

**6. PRAVO
LJUDSKI
FILM
FESTIVAL**

09-14.11.2011.

**MEETING POINT
CINEMA
SARAJEVO**

6.PRAVO LJUDSKI Film Festival

**09–14.11.2011.
Meeting Point Cinema
Sarajevo**

www.pravoljudski.org

Contents

Festival Greetings: (Un)Responsible Spectators

In Competition extra muros

*extra muros jury
extra muros award
extra muros films*

Re:Versus

Kung Fu Shorts

Logics of Love

Arts & Docs

Projecting Sweden

Side Events

Exhibitions

*Elisabeth Ohlson Wallin, Civil Rights Defenders: Our Rights
Duplex 10m/2 & Pravo Ljudski - Video-Salon: Curatorial Rebound Project
Jasmin Brutus: Others
Marina Kelava: Cactus Hands*

Master Classes & Doxing
ARTing Archives, Jean Gabriel Periot
Let's Talk about Curating Film
Creative Force Western Balkans

Zoom Rights Youth Program

Special THANKS

Pravo Ljudski tim: ko je ko?

Sadržaj

Uvodni pozdrav: (Ne)odgovorne promatračice

Takmičarski program extra muros

*extra muros žiri
extra muros nagrada
extra muros filmovi*

Re:Versus

Kratki Kung Fu

Logike ljubavi

Arts & Docs

Projekcija Švedske

Festivalska dešavanja

Izložbe

*Elisabeth Ohlson Wallin, Civil Rights Defenders: Naša prava
Duplex 10m/2 & Pravo Ljudski - Video-Salon: Kustoski rikošet
Jasmin Brutus: Ostali
Marina Kelava: Ruke od kaktusa*

Predavanja & Doksanja
*UMJETNOSTiFiciranje Arhiva, Jean Gabriel Periot
Haj'mo pričati o kuriranju filma
Creative Force Western Balkans*

Zumiraj Prava program za mlade

Posebno ZAHVALUJEMO

Pravo Ljudski Team: Who is who?

Festival Greetings: (Un)Responsible Spectators

*by Kumjana Novakova, Creative Director
Monja Suta Hibert, Executive Director*

Standing in front of the start of another edition, we would like to start this festival journey with the question: what does it mean to be socially engaged?

It is one thing to be socially engaged film festival in terms of programming films or artworks of socially engaged artists and film-makers. It is quite another thing to actually act. For that, the ambitions of Pravo Ljudski require partnership with the audience.

Audience that can live up to the initiative.

That is exactly the moment which takes us back to ourselves: are we responsive citizens? or we are only spectators...

Are we citizens in the real sense of the term, at all?

We hope the process of rethinking of our engagement and our priorities will do well to all of us, who are willing to, persist, or at least try to be something more than passive consumers within our society, whatever and wherever it might be.

Even more so, don't you think our silent acceptance of the system of values we are all "privately" disgusted from, is hypocritical? Where are the limits of this hypocrisy? When do we stop talking the talk and start walking the walk?

We sincerely hope the artists who selflessly contributed to this edition of Pravo Ljudski will encourage us all to go back to ourselves: Am I truly responsible?

Uvodni pozdrav: (Ne)odgovorne promatračice

*by Kumjana Novakova, kreativna direktorica
Monja Šuta Hibert, izvršna direktorica*

Na pragu novog festivalskog izdanja, ovogodišnje druženje želimo započeti pitanjem: šta znači biti društveno odgovorna?

Biti socijalno angažirana u kontekstu filmskih, odnosno umjetničkih sadržaja je jedno, a djelovati nešto sasvim drugo. U tom smislu, Pravo Ljudski treba i traži partnerstvo sa publikom. Publikom koja živi incijativu.

Upravo je to onaj trenutak sa kojeg se vraćamo nama samima: da li smo i koliko smo odgovorne građanke? Ili smo pak samo puke promatračice...

Da li smo uopće u stanju biti građanke u pravom smislu te riječi?

Iskreno se nadamo da će proces preispitivanja našeg vlastitog angažmana i prioriteta biti koristan za sve nas koje želimo, nastojimo i barem pokušavamo biti nešto više od pasivnih konzumerki, za društvo kakvo god i gdje god ono bilo.

Čak što više, ne mislite li da je isuviše licemjerno naše nijemo prihvatanje vladajućih vrijednosnih sistema od kojih se "privatno" gnušamo? Gdje su granice tom licemjerstvu? Hoćemo li ikada sa riječi preći na djela?

Iskreno se nadamo da će umjetnice i autorice koje su vlastitim djelima nesebično doprinijele 6. izdanju Pravo Ljudski Film Festivala potaknuti sve nas da se još jednom zapitamo: Jesam li doista odgovorna?

EXTRA MUROS

EXTRA MUROS

In Competition extra muros
Takmičarski program extra muros

Programmer / Selektorica
Kumjana Novakova

At the Edge of Russia / Na ivici Rusije
Michał Marczak
Poland / 2010 / 72'

August / August
Mieko Azuma
Germany / 2011 / 84'

Barzakh / Berzah
Mantas Kvedaravicius
Finland, Lithuania / 2011 / 59'

City Veins / Vene grada
Andrea Deaglio
Italia / 2010 / 63'

In the Land that is Like You / U zemlji koja je poput tebe
Maya Abdul – Malak
France / 2010 / 52'

La Machina / Mašina
Thierry Paladino
Poland, France / 2010 / 52'

Mirage / Mirage
Srdjan Keca
UK, Serbia / 2011 / 42'

Phnom Penh Lullaby / Phnom Penh uspavanka
Pawel Kloc
Poland / 2011 / 98'

The Chilean Building / Čileanska zgrada
Macarena Aguiló, Susana Foxley
Chile, Cuba, France, Netherlands / 2010 / 95'

The Ulysses / Uliksi
Agatha Maciaszek, Alberto Garcia Ortiz
Spain / 2011 / 83'

You are All Captains / Svi ste vi kapiteni
Oliver Laxe
Morocco, Spain / 2010 / 79'

Outside the walls

Affectionate
 Beautiful
 Calm
 Delicate
 Educational
 Fundamental
 Grass-root
 Historic
 Innovative
 Joyful
 Kindhearted
 Loving
 Momentous
 New
 Open
 Personal
 Quiet
 Revealing
 Subtle
 Tender
 Unique
 Vital
 Warm
 Young
 Zealous

Pravo Ljudski lovingly invites you to join us on our brave filmic voyage outside the known.

We will cross our boundaries, disciplined and perseverant, so to dive into our multiple identities, struggling with the new and unexpected, unsheltered and hungry, yet strong and determined. Our personal and collective memories, pasts, life-stories and love - stories will add yet another layer to the complexity, hopefully opening our horizons and sensitivity, so to finally find our way home.

Welcome to extra muros.

Kumjana Novakova, Program selector

Izvan zidina

Strastveni
 Lijepi
 Mirni
 Delikatni
 Obrazovni
 Temeljiti
 Grass-root
 Povijesni
 Inovativni
 Radosni
 Dobrodušni
 Sa ljubavlju
 Važni
 Novi
 Otvoreni
 Osobni
 Tihi
 Istraživački
 Suptilni
 Nježni
 Jedinstveni
 Značajni
 Topli
 Mladi
 Entuzijastični

Pravo Ljudski vas sa ljubavlju poziva da nam se pridružite na ovom hrabrom filmskom putovanju u nepoznato.

Prelazeći granice, disciplinovano i uporno, zaroniti ćemo u sopstvene višeslojne identitete, boreći se s novim i neočekivanim, nezaštićeni i gladni, no jaki i odlučni. Naša lična i kolektivna sjećanja, prošlosti, životne i ljubavne priče dodati će još jedan sloj kompleksnosti, u nadi da će proširiti naše horizonte i osjetljivost, kako bi konačno pronašli svoj put kući.

Dobrodošli na extra muros.

Kumjana Novakova, Programska selektorica

In Competition extra muros

extra muros jury



Barbara Hammer was born 1939 in Hollywood, California. Considered by many as the mother and a pioneer of queer feminist filmmaking, Hammer has made over 80 works in a career that spans 40 years. Most recently, her films *A Horse Is Not a Metaphor* (2009), *Generations* (2010) and *Maya Deren's Sink* (2011) won three consecutive Teddy Awards for Best Short Film at the Berlin International Film Festival. Her trilogy of documentary film essays on lesbian and gay history *Nitrate Kisses* (1992), *Tender Fictions* (1995) and *History Lessons* (2000) has also received numerous awards. This year, Hammer was honored with her first US retrospective at the Museum of Modern Art in New York City, followed with a retrospective at the Tate Modern in London, in the fall 2011.

Unique in her artistic expression and perspective, using avant-garde strategies to explore lesbian and gay sexuality, identity, and history, along with other unrepresented voices, she engages her audiences both emotionally and intellectually with the goal of mobilizing to effect social change.

In the late 1960s, when drawn to experimental film while studying at San Francisco State University, she comes out as a lesbian—an act that helps radicalize her approach to directing. Her films from the 1970s deal with the representation of taboo subjects through performance while the 1980s are marked by her use of an optical printer so to make films that explore perception. In the 1990s she starts making documentaries about hidden aspects of queer history. In her own words, “It is a political act to work and speak as a lesbian artist in the dominant art world and to speak as an avant-garde artist to a lesbian and gay audience. My presence and voice address both issues of homophobia [and] the need for an emerging community to explore a new imagination.”



Dr. Grit Lemke is Head of Documentary Programme at DOK Leipzig (International Leipzig Festival for Documentary and Animated Film).

She was born 1965 in GDR. Having worked as a construction worker at cultural venues and in a theatre, she went on to study cultural anthropology, literature and ethnology. She has worked for film festivals (Leipzig, Sheffield, Cottbus) since 1991, works also as a curator, journalist and film critic as well as teaches practical courses in visual anthropology. Lemke contributed as an author to several documentaries and publications related to documentary films.



Jean-Gabriel Périot was born in France in 1974. He is an artist and a filmmaker based in Tours, France. He has directed numerous short and mid-length films, both in video and cinema. He develops his own editing style using archive materials. Between documentary, animation and experimental, most of his works deal with violence and history. His works have been shown extensively around the world, winning a number of awards, including the Grand Prix at the Tampere International Film Festival, USA and Best International Short at the Cork International Film Festival, Ireland.

His last works, including *Regarder les Morts* (*Looking at the Dead*), *Les Barbares* and *L'art Delicat de la Matraque*, were shown worldwide in numerous festivals and were honoured with many prizes.

Takmičarski program extra muros

extra muros žiri



Barbara Hammer rođena je 1939. u Hollywoodu, California. Za mnoge majka i pionirka queer feminističkog filma, Hammerova je ostvarila preko 80 radova tokom svoje 40-godišnje karijere. Nedavno su njeni filmovi *A Horse Is Not a Metaphor* (2009), *Generations* (2010) i *Maya Deren's Sink* (2011) dobili tri uzastopne Teddy Awards za najbolje kratke filmove na Berlinaleu. Njena trilogija filmskih eseja o lezbijskoj i gay povijesti, *Nitrate Kisses* (1992), *Tender Fictions* (1995) i *History Lessons* (2000) također je dobila brojne nagrade. Ove godine, Hammerovo u čast priređena je prva američka retrospektivna izložba radova u Museum of Modern Art u New Yorku, a nakon nje i u Tate Modern u Londonu, u jesen 2011.

Jedinstvena u svom umjetničkom izričaju i perspektivi, koristeći avangardne strategije kako bi istraživala lezbijsku i gay seksualnost, identitet i povijest, zajedno s ostalim utišanim glasovima, ona angažira svoju publiku emocionalno i intelektualno, s ciljem da ih mobilizira da načine društvene promjene.

Krajem 1960-ih, u vrijeme kad ju je privukao eksperimentalni film, za vrijeme studija na San Francisco State University, deklarirala se kao lezbička – bio je to čin koji je potpomogao radikalizaciju njenog pristupa rediteljskom poslu. Njeni filmovi iz 1970-ih bave se reprezentacijom tabu-tema kroz performans, dok filmove iz 1980-ih obilježava njena upotreba optičkog printer-a, kojeg koristi kako bi snimila filmove koji istražuju percepciju. Devedesetih godina prošlog stoljeća počela je snimati dokumentarce o skrivenim aspektima queer povijesti. Po njenim riječima: “Raditi i govoriti kao lezbijska umjetnica u dominantno umjetničkom svijetu politički je čin, kao i obraćati se kao avangardna umjetnica lezbijskoj i gay publici. Moje prisustvo i moj glas obraća se istovremeno i problemu homofobije i potrebi da rastuća zajednica istraži jednu novu imaginaciju.”



Dr. Grit Lemke je voditeljica Dokumentarnog programa na DOK Leipzig (Međunarodni festival dokumentarnog i animiranog filma Leipzig).

Rođena je 1965. u Istočnoj Njemačkoj. Radila je kao pomoćna radnica u dvoranama za kulturna dešavanja i jednom teatru, a studirala je antropologiju, književnost i etnologiju. Radi za filmske festivale (Leipzig, Sheffield, Cottbus) od 1991., a također radi kao kuratorica, novinarica i filmska kritičarka, te drži vježbe iz vizualne antropologije. Lemke je dala autorski doprinos u nekoliko dokumentaraca i publikacija o dokumentarnom filmu.



Jean-Gabriel Périot rođen je 1974. u Francuskoj. Danas je umjetnik i filmski autor sa adresom u gradu Tours, Francuska. Režirao je brojne kratke i srednjemetražne filmove, u video i filmskoj tehnici. Razvija vlastiti stil montaže, služeći se arhivskim materijalima. Većina njegovih djela, dokumentaraca, animiranih i eksperimentalnih filmova bavi se nasiljem i historijom. Njegovi radovi su prikazivani širom svijeta, te su osvojili veći broj nagrada, uključujući Grand Prix na međunarodnom filmskom festivalu Tampere, SAD, te nagradu za najbolji strani kratki film na međunarodnom filmskom festivalu u Corku, Irska.

Među njegova najnovija filmska ostvarenja spadaju *Regarder les Morts* (*Looking at the Dead*), *Les Barbares* i *L'art Delicat de la Matraque*, a prikazani su na brojnim festivalima i počašćeni su brojnim nagradama.



Truls Lie is the editor-in-chief of DOX, the European film magazine. He also works internationally as a documentary filmmaker (in the Middle East) and a film critic.

For 15 years he worked as the publisher/editor-in-chief of the Norwegian cultural weekly newspaper Morgenbladet (1993-2003) and the Scandinavian edition of the radical political monthly Le Monde diplomatique (2003-2008). He studied philosophy and media in Oslo, New York and San Francisco.

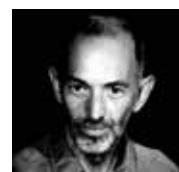


Truls Lie je glavni urednik DOX-a, Europskog filmskog magazina. Također radi internacionalno kao reditelj dokumentarnih filmova (na Bliskom istoku) i piše filmske kritike.

Petnaest godina je radio kao izdavač/glavni urednik norveškog sedmičnika za kulturu Morgenbladet (1993-2003) i skandinavskog izdanja radikalnog političkog sedmičnika Le Monde diplomatique (2003-2008). Studirao je medije i filozofiju u Oslu, New Yorku i San Franciscu.



Veton Nurkollari is the Director of Programming for DokuFest, Kosovo's largest documentary and short film festival, which he co-founded in 2002. He is also the curator of DokuPhoto, an annual showcase of documentary photography that runs alongside the film festival.



Veton Nurkollari je direktor programa na DokuFest, kosovskom najvećem festivalu dokumentarnog i kratkog filma, kojeg je suosnovao 2002. godine. Također je kurator na DokuPhoto, godišnjoj izložbi dokumentarne fotografije koja se održava paralelno s filmskim festivalom.

He is currently involved in the promotion of film through a series of weekly screenings of educational documentaries titled Documentary Mondays.

Veton is the member of the advisory board of the Balkan Documentary Center and is also a member of the selection committee of Cinema Eye Honors, an organization that recognizes and honors exemplary skill in nonfiction filmmaking.

Trenutno radi na promociji filma kroz seriju sedmičnih projekcija obrazovnih dokumentara, pod naslovom Dokumentarni ponedjeljci.

Veton je član savjetodavnog odbora Balkanskog dokumentarnog centra, a također je član odbora za selekciju Cinema Eye Honors, organizacije koja prepoznaje i odaje priznanje za uzorne vještine u snimanju nefikcionalnih filmova.

Human Rights Film Network



Screening human rights films around the world

Film is a powerful medium. It opens eyes to the world around us and touches and inspires audiences. Those who can make a difference. A growing number of film festivals dedicated to the promotion of human rights and dignity are springing up around the world. They cooperate in the Human Rights Film Network. The network supports the activities of individual festivals and creates new platforms and joint projects. It promotes the distribution of films with human rights themes at festivals worldwide. It also assists the establishment of new festivals. As such, the network creates an international supportive environment of human rights films and filmmakers.



AWARD FOR BEST
DOCUMENTARY DEBUT

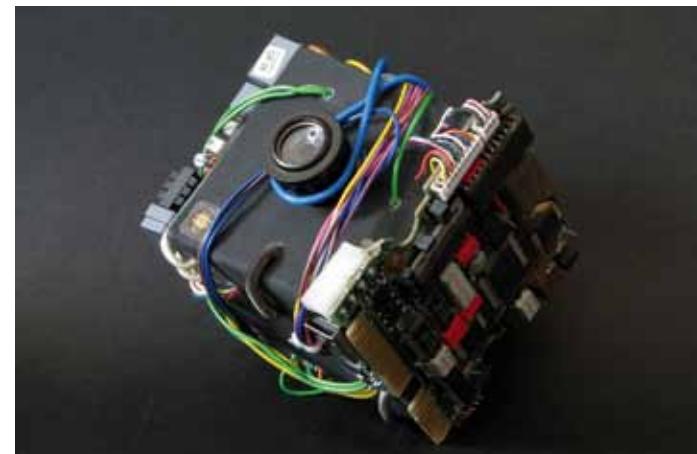
NAGRADA ZA NAJBOLJI
DOKUMENTARNI PRVIJENAC

Perfect World

Sculpture. Author Nela Hasanbegovic



Nela Hasanbegović was born in 1984 in Sarajevo, Bosnia and Herzegovina. She received her BFA in 2007 and her MFA in 2010 at the Department of Sculpture, Academy of Fine Arts Sarajevo, under the mentorship of professors Mustafa Skopljak and Sadudin Musabegovic. During the last six years she has participated in the local and international art scene through solo and group exhibitions, including: *Pod velom.../Under the Veil...* performance, city gallery Collegium Artisticum, Sarajevo, BiH (2010); *Između/Between*, Gallery Duplex/10m2, curator: Pierre Courtin, Sarajevo, BiH (2010); *Between*, Srečišće Gallery/Celica/Metelkova, curator: Vesna Krmelj, Ljubljana, Slovenia (2008); *Vidéo-Salon Éphémère*, Point Éphémère Gallerry, Nuit Blanche, curators: Pierre Courtin and Baptiste Debombourg, Paris, France (2010); *Element zemlja/Element Earth*, city gallery Fonticus, curator: Eugen Borkovsky, Grožnjan, Istria, Croatia (2010); *Nonplaces*, Gallery Giuseppe Negrison, curator: Eugen Borkovsky, Muggia (TS), Italy (2010); *Tvrđav@rt*, Gallery Ružić, curator: Ivan Šeremet, Slavonski Brod, Croatia (2010); *Looking Forward*, South Eastern Europe Contemporary Art, selector: Vefik Hadžismajlović, National Museum of Montenegro, Podgorica, Montenegro (2010); *Experimental Cinema/BiH video Art selection*, Rauland Kunstforening (Art Association), curators: Igor Bošnjak/Mona Bentzen (Norway), Rauland, Norway (2009);



Perfect World ironises contemporary life on the planet Earth. The work treats contemporary society as dependent on technology, robotics and other scientific discoveries intended to make life easier, but in reality, quite the opposite happens, leading human civilisation to dehumanisation and absolute ruin.

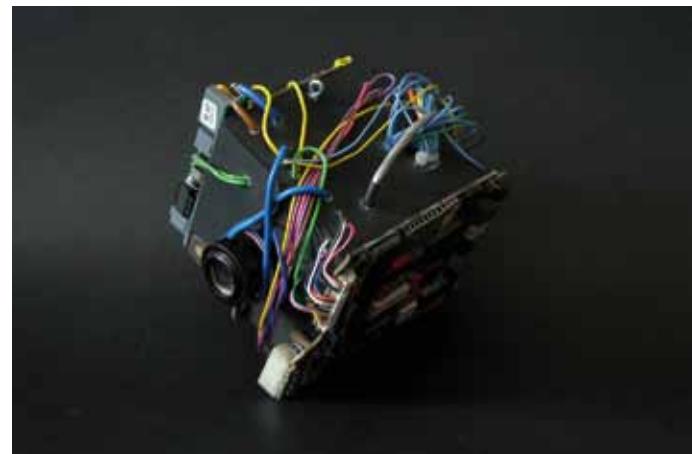
The Earth is represented as a black module—a bomb or a machine, an antipode to the organic form, which bombards the “viewer” with its aggressive content and contributes to the overall experience of the work.

“While preparing the work I used materials which I found in different places, nooks and corners, legal and illegal rubbish tips”, says Nela. “The objects I used include old computer cooling fans, motherboards, cabling, players, monitors, bulbs, timers, pipes containing oils, other various liquids and other waste of consumer society.”

Nela Hasanbegovic has received several awards for her artworks. Her works can be found in several public and private collections, in the collection of the Olympic Museum Sarajevo (video works), Galery Duplex/10m2 Sarajevo, etc. She uses various media in her work, from sculpture and objects to installations, performances and video. She has been a member of the Association of Visual Artists of Bosnia and Herzegovina since 2007.

Savršeni svijet

Skulptura, autorica Nela Hasanbegovic



Savršeni svijet ironizira današnji život na planeti Zemlji. Djelo problematizira savremeno društvo, koje je u potpunosti ovisno o tehnologiji, robotici i ostalim segmentima naučnih otkrića, koja bi trebala imati za cilj olakšavanje života, ali se u realnom životu dešava suprotno tome, što ljudsku civilizaciju dovodi do dehumanizacije i apsolutne propasti.

Zemlja je predstavljena kao crni modul—bomba ili mašina, kao opozit organskoj formi, koji svojim agresivnim sadržajem bombardira posmatrača i tako doprinosi cijelokupnom doživljaju djela.

„Prilikom izrade djela koristim se materijalima koje nalazim na različitim mjestima, gradskim budžacima, legalnim i nelegalnim deponijama, itd.“, kaže Nela. „Predmeti koje uključujem u svoj rad su ventilatori od nekadašnjih računara, matične ploče, strujni kablovi, playeri, monitori, sijalice, timeri, crijeva u kojima su ulja i različite druge tekućine, i drugi otpad konzumerističkog društva.“

Dobitnica je nekoliko nagrada za svoj rad. Njeni radovi se nalaze u nekoliko javnih i privatnih kolekcija, zatim kolekciji Olimpijskog muzeja, Sarajevo (kolekcija video radova), Galerija Duplex/10m2, Sarajevo i dr. U svom umjetničkom radu koristi se različitim medijima, od skulpture i objekata, do instalacija, performansa i videa. Članica je Udrženja likovnih umjetnika Bosne i Hercegovine od 2007.

Dobitnica je nekoliko nagrada za svoj rad. Njeni radovi se nalaze u nekoliko javnih i privatnih kolekcija, zatim kolekciji Olimpijskog muzeja, Sarajevo (kolekcija video radova), Galerija Duplex/10m2, Sarajevo i dr. U svom umjetničkom radu koristi se različitim medijima, od skulpture i objekata, do instalacija, performansa i videa. Članica je Udrženja likovnih umjetnika Bosne i Hercegovine od 2007.

At the Edge of Russia

Poland, 2010, (72') / Director: Michał Marczak

Original language: Russian

Producer: Marianna Rowinska
Cinematography: Radosław Ladcuk
Editing: Dorota Wardeszkiewicz
Sound: Mariusz Bielecki, Radosław Ochnio
Production: Ozumi Films

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joan@ozumifilms.com



Michał Marczak has lately been committed to working on documentary and fiction projects, both as director and cinematographer. Prior to this, from 1999 to 2003, he directed numerous music videos and advertisements. His filmography includes *Stillness* (2006), *A Woman Sought* (2009) and *At the Edge of Russia* (2010).

One of the Russian army's last existing outposts, seen through the young eyes of a 19-year-old rookie. In the midst of the vast and frozen nothingness, and more than a thousand kilometres from the nearest tree, a handful of old soldiers and their young assistant are left to deal with themselves, the magnificent nature and the antiquated political ideas that keep them on their toes, as they ward off invisible enemies from the Russian borders. Young Aleksey has to gain the respect of his ageing superiors in the more or less absurd and pointless rituals and routines of everyday life. *At the Edge of Russia* does not criticise, but instead provides a human image of isolated men who are looking for refuge from the unwieldy chaos of civilian life within the self-imposed order and discipline of the army.

Festivals/awards

Planete Doc Review, Warsaw 2010 - Magic Hour Award, main prize for best documentary / Prix Europa, Germany, 2010 - nominated: Best European Feature Length Documentary / Jihlava East Silver, Czech Republic, 2010 - Silver Eye Award for best feature length documentary / X International Documentary Film Festival FLAHERTIANA, Russia, 2010, Fipresci Special Mention / Hot Docs, Toronto, Canada, 2011 (HBO Emerging artist award, Filmmakers' choice award / Visions du Reel, Nyon, Switzerland, 2010 - Etat d'Esprit Special Mention / 46th Karlovy Vary International Film Festival / DocAviv, Tel Aviv, Israel / Full Frame Documentary Film Festival, Durham, USA / True/False Film Festival, USA / CPH:DOX - Copenhagen International Documentary Film Festival / PLUS CAMERIMAGE - International Film Festival of the Art of Cinematography, Poland.

Na ivici Rusije

Poljska, 2010, (72') / Režija: Michał Marczak

Izvorni jezik: ruski

Producenica: Marianna Rowinska
Kamera: Radosław Ladcuk
Montaža: Dorota Wardeszkiewicz
Zvuk: Mariusz Bielecki, Radosław Ochnio
Producija: Ozumi Films

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Michał Marczak uglavnom radi na dokumentarnim i igranim projektima, kao reditelj i snimatelj. Prije toga, od 1999. do 2003. režirao je veliki broj muzičkih spotova i reklama. Njegova filmografija uključuje: *Stillnest* (2006), *A Woman Sought* (2010) i *At the Edge of Russia* (2010).

Festivali/nagrada

Planete Doc Review, Varšava, 2010 - Magic Hour Award, glavna nagrada za najbolji dokumentarac / Prix Europa, Njemačka, 2010 - nominacija za najbolji europski dugometražni dokumentarac / Jihlava East Silver, Češka Republika, 2010 - Silver Eye Award za najbolji dugometražni dokumentarac / X International Documentary Film Festival FLAHERTIANA, Rusija, 2010 - Fipresci special mention / Hot Docs, Toronto, Kanada, 2011 - HBO Emerging artist nagrada, Filmmakers choice nagrada / Visions du Reel, Nyon, Švicarska, 2010 - Etat d'Esprit posebno spominjanje / 46th Karlovy Vary International Film Festival / DocAviv, Tel Aviv, Israel / Full Frame Documentary Film Festival, Durham, USA / True/False Film Festival, USA / CPH:DOX - Copenhagen International Documentary Film Festival / PLUS CAMERIMAGE - International Film Festival of the Art of Cinematography, Poland.

August

Germany, 2011, (84') / Director: Mieko Azuma

Original languages: English, German, Japanese

Cinematography: Yoshihito Takahashi
Editing: Mieko Azuma
Production: if... Productions

Contacts:
if... Productions
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Mieko Azuma was born in 1977 in Kyoto, Japan. After three years of art school, she studied traditional Japanese arts and crafts with a focus on artistic casting at the Kanazawa Art Academy from 1996-2000. Since 2001, she has studied documentary and television journalism at the Munich HFF. In 2008 she won the Munich Starter-Filmpreis and the DAAD award for her films *Yuri—about Love* (director) and *Tuesday* (director of photography).

There are places that don't reveal their past easily. Hiroshima is one of them. On a clear August morning 66 years ago, hell literally broke loose here. Yet strolling through today's city this is hardly noticeable. Businessmen are hailing taxi cabs, teenagers are streaming through the malls after school, people live their everyday lives—just like on 8/6 1945. The Japanese filmmaker Mieko Azuma shows Hiroshima in a very unobtrusive way in this semi-fictional documentary about memory, remembrance and imagining the past. There's no historical footage, no mushroom cloud, no explosion in this film. Azuma doesn't want us to leave the present we can so easily relate to. We are forced to find the history of Hiroshima in its people, faces and stories of today.

Festivals/awards

FID Marseille 2011

August

Njemačka, 2011, (84') / Režija: Mieko Azuma

Izvorni jezici: engleski, njemački, japanski

Kamera: Yoshihito Takahashi
Montaža: Mieko Azuma
Produkcija: if... Productions

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Postoje mesta koja ne otkrivaju lako svoju prošlost. Hiroshima je jedno od njih. U vedro augustovsko jutro, prije 66 godina, ovdje je doslovno zavladao pakao. No, danas ćete to teško primijetiti, dok šetate gradom. Biznismeni hvataju taksije, tinejdžeri zuje tržnim centrima nakon škole, ljudi žive svoje svakodnevne živote – baš kao 6. augusta 1945. Japanska rediteljica Mieko Azuma na veoma nenametljiv način prikazuje Hiroshimu u ovom polufikcionalnom dokumentarcu o pamćenju, sjećanju i zamišljanju prošlosti. Nema povjesnog materijala, nema oblaka eksplozije u obliku pečurke u ovom filmu. Azuma ne želi da napustimo sadašnjost, s kojom se tako lako možemo poistovijetiti. Prisiljeni smo pronaći povijest Hiroshime u njenim ljudima, licima i pričama o današnjem dobu.

Festivali/nagrade

FID Marseille 2011

Mieko Azuma rođena je 1977. u Tokiu (Japan). Nakon završene trogodišnje umjetničke škole, studirala je tradicionalne japanske umjetnosti i zanate, s naglaskom na umjetničkom kastingu na Kanazawa Art akademiji od 1996–2000. Od 2001. studira dokumentarno i televizijsko novinarstvo na Munich HFF. Godine 2008. osvojila je Munich Starter filmsku nagradu, kao i DAAD-ovu nagradu za filmove *Yuri—about love* (rediteljica) i *Tuesday* (kamera).

Barzakh

Finland/Lithuania, 2011, (59') / Director: Mantas Kvedaravicius

Original languages: Chechen, Russian

Cinematography: Mantas Kvedaravicius

Editing: Mantas Kvedaravicius

Production: Aki Kaurismäki, Sputnik Oy & Mantas Kvedaravicius, Extimacy Films

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Mantas Kvedaravicius was born in Birzai, Lithuania in 1976. He holds a Master's Degree in cultural anthropology from the University of Oxford and is currently completing his PhD dissertation and a book manuscript on the effects of pain at the University of Cambridge. Kvedaravicius has taught university courses on religion, law, and political theory in New York, and since 2006 he has been conducting research on torture and disappearances in the North Caucasus. Barzakh is his debut film.

In a Chechen city recovering after the war, a man disappears. As daily life goes on, those in search are drawn into a world where encounters with diviners and legal advisors, with the torturers and the tortured, with secret prisons and mythical lakes all become commonplace. When the disappeared do return in dreams, they are said to come from Barzakh – a land between the living and the dead.

Festivals/awards

Berlinale, Panorama Dokument: Prize of the Ecumenical Jury - Special Mention & Amnesty International Film Prize / DocPoint - Helsinki Documentary Film Festival / Vladivostok International Film Festival / VIENNALE - Vienna International Film Festival

Berzah

Finska/Litvanija, 2011, (59') / Režija: Mantas Kvedaravicius

Izvorni jezici: čečenski, ruski

Kamera: Mantas Kvedaravicius

Montaža: Mantas Kvedaravicius

Producija: Aki Kaurismäki, Sputnik Oy & Mantas Kvedaravicius, Extimacy Films

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Mantas Kvedaravicius rođen je u Birzaju, Litvanija, 1976. Zvanje magistra iz kulturne antropologije stekao je na Oxfordu, a trenutno završava doktorsku disertaciju i rukopis o utjecaju bola, na Cambridge univerzitetu. Kvedaravicius predavao je na univerzitetским kursevima religiju i pravo, kao i političku teoriju u New Yorku, a 2006. započeo je istraživanje o torturi i nestancima u Sjevernom Kavkazu. Berzah je njegov prvi film.

U čečenskom gradu koji se oporavlja od rata, nestaje čovjek. Svakodnevni život se nastavlja, oni koji ga traže su povućeni u svijet u kojem susreti s rašljarima i pravnim savjetnicima, s mučiteljima i mučenim, s tajnim zatvorima i mitskim jezerima postaju uobičajeni. Kad se nestali vraćaju u snovima, kaže se da dolaze iz Berzaha – zemlje između živih i mrtvih.

Festivali/nagrada

Berlinale, Panorama Dokument: Nagrada Ekumenskog žirija – special mention & Amnesty International filmska nagrada / DocPoint - Helsinki Documentary Film Festival / Vladivostok International Film Festival / VIENNALE - Vienna International Film Festival

City Veins

Italy, 2010, (63') / Directed by: Andrea Deaglio

Original languages: Italian, Romanian

Cinematography: Andrea Deaglio,
Francesca Frigo
Editing: Enrico Giovannone
Music: Niccolo Bosio
Production: Niccolo Bruna—
BABYDOCFILM

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Andrea Deaglio born in 1979 in Torino where he studied Film and started working in IT. In 2007 he made *Nera – Not the Promised Land*, a documentary about Nigerian girl forced to a life of prostitution on the street. He currently works as an author of documentaries and video projects for Mu produzioni audiovisive.

„One autumn day I took a photograph from a bridge in the outskirts of my city“, says the director. „A great river wound through the landscape. With each snap the view revealed something more about itself, leaving me feeling something in it is breathing and pulsating, hidden from the rest of the world.“

Dirt roads that become labyrinths, cities, universes. Men moving through vegetation suspended between land and water. Angelo, Gerardo and other farmers are claiming the land they have taken and tended for many years as their own. Roky, Darius and Jasmina live in an informal settlement on the river bank with over 500 other people. Frida goes looking for heroin in a huge open-air drug market.

And where all city roads end is where Reno has settled after loosing his house and job.“

Festivals/Awards

Torino Film Festival 2010 / Cinema Du Reel 2011

Vene grada

Italija, 2010, (63') / Režija: Andrea Deaglio

Izvorni jezik: talijanski, romski

Kamera: Andrea Deaglio,
Francesca Frigo
Montaža: Enrico Giovannone
Muzika: Niccolo Bosio
Producija: Niccolo' Bruna –
BABYDOCFILM

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Andrea Deaglio rođen je 1979. u Torinu, gdje je studirao film i počeo raditi u informatičkoj branši. Godine 2007. snimio je film pod nazivom *Nera – Not the Promised Land*, dokumentarac o djevojci iz Nigerije, prisiljenoj da živi prostituirajući se na ulici. Trenutno radi za Mu produzioni audiovisive kao autor dokumentaraca i video projekata.

„Jednog jesenjeg dana, u rubnom dijelu grada, načinio sam fotografiju s mosta“, kaže reditelj ovog filma. „Velika rijeka vijugala je krajolikom. Svaki put kad bih okinuo aparatom, krajolik bi mi otkrio nešto o sebi, a ja sam istovremeno osjećao njegov dah i puls, nešto što je skriveno od ostatka svijeta.“

Zemljani putevi koji postaju labirinti, gradovi, univerzumi. Ljudi što se kreću kroz rastinje raspeto između kopna i vode. Angelo, Gerardo i drugi farmeri prisvajaju zemlju koju su uzeli i godinama obrađivali. Roky, Darius i Jasmina žive u ‘divljem’ naselju na obali rijeke, sa preko 500 drugih ljudi. Frida ide tražiti heroin na ogromnoj tržnici droge na otvorenom.

Tamo gdje završavaju svi gradski putevi, ostavši bez kuće i posla, upravo se tu Reno doselio.“

Festivali/Nagrade

Torino Film Festival 2010 / Cinema Du Reel 2011

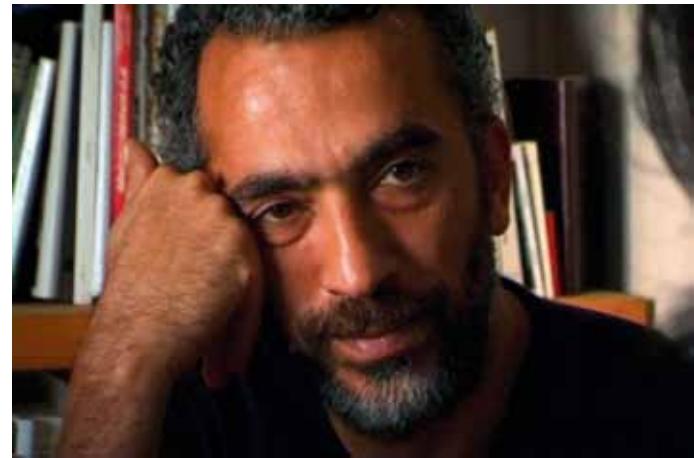
In The Land that Is Like You

France, 2010, (52') / Director: Maya Abdul-Malak

Original language: Arabic

Cinematography: Claire Mathon
Editing: Florence Bresson
Original music: Kamal Abdul-Malak and Jennifer Kreis
Produced by: KAZAK productions

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Maya Abdul-Malak is a graduate of contemporary literature, and has collaborated on many films as an assistant scriptwriter and a scriptwriter. In *The Land That Is Like You* is her first film, and she is currently writing her second.

In director's own words, *In The Land that Is Like You* is a progress on the tracks of her lost past, in trying to get in touch with her mother, grandmother and a man who she loved, in a country which escapes from her and captivates her - Lebanon.

Festivals/awards

Film International du Film Court Persona à Evreux / Arab World Film Festival / Ourence International Film Festival / International Festival of Audiovisual Programs / Mediawave Festival

U zemlji koja je poput tebe

Francuska, 2010, (52') / Režija: Maya Abdul-Malak

Izvorni jezik: arapski

Kamera: Claire Mathon
Montaža: Florence Bresson
Muzika: Kamal Abdul-Malak i Jennifer Kreis
Producija: KAZAK productions

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Maya Abdul-Malak diplomirala je savremenu književnost, te je radila na mnogim filmovima kao pomoćnica scenarista i scenaristkinja. In the Land That Is Like You je njen prvi film, a trenutno piše scenarij za drugi.

Prema riječima rediteljice, *U zemlji koja je poput tebe* predstavlja hod, stazama njene izgubljene prošlosti, u nastojanju da uspostavi kontakt sa svojom majkom, bakom i čovjekom kojeg je voljela, u zemlji koja je općinjava, ali istovremeno i bježi od nje – riječ je o Libanonu.

Festivali/nagrade

Film International du Film Court Persona à Evreux / Arab World Film Festival / Ourence International Film Festival / International Festival of Audiovisual Programs / Mediawave Festival

La Machina

Poland/France, 2010, (52') / Director: Thierry Paladino

Original language: French

Cinematography: Marcin Sauter,
Michał Marczak
Editing: Mariusz Kuś
Production: Centrala,
Les Films du Balibari

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Thierry Paladino was born 24 July 1981 in Nice, France. He graduated from the School of Fine Arts, Marseille and Aix-en-Provence and also attended the Documentary Course at the Andrzej Wajda Master School of Film Directing. With others graduates from the Andrzej Wajda Master School of Film Directing – Maciej Cuske, Marcin Sauter and Piotr Stasik - he created a film group called Paladino.

Film *La Machina* is an ordinary and at the same time poetic journey of an old puppet master and his young apprentice. This is a boy's first journey. He is inexperienced and excited: he is going on his first journey. The master, on the other hand, is well aware of the fact that it might be his last journey. It's a sunny southern summer and they set off for a long tour in an old truck. They packed lighting, a little stage and the sleeping puppets. They go from town to town to perform for the people from the villages, taking with them their own world and their stories.

Festivals/awards

East Silver, Czech Republic / International Film Festival of the Art of Cinematography, Poland

Mašina

Poljska/Francuska, 2010, (52') / Režija: Thierry Paladino

Izvorni jezik: francuski

Kamera: Marcin Sauter, Michał Marczak
Montaža: Mariusz Kuś
Produkcija: Centrala, Les Films du Balibari

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Thierry Paladino je rođen 24. jula 1981. u Nici (Francuska). Diplomirao je na School of Fine Arts u Marseilleu, na Aix-en-Provence, a poхађао је i kurs za dokumentarni film pri Andrzej Wajda Master School of Film Directing. S ostalim diplomcima, Andrzej Wajda Master School of Film Directing – Maciejem Cuskeom, Marcinom Sauterom i Piotrom Stasikom – osnovao je filmsku grupu, pod nazivom Paladino.

Film *Mašina* je obično ali u isto vrijeme i poetično putovanje starog majstora-lutkara i njegovog mладog šegrteta. Dječaku je to prvo putovanje. Neiskusan je i uzbudjen. Majstor je, s druge strane, svjestan da bi njemu mogao biti posljednji. Sunčano je ljeto na jugu, i njih dvojica polaze na dugačku turneju u starom kamionetu. Sa sobom nose rasvjetu, malu scenu i usnule lutke. Idu od grada do grada, izvodeći predstave za ljudе sa sela, noseći sa sobom svoje vlastite svjetove i priče.

Festivali/nagrade

East Silver, Češka Republika / International Film Festival of the Art of Cinematography, Poljska

Mirage

United Kingdom/Serbia, 2011, (42') / Director: Srdjan Keca

Original language: Malayalam,
English, Swahili, Bengali

Cinematography: Srdjan Keca
Editing: Simon Bullen
Original Music: Jon Wygens
Production: National Film and Television School

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Srdjan Keca's work has recently explored more deeply the corporeal reaction to our built environment - a science of fragility of sorts that has taken him to Asia. Another strand of what he does is based in the Balkans and tries to extract the universal from the convoluted historical narratives.

He recently completed his MA at the National Film and Television School, prior to which he studied at the Ateliers Varan. His former background is in physics, the precision of which he tries to bring into his artistic practice.

At the edge of a city growing from the desert, a man plays alone on a golf course. Another one, sleepless, sends a letter from a labour camp to his wife in Kenya. A sand storm hits a construction site, and the locals hold a strange celebration.

Dubai, usually seen either as a miracle of development or a failed gimmick, here becomes a set for a visual exploration of displacement, longing and desire. In three chapters, the city, the surrounding desert and their inhabitants slowly uncover some of the darker aspects of contemporary society while the ongoing economic meltdown spells the end of an era.

Festivals/awards

Open City London Film Festival 2011—Best City Film Special Mention / Branchage Film Festival 2011 / Palic Film Festival 2011.

Mirage

Velika Britanija,Srbija, 2011, (42') / Režija: Srdan Keča

Izvorni jezik: malajski, engleski, swahili, bengalski

Kamera: Srđan Keča
Montaža: Simon Bullen
Muzika: Jon Wygens
Producija: National Film and Television School

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Na rubu grada koji izrasta iz pustinje, jedan čovjek igra golf, sam na igralištu. Drugi ne može spavati, pa šalje pismo iz radnog logora svojoj ženi u Keniju. Pješčana oluja pogoda gradilište, a lokalno stanovništvo održava čudnu svetkovinu.

Dubai, kojeg se obično promatra ili kao čudo razvoja, ili kao propali marketinski trik, ovdje postaje kulisa za vizuelno istraživanje dislociranosti, čežnje i žudnje. U tri poglavlja, grad, pustinja koja ga okružuje te stanovništvo grada i pustinje polako otkrivaju neke od mračnijih aspekata savremenog društva, dok ekonomski krah najavljuje kraj jednog razdoblja.

Festivali/nagrade

Open City London Film Festival 2011—Best City Film special mention / Branchage Film Festival 2011 / Palic Film Festival 2011.

Nedavno je magistrirao na National Film and Television School, a prije toga je studirao na Ateliers Varan. Ranije se bavio fizikom, čiju egzaktnost nastoji unijeti u svoju umjetničku praksu.

Srđan Keca je u svojim novijim radovima podrobnije istraživaо tjelesne reakcije na naš izgrađeni okoliš – to je neka vrsta nauke o krhkosti, koja ga je odvela u Aziju. Druga nit njegovog rada tiče se Balkana i nastoji izvući ono univerzalno iz zamršenih historijskih narativa.

Phnom Penh Lullaby

Poland, 2011, (98') / Director: Paweł Kloc

Original language: Khmer, English

Cinematography: Przemysław Niczyporuk
Editing: Jacek Tarasiuk
Original music: Max Marder
Produced by: PARALLAX, Paweł Kloc

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Paweł Kloc was born in 1971. He studied law at the Warsaw University. Paweł worked for HBO and At Entertainment Ltd. as a producer and director. He has directed commercials, music videos and TV programmes. He was awarded for Nationale Nederlanden commercial at the Euroshorts festival and at the RealHeart festival in Toronto for his short feature Dos Sombras. He is also an EAVE graduate. Phnom Penh Lullaby is his first feature-length documentary film produced by his production company Parallax.

Ilan Shickman left Israel dreaming of a new life. He now lives in Phnom Penh, Cambodia, with his Khmer girlfriend, Saran, and their two young daughters, as he tries to make ends meet as a street fortune-teller. Ilan works at night, near bars frequented by prostitutes and drug dealers. He decides to place his older, 2-year-old daughter with Saran's family in the countryside, but her family doesn't want to care for Marie for free. Ilan and his family have to return to Phnom Penh, and he still must decide about Marie's future. Phnom Penh Lullaby is an intimate story of a man looking for love and acceptance.

Festivals/awards

Visions du reel, Switzerland / 51st Krakow Film Festival, Poland: Silver Horn in the International Documentary Competition, Silver Hobby Horse in the National Competition / Hot Docs, Canada / Sheffield Doc/Fest, United Kingdom / 31st San Francisco Jewish Film Festival, USA / Dokufest Kosovo / Split Film Festival, Croatia / DOK Leipzig, Germany / Reykjavik International Film Festival, Iceland / Camden International Film Festival, USA

Phnom Penh uspavanka

Poljska, 2011, (98') / Režija: Paweł Kloc

Izvorni jezik: kmerski, engleski

Kamera: Przemysław Niczyporuk
Montaža: Jacek Tarasiuk
Muzika: Max Marder
Producija: PARALLAX, Paweł Kloc

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Paweł Kloc rođen je 1971. Studirao je pravo na Varšavskom univerzitetu. Radio je za HBO i Entertainment Ltd kao producent i reditelj. Režirao je reklame, muzičke spotove i televizijske emisije. Na festivalu Euroshots nagrađen je za reklamu koju je radio za Nationale Nederlanden osiguranje te na RealHeart festivalu u Torontu za kratki film pod nazivom Dos Sombras. Uručena mu je i Eave diplome. Phnom Penh uspavanka je njegov prvi dugometražni dokumentarac, raden u produkciji njegove vlastite producentske firme, Parallax.

Ilan Shickman napustio je Izrael sanjući o novom životu. Sada živi u Phnom Penhu, u Kambodži, sa svojom djevojkom Kmerkom, Saran i njihove dvije male kćerke, te pokušava sastaviti kraj s krajem, proričući ljudima sudbinu na ulici. Ilan radi noću, u blizini barova u koje zalaze prostitutke i trgovci drogom. Odlučuje poslati stariju, dvogodišnju kćerku na selo Saraninoj porodici, ali oni se ne žele besplatno brinuti o Marie. Ilan i njegova porodica moraju se vratiti u Pnom Pen, a on mora donijeti odluku o kćerkinoj budućnosti. Phnom Penh uspavanka je intimna priča o čovjeku koji traži ljubav i prihvatanje.

Festivali/nagrade

Visions du reel, Švicarska / 51 Krakow Film Festival, Poljska: Silver Horn nagrada u kategoriji International Documentary Competition, Silver Hobby Horse nagrada u kategoriji National Competition / HotDocs, Kanada / Sheffield Doc/Fest, Velika Britanija / 31 San Francisco Jewish Film Festival, SAD / DokuFest, Kosovo / Split Film Festival, Hrvatska / DOK Leipzig, Njemačka / Reykjavik International Film Festival, Island / Camden International Film Festival, SAD

The Chilean Building

Chile/France/Cuba/Netherlands, 2010, (95') / Director: Macarena Aguiló

Original language: Spanish

Cinematography: Arnaldo Rodriguez
Editing: Catherine Mabilat, Macarena Aguiló, Ilán Stehberg, Ismael Miranda, Galut Alarcón

Original music: Elisabeth Morris
Production: Producciones Aplaplac, Juan Manuel Egaña, Macarena Aguiló

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Macarena Aguiló was born in 1971. She studied audiovisual communication at the ARCOM Professional Institute. Since 1997 she has worked as an Art Director in movies and TV series such as Paradise B and Justice for All, directed by Nicolas Acuña, and has worked on the feature film Eternal Blood directed by Jorge Olguín, among other things. In 2003 she decided to work on a documentary that tells the story of a part of her childhood, and she brought together her old friends. The Chilean Building is her first film.



Towards the end of the 70s, the militants of MIR exiled in Europe decided to return to Chile in order to support the fight against the military dictatorship there. Those who were able to help in a legal manner did so, while others helped clandestinely. Many had children and couldn't return with them, and so the idea of a community center to shelter these children was born. Project Home gathered 60 kids that were left in the care of 20 people who assumed the responsibility of their upbringing for years to come.

Festivals/awards

Grand Prize FIDOC 2010, Documentary Film Festival in Santiago / Honorary Mention at DOK Leipzig 2010, Young Talent Competition / Best Documentary CHILEREALITY 2010, Documentary Film Festival in Chillán, Chile / 2 Documentary Coral Prize La Habana Film Festival 2010 / Best Documentary PINTACANES 2010, Documentary Film Festival La Pintana, Chile / Prize "Section Dictatorship and Human Rights" Film Social Festival by Valparaíso 2011, Chile / Teen & Docs Prize DOCS Barcelona 2011 / Special Jury Awards International Film Festival of Cartagena de Indias 2011 / Best Documentary Mostra de Cinema Latinoamericano de Cataluña 2011 / Honorary Mention Festival de Las Américas Austin, Texas 2011 / Best Documentary New York Latino Film Festival 2011

Čileanska zgrada

Čile/Francuska/Kuba/Holandija, 2010, (95') / Režija: Macarena Aguiló

Izvorni jezik: španjolski

Kamera: Arnaldo Rodriguez
Montaža: Catherine Mabilat, Macarena Aguiló, Ilán Stehberg, Ismael Miranda, Galut Alarcón

Muzika: Elisabeth Morris
Producija: Producciones Aplaplac, Juan Manuel Egaña, Macarena Aguiló

Kontakt:
APLAPLAC PRODUCCIONES
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Macarena Aguiló rođena je 1971. Studirala je audiovizuelnu komunikaciju na ARCOM Professional Institute. Od 1997. radi kao umjetnička direktorica za film i TV serije, kao što su Paradise B i Justice For All, koje je režirao Nicolas Acuña, a radila je, između ostalog, i na igranom filmu Eternal Blood Jorgea Olguina. Godine 2003. odlučila je uraditi dokumentarac koji govori o dijelu njenog djetinjstva, a tim povodom okupila je i svoje stare prijatelje. The Chilean Building je njen prvi film.

Festivali/nagrade

Grand Prize, FIDOC 2010 / DOK Leipzig 2010—Young Talent Competition special mention / Najbolji dokumentarac, CHILEREALITY 2010 / 2 Documentary Coral nagrada, La Habana Film Festival 2010 / Documentary Film Festival La Pintana PINTACANES 2010—Najbolji dokumentarac / Film Social Festival by Valparaíso 2011—Section Dictatorship and Human Rights nagrada / Teen & Docs nagrada, DOCS Barcelona 2011 / International Film Festival of Cartagena de Indias 2011 —Specijalna nagrada žirija / Mostra de Cinema Latinoamericano de Cataluña 2011 - Najbolji dokumentarac / Festival de Las Américas Austin, Teksas 2011—special mention / New York Latino Film Festival 2011—Najbolji dokumentarac

The Ulysses

Spain, 2011, (83') / Directors: Agata Maciaszek, Alberto Garcia Ortiz

Original language: Punjabi

Cinematography: Alberto Garcia Ortiz
Editing: Cristobal Fernandez
Original music: Alfonso Arias
Production: Artika Films

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Marques de Mondejar 22-7a
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info@artikafilms.com
<http://www.losulises.com/>



Alberto Garcia Ortiz graduated at the University of Edinburgh in 1995. Soon he discovered his real passion: documentary cinema. From then on, he attended several courses and workshops related to the cinema. He is the director of many short documentary films.

Agata Maciaszek was born in Łódź, Poland, 1980. At the age of 12 she

moved to Spain, where she graduated in Audiovisual Communication from the Complutense University of Madrid. She supplemented her cinema education with several workshops, including one with filmmaker Jose Luis Guerin, who greatly influenced the way she sees documentary cinema. She combines her work in film/video direction and production with audiovisual translations for the Spanish National Filmhouse. In 2006, Alberto García and Agata Maciaszek release their first documentary feature film *A ras del suelo* (Ground level) about the constant renovation process in the neighbourhood of Lavapies (Madrid).

The Ulysses is a documentary film which approaches the dilemmas, contradictions and personal tragedies of international migration to Europe through the very specific story of a group of young men from the Indian Punjab (Sikhs) currently trapped in the forests of Ceuta, a tiny Spanish enclave on the Moroccan coast. In the densely forested hills above Ceuta, 57 young Indian immigrants await their fate in a shanty community they've built to avoid deportation. With lush visual style, the film accompanies them in their daily trials as they scramble to survive, waiting to cross the last 14 km that separate them from Europe. It captures both the suffocating anguish of the situation and the flashes of humour and joy which allow these young men to maintain their dignity and their hope.

Festivals/awards

Vivisect Human Rights Festival Novi Sad 2011, Serbia, official selection / On the roads Migrant Film Festival 2011, Slovenia / Pärnu International Documentary and Anthropology Film Festival 2011, Estonia / Human Rights Film Festival Sucre 2011, Bolivia / Ethnological Film Festival Belgrade 2011, Serbia / 60 DOCSDF International Documentary Film Festival 2011 - best iberoamerican documentary official selection, Mexico / DOKLEIPZIG 2011, official selection Young Talent Competition, Leipzig, Germany / Document 9, Human Rights Film Festival 2011, Glasgow, UK / International Film Festival 2011, Valdivia, Chile

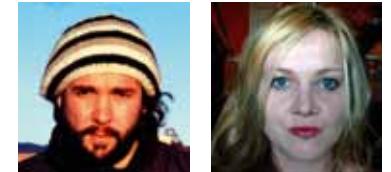
Uliksi

Španija, 2011, (83') / Režija: Agata Maciaszek, Alberto Garcia Ortiz

Izvorni jezik: punđabi

Kamera: Alberto Garcia Ortiz
Montaža: Cristobal Fernandez
Muzika: Alfonso Arias
Producija: Artika Films

Kontakt:
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Alberto Garcia Ortiz diplomirao je na Univerzitetu u Edinburghu 1995. Nedugo potom je otkrio svoju pravu strast: dokumentarnu kinematografiju. Završio je nekoliko kurseva i radionica iz kinematografije. Reditelj je velikog broja kratkih dokumentarača.

Agata Maciaszek rođena je u Lodzu, u Poljskoj, 1980. U svojoj dvanaestoj godini preselila se u Španiju. Diplomirala je audiovizuelne komunikacije na univerzitetu Complutense u Madridu. Svoje kinematografsko obrazovanje upotpunila je s nekoliko radionica, uključujući jednu pod vodstvom filmaša Jose Luis Guerina, koji je imao veliki utjecaj na njen pogled na dokumentarnu kinematografiju. Filmsku i video režiju kombinira s audiovizuelnim prevođenjem za španjolsku Nacionalnu kuću filma. Godine 2006. Alberto García i Agata Maciaszek počeli su javno prikazivanje svog prvog dugometražnog dokumentarnog filma *A ras del suelo*, o neprekidnom procesu renoviranja u madridskoj četvrti Lavapies.

You All Are Captains

Morocco, Spain, 2010, (79') / Director: Olivier Laxe

Original language: Arabic

Cinematography: Ines Thomsen
Editing: Fayçal Algandouzi
Produced by: Felipe Lage, Zeitun Films

Contacts:
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Zeitun Films
felipe.lage@zeitunfilms.com



A son of Spanish immigrants, **Olivier Laxe** was born in Paris in 1982, and studied film at Pompeu Fabra University. He moved to Tangiers where he created Dao Byed, a 16mm film workshop with children. This workshop led to his first feature film, *Todos vós sodes capitáns*. In 2007 he filmed *Suenan las trompetas - ahora veo otra cara*, a short film homage to Andrei Tarkovsky. This film was screened at the National Gallery of Dublin and the Reina Sofia Modern Art Museum. That same year he also filmed a medium-length 16mm film titled *París #1*, which won the First Prize at Filminho, a meeting of Portuguese and Spanish filmmakers, and at the Playdoc Documentary Film Festival in 2009. This film was also screened at the BAFICI, the IndieLisboa International Film Festival, L'Alternativa in Barcelona and Las Palmas International Film Festival.

A European filmmaker is making a movie with children living in a home for socially excluded youngsters in Tangier, Morocco. While filming, the director's unorthodox methods of working cause his relationship with the children to disintegrate to such an extent that the initial course of the project is altered. Conflict ensues between director and children, and apparently, he gets ejected from the project. To save the project (and to keep the kids in the movie), he recruits a local friend, Shakib (Shakib Ben Omar), a fanciful musician and former street kid, to take over. The film tries to capture the spirit of the project, all the while revealing the sights and sounds and the ways and characters of Tangier.

Festivals/awards

Quinzaine des Réalisateurs – Cannes Film Festival, France, FIPRESCI award / Minsk International Film Festival, Belarus, Special Diploma "For the Dance with Reality" / Festival Internacional de Cine de Mar del Plata, Argentina, Signis award / Festival Internacional de Cine de Gijón, Spain, Youth jury award / Cineuropa Santiago de Compostela, Spain, Cineuropa award / DocsBarcelona International Film Festival, Spain, Nou Talent award / Play-Doc, Spain, Best feature-length documentary / Festival Cinemateca Uruguaya, Uruguay, Best Film - Iberoamerican section / Festival Europeo de Cine Invisible, Spain, Best Film / Festival de Cine Lima Independiente, Perú, Best Film / Picnick Film Festival, Santander, Spain, Best Film / CPH:Dox Copenhagen International Documentary Film Festival, Denmark / True-False Film Festival, USA / DokuFest International Documentary and Short Film Festival, Kosovo

Svi ste vi kapiteni

Maroko/Španija, 2010, (79') / Režija: Olivier Laxe

Izvorni jezik: arapski

Kamera: Ines Thomsen
Montaža: Fayçal Algandouzi
Producija: Felipe Lage, Zeitun Films

Kontakti:
Felipe Lage
Zeitun Films
felipe.lage@zeitunfilms.com



Sin španjolskih imigranata, **Olivier Laxe** je rođen u Parizu, 1982., a studirao je na Univerzitetu Pompeu Fabra. Preselio se u Tangiers, gdje je osnovao Dao Byed, filmsku radionicu za djecu u kojoj se radi 16-milimetarskom kamerom. Ova radionica je rezultirala njegovim prvim dugometražnim filmom, *Todos vós sodes capitáns*. Godine 2007. snimio je *Suenan las trompetas - ahora veo otra cara*, kratki film koji predstavlja hommage Andreiju Tarkovskom. Film je imao projekciju u Nacionalnoj galeriji u Dublinu i u Muzeju moderne umjetnosti Reina Sofia. Iste godine, snimio je srednjemetražni film pod naslovom *París #1*, koji je osvojio prvu nagradu na Filminhu, susretu portugalskih i španjolskih reditelja, kao i na Playdoc Documentary filmskom festivalu, 2009. Film je prikazan i na BAFICI-i, festivalu IndieLisboa International, L'Alternativa u Barceloni i Las Palmas International filmskom festivalu.

Europski reditelj snima film o djeci koja žive u domu za društveno isključene mlade u Tangieru, Maroko. Tokom snimanja, rediteljeve neuobičajene metode rada su njegov odnos sa djecom pokvarile do te mjere, da se promjenio tok projekta. Javlja se konflikt između reditelja i djece, i čini se da će on biti istisnut iz projekta. Kako bi spasio projekt (a istovremeno zadržao djecu u filmu), angažira prijatelja koji tu živi, Shakiba (Shakib Ben Omar), čudljivog muzičara i bivše dijete ulice, da preuzme projekt. Ovaj film pokušava uhvatiti duh ovog projekta, otkrivajući nam prizore i zvukove, kao i način života i likova grada Tangiera.

Festivali/nagrade:

Quinzaine des Réalisateurs - Kan (France), FIPRESCI nagrada / Minsk International Film Festival, Belarus, specijalna nagrada "For the Dance with Reality" / Festival Internacional de Cine de Mar del Plata, Argentina, Signis nagrada / Festival Internacional de Cine de Gijón, Spain, Youth jury nagrada / Cineuropa Santiago de Compostela, Spain, Cineuropa nagrada / DocsBarcelona International Film Festival, Spain, Nou Talent nagrada / Play-Doc, Spain, najbolji dugometražni dokumentarac / Festival Cinemateca Uruguaya, Uruguay, Best Film - Iberoamerican section / Festival Europeo de Cine Invisible, Spain, najbolji film / Festival de Cine Lima Independiente, Perú, najbolji film / Picnick Film Festival, Santander, Spain, najbolji film / CPH:Dox Copenhagen International Documentary Film Festival, Denmark / True-False Film Festival, USA / DokuFest International Documentary and Short Film Festival, Kosovo

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RE:VERSUS

RE:VERSUS

Programmers / Selektori
Kumjana Novakova & Mario Hibert

Auf Wiedersehen Finnland / Doviđenja Finska
Virpi Suutari
Finland / 2010 / 78'

If a Tree Falls: The Story of the Earth Liberation Front /
Ako drvo padne: priča o Frontu za oslobođenje Zemlje
Marshall Curry and Sam Cullman
USA / 2011 / 85'

Khodorkovsky / Khodorkovsky
Cyril Tuschi
Germany / 2011 / 111'

Nostalgia for the Light / Čežnja za svjetlošću
Patricio Guzman
France, Germany, Chile, Spain / 2010 / 90'

Our Persian Rug / Naš perzijski čilim
Massoud Bakhshi
Iran / 2010 / 49'

Restrepo / Restrepo
Tim Hetherington, Sebastian Junger
USA / 2010 / 93'

The Castle / Tvrđava
Martina Parenti, Massimo D'Anolfi
Italy / 2011 / 90'

The Four Times - Le Quattro Volte / Četiri puta
Michelangelo Frammartino
Italy, Germany, Switzerland / 2010 / 88'

The Good Life / Dobar život
Eva Mulvad
Denmark / 2010 / 87'

6th Re:versus—Pissing Against The Wind or the Remodeling of Hypnotic Powers of Festivalized Culture

by Mario Hibert

The open distribution of cultural commons that Pravo Ljudski advocates within the public space emerged from a programming orientation whose key aim is to enable a selection of most valuable recent documentary productions to be freely shared with the community. The cultural commons that are our screenings focus on target different topics and forms of social disintegration, the demolition of human bonds, but also on their revitalization in spite of forces that want to control, survey, and manage our destines.

This year's Re:versus selection follows similar principles.

Our Persian Rug, speaks about a struggle against oblivion, a rope of silence that is being unthreaded through intimate recollections, Le Quattro Volte is a humble reminder of cosmic sensitivity and the elliptical shifts of birth and death, The Good Life, reveals the misery of communication, via both a tragic and comical portrayal of the frolicking and the fragility of the privileged classes, Auf Wiedersehen Finnland, emphasizes how fear controls our present when past is denied, If a Tree Falls actualizes the hopes found in decentralized, radical resistance, Il Castello reaffirms facts about the Fortress of Europe, Restrepo, chronicles the horrors from the first lines of fire, and finally, Nostalgia de la Luz, touches the universe of reflections upon life itself, through an astronomical search for missing persons.

The neoliberal destruction of solidarity by unregulated, individualized accumulation of capital constantly threatens all forms of organized collaboration. Since the global reversal directed by the predatory appetites of deregulation is ongoing, the quest for resurrection of organizing models that could utilize the power of collective creativity in favor of the common good seems to be urgent.

The field of culture is reigned by market control and it will reach its final totalitarian shape once

its forms no longer bear witness to life's spontaneity and the independence of all that exists. The autonomy of art, luckily still existent, and can only be ensured by its models of distribution, organized at the grassroots level according to new ways of socialization and propagation.

Does Pravo Ljudski have the answer to the systemic cynicism of the cultural industry of festivalisation? Can we at all speak about the political character of the Pravo Ljudski communication platform?

If we are capable to understand the ideological generalisations about democracy, human rights, and the market, then we also have the responsibility to act with political awareness, which means with readiness to articulate and model resistance that might destabilize and repoliticize the mainstream media, mainstream festivals, and mainstream NGO culture. In other words, the real question is, as Andrej Nikolaidis recently wrote: "how much cynicism can there be found in activism which is aware of its impotence but active in spite of that fact, and how much activism is found in cynicism that refuses such kind of activism?" The critique of commodified, commercialized models of the cultural paradigm communicated by Pravo Ljudski over the last six years presents an attempt to model thinking and organizing culture from the bottom-up. It is a mode of dissent, withdrawal and protest against participation in the trendy cultural management production that Dean Duda sees as "a simulation of a concern for local communities, the shaping of an empty moral gesture which is in most cases only a form of empty postcolonial snobism."

Re:versus is the voice/ the choice of giving, it is pissing against the wind.

6. Re:versus: pišanje uz vjetar ili remoduliranje hipnotičke moći festivalske kulture

piše Mario Hibert

Otvorena distribucija kulturnih dobara, koju Pravo ljudski principijelno zagovara u javnom prostoru, izrasla je iz programske orijentacije da se u neka od najvrjednijih aktuelnih dokumentarnih filmskih ostvarenja slobodno dijele u zajednici, projekcijama koje ukazuju na različite oblike dezintegracije društvenosti, razbijanje socijalnih veza među ljudima, ali i njihova obnavljanja, uprkos silama koje nastoje kontrolirati, nadzirati i upravljati, umreženim ljudskim sudbinama.

Od toga ne odstupa ni ovogodišnja Re:versus selekcija.

Our Persian Rug, priča o borbi protiv zaborava, omči čutanja koja se raspliće i progovara kroz intimno tkanje sjećanja, Le Quattro Volte, ponizno podsjeća na kosmičku osjećajnost, eliptične smjene rađanja i umiranja, The Good Life, otkriva mučninu komunikacije kroz tragi-komičnu studiju objesti i krhkosti privilegiranih klasa, Auf Wiedersehen Finnland, upozorava na robovanje strahu od poricanja prošlosti, If a Tree Falls, vraća nadu u snagu decentraliziranog, radikalnog otpora, Khodorkovsky, potvrđuje činjenicu o absurdnosti realiteta „ljudskih prava“, Il Castello, uokviruje ideju Tvrđave Evrope, Restrepo, ispisuje hroniku užasa sa prve linije fronta, i konačno Nostalgia de la Luz, doteče univerzum (o)gledanja života kroz potragu za nestalima.

Neoliberalno razaranje veza među ljudima, ne-regulirana, individualizirana akumulacija kapitala neprestano prijeti uništenju svih oblika organiziranog zajedništva. Globalni rikverci u koji su nas odveli predatorski apetiti deregulacijske logike iziskuje iznalaženje kreativnih načina da se snaga kolektivne kreativnosti upotrijebi za zajedničko dobro.

Poljem kulture vlada kontrola, a totalni oblik će dobiti onda kada u potpunosti obuhvati cjelinu života, spontanost i samostalnost svega što postoji. Autonomiju umjetnosti, koja na sreću, još nije potpuno anulirana, osigurat će tek modeli

njezina širenja, organizirani odozdo, prema novim modelima socijalizacije i distribucije.

Ima li Pravo ljudski odgovor na cinizam sistema kulturne, festivalske industrije? Možemo li uopće govoriti o političkom karakteru, Pravo ljudski komunikacijske platforme?

Ako smo u stanju prepoznati ideološke floskule o demokratiji, ljudskim pravima i tržištu onda smo i odgovorni da djelujemo kao svjesno političko biće, spremno da artikulira i modelira otpor, destabilizira odnosno repolitizira mainstream medije, mainstream festival, mainstream NGO kulturu. Drugim riječima, pravo pitanje, kako je to nedavno sročio Andrej Nikolaidis, jeste: "koliko je cinizma u aktivizmu koji je svjestan nemoći a aktivisan uprkos tome, te koliko je aktivizma u cinizmu koji odbija takvu vrstu aktivizma?" Kritika kulturnih modela komercijalne paradigme, koju šest godina aktualizira Pravo ljudski festival zapravo je pokušaj mišljenja i organiziranja kulture odozdo namjesto sudjelovanja u trendovskoj produkciji kulturnog menadžmenta kojom se, kako ističe Dean Duda, "simulira neka zabrinutost za lokalnu zajednicu, gradi neka moralna gesta, a zapravo u većini slučajeva radi o bezinteresnom postkolonijalnom snoberaju."

Re:versus je glas/izbor darivanja, pišanje uz vjetar.

Auf Wiedersehen Finnland

Finland, 2010 (80') / Director: Virpi Suutari

Original language: Finnish

Cinematography: Heikki Färm

Editing: Jukka Nykänen

Original music: Johanna Juhola,
Pekka Kuusisto

Producer: Hanna Aartolahti

Production: For Real Productions

Contact:

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Elma, Roosa, Terttu and Kaisu were among the hundreds of Finnish girls who left Lapland with the retreating German troops and set out on a journey towards Germany in the fall of 1944. What was their unusual journey like? How were the “German soldiers’ sweethearts” received when they returned home? It is only now that the women are able to speak about their forbidden love, their journey and the bitter homecoming that followed.

Festivals/awards

DocPoint Helsinki Documentary Film Festival, 2010. / The 63rd Locarno International Film Festival, Switzerland, 2010. / Nordisk Panorama, Bergen, Norway, 2010. / DOK Leipzig—The 53rd International Leipzig Festival for Documentary and Animated Film, Germany, 2010. / Nordic Film Days Lübeck, Germany, 2010. / One World—International Human Rights Documentary Film Festival, Prague, Czech Republic, 2011. / The 14th Flying Broom International Women’s Film Festival, Ankara, Turkey, 2011. / FinnFest, San Diego, USA, 2011.

Dovidjenja Finska

Finska, 2010 (80') / Režija: Virpi Suutari

Izvorni jezik: finski

Kamera: Heikki Färm

Montaža: Jukka Nykänen

Muzika: Johanna Juhola, Pekka Kuusisto

Producant: Hanna Aartolahti

Producija: For Real Productions

Kontakt:

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Elma, Roosa, Terttu i Kaisu su bile među stotinama finskih djevojaka koje su napustile Lapland sa povlačećim njemačkim trupama. Krenule su na put prema Njemačkoj u jesen 1944. godine. Kako je izgledalo njihovo neobično putovanje? Kako su “ljubimice njemačkih vojnika” primljene po povratku kući? Tek danas ove žene mogu govoriti o svojim zabranjenim ljubavima, njihovom putovanju i gorkom povratku kući.

Festivali/nagrade

DocPoint Helsinki Documentary Film Festival, 2010. / The 63rd Locarno International Film Festival, Switzerland, 2010. / Nordisk Panorama, Bergen, Norway, 2010. / DOK Leipzig—The 53rd International Leipzig Festival for Documentary and Animated Film, Germany, 2010. / Nordic Film Days Lübeck, Germany, 2010. / One World—International Human Rights Documentary Film Festival, Prague, Czech Republic, 2011. / The 14th Flying Broom International Women’s Film Festival, Ankara, Turkey, 2011. / FinnFest, San Diego, USA, 2011.



Director **Virpi Suutari** (born in 1967) spent her childhood and youth in Northern Finland, and now works as a journalist and film director in Helsinki. Suutari's previous work includes a number of internationally awarded documentaries, including *Synti* (Sin, 1995), *Valkoinen taivas* (White Sky, 1998), *Joutilaat* (The Idle Ones, 2001) and *Pitkin tietä pieni lapsi* (Along the Road Little Child, 2005).



Režiserka **Virpi Suutari** (rođena 1967. godine) je provela djetinjstvo i mladost u sjevernoj Finskoj. Danas radi kao novinarka i filmska redateljka u Helsinkiju. Suutarin rad uključuje međunarodno nagradivane dokumentarce, kao *Synti* (Grijeh, 1995.), *Valkoinen taivas* (Bijelo nebo, 1998.), *Joutilaat* (Dokoličari, 2001.) and *Pitkin tietä pieni lapsi* (Pored puta malo dijete, 2005.).

If a Tree Falls: A Story of the Earth Liberation Front

USA, 2011, (85') / Directed by: Marshall Curry

Original language: English

Cinematography: Sam Cullman

Original Music: James Baxter

Producer: Marshall Curry

Produced by: Marshall Curry Productions

Contacts:

Marshall Curry

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Brooklyn, NY 11215, USA

http://www_marshallcurry.com

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Marshall Curry got his start shooting, directing, and editing the documentary, Street Fight, which followed Cory Booker's first run for mayor of Newark, NJ and was nominated for an Academy Award and an Emmy. In 2005 Marshall was selected by Filmmaker Magazine as one of "25 New Faces of Independent Film", and he was awarded the International Documentary Association (IDA) Jacqueline Donnet Filmmaker Award. In 2007 he received the International Trailblazer Award at MIPDOC in Cannes.

In December 2005, Daniel McGowan was arrested by Federal agents in a nationwide sweep of radical environmentalists involved with the Earth Liberation Front-- a group the FBI has called America's "number one domestic terrorism threat."

For years, the ELF — operating in separate anonymous cells without any central Leadership — had launched spectacular arsons against dozens of businesses they accused of destroying the environment. With the arrest of Daniel and thirteen others, the government had cracked what was probably the largest ELF cell in America.

Festivals/awards

Documentary Editing Award at the 2011 Sundance Film Festival / Best Documentary Award at the Nashville Film Festival / Environmental Visions Award at the Dallas Film Festival / DokuFest, Kosovo / Lens Politica Film and Media Art Festival, Finland / DocsDF, Mexico / Abu Dhabi Film Festival, United Arab Emirates / Bergen International Film Festival, Norway / Tokyo International Film Festival, Japan.

Ako drvo padne: priča o Frontu za oslobođenje Zemlje

SAD, 2011, (85') / Režija: Marshall Curry

Izvorni jezik: engleski

Kamera: Sam Cullman

Muzika: James Baxter

Producen: Marshall Curry

Producicja: Marshall Curry Productions

Kontakt:

Marshall Curry

1713 8th Ave, #20

Brooklyn, NY 11215, USA

http://www_marshallcurry.com

info@marshallcurry.com



U decembru 2005. godine, Daniela McGowana su uhapsili agenti FBI-a u sklopu široke akcije protiv radikalnih boraca za zaštitu okoliša uključenih u Font za oslobođenje Zemlje – grupe koju je FBI nazvao "najvećom domaćom terorističkom prijetnjom" u Americi. Radeći u odvojenim anonimnim cilijama bez centralnog liderstva, Front je godinama izvodio spektakularne paljevine protiv preduzeća koja je optuživao za uništavanje okoliša. Hapšenjem Daniela i trinaest drugih, vlada je uništila vjerovatno najveću ciliju Fronta za oslobođenje Zemlje u Americi.

Festivali / nagrade:

Nagrada za montažu dokumentarca, Sundance Festival 2011. / Najbolji dokumentarac, Nashville Film Festival / Nagrada Environmental Visions, Dallas Film Festival / DokuFest, Kosovo / Lens Politica Film and Media Art Festival, Finland / DocsDF, Mexico / Abu Dhabi Film Festival, United Arab Emirates / Bergen International Film Festival, Norway / Tokyo International Film Festival, Japan.

Khodorkovsky

Germany, 2011, (111') / Director: Cyril Tuschi

Original language: German, English, Russian

Cinematography: Cyril Tuschi

Editing: Claudia Simonesci

Original music: Arvo Part

Producer: Cyril Tuschi

Production: LALA FILMS

Contact:

LALA FILM, Cyril Tuschi

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Cyril Tuschi was born in 1969 in Frankfurt. In 1992, his first short film, Frankfurt at the Seaside (Frankfurt am Meer) was invited to several festivals in Germany. His other films include: Nightland (Nachtland, 1995) a Kafka adaptation - which was screened in Berlin and won the New York Academy Camera Prize in 1996, Turn (1997) and after several Music promos, he debuted with the road movie feature "Slight Changes in Temperature and Mind" (SommerHundeSoehne, 2004), which won the audience award at the film festival of the German film – Ludwigshafen. Now Tuschi focuses with his company LALA FILMS on script development and international co-productions.

A documentary on the transformation of Mikhail Khodorkovsky - from a perfect socialist to a perfect capitalist and finally, in a Siberian prison, becoming a perfect martyr. Khodorkovsky - the richest Russian, challenges President Putin. A fight of the titans begins. Putin warns him. But Khodorkovsky comes back to Russia – knowing that he will be imprisoned, once he returns. Why didn't Khodorkovsky stay in exile with a couple of billions? Why did he come back? Why did he do that? A personal journey to Khodorkovsky.

Festivals/awards

Berlinale / One World – International Human Rights Documentary Film Festival / Docaviv International Documentary Film Festival / DOK.fest Munich / Melbourne International Film Festival / Montreal Film Festival.

Khodorkovsky

Njemačka, 2011, (111') / Režija: Cyril Tuschi

Izvorni jezik: njemački, engleski, ruski

Kamera: Cyril Tuschi

Montaža: Claudia Simonesci

Muzika: Arvo Part

Producent: Cyril Tuschi

Producija: LALA FILMS

Kontakt:

LALA FILM, Cyril Tuschi

Sophienstr.18, 10178 Berlin

cyril@lalafilms.de



Cyril Tuschi je rođen 1969. godine u Frankfurtu. Njegov prvi kratki film, Frankfurt na moru (Frankfurt am Meer) je gostovao na nekoliko festivala u Njemačkoj 1992. godine. Njegovi drugi filmovi su Noćna zemlja (Nachtland, 1995.), adaptacija Kafke koja je prikazana u Berlinu i koja je osvojila New York Academy Camera nagradu 1996. godine, Turn (1997.), a nakon nekoliko muzičkih videa debitirao je dugometražnim road moviem "Slight Changes in Temperature and Mind" (SommerHundeSoehne, 2004.), koji je osvojio nagradu publike na Ludwigshafen festivalu njemačkog filma. U okviru svoje producentske kuće LALA FILMS, Tuschi trenutno radi na razvoju scenarija i međunarodnim koprodukcijama.

Dokumentarac o transformaciji Mihaila Khodorovskog od savršenog socialiste do savršenog kapitaliste, i na kraju, u sibirskom zatvoru, do savršenog mučenika. Khodorovski, najbogatiji Rus, sukobljava se sa predsjednikom Putinom. Sukob titana počinje. Putin ga upozorava. Ali Khodorovsky se vraća u Rusiju, iako zna da će biti uhapšen čim se vrati. Zašto Khodorovsky nije ostao u egzilu, sa svojih par milijardi? Zašto se vratio? Jedno sasvim lično putovanje u svijet Khodorovskog.

Festivali/nagrade

Berlinale / One World – International Human Rights Documentary Film Festival / Docaviv International Documentary Film Festival / DOK.fest Munich / Melbourne International Film Festival / Montreal Film Festival.

Nostalgia for the Light

Chile, France, Spain, Germany, 2010, (90') / Director: Patricio Guzmán

Original language: Spanish, English

Cinematography: Katell Djian

Editing: Patricio Guzmán

Original music: Miranda & Tobar

Producer: Renate Sachse

Production: Atacama Productions, Blinker Filmproduktion, Westdeutscher Rundfunk (WDR), Cronomedia

Contact:

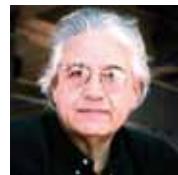
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Patricio Guzmán was born in 1941 in Santiago de Chile. He studied at the Official Film School in Madrid where he specialized in documentary cinema. His work is regularly selected for and awarded prizes by international festivals. In 1973 he filmed *The Battle of Chile*, a five-hour documentary about Allende's period of government and its fall. The American magazine *Cineaste*, described it as "one of the 10 best political films in the world". After the coup d'état, Guzmán was arrested and spent two weeks in the Santiago National Stadium where he was threatened with simulated executions on several occasions. He left the country in 1973 and moved to Cuba, then Spain and France, where he made other films. In 2005 he made *My Jules Verne*.

In Chile, at three thousand meters altitude, astronomers from all over the world gather together in the Atacama Desert to observe the stars. The desert sky is so translucent that it allows them to see right to the boundaries of the universe. It is also a place where the harsh heat of the sun keeps human remains intact: those of the mummies, explorers and miners. But also the remains of the dictatorship's political prisoners. Whilst the astronomers examine the most distant galaxies in search of probable extraterrestrial life, at the foot of the observatories, women are digging through the desert soil in search of their disappeared relatives...

Festivals/awards

Feastival de Cannes, World Premiere / Prix ARTE, 2010 European Film Academy Awards, Winner Best Documentary / Abu Dhabi Film Festival, 2010 Winner Best Documentary / Toronto International Film Festival, 2010 / Melbourne International Film Festival, 2010 / San Francisco International Film Festival, 2011 / Miami International Film Festival, 2011 / DokuFest, Kosovo, 2011.

Čežnja za svjetlošću

Čile, Francuska, Španija, Njemačka, 2010, (90') / Režija: Patricio Guzmán

Izvorni jezik: španski, engleski

Kamera: Katell Djian

Montaža: Patricio Guzmán

Muzika: Miranda & Tobar

Producant: Renate Sachse

Producija: Atacama Productions, Blinker Filmproduktion, Westdeutscher Rundfunk (WDR), Cronomedia

Kontakt:

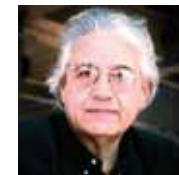
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Patricio Guzmán je rođen u Santiago de Chile 1941. godine. Studirao je na Official Film School u Madridu, gdje je specijalizirao dokumentarni film. 1973. godine je snimio Bitku za Čile, petosatni dokumentarac o periodu Allendeove vlade i padu režima. Američki magazin Cineaste ga je opisao kao jednog od 10 najboljih političkih filmova na svijetu. Nakon vojnog udara, Guzmán je uhapšen i proveo je dvije sedmice na stadionu u Santiagou gdje je nekoliko puta bio žrtva simuliranih pogubljenja. Napustio je zemlju 1973. godine i otišao na Kubu, a zatim u Španiju i Francusku, gdje je snimao filmove. 2005. godine je snimio *Moj Jules Verne*.

Our Persian Rug

Iran, 2010, (49') / Director: Massoud Bakhshi

Original language: Persian

Cinematography: Mahmoud Mahroumi
Editing: Alimohammad Ghassemi
Original music: Behrouz Shahamat
Producer: Massoud Bakhshi
Production: Parastoo Film

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Born in Tehran, Iran, **Massoud Bakhshi** earned his high school diploma in photography and cinema (1990) and his BS in Agriculture Engineering (1995). He later studied filmmaking in Italy (1999) and Cultural Financement Formation in France (2005). He has worked as a film critic, screenwriter and producer.

The perplexing memories of a young man who can't forget his past. At the center of this family history is a Persian rug that his grandmother once wove. Staring at this rug, he obsessively leafs through photo albums to see which of his family members are lying and which ones are telling the truth. In either case, no one is talking.

Festivals/awards

IDFA (International Documentary Film Festival), 2010, Netherlands / Hot Docs, 2011, Canada / ZagrebDox Film Festival, 2011, Croatia / Planete Doc Film Festival, 2011, Poland - Nominated for Magic Hour Award / DokuFest, Kosovo.

Naš perzijski čilim

Iran, 2010, (49') / Režija: Massoud Bakhshi

Izvorni jezik: perzijski

Kamera: Mahmoud Mahroumi
Montaža: Alimohammad Ghassemi
Muzika: Behrouz Shahamat
Producen: Massoud Bakhshi
Producija: Parastoo Film

Kontakt:
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neda@parastofilm.com



Massoud Bakhshi je rođen u Teheranu, Iran. Završio je srednju školu za fotografiju i film (1990.), a diplomirao je na fakultetu za poljoprivredni inženjerstvo (1995.). Kasnije je studirao režiju u Italiji (1999.) i Cultural Financement Formation u Francuskoj (2005.). Radi kao filmski kritičar, pisac scenarija i producent.

Restrepo

USA, 2010, (94') / Director: Tim Hetherington and Sebastian Junger

Original language: English

Cinematography: Sebastian Junger and Tim Hetherington
Editing: Michael Levine
Original music: VA
Producer: Sebastian Junger and Tim Hetherington
Production: Outpost Films LLC

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Tim Hetherington is an acclaimed photographer and filmmaker. He was the only photographer to live behind rebel lines during the recent Liberian civil war – work that culminated in the film *Liberia: an Uncivil War* and the book *Long Story Bit by Bit: Liberia Retold*. Hetherington is the recipient of four World Press Photo prizes. A native of the UK, he is based in New York and is a contributing photographer for *Vanity Fair Magazine*.

New York-based writer and journalist **Sebastian Junger** is the bestselling author of *The Perfect Storm*, *Fire and A Death in Belmont*. He first reported from Afghanistan in 1996 and, four years later, was one of the last Westerners to accompany legendary guerrilla fighter Ahmed Shah Massoud during his war against the Taliban. His October, 1999 article in *Vanity Fair*, *The Forensics of War*, won a National Magazine Award for Reporting. He has also won an Alfred I. duPont Broadcast Award for his cinematography while embedded with American soldiers for ABC News.



Restrepo

SAD, 2010, (94') / Režija: Tim Hetherington i Sebastian Junger

Izvorni jezik: engleski

Kamera: Tim Hetherington i Sebastian Junger
Montaža: Michael Levine
Muzika: razni izvođači
Producenat: Tim Hetherington i Sebastian Junger
Producija: Outpost Films LLC

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Restrepo is a feature-length documentary that chronicles the deployment of a platoon of U.S. soldiers in Afghanistan's Korengal Valley. The movie focuses on a remote 15-man outpost, "Restrepo" named after a platoon medic who was killed in action. It was considered one of the most dangerous postings in the U.S. military. This is an entirely experiential film: the cameras never leave the valley; there are no interviews with generals or diplomats. The only goal is to make viewers feel as if they have just been through a 94-minute deployment. This is war, full stop. The conclusions are up to you.

Festivals/awards:

Academy Awards, Best Documentary nominee / Grand Jury Prize Documentary, Sundance Film Festival, 2010 / National Board of Review, Best Debut Directors / Independent Spirit Awards, Best Documentary nominee / Full Frame Documentary Film Festival / Edinburgh International Film Festival / HotDocs, Canada / San Francisco International Film Festival / Silverdocs Film Festival / Traverse City Film Festival / Seattle International Film Festival, 2010 / True/False Film Festival / Zagreb Film Festival / Santa Barbara International Film Festival / Human Rights Watch Film Festival.

Restrepo je dugometražni dokumentarac koji prati vod američkih vojnika u dolini Korengal u Afganistanu. Film se fokusa na udaljenu predstražu sa 15 ljudi, Restrepo, koja je nazvana po doktoru iz voda koji je ubijen u akciji. *Restrepo* je smatrana jednim od najopasnijih mesta na koje američki vojnici mogu biti raspoređeni. Ovo je upotpunost eksperimentalni film: kamere nikad ne napuštaju dolinu; nema intervjuja sa generalima ili diplomatama. Jedini cilj je da gledaoci osjete kao da su upravo bili preživjeli 94 minute vojne službe. Ovo je rat, tačka. Zaključke donesite sami.

Festivali/nagrade:

Nominacija za Oscara za najbolji dokumentarni film za 2010 / Sundance Film Festival, 2010 - Grand Jury nagrada za dokumentarac National Board of Review, najbolji rediteljski prvi venac / Independent Spirit Awards, nominacija za najbolji dokumentarni film / Full Frame Documentary Film Festival / Edinburgh International Film Festival / HotDocs, Canada / San Francisco International Film Festival / Silverdocs Film Festival / Traverse City Film Festival / Seattle International Film Festival, 2010 / True/False Film Festival / Zagreb Film Festival / Santa Barbara International Film Festival / Human Rights Watch Film Festival.



Tim Hetherington je jedini fotograf koji je živio iza pobunjeničkih linija u nedavnom građanskom ratu u Liberiji – njegov rad je kulminirao u filmu *Liberija: necivilizirani rat i knjizi Duga priča malo po malo: Liberia* prepričana. Hetherington je primio četiri World Press Photo nagrade. 20. aprila 2011. godine Hetherington je tragično ubijen tokom jedne od ratnih operacija vođenih u građanskom ratu u Liberiji.

Sebastian Junger je napisao bestseler *Savršena oluja, vatra i smrt u Belmontu*. Prvi put je izvještavao iz Afganistana 1996. godine, a četiri godine poslije je bio jedan od posljednjih zapadnjaka koji su pratili legendarnog gerilca Ahmeda Shaha Massouda tokom rata sa Talibanicima. Njegov članak u *Vanity Fair* u oktobru 1999. godine, *Forenzika rata*, je dobio National Magazine nagradu za izvještavanje. Također je dobio Alfred I. duPont Broadcast nagradu za kameru, prateći američke vojниke za ABC News.

The Castle

Italy, 2011, (90') / Directed by: Massimo D'Anolfi and Martina Parenti

Original language: Italian, English, Spanish

Cinematography: Massimo D'Anolfi

Original Music: Massimo Mariani

Produced by: Montmorency Film

Contacts:

Montmorency Film

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montmorencymfilm@yahoo.it



Massimo D'Anolfi was born in Pescara and he has been working as a video-maker since 1993. His "Back Home, Notes for a Movie" (2003) was selected at the Turin Film Festival. Together with Martina Parenti, he made "The Betrothed" (2006), screened at the Locarno Film Festival and awarded a prize at the Festival dei Popoli, and Great Expectations (2009), also screened at the Locarno Festival.

Martina Parenti makes documentaries for cinema and television. Her "The Summer of a Drinking Fountain" (2006) was selected at the Bellaria Film Festival.

The castle is a film about Malpensa Airport - a place where bureaucracy, procedures and control seriously hamper the freedoms of individuals, animals and goods passing through. The airport is a strategic place where all law enforcement agencies in the country come together. Here's where new control measures are tested: a permanent security testing area unlike any other public place. Italian and foreign secret services, customs police, financial police, Carabinieri, security guards, sniffer dogs, closed circuit TV cameras everywhere and the ever-growing fear of an impending unknown danger.

Festivals/awards

Hot Docs, 2011 - Special Jury Prize – International Feature / Visions du Reel, Nyon / Jihlava International Documentary Film Festival, Czech Republic, 2011 / EBS International Documentary Festival, Korea / Camden International Film Festival.

Tvrđava

Italija, 2011, (90') / Režija: Massimo D'Anolfi i Martina Parenti

Izvorni jezik: italijanski, engleski, španški

Kamera: Massimo D'Anolfi

Muzika: Massimo Mariani

Producija: Montmorency Film

Kontakt:

Montmorency Film

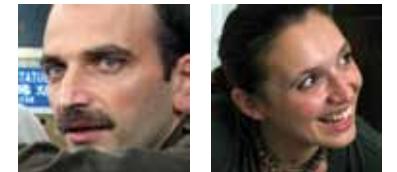
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Massimo D'Anolfi je rođen u Pescari i bavi se video produkcijom od 1993. godine. Njegov „Povratak kući, bilješke za film“ (2003) je ušao u izbor za Turin Film Festival. zajedno sam Martinom Parenti je snimio film „Vjereni“ (2006), koji je prikazan na Locarno Film Festivalu, a nagrađen je i na Festivalu dei Popoli. Film „Velika očekivanja“ (2009) je također prikazan u Locarnu.

Martina Parenti snima dokumentarce za velika platna i televiziju. Njeno „Ljeto česme za piće“ (2006) je ušao u selekciju Bellaria Film Festivala.

The Four Times

Italy/Germany/Switzerland, 2010, (88') / Director: Michelangelo Frammartino

Original language: no dialogue

Cinematography: Andrea Locatelli
Editing: Benni Atria, Maurizio Grillo
Original music: Paolo Benvenutti, Simone Paolo Olivero
Producers: M. Donzelli, G. Paonessa, S. Marian, P. Bober, G. Manfrè, E. Guidinetti, A. Pfaeffli
Production: Vivo Film, Invisible Film, ventura film sa, Essential Filmproduktion, Istituto Luce, RSI Radiotelevisione Svizzera

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Michelangelo Frammartino was born in Milan in 1968. In 1991, he enrolled at the architecture department of the Politecnico di Milano, where he developed a passion for the relationship between physical space and images, whether in photography, video, or film, and self-produced a series of short films, video clips and video installations. He teaches film language and scriptwriting at the University of Bergamo, the ENFAP Lombardia and the CINELIFE education center, and he regularly participates in conferences and workshops on the use of technology in the field of art.



An old shepherd lives his last days in a quiet medieval village perched high on the hills of Calabria, at the southernmost tip of Italy. He herds goats under skies that most villagers have deserted long ago. He is sick, and believes to find his medicine in the dust he collects on the church floor, which he drinks in his water every day.

Festivals/awards

Cannes, Quinzaine des Réaliseurs, Palm Dog Awards: Special Jury Award 2010 / Cannes, Europa Cinema Label – Winner, Best European Film / C.I.C.A.E. Award for Art Cinema / Annecy Italian Cinema Festival 2010 Grand Prix / International Film Festival Bratislava, Grand Prix for Best Movie 2010 / CPH:DOX Copenhagen Documentary Film Festival, Dox:Award 2010 / Festival du Nouveau Cinéma Montréal, Prix de l'Innovation 2010 / Filmfest Munich, CineVision Prize 2010 / Reykjavík International Film Festival, FIPRESCI Award 2010 / Reykjavík International Film Festival, The Golden Puffin - Discovery Award 2010 / Sindacato Nazionale Giornalisti Cinematografici Italiani, Nastro speciale 2010 / Era New Horizons International Film Festival, Audience Award 2010 / Era New Horizons International Film Festival, International Film Guide Award 2010 / 35th Hong Kong International Film Festival / 51st Thessaloniki International Film Festival / 28th Torino Film Festival / Viennale Internationale Filmfestwochen Wien / Bergen International Film Festival / 58. Festival Internacional de Cine San Sebastian / 35th TIFF Toronto International Film Festival / Telluride Film Festival / BFI London Film Festival / New Zealand International Film Festival / Karlovy Vary International Film Festival / Sydney Film Festival, 2011 / San Francisco International Film Festival, 2011 / Festival Cinematografico internacional del Uruguay Montevideo, 2011.

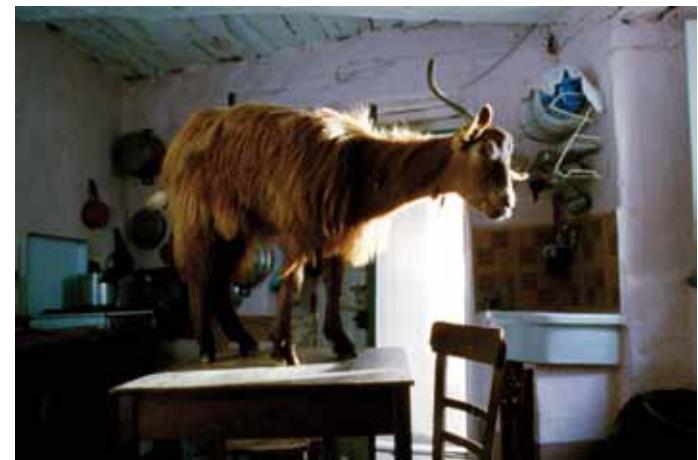
Četiri puta

Italija/Njemačka/Švicarska, 2010, (88') / Režija: Michelangelo Frammartino

Izvorni jezik: bez dijaloga

Kamera: Andrea Locatelli
Montaža: Benni Atria, Maurizio Grillo
Muzika: Paolo Benvenutti, Simone Paolo Olivero
Producenat: M. Donzelli, G. Paonessa, S. Marian, P. Bober, G. Manfrè, E. Guidinetti, A. Pfaeffli
Producija: Vivo Film, Invisible Film, ventura film sa, Essential Filmproduktion, Istituto Luce, RSI Radiotelevisione Svizzera

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Stari pastir živi svoje posljedne dane u tihom srednjevjekovnom selu, visoko na brdima Calabrije, na krajnjem jugu Italije. On čuva koze ispod neba koje je većina seljana napustila davno. Bolestan je i vjeruje da se lijek nalazi u prašini koju skuplja sa poda crkve i pomiješanu s vodom piće svaki dan.



Michelangelo Frammartino je rođen u Miluu 1968. godine. 1991. godine je upisao arhitekturu na Politecnico di Milano, gdje je razvio strast za vezu između fizičkog prostora i slike, bilo da se radi o fotografiji, videu ili filmu. Samostalno je producirao seriju kratkih filmova, video klipova i video instalacija. Predaje jezik filma za pisanje scenarija na Bergamo univerzitetu, ENFAP Lombardia i CINELIFE obrazovnom centru. Redovno učestvuje u konferencijama i radionicama o upotrebi tehnologije u umjetnosti.

Festivali/nagrade

Cannes Film Festival Europa Cinema Label – najbolji evropski film / Cannes, Quinzaine des Réaliseurs, Palm Dog Awards: specijalna nagrada žirija 2010 / C.I.C.A.E. Award for Art Cinema / Annecy Italian Cinema Festival 2010 Grand Prix / International Film Festival Bratislava, Grand Prix for Best Movie 2010 / CPH:DOX Copenhagen Documentary Film Festival, Dox:Award 2010 / Festival du Nouveau Cinéma Montréal, Prix de l'Innovation 2010 / Filmfest Munich, CineVision Prize 2010 / Reykjavík International Film Festival, FIPRESCI Award 2010 / Reykjavík International Film Festival, The Golden Puffin - Discovery Award 2010 / Sindacato Nazionale Giornalisti Cinematografici Italiani, Nastro speciale 2010 / Era New Horizons International Film Festival, Audience Award 2010 / Era New Horizons International Film Festival, International Film Guide Award 2010 / 35th Hong Kong International Film Festival / 51st Thessaloniki International Film Festival / 28th Torino Film Festival / Viennale Internationale Filmfestwochen Wien / Bergen International Film Festival / 58. Festival Internacional de Cine San Sebastian / 35th TIFF Toronto International Film Festival / Telluride Film Festival / BFI London Film Festival / New Zealand International Film Festival / Karlovy Vary International Film Festival / Sydney Film Festival, 2011 / San Francisco International Film Festival, 2011 / Festival Cinematografico internacional del Uruguay Montevideo, 2011.

The Good Life

Denmark, 2010, (87') / Director: Eva Mulvad

Original language: Danish, English, Portuguese, French

Cinematography: Eva Mulvad
Editing: Adam Nielsen
Original music: Johann Johannsson
Producer: Sigrid Dyekjær
Production: Danish Documentary Production

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 Anne Marie Kürstein
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Director and journalist **Eva Mulvad** graduated from the National Danish Film School with the film *In Between* about three girls in their late 20, pondering what's it like to be mature. The film was selected for several film festivals in Europe, among others Odense Film Festival and Munich International Film Festival. Her film *Enemies of Happiness* won World Cinema Jury Prize at the Sundance Film Festival 2007, Special Mention at the SilverDocs AFI/Discovery Channel Documentary in Washington, Best Feature Documentary at the Creteil Festival Films De Femmes 2007 in Paris, International Premier Award at the One World Media Awards 2007 in London, and other awards.



Two ladies - mother and daughter - live on the sunny Portuguese coast. Throughout their entire lives, they have had more than enough money to live the good life - no work and lots of pleasure. But now they have a problem: their wealth has run out! A jet set upper-class life is substituted by unpaid bills and constant fear of not being able to pay next month's rent - and the daughter, who has never worked a day in her life, is now forced to forget her decadent lifestyle and try to create an independent life for herself at the age of 56.

Festivals/awards

Karlovy Vary International Film Festival, 2011, Best Documentary Award / CPH:DOX, Denmark, 2010 / 23rd International Documentary Film Festival Amsterdam, Netherlands, 2010. / Tribeca Film Festival, USA, 2011 / Visions du Réel, Nyon, Švicarska, 2011. / Tempo Documentary Festival, Sweden, 2011 / MakeDox, Skopje, Makedonija, 2011. / San Francisco International Film Festival, USA, 2011. / Thessaloniki Documentary Festival, Greece, 2011 / Docaviv International Documentary Film Festival, Tel Aviv, Izrael, 2011. / Cape Town, Encounters South African International Documentary Film Festival, South Africa, 2011. / Planet Doc Film Festival, Poland, 2011. / Jihlava International Documentary Film Festival, Czech Republic, 2011. / DOK Leipzig - The 54th International Leipzig Festival for Documentary and Animated Film, Germany, 2011.

Dobar život

Danska, 2010, (87') / Režija: Eva Mulvad

Izvorni jezik: dansi, engleski, portugalski, francuski

Kamera: Eva Mulvad
Montaža: Adam Nielsen
Muzika: Johann Johannsson
Producenat: Sigrid Dyekjær
Producija: Danish Documentary Production

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Dvije dame, majka i kćerka, žive na sunčanoj portugalskoj obali. Imale su više nego dovoljno novca za dobar život tokom cijelog života – bez rada i uz dosta uživanja. Ali, sad imaju problem: njihovo bogatstvo je iscurilo. Život na visokoj nozi su smjenili neplaćeni računi i strah da neće moći platiti kiriju za sljedeći mjesec. Kćerka, koja nije radila ni dan u svom životu, sada mora zaboraviti svoj dekadentni način života i pokušati stvoriti nezavisan život za sebe u 56. godini.

Festivali/nagrade

Karlovy Vary International Film Festival, 2011, nagrada za najbolji dokumentarac / CPH:DOX, Danska, 2010. / 23rd International Documentary Film Festival Amsterdam, Holandija, 2010. / Visions du Réel, Nyon, Švicarska, 2011. / Tribeca Film Festival, SAD, 2011. / Tempo Documentary Festival, Švedska, 2011. / MakeDox, Skopje, Makedonija, 2011. / San Francisco International Film Festival, SAD, 2011. / Thessaloniki Documentary Festival, Grčka, 2011. / Docaviv International Documentary Film Festival, Tel Aviv, Izrael, 2011. / Cape Town, Encounters South African International Documentary Film Festival, Južna Afrika, 2011. / Planet Doc Film Festival, Poljska, 2011. / Jihlava International Documentary Film Festival, Češka, 2011. / DOK Leipzig - The 54th International Leipzig Festival for Documentary and Animated Film, Njemačka, 2011.



Rediteljka i novinarka **Eva Mulvad** je diplomirala na National Danish Film School filmom *In Between*, o tri djevojke u kasnim dvadesetim koje razmišljaju o tome kako je biti odrastao. Film je ušao u selekcije nekoliko festivala u Evropi, između ostalih Odense Film Festival i Munich International Film Festival. Njen film *Enemies of Happiness* je dobio World Cinema Jury nagradu na Sundance Film Festivalu 2007. godine, Special Mention na SilverDocs AFI/Discovery Channel Documentary u Washingtonu, nagradu za najbolji dugometražni dokumentarac na Creteil Festival Films De Femmes 2007. godine u Parizu, International Premier nagradu na One World Media Awards 2007. u Londonu, i druge nagrade.

KUNG FU SHORTS KRATKI KUNG FU

Programmers / Selektori

Guillermo Carreras Candi & Kumjana Novakova

Good Bye Mandima / Doviđenja Mandima

Robert-Jan Lacombe

Switzerland / 2010 / 10'

*Grandfather Never Saw the Sea / Djed nikada nije
vidio more*

Christine Hurzeler

Switzerland / 2011 / 27'

Into the middle of nowhere / Usred ništavila

Anna Frances Ewert

UK / 2010 / 15'

Into Thin Air / Bez traga

Mohammadreza Farzad

Iran / 2010 / 26'

Invisible Border / Nevidljiva granica

Hrafnsson Haukur Margeir

Iceland, Poland / 2011 / 10'

Jan Villa / Jan Villa

Natasha Mendonca

USA, India / 2010 / 20'

Little Bride / Mala nevjestka

Leslaw Dobrucki

Poland / 2010 / 14'

Radiostan / Radiostan

Tomas Sheridan

Russia, UK / 2010 / 10'

Theta Rhythm / Teta ritam

Bojan Fajfric

Netherlands / 2011 / 17'

Let's make a long story short...

*Guillermo Carreas – Candi
Kumjana Novakova
Program selectors*

Skratimo priču...

*Guillermo Carreas – Candi
Kumjana Novakova
Programski selektori*

Good Bye Mandima

Switzerland, 2010, (10') / Director: Robert-Jan Lacombe

Original language: French

Cinematography: Robert-Jan Lacombe

Editing: Robert-Jan Lacombe

Production: École Cantonale d'Art de Lausanne

Contacts:

Unité de cinéma
5, avenue du Temple
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ecal@ecal.ch



Robert-Jan Lacombe was born in 1986 in Mandima, Zaire, now the Republic of the Congo, and holds a dual French and Dutch citizenship. Since 2006 he's been living in Switzerland. He has attended the ECAL (École Cantonale d'Art de Lausanne) cinema department since 2007. His filmography includes Retrouvailles (2010) and Kwa Heri Mandima (2010).

"Through home-movies discovered at my grandparents' home in Bordeaux, I recount my childhood in Mandima, a little village in northeast Zaire, where I was born", says the director, Robert-Jan Lacombe. "Starting with a panoramic still of the great departure, I observe and recall those first ten years of that young boy who would, one fine day, have to leave for the city, for high school. He left behind his friends and a whole way of life. That life, its way of thinking and its codes, were to be learned anew."

Festivals/awards

Locarno, Festival del film Locarno, Pardino d'oro (National competition) 2010 / Aspen, Aspen Shortsfest, Best Documentary 2011 / Lviv, International Festival of Short Films Wiz-Art, Audience Choice 2011 / Palm Springs, Palm Springs International ShortFest, Best Student Documentary Short Award 2011 / Sao Paulo, International Short Film Festival, Audience Choice—Top 10 International short films 2011 (Appreciation) / Tabor, Desinic, TABOR Film Festival, Best Documentary 2011 / Tabor, Desinic, TABOR Film Festival, Grand Prix 2011 / Zürich, Schweizer Jugendfilmtage, Special Film School Prize (up to 30 yrs. of age) 2011.

Doviđenja Mandima

Švicarska, 2010, (10') / Režija: Robert-Jan Lacombe

Izvorni jezik: francuski

Kamera: Robert-Jan Lacombe

Montaža: Robert-Jan Lacombe

Producija: École Cantonale d'Art de Lausanne

Kontakt:

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Robert-Jan Lacombe je rođen 1986. u Mandimi, Zair, sadašnjoj Republiци Kongo, i ima dvojno, francusko i holandsko državljanstvo. Od 2006. godine živi u Švicarskoj. Pohađa ECAL (École Cantonale d'Art de Lausanne) odsjek za kinemografiju od 2007. Njegova filmografija uključuje: Retrouvailles (2010) i Kwa Heri Mandima (2010).

„Kroz kućne filmove koje sam pronašao u domu moga djeda u Bordeauxu, prepričavam svoje djetinjstvo u Mandimi, malom selu u sjevernoistočnom Zairu, gdje sam rođen“, kaže reditelj, Robert-Jan Lacombe. „Počinjući sa panoramičnim stilom velikog odlaska, promatram i prisjećam se tih prvih deset godina života dječaka koji će, jednog lijepog dana, morati otići u grad kako bi išao u srednju školu. Ostavio je za sobom svoje prijatelje i jedan stari život. Taj život, način razmišljanja i njegove tajne, morali su se učiti iznova.“

Festivali/nagrade

Locarno, Festival del film Locarno, Pardino d'oro (nacionalni natječaj) 2010 / Aspen, Aspen Shortsfest, najbolji dokumentarac, 2011 / Lviv, International Festival of Short Films Wiz-Art, izbor publike, 2011 / Palm Springs, Palm Springs International ShortFest, najbolji studentski kratki dokumentarac 2011 / Sao Paulo, International Short Film Festival, Audience Choice—prvih deset međunarodnih kratkih filmova 2011 (priznanje) / Tabor, Desinic, TABOR Film Festival, najbolji dokumentarac 2011 / Tabor, Desinic, TABOR Film Festival, Grand Prix 2011 / Zürich, Schweizer Jugendfilmtage, Special Film School Prize (up to 30 yrs. of age) 2011.

Grandfather Never Saw the Sea

Switzerland, 2011, (27') / Director: Christine Hürzeler / International premiere

Original languages: German, Swiss German

Cinematography: Christine Munz,
Christine Hürzeler
Editing: Christine Hürzeler
Music: Tomas Korber, Mersault
Production: Christine Hürzeler, chfilm,
Schweizer Radio und Fernsehen

Contacts:
Christine Hürzeler, chfilm
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CH - 8057 Zürich
info@christinehuerzeler.ch



Christine Hürzeler was born in 1967 in Solothurn. From 1988 to 1993 she studied Sociology and Ethnology in Fribourg and Zurich. From 1994 to 2001 she collaborated on various research projects in Fribourg, Melbourne and Berlin. Since 1999 she has attended various courses in film-making. Since 2001 Hürzeler has collaborated on documentaries as a production, directing and research assistant. Her filmography includes Morgenrot (2002), Feierabend (2004) and Grossvater hat das Meer nie gesehen (2011).

In her film essay *Grandfather Never Saw the Sea*, Christine Hürzeler explores her own family history in an unusual and poetic way. The film-maker interlaces family recordings, found footage and recent images into a visual and acoustic examination of her origins. Upon closer inspection, it reveals the frictions, cracks and unconfessed longings which ultimately betray domestic happiness as merely staged. "Be nice to each other", says the father. "We're having a good time together". Beyond the personal, Hürzeler's film is astonishingly accurate in documenting the atmosphere of an entire era. The unease of the individual is also the unease of a generation which grew up in a supposedly free society, yet lived under the constantly looming shadow of the Cold War.

Festivals/awards

17e Visions du Réel Festival international de cinéma Nyon 2011 —world premiere.

Djed nikada nije video more

Švicarska, 2011, (27') / Režija: Christine Hürzeler / Međunarodna premijera

Izvorni jezici: njemački, švicarski njemački

Kamera: Christine Munz,
Christine Hürzeler
Montaža: Christine Hürzeler
Muzika: Tomas Korber, Mersault
Producija: Christine Hürzeler, chfilm,
Schweizer Radio und Fernsehen

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Christine Hürzeler rođena je 1967. u Solothurnu. Od 1988. do 1993. studirala je sociologiju i etnologiju u Fribourgu i Cirihi. U periodu od 1994. do 2001. saraduje na različitim istraživačkim projektima u Fribourgu, Melbourneu i Berlinu. Od 1999. pohađala je različite tečajeve filma. Od 2001. Hürzeler saraduje na dokumentarcima kao asistentica u produkciji, režiji i istraživanju. Njena filmografija uključuje: Morgenrot (2002), Feierabend (2004) i Grossvater hat das Meer nie gesehen (2011).

U svom filmskom eseju *Djed nikada nije video more* Christine Hürzeler istražuje povijest vlastite porodice na neobičan i poetičan način. Rediteljica isprepliće porodične snimke, pronađene materijale i nedavne slike u vizualno i akustično istraživanje svojih korijena. Tačnije, ono otkriva sukobe, pukotine i nepriznate čežnje, koje u konačnici otkrivaju da je sreća u porodičnom krugu hinjena. „Budite dobri jedni prema drugima“, kaže otac. „Dobro se skupa provodimo.“ Iznad ličnog, film Hürzelerove je zapanjujuće tačan u dokumentiranju atmosfere cijele jedne ere. Nemir pojedinca predstavlja nemir jedne generacije koja je odrasla u navodno slobodnom društvu, a ipak je živjela pod konstantno prisutnom sjenom Hladnog rata.

Festivali/nagrade

17e Visions du Réel Festival international de cinéma Nyon 2011 —svjetska premijera.

Into the Middle of Nowhere

UK, 2010, (15') / Director: Anna Frances Ewert

Original language: English

Cinematography: Anna Frances Ewert

Editing: Anna Ewert, Scott P. Harris,
Shaun Glowa

Production: Anna Frances Ewert

Contacts:

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Anna Frances Ewert was born 1986 in Villingen. In 2007 she enrolled in the Film and TV course at the Edinburgh College of Art with the focus on making documentaries and graduated in 2010. In 2011 she started studying at the Munich Film School. Her filmography also includes 11 Degrees (2009), a short film which portrays the resilience of a Scottish ski resort trying to survive in spite of rising temperatures and declining numbers of skiers. The film won Best of Fest Award at the Fernie Mountain Film Festival and BCN Sport Film Festival Barcelona award.

The documentary is about the uniqueness of childhood and the exploration of the human mind. In an outdoor nursery in the woods, children create their own individually constructed worlds and can test out the boundaries of reality. This environment allows them to explore everything through their own experience and imagination which also brings to the foreground the arising of the personal and collective conditioning as well as the already existent personalities of each child. The forest becomes a place where normal rules and regulations of society no longer apply, a place where the children transform the surroundings with their play into magic.

Festivals/awards

Helen A. Bequest Award from the Edinburgh College of Art for best student production 2010 / Golden Gate Award for best short documentary at the San Francisco International Film Festival 2011 / Guangzhou International Documentary Festival, December 2010, China / Punto de Vista, International Documentary Festival of Navarra, February 2011, Spain / ZagrebDox, February 2011, Croatia / Filmmor—Womens Film Festival, March 2011, Turkey / Films de Femmes, International Women's Film Festival Crteil, March 2011, France / Aljazeera International Documentary Film Festival, April 2011, Qatar / San Francisco International Film Festival, April - May 2011, USA / London International Documentary Festival, May 2011, UK / Sehsüchte, 40. Internationales Studentenfilmfestival Berlin-Potsdam, May 2011, Germany / IDFF Cronograph International Documentary Festival, May 2011, Moldova / Huesca International Short Film Festival, June 2011, Spain / Edinburgh International Film Festival, June 2011, UK / Pärnu International Documentary and Anthropology Film Festival, July 2011, Estonia / Short Film Festival Srebrena Traka, September 2011, Bosnia and Herzegovina / Milwaukee Film Festival, September - October 2011, USA / Tacoma Film Festival, October 2011, USA.

Usred ništavila

Velika Britanija, 2010, (15') / Režija: Anna Frances Ewert

Izvorni jezik: engleski

Kamera: Anna Frances Ewert

Montaža: Anna Ewert, Scott P. Harris,
Shaun Glowa

Producija: Anna Frances Ewert

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Anna Frances Ewert rođena je 1986. u Vilingenu. Godine 2007. Upisala je studij na Edinburgh College of Art, s fokusom na snimanje dokumentarnih filmova, a diplomirala je 2010. Od 2011. studirat će na Minhenškoj filmskoj školi. Među njenim ostalim filmovima je i 11 Degrees (2009), kratki film koji portretira otpor jednog škotskog skijališta koje nastoji opstati uprkos porastu temperaturi i padu broja skijaša. Film je osvojio Best of Fest nagradu na Fernie Mountain Film Festivalu i nagradu BCN Sport Film Festivala.

Ovo je dokumentarac o jedinstvenosti djetinjstva i istraživanju ljudskog uma. U otvorenom dječjem vrtiću smještenom u šumi, djeca stvaraju vlastite, individualno konstruirane svjetove u kojima propituju granice realnosti. Takvo okruženje im omogućava istraživanje svijeta i njegovih pojavnosti kroz individualno iskustvo i imaginaciju. Na taj način, šuma postaje mjesto gdje „normalna“ pravila i odredbe društva prestaju važiti i gdje djeca putem igre vlastito okruženje pretvaraju u magiju.

Festivali/nagrade

Helen A. Bequest Award od Edinburgh College of Art za najbolju studentsku produkciju 2010 / Golden Gate Award za najbolji kratki dokumentarac na San Francisco International Film Festivalu 2011 / Guangzhou International Documentary Festival 2010, Kina / Punto de Vista, International Documentary Festival of Navarra, 2011, Španija / ZagrebDox 2011, Hrvatska / Filmmor—Womens Film Festival 2011, Turska / Films de Femmes, International Women's Film Festival Crteil 2011, Francuska / Aljazeera International Documentary Film Festival 2011, Katar / San Francisco International Film Festival 2011, SAD / London International Documentary Festival 2011, VB / Sehsüchte, 40. Internationales Studentenfilmfestival Berlin-Potsdam 2011, Njemačka / IDFF Cronograph International Documentary Festival 2011, Moldavija / Huesca International Short Film Festival 2011, Španija / Edinburgh International Film Festival 2011, VB / Pärnu International Documentary and Anthropology Film Festival 2011, Estonija / Short Film Festival Srebrena Traka 2011, BiH / Milwaukee Film Festival, September 2011, SAD / Tacoma Film Festival 2011, SAD.

Into Thin Air

Iran, 2010, (26') / Director: Mohammadreza Farzad

Original language: Farsi

Cinematography: Reza Teymouri
Editing: Farahnaz Sharifi
Production: Saeed Rashtian

Contacts:
Mohammadreza Farzad
lrcalvin@gmail.com



Mohammadreza Farzad was born in 1978. He graduated with an MA in theatre studies from Tehran university of fine Arts. He started a career in art as poet and literary translator. He introduced to Iranian readers for the first time some of most prestigious writers of world literature like Fernando Sorrentino, Aleksander Hemon, Tobias Wolff, Charles Baxter, Hanif Kureishi, etc. He launched his film career as an actor in short and feature films and then moved into documentary cinema as a researcher and editor. As a documentary filmmaker he has made films which were awarded and screened in national and international film festivals. His filmography includes Into Thin Air (2010), Blames and Flames (2011) and Egg (2011).

Into Thin Air is a short documentary film about the bloody massacre of innocent Iranian people in 1979, on 08. September, the month in which the director was born. The film concentrates on less than a minute of horrifying footage showing the killing of people unaware of the official curfew, and attempts to find out more about the identity of the victims. Into Thin Air is a moving and compelling cinematic reading of any political massacre of innocent victims.

Festivals/awards

Jury Special Mention at Batumi International Film Festival, Batumi, Georgia, 2011 / Grand Jury prize, Tehran International Film Festival, 2010 / Best Editing prize, Tehran International Film Festival, 2010 / Nominated for best research, best directing, best film, Tehran International Film Festival, 2010.

Bez traga

Iran, 2010, (26') / Režija: Mohammadreza Farzad

Izvorni jezik: perzijski

Kamera: Reza Teymouri
Montaža: Farahnaz Sharifi
Produkcija: Saeed Rashtian

Kontakt:
Mohammadreza Farzad
lrcalvin@gmail.com



Mohammadreza Farzad rođen je 1978. Magistrirao je teatarsku umjetnost na Teheran University of Fine Arts. Karijeru je započeo kao pjesnici i književni prevodilac. Prvi put je iranskim čitateljima predstavio djela najprestižnijih imena svjetske književnosti, kao što su Fernando Sorrentino, Aleksander Hemon, Tobias Wolff, Charles Baxter, Hanif Kureishi, itd. Filmsku karijeru je započeo kao glumac u kratkim i igranim filmovima, a onda kao istraživač i montažer prešao na dokumentarni film. Njegovi dosadašnji filmovi su nagradivani i prikazivani na nacionalnim i internacionalnim filmskim festivalima. Njegova filmografija uključuje: Into Thin Air (2010), Blames and Flames (2011) i Egg (2011).

Bez traga je kratki dokumentarni film o krvavom masakru nedužnog iranskog naroda koji je počinjen 8. septembra 1979. godine, mjesecu kad je rođen reditelj ovog filma. U potrazi za identitetima žrtava režima, film se temelji na užasavajućem video materijalu koji, u jednom minutnom trajanju, pokazuje ubijanje ljudi koji nisu bili svjesni zvaničnog policijskog sata. Bez traga je potresno i upеatljivo kinematografsko čitanje političkog nasilja nad nevinim ljudima.

Festivali/nagrade

Specijalno pominjanje na Batumi International Film Festival, Batumi, Gruzija, 2011 / Glavna nagrada žirija, Tehran International Film Festival, 2010 / Nagrada za najbolju montažu, Tehran International Film Festival, 2010 / Nominacija za najbolje istraživanje, režiju i film, Tehran International Film Festival, 2010.

Invisible Border

Iceland/Poland, 2010, (10') / Director: Hrafnsson Haukur Margeir

Original language: Polish

Cinematography: Tato Kotetishvili

Editing: Ireneusz Grzyb

Production: Polish National Film School
in Łódź

Contacts:

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katarzyna@kff.com.pl



Haukur Margeir Hrafnsson was born in Iceland on 4th January 1976. He made his first feature film (*Un*) natural in 1999, without any grants or funding. The project gave him an opportunity to use his skills as an actor to play the main role. He also produced and directed the film and became one of the few directors in Iceland who have managed to make an independent film. His second film, made in 2003, called *April fools*, earned him the support of one of the most famous names of Icelandic cinema, Friðrik Þór Friðriksson. He later moved to Poland to study directing and cinematography at Polish National Film School in Łódź.

No formal barrier on Gypsy Street separates the “haves” from “have nots”, but the division is tangible. Visually compelling, with frank interviews with the locals, this film proves that class systems do little more than engender prejudice and fundamentally divide human beings who live mere steps apart.

Festivals/awards

Worldwide Short Film Festival, Canada / Vilnius Film Shorts, Lithuania / 28th Kassel Documentary Film and Video Festival, Germany.

Nevidljiva granica

Island/Poljska, 2010, (10') / Režija: Hrafnsson Haukur Margeir

Izvorni jezik: polski

Kamera: Tato Kotetishvili

Montaža: Ireneusz Grzyb

Produkcija: Polish National Film School
u Łódźu

Kontakt:

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Haukur Margeir Hrafnsson rođen je 1976. Godine 1999. snimio je svoj prviigrani film (*Un*)natural bez grantova i izvora finansiranja. Projekt mu je pružio priliku da iskoristi svoje glumačke vještine i igra glavnu ulogu. Također je sam producirao i režirao film, i tako postao jedan od nekolicine islandskih reditelja koji su uspjeli snimiti nezavisni film. Njegov drugi film, snimljen 2003., pod nazivom *April fools*, omogućio mu je podršku jednog od najslavnijih imena islandskog filma, Friðrika Þór Friðrikssona. Preselio se u Poljsku kako bi studirao režiju i kameru na Polish National School u Łódźu.

Gypsy Ulica je mjesto u kojoj nema formalne granice koja odvaja „one koji imaju“ od „onih koji nemaju“, međutim podijeljenost je idalje opipljiva. Vizuelno neodoljiv, s iskrenim intervjuima vođenim s lokalnim stanovništvom, ovaj film dokazuje kako klasni sistem djeluje još snažnije od pukog produbljavanja predrasuda i temeljnog razdvajanja ljudskih bića koja žive, tek, na korak-dva udaljeni jedni od drugih.

Festivali/nagrade

Worldwide Short Film Festival, Kanada / Vilnius Film Shorts, Litvanija / 28th Kassel Documentary Film and Video Festival, Njemačka.

Jan Villa

India/USA, 2010, (20') / Director: Natasha Mendonca

Original language: no dialogue

Original music, sound, editing and producer:
Natasha Mendonca
Production: Transient Films

Contacts:
Natasha Mendonca
natasha.mendonca@gmail.com
www.natashamendonca.com



Natasha Mendonca is a visual artist from Bombay, India. She holds a BA from St. Xavier's College, Bombay in Sociology and Anthropology and a Masters in Film and Video from the California Institute of the Arts. In 2003 she overcame India's tough censorship laws regarding homosexuality and co-founded Larzish, the nation's first international film and video film festival on sexuality and gender, based in Bombay, India. Since then she has also programmed for other festivals including the Berlin Lesbian Film festival and Queer Zagreb, Croatia. She was a jury member of the Teddy Jury, Berlin International Film Festival in 2004. She is currently developing her first Feature film, AJEEB AASHIQ // STRANGE LOVE. The film received the Hubert Bals fund, 2011.

After the monsoon floods of 2005 that submerged Bombay, the filmmaker returns to her city to examine the personal impact of the devastating event. The result is Jan Villa, a tapestry of images that studies the space of a postcolonial metropolis, but in a way that deeply implicates the personal. The destruction wreaked by the floods becomes a telling and a dismantling of other devastations and the sanctuaries of family and home. In its structure, Jan Villa is a vortex, drawing to its center all that surrounds it.

Festivals/awards

The International Film Festival Rotterdam, 2011 (Tiger award winner) / Ann Arbor Film Festival, 2011 (Best Film of the Festival) / VIDEOEX Experimental Film & Video Festival, Switzerland 2011 / Views from the Avant Garde, New York Film Festival, 2011 / Edinburgh International Film Festival, 2011 / Outfest – Platinium Los Angeles, 2011 / 25 FPS Zagreb, Croatia 2011 (in-competition) / Southern Panoramas competition, Video Brazil 2011 / Vienna International Film Festival, Austria 2010 / World Film Festival Bangkok, Thailand 2010.

Jan Villa

Indija/SAD, 2010, (20') / Režija: Natasha Mendoca



Nakon monsunskih poplava koje su 2005. potopile Bombaj, filmska autorica se vraća u svoj grad kako bi istražila posljedice tog razornog događaja. Rezultat takve namjere je Jan Villa, tapiserija slika koja kroz različite lične aspekte proučava prostor postkolonijalne metropole. Razaranja koja su nanjile poplave transformišu se u naraciju i dekonstruiranje nekih drugih razaranja i utočišta koja predstavljaju dom i porodica. Po svojoj strukturi, Jan Villa je vrtlog koji u vlastito središte uvlači sve što ga okružuje.

Festivali/nagrada

The International Film Festival Rotterdam, 2011 (nagrada Tigar) / Ann Arbor Film Festival, 2011 (najbolji film na festivalu) / VIDEOEX Experimental Film & Video Festival, Švicarska 2011 / Views from the Avant Garde, New York Film Festival, 2011 / Edinburgh International Film Festival, 2011 / Outfest – Platinium Los Angeles, 2011 / 25 FPS Zagreb, Croatia 2011 (u konkurenciji) / Southern Panoramas competition, Video Brazil 2011 / Vienna International Film Festival, Austria 2010 / World Film Festival Bangkok, Tajland 2010

Izvorni jezik: bez dijaloga

Muzika, zvuk, montaža i producentica:
Natasha Mendoca

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www.natashamendonca.com



Natasha Mendonca je vizuelna umjetnica iz Bombaja (Indija). Diplomirala je sociologiju i antropologiju na koledžu St. Xavier u Bombaju, te magistrirala film i video na California Institute of the Arts. Godine 2003. nadvladala je stroge indijske zakone o cenzuriranju homoseksualnosti i u Bombaju suosnovala Larzish, prvi indijski međunarodni filmski i video festival posvećen seksualnosti i rodnim pitanjima. Nakon toga, sudjelovala je u programiranju drugih festivala, uključujući Berlin Lesbian Film Festival i Queer Zagreb (Hrvatska). Bila je članica Teddy žirija na Berlin International Film Festivalu 2004. Trenutno snima svoj prvi dugometražni film, pod nazivom AJEEB AASHIQ // STRANGE LOVE. Film je 2011. dobio grant fondacije Hubert Bals.

Little Bride

Poland, 2010, (14') / Director: Lesław Dobrucki

Original language: Turkish

Cinematography: Piotr Rosołowski

Editing: Jakub Kossak, Robert Polewski

Production: Wajda Studio

Contacts:

Krakow Film Foundation

Basztowa 15/8a, 31-143

Kraków, Poland

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Lesław Dobrucki is a performer, musician and director. In 1998 he graduated from The Academy of Fine Arts in Warsaw and in 2007 from Andrzej Wajda Master School of Film Directing where he directed Booth of Fortune and co-directed The Crew.

Our heroine stopped praying long ago. As a thirteen-year-old girl she was brought from her native Turkey to Germany to marry one of her cousins. This is how her childhood ended – she became the property of a husband who tortured and degraded her. She finally decides to flee, but must continuously be in hiding. Condemned by both families, she has no chance at a normal life, neither as a wife nor a divorcee. The film is not a typical intervention reportage, but a poetic collage comprising of documentary material, family photographs and children's drawings. This individual life story reflects the stories of many other girls and women subjected to a patriarchal law still enforced by tacit consent in the multicultural societies of Western Europe.

Festivals/awards

45th Karlovy Vary International Film Festival, Czech Republic / DokuFest, Kosovo / Era New Horizons International Film Festival, Poland / Sheffield Doc/Fest, England / VERZIO Documentary Film Festival, Hungary / Vilnius Film Shorts, Austria—Second Prize / Documentarist—Istanbul Documentary Days, Turkey / Women's Film Festival, USA / Expresión En Corto International Film Festival—Speak Out Against Domestic Violence, Mexico—Honorable Mention / 13th Thessaloniki Documentary Festival—Images of the 21st Century, Greece / One World Romania Documentary Film Festival / Huesca International Film Festival, Spain / Golden Apricot 8th Yerevan Film Festival, Armenia / CONCORTO Film Festival, Italy / International Human Rights Film Festival, Albania / Dokubazaar, Slovenia / Saratov Sufferings Film Festival, Russia / Cortopotere Short Film Festival, Italy / 6th Batumi International Art House Film Festival (BIAFF), Georgia.

Mala nevjeta

Poljska, 2010, (14') / Režija: Lesław Dobrucki

Izvorni jezik: turski

Kamera: Piotr Rosołowski

Montaža: Jakub Kossak, Robert Polewski

Produkcija: Wajda Studio

Kontakt:

Krakow Film Foundation

Basztowa 15/8a

31-143 Kraków, Poland

katarzyna@kff.com.pl



Lesław Dobrucki je performer, muzičar i reditelj. Godine 1998. diplomirao je na Academy of Fine Arts u Varšavi i 2007. na Andrzej Wajda Master School of Film Directing, gdje je režirao Booth of Fortune i korežirao The Crew.

Naša junakinja se davno prestala moliti. Kao trinaestogodišnja djevojčica, dovedena je iz svoje rodne zemlje Turske u Njemačku, kako bi se udala za jednog od svojih rođaka. Tako se završilo njen djetinjstvo – postala je vlasništvo muža koji je muči i degradira. Napokon odluči pobjeći, ali većinu vremena mora provesti u skrivanju. Osuđena od strane obje porodice, nema šansi za normalan život, ni kao supruga, ni kao razvedena žena. Film nije tipična intervencijska reportaža, već poetični kolaž koji se sastoji od dokumentarnog materijala, porodičnih fotografija i dječjih crteža. Ova individualna životna priča odražava priče mnogih drugih djevojčica i žena koje podlijeu patrijarhalnom zakonu koji se još uvijek provodi, uz prešutan pristanak multikulturalnih društava Zapadne Europe.

Festivali/nagrade

45th Karlovy Vary International Film Festival, Češka Republika / DokuFest, Kosovo / Era New Horizons International Film Festival, Poljska / Sheffield Doc/Fest, Engleska / VERZIO Documentary Film Festival, Mađarska / Vilnius Film Shorts, Austrija—druga nagrada / Documentarist—Istanbul Documentary Days, Turska / Women's Film Festival, SAD / Expresión En Corto International Film Festival—Speak Out Against Domestic Violence—special mention / 13th Thessaloniki Documentary Festival—Images of the 21st Century, Grčka / One World Romania Documentary Film Festival / Huesca International Film Festival, Španija / Golden Apricot 8th Yerevan Film Festival, Armenija / CONCORTO Film Festival, Italija / International Human Rights Film Festival, Albanija / Dokubazaar, Slovenija / Saratov Sufferings Film Festival, Rusija / Cortopotere Short Film Festival, Italija / 6. Batumi International Art House Film Festival (BIAFF), Gruzija.

Radiostan

Russia/UK, 2010, (10') / Director: Tomás Sheridan

Original language: Russian, Turkish

Cinematography: Joona Pattersson

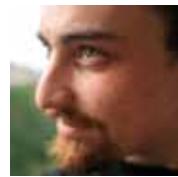
Editing: Tomás Sheridan

Production: Miru Mir, Moviement, Polifilm

Contact:

Tomás Sheridan

tommy@polifilm.co.uk



Tomás Sheridan graduated from Edinburgh Napier University's Film course in 2006; he has experience in most areas of film production and has applied his photography practice to develop skills in narrative through imagery. In 2008 he received support from Scottish Screen and BBC Scotland to direct his first documentary titled *Archive of Dreams*, which went on to win various prizes as well as has been screened in dozens of international festivals. His recent works as a director include *Radiostan*, made during four weeks of travel across Central Asia and *When Life Throws Lemons*, a documentary about unexpected pregnancy and the way it affects the parents.

In October 2009 a group of young filmmakers travelled over the 3500 kilometres that separate Bishkek in Kyrgyzstan from Moscow as part of Cinetrain. Along this route people spoke to them about what's on their mind: immigration, neighbours, the old days in the USSR, dreams and hopes. Just like the dial on a radio they roamed across the frequencies of Central Asia, hopping from one station to another, offering a unique and human insight into a remote part of the world that is rarely portrayed in the media.

Festivals/awards

Clermont-Ferrand International Film Festival: Official Selection, 2011 / Uppsala International Film Festival: Official Selection, 2011 / 13th Mecal International Short Film Festival of Barcelona: Official selection, 2011 / Sheffield Documentary Film Festival, 2011 / Art Deco Film Festival, Sao Paulo, 2011 / San Gio Verona Video Festival, 2011 / Cinema City International Film Festival, Novi Sad, 2011.

Radiostan

Rusija/VB, 2010, (10') / Režija: Tomás Sheridan



Izvorni jezici: ruski, turski

Kamera: Joona Pattersson

Montaža: Tomás Sheridan

Producija: Miru Mir, Moviement, Polifilm

Kontakt:

Tomás Sheridan

tommy@polifilm.co.uk



Tomás Sheridan diplomirao je na Edinburgh Napier univerzitetu. Filmsko iskustvo je stekao kroz različite oblasti filmske produkcije. Godine 2008. dobio je podršku Scottish Screen i BBC Scotland za režiju svog prvog dokumentarca, pod nazivom *Archive of Dreams*, koji je osvojio brojne nagrade i bio prikazivan na desetinama međunarodnih festivala.

Oktobra 2009., grupa mlađih autora prešla je, u sklopu projekta Cinetrain, 3 500 km, koliko dijeli kirgistski grad Biškek od Moskve. Ljudi su im putem pričali o stvarima o kojima razmišljaju: imigraciji, susjedima, starim vremenima SSSR-a, snovima i nadanjima. Poput skale radio-aparata, lutali su frekvencijama središnje Azije, pomjerajući se od stanice do stanice, dajući uvid u jedan jedinstven i zabačeni dio svijeta, koji rijetko biva prikazan u medijima.

Festivali/nagrade

Clermont-Ferrand International Film Festival: Oficijelna selekcija, 2011 / Uppsala International film festival: Oficijelna selekcija, 2011 / 13th Mecal International Film Ferstival u Barceloni: Oficijelna selekcija, 2011 / Sheffield Documentary film festival, 2011 / Art Deco Film Festival (Sao Paulo- Brazil), 2011 / San Gio Verona Video Festival (Italija), 2011 / Cinema City Film Festival (Srbija), 2011.

Theta Rhythm

Serbia/Netherlands, 2011, (17') / Director: Bojan Fajfrić

Original language: Serbian

Cinematography: Kosta Golušica

Editing: Đorđe Marković

Production: Lidija Zelović, Zelović

Productions/The Netherlands Film Fund

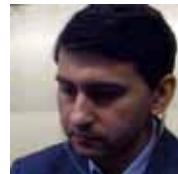
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Bojan Fajfrić was born 1976 in Belgrade (Serbia). He studied at the Royal Academy of Arts in The Hague and at the Rijks Academy in Amsterdam. He was artist-in-residence as part of the ARCUS Artist-in-Residence program in Ibaraki, Japan. His films and installations have been screened at various festivals and included in numerous exhibitions. He works and lives in Amsterdam. His filmography includes Theta Rhythm (2011), They are calling us (2009), The Dome (2009).

The 8th session of the Central Committee of the Communist League of Serbia was held on the 23rd and the 24th September 1987. Historians agree that this session represents a symbolic turning point that led to the rise of nationalism and wars in former Yugoslavia. It was supposed to introduce "anti-bureaucratic revolution" which would direct the anger of the popular masses towards transformation of the communist one-party system. Instead, it brutally increased social inequalities and caused ethnic conflicts. Theta Rhythm is a reconstruction of one day of the 8th session seen through the perspective of Mirko Fajfrić - the father of Bojan Fajfrić, who plays his father in the film.

Festivals/awards

International Film Festival Rotterdam, 2011 / International Short Film Festival Oberhausen, 2011 / Vienna International Film Festival - Viennale, 2011 / Netherlands Film Festival, 2011 / I-GONG, Seoul international New Media Festival.

Teta ritam

Srbija/Holandija, 2011, (17') / Režija: Bojan Fajfrić

Izvorni jezik: srpski

Kamera: Kosta Golušica

Montaža: Đorđe Marković

Producija: Lidija Zelović, Zelović

Productions/The Netherlands Film Fund

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Bojan Fajfrić je rođen 1976. u Beogradu (Srbija). Studirao je na Royal Academy of Arts u Haagu i na Rijksacademie u Amsterdamu. Takođe je bio rezidentni umjetnik u sklopu ARCUS Artist-in-Residence programa u gradu Ibaraku u Japanu. Njegovi filmovi i instalacije su prikazivani na različitim festivalima i bili su dio brojnih izložbi. Živi i radi u Amsterdamu. Njegovu filmografiju čine filmovi: Theta Rhythm (2011), They are calling us (2009), The Dome (2009).

Festivali/nagrade

International Film Festival Rotterdam, 2011 / International Short Film Festival Oberhausen, 2011 / Vienna International Film Festival - Viennale, 2011 / Netherlands Film Festival, 2011 / I-GONG, Seoul international New Media Festival.

LOGICS OF LOVE LOGIKE LJUBAVI

Programmer / Selektorica
Kumjana Novakova

A Horse is not a Metaphor / Konj nije metafora
Barbara Hammer
USA / 2008 / 30'

Generations / Generacije
Barbara Hammer, Gina Carducci
USA / 2010 / 30'

Maya Deren's Sink / Umivaonik
Maje Daren Barbara Hammer
USA / 2010 / 30'

Meshes of the Afternoon / Popodnevne mreže
Maya Deren, Alexander Hammid
USA / 1923 / 12'

Logics of Love

by Kumjana Novakova

... If philosophy is concerned with understanding the meaning of reality, then poetry - and art in general - is a celebration, a singing of values and meanings... My films might be called experimental, referring to the use of the medium itself. In these films, the camera is not an observant, recording eye in the customary fashion. The full dynamics and expressive potentials of the total medium are ardently dedicated to creating the most accurate metaphor for the meaning. In setting out to communicate principles, rather than to relay particulars, and in creating a metaphor which is true to the idea rather than the history of experience of any one of several individuals, I am addressing myself not to any particular group but to a special area and definite faculty in every or any man - to that part of him which creates myths, invents divinities and ponders, for no particular purpose whatsoever, on the nature of things...

I am content if, on those rare occasions whose truth can be stated only in poetry, you will perhaps recall an image, even only the aura of my films.

And what more could I possibly ask, as an artist, than that your most precious visions, however rare, assume, sometimes, the forms of my images. ...

Maya Deren
A Statement of Principles
Film Culture, 1961, New York

Barbara Hammer creates metaphors. Metaphors for the meanings, and thus truly safeguards film. Film - not experimental cinema, feminist cinema, queer cinema. Film, as a total medium. Inventing divinities, and challenging divinity. Pondering, and engaging. Dreaming, and acting.

Thank you Barbara.

Logike ljubavi

piše Kumjana Novakova

... Ako filozofija nastoji da razumije značenje stvarnosti, onda je poezija – i umjetnost uopće – slavljenje, pjevanje o vrijednostima i značenjima... Moji filmovi se mogu smatrati eksperimentalnim u odnosu na upotrebu samog medija. U njima kamera nije posmatrač, niti oko koje bilježi na uobičajen način. Puna dinamika i potencijali izražavanja medija u cjelini su čvrsto posvećeni stvaranju što preciznije metafore. Prenoseći radije principe nego pojedinosti, stvarajući metaforu koja je radije vjerna ideji nego historiji iskustva bilo kojeg od pojedinaca, ja se ne obraćam nekoj određenoj grupi, nego posebnom polju i neospornoj sposobnosti u svakom ili bilo kojem čovjeku – onom dijelu njega koji stvara mitove, mašta o božanstvima i pita se, bez neke posebne svrhe, o prirodi stvari...

Sretna sam ako se barem na trenutak, u onim rijetkim momentima u kojima istina biva obuhvaćena poezijom, probudi sjećanje na moje filmove.

Na kraju, šta bi umjetnica u meni mogla više tražiti nego da se katkad neke od vaših najvjrednijih vizija otjelove u formama mojih slika. ...

Maya Deren
A Statement of Principles
Film Culture, 1961, New York

Barbara Hammer kreira metafore. Metafore ideja, i time uistinu štiti film. Ne eksperimentalni film, ne feministički film ili pak queer film, već film kao medij u cjelosti. Ona stvara, ali i izaziva božanstva. Razmišljajući, no i angažirajući se. Sanjajući, i djelujući.

Hvala Barbara.



Barbara Hammer was born 1939 in Hollywood, California. Considered by many as the mother and a pioneer of queer feminist filmmaking, Hammer has made over 80 works in a career that spans 40 years. Most recently, her films *A Horse Is Not a Metaphor* (2009), *Generations* (2010) and *Maya Deren's Sink* (2011) won three consecutive Teddy Awards for Best Short Film at the Berlin International Film Festival. Her trilogy of documentary film essays on lesbian and gay history *Nitrate Kisses* (1992), *Tender Fictions* (1995) and *History Lessons* (2000) has also received numerous awards. This year, Hammer was honored with her first US retrospective at the Museum of Modern Art in New York City, followed with a retrospective at the Tate Modern in London, in the fall 2011.

Unique in her artistic expression and perspective, using avant-garde strategies to explore lesbian and gay sexuality, identity, and history, along with other unrepresented voices, she engages her audiences both emotionally and intellectually with the goal of mobilizing to effect social change.

In the late 1960s, when drawn to experimental film while studying at San Francisco State University, she comes out as a lesbian - an act that helps radicalize her approach to directing. Her films from the 1970s deal with the representation of taboo subjects through performance while the 1980s are marked by her use of an optical printer so to make films that explore perception. In the 1990s she starts making documentaries about hidden aspects of queer history. In her own words, "It is a political act to work and speak as a lesbian artist in the dominant art world and to speak as an avant-garde artist to a lesbian and gay audience. My presence and voice address both issues of homophobia [and] the need for an emerging community to explore a new imagination."



Barbara Hammer rođena je 1939. u Hollywoodu, California. Za mnoge majka i pionirka queer feminističkog filma, Hammerova je ostvarila preko 80 radova tokom svoje 40-godišnje karijere. Nedavno su njeni filmovi *A Horse Is Not a Metaphor* (2009), *Generations* (2010) i *Maya Deren's Sink* (2011) dobili tri uzastopne Teddy Awards za najbolje kratke filmove na Berlinaleu. Njena trilogija filmskih eseja o lezbijskoj i gay povijesti, *Nitrate Kisses* (1992), *Tender Fictions* (1995) i *History Lessons* (2000) također je dobila brojne nagrade. Ove godine, Hammerovoju u čast priređena je prva američka retrospektivna izložba radova u Museum of Modern Art u New Yorku, a nakon nje i u Tate Modern u Londonu, u jesen 2011.

Jedinstvena u svom umjetničkom izričaju i perspektivi, koristeći avangardne strategije kako bi istraživala lezbijsku i gay seksualnost, identitet i povijest, zajedno s ostalim utišanim glasovima, ona angažira svoju publiku emocionalno i intelektualno, s ciljem da ih mobilizira da načine društvene promjene.

Krajem 1960-ih, u vrijeme kad ju je privukao eksperimentalni film, za vrijeme studija na San Francisco State University, deklarirala se kao lezbička – bio je to čin koji je potpomogao radikalizaciji njenog pristupa rediteljskom poslu. Njeni filmovi iz 1970-ih bave se reprezentacijom tabu-tema kroz performans, dok filmovi iz 1980-ih obilježava njena upotreba optičkog printerja, kojeg koristi kako bi snimila filmove koji istražuju percepciju. Devedesetih godina prošlog stoljeća počela je snimati dokumentarce o skrivenim aspektima queer povijesti. Po njenim riječima: "Raditi i govoriti kao lezbijska umjetnica u dominantno umjetničkom svijetu politički je čin, kao i obraćati se kao avangardna umjetnica lezbijskoj i gay publici. Moje prisustvo i moj glas obraća se istovremeno i problemu homofobije i potrebi da rastuća zajednica istraži jednu novu imaginaciju."

A Horse is not a Metaphor

USA, 2008 (30') / Director: Barbara Hammer

Original language: English

Edited and produced by: Barbara Hammer
Cinematography: Barbara Hammer,
Florrie Burke, Cris Schiavo,
Julian Blankenship
Original music: Meredith Monk

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Filmmaker Barbara Hammer fights ovarian cancer with visions of horseback riding and river swimming in her new experimental film *A Horse Is Not a Metaphor*. Hammer says she is a "cancer thriver as well as survivor" in this hopeful and densely layered personal work with music by composer Meredith Monk. Hammer writes: "Freedom is movement, freedom is ease. Freedom is a horse galloping with mane and tail flying in the wind. Freedom is my eye and mind following the flow of expression through movement. Freedom is riding my horse on a trail exploring the unknown and seeing with fresh eyes as the world becomes new again. *A Horse Is Not a Metaphor* is about the power of living in the present to the fullest and with the greatest freedom."

Festivals/awards

Berlinale 2009 - Teddy Award Best Short / Mostra de Ciencia e Cinema, A Coruna, Spain - Best in Festival / Black Maria Film Festival - Jurors Award / Woodstock Film Festival / Northwest Film Forum / Frameline, San Francisco International LGBT Film Festival / Punta de Vista Film Festival / Festival des Films des Femmes / Museum of Modern Art - Doc Fortnight.

Konj nije metafora

USA, 2008 (30') / Režija: Barbara Hammer

Izvorni jezik: Engleski

Montaža i produkcija: Barbara Hammer
Kamera: Barbara Hammer
Muzika: Meredith Monk

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U svom filmu *A Horse Is Not a Metaphor* rediteljica Barbara Hammer bori se s rakom jajnika kroz vizije jahanja konja i plivanja u rijeci. Ona tvrdi da je rak "izivjela i preživjela" u ovom, punom nade i jako slojevitom osobnom uratku, za koji je muziku komponirala Meredith Monk. Hammerova piše: "Sloboda je pokret, sloboda je lakoća. Sloboda je konj koji galopira, dok mu griva i rep vijore na vjetru. Sloboda su moje oko i um koji prate tok ekspresije kroz pokrete. Sloboda je moje jahanje konja na stazi na kojoj istražujem nepoznato i sasvim novim očima gledam kako svijet ponovo postaje nov. *A Horse Is Not a Metaphor* je film o moći življenja u sadašnjem trenutku, do kraja i s najvećom slobodom."

Festivali/nagrade

Berlinale 2009, Teddy Award Best Short - nagrada za najbolji kratki film / Mostra de Ciencia e Cinema, A Coruna, Španija - najbolji film / Black Maria Film Festival, New Jersey - Jurors nagrada / Woodstock Film Festival / Northwest Film Forum / Frameline, San Francisco International LGBT Film Festival / Punta de Vista Film Festival / Festival des Films des Femmes / Museum of Modern Art - Doc Fortnight.

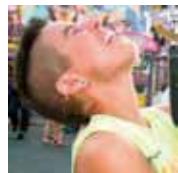
Generations

USA, 2010, (30') / Directors: Barbara Hammer, Gina Carducci

Original language: English

Cinematography and editing:
Barbara Hammer, Gina Carducci
Sound: André Azevedo, Dylan Bosseau,
Dana Kash
Produced by: Barbara Hammer,
Gina Carducci

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Gina Carducci
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Gina Carducci studied experimental film with David Sherman at California College of Arts and Crafts, and recently she collaborated with Mattilda Bernstein Sycamore on *All That Sheltering Emptiness* (2010) and with Barbara Hammer on *Generations* (2010).



Generations is a 30-minute 16mm film about mentoring and passing on the tradition of personal experimental filmmaking. Barbara Hammer, 70 years old, hands the camera to Gina Carducci, a young queer filmmaker. As they shoot during the last days of Astroland at Coney Island, New York, the filmmakers find that the inevitable fact of ageing echoes in the architecture of the amusement park and in the emulsion of the film medium itself. Inspired by Shirley Clarke's *Bridges Go Round*, both filmmakers edited picture and sound separately, joining their films in the middle when they finished making a true generational experiment.

Festivals/awards

Berlin Film Festival - Teddy Award for Best Short Film / Black Maria Film and Video Festival—Director's Choice Award / Frameline, San Francisco International LGBT Film Festival / Silver Wave Film Festival.

Generacije

SAD, 2010, (30') / Režija: Barbara Hammer, Gina Carducci

Izvorni jezik: engleski

Kamera i montaža:
Barbara Hammer, Gina Carducci
Zvuk: André Azevedo, Dylan Bosseau,
Dana Kash
Producija: Barbara Hammer,
Gina Carducci

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Gina Carducci
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Gina Carducci studirala je eksperimentalni film sa Davidom Shermanom na California College of Arts and Crafts, a nedavno je saradivala sa Mattildom Bernstein Sycamore na filmu *All That Sheltering Emptiness* (2010) i sa Barbarom Hammer na *Generations* (2010).

Generations je film o mentorstvu i prenošenju tradicije osobnog, eksperimentalnog načina snimanja filma. Barbara Hammer, 70-godišnjakinja, predaje kameru Gini Carducci, mlađoj queer filmašici. Snimajući u posljednjim danima pred zatvaranje zabavnog parka Astroland na Coney Islandu, New York, filmašice su otkrile kako neumitna činjenica starenja odjekuje arhitekturom zabavnog parka i u emulziji filmskog medija samog. Inspirirane knjigom Shirley Clarke *Bridges Go Round*, montirale su sliku i zvuk zasebno, spajajući svoje filmove na pola, kada su završile istinski generacijski eksperiment.

Festivali/nagrade

Berlinale 2011, Teddy Award: Best Short Film - nagrada za najbolji kratki film / Black Maria Film and Video Festival—nagrada Director's Choice / Frameline, San Francisco International LGBT Film Festival / Silver Wave Film Festival.

Maya Deren's Sink

USA, 2010, (30') / Director: Barbara Hammer

Original language: English

Produced by: Barbara Hammer

Cinematography: Erin Harper,
Barbara Hammer

Editing: Stephanie Testa,
Barbara Hammer

Music: Tavia Ito, Teiji Ito (Tenno,
Operation Hourglass, Water Music
Study, Handwritten, Lifelines),
Haitian Music

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Maya Deren's Sink, a tribute to Maya Deren, the mother of avant-garde American film, evokes her creative spirit through a meditation on the architectural details of her homes. Fragments from Deren's films are projected in the spaces where they were originally filmed while a ghost actor performs a script crafted from her writing.

"Much of my own moving image work has been reconfiguring lost histories, often of women, and bringing them to life again through experimental film. Forty years ago as a student in a Film History class I saw *Mesches of the Afternoon* and knew I should and could make film. ... I have for years wanted to establish Deren's NY home at 61 Morton Street as a historic building, and, like so many fans, was desirous of visiting her Los Angeles bungalow where she and Alexander Hammid shot *Mesches of the Afternoon*. ... It seems so right that I return to Deren and her homes to access the private spaces known only through her films. I hope to 'open doors' for others who may not know her work so well. By re-projecting the architectural details from her films back onto the ceilings, walls, floors, cabinets and windows of her homes I call forth her creative spirit and invite viewers ... to visit and walk inside the homes where Deren scripted, shot, edited, and projected her films.", says Hammer.

Festivals/awards

Berlin Film Festival - Teddy Award for Best Short Film /
Frameline, San Francisco International LGBT Film Festival /
International Documentary Association - DocuWeeks.

Umivaonik Maye Deren

SAD, 2010, (30') / Režija: Barbara Hammer

Izvorni jezik: Engleski

Producija: Barbara Hammer

Kamera: Erin Harper, Barbara Hammer
Montaža: Stephanie Testa, Barbara Hammer

Muzika: Tavia Ito, Teiji Ito (Tenno,
Operation Hourglass, Water Music
Study, Handwritten, Lifelines)

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Maya Deren's Sink, oda Maii Deren, majci američkog avangardnog filma, evocira njen kreativni duh kroz meditaciju o arhitektonskim detaljima njenih domova. Fragmenti iz Dereninih filmova projiciraju se u prostorima u kojima su filmovi prvobitno snimljeni, dok nevidljivi glumac izvodi scenarij nastao na osnovu njenih pisanih djela.

"Većina mojih filmskih radova su iznova oblikovali izgubljene istorije, najčešće one ženske, i ponovo ih oživljavale kroz medij eksperimenetalnog filma. Prije četrdeset godina, kao studentica istorije filma, gledala sam Popodnevne mreže i tada sam znala da trebam i mogu snimiti film. ... Godinama sam željela osnovati Godinama sam željela obnoviti dom u New Yorku Maya Deren na 61 Morton ulici, i baš poput mnogih fanova, žudjela sam za posjetom njenog bungalova u Los Angelesu u kojem su ona i Alexander Hammid snimili Popodnevne mreže. ... Činilo se tako ispravnim da sam se vratila Maii Deren i njenim domovima kako bih imala doticaj sa intimnim prostorom koji je bio vidljiv samo u njenim filmovima. Nadam se «otvorenim vratima» za sve one koji nisu toliko upoznati sa njenim radom. Kod ponovne rekonstrukcije arhitektonskih detalja prisutnih u njenim filmovima, vraćajući se stropovima, zidovima, spratovima, ormarima i prozorima njenih domova, dozivam njen kreativni duh i pozivam gledatelje ... unutar domova u kojima je ona pisala, snimala, montirala i prikazivala svoje filmove." - kaže B. Hammer

Festivali/nagrade

Berlin Film Festival Teddy Award za najbolji kratki film /
Frameline, San Francisco International LGBT Film Festival /
International Documentary Association - DocuWeeks.

Meshes of the Afternoon

USA, 1943, (12') / Director: Maya Deren

Original language: No dialogue

Directed by: Maya Deren
Co-directed by: Alexander Hammid
Music: Teiji Ito

Contact:
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Maya Deren is born in Kiev in 1917, and dies in New York in 1961. In 1922, her family immigrates to the USA. She studies at the Syracuse University, where she discovers her interest in film. In 1936 she gets her undergraduate degree at New York University, and in 1939 she earns a Masters degree in English Literature and symbolist poetry. She worked as an assistant to the dancer and choreographer Katherine Dunham, and made her first film in 1943, in collaboration with her husband Alexander Hammid. She organised independent film screenings in New York, worked as a photographer for newspapers, lectured at universities and wrote for magazines. She financed most of her works independently, and in 1947 she is the first film-maker to receive a grant by the Guggenheim Foundation. From 1947 to 1951 she shot a documentary on voodoo in Haiti, where she was initiated as a voodoo priestess. She wrote the book *Divine Horsemen: Voodoo Gods of Haiti*, which is considered the most accurate description of voodoo.

"This first film is concerned with the relationship between the imaginative, and the objective reality. The film begins in actuality and, eventually, ends there. But in the meantime, the imagination, here given as a dream, intervenes. It seizes upon a casual incident and, elaborating it into critical proportions, thrusts back into reality the product of its convolutions. The protagonist does not suffer from some subjective delusion, of which the world outside remains independent; on the contrary, she is in actuality, destroyed by an imaginative action."

(Maya Deren)

The surreal effect in Deren's first films emerges not so much through staging as through the montage of elements of space and time into a new, unreal chronological order. Symbolic and psychoanalytic elements are used in equal measure. In dreamlike situations, several of the protagonists' (Deren) identities encounter each other and transform into other persons. In *Mesches*, she is sleeping on a fauteuil, while simultaneously sitting at a table vis-a-vis. Through the window, she watches herself following a dark figure, which disappears around a bend. While approaching the sleeper, holding a knife, which repeatedly transforms into a key, suddenly a man appears in her place, and she finally throws the knife in his face.

(Hans Scheugl / Ernst Schmidt jr.)

Popodnevne mreže

SAD, 1943, (12') / Režija: Maya Deren

Izvorni jezik: bez dijaloga

Režija: Maya Deren
Muzika: Teiji Ito

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Maya Deren rođena je u Kijevu 1917., umrla u New Yorku 1961. Godine 1922., njena porodica emigrira u SAD. Studira na univerzitetu Syracuse, gdje otkriva svoju ljubav prema filmu. Diplomira 1936. na univerzitetu u New Yorku, a 1939. magistrira englesku književnost i simbolističku poeziju. Radila je kao pomoćnica plesačice i koreografinje Katherine Dunham, i snima svoj prvi film 1943., u saradnji sa suprugom Alexanderom Hamidom. Organizira nezavisne filmske projekcije u New Yorku, radi kao novinski fotograf, te predaje na univerzitetima i piše za časopise. Većinu svojih djela finanira iz nezavisnih izvora, a 1947. postaje prva rediteljica kojoj je dodijeljen grant fondacije Guggenheim. Od 1947. do 1951. snima dokumentarni film o voodoo religiji na Haitiju, gdje biva inicirana u voodoo svećenicu. Napisala je knjigu *Divine Horsemen: Voodoo Gods of Haiti*, koja se smatra najpreciznijim opisom voodoo religije.

Nadrealni efekat u prvim filmovima Maye Deren ne nastaje putem inscenacije, koliko putem montaže prostornih i vremenskih elemenata kroz novi, nestvarni kronološki red. Simbolički i psihoanalitički elementi upotrijebljeni su u podjednakoj mjeri. U snovitim situacijama, nekoliko identiteta protagonistica (Derenove) se susreću i transformiraju u druge osobe. U *Mesches of the Afternoon* ona spava na fotelji, a istodobno sjedi za stolom prekoputa. Gleda sebe kroz prozor kako slijedi tamnu priliku koja nestaje iza ugla. Dok se približava spavačici, držeći nož koji se iznova i iznova pretvara u ključ, iznenada se na njenom mjestu pojavljuje čovjek, kojem, u konačnici, baca nož u lice.

(Hans Scheugl / Ernst Schmidt jr.)



Programmer / Selektorica
Monja Suta Hibert

Convento / Konvent
Jarred Alterman
USA / 2010 / 52'

Detroit Wild City / Divlji grad Detroit
Florent Tillon
France / 2010 / 80'

Flames of God / Božiji plamen
Meshakai Wolf
USA, France, Macedonia / 2011 / 63'

Jose and Pilar / Hoze i Pilar
Miguel Goncalves Mendes
Portugal, Spain, Brazil / 2010 / 125'

The Work of the Machines / Rad mašina
Gilles Lepore, Maciej Madracki, Michal Madracki
Switzerland, Poland / 2010 / 38'

**Nudity doesn't reveal
The hidden
It is the absence of hidden.**

**A man watching footage from Africa turns
to his wife and asks with guilt in his voice:
I was watching pornography tonight?**

Trinh T. Minh-ha

by Monja Suta Hibert / Art & Docs program selector

Art & Docs—"the youngest program" of this year's Pravo Ljudski Film Festival—is knitted of several exquisite film works, which represent a sharp poetic insight into different and often hidden worlds, each in its own way, and the processes of their creation.

It was clear a long time ago that the talent of "weaving" the fabric of an art work can't be "learned" anywhere, not even in the cinema. However, there are many things we can and should do, provided we don't think that the process of "learning" is over the moment we step out from the seducing dark cinema hall.

The film material of selected titles is life as such, made of incredible human efforts, saturated with the individual courage to believe and build alternative worlds which shouldn't be abandoned, not even by us sitting in front the big screen.

Otherwise, we are left on mechanical pulse, a life stripped naked and without a possibility to find individual meaning and sense.

**Golotinja ne otkriva
Skriveno
To je odsutnost skrivenog.**

**Muškarac koji gleda snimke Afrike okreće
se prema supruzi i pita s grižnjom savjesti u
glasu: "Gledao sam nočas pornografiju?"**

Trinh T. Minh-ha

piše Monja Šuta Hibert / Art & Docs program selector

Art & Docs—„najmladi program“ ovogodišnjeg Pravo Ljudski Film Festivala, satkan je od nekoliko izuzetnih filmskih ostvarenja koja, svako na svoj način, predstavljaju izoštren poetski uvid u različite i često skrivene svjetove, te procese njihovog nastajanja.

Odavno je jasno da se talenat „tkanja“ jednog umjetničkog djela ne može nigrdje, pa ni u kino sali „naučiti“, međutim, ipak ima toliko toga što možemo i trebamo pod uslovom da kada napustimo zavodljivi mrak kino dvorane ne izademo misleći da je proces „učenja“ okončan. Filmska grada odabranih naslova je život kao takav, sačinjen od nevjerojatnih ljudskih napora, prožet hrabrošću pojedinca da vjeruje i gradi alternativne svjetove kojih se, ni mi koji sjedimo ispred filmskog platna, nikako ne bismo smjeli odreći.

U suprotnom, ostajemo prepušteni mehaničkom pulsiranju, ogoljenom životu bez mogućnosti pronalska individualanog smisla i značenja.

Convento

Portugal, 2011, (54') / Director: Jarred Altermann

Original language: English

Cinematography and editing:

Jarred Altermann

Original music: Lawrence Dolan

Producers: Jarred Altermann,

Evan Meszaros

Production: FlyAwayFilmsNYC

Contact:

jarredaltermann@gmail.com



Jarred Altermann is an award winning filmmaker with Mott Music, a documentary film about a piano factory in the Bronx. As a Director of Photography he works with Merce Cunningham Dance Company & Charles Atlas. His film, MINAS pt 1, a collaboration with kinetic artist Christiaan Zwanikken, premiered at Art Amsterdam 2010. He received an award for Photographing Evan Meszaros' feature debut "Windcroft". He photographed Alex Brooklyn's "I am A Fat Cat" that won Best Film at RainDance Film Festival.

At the convergence of the rivers Oeiras and Guadiana in Southern Portugal, rises the 400 year old monastery Sao Francisco. Its light earthen walls, marked by the sun and time, house a labyrinth of terraces, gardens, and fountains, all offering secret places to contemplate. Originally built for an abbot and twelve monks, it is now a restored home and art studio. Geraldine and her late husband, Kees, and two sons, Christiaan and Louis, left Holland in 1980 trading a life of comfort for a monastery in ruins. A former dancer with the Dutch National Ballet Company, she left to pursue a dream having grown weary of the repetitious monotony of classical choreography.

Festivals/awards

SXSW / Full Frame / Best Documentary, IFFBoston / Edinburgh International / Rooftop Summer Series / Provincetown.

Konvent

Portugal, 2011, (54') / Režija: Jarred Altermann



Izvorni jezik: engleski

Kamera i montaža: Jarred Altermann

Muzika: Lawrence Dolan

Producenti: Jarred Altermann,
Evan Meszaros

Producija: FlyAwayFilmsNYC

Kontakt:

jarredaltermann@gmail.com



Jarred Altermann je reditelj nagradenog Mott Music, dokumentarca o tvornici klavira u Bronxu. Radi kao direktor fotografije u Merce Cunningham Dance Company & Charles Atlas. Njegov film MINAS pt 1, rađen u saradnji sa kinetičkim umjetnikom Christiaanom Zwanikkenom, premijerno je prikazan na Art Amsterdam 2010. Dobio je nagradu za fotografiju za Windcroft, prvi dugometražni film Evana Meszarosa. Radio je fotografiju za film Alexa Brooklyn's "Ja sam debela mačka" koji je dobio nagradu za najbolji film na RainDance Film Festivalu.

Na mjestu gdje se spajaju rijeke Oeiras i Guardiana u južnom Portugalu, nalazi se 400 godina star manastir Sao Francisco. Njegovi svijetli zemljani zidovi, na kojima su sunce i vrijeme ostavili trag, čuvaju labirint terasa, vrtova i fontana, koji su tajna mesta za razmišljanje. Prvotno sagrađen za opatiju i dvanaest monaha, manastir je danas restaurirani dom i umjetnički studio. Geraldine i njen pokojni muž Kees, i dva sina, Christiaan i Louis, su napustili Holandiju 1980. godine, i zamjenili udoban život za manastir u ruševinama. Bivša plesačica u Holandskom narodnom baletu, Geraldine je otišla za svojim snom nakon što se zasilita monotonijske klasične koreografije.

Festivali/nagrade

SXSW / Full Frame / Najbolji dokumentarac, IFFBoston / Edinburgh International / Rooftop Summer Series / Provincetown.

Detroit Wild City

France, 2011, (80') / Director: Florent Tillon

Original language: English

Cinematography: Florent Tillon

Editing: Claire Atherton, Florent Tillon

Original music: William Basinski,

Xavier Klaine, Ruth Rosenthal

Producer: Fleurantin Pierre-Emmanuel

Production: Ego Production

Contact:

p.e.fleurantin@egoproduction.fr



Florent Tillon is born in New Caledonia, in the South Pacific Ocean. Self educated filmmaker, he works and lives in Paris. He started to make films in 2007 observing a corporate building from its own windows, like a spy: L'observatoire. Then, he made a 52 minutes documentary about a rabbit colony stuck in a huge traffic circle in the middle of the urban ocean of Paris. This film, Porte Maillot Traffic Circle, caught the attention of the producer Pierre-Emmanuel Fleurantin who gave him the opportunity to be producer for a documentary about Detroit. Before shooting Detroit in summer 2009, Florent Tillon made two short documentaries about the decline of Las Vegas and the 2008 crisis in Spain.

The automobile industry jumpstarted Detroit's rise and made it the most industrialized city in the United States. But because of changes in American society and population demographics, the city lay deserted for decades and urban prairies complete with falcon, deer and coyote turning out the urban landscape in a B movie setting. Now an unexpected turn of events has created an environment where young people are moving back into the ruins of the former Detroit... are they a new kind of pioneer? Could this now be a way for America to be "rediscovered"?

Festivals/awards

San Francisco Film Festival / Director's biography

Detroit, divlji grad

Francuska, 2011, (80') / Režija: Florent Tillon

Izvorni jezik: engleski

Kamera: Florent Tillon

Montaža: Claire Atherton, Florent Tillon

Muzika: William Basinski, Xavier Klaine,

Ruth Rosenthal

Producen: Fleurantin Pierre-Emmanuel

Producija: Ego Production

Kontakt:

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Automobilska industrija je pokrenula uspon Detroita i učinila ga najindustrijalizovanim gradom u Americi. Međutim, zbog društvenih i demografskih promjena, grad je napušten decenijama. Urbane prerije sa sokolima, jelenima i kojotima pretvaraju gradski pejzaž u kulise drugorazrednog filma. Neočekivani splet okolnosti je stvorio uvjete da se mladi ljudi vraćaju u ruševine nekadašnjeg Detroita. Jesu li oni nova vrsta pionira? Je li to jedan od načina „ponovnog otkrivanja“ Amerike?

Festivali/nagrade
San Francisco Film Festival / Biografija reditelja

Florent Tillon je rođen u Novoj Kaledoniji, u južnom Pacifiku. Živi i radi u Parizu, bez formalnog filmskog obrazovanja. Počeo je praviti filmove 2007. godine, posmatrajući poslovnu zgradu sa svog prozora, poput špijuna. Tako je nastao L'observatoire. Potom je napravio 52-minutni dokumentarac o koloniji zečeva zaglavljениh u kružnom toku usred pariškog urbanog okeana. Ovaj film, Porte Maillot Traffic Circle, je privukao pažnju producenta Pierre-Emmanuel Fleurantina, koji mu je pružio priliku da producira dokumentarac o Detroitu. Prije nego što je u ljetu 2009. godine počeo snimati Detroit, Florent Tillon je napravio dva dokumentarca o padu Las Vegas-a i španskoj krizi iz 2008. godine.

Flames of God

USA / France / Macedonia, 2011, (63') / Director: Wolf Meshakai

Original language: Romany, French, Macedonian

Cinematography: Kosta Asmanis
Editing: Wolf Meshakai
Producer: Wolf Meshakai
Production: New Street Films

Contact:
meshakai@gmail.com



Božji plamen

SAD / Francuska / Macedonia, 2011, (63') / Režija: Wolf Meshakai

Izvorni jezik: romski, francuski, makedonski

Kamera: Kosta Asmanis
Montaža: Wolf Meshakai
Producen: Wolf Meshakai
Produkcija: New Street Films

Kontakt:
meshakai@gmail.com



Meshakai Wolf, born 1979, is an artist, photographer and documentary filmmaker. He studied philosophy and anthropology at Emory University in the United States and studied film at the New York Film Academy in New York City. His first film, *Gussie*, an intimate portrait of his 105-year-old great-grandmother, screened at film festivals across the United States and won an award for best documentary feature at the Magnolia Film Festival. He is currently in production on a film about the traditional music and oral traditions of the Kurds in southeast Turkey and how they relate to the Kurdish people's current struggle for cultural and linguistic autonomy.

On an invitation from the International Poetry Biennial, Muzafer Bislim, a prolific poet and songwriter from Shuto Orizari (Shutka), Macedonia, the largest enclave of Roma-Gypsies in Europe, travels to Paris in hopes of selling his life's work — a handwritten 25,000 word dictionary containing some of the oldest and most obscure words in the Romani language. But when the authenticity of the words comes into question, Bislim is forced to confront the sobering prospect of returning to his family empty-handed.

Festivals/awards

Rolling Film Festival, Pristina, 2011 / Chicago International Movies & Music, 2011 / VIVISECT Human Rights, Novi Sad, Serbia, 2011 / DOKUFEST, Prizren, 2011.

Na poziv međunarodnog bijenala poezije, Muzafer Bislim, talentirani pjesnik i pisac iz Šutke, Makedonija – najveće romske enklave u Evropi – putuje u Pariz, nadajući se da će prodati svoje životno djelo: rukopis rječnika od 25.000 riječi, koji sadrži neke od najstarijih i najnepoznatijih riječi romskog jezika. Ali, kad autentičnost riječi dođe pod upitnik, Bislim je primoran da se suoči sa realnim izgledima da se vrati kući praznih ruku.

Festivali/nagrada

Rolling Film Festival, Priština, 2011. / Chicago International Movies & Music, 2011. / VIVISECT Human Rights, Novi Sad, Srbija, 2011. / DOKUFEST, Prizren, 2011.



Meshakai Wolf, rođen 1979. godine, je umjetnik, fotograf i reditelj dokumentaraca. Studirao je filozofiju i antropologiju na Emory univerzitetu u Sjedinjenim Državama, te film na njutorškoj filmskoj akademiji. Njegov prvi film, *Gussie* — intimni portret njegove bake koja ima 105 godina — prikazan je na filmskim festivalima širom Amerike, i dobio je nagradu za najbolji dugometražni dokumentarac na Magnolia Film Festivalu. Trenutno producira film o tradicionalnoj muzici i usmenoj tradiciji Kurda u jugoistočnoj Turskoj, te kako se to odnosi na trenutnu borbu kurdske naroda za kulturnu i jezičku autonomiju.

José and Pilar

Portugal, 2010, (117') / Director: Miguel Gonçalves Mendes

Original language: Spanish, Portuguese

Cinematography: Daniel Neves

Editing: Cláudia Rita Oliveira

Original music: Olivier Blanc, Adriana Bolito, Bárbara Álvarez Plá, Hugo Alves

Producers: Agustín Almodóvar, Bel Berlinck, Esther García, Fernando Meirelles, Miguel Gonçalves Mendes

Production: JumpCut

Contact:

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Miguel Gonçalves Mendes, born in 1978, is a Portuguese film director, screenwriter and film producer. He has directed four feature films and eight short films since 2002, a filmography that took him to renowned film festivals around the globe. In 2010 he directed *José and Pilar*, which gathered very positive reviews and prompted a unique popular movement in Portugal. Recently Miguel announced he will be adapting José Saramago's *The Gospel According to Jesus Christ* with an international screenwriter and a foreign cast and crew.

José and Pilar, a film by Miguel Gonçalves Mendes, is a deeply moving story about love, loss, and literature. It follows the days of José Saramago, the Nobel-laureate Portuguese novelist, and his wife, Pilar del Rio - their whirlwind life of international travel, his passion for completing his last masterpiece, "The Elephant's Journey," and how their love quietly keeps them going. It is a glimpse into the life of one of the greatest authors of the 20th century.

Festivals/awards

Rio de Janeiro International Film Festival, Brazil, 2010 / VII DocLisboa International Documentary Film Festival, Portugal, 2010 / Audience Award at the São Paulo International Film Festival, Brazil, 2010 / Political Cinema Ronda International Film Festival, Spain, 2011 / Nominated for Best Film documentary and Best Director at Cinepor — Portuguese Language Films Festival, Brazil, 2011 / Portuguese candidate for Academy Awards.

José i Pilar

Portugal, 2010, (117') / Režija: Miguel Gonçalves Mendes

Izvorni jezik: španski, portugalski

Kamera: Daniel Neves

Montaža: Cláudia Rita Oliveira

Muzika: Olivier Blanc, Adriana Bolito, Bárbara Álvarez Plá, Hugo Alves

Producenți: Agustín Almodóvar, Bel Berlinck, Esther García, Fernando Meirelles, Miguel Gonçalves Mendes

Producție: JumpCut

Kontakt:

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Miguel Gonçalves Mendes, rođen 1978. godine, je portugalski režiser, pisac i producent. Od 2002. godine, režirao je četiri dugometražna filma i osam kratkih. Njegovi filmovi su ga odveli na renomirane festivale širom svijeta. 2010. godine je režirao *José and Pilar*, koji je dobio pozitivne kritike i pokrenuo jedinstven popularni pokret u Portugalu. Miguel je nedavno najavio da će, zajedno s jednim međunarodnim piscem i stranom ekipom, adaptirati Evandelje po Isusu Kristu koje potpisuje Joséa Saramago.

Film Miguela Gonçalves Mendesa, *José i Pilar*, je duboko emotivan film o ljubavi, gubitku i književnosti. Priča prati život Josea Saramagoa, pisca koji je portugalski dobitnik Nobelove nagrade, i njegove žene Pilar de Rio – odnosno portretira njihov turbulentni život prepun međunarodnih putovanja, piščevu strast da završi svoje posljednje remek-djelo „Putovanje slona“ i njihovu ljubav koja ih tiho drži na nogama. *José i Pilar* je pogled u život jednog od najvećih pisaca dvadesetog vijeka.

Festivali/nagrade

Rio de Janeiro International Film Festival, Brazil, 2010. / VII DocLisboa International Documentary Film Festival, Portugal, 2010. / Nagrada publike na São Paulo International Film Festivalu, Brazil, 2010. / Political Cinema Ronda International Film Festival, Španija, 2011. / Nominiran za najbolji dokumentarac i najboljeg režisera na Cineporu—Portuguese Language Films Festival, Brazil, 2011. / Portugalski kandidat za Oskara.

The Work of Machines

Poland, 2010, (38') / Directors: Gilles Lepore, Maciej Madracki, Michal Madracki

Original language: Polish

Cinematography: Gilles Lepore,

Maciej Madracki

Editing: Gilles Lepore, Maciej Madracki, Michal Madracki

Original music: Michał Sulej

Producers: Michał Madracki, Jacek Tejchma

Production: MML PRODUCTIONS

Contact:

mml.produkcja@gmail.com



In a typical Polish industrial town begins The Work of Machines. The dance was created in 1968 to celebrate the Factory. Following the memories, it was possible to recreate the forgotten dance. This reconstruction becomes a time machine to the past, a trip to the era when production was supposed to mean a happy life.

Festivals/awards

FIDMarseille, France, 2010 (Grand Prix of International Competition) / Era New Horizons International Film Festival, Poland, 2010 / Valdivia International Film Festival, Chile, 2010 / Festival du cinema europeen en Essonne, France, 2010 / Festival International du Film de la Roche-sur-Yon, France, 2010.

Gilles Lepore was born in 1972 in Porrentruy, Switzerland. He is a filmmaker, author of comic books and illustrations. In 1998 he graduated School of Visual Arts in Biel, Switzerland. His first short, animated movie The Cage was screened in numerous film festivals.

Maciej Mądracki was born in 1984 in Cracow, Poland. He graduated from the Institute of Audiovisual Arts of the Jagiellonian University. Madracki is author of experimental movies and short video forms.

Michał Mądracki was born in 1979 in Cracow, Poland. In 2003 he graduated from religious studies in the Jagiellonian University. He is a writer, scenarist and author of short literary and film forms.

Rad mašina

Poljska, 2010, (38') / Režija: Gilles Lepore, Maciej Madracki, Michal Madracki

Izvorni jezik: poljski

Kamera: Gilles Lepore, Maciej Madracki

Montaža: Gilles Lepore, Maciej Madracki, Michal Madracki

Muzika: Michał Sulej

Producent: Michał Madracki, Jacek Tejchma

Producija: MML PRODUCTIONS

Kontakt:

mml.produkcja@gmail.com



Rad mašina je nastao u tipičnom poljskom industrijskom gradu. Ovaj ples je nastao 1968. godine u slavu fabrike. Na trag sjećanja, bilo je moguće ponovo oživjeti zaboravljeni ples. Ova rekonstrukcija postaje vremeplov u prošlost, putovanje u vrijeme kad je proizvodnja trebala značiti sretan život.



Gilles Lepore je rođen 1972. godine u Porrentruyu, Švicarska. On je režiser i crtač stripova i ilustracija. Diplomirao je na fakultetu za vizualnu umjetnost u Biene-u, Švicarska, 1998. godine. Njegov prvi kratki animirani film Kavez je prikazan na mnogim filmskim festivalima.

Maciej Mądracki je rođen 1984. godine u Krakovu, Poljska. Diplomirao je na institutu za audio-vizuelnu umjetnost Jagiellonian univerziteta. Madracki je autor experimentalnog filma i kratkih filmskih formi.

Michał Mądracki je rođen 1979. godine u Krakovu, Poljska. Diplomirao je na religijskim studijima na Jagiellonian univerzitetu 2003. godine. On je pisac, scenarist i autor kratkih literarnih i filmskih formi.

PROJECTING SWEDEN PROJEKCIJA SVEDSKE

*Program cooperation with Tempo Documentary
Festival / Programska saradnja sa Dokumentarnim
Festivalom Tempo*

*Kiss Bill / Poljubi Billa
Emelie Wallgren, Ina Holmqvist
Sweden / 2010 / 28'*

*Love during Wartime / Ljubav u Ratno Doba
Gabriella Bier
Sweden, Denmark / 2010 / 92'*

*Regretters / Pokajnici
Marcus Lindeen
Sweden / 2010 / 60'*

*The Importance of Hair / (Važna je) kosa
Christina Hoglund
Sweden / 2010 / 14'*

Projecting Sweden

by *Melissa Lindgren & Agneta Mogren*

In recent years, Swedish documentary film has attracted attention for its creative and experimental nature. A new documentary wave has progressed characterized by films that are using new exiting ways of expression. By pushing the limits of the documentary genre itself, many films have reached great international success and increased cinema visits all over Sweden.

The program curated by Tempo Documentary Festival for Pravo Ljudski reflects the essence of contemporary Swedish documentary filmmaking. The program includes close portraits, heart-breaking stories and visual documentations. Very intimate and political films both from a personal and observing perspective. With these films we want to give you a taste of what Swedish documentary can be, and make you curious and hungry for more...

Tempo on Tour is the travelling part of Tempo Documentary Festival, the largest documentary festival in Sweden. Tempo on Tour was created with the purpose to make documentary film more accessible in Sweden and to spread Swedish documentaries worldwide!

Tempo Documentary Festival
www.tempofestival.se

Projekcija Švedske...

pišu *Melissa Lindgren i Agneta Mogren*

Posljednjih godina, švedski dokumentarni film je privukao pažnju svojom kreativnom i eksperimentalnom prirodom. Novi val dokumentaraca je napredovao, obilježen filmovima koji koriste nove načine izražavanja. Pomjerajući granice samog žanra, mnogi filmovi su postigli zavidan međunarodni uspjeh i povećali broj posjeta kinima u cijeloj Švedskoj.

Ovaj program, kojeg je priredio Tempo Documentary Festival za Pravo Ljudski, odražava suštinu savremenog švedskog dokumentarnog filma. Program uključuje detaljne portrete, emotivne priče i vizualne zapise – vrlo intimne i političke filmove, kako iz unutarnje perspektive pojedinca, tako i iz ugla posmatrača. Ovim filmovima želimo vas upoznati sa onim što čini švedski dokumentarni film, želimo vas zainteresovati za još više...

Tempo on Tour je putujući segment Tempo Documentary Festivala, najvećeg festivala dokumentarnog filma u Švedskoj. Napravljen je kako bi dokumentarni film postao što dostupniji u Švedskoj, te kako bi se švedski dokumentarci prikazivali širom svijeta!

Tempo Documentary Festival
www.tempofestival.se

Kiss Bill

Sweden, 2010, (28') / Director: Emelie Wallgren, Ina Holmqvist

Original language: Swedish, Russian, English, German

Cinematography: Johan Holmqvist, Benjam Orre, Ina Holmqvist
Editing: Max Arehn
Original music: Boris Laible
Producer: Emelie Wallgren, Ina Holmqvist
Production: Dramatiska institutet, Mycelium

Contact:
Dramatiska institutet, Folkets bio,
Svenska Filminstitutet
emelie@mycelium.se
ina@mycelium.se



Emelie Wallgren has a background in language studies, art history and political science. Cinema studies in Paris were the starting point for her work with film. The significance of imagination for constructing meaning and identity is a recurrent theme, and her films often feature people living their lives somewhere in the borderland between fantasy and reality. Filmography: The Quiet One (2011), Kiss Bill (2011), Ake's World (2010), Like a Free Lithuania (2009).

Ina Holmqvist has previously studied Political Science, Journalism and Photography. She has directed several films on relationship-based themes such as polygamy in The Poly Family, teenage love in Fourteen.

Filmography: The Quiet One (2011), Kiss Bill (2011), Fourteen (2010), The Poly Family (2009).

Poljubi Billa

Švedska, 2010, (28') / Režija: Emelie Wallgren, Ina Holmqvist

Izvorni jezik: švedski, ruski, engleski, njemački

Kamera: Johan Holmqvist, Benjam Orre, Ina Holmqvist
Montaža: Max Arehn
Muzika: Boris Laible
Producenice: Emelie Wallgren, Ina Holmqvist
Producija: Dramatiska institutet, Mycelium

Kontakt:
Dramatiska institutet, Folkets bio,
Svenska Filminstitutet
emelie@mycelium.se
ina@mycelium.se



With the passionate kind of crush that only 14-year-olds can muster, Angela and Arina dream themselves out of their Stockholm suburb to Berlin. Their goal: to see and touch their idol, Bill Kaulitz of the German pop band Tokio Hotel, at Madame Tussaud's. But just as the girls have their goal in sight, their world seems to collapse around them. A film about friendship, infatuation and the heartbreak of growing up.

Festivals/awards

Tempo Documentary Festival - Best Short documentary, the STHLM.DOC Award, One of the three nominated films to Sweden's Oscar Awards (Guldbaggen), Best Documentary, 2011 / DOK Leipzig, International Leipzig Festival for Documentary and Animated Film, 2010 / IDFA, International Documentary Film Festival Amsterdam, 2010 / Uppsala International Short Film Festival, 2010 / Rio de Janeiro International Short Film Festival, 2010 / DocPoint - Helsinki Documentary Film Festival, 2011 / Gothenburg Film Festival, 2011 / Moscow International Film Festival, 2011 / Chicago International Children's Film Festival, 2011.

Strastveno zaljubljene kako samo četrnaestogodišnjaci znaju biti, Angela i Arina putuju iz predgrađa Štokholma u Berlin. Njihova namjera je da vide i dotaknu svog idola Billa Kaulitza iz njemačke pop grupe Tokio Hotel, u muzeju Madame Tussaud. Ali, taman kad su skoro dostigle cilj, svijet oko njih počinje da se ruši. Kiss Bill je film o prijateljstvu, zaljubljenosti i razočarenju odrastanja.

Festivali/nagrada

Tempo Documentary Festival - najbolji švedski kratki dokumentarac, nagrada STHLM.Doc / Jedan od tri nominirana filma za švedske Oskare (Guldbaggen), najbolji dokumentarac, 2011 / DOK Leipzig, International Leipzig Festival for Documentary and Animated Film, 2010 / IDFA, International Documentary Film Festival Amsterdam, 2010 / Uppsala International Short Film Festival, 2010 / Rio de Janeiro International Short Film Festival, 2010 / DocPoint - Helsinki Documentary Film Festival, 2011 / Gothenburg Film Festival, 2011 / Moscow International Film Festival, 2011 / Chicago International Children's Film Festival, 2011.



Emelie Wallgren je studirala jezike, historiju umjetnosti i političke nauke. Rad na filmu je započela studijem filma u Parizu. Jedna od njenih čestih tema je značaj mašte za gradnju značenja i identiteta, a njeni filmovi često prikazuju ljude koji žive negdje na granici između mašte i stvarnosti. Njena filmografija uključuje: The Quiet One (2011.), Kiss Bill (2011.), Ake's World (2010.), Like a Free Lithuania (2009.).

Ina Holmqvist, prije nego što će ući u svijet filma, studirala je političke nauke, žurnalistiku i fotografiju. Kao rediteljica potpisuje nekoliko filmova posvećenih međuljudskim odnosima, kao što je poligamija u The Poly Family i tinejdarska ljubav u Fourteen.

Njena filmografija uključuje: The Quiet One (2011), Kiss Bill (2011), Fourteen (2010), The Poly Family (2009).

Love During Wartime

Sweden, 2010, (92') / Director: Gabriella Bier

Original language: Hebrew, Arabic, German, English

Cinematography: Albin Biblom
Editing: Dominika Daubenbüchel, Thomas Lagerman
Original music: El Perro del Mar
Producer: Tobias Janson, Jenny Örnborn
Production: Story AB

Contact:
Swedish Film Institute
Sara Rüster
Stockholm 10252
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Email: sara.ruster@sfi.se



Gabriella Bier graduated from the documentary department at the University College of Film, Radio, Television and Theater in Stockholm in 1997. Prior to that she worked as a journalist for press and TV, with African culture and social issues as field of interest. Since leaving film school she has been working as a filmmaker. Her works include Gränslös Kärlek (2006) (Love without Borders), The School Photo (2003), Caroline (1999), Amaliegade (1997). Love during Wartime is Gabriella's first feature length documentary.

In the eye of the storm, in one of the world's most surveyed conflicts, Osama and Jasmin try to create a life together. It turns out to be a near-impossible task. When a Palestinian and an Israeli marry, they lose the security and social network that are guaranteed to other citizens. Wherever they turn for help, they end up in a catch 22 situation. This is a film about love. A love without legal rights, a Romeo and Juliet story against a political background. Love during Wartime is about the human right to be able to live together. It is about a conflict that everyone has an opinion about, but that few really have any insight into.

Festivals/awards

CPH:DOX 2010 / Gothenburg International Film Festival 2011, Dragon Award Nominee / One World International Human Rights Festival 2011 / Tribeca Film Festival 2011 / Silver Docs 2011 / DokuFest, Kosovo 2011.

Ljubav u ratno doba

Švedska, 2010, (92') / Režija: Gabriella Bier

Izvorni jezik: hebrejski, arapski, njemački, engleski

Kamera: Albin Biblom
Montaža: Dominika Daubenbüchel, Thomas Lagerman
Muzika: El Perro del Mar
Producen: Tobias Janson, Jenny Örnborn
Producija: Story AB

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Gabriella Bier je diplomirala na odsjeku za dokumentarni film Univerzitet-skog koledža za film, radio, televiziju i pozorište u Štokholmu 1997. godine. Prije toga je radila kao novinar za štampu i TV, sa interesom za afričku kulturu i društvena pitanja. Nakon što je diplomirala, radi kao redateljica. Njeni radovi uključuju Gränslös Kärlek (2006.) (Ljubav bez granica), The School Photo (2003.), Caroline (1999.), Amaliegade (1997.). Ljubav u ratu je Gabriellin prvi dugometražni dokumentarac.

U središtu oluje, usred sukoba koji je jedan od najposmatranijih na svijetu, Osama i Jasmin pokušavaju stvoriti zajednički život. Čini se da je to skoro nemoguće. Kad se Palestinac i Izraelka vjenčaju, oni gube sigurnost i društvene veze koje su zagarantovane drugima. Gdje god potraže pomoć, suoče se sa kvakom 22. Ovo je film o ljubavi - ljubavi koja nema zakonska prava, priči o Romeu i Juliji sa političkom pozadinom. Ljubav u ratu govori o ljudskom pravu da se živi zajedno. To je film o konfliktu o kojem svako ima mišljenje, ali tek rijetki imaju uvid u njega.

Festivali/nagrade

CPH:DOX 2010 / Gothenburg International Film Festival 2011, nominiran za Dragon / One World International Human Rights Festival 2011 / Tribeca Film Festival 2011 / Silver Docs 2011 / DokuFest, Kosovo 2011.

Regretters

Sweden, 2010, (60') / Director: Marcus Lindeen

Original language: Swedish

Cinematography: Erik Persson,
András Lennartsson
Editing: Marinella Angusti,
Kristin Grundström
Original music: Martin Willert
Producer: Kristina Åberg
Production: Atmo Media Network AB

Contact:
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Marcus Lindeen, born in 1980, is a playwright and director. Before working with film and theater he was a writer and a radio producer. Regretters is his debut as a film director. He graduated in 2008 as a director from Dramatiska Institutet in Stockholm. He made his debut as a director and playwright in 2006 with the stage production of Regretters at Stockholms Stadsteater. The production was selected as one of the best Swedish contemporary plays by The Royal Dramatic Theater and The National Swedish Television.

Though born as men, Mikael and Orlando both changed their sex to become women. Now well into their 60s, the two meet for the first time to talk about their lives and the one defining regret they both share, their sexual reassignment. Young director Marcus Lindeen tells this story only through the two men's dialogue recorded in a film studio. Marcus has also written a stage version of the film, a play that he directed in 2006 featuring Mikael and Orlando at Stockholm's City Theater.

Festivals/awards

Swedish Academy Awards - Guldbagge for Best Documentary / Prix Europa - Best documentary production in Europe / Hamburg International Queer Film Festival – Jury Prize / Queer Lisboa - Best Documentary / Kristallen, Swedish Television Award Foundation - Best TV Documentary / Documentary Fortnight at the Museum of Modern Art, New York / Silverdocs Film Festival, Washington, DC / Hot Docs Documentary Film Festival, Toronto / Full Frame Documentary Film Festival, Durham, NC / Tokyo Gay & Lesbian Film Festival / DOK Leipzig, International Leipzig Festival for Documentary and Animated Film / CPH:DOX 2010 / Nordisk Panorama, Bergen / Inside Out LGBT Film Festival, Toronto / London Lesbian & Gay Film Festival, London / Expresion en Corto, Mexico City.

Pokajnici

Švedska, 2010, (60') / Režija: Marcus Lindeen

Izvorni jezik: švedski

Kamera: Erik Persson, András Lennartsson
Montaža: Marinella Angusti, Kristin Grundström
Muzika: Martin Willert
Producen: Kristina Åberg
Producija: Atmo Media Network AB

Kontakt:
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Pisac i režiser **Marcus Lindeen** je rođen 1980. godine. Prije nego se počeo baviti filmom i pozorištem, radio je kao pisac i radio producent. Kajanje je njegov prvi film. Diplomirao je 2008. godine na Dramatiska Institutet u Štokholmu. Debitirao je kao režiser i pisac 2006. godine pozorišnom produkcijom Pokajnika u Štokholmskom gradskom pozorištu. Kraljevski teatar drame i švedska državna televizija su izabrali produkciju za jednu od najboljih savremenih švedskih predstava.

Rođeni kao muškarci, Mikael i Orlando su promjenili spol i postali žene. Danas, u svojim šezdesetim, njih dvojica se susreću po prvi put da bi razgovarali o svojim životima i jednoj stvari zbog koje su se obojica pokajali: promjena spola. Mladi redatelj Marcus Lindeen priča priču samo kroz njihov dijalog snimljen u filmskom studiju. Marcus je također napisao i pozorišnu verziju filma, koju je režirao 2006. godine a koju su odigrali Mikael i Orlando u Štokholmskom gradskom pozorištu.

Festivali/nagrada

Swedish Academy Awards - Guldbagge za najbolji dokumentarac / Prix Europa – najbolja dokumentarna produkcija u Evropi / Hamburg International Queer Film Festival – nagrada žirija / Queer Lisboa – najbolji dokumentarac / Kristallen, Swedish Television Award Foundation – najbolji TV dokumentarac / Documentary Fortnight u Muzeju moderne umjetnosti, New York / Silverdocs Film Festival, Washington, DC / Hot Docs Documentary Film Festival, Toronto / Full Frame Documentary Film Festival, Durham, NC / Tokyo Gay & Lesbian Film Festival / DOK Leipzig, International Leipzig Festival for Documentary and Animated Film / CPH:DOX 2010 / Nordisk Panorama, Bergen / Inside Out LGBT Film Festival, Toronto / London Lesbian & Gay Film Festival, London / Expresion en Corto, Mexico City.

(*The Importance of*) Hair

Sweden, 2010, (14') / Director: Christina Höglund

Original language: Swedish

Cinematography: Niklas Forshell
Editing: Erik Bäfving
Original music: Joel Segerstedt
Producer: Carlos Esbert
Production: Lama Film, Forshell Film,
SVT, Film i Skåne

Contact:
Christina Höglund
Lama Film
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lama@telia.com
www.lamafilm.se



(The Importance of) Hair is **Christina Höglund's** second film. Based in Stockholm, she works as a journalist for radio, TV and magazines, mainly focusing on film issues. She graduated from Dramatiska Institutet (DI) / University College of Film, Radio, Television and Theatre in 2008. Christina Höglund made The Zhang Empresses in 2005, which was awarded the best documentary for youth by Swedish Television in 2005. She also directed Centrifug in 2007 and Life in 2008.

A story about losing your looks, suddenly, and what happens then. Well, it's just hair - but what if your personality is more in the skin and your looks than you thought? A film about panic, grief and fear to lose the one you love. Or worse, to lose yourself.

Festivals/awards

Nordisk Panorama, Bergen, 2010 / Festival du Films de Femmes, France 2011 - Best European Short Film / Uppsala International Short Film Festival 2010 / Oslo EuroDok 2011 / Tempo Documentary Festival, Sweden 2011 / Women Make Waves Film Festival, Taiwan 2011 / Yasujiro Ozu International Short Film Festival, Italy, 2011.

(*Važna je*) kosa

Švedska, 2010, (14') / Režija: Christina Höglund

Izvorni jezik: švedski

Kamera: Niklas Forshell
Montaža: Erik Bäfving
Muzika: Joel Segerstedt
Producen: Carlos Esbert
Producija: Lama Film, Forshell Film,
SVT, Film i Skåne

Kontakt:
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S-114 59 Stockholm
Tel +46 735 312 921
lama@telia.com
www.lamafilm.se



Priča o iznenadnom gubitku dobrog izgleda, i onom što se dešava poslije. Ipak, to je samo kosa – ali šta ako je vaša osobnost više u tenu i izgledu nego što to mislite? Ovo je film o panici, tugi, strahu od gubitka voljene osobe. Ili gore, od gubitka sebe.

Festivali/nagrade

Nordisk Panorama, Bergen, 2010 / Festival du Films de Femmes, Pariz, april 2011. (nagrada Best European Short Film) / Uppsala International Short Film Festival 2010 / Oslo EuroDok 2011 / Tempo Documentary Festival, Sweden 2011 / Women Make Waves Film Festival, Taiwan 2011 / Yasujiro Ozu International Short Film Festival, Italy, 2011.

(Važna je) Kosa je drugi film **Christine Höglund**. Ona živi u Štokholmu i radi kao novinar za radio, TV i magazine, uglavnom fokusirana na filmske teme. Diplomirala je 2008. godine na Dramatiska Institutet (DI) / Univerzitetski koledž za film, ratio, televiziju i pozorište. Christina Höglund je snimila The Zhang Empresses 2005., koji je švedska televizija nagradila kao najbolji dokumentarac za mlade te godine. Takoder je režirala Centrifug 2007. i Life 2008. godine.

VIS, AUGUST, 2012 - ZELENA AKADEMIJA 2020



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Centra Beograda



Rules of Single Life/Pravila samackog života

Tonislav Hristov

SIDE EVENTS FESTIVALSKA DEŠAVANJA

Exhibitions / Izložbe

Elisabeth Ohlson Wallin, Civil Rights Defenders:

Our Rights / Naša prava

Duplex 10m/2 & Pravo Ljudski - Video-Salon: Curatorial

Rebound Project / Video-Salon: Kustoski rikošet

Jasmin Brutus: Others / Ostali

Marina Kelava: Cactus Hands / Ruke od kaktusa

Master Classes & Doxing / Predavanja & Doksanja

Jean Gabriel Periot: ARTing Archives /

UMJETNOSTificiranje Arhiva, Jean Gabriel Periot

Let's Talk about Curating Film / Haj'mo pričati o kuriranju filma

Creative Force Western Balkans

Our Rights

*Elisabeth Ohlson Wallin, Civil Rights Defenders
Meeting Point Cinema: 09. – 15. 11. 2011*



Elisabeth Ohlson Wallin is a Swedish photographer and artist. In her works she often portrays representatives of sexual minorities. One of her most talked-about exhibitions "Ecce homo" presented modern versions of stories of the New Testament, such as Jesus riding a bicycle in a gay parade like in the Triumphal entry when he rode into town on a donkey.

Civil Rights Defenders was founded in Stockholm in 1982 as the Swedish Helsinki Committee for Human Rights. For a quarter of a century we were a part of the Helsinki movement but, as the world changed, we wanted a name that better reflects our work and objectives. We defend people's civil and political rights and empower human rights defenders in Sweden and globally. Visit our website www.civilrightsdefenders.org to read about our work, and find out how you can contribute to our achievements.

Naša prava

*Elisabeth Ohlson Wallin, Civil Rights Defenders
Meeting Point Cinema: 09. – 15. 11. 2011*



Izložba fotografija "Naša prava" nastala je u saradnji sa fotografkinjom Elisabeth Ohlson Wallin i organizacije Civil Right Defenders, u cilju povećanja svijesti o značaju ljudskih prava. Izložba donosi fotografije na kojima su istovremeno prikazani različiti vidovi kršenja ljudskih prava, i načini na koji ta prava mogu biti poštovana. Izložba dolazi u Sarajevo nakon gostovanja u Štokholmu, Beogradu, Podgorici, Prištini i Tirani.



Elisabeth Ohlson Wallin je švedska umjetnica i fotografkinja. U svojim radovima najčešće portretira pripadnike seksualnih manjina. Njena najpoznatija izložba fotografija "Ecce homo" predstavlja niz savremenih verzija priča iz Novog Zavjeta, poput Isusa koji vozi biciklo na Paradi ponosa umjesto trijumfalnog ulaska u grad jašući na magarcu.

Organizacija **Civil Rights Defenders** osnovana je u Štokholmu 1982.godine kao Švedski Helsinski komitet za ljudska prava. Tokom četvrtstoljeća djelovanja bili smo dio Helsinskog pokreta, no kako se svijet mijenjao, željeli smo da naziv organizacije u potpunosti odražava naš rad i naše ciljeve. Mi zastupamo građanska i politička prava i osnažujemo branitelje ljudskih prava kako u Švedskoj tako i širom svijeta. Posjetite naš webajt www.civilrightsdefenders.org kako biste saznali vise o našem radu, I saznajte na koji načini vi možete doprinijeti ostvarivanju naših ciljeva.

Video-Salon: Curatorial Rebound Project

Duplex 10m/2: 05. – 15. 11. 2011



"Art is what makes life more interesting than art."

Robert Filliou

The Duplex is a contemporary arts centre with international perspective. It is essentially dedicated to the creations of young artists and managed by artists, for artists and for their audience. The place is set in Stakleni Grad, downtown Sarajevo, between Mula Mustafe Baseskije street and the Ferhadija pedestrian street

Collective exhibition of video art gathering 330 artists: this is a fragmentary panorama of a contemporary activity whose formal multiplicity and abundance coerce us into questioning the reality of what is “visual”, its temporality and its mobility. We have no other ambition here than to open up a crack in the video-graphic universe, to give a glimpse of the richness and multiplicity of form of the medium, with no attempt at extracting one or several tendencies that would serve to somehow refine an act of showing that intends to be purely “raw”. No subjects, no central questions, no techniques, no set time limit. The curatorial work functions by ricochet. The gallery invites numerous artistes and several curators, as each of the artists can invite another, who in turn can submit the work of a third artist, etc.

We present a free and empirical principle of accumulation of works, to which the spontaneity of the presentation corresponds: cosy salons, free access to more than 400 videos, flat screens and DVD players.

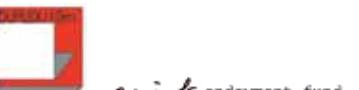
Video-Salon: Kustoski rikošet

Duplex 10m/2: 05. – 15. 11. 2011



Video-Salon predstavlja kolektivnu izložbu umjetničkih video radova koje potpisuju preko 340 umjetnika/ca. Riječ je o fragmentarnoj panorami suvremenih aktivnosti čija nas mnogostruktost i obilje navode na propitivanje stvarnosti o tome što je “vizuelno”, te o temporalnosti i mobilnosti “vizuelnog”. Naša jedina ambicija jeste otvoriti pukotinu video-grafičkog univerzuma kako bi ukazali na bogatstvo i raznolikost forme ovog medija, bez namjere potenciranja jedne ili nekoliko tendencija koje bi redefinirale sam čin prikazivanja video radova, koji pak, u svojoj definiciji nastoji biti potpuno neprerađen. Bez subjekata, centralnih pitanja, tehnike i bez vremenskih ograničenja, ovaj kustoski rad je utemeljen na principu rikošeta. Preciznije, Duplex 10m/2 i Pravo Ljudski surađuju sa velikim brojem umjetnika/ica i nekoliko kustosa/ica, umjetnika/ca koji/e jedni druge preporučuju i mogu prijavljivati radove nekog “trećeg” autora/ice itd...

Mi zapravo predstavljamo slobodan i empirički princip akumulacije umjetničkih radova, a spontanost njihovog predstavljanja je ono što ovaj rad karakteriše: topla atmosfera gledanja, slobodan pristup za preko 400 video radova, tv ekran i dvd player-i.



"Umjetnost je ono što život čini zanimljivijim od umjetnosti."

Robert Filliou

Duplex je centar suvremene umjetnosti internacionalne namjene, prvenstveno posvećen stvaranju mladih umjetnika, a koji su umjetnici namjenili umjetnicima i široj publici.

Video-Salon 5, Curatorial Rebound Project / 2006 – 2011

Video-Salon 5, Kustoski rikošet / 2006 - 2011

Guest curators / Gostujući kustosi

Bitumas: Jérémie Le Corvaisier, Grégory Kaz Delauré, Laurent Bechtel, **Blutenschwein Productions:**

Paolo Bonfiglio, Isabel Becker, Susan Schmidt, David Buob, Franz Aman, Carmen Malin, **Dunja Blazević:** Nika Oblak & Primož Novak, **Rada Bukačova:** Eric Stephany, Olivier Nourisson, Constantin Alexandrakis, Olivier Nourisson, Rada Boukova, As-saf Gruber, **Aline Cateux:** Slobodan Maksimović, Razim Karalić, Goran Stanković, Stanka Gjurić, Srđan Keča, Mihajlo Jevtić, Aline Cateux, Verica Patrnogić, Davor Konjikušić, Marko Kancanski, Szymon Jakubowski, Ivona Juka, **Conatus - Boris Achour:** Françoise Nougiès, Stephane Bérard, Michel Blazy, Pierre Huyghe, Cyprien Gaillard, Boris Achour, Nicolas Boone, Elise Parré, Jay Chung & Takeki Maeda, Joanna Malinowska, **Vanessa Desclaux:** Vittorio Santoro, Fabien Giraud, Raymond Taudin Chabot, Johanna Billing, Gail Pickering and Bernd Behr, **Ensba:** Jérôme Baudard, Sung-Eun Chang, Sandra Bohme, Roxane Borujerdi, Laurence Cathala, Julie Chabin, Ladane Dehdar, A.B Girot, Amélie Juillard, Céline Lachkar, Eve Mattus, Marie Preston, Daniela Sergieva, Claire Tabouret, Evgenija Wassilew, **Global Screen:** Shahram Entekhabi, Jan Verbeek, Agnes Meyer-Brandis, Juanjo Fernandez Rivero, Ran Slavin, Judith Nothnagel, Gabriela Gerber and Lukas Bardill, Franziska Megert, Gudrun Kemsa, Janeann Dill with Hank Lazer, Anneke Ingwersen, Astrid Hagenguth, **Antek Grzybek:**

Marta Dunder, Piotr Zieliński, Kasia Robak, Ewelina Sugajska, Natalia Drej, Kamil Iwanczyk, Kasia Kulagowska, Mariusz Owczarek, Juliusz Zenker, Tomasz Wolszczak, **Enver Hadžiomerspahić:** Bizhan Bassiri, **Ibro Hasanović:** Laura Huertas Millan, Armand Morin, Jean-Christophe, Gregory Buchert, Aurélien Vernhes-Lermusiaux, Benjamin Naishtat, Theodora Barat, Christophe Herreros, Arthur Zerkouni, **Argentinne Lee:** Argentine Lee & Sébastien Szczyrk, Kim Hyun-Myung, Kim Seong-Youn, Kim Byoungkwon, Lee Sejung, Kim Jaejeong, Lee Kwang-Ki, **L'ambassade:** Rémi Uchédá, Aymeric François, Michael Sellam, Jochen Dehn et Monika, Gintersdorfer, Charlie Jeffery, **Jérémie Laffon:** Nicolas Daubanes, Jean Dupuy, André Fortino, Al-

exandre Gerard, Jérémie Laffon, Géraldine Py et Roberto Verde, Alain Rivière, Jean-Claude Ruggirello,

Argentine Lee: Nam-kee Hong, Hyun-myung Kim, Seong-hoon Park, Laurent Pernot, Yu-cheng Chou, Argentine lee, **Marc Mercier & François Lejault:**

Masako Hattori, Barbara Roguszczak, **Label Ombrés:** Carole Arcega, Mikael Rabetrano, Ele, Othello Vilgard, Mikael Rabetrano & Frédéric d'oberland, Sébastien Cross et Carole Arceg, **Adrien Pasternak:**

Jean-Baptiste Couronne, Charlotte Puertas, **Lee Wells:** Hackworth Ashley, George Barber, Josephin Boettger, Chris Coleman, Cecilia Dahl, G.H. Hovagimyan, Stephanie Lempert, Iris Piers, Nicholas and Sheila Pye, Alexander Reyna, Jaye Rhee, Cinzia Sarto, Melissa Schubeck, Endre Tveitan, Lam Mai Kit, Amelia Winger-Bearskin, **Stephane Sauzedé:** Camille Laurelli, Dick Head Man Records, DHMR, Trop

The Big Band Off Musicians, Super Force Bomber Kart, Raphaël Charpentier, Docteur Cool, Ggrü, Tolga Taluy, Pierre Lescluze, Denis Savary, Denis Savary, Tolga Taluy, Clôde Coupier, Fabrice Croux, Fanette Muxart, Rootsfosky, Raoul Beckman, The dead people, Joe deadssin, Capitaine Sentiment, Nude Cocker, Kim Croux, Super Polar, Petr Bende, Hjalmar, Camille Laurelli, Grégory Cuquel et Benjamin Seror, Samuel Moncharmont, Emilie Besse, **Jeanne Trong:** Chia-En, **Wilfried Agricola de Cologne:** Daniel Lo Iacono, JiHyung KimLorenzo Nencini, Oksana Shatalova & Alla Girik, Matthieu Capel, Small Room Tango, Unnur Andrea, Einars dottir, Dennis Miller, Kaspars Groshevs, Lycette Bros, Nick Fox-Gieg, Hermes Mangialardo, Rafael Alcala, Marco Batista, Larissa Sansour, Jon Keith Brunelle, Rami Fischler, Artur Augustynowicz, Wilfried Agricola de Cologne, Antony Rousseau, Margarida Paiva, Laurent Pernot, Oksana Shatalova, Jeremiah Jones, Norbert Attard, Anders Weberg, Daniel Iturriaga,

Martijn Verhoeven: Sara Rajaei, Rumiko Hagiwara, **Pravo Ljudski:** Aida Maigre-Touchet, Anna Brass, Brigitte Uttar Kornetzky, Coffee Project, Dani Rosenberg, Iara Lee, Jamie Doran, Jared Katsiane, Kristof Bilsen, Miglena Sandmeier, Pip Chodorov, Roland Wehap, Tristan Daws, Vanja Čelebičić

Curatorial Rebound Project / Kustoski rikošet

Jean-Max Abrial, Lucy Allard, Ambrosia, Belinda Annaloro, Antenna / Chiyo Ogin, Yuka Saeki, Tanaka Hideyuki, Oka Hiroshi, Yazu Yoshitaka, Ichimura Keisuke, Emmanuel Antille, Alexis Argyroglo, Audrey Armand, Rémi Arora, Arunakaj & Bruno Bresani, Ervin Babić, Ismail Bahri, Virginie Balabaud, Gilles Balmet, Vincent Barré, Anahita Bathaie, Neil Beloufa & Dorian Gaudin, Abdellader Benchamma, Alexis Bergeron, Bertran Berrange, Renaud Bézy, Christiana Biron, Rada Boukova, Igor Borozan, Nicolas Boone, Igor Bošnjak, Halida Bougriet, Peggy Bougy, BreakBordeline Production & Pierre-O Rivière, Amandine Brenas, Chris Borkowski, Rada Bukova, Stefanie Bush, Anna Byskov, Olivier Cans, Guillermo Carreras-Candi, Julien Chevy, Claude Chuzel, Lana Čmajčanin, Leila Čmajčanin, Jean-Philippe Convert, Gaël Comeau, Séverine Coquelin, Clôde Coupier, Raffaella Crispino, Pierre-Yves Cruaud, Baptiste Debombourg, Romain Delange, Aymeric Delhay, Anais Delmas & Paul Pirritano, Pauline Delwaule & Clément Postec, Gilles Desplanques, Delphine Deval, Steven Dixon, Jasmin Duraković, Irena Eden & Stijn Lernout, Cicero Egli, Sandrine Elberg, Susanne Fasbender, Samir Fejzović, Isabelle Ferreira, Zlatan Filipović, Thomas Fontaine, Fred Forest, Stephane Forni, Aymeric François, Marie Frier, Yoko Fukushima, Iris Gallarotti, Florence Girardeau, Jean-Luc Godard, Raphaël Grisey, Antek Grzybek, Henry Gwiazda, Jusuf Hadžifejzović, Enver Hadžiomerspahić, Ibro Hasanović, Nela Hasabegović, Anne Le Hénaff & Fouad Bouchoucha, Robin Holmes, Natalja Dordević, Luka Petrušić, Frank Hoppe, Kim Hyum-Myung, Yoshiaki Inatsugi, Adla Isanović, Ianit Illouz, Adnan Jasika, Barry Johnston, Željka Jović, Mathieu Jouffre, Filip Jovanovski & Dean Damjanovski, Pauline Julien, Nico Juret, Adela Jušić, Yoko Kajio, Sima Khatami, Johanna Kirsch, Elvedin Klačar, Hannes Kölbling, Andreas Kressig, Andrea Kustić, Jérémie Laffon, Jean-François Lanthier, Mars - Fred Landois, L'écran fantôme, Argentine Lee, Jinkyung Lee, Lemeh42, Sentini Michele and Paoloni Lorenza, Alexandre Leroy, Sébastien Levassort, Yann Levy, Sébastien Loghman &

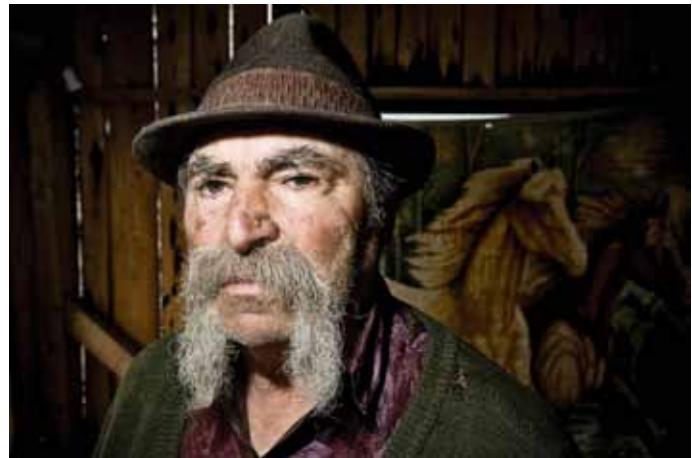
The Others

Jasmin Brutus / Public Room Sarajevo: 03. – 15. 11. 2011



Ostali

Jasmin Brutus / Public Room Sarajevo: 03. – 15. 11. 2011



Jasmin Brutus is a photographer living and working in Sarajevo. He works for major Bosnian newspapers and magazines. Also, he is interested in personal stories and projects whose he is pursuing. Jasmin got several grants including Ex-changes, sponsored by German government and SEE New Perspectives supported by World Press Photo and Robert Bosch Stiftung. www.jasminbrutus.com

The non - profit organization **Public ROOM** is active in the Balkan region and beyond. Our activities and program empower the non-profit sector from the region, influence the national cultural policies and intensify the cooperation in the field of culture, arts, design and architecture. Our mission is creation of platform which will stimulate the positioning of the cultural and creative sector as sustainable partners in the decision making process.

In Bosnia and Herzegovina you can be one of four: Serb, Croat, Bosniak or The Others. I Belong to The Others.

The Others are: Jews, Roma, Germans, Poles, Bulgarians, Romanians, Hungarians.. even Eskimos (Yes, Eskimos!).

Of all The Others, Roma people are singled out for the worst discrimination. Constantly derided, with no jobs and prospects for the future, all the financial help they should receive is diverted to other people. The following essay is made up of photographs I took last year in and around Sarajevo. It documents the lives of some of the Roma people in Bosnia-Herzegovina.

I tick The Other's box out of choice. It's my message to the government. The politicians will not succeed in repressing the spirit of those who do not think that the nationality and the religion of others are more important than anything else. We are all Herzegovians and Bosnians.

U Bosni i Hercegovini imate četiri izbora, možete biti: Srbin, Hrvat, Bošnjak ili Ostali. Ja pripadam Ostalima.

Ostali su: Jevreji, Romi, Nijemci, Poljaci, Bugari, Rumuni, Mađari... čak i Eskimi (da, Eskimi!).

Od svih Ostalih, Romi su izdvojeni kao najviše diskriminisani. Neprestano prezirani, bez posla i izgleda za budućnost, a sva finansijska pomoć koju bi trebali primati je usmjerena na druge ljude. Esej koji predstavljam je sačinjen od fotografija koje sam napravio prošle godine u i oko Sarajeva. On dokumentira živote nekih Roma u Bosni i Hercegovini.

Moj izbor je bio da upišem križić u polje Ostali. To je moja poruka vlastima. Političari neće uspjeti slomiti duh onih koji ne misle da su nacionalnost i religija drugih važnije od bilo čega drugog. Svi smo mi Hercegovci i Bosanci.



Jasmin Brutus je fotograf koji živi i radi u Sarajevu. Angažovan je u vodećim bosanskohercegovačkim novinama i časopisima. Trenutno radi na ličnim projektima. Dobitnik je nekoliko stipendija kao što su Ex-changes koju dodjeljuje Njemačka vlada i SEE New Perspectives koju podržavaju organizacija World Press Photo i fondacija Robert Bosch. [www.jasminbrutus.com](http://jasminbrutus.com)

Public ROOM je neprofitna organizacija aktivna na području Balkana ali i šire. Naše aktivnosti i programi su namjenjeni snaženju neprofitnog sektora u regiji, jačanju uticaja na nacionalne kulturne politike i intenziviranju saradnje u poljima kulture, umjetnosti, dizajna i arhitekture. Naša je misija kreiranje platforme koja bi radila na pozicioniraju kulturnog i kreativnog sektora, u ulozi partnera, unutar procesa donošenja odluka.

The Cactus Hands

Marina Kelava / Art Kino Kriterion: 11. – 15. 11. 2011



KRITERION

Marina Kelava (Bjelovar, 1980) graduated for the Zagreb's Faculty of Political Science, department of journalism. She works as a journalist and photo reporter for the independent and non-profit portal H-Alter. Her interests revolve around topics related to the relationship between man and environment. Following such stories, she traveled more than fifty countries around the globe with her camera. She covered several big international events, from the World Social Forum to the UN conference on climate changes in Copenhagen. Participation in actions of civil society is something she does regularly. Marina Kelava had three solo photography exhibitions and a series of group exhibitions. She is a member of Croatia's journalists' association, Croatia's photographers' assembly and the International Federation of Journalists.

Kriterion is the first art house cinema in Bosnia and Herzegovina, located in the premises of the legendary cinema theater Tesla, in the heart of Sarajevo. One can visit Kriterion to see an art film, visit an interesting exhibition, or just to have a drink in the cafe bar Kriterion, in a relaxed atmosphere, enjoying relaxing music.

Ruke od kaktusa

Marina Kelava / Art Kino Kriterion: 11. – 15. 11. 2011



KRITERION

Marina Kelava (Bjelovar, 1980) diplomirala je novinarstvo na Fakultetu političkih znanosti u Zagrebu. Radi kao novinarka i fotoreporterka na nezavisnom i neprofitnom portalu H-Alter u čijem je osnivanju i sudjelovala. Zanima se za teme odnosa čovjeka i okoliša te je na tom tragu s fotoaparatom proputovala više od pedeset zemalja svijeta. Novinarski je pratila više velikih međunarodnih događaja, od Svjetskog socijalnog foruma do UN-ove Konferencije o klimatskim promjenama u Kopenhagenu. I sama redovito sudjeluje u akcijama civilnog društva. Fotografije je do sada izlagala na tri samostalne izložbe i niz skupnih. Članica je Hrvatskog novinarskog društva, Zbora fotoreportera Hrvatske i Međunarodne federacije novinara.

Kriterion je prvo art house kino u Bosni i Hercegovini, koje se nalazi u prostorijama legendarnog kina Tesla u samom srcu Sarajeva. U Kriterionu posjetitelji imaju priliku pogledati art filmove, posjetiti interesante izložbe ili popiti piće u cafe baru Kriteriona uz opuštenu muziku.

Jean Gabriel Periot / Duplex10m2 / 12h⁰⁰ / 10.11.2011

Photographic and film archives are treasures for creative documentary film-makers and film-lovers.

Jean-Gabriel Periot, a film-maker who shapes experimental cinema and film language nowadays, will share with us the creative process starting from the stockpile of images and mute testimonies to articulated voices of history and narratives of present.



Jean-Gabriel Périot was born in France in 1974. He is an artist and a filmmaker based in Tours, France. He has directed numerous short and mid-length films, both in video and cinema. He develops his own editing style using archive materials. Between documentary, animation and experimental, most of his works deal with violence and history. His works have been shown extensively around the world, winning a number of awards, including the Grand Prix at the Tampere International Film Festival, USA and Best International Short at the Cork International Film Festival, Ireland.

His last works, including *Regarder les Morts* (*Looking at the Dead*), *Les Barbares* and *L'art Delicat de la Matraque*, were shown worldwide in numerous festivals and were honoured with many prizes.

UMJETNOSTificiranje Arhiva

Jean Gabriel Periot / Duplex10m2 / 12h⁰⁰ / 10.11.2011

Fotografski i filmski arhivi su riznice za reditelje i ljubitelje kreativnog dokumentarnog filma.

Jean-Gabriel Periot, redatelj koji svojim autorskim radom oblikuje eksperimentalni film i filmski jezik današnjice, podijeliti će sa nama svoj način rada i kreativni proces, počevši od depoa vizuala i nijemih svjedočanstva sve do artikuliranih glasova povijesti i narativa sadašnjosti.



Jean-Gabriel Periot rođen je 1974. u Francuskoj. Danas je umjetnik i filmski autor sa adresom u gradu Tours, Francuska. Režirao je brojne kratke i srednjemetražne filmove, u video i filmskoj tehnici. Razvija vlastiti stil montaže, služeći se arhivskim materijalima. Većina njegovih djela, dokumentaraca, animiranih i eksperimentalnih filmova bavi se nasiljem i historijom. Njegovi radovi su prikazivani širom svijeta, te su osvojili veći broj nagrada, uključujući Grand Prix na međunarodnom filmskom festivalu Tampere, SAD, te nagradu za najbolji strani kratki film na medunarodnom filmskom festivalu u Corku, Irska.

Medu njegova najnovija filmska ostvarenja spadaju *Regarder les Morts* (*Looking at the Dead*), *Les Barbares* i *L'art Delicat de la Matraque*, a prikazani su na brojnim festivalima i počašćeni su brojnim nagradama.

Let's Talk about Curating Film

12.11.2011 / Duplex10m2 / 12h⁰⁰

How do festival selectors select films? What does it take for a selector to put up a film program?

This Pravo Ljudski doxing session will bring together film programmers from all over Europe, open to share the secrets of film selection. From Stockholm, Sheffield and Leipzig, all the way to Prizren and Skopje, in Sarajevo we discuss our friends and collaborators.

Let the programs open!



Agneta Mogren, Director, Tempo Film Festival, Sweden



Grit Lemke, Head of Documentary Programme, DOK Leipzig, Germany



Hussain Currimbhoy, Programmer, Sheffield Doc/Fest, UK



Kirijana Nikолосka, Festival Director, MakeDox Film Festival, Macedonia



Veton Nurkollari, Artistic Director, DokuFest, Kosovo

Moderator

Kumjana Novakova, Creative Director, Pravo Ljudski Film Festival, Bosnia and Herzegovina

Haj'mo pričati o kuriranju filma

12.11.2011 / Duplex10m2 / 12h⁰⁰

Kako festivalski selektori odabiru filmove? Što je sve potrebno da bi se jedan filmski program zaključio?

Pravo Ljudski doksanje okuplja filmske selektore iz čitave Europe, koji će otvoreno podijeliti tajne filmske selekcije. Od Stockholma, Sheffielda i Leipziga, sve do Prizrena i Skopja, Sarajevo će biti mjesto susreta za sve naše prijatelje i suradnike.

Otvorimo programe!



Agneta Mogren, Direktorica, Tempo Film Festival, Sweden



Grit Lemke, Direktorica dokumentarnog programa, DOK Leipzig, Germany



Hussain Currimbhoy, Selektor, Sheffield Doc/Fest, UK



Kirijana Nikолоска, Direktorica festivala, MakeDox Film Festival, Macedonia



Veton Nurkollari, Umjetnički direktor, DokuFest, Kosovo

Moderatorica

Kumjana Novakova, Kreativna direktorka, Pravo Ljudski Film Festival, Bosnia and Herzegovina

Creative Force — Western Balkans



Since 2009, the Swedish regional film organization, Film i Halland, has participated and raised funds for the Creative Force - Western Balkans project, funded and initiated by the Swedish Institute. The main objective of Creative Force - Western Balkans has and continues to be to work on development of media literacy among young people in the region of South East Europe. Alongside the promotion of personal rights and freedoms, Creative Force - Western Balkans is conceptualized so to empower the young participants from Sweden and the Western Balkan countries to take active participation in public life.

Initially, during its first year, the project was a collaborative venture among organizations in Sweden, Serbia and Bosnia & Herzegovina. Over the years the network has developed and new participating countries have joined. The largest socially engaged cultural event in Kosovo, Dokufest, joined the project in the summer of 2011, while starting from this autumn Pravo Ljudski Film Festival from Bosnia and Herzegovina joined the network - sharing the visions and interests in relation to media literacy and the protection of human rights standards.

Thus, the 6th edition of Pravo Ljudski hosts human rights animation school, welcoming young girls and boys from all over the region and Sweden to Sarajevo. The partners, apart from the media literacy classes and film seminars, have also developed a human rights and activism oriented program for the participants.

The aim of the activities within the Pravo Ljudski Film festival sessions is to work with young people and let them express themselves by using moving pictures, mainly through documentaries and human rights animation. Alongside the production of the human rights films, the participants will also present their works to the broad public of the festival in Sarajevo, as well as to their peers from all over Bosnia and Herzegovina, within the Zoom Rights youth program.

Supported by:

Self Images & Human Rights

Sarajevo, Bosnia and Herzegovina
5 – 13 November 2011

I am happy to announce the workshop in Sarajevo in collaboration with the Pravo Ljudski Film Festival (November 09 - 14). We are participants from Bosnia, Serbia, Sweden and Kosovo. The workshop is financed by Swedish Institute, Creative Force.

The Swedish Institute initiative Creative Force is a joint project with the purpose to establish dialogue and creative forums for culture. It emphasizes the importance of culture in international cooperation, in strengthening democracy and in promoting freedom of expression.

In 2009, we arranged a workshop in Bosnia and Herzegovina, together with Youth Centre in Jajce and Media Education Centre in Belgrade. Since 2009, we have expanded our collaboration to include, LBS High School in Kungsbacka; RÅFILM, Sweden; DO-KUFEST, Prizren, Kosovo; International Human Rights Film Festival, Albania, and now Pravo Ljudski Film Festival in Bosnia and Herzegovina.

We are happy to continue to strengthen our media network in the Balkans.

I am sure that we have many experiences and knowledge to share and exchange, now and in the future.

WORKSHOP

The focus of the workshop in Sarajevo will be Movement. The idea that people should be able to cross any national border. For the workshop we will use audio from different people who have experiences with borders and add stop motion images.

Looking forward to continue shaping the future together with all of you.

Yours sincerely,
Birgitta Olsson
Director
Film i Halland



Creative Force — Zapadni Balkan



Od 2009-te, Švedska regionalna filmska organizacija, Film i Halland, učestvovala je i prikupila sredstva za projekat Creative Force - Zapadni Balkan, finansiran i iniciran od strane Švedskog instituta. Glavni cilj projekta je bio, i još uvijek je, rad na razvoju medijske pismenosti među mladim ljudima u Jugo-Istočnoj Europi. Pored promocije ličnih prava i sloboda, Creative Force - Zapadni Balkan je zamišljen tako da osnaži mlade učesnike iz Švedske i zapadno-balkanskih zemalja za aktivnije učešće u javnom životu.

Tokom prve godine, projekat je predstavljao kolaboraciju organizacija u Švedskoj, Srbiji i Bosni i Hercegovini. Tokom godina se mreža proširila i na druge zemlje. Najveći društveno angažirani događaj na Kosovu, Dokufest, pridružio se projektu u ljeto 2011. dok se od ove jeseni i Pravo ljudski filmski festival iz Bosne i Hercegovine uključuje u mrežu-dijeleći vizije i interesu u vezi sa medijskom pismenošću i zaštiti standarda ljudskih prava.

Stoga će 6. Pravo ljudski filmski festival ugostiti Školu animacije ljudskih prava, dočekujući u Sarajevu mlade iz cijelog regiona i Švedske. Partneri su, pored časova medijske pismenosti i filmskih seminara, za učesnike razvili program usmjeren ka ljudskim pravima i aktivizmu.

Cilj aktivnosti unutar Pravo Ljudski filmskog festivala je raditi sa mladim ljudima i omogućiti im da se izraze koristeći pokretne slike, ponajviše kroz dokumentarne filmove i animaciju ljudskih prava. Pored produkcije filmova o ljudskim pravima, učesnici će predstaviti svoje radevine široj festivalskoj publici u Sarajevu, kao i njihovim vršnjacima iz cijele Bosne i Hercegovine, u sklopu Zumičaj prava programa za mlade filmskog festivala Pravo Ljudski.

Podržano od strane:

Samopoimanje i ljudska prava

Sarajevo, Bosna i Hercegovina
5. – 13. 11. 2011.

Drago mi je što imam priliku da najavim radionicu u Sarajevu, u saradnji sa Pravo Ljudski Film Festivalom. Mi smo učesnici iz Bosne, Srbije, Švedske i sa Kosova. Radionicu finansira Švedski institut, Creative Force.

Inicijativa Švedskog instituta Creative Force je zajednički projekat, sa namjerom da se uspostavi dijalog i kreativni forumi za kulturu. Naglašava važnost kulture u međunarodnoj saradnji, jačanju demokratije i promovisanju slobode izražavanja. 2009. godine smo organizirali radionicu u Bosni i Hercegovini, zajedno sam omladinskim centrom iz Jajca i centrom za medijsku edukaciju iz Beograda. Od 2009. smo proširili saradnju i uključili srednju školu LBS iz Kungsbacka; RÅFILM, Švedska; DO-KUFEST, Prizren, Kosovo; International Human Rights Film Festival, Albanija, i sada filmski festival Pravo Ljudski u Bosni i Hercegovini.

Sretni smo što nastavljamo sa jačanjem naše medijske mreže na Balkanu.

Sigurna sam da imamo puno iskustva i znanja da podijelimo i razmijenimo, sada i u budućnosti.

RADIONICA

Fokus radionice u Sarajevu će biti Pokret. Ideja vodilja je ta da svi ljudi trebaju imati slobodu kretanja preko, mimo i unutar svih državnih granica. Tokom radionice ćemo upotrebljavati audio snimke različitih ljudi koji imaju iskustva sa (ne) prelaskom granica i stop motion animaciju.

Radujemo se što ćemo nastaviti oblikovati budućnost zajedno sa svima vama.

Iskreno vaša,
Birgitta Olsson
Direktorica
ilm i Halland



BALKAN DOCUMENTARY CENTER



The Balkan Documentary Center is many things. On the outside, it is an old three-storey pharmaceutical lab in the center of Sofia that is turning into a place for distilling documentaries. On the inside, it is a network of Balkan filmmakers, a place for inventing, training, development and collaboration. It's a house with many doors that are open for Balkan filmmakers. Into the brave new world, of course.

Some facts in a nutshell about the **BDC Discoveries 2012** continuous training initiative:

7 Balkan projects

7 observers with decision-making capacity

10 acclaimed tutors

3 sessions

BDC Discoveries 2012 Best Pitch Award – cash prize

2 Projects selected for **DokLeipzig Co-production Meeting 2012**

BDC Coaching Lab Co-Production Award

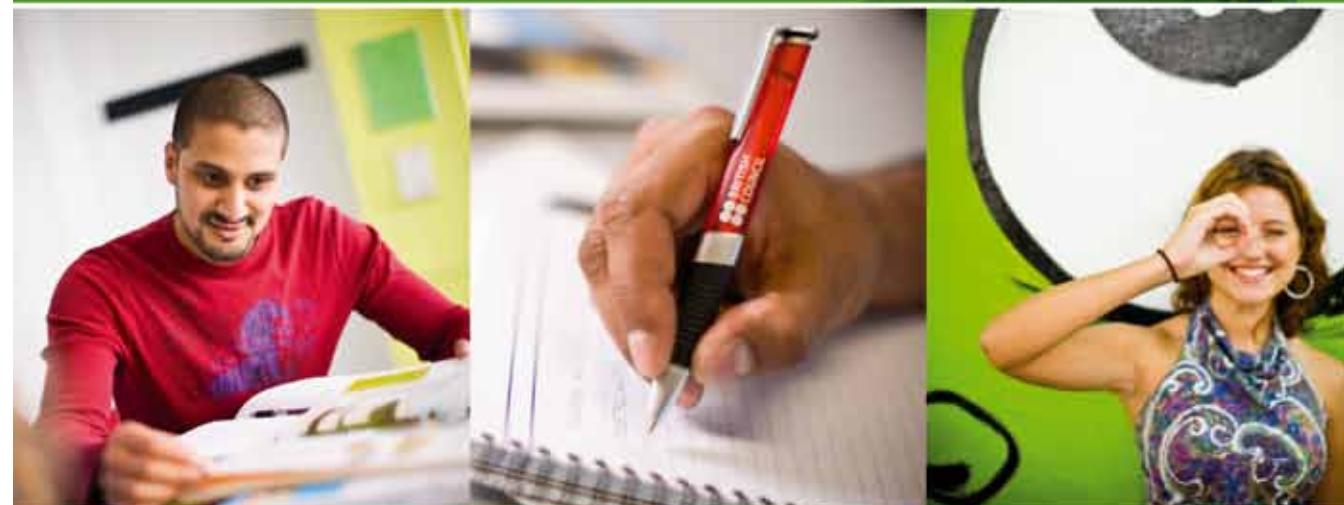
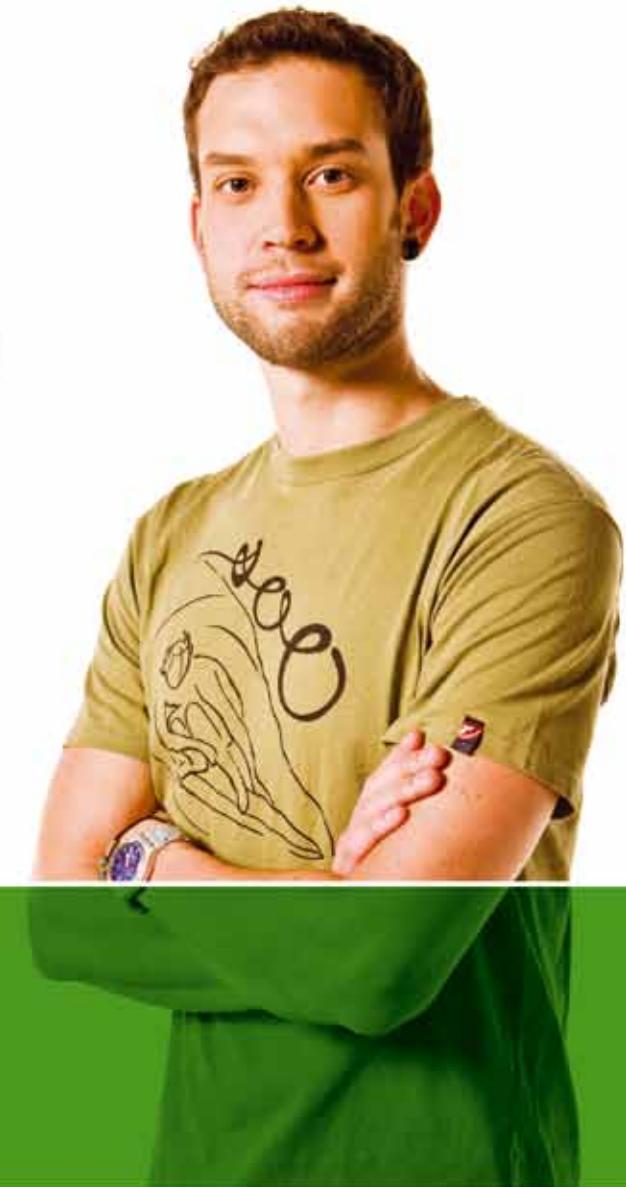
BDC Rough Cut Boutique at Sarajevo FF (6-14 July 2012)

Call for BDC Discoveries 2012 for participants with Balkan documentary projects in development with international potential and observers with decision making capacity in the region. **Deadline: 24 February 2012**

www.bdcwebcsite.com



CREATING OPPORTUNITIES WORLDWIDE



www.britishcouncil.ba

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Programmers / Selektorice
Kumjana Novakova, Monja Suta Hibert, Olja Latinovic

Flying Anne / Leteća Ana
Catherine van Campen
Netherlands / 2010 / 21'

If a Tree Falls: The Story of the Earth Liberation Front /
Ako drvo padne: priča o Frontu za oslobođenje Zemlje
Marshall Curry and Sam Cullman
USA / 2011 / 85'

I'm Never Afraid! / Nikad se ne bojim!
Willem Baptist
Netherlands / 2010 / 20'

Kinofil / Kinofil
Damir Janeček
Bosnia and Herzegovina / 2010 / 90'

Little Bride / Mala nevjeta
Leslaw Dobrucki
Poland / 2010 / 14'

Our Home / Naš dom
Filipa Reis & Joao Miller Guerra
Portugal / 2010 / 65'

Pit No. 8 / Jama broj 8
Marianna Kaat
Estonia, Ukraine / 2010 / 95'

Reindeerspotting – Escape from Santaland /
Gledajući soba – bijeg iz zemlje Djeda Mraza
Joonas Neuvonen
Finland / 2010 / 84'

The Game Must Go On / Igra se nastavlja
Angeli Andrikopoulou & Argyris Tsepelikas
Greece / 2010 / 22'

Vakha and Magomed / Vakha i Magomed
Marta Prus
Poland / 2010 / 12'

The Time Has Come...

by Kumjana Novakova

Arab Spring
Indignados
March for the Alternative
Syntagma square
Occupy the World
...

The time has come.
To act responsibly and bravely. To show civic
maturity and social responsibility.

We can not watch the revolution being Televised.
Facebooked. Twitted.
We are the revolution.

The time has come.
To ACT.

Vrijeme je...

piše Kumjana Novakova

Arapsko proljeće
Indignados-i
Marš za alternativu
Syntagma trg
Okupiraj svijet
...

Vrijeme je.
Djelovati odgovorno i hrabro. Pokazati građansku
zrelost i društvenu odgovornost.

Ne možemo posmatrati revoluciju na TV-u.
Facebook-u. Twitter-u.
Mi smo revolucija.

Vrijeme je.
DJELOVATI.

Flying Anne

Netherlands, 2010, (21') / Director: Catherine van Campen

Original language: Dutch

Cinematography: Aage Hollander

Editing: Albert Markus

Production: Joost Seelen, Zuidenwind
Filmproductions

Contact:

Zuidenwind Filmproductions

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After studying history at the University of Amsterdam, **Catherine van Campen** (1970) started working as a director and presenter for the Dutch Public Radio. In 2003 Van Campen's story Beware of Pickpockets won the prize for best script in radio drama by the Dutch Cultural Broadcasting Fund. Her radio work was nominated for the Prix Europe in 2005, as well as in 2007 and 2008. For her first documentary, Eternal Mash (2007), Catherine van Campen attended the Documentary Workshop at the International Documentary Festival Amsterdam (IDFA), where she won the first prize for best script. In 2009, she made her second film with the award winning script Drona & Me, a short documentary about two brothers. Catherine van Campen is currently working on a new film, Painful Painting, about a controversial Dutch painter.

Eleven-year-old Anne is a beautiful girl. The kind of girl you can't take your eyes off. And the longer you look, the more you see her tics. Anne suffers from Gilles de la Tourette syndrome. This makes her body do things she doesn't want it to do, such as suddenly spinning around or licking everything. Anne sometimes finds it hard to cope with her illness, especially at school. She's afraid that others will bully her or laugh at her. Anne therefore tries to keep her tics in check, although that isn't easy. She prefers to "fly" through life, so no one would notice anything. When flying, she's at her best. The youth documentary Flying Anne shows how Anne lives her life with her tics. Her tics, in the end, she doesn't want to lose either.

Festivals/awards

Best Short award at DocuWest, Golden, USA / Best Short Documentary, Hot Docs, Toronto, 2011 / FOCUS Film Festival in Redding, USA, 2011 / Best Short Documentary, Visions du Réel, Nyon, 2011 / Best Documentary Superfest International Disability Film Festival, 2011 / Audience Award for Best Short Film, International Film Festival, Boston, 2011.

Leteća Ana

Holandija, 2010, (21') / Režija: Catherine van Campen

Izvorni jezik: holandski

Kamera: Aage Hollander

Montaža: Albert Markus

Produkcija: Joost Seelen, Zuidenwind
Filmproductions

Kontakt:

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Jedanaestogodišnja Anne je lijepa djevojčica. Tako lijepa da s nje ne možete skinuti pogled. I što je duže gledate, više primjećujete njene tikove. Anne pati od Gilles de la Tourette sindroma, zbog kojeg njen tijelo radi stvari koje ona ne želi, kao naprimjer, iznenada se počne vrtjeti ili lizati sve oko sebe. Anne se ponekad teško nosi sa bolešću, posebno u školi. Strah ju je da će ju drugi maltretirati ili joj se smijati. Stoga Anne pokušava držati svoje tikove pod kontrolom, iako to nije lako. Preferira „let“ kroz život, tako da niko ništa ne primijeti. Najbolja je dok leti. Mladenački dokumentarac Leteća Anne pokazuje kako Anne živi sa svojim tikovima, koje, na kraju, ona i ne želi izgubiti.

Festivali/nagrade

Nagrada za najbolji kratki film na DocuWest festivalu u Goldenu, SAD / Najbolji kratki dokumentarac, Hot Docs, 2011 / FOCUS Film Festival u Reddingu, SAD, 2011 / Najbolji kratki dokumentarac, Visions du Réel / Najbolji dokumentarac, Superfest International Disability Film Festival / Nagrada publike za najbolji kratki film, International Film Festival, SAD.

Game Must Go On

Greece, 2010, (22') / Directors: Angeli Andrikopoulou & Argyris Tsepelikas

Original language: Greek

Cinematography: Argyris Tsepelikas

Editing: Dimitris Peponis

Music: Vaggelis Georgantzis

Production: Rea Apostolides, Yuri Averof,
Anemon Productions

Contacts:

Anemon Productions,
5 Stisihorou St.,
Athens, 106 74
Tel: +302107211073
info@anemon.gr



Argyris Tsepelikas is an award-winning cinematographer based in Athens. His previous work includes: Every Day After 4 (2007), Sugartown: the Bridegrooms (2007) and Sugartown: the Day After (2009). He has worked as a filmmaker, director and DOP in short films and documentary series for last ten years.

Angeli Andrikopoulou studied directing and acting in Greece. She has worked for a public TV project for people with disabilities and as a kids' clown/entertainer. Her recent work as a director includes: Tito Fiction (2006), Every Day After 4 (2007).

In a crowded part of a small city, each day after school, Alexandra, Vlad, Chrysa and the rest of their crew gather in front of Christos' house to play soccer until bedtime. But as soon as they begin, the neighbours assault them with curses, threats and sometimes violence. The kids' reaction is fiercely defiant. There's nowhere else to go. Alexandra decides to talk to the mayor and insist that he see the situation for himself. Thus begins a yearlong campaign to get the town to build them a play area, during which we learn about the kids' lives and perceptions.

Festivals/awards

Thessaloniki Doc Festival, 2010 / International Film Festival of Patmos, 2010 / Festival of Film and Culture in Patras, 2010 / Greek Film Festival, Australia, 2010 / Chicago International Children's Film Festival, 2010 / IDFA Kids & Docs, Amsterdam, 2010 / One World Human Rights Film Festival, 2011 / Quality of Life Award, Patras International Film Festival, 2010.

Igra se nastavlja

Grčka, 2010, (22') / Režija: Angeli Andrikopoulou i Argyris Tsepelikas

Izvorni jezik: grčki

Kamera: Argyris Tsepelikas

Montaža: Dimitris Peponis

Muzika: Vaggelis Georgantzis

Produkcija: Rea Apostolidou, Yuri Averof,
Anemon Productions

Kontakt:

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Athens, 10674
Tel: +302107211073
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U napučenom dijelu jednog malog grada, svaki dan nakon škole, Alexandra, Vlad, Chrysa i ostatak njihove družine, sastaju se ispred Christosove kuće da igraju fudbal, sve do vremena za počinak. Ali čim počnu, komšije ih zaspu psovkama, prijetnjama, a ponekad i nasiljem. Reakcija klinaca je žestoka i prkosna. Nemaju gdje drugo otic̄i. Alexandra odlučuje razgovarati s gradonačelnikom i insistirati da se on lično uvjeri kakva je situacija. Tako počinje jednogodišnja kampanja koja ima za cilj privoliti grad da im izgradi igralište. Za to vrijeme, saznajemo ponešto o životima i opažanjima klinaca.

Festivali/nagrade

Thessaloniki Doc Festival, 2010 / International Film Festival of Patmos, 2010 / Festival of Film and Culture u Patrasu, 2010 / Greek Film Festival, Australija, 2010 / Chicago International Children's Film Festival, 2010 / IDFA Kids & Docs, 2010 / One World Human Rights Film Festival, 2011 / dobitnik Quality of Life nagrade na Patras International Film Festivalu 2010.

Argyris Tsepelikas je nagradivani kamerman koji živi u Ateni. Njegovi raniji radovi uključuju: Every Day After 4 (2007), Sugartown: the Bridegrooms (2007), Sugartown: the Day After (2009). Radi kao filmski autor, reditelj i direktor fotografije za kratke filmove i dokumentarne serije posljednjih deset godina.

Angeli Andrikopoulou studirala je režiju i glumu u Grčkoj. Radila je na projektima javne televizije namijenjenim ljudima s posebnim potrebama i kao dječja animatorica. Njeni nedavni radovi uključuju: Tito Fiction (2006), Every Day After 4 (2007).

I'm Never Afraid!

Netherlands, 2010, (20') / Director: Willem Baptiste

Original language: Dutch

Cinematography: Dirk-Jan Kerckamp

Editing: Albert Markus

Production: Mete Gümürhan, Kaliber Film

Contacts:

Kaliber Films

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3003 AN Rotterdam

The Netherlands

info@kaliberfilm.nl



Willem Baptiste graduated from Willem de Kooning Academy, Rotterdam in 2009 but made his debut in 2007 with the short documentary *Almost Blind* and was awarded the NFTVM Jury prize at the Dutch Film Festival 2008. His next documentary *Yuri* (2008), a portrait of a former dancer, was nominated for a Fullflower Press Award at Sheffield Doc/Fest and was selected of the Best of Sheffield program later that year. Most recently Willem directed a short fiction film *Donnie*, screened at the Rotterdam Shorts program. Willem's work has been shown at numerous international film festivals (IDFA, Rotterdam IFF, BFI London, Seattle IFF, Kyiv IFF, Sheffield Doc/Fest). Willem is co-founder of the production company Kaliber Film that focuses on international arthouse films.

Mack is an adventuresome eight-year-old: he won his first motocross race at age three, and his room is now filled with trophies. But the obstacles he faces on the track are nothing compared to what he's already overcome: Mack was born with his heart on the opposite side of his chest, and from the day he was born he's been defying the doctors who claim that he won't have a long life. He finds his inspiration in his late grandfather's achievements and gets constant support from his sister who, because of her allergies, lives in constant fear of going into anaphylactic shock.

Festivals/awards

International Documentary Film Festival Amsterdam / 25th Cinekid Children's Film Festival - Nominated for the Kinderkast Jury of Professionals Award Non-fiction / 51st Krakow International Film Festival - Nominated: Best Short Documentary / 34th Lucas International Children's Film Festival / 31th Nederlands Film Festival, Gouden Kalf Competition / 29th Festival International de Cinéma Jeunesse de Rimouski / 24th Cinekid Children's Film Festival Sprockets/Toronto International Film Festival, TIFF / 25th Pärnu International Documentary Festival - Nominated Best film for Children & Youth / 7th Festival Internacional de Cine de Monterrey - Nomination Cabrito de Plata) / 11th Buster Copenhagen Children and Youth Film Festival / MakeDox Creative Documentary Festival Macedonia - Nominated for Onion Seed award / Kavalan International Short Film Festival Taiwan - Winner: Kid's Land Archive Award / Encuentro Internacional de Cine Documental, Escenarios Sights 2011: Mexico Doc Encounter.

Nikad se ne bojim!

Holandija, 2010, (20') / Režija: Willem Baptiste



Izvorni jezik: holandski

Kamera: Dirk-Jan Kerckamp

Montaža: Albert Markus

Produkcija: Mete Gümürhan, Kaliber Film

Kontakt:

Kaliber Films

Postbus 3578

3003 AN Rotterdam

The Netherlands

info@kaliberfilm.nl



Willem Baptiste diplomirao je na Willem de Kooning Academy u Rotterdamu 2009. Svoj rediteljski prvi venac je snimio 2007., a kratki dokumentarac *Almost Blind* dobitnik je nagrade žirija NFTVM na Dutch Film Festival 2008. Film *Yuri* (2008) predstavlja portret bivšeg plesača, a nominiran je i za Fullflower Press Award na Sheffield Doc/Festu, te je izabran je za Best of Sheffield program. Nedavno je Willem režirao kratkiigrani film *Donnie*, koji je prikazan u okviru Rotterdam Shorts programa. Willhemovi radovi su prikazivani na brojnim internacionalnim festivalima (IDFA, Rotterdam IFF, BFI London, Seattle IFF, Kyiv IFF, Sheffield Doc/Fest). Suosnivač je producijske kompanije Kaliber Film, koja se fokusira na internacionalne arthouse filmove.

Mack je osmogodišnjak koji voli avanture: pobijedio je na prvoj motociklističkoj utrci u trećoj godini života, a njegova je soba sada puna trofeja. Međutim, prepreke s kojima se suočava na stazi su zanemarive u poređenju s onim koje je već prevazišao: Mack je rođen sa srcem na suprotnoj strani grudi i od dana njegovog rođenja, on prkosí doktorima koji tvrde da neće imati dug život. Inspiraciju pronalazi u postignućima svog preminulog đeda, a podršku dobiva i od sestre, koja zbog svojih alergija živi u konstantnom strahu da će pasti u anafilaktički šok.

Festivali/nagrade

International Documentary Film Festival Amsterdam / 25. Cinekid Children's Film Festival - nominacija za Kinderkast Jury of Professionals nagradu / 51. Krakow International Film Festival - nominacija za najbolji kratki dokumentarac / 34. Lucas International Children's Film Festival / 31. Nederlands Film Festival, Gouden Kalf Competition / 29. Festival International de Cinéma Jeunesse de Rimouski / 24. Cinekid Children's Film Festival Sprockets / Toronto International Film Festival / 25. Pärnu International Documentary Festival - nominacija za najbolji film za djecu i mlade / 7. Festival Internacional de Cine de Monterrey - nominacija za Cabrito de Plata / 11. Buster Copenhagen Children and Youth Film Festival / MakeDox Creative Documentary Festival Macedonia - nominacija za Onion Seed nagradu / Kavalan International Short Film Festival Taiwan - pobjednik: Kid's Land Archive nagrada / Encuentro Internacional de Cine Documental, Escenarios Sights 2011: Mexico Doc Encounter.

Kinofil

BiH, 2010, (90') / Director: Damir Janecek

Original language: Bosnian

Produced by: Damir Janecek
Cinematography: Srdjan Kovacevic
Editing: Sanjin Stanic
Sound: Adis Bazdarevic
Production: ASU, Sarajevo

Contact:
Damir Janecek
Nike Katunara 9
damirjanecek@gmail.com
www.kinofil.info



Damir Janeček was born on 24 May 1982 in Sarajevo, where he studied TV, film, radio and theatre directing and screenwriting. He lives in Croatia, where he directs and writes and also works as a cinema and film festival selector, film critic, journalist, editor, cinematographer, sound recorder and producer. His films were awarded at international film festivals and his film reviews were awarded at human rights film festivals abroad.

Kinofil is a story of Velimir Ivanišević, the founder of SOS Sarajevo, the first civic association for the prevention of cruelty to animals, the man who was the first in his country to protest against the constant, organised and legalised killing of stray dogs. The association persists in the face of many problems, threats and a lack of understanding. Its members care for animals roaming the streets of Sarajevo whose fate is sad and uncertain. In a country completely insensitive to suffering, killing and mistreatment of animals, a country which had recently been the site of horrible crimes, these people demonstrate the will and determination to keep working without any remuneration. In spite of numerous appeals, an animal shelter was never built in Sarajevo, and the founders of the SOS Centre will never forget the scenes of dogcatchers killing stray dogs.

Festivals/awards

Stjepan Filipović Award for Best Documentary, Opuzen Film Festival 2011 / Sarajevo Film Festival / Motovun Film Festival / SEE Paris Film Festival / Chicago Film Festival.

Kinofil

BiH, 2010, (90') / Režija: Damir Janeček

Izvorni jezik: bosanski

Producen: Damir Janeček
Kamera: Srđan Kovačević
Montaža: Sanjin Stanić
Zvuk: Adis Baždarević
Produkcija: ASU, Sarajevo

Kontakt:
Damir Janecek
Nike Katunara 9
damirjanecek@gmail.com
www.kinofil.info



Damir Janeček je rođen 4. maja 1982. godine u Sarajevu, gdje je studirao TV, film, radio i pozorišnu režiju i pisanje. Danas živi u Hrvatskoj, gdje režira i piše, ali također radi i kao selektor za filmske festivale, filmski kritičar, novinar, urednik, kamerman, tonski producen. Njegovi filmovi su nagradivani na međunarodnim filmskim festivalima. Njegove filmske recenzije su nagradivanje na filmskim festivalima o ljudskim pravima u inostranstvu.

Kinofil je priča o čovjeku koji je prvi u svojoj zemlji protestovao protiv konstantnog, organiziranog i legaliziranog ubijanja pasa latalica, Velimiru Ivaniševiću, osnivaču prvog udruženja za sprečavanje okrutnosti nad životinjama, SOS Sarajevo. Udruženje opstaje unatoč mnogim problemima, prijetnjama i nerazumijevanju. Oni vode računa o životinjama koje lutaju sarajevskim ulicama, a čija je sudbina tužna i neizvjesna. U zemlji neosjetljivoj na probleme životinja, na njihovo ubijanje i maltretiranje, a koja je tako nedavno bila poprištem jednog od najstrašnijih zločina, ovi ljudi pokazuju volju i odlučnost da nastave raditi, bez ikakve naknade. Uprkos brojnim apelima, u Sarajevu nikad nije izgrađen azil za životinje, a osnivači SOS centra neće nikad zaboraviti prizore ubijanja pasa latalica koje su provodili šintori.

Festivali/nagrade

Stjepan Filipović, nagrada za najbolji dokumentarni film, Opuzen Film Festival 2011 Stjepan / Sarajevo Film Festival / Motovun Film Festival / SEE Paris Film Festival / Chicago Film Festival.

Little Bride

Poland, 2010, (14') / Director: Lesław Dobrucki

Original language: Turkish

Cinematography: Piotr Rosołowski

Editing: Jakub Kossak, Robert Polewski

Production: Wajda Studio

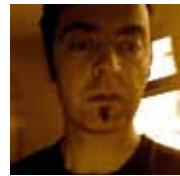
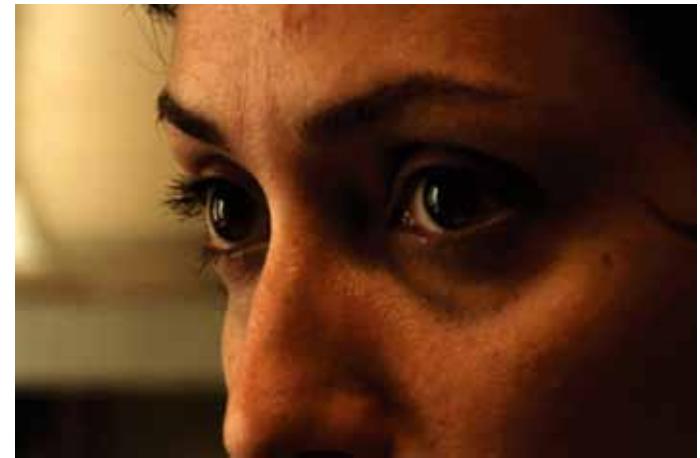
Contacts:

Krakow Film Foundation

Basztowa 15/8a, 31-143

Kraków, Poland

katarzyna@kff.com.pl



Lesław Dobrucki is a performer, musician and director. In 1998 he graduated from The Academy of Fine Arts in Warsaw and in 2007 from Andrzej Wajda Master School of Film Directing where he directed Booth of Fortune and co-directed The Crew.

Our heroine stopped praying long ago. As a thirteen-year-old girl she was brought from her native Turkey to Germany to marry one of her cousins. This is how her childhood ended – she became the property of a husband who tortured and degraded her. She finally decides to flee, but must continuously be in hiding. Condemned by both families, she has no chance at a normal life, neither as a wife nor a divorcee. The film is not a typical intervention reportage, but a poetic collage comprising of documentary material, family photographs and children's drawings. This individual life story reflects the stories of many other girls and women subjected to a patriarchal law still enforced by tacit consent in the multicultural societies of Western Europe.

Festivals/awards

45th Karlovy Vary International Film Festival, Czech Republic / DokuFest, Kosovo / Era New Horizons International Film Festival, Poland / Sheffield Doc/Fest, England / VERZIO Documentary Film Festival, Hungary / Vilnius Film Shorts, Austria - Second Prize / Documentarist - Istanbul Documentary Days, Turkey / Women's Film Festival, USA / Expresión En Corto International Film Festival—Speak Out Against Domestic Violence, Mexico - Honorable Mention / 13th Thessaloniki Documentary Festival - Images of the 21st Century, Greece / One World Romania Documentary Film Festival / Huesca International Film Festival, Spain / Golden Apricot 8th Yerevan Film Festival, Armenia / CONCORTO Film Festival, Italy / International Human Rights Film Festival, Albania / Dokubazaar, Slovenia / Saratov Sufferings Film Festival, Russia / Cortopotere Short Film Festival, Italy / 6th Batumi International Art House Film Festival (BIAFF), Georgia.

Mala nevjeta

Poljska, 2010, (14') / Režija: Lesław Dobrucki

Izvorni jezik: turski

Kamera: Piotr Rosołowski

Montaža: Jakub Kossak, Robert Polewski

Produkcija: Wajda Studio

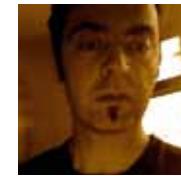
Kontakt:

Krakow Film Foundation

Basztowa 15/8a

31-143 Kraków, Poland

katarzyna@kff.com.pl



Lesław Dobrucki je performer, muzičar i reditelj. Godine 1998. diplomirao je na Academy of Fine Arts u Varšavi i 2007. na Andrzej Wajda Master School of Film Directing, gdje je režirao Booth of Fortune i korežirao The Crew.

Naša junakinja se davno prestala moliti. Kao trinaestogodišnja djevojčica, dovedena je iz svoje rodne zemlje Turske u Njemačku, kako bi se udala za jednog od svojih rođaka. Tako se završilo njen djetinjstvo – postala je vlasništvo muža koji je muči i degradira. Napokon odluči pobjeći, ali većinu vremena mora provesti u skrivanju. Osuđena od strane obje porodice, nema šansi za normalan život, ni kao supruga, ni kao razvedena žena. Film nije tipična intervencijska reportaža, već poetični kolaž koji se sastoji od dokumentarnog materijala, porodičnih fotografija i dječjih crteža. Ova individualna životna priča odražava priče mnogih drugih djevojčica i žena koje podliježu patrijarhalnom zakonu koji se još uvijek provodi, uz prešutan pristanak multikulturalnih društava Zapadne Europe.

Festivali/nagrade

45th Karlovy Vary International Film Festival, Česka Republika / DokuFest, Kosovo / Era New Horizons International Film Festival, Poljska / Sheffield Doc/Fest, Engleska / VERZIO Documentary Film Festival, Mađarska / Vilnius Film Shorts, Austrija – druga nagrada / Documentarist – Istanbul Documentary Days, Turska / Women's Film Festival, SAD / Expresión En Corto International Film Festival—Speak Out Against Domestic Violence – special mention / 13th Thessaloniki Documentary Festival - Images of the 21st Century, Grčka / One World Romania Documentary Film Festival / Huesca International Film Festival, Španija / Golden Apricot 8th Yerevan Film Festival, Armenija / CONCORTO Film Festival, Italija / International Human Rights Film Festival, Albanija / Dokubazaar, Slovenija / Saratov Sufferings Film Festival, Rusija / Cortopotere Short Film Festival, Italija / 6. Batumi International Art House Film Festival (BIAFF), Gruzija.

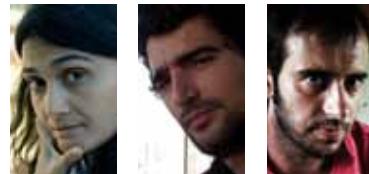
Our Home

Portugal, 2010, (65') / Directors: Filipa Reis, João Miller Guerra, Nuno Baptista

Original language: Portuguese

Cinematography: João Pedro Plácido
Editing: Filipa Reis, João Miller Guerra,
 Nuno Baptista
Production: Vende-se Filmes,
 Pedro&Branko

Contact:
 VENDE-SE FILMES
 INÉS CARIDADE
 RUA DA ESPERANÇA, 73
 T. +351 21 191 35 24
 info@vende-sefilmes.com
 http://vende-sefilmes.com/



Filipa Reis graduated in Business Management and Administration and completed post-graduate studies in Cinema and Television at the Portuguese Catholic University. She co-produced the documentary *Bab Sebta*, which received the Marseille Espérance Award at the FIDMarseille 2008 festival, as well as the Award for Best Portuguese Feature Length Documentary at Doclisboa 2008. In July 2008, she founded the Vende-se Filmes production company, where she produces and directs cinematography projects and television programs.

João Miller Guerra is a Design graduate from the Faculty of Architecture at the Technical University of Lisbon. With Filipa Reis, he recently completed the documentary *Orquestra Geraçāo*, nominated for the National Competition at Doclisboa 2011, and *Nada Fazi*, a short fiction film nominated for the Molodist Festival 2011 in Kiev.

Nuno Baptista was born in Lisbon in 1979. After his studies in Directing at RESTART in July 2005, he began his professional career at Companhia Rui Lopes Graça and at Festival Alkantara where he directs video projects.

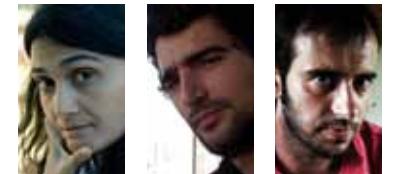
Naš Dom

Portugal, 2010, (65') / Režija: Filipa Reis, João Miller Guerra, Nuno Baptista

Izvorni jezik: portugalski

Kamera: João Pedro Plácido
Montaža: Filipa Reis, João Miller Guerra,
 Nuno Baptista
Producija: Vende-se Filmes,
 Pedro&Branko

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 info@vende-sefilmes.com
 http://vende-sefilmes.com/



Naš dom je priča o Miguelu Moreirai i Rubenu Furtadu, dvojici potomaka useljenika iz Cape Verdea koji žive u Portugalu, ali nemaju portugalske isprave. Oni su rastrzani između želje da budu punopravni portugalski građani i prepreka na koje nailaze u svakodnevnom životu. Ponosni na ono što jesu, oni i dalje sanjaju o budućnosti, i pričaju o željama za boljim životom. Iznad svega, Miguel i Ruben nas navode da se zapitamo: kakav identitet ima neko ko nema državu?

Festivali/nagrade

DocLisboa 2010 - Best Portuguese Feature Award & Schools Award / Cinema du Reel 2011 / DOKFEST Munich 2011 / Mediawave 2011.

Filipa Reis je diplomirala poslovni menadžment i administraciju te završila postdiplomski studij iz filma i televizije na Portugalskom katoličkom univerzitetu. Koproducirala je dokumentarac *Bab Sebta*, koji je dobio Marseille Espérance nagradu na MARSEILLE 2008 festivalu, kao i nagradu za najbolji portugalski dugometražni dokumentarac na DOCLISBOA 2008. U julu 2008. godine Filipa je osnovala VENDE-SE FILMES producijsku kompaniju, u kojoj producira i režira filmske projekte i televizijske programe.

João Miller Guerra je diplomirao dizajn na Fakultetu za arhitekturu Tehničkog univerziteta u Lisabonu. S Filipom Reis nedavno je završio dokumentarac *Orquestra Geraçāo*, nominiran za državni takmičarski program na DocLisboa 2011, te *Nada Fazi*, kratki film nominiran na Molodist Festivalu 2011. u Kijevu.

Nuno Baptista je rođen u Lisabonu 1979. godine. Nakon završetka studija režije na RESTART-u u julu 2005., započeo je profesionalnu karijeru na Companhia Rui Lopes Graça i na festivalu Alkantara, gdje režira video projekte.

Pit No. 8

Estonia/Ukraine, 2010, (95') / Director: Marianna Kaat

Original language: Ukrainian

Cinematography: Rein Rotov

Editing: Max Golomidov

Music: Timo Steiner

Production: Marianna Kaat, Baltic Film

Production; Olena Fetisova, Interfilm Production Studio (Ukraine)

Contacts:

Baltic Film Production

P.O. BOX 4752

13517 Tallinn, Estonia

info@bfp.ee



Marianna Kaat was born and lives in Estonia, Tallinn. She graduated from the St. Petersburg State Theatre Arts Academy in Russia in 1986 with a PhD. In 1998, she founded her own production company Baltic Film Production and since then has successfully produced and directed documentary films for the international market, which have won numerous national and international awards. She was awarded the name of The European Trailblazer, one of the seven documentary filmmakers from different regions of the world at MIPDOC 2009 in Cannes. Her filmography includes: The Last Phantoms (2006), In Your Own Words (1990), Now Not Only Off-shore (1989).

In the heart of a Ukrainian coal-mining region everybody digs – retirees, unemployed miners and even the children. Years ago, the town's desperate residents had decided to start mining illegally; they excavate everywhere: in abandoned mines, in the basements of demolished buildings, in the neighboring woods and leisure parks, as well as in their own vegetable gardens.

The story focuses on the Sikanov family, which has three children. Fifteen-year-old Yura, the grandson of a once powerful Soviet plant director, puts his dreams on hold in an emotionally riveting struggle to provide for his sisters in the only way possible: by mining, illegally and perilously, for the remaining scraps in the once-thriving Ukrainian coal town.

Festivals/awards

Charles E. Guggenheim Emerging Artist Award & The Nicholas School Environmental Award / Full Frame Documentary Film Festival, Durham, USA 2011 / Special Mention - 14th Tallinn Black Nights FF, Tridens Baltic Feature Film Competition - Film of the year 2010 - Estonian Cultural Endowment / Zagreb Dox 2011, Croatia Special Mention Movies That Matter Jury / Hot Docs International Film Festival, Toronto 2011 / Krakow Film Festival, Poland 2011 / Pärnu International Film Festival, Estonia 2011 / DOCSDF, Mexico.

Jama broj 8

Estonija/Ukrajina, 2010, (95') / Režija: Marianna Kaat

Izvorni jezik: ukrajinski

Kamera: Rein Rotov

Montaža: Max Golomidov

Muzika: Timo Steiner

Producija: Marianna Kaat, Baltic Film

Production; Olena Fetisova, Interfilm Production Studio (Ukrajina)

Kontakt:

Baltic Film Production,

P.O. BOX 4752

13517 Tallinn, Estonija

info@bfp.ee



Marianna Kaat rođena je i živi u Talinu (Estonija). Doktorirala je na St. Petersburg State Theatre Arts Academy u Rusiji 1986. Godine 1998. osnovala je vlastitu producentsku kompaniju, Baltic Film Production, i otada je uspešno producirala i režirala dokumentarne filmove za međunarodno tržiste, koji su osvojili brojne nacionalne i internacionalne nagrade. Dodijeljen joj je The European Trailblazer, kojeg je dobila kao jedna od sedam dokumentarista iz različitih dijelova svijeta, na MIPDOC 2009. u Kanu. Njena filmografija uključuje: The Last Phantoms (2006), In Your Own Words (1990), Now Not Only Off-shore (1989).

Festivali/nagrade

Charles E. Guggenheim Emerging Artist Award & Nicholas School Environmental Award / Full Frame Documentary Film Festival, SAD 2011 / 14th Tallinn Black Nights FF, Tridens Baltic Feature Film Competition - special mention žirija / Film godine 2010 - Estonian Cultural Endowment / ZagrebDox 2011, Hrvatska - special mention Movies That Matter žirija / Hot Docs International Film Festival, Toronto 2011 / Krakow Film Festival, Poland 2011 / Pärnu International Film Festival, Estonia 2011 / DOCSDF, Meksiko.

Reindeerspotting – Escape from Santaland

Finland, 2010, (84') / Director: Joonas Neuvonen

Original language: Finnish

Cinematography: Joonas Neuvonen

Editing: Sadri Cetinkaya

Production: Jesse Fryckman and Oskari Huttu, Bronson Club Oy

Contacts:

Autlook Filmsales GmbH

Trappelgasse 4/17, 1040 Vienna, Austria

phone: +43 720 34 69 34

www.autlookfilms.com

welcome@autlookfilms.com



Joonas Neuvonen was born in Rovaniemi, Finland, in 1979. He moved abroad in 1999, and lived for a couple of years in Edinburgh, London and San Francisco, attending photography classes and BFI film screenings. He returned to Rovaniemi at the end of 2002. He was on the dole and started recording the lives of his closest friends, shooting hundreds of hours of video footage. In 2005 he moved to New Delhi, India, where he attended a course in filmmaking at the Asian Academy of Film and TV. A year and a half later he returned to Helsinki to continue his studies in photography, graphic design and documentary filmmaking. In 2010 he completed the 5-year-long editing process of his first documentary film Reindeerspotting.

Reindeerspotting is a documentary film of a group of young guys living in Rovaniemi, Arctic Circle, dabbling in petty crime and hard drugs. One of them, Jani, has lost five years of his life and two fingers. He wants to leave Lapland and his old life behind. He starts his getaway by robbing a supermarket. A few years back, a documentarist by the name of Joonas Neuvonen was a young man living on welfare, using drugs on a daily basis. He started to film his friends and their life. Raindeerspotting is the story of Jani.

Festivals/awards

Jussi Awards 2011, Finland - nominated for Best Documentary Film and Best Editing / Locarno International Film Festival / Stockholm Film Festival / Open City London Documentary Festival / Zurich Festival / Zurich International Film Festival.

Gledajući soba – bijeg iz zemlje Djeda Mraza

Finska, 2010, (84') / Režija: Joonas Neuvonen

Izvorni jezik: finski

Kamera: Joonas Neuvonen

Montaža: Sadri Cetinkaya

Produkcija: Jesse Fryckman and Oskari Huttu, Bronson Club Oy

Kontakt:

Autlook Filmsales GmbH

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phone: +43 720 34 69 34

www.autlookfilms.com

welcome@autlookfilms.com



Joonas Neuvonen rođen je u Rovaniemiju u Finskoj, 1979. Godine 1999. odselio je u inostranstvo i živio nekoliko godina u Edinburghu, Londonu i San Franciscu, pohadajući časove fotografije i posjećujući projekcije filmova Britanskog filmskog instituta. Vratio se u Rovaniemi krajem 2002. godine. Dok je bio nezaposlen i živio od socijalne pomoći, počeo je snimati živote svojih najbližih prijatelja, snimivši stotine sati video materijala. Godine 2005. seli se u New Delhi (Indija), gdje pohada Asian Academy of Film and TV, studirajući film. Godinu i po nakon toga, vratio se u Helsinki i nastavio studij fotografije, grafičkog dizajna i dokumentarnog filma, a 2010. završio je petogodišnji proces montaže svog prvog dokumentarca, Gledajući soba.

Gledajući soba je dokumentarni film o grupi mladića koji žive u Rovainemiju, Arktičkom krugu, baveći se sitnim kriminalom i uzimajući teške droge. Jedan od njih, Jani, izgubio je pet godina života i dva prsta. Želi napustiti Lapland i ostaviti stari život za sobom. Pljačkajući supermarket, on započinje svoj bijeg. Prije nekoliko godina, dokumentarist Joonas Neuvonen bio je mladić koji je živio od socijalne pomoći i svakodnevno uzimao droge. Počeo je snimati živote svojih prijatelja, a Gledajući soba je Janijeva priča.

Festivali/nagrade

Jussi Awards, nominacija za najbolji dokumentarac i najbolju montažu / Locarno International Film Festival / Stockholm Film Festival / Open City London Documentary Festival / Zurich International Film Festival.

Vakha and Magomed

Poland, 2010, (12') / Director: Marta Prus

Original language: Chechen

Cinematography: Mateusz Wajda

Editing: Cecylia Pacura

Production: Polish National Film School
in Łódź

Contacts:

Krakow Film Foundation
Basztowa 15/8a, 31-143 Kraków, Poland
www.kff.com.pl
katarzyna@kff.com.pl



Marta Prus was born 1987 in Warsaw. She studies directing at the Polish National Film School in Łódź since 2009, and previously studied history of art at the University of Warsaw. She has completed a documentary filmmaking course at Andrzej Wajda Master School of Film Directing.

Vakha and Magomed is a short documentary which portrays the everyday struggle of two immigrants from Chechnya, Vakha and his son Magomed. The audience is given an opportunity to observe the daily routine of father and son, as they reveal true affection and care for each other between the mundane chores. Apart from depicting the harsh reality of the newly arrived immigrants and their life in Warsaw, Poland, what is important is that one can see how the bond between the father and the son deepens and how, in spite of the circumstances, they attempt to retain their identity. The life story of Vakha and Magomed is never fully told, it simply runs in the background, which makes it possible to highlight some universal values.

Festivals/awards

International Film Festival of the art of Cinematography Camerimage, Poland / 51st Krakow Film Festival, Poland / New Horizons International Film Festival, Poland / Festival Silhouette de Courts Metrages, France / DOK Leipzig, Germany / 5th MiradasDoc Festival, Spain / 52nd Festival dei Popoli, Italy / Festival International des Ecoles de cinema – FIDEC, Belgium / International Documentary Film Festival Amsterdam – IDFA, Netherlands.

Vakha i Magomed

Poljska, 2010, (12') / Režija: Marta Prus

Izvorni jezik: čečenski

Kamera: Mateusz Wajda

Montaža: Cecylia Pacura

Produkcija: Polish National Film School in Łódź

Kontakt:

Krakow Film Foundation
Basztowa 15/8a, 31-143 Kraków,
Poland
www.kff.com.pl
katarzyna@kff.com.pl



Marta Prus rođena je 1987. u Varšavi. Od 2009. je studentica režije na Polish National Film School u Łódžu. Prije toga je studirala povijest umjetnosti na Univerzitetu u Varšavi. Završila je kurs dokumentaristike na Andrzej Wajda Master School of Film Directing.

Vakha i Magomed je kratki dokumetarac koji portretira svakodnevnu borbu dvojice imigranata iz Čečenije, Vakhe i njegovog sina Magomeda. Gledateljima se daje prilika da posmatraju svakodnevnu rutinu oca i sina u kojoj njih dvojica, između dosadnih kućnih poslova, otkrivaju istinsku nježnost i međusobnu brigu. Osim prikazivanja okrutne zbilje novopristiglih imigranata i njihovog života u Varšavi (Poljska), najvažnije u ovom filmu je mogućnost da uvidimo kako se veza između oca i sina produbljuje i kako, uprkos okolnostima, oni pokušavaju zadržati svoj identitet. Životna priča Vakhe i Magomeda nije u cijelosti ispričana, već jednostavno teče u pozadini, što omogućuje da se istaknu neke univerzalne vrijednosti.

Festivali/nagrade

International Film Festival of the art of Cinematography Camerimage, Poljska / 51st Krakow Film Festival, Poljska / New Horizons International Film Festival, Poljska / Festival Silhouette de Courts Metrages, Francuska / DOK Leipzig, Njemačka / 5th MiradasDoc Festival, Španija 52nd Festival dei Popoli, Italija / Festival International des Ecoles de cinema - FIDEC, Belgija / IDFA, Holandija.

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19h00
OPENING / OTVORENJE
Screening Under Cover / Under Cover projekcija

20h00
EXHIBITION / IZLOŽBA
Civil Rights Defenders
Elisabeth Ohlson Wallin:
Our Rights / Naša prava

20h30
RE:VERSUS
In Memoriam Tim Hetherington
Restrepo
Tim Hetherington, Sebastian Junger / USA / 2010 / 94'

23h00
RE:VERSUS
The Good Life / Dobar život
Eva Mulvad / Denmark / 2010 / 87'

10.11.2011

DUPLEX 10m2

12h00
MASTER CLASS / PREDAVANJE
ARTing Archives / UMJETNOSTificiranje Arhiva
Jean Gabriel Periot

MEETING POINT CINEMA

14h00
IN COMPETITION: EXTRA MUROS / TAKMIČARSKI PROGRAM: EXTRA MUROS
August
Mieko Azuma / Germany / 2011 / 84'

16h00
RE:VERSUS
Auf Wiedersehen Finnland / Dovidjenja Finska
Virpi Suutari / Finland / 2010 / 78'

18h00
PROJECTING SWEDEN / PROJEKCIJA ŠVEDSKE
The Importance of Hair / (Važna je) kosa
Christina Hoglund / Sweden / 2010 / 14'

Kiss Bill / Poljubi Billa
Emelie Wallgren, Ina Holmqvist / Sweden / 2010 / 28'

Doxing with Emelie Wallgren & Agneta Mogren... / Doksanje sa Emelie Wallgren & Agnetom Mogren ...

19h00
PROJECTING SWEDEN / PROJEKCIJA ŠVEDSKE
Love during Wartime / Ljubav u ratno doba
Gabriella Bier / Sweden, Denmark / 2010 / 92'

Doxing with Agneta Mogren... / Doksanje sa Agnetom Mogren ...

21h00
ARTS & DOCS
Convento / Konvent
Jarred Alterman / USA / 2010 / 52'

22h00
KUNG FU SHORTS / KRATKI KUNG FU
Into Thin Air / Bez traga
Mohammadreza Farzad / Iran / 2010 / 26'

IN COMPETITION: EXTRA MUROS / TAKMIČARSKI PROGRAM: EXTRA MUROS
Barzakh / Berzah
Mantas Kvedaravicius / Finland, Lithuania / 2011 / 59'

16h00
IN COMPETITION: EXTRA MUROS / TAKMIČARSKI PROGRAM: EXTRA MUROS
At the Edge of Russia / Na ivici Rusije
Michał Marczyk / Poland / 2010 / 72'

KUNG FU SHORTS / KRATKI KUNG FU Radiostan
Thomas Sheridan / Russia, UK / 2010 / 10'

Doxing with Thomas Sheridan... / Doksanje sa Thomasom Sheridanom...

18h00
KRATKI KUNG FU / KUNG FU SHORTS
Invisible Border / Nevidljiva granica
Hrafnsson Haukur Margeir / Iceland, Poland / 2011 / 10'

INTERNATIONAL PREMIERE / MEDUNARODNA PREMIERA
Grandfather Never Saw the Sea / Djed nikada nije video more
Christine Hurzeler / Switzerland / 2011 / 27'

Doxing with Christine Hurzeler... / Doksanje sa Christine Hurzeler...

19h00
IN COMPETITION: EXTRA MUROS / TAKMIČARSKI PROGRAM: EXTRA MUROS
City Veins / Vene grada
Andrea Deaglio / Italia / 2010 / 63'

Doxing with Andrea Deaglio... / Doksanje sa Andreom Deaglio...

21h00
KUNG FU SHORTS / KRATKI KUNG FU
Good Bye Mandima / Dovidenja Mandima
Robert-Jan Lacombe / Switzerland / 2010 / 10'

Theta Rhythm / Teta ritam
Bojan Fajfric / Netherlands / 2011 / 17'

Doxing with Bojan Fajfric... / Doksanje sa Bojanom Fajfrićem...

22h00
IN COMPETITION: EXTRA MUROS / TAKMIČARSKI PROGRAM: EXTRA MUROS
Phnom Penh Lullaby / Phnom Penh uspavanka
Thierry Paladino / Poland, France / 2010 / 52'

Doxing with Alberto Garcia Ortiz... / Doksanje sa Albertom Garcia Ortiz...

12.11.2011

DUPLEX 10m2

12h00
DISCUSSION / DISKUSIJA
Let's Talk about Curating Film / Hajmo pričati o kuriranju filma
Agneta Mogren, Director, Tempo Film Festival, Sweden

Grit Lemke, Head of Documentary Programme / direktorica dokumentarnog programa, DOK Leipzig, Germany
Hussain Currimbhoy, programmer / selektor, Sheffield Doc / Fest, UK
Kirijana Nikolska, festival director / direktorica festivala, MakeDox Film Festival, Macedonia
Veton Nurkollari, Artistic Director / umjetnički direktor, DokuFest, Kosovo

Moderator / Moderatorica
Kumjana Novakova, Creative Director / Kreativna direktorica, Pravo Ljudski Film Festival, Bosnia and Herzegovina

19h00
IN COMPETITION: EXTRA MUROS / TAKMIČARSKI PROGRAM: EXTRA MUROS
You are All Captains / Svi ste vi kapiteni
Oliver Laxe / Morocco, Spain / 2010 / 79'

Doxing with Felipe Lage... / Doksanje sa Felipe Lage

21h00
IN COMPETITION: EXTRA MUROS / TAKMIČARSKI PROGRAM: EXTRA MUROS
Mirage
Srdjan Keca / UK, Serbia / 2011 / 42'

Doxing with Srdjan Keca... / Doksanje sa Srdanom Kečom...

22h00
RE:VERSUS
The Castle / Tvrđava
Martina Parenti, Massimo D'Anolfi / Italy / 2011 / 90'

Meshes of the Afternoon / Popodnevne mreže
Maya Deren, Alexander Hammid / USA / 1923 / 12'

Maya Deren's Sink / Umivaonik Maje Daren
Barbara Hammer / USA / 2010 / 30'

Generations / Generacije
Barbara Hammer, Gina Carducci / USA / 2010 / 30'

Doxing with Barbara Hammer... / Doksanje sa Barbarom Hammer...

22h00
ARTS & DOCS

José and Pilar / José i Pilar
Miguel Goncalves Mendes / Portugal, Spain, Brazil / 2010 / 125'

14.11.2011

MEETING POINT CINEMA

14h00
ARTS & DOCS
Flames of God / Božji plamen
Meshakai Wolf / USA, France, Macedonia / 2011 / 63'

17h00
PROJECTING SWEDEN / PROJEKCIJA ŠVEDSKE
Regretters / Pokajnici
Marcus Lindeen / Sweden / 2010 / 60'

18h30
AWARDS CEREMONY / DODJELA NAGRADA

19h00
RE:VERSUS
Nostalgia for the Light / Čežnja za svjetlost
Patricio Guzman / France, Germany, Chile, Spain / 2010 / 90'

Doxing with Trial... / Doksanje sa Trial...

21h00
RE:VERSUS
Our Persian Rug / Naš perzijski čilim
Massoud Bakhshi / Iran / 2010 / 49'

22h00
RE:VERSUS
The Four Times — Le Quattro Volte / Četiri puta
Michelangelo Frammartino / Italy, Germany, Switzerland / 2010 / 88'

11.11.2011

MEETING POINT CINEMA

14h00
IN COMPETITION: EXTRA MUROS / TAKMIČARSKI PROGRAM: EXTRA MUROS

August

Mieko Azuma / Germany / 2011 / 84'

16h00
RE:VERSUS
Auf Wiedersehen Finnland / Dovidjenja Finska

Virpi Suutari / Finland / 2010 / 78'

14h00
KUNG FU SHORTS / KRATKI KUNG FU

Into the middle of nowhere / Usred ništavila

Anna Frances Ewert / UK / 2010 / 15'

IN COMPETITION: EXTRA MUROS / TAKMIČARSKI PROGRAM: EXTRA MUROS

La Machina / Mašina

Thierry Paladino / Poland, France / 2010 / 52'

Phnom Penh Lullaby / Phnom Penh uspavanka
Pawel Kloc / Poland / 2011 / 98'

MEETING POINT CINEMA

14h00
KUNG FU SHORTS / KRATKI KUNG FU
Jan Villa
Natasha Mendonca / USA, India / 2010 / 20'

Little Bride / Mala nevjestica
Lesław Dobrucki / Poland / 2010 / 14'

Doxing with UN WOMEN... / Doksanje sa UN WOMEN...

16h00
IN COMPETITION: EXTRA MUROS / TAKMIČARSKI PROGRAM: EXTRA MUROS
The Chilean Building / Čileanska zgrada
Macarena Aguiló, Susana Foxley / Chile, Cuba, France, Netherlands / 2010 / 95'

Doxing with Macarena Aguiló... / Doksanje sa Macarenom Aguiló...

18h00
IN COMPETITION: EXTRA MUROS / TAKMIČARSKI PROGRAM: EXTRA MUROS
The Ulysses / Uliksi
Agatha Maciaszek, Alberto Garcia Ortiz / Spain / 2011 / 83'

Doxing with Alberto Garcia Ortiz... / Doksanje sa Albertom Garcia Ortiz...

16h00
RE:VERSUS
If a Tree Falls: The Story of the Earth Liberation Front / Ako drvo padne: priča o Frontu za oslobođenje Zemlje
Marshall Curry and Sam Cullman / USA / 2011 / 85'

18h00
RE:VERSUS
Khodorkovsky
Cyril Tuschi / Germany / 2011 / 111'

20h00
LOGICS OF LOVE / LOGIKE LJUBAVI
A Horse is not a Metaphor / Konj nije metafora
Barbara Hammer / USA / 2008 / 30'