuduje na način da moralizirajući nudi rješenje za jedan toliko kompleksan problem da u konačnici, poput završne scene u kojoj milioni punoglavaca u vodenom vrtlogu nestaju u sливнику, nema bolje metafore za društvo u kojem oni malo više jednaki imaju sreću da su im guzice toliko debole da ne mogu proći kroz kanalizacijske odvode.

Pošalji metak je priča o metama koje su svuda oko nas.

#### O REDITELJU:

Jason Kohn je njujorški reditelj koji je svoje debitantsko dokumentarno djelo pripremao pet godina. Za producijske potrebe filma *Manda Bala* primio je grant Sundance dokumentarnog fonda kao i pomoć fondacije Mortimer-Hayes. Posvećen je produkciji filmova i borbi protiv korozivnih kulturoloških sila korupcije i pohlepe. *Manda Bala* je nastala u suradnji sa kolega Joey Frankom i Jared Goldmannom. Kohn u jednom intervjuu kaže kako *Manda Bala* nije snimio kako bi podizao svijest ljudi o siromaštu u Brazilu niti da bi nešto promijenio u društvu kroz aktivistički pristup. O senzacionalizmu o kojem su pisali neki kritičari pokusavajući diskreditovati vrijednosti ovoga filma Jason Kohn kaže: "senzacionalizam je jedan od pogrešno shvaćenih i prekomjerno korištenih termina. Mrzim poziciju iz koje se trebam pravdati, međutim imam jako velikih problema sa mainstream kritikom o dokumentarnim filmovima. *Manda Bala* je film koji je nastao kao provokacija za sve one koji je ne mogu podnijeti."



politics of embezzlement of various state development funds through money laundering, this American director uncovers what and who is behind the business empires worth billions of dollars (one such example is a frog farm that uses its services as a cover for money laundering), how the rich ensure their security by buying custom made bullet-proof cars, and how the poor take back what's been stolen from them by kidnapping the rich and blackmailing their families for ransoms that number in millions.

In exceptionally intense rhythm, Kohn takes viewers to the streets of São Paulo where he interviews kidnappers, victims and politicians, and breaks down the social strata into the elements on which lie the industry of corruption, crimes, propaganda and the violence of the "concrete jungle" of the Brazilian capital ruled by extreme wealth and extreme misery. Uncensored encounter with the professional kidnapper from favela best describes the vicious circle in which this community is caught. Young kidnapper, a neighborhood king of a sort, explains that he does not kidnap out of fun but out of necessity to ensure the existence of the poor community that sees in him its only security.

Thus, he is portrayed as the one who has to take the burden of responsibility for ensuring the survival of community, a violent fighter for the rights of the oppressed.

This is a movie that, from scene to scene, brings out the facts about social injustice but does not pity or judge anybody, nor does it offer a moral solution to this complex problem. Its only message is in the last scene when millions of tadpoles disappear in the water whirls down the drain - a perfect metaphor for the society in which those little more "proportional" than the others are only so lucky that their asses are so fat that they won't fit through the drain.

"Send a bullet" is a story about targets that are all around us.

#### ABOUT THE AUTHOR:

Jason Kohn is a New York based director who worked on his debut documentary for five years. For his production needs of the movie "*Manda Bala*" he received a grant from Sundance Documentary Fund and the help from the Mortimer-Hayes foundation. He is committed to the production of the movies and the fight against corrosive cultural forces of corruption and greed. "*Manda Bala*" is collaboration with his college friends Joey Frank i Jared Goldman. In on of his interviews, Kohn states that he did not make "*Manda Bala*" as an activist approach to solving the problems in the Brazilian society or to educate people about the poverty in this country. About sensationalism effect that some of the critics used to discredit the value of his film Jason Kohn says the following: "Sensationalism is one of those misunderstood and overused terms. I hate going on the defensive, but I have a lot of serious problems with the mainstream critical approach to documentaries. At the same time, the movie was made as a provocation. It was made as a provocation against all those

# Program: ZUMIRAJ PRAVA

O reagovanju...

Prvo su došli po komuniste,  
a ja nisam reagovao  
jer nisam bio komunista.

Zatim su došli po sindikalce,  
a ja nisam reagovao  
jer nisam bio sindikalac.

Zatim su došli po Jevreje,  
a ja nisam reagovao  
jer nisam bio Jevrej.

Zatim su došli po mene,  
a tada više nikoga nije bilo da reaguje.

Pastor Martin Niemöller, njemački teolog i protivnik nacizma, ideju izražene u ovoj pjesmi iznio je prvi put u svojim govorima ubrzo nakon pada nacističkog režima. Često citirana i dopunjavana od tada, ova je pjesma postala važan model za ukazivanje na opasnosti koje donosi zapadanje u političku apatiju – indifrentnost na ono što se dešava oko nas, sve do trenutka kada ta dešavanja postanu prijetnja našem privatnom univerzumu, a kada je često prekasno...

S obzirom na njen fokus, Niemöllerova pjesma na mnogo načina izražava rezonovanje iza potrebe za angažovanim pristupom u promovisanju i zaštiti ljudskih prava – potrebu da se glasno reaguje, na jedan ili drugi način. Ona objašnjava ideju ljudskih prava kao nešto što ne samo da diktira prava kojima sami raspolažemo, već također ukaže na važnost da mi osiguramo da su ista prava dostupna svima, budući da su potrebe drugih na brojne načine isprepletene sa našim vlastitim. To je, u svojoj suštini, Ljudski zahtjev.

Ovogodišnji sastav filmova pod nazivom ZUMIRAJ PRAVA - ZOOM RIGHTS, iznosi na svjetlo nešto od ove temeljne filozofije ljudskih prava. To je istraživanje značenja ljudskih prava i rezonovanja iza njih, doslovno i provučenog – istraživanje povezanosti ovih pojmova sa našim svakodnevnim životima i djelima. Filmovi opisuju na koji su način isprepletene naše sudbine, i globalno i regionalno i u našim vlastitim lokalnim univerzumima – kako se i naša situacija svakog dana može promijeniti. Prikazujući kako se sami možemo naći Na margini u određenim situacijama i aspektima, uvidimo koliko je važno reagovati u okolnostima kada se drugi nalaze u tom položaju. Prekidanje pasivnosti, koja se kao nit provlači u svim povredama ljudskih prava, može se ponekad činiti prevelikim zadatkom. No, često je prvi korak biti svjestan malih nepravdi kojima možemo biti svjedoci svaki dan u svom okruženju. Filmovi o ljudskim pravima, kao odraz društvene stvarnosti, razvijaju našu svijest i naše razumijevanje ovih problema i u tom novostičenom znanju leži moć da se učini razlika.

Možemo to postići tako što ćemo dalje prenositi svoje znanje – podizati razinu svijesti ljudi oko nas. Uz razvijanje svijesti, također ćinimo razliku tako što oblikujemo svoja djela na osnovu jasnog razumijevanja njihovih posljedica, ne diskriminirajući druge, znajući da sami ne bismo željeli biti diskriminirani.

Razumijevanje nepravde oružava nas da reaguјemo protiv nje. Kako je to Niemöller zaključio prije više od šezdeset godina: progovarajući u korist ljudskih prava drugih, mi osiguravamo da se naša vlastita prava neće naći na udaru.

# Program: ZOOM RIGHTS

## On Speaking Up...

They came first for the Communists,  
and I didn't speak up  
because I wasn't a Communist.

Then they came for the trade unionists,  
and I didn't speak up  
because I wasn't a trade unionist.

Then they came for the Jews,  
and I didn't speak up  
because I wasn't a Jew.

And then they came for me,  
and by that time there was no one left to speak up.

Pastor Martin Niemöller, a German anti-Nazi theologian, first brought forth the ideas expressed by this poem in his speeches shortly following the fall of the Nazi regime. The poem, frequently quoted and added-onto since, came to being an important model for pointing out the dangers of falling into political apathy – becoming indifferent to what is going on around us, until the moment these happenings become a threat to our own private universe, at which point it is often too late...

Due to its focus, Niemöller's poem in many ways expresses the reasoning behind the need for an engaged approach to promoting and protecting human rights – the need for speaking up, in one way or another. It explains the human rights idea as one which not only dictates our own entitlements, but also points to the necessity for ensuring these same entitlements are accessible to all, the needs of others being in many ways interconnected to our own. It is, at its essence, A Human Request.

This year's line up of films under the title of ZOOM RIGHTS brings to light some of this basic human rights philosophy. It is an exploration of the meaning and the reasoning behind human rights, both literal and underlining - an investigation of the connectedness of these notions to our everyday lives and actions. The films depict our fates intertwined, both globally, regionally and in our own local universes - our situation changeable from one day to the next. By reflecting on how we can find ourselves to be On the margin in certain situations or aspects, we come to see the importance of speaking up in circumstances when others are placed in this position.

Breaking the passivity which is frequently the underlining thread to human rights violations can sometimes seem as too large of a task. But often, the basic step is being aware of the small injustices that can be witnessed around us every day. Human rights films, as reflections of social reality, train our awareness and understanding of these problems, and it is in this newly gained knowledge that lies the power to make a difference.

We can do it by sharing our knowledge further – raising the level of awareness of others around us. With greater awareness, we also make a difference through shaping our actions based on a clear understanding of their consequences, by not discriminating against others, knowing that we would not like to be discriminated against.

Understanding injustice gives us the weapon to react against it. As Niemöller concluded more than 60 years ago, it is by speaking up for the human rights of others that we ensure that our own rights won't come under attack.

# Bog izgleda kao ja / God Looks Like Me

**14.11.2008 Dom oružanih snaga BiH,  
Sarajevo**

Režija / Director: Osato Dixon / SAD/USA, 2007, 13'  
U boji/Color, DVD

## O FILMU

U toku jednog dana, gledamo svijet Renayinim očima, istražujući njen lični kosmos: New York, njena porodica i komšiluk, njen odnos sa starijim bratom Mauriceom...

Posmatramo kako ona pokušava dati smisao životu oko sebe, koristeći se logikom i maštom, ispovjedajući svoje misli i želje. No, o nekim stvarima je teže govoriti, ili se suočiti s njima... Ovaj film oslikava i ljepotu i brutalnost, videnu očima djeteta.

Prikazivanje filma organizовано је у saradnji са Goethe-Institutom Bosne i Hercegovine.

In the scope of one day, we look at the world through Renay's eyes, exploring her own private universe: New York, her family and neighbourhood, the love-hate relationship with her older brother Maurice...

We observe as she tries to make sense of life around her, using both logic and imagination, as well as sharing her own thoughts and wishes. There are certain things that it is harder to discuss, or face... This short film paints a picture of both beauty and brutality, as seen through the eyes of a child.

The screening of the film has been jointly organized with Goethe-Institut in Bosnia and Herzegovina.



## Ljudski zahtjev / A Human Request

**14.11.2008 Dom oružanih snaga BiH,  
Sarajevo**

Režiseri / Directors: Engen Schlegel, Christoph Willumeit / Njemačka / Germany, 2007, 13'

U boji / Color, DVD

Pozivajući se na 48 miliona ubijenih u Drugom svjetskom ratu, Opća deklaracija o ljudskim pravima se zasniva na tvrdnji da je svaki pojedinac jednak u pravima i vrijednostima.

"Sva ljudska bića se radaju slobodna i jednaka u dostojanstvu i pravima. Obdarena su razumom i sviješću i trebaju se odnositi jedni prema drugima u duhu bratstva." (Član 1 Opće deklaracije o ljudskim pravima)

Deklaracija izražava potrebu da se odmakne od "krupnog plana" masovnih neprijateljstava i mržnje koji su obilježili dvadeseti vijek, fokusirajući se na "male detalje" individualnih prava i dužnosti, koji su dio naše svakodnevice, i koji se trebaju poštovati uvijek i svugdje.

Analizirajući članove koji čine Opću deklaraciju o ljudskim pravima, kao i razmatrajući argumente zemalja koje su se suzdržale od glasanja za Deklaraciju zbog kulturoloških razloga, film istražuje osnovno pitanje: da li su nas globalni izljevi mržnje natjerali da odustanemo od ljudskosti, ili još uvijek imamo šansu popraviti stvari?

Prikazivanje filma organizовано је у saradnji са Goethe-Institutom Bosne i Hercegovine.

## ABOUT THE FILM

'A Human Request' explores the process of the codification of human rights by looking at the recent historical background of the conception and the development of this idea, as well as highlighting some of the debated points and the respective arguments for and against them.

Reflecting on the 48million deaths brought on by WWII, the Universal Declaration of Human Rights is founded upon the notion of each individual as equal in rights and value:

"All human beings are born free and equal in dignity and rights. They are endowed with reason and conscience and should act towards one another in a spirit of brotherhood," (Article 1 of the Universal Declaration of Human Rights)

The Declaration expresses the need to move away from a 'big picture' of mass atrocities and hatred that marked the 20th century through focusing on the 'little details' which are the individual entitlements and duties, part of our everyday existence, that should to be respected everyday and everywhere.

Going through the Articles that make up the Universal Declaration of Human Rights, as well as looking at the arguments of countries which abstained from voting in favour of the Declaration for cultural reasons, the film explores the basic question: have the world-wide expressions of hatred really

made us give up on being human, or is there still a chance to make things better?

The screening of the film has been jointly organized with Goethe-Institut in Bosnia and Herzegovina.



# Osnovci u BiH: Hoće li imati zajednička sjećanja? / Primary School Pupils in BiH: Will they have joint memories?

**14.11.2008 Dom oružanih snaga BiH, Sarajevo**

Režiseri / Directors: Vanja Ibrahimbegović i Tatjana Ljubić  
ACIPS, Sarajevo, Bosna i Hercegovina, 2008, 26'  
U boji / Color, VHS/DVD

## O FILMU

Djeca sedamdesetih i ranih osamdesetih u bivšoj Jugoslaviji znala su napamet riječi pjesme koja je bila sastavni dio špicе najpopularnije dječje TV emisije u vrijeme:

„U svetu postoji jedno carstvo  
U njemu caruje drugarstvo  
U njemu je sve lepo  
U njemu je sve nežno  
U njemu se sve raduje“

Nažalost, u današnjoj Bosni i Hercegovini, mnoge stvari su promijenjene. Zajedničkim sjećanjima teško je pristupiti. Pet različitih školskih programa čine osnovnoškolsko obrazovanje, sa desecima različitih udžbenika koji se koriste za iste predmete širom zemlje. Reforma obrazovnog sistema, čiji je cilj bio reintegracija osnovnoškolskog obrazovanja na nivou BiH, i usvajanje Okvirnog zakona o osnovnom i srednjem obrazovanju, desili su se 2003. godine. Nekoliko kompromisa

je postignuto i donekle je obrazovanje integrисано, osim „nacionalne grupe predmeta“: Historija, Geografija, Maternji jezik i Vjeroučstvo. Ovi predmeti su ostali duboko podijeljeni. Na koncu, Zakon sada zahtjeva zajedničku jezgru za 30% nastavnog plana i programa na nivou BiH.

Do koje mјere podjele u nastavnom planu i programu, te obrazovni materijali produbljuju jaz među djecom u BiH danas? Šta reći o zajedničkoj budućnosti izgrađenoj na zajedničkim sjećanjima?

Prikazivanje filma organizовано је у saradnji са ACIPS, Sarajevo, Bosna i Hercegovina

## ABOUT THE FILM

The children of the 70's and early 80's in former Yugoslavia all knew the words to the following song, introduction to the most popular children's TV show at the time:

“In the world there exists one kingdom,  
a kingdom where friendship reigns.  
Within it all is beautiful,  
within it all is tender,  
within it, all is happy.”

Unfortunately, in today's Bosnia and Herzegovina, many things have changed, and joint memories have become more difficult to access. Five different curricula now make up the primary educational system, with dozens of different textbooks being used for the same subjects throughout the country. The educational system reform, whose great aim was the reintegration of primary education at the B&H level, and the resulting adoption of the Framework Law on Primary and Secondary Education, took place in 2003. Some compromise was reached and a certain amount of educational integration achieved, save for the national group of subjects: History, Geography, Native Language and Religion, which remain utterly separate. Overall, the Law now requires a common core of 30% in the educational curricula throughout B&H.

To which extent do the existent divisions in curriculum and teaching materials extend the gap between children in Bosnia today? What is there to say of a common future built on joint memories?

The screening of the film has been jointly organized with ACIPS, Sarajevo, Bosnia and Herzegovina.



# NA EX

NA EX je dokumentarna mini serija projekta Smart Kolektiv, koji je okupio organizacije iz Ljubljane, Zagreba, Sarajeva, Gnjilana i Beograda. Zdržani poduhvat oko produkcije sadržaja koji opisuje neke od savremenih realnosti na Balkanu, koristeci umjetnicka sredstva komunikacije, rezultirao je interesantnim, socijalno angaziranim pricama koje osvjetljavaju ukrstene puteve ljudi i zemalja u regionu.

Ove godine, festival PRAVO LJUDSKI odlucio je uvrstiti dvije epizode serijala NA EX u svoj ZOOM RIGHTS / ZUMIRAJ PRAVA program: Na Margini i Naslijede.

**"NA EX"** is a mini documentary series part of Smart Kolektiv's participatory, network-building project bringing together organizations from Ljubljana, Zagreb, Sarajevo, Skopje, Gjilan, and Belgrade. The collaborative effort to produce content which depicts some of the present-day realities of the Balkan region using artistic means of communication resulted in interesting, socially engaged stories which bring to light the still intertwining paths of peoples and countries of this region.

This year, PRAVO LJUDSKI decided to include 2 episodes of "NA EX" as part of its ZOOM RIGHTS / ZUMIRAJ PRAVA program: On the Margin and Heritage.

## NA EX: Naslijede / NA EX: Heritage

**15.11.2008 Dom oružanih snaga BiH,  
Sarajevo**

Zajednički projekt: TiPovej/You tell! (Ljubljana), Fadeln (Zagreb), XYFilms (Sarajevo), Kontrapunkt (Skopje), ANP (Gilan), Ciklotron (Belgrade), SMart Kolektiv (Belgrade) / Collaboration project: TiPovej/You tell! (Ljubljana), Fadeln (Zagreb), XYFilms (Sarajevo), Kontrapunkt (Skopje), ANP (Gilan), Ciklotron (Belgrade), SMart Kolektiv (Belgrade)

35', 2007

### O FILMU

Istraživanje nedavne historije, naizgled drugačije, ali isto tako vrlo bliske...

### O FILMU

Istraživanje nedavne historije, naizgled drugačije, ali isto tako vrlo bliske...

#### Albanija:

Ko su bili Skanderbeg, majka Tereza i „nepoznati heroj“? Dijete istražuje pravo značenje koje se krije iza podizanja spomenika, ukazujući na jednostavne istine koje odrasli odavno ne mogu vidjeti.

#### Bosna i Hercegovina:

Historiju pišu pobjednici, ali šta se desi kad pobjednika nema? Dolazimo do situacije u kojoj su, kao u BiH danas, djeca iz različitih etničkih skupina podjeljena paralelnim obrazovnim sistemima, bez prilike da upoznaju jedni druge. 54 Škole danas rade po tom sistemu širom zemlje. Cinici to zovu „aparthejd pod jednim krovom“.

#### Hrvatska:

Blanka, Ružica i Pava su pretrpjeli gubitke. Ali jesu li svi gubici jednakov vrijedni sjećanja? Osvrt na prošlost otkriva politiku koja se krije iza stvaranja zajedničkih sjećanja.

#### Makedonija:

Promjena vremena i vlasti, viđena kroz historiju jedne zgrade. Hotel Solun je otvorio svoja vrata gostima iz Bitolja i sire 1922. godine.

#### Srbija:

Vječna vatra, spomenik obnovi nakon NATO intervencije, gorila je pod policijskom zaštitom puna tri mjeseca. Nakon pada Miloševićevog režima, plamen se ugasio. Istraživanje sudbine spomenika nakon nestanka ideja koje su ih podigle.

#### Slovenija:

Od „Hej Slaveni“, preko „Zdravljice“ do „Ode Radosti“ – pogled na himne, nacionalne i regionalne, prošle i sadašnje, istražuje višestruke identitete ove zemlje, nekadašnjeg dijela Jugoslavije, sada dijela Europe, koja je još uvijek na Balkanu.

Prikazivanje filma organizovano je u saradnji sa partnerima u projektu NA EX: TiPovej/You tell! (Ljubljana), Fadeln (Zagreb), XYFilms (Sarajevo), Kontrapunkt (Skopje), ANP (Gilan), Ciklotron (Belgrade), SMart Kolektiv (Belgrade)

### ABOUT THE FILM

An exploration of recent history, seemingly different, but also very much juxtaposed...

#### Albania:

Who were Skanderbeg? Mother Theresa? The 'Unknown Hero'? A child explores the true meaning behind the building of monuments, pointing to the simple

**truths adults have long lost the capacity to perceive.**

#### **Bosnia and Herzegovina:**

History is written by winners, but what happens when there aren't any? We come to a situation where, like in Bosnia and Herzegovina today, children of different ethnic backgrounds are separated into parallel educational systems, without a chance of getting to know each other. There are 54 schools working in this manner throughout the country. Cynics call it "apartheid under one roof".

#### **Croatia:**

Blanka, Ruzica and Pava all suffered losses. But are all losses equally worthy of remembrance? A glance at the past reveals the politics behind the creation of joint memories.

#### **Macedonia:**

The shift in times and in regimes, as seen through the history of a building. Hotel Solun opened its doors to guests from Bitola and beyond in 1922.

#### **Serbia:**

The Eternal Flame, a monument honoring the post-NATO intervention rebuilding, had been lit up and guarded by policemen for 3 full months. Following the fall of the Milosevic regime, the flame died out as well. An exploration of the fate of monuments after the disappearance of their founding idea.

#### **Slovenia:**

From Hey, Slavs, to A Toast, to Ode to Joy, a look at anthems, national and regional, past and present, explores the multiple identities of this country, once part of Yugoslavia, now part of Europe, still remaining in the Balkans.

The screening of the film has been jointly organized with the partners of the collaboration project NA EX: TiPovej/You tell! (Ljubljana), FadeIn (Zagreb), XYFilms (Sarajevo), Kontrapunkt (Skopje), ANP (Gilan), Cik-lotron (Belgrade), SMart Kolektiv (Belgrade).

## **NA EX: Na margini / On the Margin**

**15.11.2008 Dom oružanih snaga BiH,  
Sarajevo**

#### **O FILMU**

U rječniku, termin margin je definisan kao „dio najudaljeniji od centra“. Taj dio može biti dio bilo cega, na primjer dio drustva ili organizacije, koji je najmanje povezan sa centrom, „najrjeđe uziman u obzir, najmanje tipičan, ili najranjiviji“.

Primjer upotrebe termina: „ljudi koji žive na margini drustva.“

Ova epizoda serijala NA EX predstavlja interesantne perspektive razlicitih grupa, za koje možemo smatrati da su „na margini“ - njihove potrebe zanemarene na neki nacin. Regionalni primjeri imaju sirok spektar – od penzionera i seksualnih manjina do ugrozenih pjesaka, nadmoci turbofolka medju omladinom i sukobu izmedju konzumerizma i gradjana koji ekonomski stoje lose. Teme istrazivanja nas vode u razmisljavanje o tome kako smo svi na neki nacin „na margini“, i sta to znači u našim svakodnevnim životima.

#### **On the Margin**

In the dictionary, the term margin is defined as a part furthest from centre: that part of anything, for example a society or organization that is least integrated with its centre, least often considered, least typical, or most vulnerable.

**Example of term usage:** people living on the margins of society.

This episode of "NA EX" presents interesting perspectives of different groups that we can consider to be 'žon the margin', their needs not paid attention to in one way or another. The regional case-studies are wide ranging, from the situation of pensioners and sexual minorities, to endangered pedestrians, the supremacy of turbo folk music among youth and the clash between consumerism and the bad economic situation of citizens. The themes explored lead us into reflection on the different ways we are 'žon the margin' ourselves, and what this means in our everyday lives.



# Jutro poslije / The Morning After

**16.11.2008 Dom oružanih snaga BiH,  
Sarajevo**

Režiser / Director: Tomislav Fiket / FadeIn, Zagreb,  
Hrvatska / Croatia, 28'

## O FILMU

Prema istraživanju provedenom u Hrvatskoj u zadnjih dvadeset godina, djeca i adolescenti uče o seksu kroz razgovore s prijateljima, magazine za mlađe, televiziju ili erotiske sadržaje na internetu. Mediji osvjeđenočeno iskrivljaju sliku naše seksualnosti, predstavljajući je preterano glamuroznom, hiper-romantičnom i neproblematičnom.

Suprotstavljajući se ovim trendovima, cilj filma ŽJutro poslije' je da ukaze na nizak nivo stvarne informiranosti adolescencata o problemima vezanim za seksualno prenosive bolesti, podižući svjesnost o rizicima i posljedicama neodgovornog seksualnog ponašanja. Bez namjere da moralizira i okrivljuje, film nastoji oslikati realističnu sliku ljudske seksualnosti, obrazujući i podižući nivo razumijevanja važnosti prakse sigurnog seksualnog odnosa.

Prikazivanje filma organizовано је у сарадњи са FadeIn, Zagreb.

## ABOUT THE FILM

According to research conducted in Croatia over the past 20 years, children and adolescents most often begin learning about sex through conversations with friends, youth magazines, television, or via erotic Internet content. The media especially are well known for distorting the picture of our sexuality, making it overly glamorous, hyper-romanticized and unproblematic.

To counter these trends, the aim of 'The Morning After' is to address the low level of real informedness of adolescents on the problems related to sexually transmitted diseases, raising awareness on the risks and consequences of irresponsible sexual behaviour. Rather than moralizing or placing blame, the film's aim is to paint a realistic picture of human sexuality, educating and raising the level of understanding of the importance of safe sex practices.

The screening of the film has been jointly organized with  
FadeIn, Zagreb.

# Jutro poslije / The Morning After

**16.11.2008 Dom oružanih snaga BiH,  
Sarajevo**

Režiser / Director: Nebojša Slijepčević / FadeIn, Zagreb,  
Hrvatska / Croatia, 2007, 13'

U boji / Color, DVD

## O FILMU

Damirova velika želja je da krene u glumačku školu i da se probije do Hollywooda. Nakon automobilske nesreće u kojoj ostaje vezan za kolice, on sebi daje deset godina da se oporavi i počne sa ostvarivanjem svog sna. Rok koji je sebi postavio ističe za četiri godine...

Prikazivanje filma organizовано је у сарадњи са  
FadeIn, Zagreb.

## ABOUT THE FILM

Damir's great wish is to enter acting school and make his way to Hollywood. After the car accident in which he lost all feeling in his legs and partial feeling in his arms, he gave himself 10 years to get better and start realizing his dream. The deadline he set is in 4 years from now...

The screening of the film has been jointly organized with  
FadeIn, Zagreb.



**Pravo  
ljudski**

# IMPRESUM

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Movies the Matter Foundation, the Netherlands

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XY Films, Sarajevo

Svi uposlenicima/cima CIPS-a i ACIPS-a / All the employees  
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who provided a selfless service and made possible for PRAVO  
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### **3. Human Rights Film Festival PRAVO LJUDSKI 13.-16.11.2008**

#### **Program**

##### **13.11.2008 Obala Meeting Point**

- 18:00 PRAVO LJUDSKI Otvaranje / Opening  
18:15 Najveća tišina: Silovanje u Kongu/The Greatest Silence: Rape in the Congo, 76', Lisa F. Jackson, SAD / USA, 2007  
Razgovor sa autoricom / Q&A with the Author  
19:45 Javni razgovor - Prekidanje tišine: Silovanje kao ratno oružje / Public discussion - Breaking the Silence: Rape as a Weapon of War  
21:00 PRAVO LJUDSKI Koktel / Cocktail

##### **14.11.2008 Dom oružanih snaga BiH, Sarajevo**

- 12:00 ZUMIRAJ PRAVA / ZOOM RIGHTS: Bog izgleda kao ja / God looks like me, 13'; Ljudski zahtjev / A Human Request, 13', Goethe-Institut  
12:30 ZUMIRAJ PRAVA / ZOOM RIGHTS: Osnovci u BiH: Hoće li imati zajednička sjećanja ...? / Primary Pupils in BiH: Will They Have Joint Memories...?, 26', ACIPS, Sarajevo, BiH  
17:00 Jerusalem: Priča sa istočne strane / Jerusalem: the East Side Story, 57', Mohammed Alatar, Palestina / Palestine, 2007  
18:30 Sari vojnikinje / Sari Soldiers, 90', Julie Bridgham, SAD/Nepal / USA/Nepal, 2008  
20:30 Predstavljanje Festivala kratkog filma u Stocu / Presentation of the Stolac Short Film Festival (Izvršni direktor / Executive Director, Muamer Kodrić & Umjetnički direktor / Creative Director, Ahmed Burić)  
Krov nad glavom / A roof over the head, 27', Mehdi Boostani, Iran / Iran  
21:00 Tri puta razvedena / Three Times Divorced, 74', Ibtisam Salih Mara'ana, Izrael/Palestina / Israele/Palestine, 2007.  
Razgovor sa autoricom / Q&A with the Author

##### **15.11.2008 Dom oružanih snaga BiH, Sarajevo**

- 12:00 ZUMIRAJ PRAVA / ZOOM RIGHTS: NA EX: Nasljeđe / NA EX: Heritage, 35'; NA EX: Na margini / NA EX: On the Margin, 35' Zajednički projekt: TiPovej/You tell! (Ijubljana), Fadeln (Zagreb), XYFilms (Sarajevo), Kontrapunkt (Skopje), ANP (Gilan), Ciklotron (Beograd), SMart Kolektiv (Beograd)  
13:30 ZUMIRAJ PRAVA / ZOOM RIGHTS Dodjela nagrada za najbolju fotografiju / Best Photo Award  
17:00 Mehanička ljubav / Mechanical Love, 79', Phie Ambo, Danska / Denmark, 2007  
19:00 Sjena Svetе Knjige / Shadow of the Holy Book, 90', Arto Halonen, Finska / Finaland, 2007  
Razgovor sa snimateljem / Q&A with the Cinematographer  
21:00 Na kraju tunela / Tunnel's End, 100', Monica Lleo, Španija/Bosna i Hercegovina / Spain/Bosnia and Herzegovina, 2008  
Razgovor sa autoricom / Q&A with the Author

##### **16.11.2008 Dom oružanih snaga BiH, Sarajevo**

- 12:00 ZUMIRAJ PRAVA / ZOOM RIGHTS: Jutro poslije / The Morning After, 28'; Za četiri godine / In 4 Years, 13', Fadeln, Zagreb, Hrvatska / Croatia  
17:00 Jiwasa / Jiwasa, 66', Ismael Saavedra, Bolivija / Bolivia, 2008  
18:30 LICA / FACES, 85', Gmax, Pieter van Huystee, Holandija/Francuska / The Netherlands/France, 2007  
Razgovor sa autorom / Q&A with the Author

##### **Kino Bosna**

- 21:00 Manda Bala (Pošalji metak) / Manda Bala (Send a Bullet), 85', Jason Kohn, SAD / USA, 2007  
22:30 PRAVO LJUDSKI Zatvaranje / Closing  
Koncert / Concert: Basheskia & Edward EQ



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