

7. PRAVO LJUDSKI

Film Festival

7-12.11.2012. Sarajevo

Meeting Point Cinema | Art Kino Kriterion



www.pravoljudski.org

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Welcome to the 7th Pravo Ljudski Film Festival / Dobrodošli na 7. Pravo Ljudski Film Festival

Kumjana Novakova,
Creative Director / Kreativna direktorica
Pravo Ljudski Film Festival

"A concept is a brick. It can be used to build a courthouse of reason. Or it can be thrown through the window."

Gilles Deleuze

The Pravo Ljudski Film Festival team has already been working for seven years to build a warm, open and loving home for creative documentary film and independent arts, using its concept of open access to art and culture just as a brick. Just as many independent film-makers have been tempted to throw the brick through the window, so have we been... Many times... For many different reasons...

We sincerely hope that the up-coming 7th edition will help us and help all the wonderful and devoted authors who will be presented to Bosnia and Herzegovina, become stronger and less tempted to throw the brick... The concept of independent film can build a courthouse of reason. We strongly believe so.

"Koncept je cigla. Može se upotrijebiti za gradnju sudnice razuma. Ili je možemo baciti kroz prozor"

Gilles Deleuze

Pravo Ljudski Film Festival već sedam godina radi na izgradnji tople, otvorene i voljene kuće kreativnog dokumentarnog filma i nezavisne umjetnosti, koristeći koncept otvorenog pristupa umjetnosti i kulture baš kao što se koristi cigla. Kao što su mnogi filmski autori i autorice bili u iskušenju da ciglu bace kroz prozor, tako smo bili i mi... Mnogo puta.. iz različitih razloga..

Iskreno se nadamo da će nadolazeće sedmo izdanie Festivala pomoći nama i predivnim i predanim autorima/autoricama koji će biti prezentirani Bosni i Hercegovini da postanu snažniji/e i u manjem iskušenju da bace ciglu. Koncept nezavisnog filma može graditi sudnicu razuma. Mi u to čvrsto vjerujemo.

EXTRA MUROS



Extra muros jury / Extra muros žiri
Extra muros award / Extra muros nagrada

Programmer / Selektorica
Kumjana Novakova

900 Days / 900 dana
Jessica Gorter
Netherlands / 2011 / 77'

After Life - 4 Stories of Torture /
Život nakon života - 4 priče o mučenju
Mervi Junkkonen
Finland / 2011 / 58'

Fidaï
Damien Ounouri
France, Algeria, Kuwait, Qatar, China, Germany / 2012 / 83'

La Bella Vista
Alicia Cano
Uruguay, Germany / 2012 / 73'

The Way We Are / Onakvi kakvi jesmo
Pedro Filipe Marques
Portugal / 2011 / 91'

Vanishing Spring Light / Nestajuća svjetlost proljeća
Xun Yu
Quebec, China / 2011 / 112'

Wavumba
Jeroen van Velzen
Netherlands / 2012 / 80'

Jury / Žiri



Anaelle Bourguignon is secretary general of FIDMarseille, International Film Festival. Born in 1980, she studied at E.S.C.P. (Ecole Supérieure de Commerce de Paris). She worked from 2004 to 2008 as audiovisual attaché in the French Consulate in Toronto before joining Europe Cinémas (the first European cinemas network) as coordinator of the MEDIA program until 2009.

Anaelle Bourguignon je generalni sekretar FIDMarseille međunarodnog filmskog festivala. Rođena je 1980. godine. Studirala je na E.S.C.P. (Ecole Supérieure de Commerce de Paris). Od 2004. do 2008. godine je radila kao audiovizuelni ataše u francuskom konzulatu u Torontu, prije nego što se pridružila Europe Cinémas (prva evropska mreža kina) kao koordinator MEDIA programa do 2009. godine.



Necati Sönmez is a doc filmmaker and festival director. He is one of the two founders of DOCUMENTARIST—Istanbul Documentary Days which soon became the biggest documentary event in Turkey. The same team is holding the Which Human Rights? Film Festival in Istanbul for the last 4 years as well. After studying aeronautical engineering, Sönmez has worked as film critic, photographer and journalist before starting to make documentary films. His debut work, *Theo's Gaze* (2003) looked at the work of Greek director Theo Angelopoulos, while his award winning film *To Make an Example of* (2007) explored the reasons behind the death of the hundreds of people executed since the founding of the Turkish Republic. He is currently living in Istanbul and Cairo.

Necati Sönmez je režiser dokumentarnih filmova i festivalski direktor. On je dio dvojca koji je osnovao istanbulske dane dokumentarnog filma—DOCUMENTARIST, koji je postao najveća revija dokumentarnog filma u Turskoj. Isti tim održava Which Human Rights? filmski festival u Istanbulu zadnje četiri godine. Nakon studija aeronautičkog inženjeringu, Sönmez je radio kao filmski kritičar, fotograf i novinar prije nego je počeo snimati dokumentarce. Njegov debi, *Theo's Gaze* (2003. godine) se osvrnuo na rad grčkog reditelja Thea Angelopoulusa, dok je njegov nagrađeni film *To Make an Example of* (2007. godine) istraživao razloge smrti stotina ljudi koji su pogubljeni od osnivanja Turske republike. Trenutno živi u Istanbulu i Kairu.



Michel Wenzer worked as professional photographer, filmmaker, musician and composer for Michel Wenzer production. He was educated at Skeppsholmens college, Gotland School of Music Composition and at Academy of Music and Drama in Gothenburg, speciality: Composition. He holds masters in Cinematic design from School of Film Directing in Gothenburg. *At Night I Fly* is his first feature documentary.

Michel Wenzer je profesionalni fotograf, filmski reditelj, muzičar i kompozitor u producijskoj kući Michel Wenzer. Školovao se na koledžu Skeppsholmens, Gotland školi za kompoziciju i Akademiji za muziku i pozorište u Göteborgu, na Odsjeku za kompoziciju. Magistrirao je na Školi za filmsku režiju u Göteborgu. *At Night I Fly* je njegov prvi dugometražni dokumentarni film.

Jury / Žiri



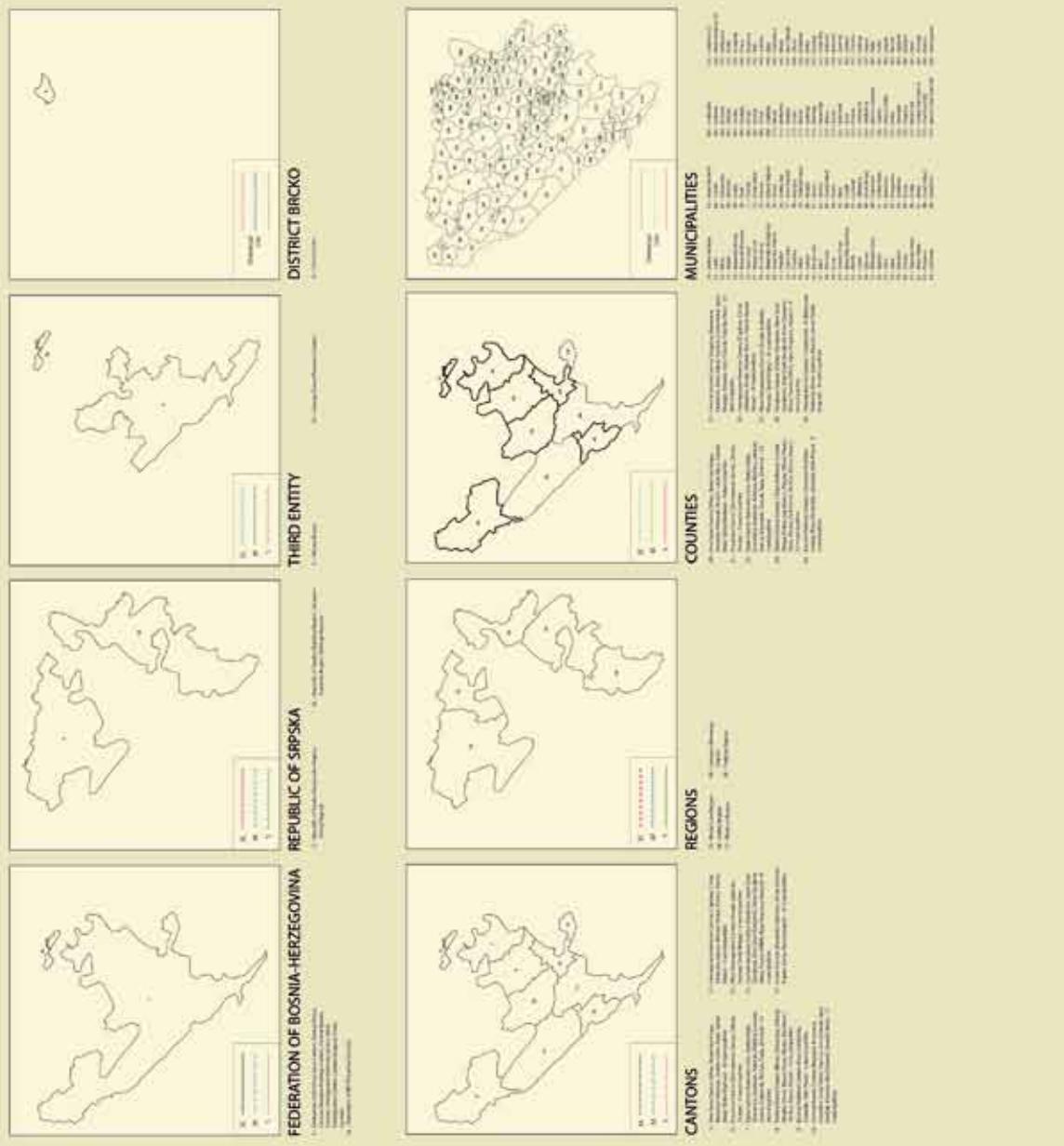
Paul Sturtz is a director of the True/False Film Fest, a documentary festival which he helped found in 2003, and the founder/program director of the Ragtag Cinema, an independent theater in Columbia, Missouri, USA. Until 2011, he also served on the Columbia City Council, perhaps the highest office ever attained by a film booker. He is currently on a one-month trip around Europe to find the most innovative, cinematic nonfiction films being made today. Sometime in early 2013, his film, *Dear Valued Guests* will premiere - it's a short about the dying days of a terrible hotel, made with co-director Jarred Alterman (Convento).

Paul Sturtz je direktor True/False Film Festa, festivala dokumentaraca čijem osnivanju je pomogao 2003. godine, te osnivač/programski direktor Ragtag Cinema, nezavisnog kina u Columbiji, Missouri, SAD. Do 2011. godine je bio je vijećnik u gradskom vijeću Columbije, vjerojatno najviša javna funkcija koju je držao jedan film booker. Trenutno je na jednomjesečnom putovanju po Evropi u potrazi za najinovativnijim dokumentarnim filmovima koji se snimaju danas. Njegov film *Dear Valued Guests* će imati premijeru početkom 2013. godine. To je kratki film o posljednjim danima jednog užasnog hotela, kojeg je korežirao Jarred Alterman (Convento).



Sonja Lindén is an independent filmmaker, producer and director, who established Avanton Productions in 2006. As a director, she focuses on the experience of inner freedom and its reflections on our external reality. The dimensions of love and loneliness are also important themes in her films *No Man is an Island* (2006), *Gacaca- Awaiting Justice* (2003), *Breathing* (2002), *Steps on the Yoga Path* (2000). Sonja graduated from both the Department of Motion Picture, Television and Production Design (University of Arts and Design Helsinki) and the Helsinki School of Economics.

Sonja Lindén je nezavisna filmska rediteljka i producentkinja koja je 2006. ustanovila Avanton Productions. Kao rediteljka, ona se bavi iskustvom unutrašnje slobode i njenim refleksijama na vanjsku stvarnost. Značaj ljubavi i usamljenosti također su važne teme u njenim filmovima *No Man is an Island* iz 2006., *Gacaca- Awaiting Justice* iz 2003., *Breathing* iz 2002. te *Steps on the Yoga Path* iz 2000. Sonja je diplomirala na Odsjeku za film, televiziju i produkciju na Univerzitetu za umjetnost i dizajn u Helsinkiju, te na Helsinki School of Economics.



EXTRA MUROS AWARD / EXTRA MUROS NAGRADA



Bosnia and Herzegovina - Tailoring and Sewing / Bosna i Hercegovina – Krojenje i šivanje

Lana Čmajčanin

Digital Print: posters, billboards, magazine ads, postcards dimensions variable | 2011
Digitalni Print: posteri, billboardi, novinske reklame, razglednice različitih dimenzija | 2011

Enjoy the freedom of sewing and tailoring of your country!

Sixteen years after the Dayton Agreement which put the end to the war in Bosnia and Herzegovina (1992–1995) at the cost of dividing the country into (artificially) ethnically defined cantons, the scars of this bureaucratic intervention provide still lots of problems on the political, social as well as on the intimate level. Some claim that Bosnia and Herzegovina has a peaceful future only if united; others oppose the idea of unification. Lana Čmajčanin with her Bosnia and Herzegovina – Tailoring and Sewing offers a sarcastic opportunity to make a proper model according to individual's means, desires, and needs, feelings of national identity, ethnicity, religion and political affiliation or guided by some others directions. By combining the entities, cantons, provinces, regions and districts / municipalities, anyone can create an individual territorial ideal Bosnia and Herzegovina.

Uživajte u slobodi šivanja i krojenja vaše zemlje!

Šesnaest godina nakon potpisivanja Dejtonskog mirovnog sporazuma, koji je zaustavio rat u Bosni i Hercegovini (1992-1995) po čijemu dijeljenju zemlje u (vještačke) etnički definisane kantone, oziljci ove birokratske intervencije još uvjek zadaju mnogo problema na političkom, društvenom kao i na ličnom nivou. Neki tvrde da će Bosna i Hercegovina imati mirnu budućnost samo ako se ujedini; drugi se protive ideji ujedinjenja. Lana Čmajčanin svojim radom Bosna i Hercegovina- Krojenje i šivanje, nudi sarkastičnu priliku da se napravi odgovarajući model prema željama, potrebama, osjećaju nacionalnog identiteta, etniciteta, vjeroispovjesti i političkoj pripadnosti ili vođena nekim drugim smjerovima. Kombiniranjem entiteta, kantona, pokrajina, regija i distrikta/opština, svako može kreirati teritorijalno idealnu Bosnu i Hercegovinu.

Lana Čmajčanin (b. 1983, Sarajevo, Bosnia and Herzegovina) studied the Academy of Fine Arts, Sarajevo. Although she was formally trained a sculptor, she uses a variety of media like video-performance, installations, site specific works and sound installations. Čmajčanin is co-founder of the Association for Art and Culture Crvena and member of the Association of Visual Artists of Bosnia and Herzegovina since 2008.

Lana Čmajčanin (1983, Sarajevo, Bosnia i Hercegovina) studirala je na Akademiji likovnih umjetnosti Sarajevo. Iako formalno obrazovana kao skulptorka, Lana u svom radu koristi različite medije kao što su video performansi, instalacije, site specific radovi i zvučne instalacije. Čmajčanin je jedna od osnivačica Udruženja za umjetnost i kulturu Crvena te članica Udruženja likovnih umjetnika i umjetnica Bosne i Hercegovine od 2008.godine.



900 Days / 900 Dana

Netherlands / Nizozemska

2011 (77'), Director / Režija: Jessica Gorter



Jessica Gorter studied documentary filmmaking and editing at the Dutch Film and Television Academy in Amsterdam. Since then she has worked as an independent filmmaker focusing on post-soviet Russia. She directed, produced and shot several documentaries among which Piter, No Goods Today and Ferryman across the Volga (prix de RTBF). For the theatre play Quarantaine she made a series of portraits of survivors of the siege of Leningrad. Her films have been shown at many different film festivals and broadcasted in various different countries. 900 DAYS is her second feature length documentary.

Jessica Gorter je studirala snimanje i montažu dokumentaraca na Dutch Film and Television Academy u Amsterdamu. Od tada, radila je kao nezavisni režiser, fokusirajući se na postsovjetsku Rusiju. Režirala je, producirala i snimila nekoliko dokumentaraca, među kojima Piter, No Goods Today i Ferryman across the Volga (prix de RTBF). Napravila je seriju portreta ljudi koji su preživjeli opsadu Leningrada za potrebe pozorišne predstave Quarantaine. Njeni filmovi su prikazani na mnogim filmskim festivalima i televizijama u različitim zemljama. 900 dana je njen drugi dugometražni dokumentarac.

900 Days is a documentary about the siege of Leningrad during World War II. The film presents an emotional picture of the struggle of some survivors, whose personal memories tend to be overshadowed by the heroic myth held up by the authorities. That myth is in painful contrast with the horrific truth they were forbidden to mention all these years.

900 Days je dokumentarac o opsadi Lenjingrada u Drugom svjetskom ratu. Film pruža emocionalnu sliku borbe nekih preživjelih, čije su lične uspomene nekad zasjenjene herojskim mitom kojeg podržavaju vlasti. Taj mit je u bolnom kontrastu sa užasnom istinom koju nisu smjeli izustiti godinama.

Festivals / awards:

IDFA Amsterdam 2011, Netherlands (The Dioraphte IDFA Award for Best Dutch Documentary); ArtDocFest Moscow 2011, Russia (Special Jury Prize for Long Documentary); Visions du Réel, Nyon 2012, Switzerland (Award of the Interreligious Jury); Transylvanian International Film Festival 2012, Romania; Longlake Film Festival Lugano 2012, Switzerland; Dokufest Prizren 2012, Kosovo

Original language / Izvorni jezik:

Russian / ruski

Director / Režija:

Jessica Gorter

Cinematography / Kamera:

Sander Snoep

Editing / Montaža:

Danniel Danniel

Original music / Muzika:

Frank Gorter

Producer / Producent:

Frank van den Engel

Production / Producija:

Zeppers Film

Contact / Kontakt:

Deckert Distribution GmbH

Marienplatz 1

04103 Leipzig

Germany



After Life - 4 Stories of Torture / Život nakon života - 4 Priče o mučenju

Finland / Finska

2011 (58'), Director / Režija: Mervi Junkkonen

Kebi, Serge, Musa, and Hector come from different parts of the world, but they have one thing in common: they have all been tortured in their home countries. Contrary to their expectations, they survived the torture and they now all live in Finland. Life goes on, but with certain limitations.

Kebi, Serge, Musa, i Hector dolaze iz različitih dijelova svijeta, ali imaju jednu zajedničku stvar: bili su mučeni u svojim zemljama porijekla. Suprotno njihovim očekivanjima, preživjeli su mučenja i sada žive u Finskoj. Život ide dalje, ali sa izvjesnim ograničenjima.

Festivals / awards:

CPH:DOX; Docpoint; Tromso Film Festival; One World (Prague/Brussels); Tartuff Film Festival; Helsinki Film Festival; Baghdad Film Festival (October 2012)

Mervi Junkkonen (born in 1975) is a documentary film director, who also works as an editor. She has directed several short films, of which Barbeiros (2001) is the most awarded at festivals. The film received First Appearance prize at the International Documentary Film Festival of Amsterdam (IDFA) in 2002. A longer film About a Farm (2005) was awarded the esteemed Risto Jarva Award at the Tampere International Film Festival in 2005. Her latest film After Life – 4 Stories of Torture (2011) was the opening film at Docpoint film festival and created a discussion of the immigration policies in Finland, which even got attention of the UN.

Mervi Junkkonen, rođena 1975. godine, je režiser dokumentarca i montažer. Režirala je nekoliko kratkih filmova, od kojih je Barbeiros (2001. godine) najnagrđivaniji na festivalima. Film je dobio nagradu za prvo prikazivanje na International Documentary Film Festival of Amsterdam (IDFA) 2002. godine. Duži film About a Farm (2005. godine) je dobio preslužnu Risto Jarva Award nagradu na Tampere International Film Festival 2005. godine. Njen najnoviji film After Life – 4 Stories of Torture (2011. godine) je otvorio Docpoint film festival i pokrenuo diskusiju o finskoj imigracionoj politici, što je privuklo i pažnju UN-a.

Original language / Izvorni jezik:
Finnish, English, Spanish, French, Russian / finski, engleski, španski, francuski, ruski

Director / Režija:
Mervi Junkkonen

Cinematography / Kamera:
Vesa Taipaleenmäki

Editing / Montaža:
Annukka Lilja

Original music / Muzika:
Girilal Baars

Producer / Producent:
Mika Ronkainen

Production / Producija:
Klaffi Productions

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Fidaï

France, Algeria, Kuwait, Qatar, China, Germany / Francuska, Alžir, Kuvajt, Katar, Kina, Njemačka
2012 (83') Director / Režija: Damien Ounouri

During the Algerian Revolution, director's great-uncle El Hadi joined his sister in France and became an active member of a secret FLN armed group. Settling of scores, attempted murder, hiding, imprisonment and finally deportation back to Algeria in 1962 - his personal journey tells the story of countless ex-fighters for Algerian independence, and echoes the current effervescence of the Arab World. Today, at the age of seventy, El Hadi reveals this dark part of his life for the first time.

Za vrijeme Alžirske revolucije, režiserov praujak El Hadi se pridružio svojoj sestri u Francuskoj i postao aktivni član tajne naoružane grupe FLN. Osveta, pokušaj ubistva, skrivanje, zatvor i konačno deportacija nazad u Alžir 1962. godine – njegovo lično putovanje je priča bezbrojnih bivših boraca za nezavisnost Alžira, ali i eho današnjih previranja u arapskom svijetu. Danas, u svojim sedamdesetim, El Hadi otkriva ovaj tamni dio svog života po prvi put.

Festivals / awards:

Viennale 2012 (Austria); DOK Leipzig (Germany); MoMA of New York ("Mapping subjectivity III" exhibition, USA)



Damien Ounouri was born in Clermont-Ferrand, France in 1982 to a French mother and Algerian father. He studied film theory at Sorbonne University. His films include *Xiao Jia going home* (2008) and *Away from Nedjma* (2009). He is also a tutor, conducting cinema workshops.

Damien Ounouri, sin Francuza i Alžirke, rođen je u Clermont-Ferrandu, Francuska, 1982. godine. Studirao je filmsku teoriju na Sorbonne univerzitetu. Njegovi filmovi uključuju *Xiao Jia going home* (2008. godine) i *Away from Nedjma* (2009. godine). On je također tutor i održava filmske radionice.

Original language / Izvorni jezik:
Arabic, French / arapski, francuski
Director / Režija:
Damien Ounouri
Cinematography / Kamera:
Matthieu Laclau
Editing / Montaža:
Matthieu Laclau, Mary Stephen Lilja
Original music / Muzika:
Houria Aichi, Alla, Smail Benhouhou, Dhafer Youssef, Hasna El Becharia Baars
Producer / Producent:
Mathieu Mullier - Griffiths, Alexandre Singer
Production / Producija:
Kafard Films

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La Bella Vista

Uruguay, Germany / Urugvaj, Njemačka

2012 (73'), Director / Režija: Alicia Cano Menoni

The Bella Vista is a story of a house starting as a football club, becoming a successful transvestite brothel only to be changed into a Catholic chapel, all in a small conservative village in Uruguay. This playful documentary will bring to life the battle for control over a single physical space, driven by the same motivation: passion.

Bella Vista je priča o kući koja je na početku fudbalski klub, zatim postaje uspješan transvestitski bordel, i na kraju katolička kapela, u malom konzervativnom urugvajskom selu. Ovaj razigrani dokumentarac ozivljava borbu za kontrolu nad jednim fizičkim prostorom, vođenu istom motivacijom: strašću.

Festivals / awards:

Karlovy Vary International Film Festival 2012; San Sebastian Festival, Horizontes Latinos; Chicago International Film Festival



Alicia Cano was born in Uruguay, in 1982. After earning an undergraduate degree in Media Studies, she travelled to Italy in 2006 to complete a Master's degree in documentary cinema. In the following years she worked as a documentary filmmaker for Italian television. She currently lives in Montevideo, teaches cinema at the University and coordinates the Pitching Forum of Doc Montevideo. The Bella Vista is her first feature-length film.

Alicia Cano je rođena u Urugvaju 1982. godine. Nakon diplome iz medijskih studija, otputovala je u Italiju 2006. godine da završi magisterij iz dokumentarnog filma. Nakon toga je radila kao režiser dokumentaraca za italijansku televiziju. Trenutno živi u Montevideu, predaje film na univerzitetu i koordinira Pitching Forum Doc Montevidea. Bella Vista je njen prvi dugometražni dokumentarac.

Original language / Izvorni jezik:

Spanish / španski

Director / Režija:

Alicia Cano Menoni

Cinematography / Kamera:

Arauco Hernández Holz

Editing / Montaža:

Fernando Epstein

Original music / Muzika:

Maximiliano Silveira

Producer / Producenat:

Mario Jacob, Alicia Cano

Production / Producija:

MJ Producciones,

Filmproduktion Thomas Mauch

Contact / Kontakt:

TASKOVSKI FILMS

festivals@taskovskifilms.com

www.taskovskifilms.com



The Way We Are / Onakvi kakvi jesmo

Portugal

2011 (91), Director / Režija: Pedro Filipe Marques



Pedro Filipe Marques was born in Oporto, Portugal, 1976. Studied music, chemistry, medicine but graduated in film directing. MA in Communications and Arts. Worked as a film editor for more than 10 years, from fiction to creative documentaries. In 2008, he directed his first short fiction, *I Fight*. Since then, his days have been spent writing, teaching, photographing and directing in film and theatre.

Pedro Filipe Marques je rođen 1976. godine u Oportou, Portugal. Studirao je muziku, hemiju, medicinu, ali diplomirao je na filmskoj režiji. Magistrirao je na komunikacijama i umjetnosti. Radio je kao filmski montažer deset godina, od igranih filmova do kreativnih dokumentaraca. 2008. godine je režirao svoj prvi kratki film, *I Fight*. Od tada dane provodi pišući, predavajući, fotografirajući i režirajući u filmu i pozorištu.

At the far edge of Europe, 8 floors above water, the 60-year-old marriage of Armando and Maria survives. The eternal proletarian and his wife share their visions like partners in crime, turning daily life into a brief comedy upon what a decaying country still has to offer them. In a film with the form of an igloo of intimacy, these guardians of the past let the mass media world flood their tower of control, while the economic crisis arrives, painting an affectionate portrait of the Portuguese working-class experience.

Na samom kraju Evrope, osam spratova iznad vode, šezdesetogodišnji brak Armanda i Marie preživljava. Vječiti proleter i njegova žena dijele vizije kao partneri u zločinu, pretvarajući svakodnevni život u kratku komediju o tome šta im država u propadanju još može ponuditi. U filmu koji je uobličen kao iglo intime, ovi čuvari prošlosti puštaju mas-medije da preplave njihov toranj kontrole, dok se približava ekonomski kriza, slikajući dirljiv portret portugalske radničke klase.

Festivals / awards:

Special Mentions of the Jury at Cinéma du Réel 2012; Documenta Madrid 2012

Original language / Izvorni jezik:
Portuguese / portugalski

Director / Režija:
Pedro Filipe Marques
Cinematography / Kamera:
Pedro Filipe Marques
Editing / Montaža:
Tomás Baltazar, Pedro Filipe Marques
Original music / Muzika:
Elsa Ferreira

Producer / Producent:
Inês Gonçalves, Pedro Filipe Marques
Production / Producija:
No Land Films

Contact / Kontakt:
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Vanishing Spring Light / Nestajuća svjetlost proljeća

Canada, China / Kanada, Kina

2011 (112'), Director / Režija: Xun Yu



Xun Yu was born and raised in mainland China. He studied Film Production at the Arts University College in Bournemouth, U.K and later on earned a Master's Degree from Concordia University in Montreal. He initially worked as a cinematographer in both countries. He has gained valuable experience and credibility working on numerous awarded productions. The Vanishing Spring Light is his director debut.

Xun Yu je rođen i odrastao u kontinentalnoj Kini. Studirao je filmsku produkciju na Arts University College u Bournemouthu, u Velikoj Britaniji, a poslije je magistrirao na Concordia University u Montrealu. Na početku je radio kao kamerman u obje zemlje. Stekao je vrijedno iskustvo i kredibilitet radeći na mnogim nagradivanim produkcijama. The Vanishing Spring Light je njegov redateljski prvijenac.

On a street set to vanish with redevelopment, a grandmother suffers a stroke and loses what little freedom she had. Conflict between her children deepens at her bedside, prompting reflection on her past in a startling portrait of honesty in the face of death.

The first of a four-part series documenting the "ancient urban community" of West Street, The Vanishing Spring Light follows Grandma Jiang in her final days. The matriarch of an ordinary Chinese family, she has suffered a stroke after an accidental fall. As her health deteriorates, conflicts within the family begin to emerge. While Grandma Jiang is consumed by her illness, the family struggles to avoid collapse. The Vanishing Spring Light is a film about a family's love and loss, obligation and attachment, guilt, transformation and destiny.

U ulici koja će nestati nakon ponovne izgradnje, jedna baka doživi moždani udar i gubi i ono malo slobode što je imala. Sukob između njene djece se produbljava pored njene postelje, što uzrokuje promišljanje o njenoj prošlosti u iznenadujućem portretu iskrenosti suočenom sa smrću.

Prvi od četiri filma koji dokumentuju „drevnu urbanu kulturu“ ulice West Street, The Vanishing Spring Light prati baku Jiang u njenim posljednjim danima. Matrijarh jedne obične kineske porodice je doživjela moždani udar nakon što je slučajno pala. Kako njen zdravlje slabiti, sukobi unutar porodice isplivavaju. I dok bolest nagnira baku Jiang, njena porodica se trudi da izbjegne raspad. The Vanishing Spring Light je film o porodičnoj ljubavi i gubitku, obavezi i privrženosti, krivici, preobrazbi i sodbini.

Festivals / awards:

24th International Documentary Film Festival Amsterdam, First Appearance Competition; 16th Busan International Film Festival, Wide Angle (Documentary Competition); Montreal International Documentary Festival 2011, Official Competition; 11th Whistler Film Festival, Canada

Original language / Izvorni jezik:
Chinese, Mandarin / kineski, mandarinski

Director / Režija:

Xun Yu "Fish"

Cinematography / Kamera:

Xun Yu "Fish"

Editing / Montaža:

Tao Gu

Original music / Muzika:

Xun Yu "Fish"

Producer / Producent:

Daniel Cross, Tao Gu

Production / Producija:

Eye Steel Film

Contact / Kontakt:

CAT&DOCS

Catherine Le Clef

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Wavumba

Netherlands / Nizozemska

2012 (80'), Director / Režija: Jeroen van Velzen

Somewhere in Kenya there is an old fisherman called Mashoud, who believes in his stories, stories which paint a picture of a world of fantasy where the sea has a spirit, men can talk to fish, and seahorses dance on the waves. The one Mashoud prefers is about his inexorable destiny to capture a giant shark all by himself. After many years in England, director Jeroen van Velzen decides to go back to Kenya, where he grew up listening to these kinds of stories, and allows himself once again to be carried away by the memories, myths and fantasies that characterize the African tradition of storytelling. With Wavumba, he takes us on a journey with Mashoud to rediscover the innocence of believing in stories.

Negdje u Keniji živi stari ribar Mashoud, koji vjeruje u svoje priče, priče koje grade svijet fantazije u kojem more ima dušu, ljudi mogu pričati s ribama, a obale plešu na valovima. Priča koju Mashoud najviše voli je o njegovoj neizbjježnoj sudbini da sam uhvati veliku ajkulu. Nakon mnogo godina provedenih u Engleskoj, reditelj Jeroen van Velzen odlučuje da se vrati u Keniju, gdje je odrastao slušajući takve priče, i da se opet prepusti uspomenama, mitovima i fantazijama koje karakterišu afričku tradiciju pričanja priča. U Wavumbi, on kreće na putovanje sa Mashoudom da ponovo otkrije nevinost vjerovanja u priče.

Festivals / awards:

IFFR - Rotterdam, 2012; Visions du Réel, Nyon, 2012



At the age of 2 **Jeroen van Velzen** (1979, Heerlen) moved abroad. He lived a.o. in Kenya, India and South Africa. After high school in England and an orientation year at the Brighton College of Technology (Fine Art), he studied documentary directing at the Netherlands Film and Television Academy. In his third year he made the short film *Drieduizend Meter Boven De Wolken* about his autistic brother Erik. In 2009 he graduated with the film *Baba*, a documentary about an old man in India who together with his younger brother embarks on an exhausting pilgrimage. *Wavumba* is Jeroen's first feature documentary.

Jeroen van Velzen (rođen 1979. godine u Heerlenu) je preselio u inostranstvo kad mu je bilo dvije godine. Između ostalog, živio je u Keniji, Indiji i Južnoj Africi. Nakon srednje škole u Engleskoj i orientacione godine na Brighton College of Technology, studirao je režiranje dokumentaraca na Netherlands Film and Television Academy. Na trećoj godini je napravio kratki film *Drieduizend Meter Boven De Wolken* o svom autističnom bratu Eriku. Diplomirao je 2009. godine filmom *Baba* – dokumentarac o staroj ženi u Indiji koja kreće na iscrpljujuće hodočašće sa svojim mlađim bratom. *Wavumba* je Jeroenov prvi dugometražni dokumentarac.

Original language / Izvorni jezik:

Dutch / nizozemski

Director / Režija:

Jeroen van Velzen

Cinematography / Kamera:

Lennart Versteegen

Editing / Montaža:

Stefan Kamp

Original music / Muzika:

Boon & Booy

Producer / Producent:

Digna Sinke

Production / Producija:

SNG Film

Contact / Kontakt:

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EastWest Filmdistribution GmbH

Schottenfeldgasse 14

1070 Wien, Austria/Europe

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<http://www.eastwest-distribution.com>

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A Better Life is Elsewhere / Bolji život je drugdje
Rolando Colla
Switzerland, Bosnia and Herzegovina, Cuba / 2012 / 90'

Argentinian Lesson / Argentinski čas
Wojciech Staron
Poland / 2011 / 60'

Five Broken Cameras / Pet slomljenih kamera
Emad Burnat, Guy Davidi
Palestine, Israel, France / 2011 / 90'

Five Star Existance / Život sa pet zvjezdica
Sonja Linden
Finland, Sweden / 2011 / 90'

Planet of Snail / Planeta puževa
Seungjun Yi
Korean, Japan, Finland / 2011 / 87'

Summer of Giacomo / Giacomovo ljeto
Alessandro Comodin
Italy, Belgium, France / 2011 / 78'

The Night Watchman / Noćni čuvac
Natalia Almada
USA, Mexico, France / 2011 / 72'

Unfinished Journeys / Nezavršena putovanja
Vladimir Tomic
Denmark / 2012 / 43'



A Better Life is Elsewhere / Bolji život je drugdje

Switzerland / Švicarska

2012 (90'), Director / Režija: Rolando Colla

Born in Schaffhausen in 1957, son of Italian immigrants, **Rolando Colla** lives and works in Zurich. He began to work on film as writer and actor in several films made by his twin brother Fernando Colla. In 1983 he helped found the production company Peacock. He is a member of the ARF / FDS since 2002 and a professor at the International School of Film and Television EICTV Havana, Cuba.

Rolando Colla je rođen 1957. u Schaffhausenu, u porodici italijanskih imigranata, a danas živi i radi u Cirihu. Svoj rad u svijetu filma započeo je kao scenarista i glumac u nekoliko filmova koje je režirao njegov brat blizanac, Fernando Colla. Godine 1983., bio je jedan od osnivača produkcijske kuće Peacock. Član je švicarske asocijacije scenarista i reditelja ARF/FDS i profesor na Međunarodnoj školi filma i televizije EICTV u Havani, Kuba.

The film takes place in three nations: in Switzerland, Cuba and Bosnia. In each of these three countries we accompany persons who dream of a better life elsewhere. For eight years, Rolando Colla follows three people who are trying to change their lives: a lonely shepherd retreated into the mountains of Sarajevo; a Cuban psychiatrist and hard rock fan attempting to break out of the system, and a Swiss single mother determined to emigrate. A long-term study of the way people wrestle endlessly with their dreams.

Radnja filma se odvija u tri države: u Švicarskoj, na Kubi i u Bosni. U svakoj od ove tri države, slijedimo osobe koje sanjaju o boljem životu negdje drugdje. Tokom osam godina, Ronaldo Colla prati troje ljudi koji pokušavaju promijeniti svoje živote: usamljenog pastira koji se povukao u planine oko Sarajeva, kubanskog psihijatra i ljubitelja hard rocka koji se pokušava oslobođiti sistema, te samohranu majku iz Švicarske odlučnu u želji da emigrira. Dugoročno proučavanje načina kojima se ljudi neprestano bore sa svojim snovima.

Festivals / awards:

Busan Film Festival, premiere; Nyon – Visions du réel; Hofer Filmtage

Original language / Izvorni jezici:
Swissgerman, Bosnian, Spanish /
švicarski, njemački, bosanski, španski
Directed by / Režija:

Rolando Colla

Cinematography / Kamera:

Rolando Colla

Original Music / Muzika:

Bernd Schurer

Produced by / Producija:

Elena Pedrazzoli, Peacock Film

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Argentinian Lesson / Argentinski čas

Poland / Polska

2011 (60'), Director / Režija: Wojciech Staron



Wojciech Staroń is a cinematographer and film director. He was born in 1973 in Ostrowiec Świętokrzyski. A graduate of the Cinematographic Department at the Film School in Łódź, he has shot over twenty documentaries and feature fiction films. Staroń is a member of the European Film Academy and Polish Society of Cinematographers (PSC), an association of feature filmmakers.

Wojciech Staroń je snimatelj i filmski režiser. Rođen je 1973. godine u Ostrowiec Świętokrzyski. Dipomirao je na odsjeku za snimatelje filmske škole u Łódžu, i snimio je preko dvadeset dokumentaraca iigranih filmova. Staroń je član European Film Academy i poljskog udruženja snimatelja.

Argentinian Lesson is an intimate story of friendship between two kids from completely different worlds. 8-year-old Janek comes to an abandoned village in northern Argentina where his mother is supposed to be a teacher. Janek is following his new friend, Marcia, who fights alone through a family crisis, mother's mental disease and father's absence. Working in yerba plantations and brick factory, he enters the fascinating world of child fantasy, and is introduced to the bitterness of the childhood prematurely, contaminated with the problems of the grown-ups.

Argentinean Lesson je intimna priča o prijateljstvu dvoje djece iz potpuno različitih svjetova. Osmogodišnji Janek dolazi u napušteno selo na sjeveru Argentine gdje bi njegova majka trebala biti učiteljica. Janek prati svoju novu prijateljicu Marciu, koja se sama bori sa krizom u porodici, majčinim mentalnim oboljenjem i očevom odsutnošću. Radeći na plantažama yerbe i u tvornici cigli, on ulazi u fascinantni svijet dječje fantazije, ali i gorčine djetinjstva koje je rano završilo zbog problema odraslih.

Festivals / awards:

51st Krakow Film Festival, Poland, Golden Horn, The Award of Polish Association of cinematographers; 54th International Documentary and Animation Film Festival, Germany, Silver Dove; Documentary Film Festival "Listapad", Belarus, Grand Prix; 2011 Guangzhou International Documentary Film Festival, China, Grand Prix; 52nd International Film Festival Dei Popoli, Italy, Award for the Best Director; International Film Festival of the Art of cinematography Plus Camerimage, Poland

Original language / Izvorni jezik:
Polish, Spanish / polski, španški
Director / Režija:
Wojciech Staron
Cinematography / Kamera:
Wojciech Staron
Editing / Montaža:
Wojciech Staron, Zbigniew Osinski
Production / Producija:
Staron Film, TVP

Contact / Kontakt:
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Basztowa 15/8a, 31-143
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Five Broken Cameras / Pet slomljenih kamera

**Palestine, Israel, France, Netherlands /
Palestina, Izrael, Francuska, Holandija**

2011 (94') Director / Režija: Emad Burnat, Guy Davidi

There are five cameras – each with a story of its own. When his fourth son, Gibreel, is born in 2005, self-taught Palestinian cameraman Emad Burnat, gets his first camera. At the same time in his village of Bil'in, a separation barrier is being built and the villagers begin to resist it. For the next years, Burnat films this non-violent struggle. Daily arrests, violent attacks, bulldozers knocking down olive trees, losses of life and night raids. One camera after another used to document these events is shot or smashed. Each camera unfolds a part of history and his story.

Pet kamera, svaka priča svoju priču. Palestinski kamerman – amater, Emad Burnat, kupio je svoju prvu kameru 2005., kad mu se rodio četvrti sin, Gibreel. U isto to vrijeme počela je gradnja graničnog zida u njegovom selu Bil'in, a mještani su započeli pobunu. Narednih nekoliko godina, Burnat snima nenasilnu borbu. Hapšenja, napadi, noćne racije postaju dio svakodnevice. Svaka kamera koja dokumentuje ova događanja završi razbijena ili upucana. Svaka kamera priča dio historije.

Festivals / awards:

Sundance Film Festival, World Cinema Directing Award; International Documentary Film Festival Amsterdam, Special Jury Award and Audience Award; Best Documentary in Durban Film Festival, South Africa; Doc/Fest Sheffield 2012 Audience Award; One World Film Festival 2012 Directing Award; Cinema Du Reel 2012 Louis Marcorelles Award; EuroDok - Best Documentary (Norway); Human Rights Human Wrongs Film Festival Oslo... and many, many more awards



Emad Burnat is a Palestinian freelance cameraman and photographer. His experience includes filming for TV channels (Al-Jazeera, Israeli channels 1, 2 and 10) and the Palestinian Television. He filmed footage for several documentaries, such as Bil'in, My Love, Palestine Kids, Open Close, and Interrupted Streams.

Guy Davidi, born in Jaffa, is a documentary filmmaker and cinema teacher. He has been directing, editing, and shooting films since the age of 16. In 2010, Guy Davidi's first feature film, Interrupted Streams, premiered at the Jerusalem International Film Festival.

Emad Burnat je slobodni snimatelj i fotograf iz Palestine. Njegovo iskustvo uključuje snimanje za tv kanale (Al-Jazeera, izraelske kanale 1, 2 i 10), te Palestinsku televiziju. Snimao je za nekoliko dokumentarnih filmova: Bil'in, My Love, Palestine Kids, Open Close, i Interrupted Streams.

Guy Davidi, rođen u Jaffi, autor je dokumentarnih filmova i učitelj filma. Davidi režira i snima filmove od svoje šesnaeste godine. Njegov prvi dugometražni film, Interrupted Streams, premijerno je prikazan na Međunarodnom filmskom festivalu u Jerusalemu 2010. godine.

Original language / Izvorni jezik:
Hebrew, Arabic / hebrejski, arapski

Directed by / Režija:

Emad Burnat, Guy Davidi

Cinematography / Kamera:

Emad Burnat

Original Music / Muzika:

Le Trio Joubran

Produced by / Producija:

Guy DVD Films, Alegria Productions,
Burnat Films Palestine

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<http://www.catndocs.com>



Five Star Existance / Život sa pet zvjezdica

Finland, Sweden / Finska, Švedska

2011 (90'), Director / Režija: Sonja Linden

Director Sonja Lindén sets out on a subjective journey in order to understand the challenges of the new ways of relating to and communicating with others. She explores a society which is on the verge of becoming wireless – a society in which changes the laws of time, space and distance are revolutionizing the concept of liaison. Her point of departure is today's society, but she also looks at what the future may have in store for us. During her quest, Lindén observes people's experiences of freedom and presence, and questions how our post-information society and technological progress is changing our way of life.

Rediteljka Sonja Lindén vodi nas na subjektivno putovanje s ciljem razumijevanje izazova novih načina povezivanja i komuniciranja s drugima. Lindén istražuje društvo koje je na rubu da postane bežično, društvo u kom promjene zakonitosti vremena, mjesta i udaljenosti revolucionariziraju koncept veze. Glavna tema njenog putovanja je društvo današnjice, ali Lindén također istražuje šta budućnost spremila za nas. Tokom svog traganja, Lindén opaža tudi iskustva slobode i prisutnosti, i propituje kako postinformacijsko društvo i tehnološki progres mijenjaju naš način života.

Festivals / awards:

Documentary Edge Festival, Auckland & Wellington – Best Future Watch Category Award; IDFA – International Documentary Film Festival Amsterdam; Full Frame Documentary Film Festival; Documentary Edge Festival, Auckland & Wellington; Seattle International Film Festival; Festroia International Film Festival, Portugal; Reykjavik International Film Festival; Interfaces at the Finnish Institute in Paris



Sonja Lindén is an independent filmmaker, producer and director, who established Avanton Productions in 2006. As a director, she focuses on the experience of inner freedom and its reflections on our external reality. The dimensions of love and loneliness are also important themes in her films *No Man is an Island* (2006), *Gacaca- Awaiting Justice* (2003), *Breathing* (2002), *Steps on the Yoga Path* (2000). Sonja graduated from both the Department of Motion Picture, Television and Production Design (University of Arts and Design Helsinki) and the Helsinki School of Economics.

Sonja Lindén je nezavisna filmska rediteljka i producentkinja koja je 2006. ustanovila Avanton Productions. Kao rediteljka, ona se bavi iskustvom unutrašnje slobode i njenim refleksijama na vanjsku stvarnost. Značaj ljubavi i usamljenosti također su važne teme u njenim filmovima *No Man is an Island* iz 2006., *Gacaca Awaiting Justice* iz 2003., *Breathing* iz 2002. te *Steps on the Yoga Path* iz 2000. Sonja je diplomirala na Odsjeku za film, televiziju i produkciju na Univerzitetu za umjetnost i dizajn u Helsinkiju, te na Helsinki School of Economics.

Original language / Izvorni jezici:
Finnish, Korean / finski, korejski

Directed by / Režija:
Sonja Linden

Cinematography / Kamera:
Peter Flinckenberg

Original Music / Muzika:
Rebekka Karijord

Produced by / Producija:
Sonja Linden, Avanton Productions

Contacts / Kontakt:
Sonja Linden
sonja.linden@avanton.fi



Planet of Snail / Planeta puževa

Korea, Japan, Finland / Koreja, Japan, Finska

2011 (87'), Director / Režija: Seungjun Yi



Seung-Jun Yi is one of the most known Korean documentary directors in the world documentary scene. Amongst over a dozen documentaries Seung-Jun directed, *Children of god* (2008) has traveled the world including Hotdocs 2009 and is being distributed worldwide including USA. His interest in filmmaking has always focused on the life of, so called the unseen minorities, which has become his signature style of filmmaking.

Seung-Jun Yi je jedan od najpoznatijih korejskih reditelja dokumentarnih filmova na svjetskoj sceni. Među dokumentarcima koje je Seung-Jun režirao, *Children of god* (2008) je obišao svijet, 2009. godine učestvovao na festivalu Hotdocs, te bio distribuiran širom svijeta, uključujući i SAD. Teme koje interesuju ovog reditelja tiču se života takozvanih nevidljivih manjina, što je postao njegov prepoznatljivi znak u filmu.

Young-Chan comes from planet of snail where deaf blind people live slow and quiet lives. When Young-Chan came to Earth, nobody understood his language and he was desperate. Then an angel walked into his life. Soon-Ho knows how it is to be lonely and soon becomes an inseparable part of his life. Young-Chan also discovers an amazing world under his fingers as he learned to read books with braille. Hopes began to grow and he dreams of writing a book. However, Soon-Ho cannot always be there for him because of her own problem of spine disability. The couple now should learn to survive alone. While Soon-Ho uneasily spends her first day waiting for his return, Young-Chan goes out for the biggest adventure of his life.

Young-Chan dolazi sa planete puža gdje gluhi i slijepi ljudi žive spore i tihe živote. Kad je Young-Chan došao na Zemlju, bio je očajan jer niko nije razumio njegov jezik. A onda je u njegov život ušao andeo. Soon-Ho zna šta je usamljenost i uskoro postaje neodvojivi dio njegovog života. Young-Chan otkriva očaravajući svijet pod svojim prstima nakon što nauči čitati knjige na brajici. Njegova nada raste i on želi napisati knjigu. Ipak, Soon-Ho zbog svojih vlastitih problema sa deformisanom kičmom ne može uvek biti tu za njega. Par mora naučiti kako da preživi.

Festivals / awards:

IDFA, Best Documentary for Feature Length Competition; It's All True Festival, Best Documentary Feature; DocAviv, Best International Film; Documenta Madrid, First Prize for International Full Length Film; Silverdocs, Sterling Award for Best World Feature; EIDF, Audience Award, UNICEF Award; Docpoint Helsinki; One World Int'l Human Rights Film Festival, Prague; Hotdocs Canadian International Documentary Festival; Tribeca Festival

Original languages / Izvorni jezik:

Korean / korejski

Directed by / Režija:

Yi Seungjun

Cinematography / Kamera:

Yi Seungjun

Original music / Muzika:

Min Seongki (Transistor head)

Produced by / Producija:

Min-Chul Kim, Gary Kam

Contacts / Kontakt :

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Catherine Le Clef

cat@catndocs.com



Summer of Giacomo / Giacomovo ljeto

Italy, Belgium, France / Italija, Belgija, Francuska

2011 (78'), Director / Režija: Alessandro Comodin



Alessandro Comodin is born in Frioul, a border town in northeast Italy, in 1982. He discovered the cinema thanks to Pasolini's dialect poetry. After post-graduate literature studies in Bologna, he graduated in cinema direction from Institut National Supérieur des Arts de Spectacle (INSAS, 2004 - 2008) in Brussels. His short documentary *Jagdfieber* (2008) was selected for the Director's Fortnight in Cannes. *Summer of Giacomo* (2011) is his first feature-length film.

Alessandro Comodin rođen je 1982. u Frioulu, mjestu na samoj granici u sjeveroistočnoj Italiji. Svijet filma je otkrio zahvaljujući Pasolinijevoj poeziji. Nakon postdiplomskog studija književnosti u Bologni, diplomirao je filmsku režiju na Nacionalnom institutu za prikazivačke umjetnosti (INSAS) u Bruxellesu.

It's summer in the countryside of northeastern Italy. Giacomo, nineteen, deaf since childhood and Stephanie, his childhood friend, sixteen, go to the river for a picnic. Like in an enchanted fairy tale they get lost in the woods and find themselves in a heavenly place, alone and free, during an afternoon that seems to last a whole summer.

An apprenticeship of senses: there is no touching, yet it is all skin, breath and sighs. The sensuality accompanies their childrens games until Stephanie and Giacomo feel the adventure that they have just experienced is nothing more than a bittersweet memory of lost time.

Ljeto je na selu na sjeveroistoku Italije. Giacomo, devetnaestogodišnji mladić, gluonjem od djetinjstva, i Stephanie, njegova šesnaestogodišnja priateljica iz djetinjstva, odlaze do rijeke na izlet. Kao u bajci, izgube se u šumi i dodu na čudesno mjesto, sami i slobodni, tokom poslijepodneva koje izgleda kao dugo ljeto.

Spoznaja čulima: nema dodirivanja, a opet, sve je koža, dah i uzdasi. Senzualnost prati njihove igre iz djetinjstva sve dok Stephanie i Giacomo ne shvate da je avantura koju su upravo iskusili ništa do sjećanje na izgubljeno vrijeme.

Festivals/awards

Locarno Film festival 2011 - Golden Leopard Filmmakers of the Present; Belfort Festival 2011- Grand Jury Award & Documentaire sur Grand Ecran prize; Festival Dei Popoli 2011- Special Mention and Cinema Italiano prize; Split Film Festival – Special Jury Award; Cannes Film Festival 2012 - ACID selection; International Film Festival Rotterdam 2012; Viennale 2011- Hors-compétition (Autriche); Filmer à tout prix 2011 (Bruxelles - Belgique)

Original language / Izvorni jezik:

Italian / italijanski

Directed by / Režija:

Alessandro Comodin

Cinematography / Kamera:

Tristan Bordmann

Original Music / Muzika:

Jonathan Richman

Produced by / Producija:

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The Night Watchman / Noćni čuvar

USA, Mexico, France / SAD, Meksiko, Francuska

2011 (72'), Director / Režija: Natalia Almada

From dusk to dawn El Velador accompanies Martin, the guardian angel who, night after night, watches over the extravagant mausoleums of Mexico's most notorious Drug Lords. As young widows sweep the marble floors of elaborate crypts, luxurious cars glide silently between tombs, and poor laborers construct lavish new mausoleums. In the labyrinth of the narco-cemetery, this film about violence without violence reminds us how, in the turmoil of Mexico's bloodiest conflict since the Revolution, ordinary life persists and quietly defies the dead.

Od sumraka do zore, El Velador prati Martina, anđela čuvara koji, svake noći, čuva ekstravagantne mauzoleje najozloglašenijih meksičkih trgovaca drogom. Dok mlade udovice prelaze preko mramornih podovima nakićenih grobnica, luksuzni automobili tiho klize između spomenika, slabo plaćeni radnici grade nove rasipne mauzoleje. U labirintu groblja narkobosova, ovaj film o nasilju bez nasilja podsjeća nas kako, u metežu najkrvavijih meksičkih sukoba još od vremena Revolucije, obični život ustrajava i tiho prkosí mrtvima.

Festivals / awards:

Cannes Director's Fortnight 2011.; Cinema South Festival, Israel; Los Angeles Film Festival; Silverdocs; Festival do Rio; Goteborg International Film Festival; Makedox, Macedonia; Barcelona International Women's Film Festival

Original language / Izvorni jezik:

Spanish / španski

Directed by / Režija:

Natalia Almada

Cinematography / Kamera:

Natalia Almada

Produced by / Producija:

Altamura Films

Contacts / Kontakt:
info@altamurafilms.com





Unfinished Journeys / Nezavršena putovanja

Denmark / Danska

2012 (43'), Director / Režija: Vladimir Tomic

In Vladimir Tomić's film *Unfinished Journeys* we follow Niels, half Danish and half Greenlandic, and the relation he has towards his Greenlandic roots. It is a tale in which poetical imagery and magnificent Greenlandic scenery meet a socio-political perspective with documentary shots of everyday life in Greenland.

The question of how a cultural identity like Inuit has been influenced after having had the norms of the Danish society imposed on it for years, is central. Is it possible to maintain a Greenlandic self-understanding even though an external system is threatening to wipe it out? The issue unfolds in the documentary shots, but also in the film's poetic photograph, where ice, water, vapour and clouds explore transformation, producing a mystic and harsh atmosphere in which Tomic brings us closer to the post colonial trauma.

U filmu Vladimira Tomića *Unfinished Journeys* pratimo Nielsa, polu-Danca, popu-Grenlandjanina. Fokalna tačka je priča o Nielsovoj vezi sa grenlandskim korjenima. *Unfinished Journeys* je priča u kojoj se poetske slike i čarobni prizori s Grenlanda susreću sa socio-političkom perspektivom i dokumentarnim snimcima svakodnevice Grenlanda.

Centralno pitanje Tomićevog filma jeste uticaj na kulturni identitet poput inuitskog (eskimskog), nakon višegodišnje izloženosti danskim društvenim normama. Je li moguće očuvati grenlandsko samorazumijevanje premda vanjski sistem prijeti da ga uništi? Ovo pitanje se razotkriva kroz film, ali također i kroz poetične fotografije na kojima led, voda, magla i oblaci istražuju temu preobražaja, stvarajući tajnovitu i surovu atmosferu u kojoj nas Tomić dovodi bliže postkolonijalnoj traumi.

Festivals / awards:

Copenhagen Art Festival, World Premiere

Vladimir Tomic was born in Bosnia, but has lived in Denmark since 1992. Tomic is graduated from The Royal Danish Academy of Fine Arts in Copenhagen. In his works, mainly video art and documentary film, he focuses on the loss of identity and includes political and essential issues in his works. The result is a combination of reality and staging. He has received several awards including the first price at the film festival Short Ends World. Tomic has exhibited e.g. at Gl. Strand and Charlottenborg both in Copenhagen.

Vladimir Tomić je rođen u Bosni, ali od 1992. živi u Danskoj. Diplomirao je na Kraljevskoj akademiji umjetnosti u Kopenhagenu. U svojim video radovima i dokumentarnim filmovima bavi se gubitkom identiteta, uključujući u njih i politiku i osnovna pitanja. Za svoj rad je primio nekoliko nagrada, uključujući i prvu nagradu na filmskom festivalu Short Ends World. Tomić je izlagao u Gl. Strand i Charlottenborgu u Kopenhagenu.

Original language / Izvorni jezik:
Danish, Greenlandic / danski, grenlandski

Directed by / Režija:

Vladimir Tomic

Cinematography / Kamera:

Vladimir Tomic

Original Music / Muzika:

Julian Winding

Produced by / Producija:

Vladimir Tomic

Contacts / Kontakt:

Vladimir Tomic

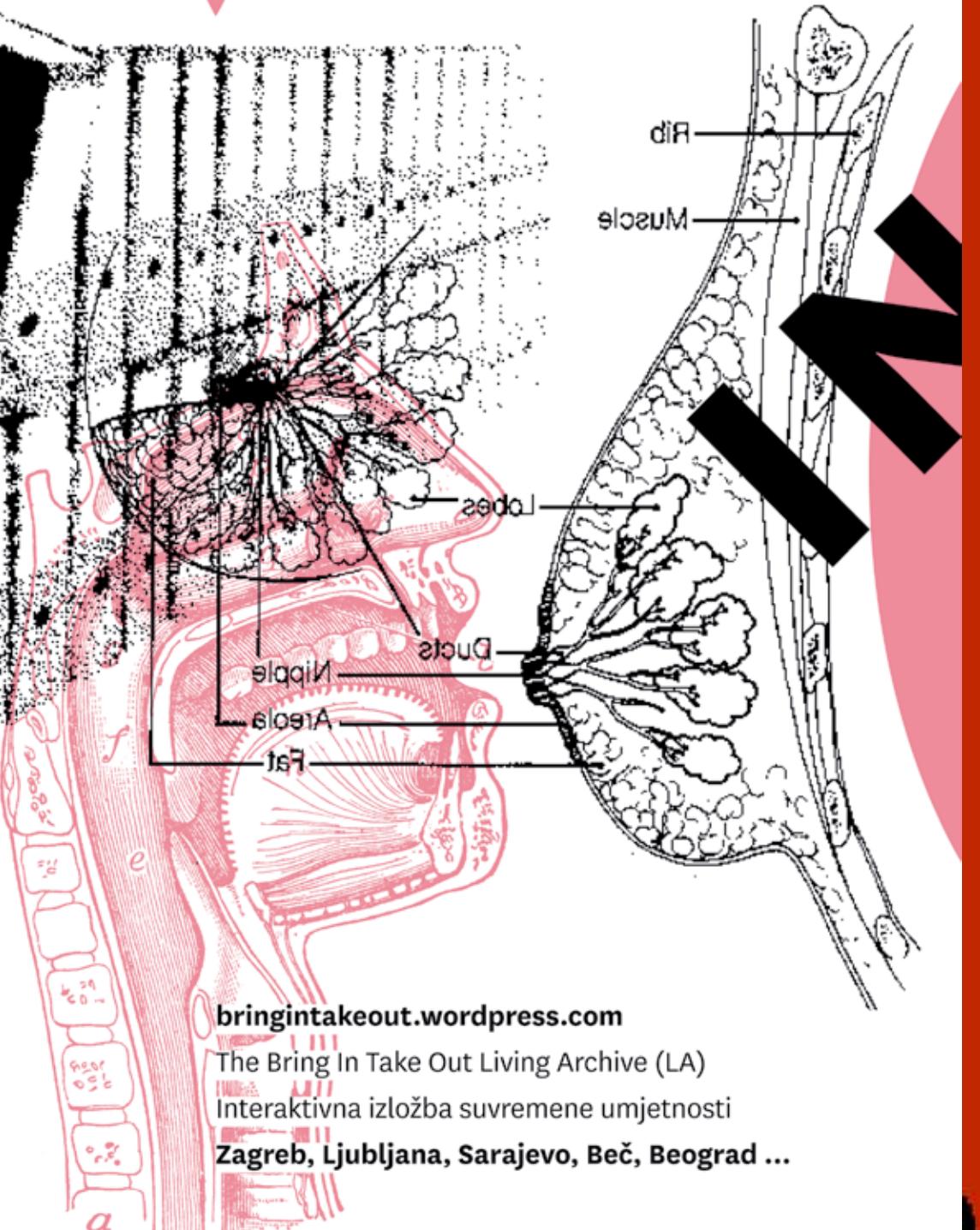
www.vladimirtomic.com

vladimirtomic80@gmail.com



BRING A TAKE LIVING ARCHIVE

The logo consists of the words "IN", "TAKE", and "OUT" arranged in a triangular pattern. "IN" is at the top left, "TAKE" is at the top right, and "OUT" is at the bottom. The letters are bold black sans-serif. A large, semi-transparent pink shape resembling a surfboard or a stylized 'W' is positioned behind the letters.



bringintakeout.wordpress.com

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Ben: In The Mind's Eye / Ben: U oku uma
Iva Radivojevic
USA / 2012 / 13'

Human Rights Stories from the Kosovo Margins /
Ljudskopravaške priče s Kosovskih margina

Lost Shoes / Izgubljene cipele
Shota Bukoshi / Kosovo / 2012 / 21'

One Lucky Day / Jedan sretan dan
Dija Krasniqi, Hysamedin Luma / Kosovo / 2012 / 20'

Pristina – Belgrade
Srdjan Slavkovic / Kosovo / 2012 / 21'

The Exam / Ispit
Lulzim Zeqiri / Kosovo / 2012 / 15'

Wall / Zid
Nikola Polic / Kosovo / 2012 / 25'

Whose Flag It Is? / Čija je to zastava?
Baris Karamuco / Kosovo / 2012 / 14'

Lanbroa (Mist) / Magla
Mikel Zatarain Donostia
Spain / 2011 / 5'

My Family in 17 Takes / Moja porodica u 17 kadrova
Claudie Lévesque
Canada / 2011 / 27'

Praxis
Bruno Cabral
Portugal / 2011 / 29'

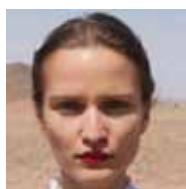
Scene Shifts, in six movements /
Promjene scene, kroz šest pokreta
Jani Ruscica
Denmark, Finland, Germany / 2012 / 16'

Sons of Illumination / Sinovi prosvjetljenja
Deniz Eroglu
Turkey / 2011 / 6'

The Fuse, or How I killed Simon Bolivar /
Kako Sam Zapalio Simona Bolivara
Igor Drljevic
Canada, Bosnia and Herzegovina / 2011 / 9'



WORLD PREMIERE



Ben: In The Mind's Eye / Ben: U oku uma

USA / SAD

2012 (13'), Director / Režija: Iva Radivojevic

Ben is a diagnosed schizophrenic. Unable to fit into society's mold or support himself he finds home in music. It keeps him alive and gives meaning to his life. Wanting desperately to express himself, he lends his thoughts in this film.

Benu je dijagnosticirana šizofrenija. U nemogućnosti da se prilagođi kalupu društva i da živi samostalno, Ben nalazi utočište u muzici. Muzika ga održava u životu i daje mu smisao. U snažnoj želji da se izrazi, Ben nudi svoje misli u ovom filmu.

Iva Radivojevic spent her early years in Yugoslavia and Cyprus before settling in NYC to pursue her artistic goals over a decade ago. Iva's films explore the theme of identity, migration and immigrants. The characters she portrays tend to live in multiple worlds that allow for a form of hybridity. Iva's films have screened at various film festivals including Toronto's HotDocs Film Festival and were broadcast on PBS, The Documentary Channel as well as international networks.

Iva Radivojevic je provela rane godine u Jugoslaviji i na Kipru prije nego se usidrila u New Yorku da se posveti svojim umjetničkim ciljevima prije deset godina. Ivići filmovi istražuju teme identiteta, migracija i imigranata. Likovi koje oslikava obično žive u više svjetova koji omogućavaju formu hibridnosti. Ivići filmovi su prikazani na različitim festivalima, uključujući HotDocs Film Festival u Toronto, kao i na PBS-u, The Documentary Channel-u i međunarodnim televizijskim mrežama.

Original language / Izvorni jezik:
English / engleski

Director / Režija:
Iva Radivojevic

Cinematography / Kamera:
Iva Radivojevic

Editing / Montaža:
Iva Radivojevic

Original music / Muzika:
Benjamin Moylen

Producer / Producent:
Iva Radivojevic

Contact / Kontakt:
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ivarad@gmail.com



Human Rights Stories from the Kosovo Margins / Ljudskopravaške priče s kosovskih margina

The DokuFest inspired, EU-funded '*Human Rights Film Factory - Human Rights Stories from the Kosovo Margins*' brings together six promising talents who has each made a short documentary emphasizing real life stories from Kosovo and the Balkans.

Beginning with workshops and master classes guided by such luminaries as Oscar nominee James Longley, Iranian master Moshen Makhmalbaf, American filmmakers Michael Palmieri and Donal Mosher, Albanian director Iris Elezi and Albanian-American editor and screenwriter Thomas Logoreci, the participants then conceived, shot and edited the films in this thought-provoking series just in time for a premiere at this years' DokuFest in Prizren.

From a primary school with a wall dividing Serbs and Albanians to a bus driver making the difficult run between Belgrade and Prishtina, but also to funny and sometimes hilarious answers on the meaning of country's new flag, each of these unique visions captures the often absurd, sometimes tragic and always compelling experience of life in Kosovo.

We are pleased to present the work of these talented young filmmakers at the Pravo Ljudski Film Festival here in Sarajevo, with the hope of promoting further dialogue on the human rights topics and universal themes portrayed in each of these singular docs.

Inspirisan DokuFestom i finansijski podržan od EU, '*Human Rights Film Factory - Ljudskopravaške priče s Kosovskih margina*' spaja šest obećavajućih talenata koji su svaki za sebe napravili kratki dokumentarac o stvarnim životnim pričama sa Kosova i Balkana.

Učesnici su počeli radionicama i predavanjima vođećih ljudi kao što su kandidat za Oskara James Longley, iranski meštar Moshen Makhmalbaf, američki reditelji Michael Palmieri i Donal Mosher, albanski reditelj Iris Elezi i albansko-američki montažer i scenarist Thomas Logoreci, da bi potom osmislili, snimili i montirali filmove koji čine ovaj izazovni serijal, na vrijeme da bude premijerno prikazan na ovogodišnjem DokuFest u Prizrenu.

Osnovna škola sa zidom koji dijeli Srbe i Albance, vozač autobusa na nezgodnoj liniji Beograd – Priština, zabavni i ponekad presmiješni odgovori o značenju nove državne zastave – svako od ovih jedinstvenih viđenja oslikava često apsurdno, ponekad tragično, ali uvjek neodoljivo iskustvo života na Kosovu.

Sretni smo što možemo predstaviti rad ovih mlađih i talentiranih reditelja na Pravo Ljudski filmskom festivalu u Sarajevu, sa nadom u promicanje budućeg dijaloga o ljudskim pravima i univerzalnim temama kojih se dotiče svaki od ovih pojedinačnih dokumentaraca.



HUMAN RIGHTS STORIES FROM THE KOSOVO MARGINS /
LJUDSKOPRAVAŠKE PRIČE S KOSOVSKIH MARGINA

Lost Shoes / Izgubljene cipele

Kosovo

2012 (21'), Director / Režija: Shota Bukoshi

A chronicle of the parallel school system in Kosovo during the 1990's when Albanians were expelled from learning institutions by the occupying Serbs. The filmmaker Bukoshi interviews former students who vividly recall the extraordinary and often dangerous lengths they went to pursue a basic education.

Hronika paralelnog školskog sistema na Kosovu tokom devedesetih, kada su okupatorski Srbi izbacivali Albance iz prosvjetnih institucija. Redatelj Bukoshi intervjuje bivše studente koji se živo prisjećaju neobičnih i često opasnih stvari koje su morali raditi da bi dobili osnove obrazovanja.

Shota Bukoshi is a script writer, movie director, producer and cultural manager born in Prishtina, Kosovo. She finished her studies in Film Directing at the Faculty of Arts of the University of Prishtina in September 2008. She is author of six short films and one documentary film for which she received several awards.

Shota Bukoshi je scenarist, režiser producent i menadžer za kulturu, rođena u Prištini na Kosovu. Završila je filmsku režiju na Fakultetu za umjetnost Univerziteta u Prištini u Septembru 2008. godine. Napravila je šest kratkih filmova i jedan dokumentarac za koje je dobila nekoliko nagrada.

Contact / Kontakt:
Shota Bukoshi
Shota.bukoshi@gmail.com



HUMAN RIGHTS STORIES FROM THE KOSOVO MARGINS /
LJUDSKOPRAVAŠKE PRIČE S KOSOVSKIH MARGINA

One Lucky Day / Jedan sretan dan

Kosovo

2012 (20'), Director / Režija: Dija Krasniqi, Hysamedin Luma

Dija Krasniqi - Born in 1983 Dija Krasniqi studied Sociology at Prishtina University. In 2005 she made her first film Ku shkon ajo that was broadcasted on Kosovo's local TV's. One Lucky Day is her third film.

Hysamedin Luma is a co-director of this film.

Dija Krasniqi je rođena 1983. godine. Studirala je sociologiju na Univerzitetu u Prištini. 2005. godine je napravila svoj prvi film, Ku shkon ajo, koji je prikazan na lokalnoj kosovskoj televiziji. Jedan sretan dan je njen treći film.

Hysamedin Luma je jedan od režisera filma Jedan sretan dan.

A day in the life of Rrahman Beqiri, a miner in the vast industrial complex near Kosovo's divided city of Mitrovica. Beqiri, a veteran of the famed 1989 strike that signaled the breakup of the former Yugoslavia, wanders the mines deep tunnels and wide valleys that surround it, recalling the past while ruminating on Kosovo's uneasy future.

Jedan dan u životu Rahmana Beqirija, rudara u velikom industrijskom kompleksu blizu podijeljenog kosovskog grada Mitrovice. Beqiri, veteran poznatog štrajka iz 1989. godine koji je najavio raspad bivše Jugoslavije, luta dubokim tunelima rudnika i širokim dolinama koje ga okružuju, sjećajući se prošlosti i razmišljajući o neizvjesnoj budućnosti Kosova.

Contact / Kontakt:
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HUMAN RIGHTS STORIES FROM THE KOSOVO MARGINS /
LJUDSKOPRAVAŠKE PRIČE S KOSOVSKIH MARGINA

Pristina – Belgrade

Kosovo, Serbia / Kosovo, Srbija

2012 (21'), Director / Režija: Srdjan Slavkovic

Started working in TV Pristina in 1997; it was a curse and a blessing that will mark him for life. Ever since he has been working around the region as Cameraman, Editor, Producer and Director. Srdjan is currently living and working in Haiti.

Srdjan Slavković je počeo raditi na prištinskoj televiziji 1997. godine. Bilo je to ujedno prokletstvo i sreća koja će ga obilježiti zauvijek. Od tada radi kao kamerman, montažer, producent i režiser širom regiona. Srdjan trenutno živi i radi na Haitiju.

A Balkan road movie in the truest sense. This doc portrait follows a weary bus driver who, despite the lingering divisions, manages to keep connection between the two cities alive. For many passengers, the idea of crossing to the other side brings fear and dread. For Stanislav, this is just everyday routine.

Balkanski road-movie u pravom smislu te riječi. Ovaj dokumentarni portret prati umornog vozača autobusa, koji uprkos dugotrajnim podjelama uspijeva održati vezu između dva grada. Za mnoge, sama pomisao o prelasku na drugu stranu budi strah i strepnju. Za Stanislava to je tek svakodnevna rutina.

Director / Redatelj:

Srdjan Slavkovic

Produced by / Producija:

DokuFest

Cinematographer / Kamera:

Srdjan Slavkovic

Editor / Montaža:

Srdjan Slavkovic

Sound / Zvuk:

Srdjan Slavkovic

Contact / Kontakt:

Srdjan Slavkovic

slavkovic@un.org



HUMAN RIGHTS STORIES FROM THE KOSOVO MARGINS /
LJUDSKOPRAVAŠKE PRIČE S KOSOVSKIH MARGINA*The Exam / Ispit***Kosovo**

2012 (15'), Director / Režija: Lulzim Zeqiri

Born 1978 in Gjilan, Kosova. In 2010 he made a short documentary *The Lost Portrait* that was awarded with Best National film at DokuFest 2011. *The Exam* is his second film.

Lulzim Zeqiri je rođen u Gnjilanim na Kosovu. 2010. godine je napravio kratki dokumentarac *Izgubljeni portret*, koji je dobio nagradu za najbolji nacionalni film na DokuFestu 2011. godine. *Ispit* je njegov drugi film.

Moving, personal doc captures the filmmaker's fifty-four year old immigrant Kosovo mother as she attempts to pass an all-important German language test. Painter and video artist Zeqiri frames a cold and unforgiving Austria through the window of his mother's apartment as she struggles through the difficult words and phrases.

Dirljivi, lični dokumentarac bilježi priču režiserove 54-godišnje majke koja je imigrant s Kosova i pokušava da prođe vrlo važan test njemačkog jezika. Slikar i video umjetnik Zeqiri prikazuje hladnu i nemilosrdnu Austriju kroz prozor majčinog stana, dok se ona bori sa teškim riječima i frazama.

Director / Režiser:

Lulzim Zeqiri

Produced by / Producija:

DokuFest

Cinematographer / Kamera:

Lulzim Zeqiri

Editor / Montaža:

Latif Hasolli

Sound / Zvuk:

Lulzim Zeqiri



HUMAN RIGHTS STORIES FROM THE KOSOVO MARGINS / LJUDSKOPRAVAŠKE PRIČE S KOSOVSKIH MARGINA

Wall / Zid

Kosovo

2012 (25'), Director / Režija: Nikola Polić

In the Kosovo village of Rubovce, twenty kilometers south of the capital, Prishtina, a wall built two decades ago in a small primary school still separates the young Albanian and Serbian students. Nineteen-year old filmmaker Polić and cinematographer Luma use their probing camera to create an intense, moody and elegiac atmosphere.

Director biography:

U kosovskom selu Rubovce, dvadeset kilometara južno od glavnog grada Prištine, zid koji je podignut prije dvije decenije u maloj osnovnoj školi još uvijek razdvaja male albanske i srpske đake. Devetnaestogodišnji režiser Polić i snimatelj Luma koriste svoju istraživačku kameru da naprave napetu, prevrtljivu i elegičnu atmosferu.

Nikola Polić was born in 1993, in Loznica. When he was seventeen years old he made his first documentary "Invisible." After a year of research and learning about the world of sex workers Polić uncovers the problems, desires, needs and ambitions of his heroines. This medium length film debut after its premiere in Belgrade embarked on a tour to 24 cities in Serbia ("Free Zone on tour"). Nicholas is the winner at the socially engaged documentary film camp "Free Zone Junior" 2009/10.

The Wall (Zid / Mur) is his second documentary.

Nikola Polić je rođen 1993. godine u Lozniči. Sa sedamnaest godina snimio je svoj prvi dokumentarni film "Nevidljive". Nakon godinu dana istraživanja i upoznavanja sa svijetom seksualnih radnika, Polić razotkriva probleme, želje, potrebe i ambicije njegovih junakinja. Ovaj srednjemetražni film je posle premijere u Beogradu krenuo na turneju u 24 grada po Srbiji ("Slobodna zona na turneji"). Nikola je pobjednik kampa angažovanog dokumentarnog filma "Slobodna Zona Junior" 2009/10.

Zid/Mur je njegov drugi dokumentarni film.

Contact:
Nikola Polić
Nikola3a@gmail.com



HUMAN RIGHTS STORIES FROM THE KOSOVO MARGINS /
LJUDSKOPRAVAŠKE PRIČE S KOSOVSKIH MARGINA

Whose Flag It Is? / *Čija je to zastava?*

Kosovo

2012 (14'), Director / Režija: Baris Karamuço

Director Karamuço ponders the notion of national identity as freezing Kosovars, taped during the recent cold snap, give wildly differing opinions about their country's controversial blue, white and gold national symbol. Funny and telling, the film brilliantly threads an extraordinary sequence of a teacher explaining the flag to her wide-eyed kindergarten students.

Režiser Karamuço preispituje pojam nacionalnog identiteta dok smrznuti Kosovari, snimljeni tokom nedavne oštretre zime, daju izrazito oprečna mišljenja o kontroverznom plavo-bijelo-zlatnom nacionalnom simbolu njihove države. Zabavan i poučan, film sadrži brillantnu sekvencu učitelju koji u vrtiću objašnjava zastavu svojim učenicima čije su oči sirom otvorene.

Barış Karamuço (1985) was born in Prizren, Kosovo. He enrolled in bachelor of Photography at Mimar Sinan Fine Arts University in Istanbul and graduated on 2009. He started his Masters on film at the same University and graduated on 2011 with his thesis titled The Black Wave in Yugoslavian Cinema. In the same year he started his PhD studies on Sociology, at Mimar Sinan University.

Barış Karamuço je rođen 1985. godine u Prizrenu, Kosovo. Upisao je dodiplomski studij fotografije na univerzitetu likovne umjetnosti Mimar Sinan u Istanbulu i diplomirao 2009. godine. Magistrirao je na istom univerzitetu 2011. godine tezom Crni talas u jugoslovenskom filmu. Iste godine je započeo doktorat na sociologiji Mimar Sinan univerziteta.

Director / Režiser:
Baris Karamuço
Produced by / Producija:
DokuFest
Cinematographer / Kamera:
Baris Karamuço, Bayram Hamolar
Editor / Montaža:
Baris Karamuço, Iris Elezi
Sound / Zvuk:
Fatih Kovac, Hakan Karamuço

Contact / Kontakt:
Baris Karamuço
bariskaramuço@gmail.com



Lanbroa (Mist) / Magla

Spain / Španija

2011 (5'), Director / Režija: Mikel Zatarain Donostia

An elegy dedicated to the rural life and its inhabitants. A lyrical reflection with political background. A soundscape that evokes the history of the countryside and suggests the loss of a lifestyle and its culture.

Elegija posvećena ruralnom životu i njegovim stanovnicima. Lirsko promišljanje sa političkom pozadinom. Zvučna kulisa koja evocira historiju sela i sugerira gubitak životnog stila i seoske kulture.

Festivals / awards:

Huesca Film Festival; Brussels International Film Festival; The Forgotten Spanish Non-Fiction Cinema and Its Renewal; Anthology Film Archives, New York



Mikel Zatarain Donostia was born in San Sebastián, in 1983. After leaving engineering career he moved to Barcelona to delve into the language of film, where he graduated in film directing. After passing through the Master in Creative Documentary of Pompeu-Fabra University, where he attended classes with directors such as Sergei Dvortsevoy, José Luis Guerin and Mercedes Alvarez, his first work, Lanbroa, was presented in the most radical and interesting section of the Punto de Vista, International Documentary Film Festival of Navarra.

Mikel Zatarain Donostia je rođen u San Sebastiánu, 1983. godine. Nakon što je napustio karijeru inžinjera, seli u Barcelonu da se posveti jeziku filma, gdje diplomira na filmskoj režiji. Nakon što je prošao kroz magisterski program kreativnog dokumentarnog filma na Pompeu-Fabra univerzitetu, gdje je pohadao predavanja sa rediteljima kao Sergei Dvortsevoy, José Luis Guerin i Mercedes Alvarez, njegov prvi rad, Magla, je predstavljen u najradikalnijoj i najzanimljivoj sekciji festivala Punto de Vista, International Documentary Film Festival of Navarra.

Original language / Izvorni jezik:
Basque / baskijski

Director / Režija:

Mikel Zatarain

Cinematography / Kamera:

Beñat Maiz

Editing / Montaža:

Ambrosio Etcheveste

Original music / :

Mikel Laboa / J A Artze

Producer / Producent:

Isma Sanchez

Production / Producija:

Ambrosse Films

Contact / Kontakt:
mikel@ambrosse.com



My Family in 17 Takes / Moja porodica u 17 kadrova

Canada / Kanada

2011 (27'), Director / Režija: Claudio Lévesque



Claudie Lévesque obtained her B.A. in Film Production from Concordia University in 1991. For more than ten years, she has worked in film and video as an artist and cultural worker at artist run centers - Les Films de l'Autre and Main Film. Her works have been presented in several festivals and special events. Her short film *Un Arbre À Colorier* (1994) was selected by Les RVCQ and Festival du cinéma québécois de Blois as well as being broadcast on TV5.

Claudie Lévesque je diplomirala filmsku produkciju na Concordia University 1991. godine. Više od deset godina radila je na filmu i videu kao umjetnik i kulturni radnik u centrima koje vode umjetnici - Les Films de l'Autre i Main Film. Njeni radovi su predstavljeni na nekoliko festivala i specijalnih događaja. Njen kratki film *Un Arbre À Colorier* (1994. god.) je bio u selekcijama Les RVCQ i Festival du cinéma québécois de Blois, a bio je i prikazan na TV5.

"To live in hearts we leave behind is not to die." And Gaétan was a man who lives in hearts. Gaétan, who loved cowboy movies. Gaétan, who one day went out to spread manure, broke his pelvis on a tractor wheel and never came back. His death weighed heavily on director Claudio Lévesque's family. As she questions them one by one, her family members calmly and serenely recount a snippet from the past, recreating Gaétan's life in bits and pieces, but also delivering simple and moving reflections on life and death. In 17 stylized home movie reels, the film follows the thread of a painful life, with an ingenuity of form and singular sense of rhythm.

„Živjeti u srcima onih koji ostanu iza nas ne znači umrijeti“. Gaétan je čovjek koji živi u srcima. Gaétan, koji je volio kaubojske filmove. Gaétan, koji je jednog dana otišao da rastjera đubrivo, slomio karlicu na točku traktora, i nikad se nije vratio. Njegova smrt je teško pogodila porodicu režiserke Claudio Lévesque. Dok ih intervjuiše jedno po jedno, članovi njene porodice se mirno i spokojno prisjećaju djelića prošlosti, rekonstruišući Gaétanov život u komadićima i segmentima, ali također iznoseći jednostavne i dirljive misli o životu i smrti. U 17 stilizovanih kutija za filmske trake za kućno kino, film prati nit jednog bolnog života, ingenioznošću forme i jedinstvenog smisla za humor.

Festivals / awards:

Rendez-vous du cinéma québécois, Montréal, February, 2012;
Visions du Réel à Nyon, Switzerland, April, 2012

Original language / Izvorni jezik:

French / engleski

Director / Režija:

Claudie Lévesque

Cinematography / Kamera:

Nicolas Cannicci, Claudio Lévesque

Editing / Montaža:

Pascale Paroissien, Claudio Lévesque

Original music / Muzika:

Xun Yu "Fish"

Producer / Producenat:

Claudie Lévesque

Production / Producija:

Les Films de l'Autre

Contact / Kontakt:

Groupe Intervention Vidéo (GIV)

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Montréal (Québec) H2L 4H2

Tél: (514) 271-5506

info@givideo.org, www.givideo.org



Praxis

Portugal

2011 (29'), Director / Režija: Bruno Cabral

“Initiation ceremonies” are a feature of life at the start of each academic year in Portugal. Under the orders of their elders, entire cohorts of new students crawl in the mud, mimic sexual acts, drink one beer after another and repeat obscenities at the tops of their voices. A penetrating look at a rite of passage both modern and primitive, part friendly good nature part casual fascism.

„Ceremonije inicijacije“ su dio života na početku svake akademske godine u Portugalu. Slušajući naredbe starijih, horde novih studenata se valjaju u blatu, oponašaju seksualni čin, isprijaju jedno pivo za drugim i ponavljaju opscenosti iz svega glasa. Probojan pogled u obred prolaza koji je moderan i primitivan, dijelom dobar i prijateljski, dijelom obični fašizam.

Festivals / awards:

Visions du Réel; Documenta Madrid; Huesca; Message do Man; Miradas Doc; Doxs!



Bruno Cabral graduated from the Portuguese national film school, Escola Superior de Teatro e Cinema, in film editing. He works as editor and assistant director since 2004 and directs documentaries since 2007. He recently started his own film company, Garden Films.

Bruno Cabral je diplomirao filmsku montažu na portugalskoj državnoj školi filma, Escola Superior de Teatro e Cinema. Radi kao montažer i asistent reditelja od 2004. godine i rezира dokumentarce od 2007. godine. Nedavno je osnovao svoju filmsku kompaniju, Garden Films.

*Original language / Izvorni jezik:
Portuguese/ portugalski
Director / Režija:
Bruno Moraes Cabral
Cinematography / Kamera:
Carlos Isaac
Production / Producija:
Garden Films*

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Scene Shifts, in six movements / Promjene scene, kroz šest pokreta

Finland, Germany, Denmark, / Finska, Njemačka, Danska
2012 (16'), Director / Režija: Jani Ruscica

Words shape our impressions and form our history. In Scene Shifts, in six movements, a journey through historical layers of various locations on several continents unfolds. However, it is primarily an intellectual journey. The locations, images, texts and music hold references to a long history of cross-cultural misinterpretations.

Svijet oblikuje naše impresije i formira našu historiju. Film Scene Shifts, in six movements razvija putovanje kroz slojeve historije na različitim lokacijama na nekoliko kontinenata. Ipak, to je prvenstveno intelektualno putovanje. Lokacije, slike, tekst i muzika sadrže reference na dugu historiju interkulturnih pogrešnih tumačenja.

Festivals / awards:

41st International Film Festival Rotterdam - Tiger awards competition for short films 2012, The Netherlands; Courtisane Festival Film, Video and Media Art 2012, Official competition, Ghent, Belgium; Videoformes 2012, 27th International Video art & Digital Cultures Festival, Clermont-Ferrand, France; 58th International Short Film Festival Oberhausen - International competition, Germany; 9th IndieLisboa - Lisbon International Independent Film Festival, Observatory section, Lisbon, Portugal; 12th New Horizons - International Film Festival - International competition, Wroclaw, Poland



Jani Ruscica (born 1978) is an artist working with film, video, photography and other media. Ruscica's works explore the intersection between cinema, video art, theatre and performance.

His recent exhibitions include 6th Liverpool Biennial, 2010, 5th Momentum Biennial, Moss, Norway 2009, 'Life Forms' Bonniers Konsthall, Stockholm, 2009, "Tracking Traces..." Kiasma, Helsinki as well as screenings in institutions such as Centre Pompidou, Paris, TATE Modern, London and MoMA, New York.

Jani Ruscica (rođen 1978. godine) je umjetnik koji radi s filmom, videom, fotografijom, i drugim medijima. Ruscicova radova istražuju spojeve filma, video umjetnosti, teatra i performansa.

Njegova nedavna izlaganja uključuju 6. Liverpool Biennial, 2010. godine, 5. Momentum Biennial, Moss, Norveška, 2009. godine, 'Life Forms' Bonniers Konsthall, Štokholm, 2009. godine, "Tracking Traces..." Kiasma, Helsinki, kao i projekcije u institucijama kao što su Pompidou centar, Pariz, TATE Modern, London i MoMA, New York.

Original language / Izvorni jezik:
French, Finnish, Arabic

Director / Režija:
Jani Ruscica

Cinematography / Kamera:
Anu Keränen

Editing / Montaža:
Tiina Aarniala and Jani Ruscica
Producer / Producent:

Jani Ruscica

Production / Producija:
Askel tuotannot ky

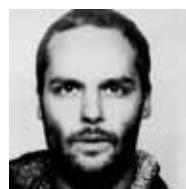
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distribution@av-arkki.fi
http://www.av-arkki.fi



Sons of Illumination / Sinovi prosvjetljenja

Turkey / Turska

2011 (6'), Director / Režija: Deniz Eroglu



Deniz Eroglu was born in Skive, Denmark in 1981. He studies at Städelschule. He lives his life between Frankfurt am Main, Istanbul and Copenhagen.

Deniz Eroglu je rođen u Skiveu, u Danskoj, 1981. godine. Studira na Städelschule. Eroglu živi između Frankfurta na Majni, Istanbula i Kopenhagena.

In this imaginary parable, almost resembling an anthropological film, a narrative unfolds by means of borrowing elements from Islamic mysticism. The formation of a religious movement, growing from one individual into a fraternity of men with distinct ideas. Driven by desire to understand, they ultimately arrive to a conclusion in regards to how the universe is constructed, and what the meaning of life is.

U ovoj imaginarnoj paraboli, koja skoro pa liči na antropološki film, priča se razvija uz pomoć posuđenih elemenata iz islamskog misticizma. Formiranje vjerskog pokreta, koji raste od jednog pojedinca do bratstva ljudi sa posebnim idejama. Vodenim željom da razumiju, oni na kraju dolaze do zaključka o tome kako je svemir konstruiran i šta je smisao života.

Festivals / awards:

Marrakech Biennial 2012

Original language / Izvorni jezik:
Turkish / turski
Director / Režija:
Deniz Eroglu
Cinematography / Kamera:
Deniz Eroglu
Editing / Montaža:
Deniz Eroglu
Producer / Producent:
Mustafa Eroglu, Cem Eroglu, Korkmaz Andiç

Contact / Kontakt:
Deniz Eroglu
babacim@gmail.com



The Fuse, or How I killed Simon Bolivar / Kako Sam Zapalio Simona Bolivara

**Canada, Bosnia and Herzegovina /
Kanada, Bosna i Hercegovina**

2011 (9'), Director / Režija: Igor Drljaca

It is March 1992 in Sarajevo, Bosnia and Herzegovina, and a nine-year-old boy anticipates a poor grade on his latest art assignment. Desperate to avoid receiving the bad mark, he wishes that something would happen which might allow him to miss school. Sensing that everything is about to change, the nine-year-old boy, Igor, appears even slightly excited, being oblivious to the chaos that was about to engulf Sarajevo. The Fuse is a story of childhood naïveté, and of those moments, in this case rather ominous ones, which inevitably teach a child that he is not the center of the universe.

U martu 1992. godine u Sarajevu, jedan devetogodišnjak očekuje lošu ocjenu iz likovnog vaspitanja. U želji da izbjegne lošu ocjenu, dječak poželi da se dogodi nešto zbog čega ne bi morao u školu. Osjećajući da će se sve promjeniti, devetogodišnji Igor je čak i malo uzbudjen, nesvjestan haosa koji će se sručiti na Sarajevo. Kako sam zapalio Simona Bolivara je priča o dječijoj naivnosti, i onim momentima, u ovom slučaju zlokobnim, koji neizbjegno uče da nije centar svemira.

Festivals / awards:

Canada's Top Ten Short Films of 2011, January, 2012; Best Historical Documentary, Yorkton Film Festival, Yorkton, Canada, May, 2012; Honorable Mention / Special Jury Citation, Bosnian-Herzegovinian Film Festival, New York, USA; Clipagem Trophy, Kinoforum-Curtiba, São Paulo Int. Short FF, September, 2012; Toronto International Film Festival, September, 2011, Toronto, Canada; Vancouver International Film Festival, October, 2011, Vancouver, Canada; Victoria Film Festival, February 2012, Victoria, Canada; Zagreb Dox, March, 2012



Born in 1983 in Sarajevo, Bosnia and Herzegovina, **Igor Drljaca** completed his BFA with Honours (2007) at York University and MFA (2011) in Film Production at York's graduate program. Igor is an award winning filmmaker whose short films have screened at festivals in Toronto, Telluride, Montreal, Tampere, Sarajevo, Palm Springs, Encounters among many others.

Igor Drljaca je rođen 1983. godine u Sarajevu, Bosna i Hercegovina. Diplomirao je 2007. godine na York University, a magistrirao 2011. godine na filmskoj produkciji. Igor je nagradivani reditelj. Njegovi kratki filmovi su prikazani na festivalima u Torontu, Tellurideu, Montrealu, Tampereu, Sarajevu, Palm Springsu, Encountersu, između ostalih.

Original language / Izvorni jezik:
Serbo-Croatian / srpsko-hrvatski
Director / Režija::
Igor Drljaca
Cinematography / Kamera::
Archive
Editing / Montaža:
Igor Drljaca
Production / Producija:
TimeLapse Pictures

Contact / Kontakt:
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Ai Weiwei: Never Sorry / Ai Weiwei: bez kajanja
Alison Klayman
USA, China / 2012 / 91'

At Night I fly / Noću letim
Michel Wenzer
Sweden / 2011 / 88'

Clay Diaries / Dnevničici od gline
Isaki Lacuesta
Spain, Switzerland / 2011 / 60'

Joe Papp in Five Acts / Joe Papp u pet činova
Tracie Holder, Karen Thorsen
USA / 2012 / 82'

The Double Steps / Dupli koraci
Isaki Lacuesta
Spain, Switzerland / 2011 / 87'

The Punk Syndrome / Punk sindrom
Jukka Karkkainen, J-P Passi
Finland / 2012 / 85'



Ai Weiwei: Never Sorry / Ai Weiwei: bez kajanja

USA, China / SAD, Kina

2012 (91'), Director / Režija: Alison Klayman



Alison Klayman lived in China from 2006 to 2010, working as a freelance journalist. She speaks Mandarin and Hebrew, and graduated from Brown University in 2006. *Ai Weiwei: Never Sorry* is Klayman's debut feature documentary, which she directed, produced, filmed and co-edited.

Alison Klayman je živjela u Kini od 2006. do 2010., radeći kao slobodna novinarka. Klayman je diplomirala na Univerzitetu Brown 2006. godine i govorи mandarinski i hebrejski jezik. *Ai Weiwei: Never Sorry* је njen prvi dokumentarni film, koji je režirala, producirala, snimila i montirala.

Ai Weiwei is China's most famous international artist, and its most outspoken domestic critic. In response, Chinese authorities have shut down his blog, beat him up, bulldozed his newly built studio, and held him in secret detention. *Ai Weiwei: Never Sorry* is the inside story of a dissident for the digital age who inspires global audiences and blurs the boundaries of art and politics. First-time director Alison Klayman gained unprecedented access to Ai while working as a journalist in China. Her detailed portrait provides a nuanced exploration of contemporary China and one of its most compelling public figures.

Ai Weiwei je međunarodno najslavniji kineski umjetnik, a ujedno i najotvoreniji kritičar trenutnog stanja u svojoj zemlji. Kineske vlasti su na Weiweijevo djelovanje odgovorile ukidanjem njegovog bloga, prebijanjem, uništavanjem njegovog tek izgrađenog ateljea, te ga držale u pritvoru. *Ai Weiwei: Never Sorry* je priča o disidentu digitalnog doba koji inspiriše publiku širom svijeta i briše granične između umjetnosti i politike. Rediteljki Alison Klayman, kojoj je ovo prvi film, omogućen je dotad nezabilježen pristup Weiweiju. Njen detaljni portret umjetnika omogućava istraživanje savremene Kine i jedne od njenih najznačajnijih javnih osoba.

Festivals / awards:

Sundance Film Festival, Special Jury prize for Spirit of Defiance; Movies That Matter Festival - Youth Jury Award; Mountainfilm in Telluride - Festival Director's Choice Award; Nantucket Film Festival - Best Storytelling in a Documentary Award; Berlin International Film Festival; Human Rights Watch Film Festival, Chicago; San Francisco International Film Festival; Hot Docs, Opening Night Film; NY Human Rights Watch Film Festival - Opening Night Film; Silverdocs Film Festival

Original language / Izvorni jezici:
English, Mandarin / engleski, mandarinski

Directed by / Režija:
Alison Klayman
Cinematography / Kamera:
Alison Klayman
Original Music / Muzika:
Ilan Isakov
Produced by / Producija:
Adam Schlesinger, Alison Klayman

Contacts / Kontakt:
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International Documentary Film Festival
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info@aiweiineversorry.com



At Night I fly / Noću letim

Sweden / Švedska

2011 (88'), Director / Režija: Michel Wenzer



Michel Wenzer worked as professional photographer, filmmaker, musician and composer for Michel Wenzer produktion. He was educated at Skeppsholmens college, Gotland School of Music Composition and at Academy of Music and Drama in Gothenburg, speciality: Composition. He holds masters in Cinematic design from School of Film Directing in Gothenburg. At Night I Fly is his first feature documentary.

Michel Wenzer je profesionalni fotograf, filmski reditelj, muzičar i kompozitor u producijskoj kući Michel Wenzer. Školovao se na koledžu Skeppsholmens, Gotland školi za kompoziciju i Akademiji za muziku i pozorište u Göteborgu, na Odsjeku za kompoziciju. Magistrirao je na Školi za filmsku režiju u Göteborgu. At Nights I Fly je njegov prvi dugometražni dokumentarni film.

Images from New Folsom, men at one of California's most maximum security prisons let us see their world. This world is less about dangerous drama and more, as one of them describes, "about isolation. About closure of both the mind and the heart. And the spirit."

This intimate documentary shows prisoners, most serving a life sentence, who refuse such closure and instead work to uncover and express themselves. Their primary tool is making art and the film takes us to New Folsom's Arts in Corrections' room, to prison poetry readings, gospel choirs, blues guitar on the yard...

Slike iz zatvora New Folsom, jednog od najstrožih zatvora u Kaliforniji, daju nam uvid u svijet njegovih zatvorenika. Svijet u kojem je manje riječi o opasnim situacijama, a više, kako jedan od njih opisuje, „O izolaciji. O zatvaranju uma i srca. I duha.“

Ovaj intimni dokumentarac prikazuje zatvorenike, od kojih većina služi doživotnu kaznu, koji odbijaju takvo zatvaranje i umjesto toga rade na otkrivanju samih sebe. Njihov glavni program je stvaranje umjetnosti, a film nas vodi kroz projekat Art in Corrections, na večeri poezije, nastupe gospel horova, sviranje gitare na dvorištu...

Festivals / awards:

Best Documentary, Guldbagge, Swedish Film Awards, 2012.; Raindance Film Festival, London; Göteborg International Film Festival; Way Out West Festival, Sweden; 14th Thessaloniki Documentary Festival; Tempo dokumentärfestival, Stockholm; Glasgow International Film Festival; Nordisk Panorama, Aarhus

Original language / Izvorni jezik:
English / engleski

Directed by / Režija:
Michel Wenzer

Cinematography / Kamera:
Albin Biblom, Eric Börjeson

Original Music / Muzika:
Michel Wenzer
Produced by / Producija:
Tobias Janson

Contacts / Kontakt:
Story
Tobias Janson
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www.story.se



Clay Diaries / Dnevnici od gline

Spain, Switzerland / Španija, Švicarska

2011 (60'), Director / Režija: Isaki Lacuesta



Described as one of "the most promising young spanish filmmakers", **Isaki Lacuesta** has released the films Cravan VS. Cravan (2002), La Leyenda del Tiempo (2006), Los Condenados (2009) and La Noche que no Acaba (2010), as well as numerous short films, art installations and exhibitions. Out of his work with Miquel Barceló on the feature film The Doublesteps, the documentary The Clay Diaries that also premiered at the San Sebastián IFF 2011 was born.

For over twenty years the painter Miquel Barceló has spent long periods in Africa. There he learned to paint amidst termites and scorpions, before the heat dried the paint and the wind blew away his canvases. At the top of the Bandiagara cliff, Barceló and the choreographer Josef Nadj put on the performance "Paso Doble" and for the first time he reveals the secrets of his African studio.

Tokom više od dvadeset godina, slikar Miquel Barceló je provodio duge vremenske periode u Africi, gdje je naučio da slika pored termita i škorpona, prije nego što mu vrućina osuši boju, a vjetar otpuše platna. Na vrhu stijena Bandiagara, Barceló i koreograf Josef Nadj izvode performans Paso Doble, a Barceló po prvi put otkriva tajne svog afričkog ateljea.

Festivals / awards:

Best Documentary, FIPA Biarritz 2012; Nomination for the Goya Awards for the Best Documentary 2012; San Sebastian International Film Festival, premiere; Festival Internacional de Cine en Guadalajara Film Festival, Mexico; Festival dei Popoli, Firenze; Buenos Aires Festival Internacional de Cine Independiente

Proglašen jednim od „njajperspektivnijih mladih španskih reditelja“, **Isaki Lacuesta** potpisuje filmove Cravan VS. Cravan (2002), La Leyenda del Tiempo (2006), Los Condenados (2009) and La Noche que no Acaba (2010), kao i brojne kratke filmove, umjetničke instalacije i izložbe. Iz njegove saradnje sa Miquelom Barcelóm na filmu The Doublesteps, nastao je i dokumentarac The Clay Diaries.

Original language / Izvorni jezici:

Bambara, Dogon, French /

bambara, dogonski, francuski

Directed by / Režija:

Isaki Laxuesta

Cinematography / Kamera:

Diego Dussuel

Original Music / Muzika:

Gerard Gil

Produced by / Producija:

Luisa Matienzo, Dan Wechsler,

Tusitala Producciones Cinematograficas,

Bord Cadre Films

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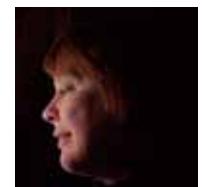
Fax. +49 30 27 582 872



Joe Papp in Five Acts / Joe Papp u pet činova

USA / SAD

2012 (82'), Director / Režija: Tracie Holder, Karen Thorsen



Tracie Holder is a social issue documentary filmmaker. She is a former board member of NY Women in Film & TV and MNN. She was recently a consulting producer on Sun Come Up, the 2011 Oscar nominee for best doc short.

Karen Thorsen was an editor for Simon & Schuster, journalist for LIFE, and foreign correspondent for TIME. Working with Maysles Films, she directed James Baldwin: The Price of the Ticket. Her latest project is Thomas Paine: Voice of Revolution.

Tracie Holder pravi dokumentarce o socijalnim temama. Ona je bivši član uprave NY Women in Film & TV, i MNN. Nedavno je bila konsultantski producent filma Sun Come Up, koji je nominovan za Oskara za najbolji kratki dokumentarac 2011. godine.

Karen Thorsen je bila montažer filma Simon & Schuster, novinarka LIFE-a, i strani dopisnik za TIME. Radeći za Maysles Films, režirala je James Baldwin: The Price of the Ticket. Njen najnoviji projekat je Thomas Paine: Voice of Revolution.

In Joe Papp's eyes, art is for everyone, not just a privileged few. Perhaps best known for giving a voice to future Broadway successes like Galt MacDermot (*Hair*) and Michael Bennett (*A Chorus Line*), Joe began as a radical. An active communist who concealed his Jewish heritage for most of his life, Joe's private world was just as theatrical as his public one. In 1956, it was Joe who declared that theater should be a free enterprise, "like the library," and put on his first Shakespeare production of *Taming of the Shrew* in Central Park to a packed audience of every ethnic and socioeconomic background in the city.

U Joe Pappovim očima, umjetnost je za svakog, ne samo za privilegovanu manjinu. Iako je možda najviše poznat po tome što je pomogao da se probiju ljudima koji će poslije postati uspješni na Broadwayu, kao što su Galt MacDermot (*Kosa*) i Michael Bennett (*A Chorus Line*), Joeovi počeci su bili radikalni. Bio je aktivni komunist koji je skrivao svoje jevrejsko porijeklo većinu svog života. Joeov privatni život je bio teatralan kao i njegov javni život. 1956. godine Joe je izjavio da teatar treba biti slobodno poduzetništvo, "kao biblioteka", i postavio svoju prvu produkciju Shakespeareovog Kročenja goropadnice u Central Parku. Brojna publika iz svih etničkih i socijalno-ekonomskih grupa u New Yorku je došla vidjeti predstavu.

Festivali / nagrade:

Tribeca Film Festival, 2012. godine

Original language / Izvorni jezik:

English

Directors / Režija:

Tracie Holder, Karen Thorsen

Cinematography / Kamera:

Toshiaki Ozawa

Editing / Montaža:

Deborah Peretz, Samuel D. Pollard

Original music / Muzika:

Don Byron

Producers / Producenti:

Daniel Childers, Tracie Holder, Julia Mintz, Karen Thorsen

Production / Producija:

PBS, American Masters

Contact / Kontakt:

pappproject@gmail.com



The Double Steps / Dupli koraci

Spain, Switzerland / Španija, Švicarska

2011 (87'), Director / Režija: Isaki Lacuesta



Described as one of "the most promising young spanish filmmakers", **Isaki Lacuesta** has released the films Cravan VS. Cravan (2002), La Leyenda del Tiempo (2006), Los Condenados (2009) and La Noche que no Acaba (2010), as well as numerous short films, art installations and exhibitions. Out of his work with Miquel Barceló on the feature film The Doublesteps, the documentary The Clay Diaries that also premiered at the San Sebastián IFF 2011 was born.

Proglašen jednim od „njajperspektivnijih mladih španskih reditelja“, **Isaki Lacuesta** potpisuje filmove Cravan VS. Cravan (2002), La Leyenda del Tiempo (2006), Los Condenados (2009) and La Noche que no Acaba (2010), kao i brojne kratke filmove, umjetničke instalacije i izložbe. Iz njegove saradnje sa Miquelom Barcelom na filmu The Doublesteps, nastao je i dokumentarac The Clay Diaries.

Inspired by the life of the French painter and writer François Augiéras, Isaki Lacuesta fills the screen with the striking landscapes and engaging mysteries of Augiéras's beloved West Africa. Augiéras created a series of murals in an abandoned military bunker at a remote, undisclosed location in Mali, a Sistine Chapel in the middle of nowhere. He covered the bunker with sand to protect the paintings for more enlightened humans—ones who can decipher the cryptic clues to its whereabouts that he left behind. But who is Augiéras? Legionnaire, painter, writer, gunman, saint, thief, devil or a mixture of all those?

Inspirisan životom francuskog slikara i pisca Françoisa Augiérasa, Isaki Lacuesta snima izvanredne pejzaže i privlačne tajne Augiérasove voljene Zapadne Afrike. Augiéras je naslikao seriju murala u napuštenom vojnom bunkeru smještenom na tajnoj lokaciji u Maliju, stvorivši Sikstinsku kapelu usred ničega. Bunker je potom prekrio pjeskom, kako bi sačuvao slike za prosvjećenije generacije, one koje će znati protumačiti skrivene znakove njegovog napuštenog skrovišta. Ali, ko je Augiéras? Legionar, slikar, pisac, plačenik, svetac, kradljivac, demon ili sve od toga?

Festivals / awards:

San Sebastian International Film Festival, Golden Shell Award; Festival Internacional de Cine en Guadalajara, Special Jury Award; Tallinn Black Nights Film Festival; Rotterdam Film Festival; World Cinema Festival Amsterdam; Golden Apricot Yerevan International Film Festival; Seattle International Film Festival

Original language / Izvorni jezici:

Bambara, Dogon, French / bambara, dogonski, francuski

Directed by / Režija:

Isaki Lacuesta

Cinematography / Kamera:

Diego Dussel

Original Music / Muzika:

Gerard Gil

Produced by / Producija:

Luisa Matienzo, Dan Wechsler, Tusitala P.C.,
Bord Cadre Films, Televisión Española

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The Punk Syndrome / Punk sindrom

Finland / Finska

2012 (85'), Director / Režija: Jukka Karkkainen, J-P Passi

The Punk Syndrome is a film about Finland's most kick-ass punk rock band, Pertti Kurikan Nimipäivät. The band's mentally handicapped members, Pertti, Kari, Toni and Sami, play their music with a lot of attitude and pride. We follow these professional musicians on their journey from obscurity to popularity. We watch them fight, fall in love and witness long days in the recording studio and on tour. It's a film about the essence of punk – it's a story of handicapped people rebelling against the mainstream.

The Punk Syndrome je film o sjajnom finskom punk rock bendu, Pertti Kurikan Nimipäivät. Članovi benda, osobe sa intelektualnim teškoćama, Pertti, Kari, Toni i Sami sviraju svoju muziku s puno stava i ponosa. Mi pratimo ove profesionalne muzičare na njihovom putovanju od anonimnosti do popularnosti. Gledamo ih kako se bore, zaljubljuju i provode duge dane u muzičkom studiju i na turneji. The Punk Syndrome je film o suštini punka - to je priča o osobama sa intelektualnim teškoćama koje se bore protiv mainstreama.

Festivals / awards:

2morrow Film Festival, Moscow, Special Prize in Documentary Section; New Horizons, Wroclaw, Main Prize in 'Films on Art' Competition Programme; Visions du Reel Festival, Nyon, Special Jury Prize for the Most Innovative Feature Film; Tampere Film Festival, Audience Award; Nordisk Panorama; The Other Film Festival; Lugano Film Festival; Docufest, Prizren; Silverdocs; Hot Docs Festival, Toronto



Jukka Kärkkäinen has been making documentary films since 2003. Aside from filmmaking Jukka has a background as a construction worker. He is the co-founder of Mouka Filmi production company. His filmography includes documentary films: The Smoking Room (2006), The Living Room of the Nation (2009), Tomorrow Was Yesterday (2009) and Zetor – Born free (2005).

Jani-Petteri Passi has worked as a cinematographer since 2000. He also directs and works as a scriptwriter every now and then. Passi has worked together with Kärkkäinen since the establishment of Mouka Filmi.

Jukka Kärkkäinen snima dokumentarne filmove od 2003. Osim toga je radio i kao građevinar. Suosnivač je producijske kuće Mouka Filmi. Njegova filmografija uključuje dokumentarne filmove: The Smoking Room (2006), The Living Room of the Nation (2009), Tomorrow Was Yesterday (2009) and Zetor – Born free (2005).

Jani-Petteri Passi radi kao kameran od 2000. godine. Povremeno i režira i piše scenarije. Passi radi sa Kärkkäinenom od osnivanja Mouka Filmi.

Original language / Izvorni jezik:
Finnish / finski

Directed by / Režija:
Jukka Kärkkäinen, Jani-Petteri Passi

Cinematography / Kamera:
Jani-Petteri Passi

Original Music / Muzika:
Pertti Kurikan Nimipäivät

Produced by / Producija:
Sami Jahnukainen, Mouka Filmi

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*All Water Has a Perfect Memory /
Sve vode imaju savršeno sjećanje*
Natalia Almada
Mexico, US / 2001 / 19'

Buoyant
Julie Wyman
USA/2004/28'

Calling the Ghosts / Prizivanje duhova
Mandy Jacobson, Karmen Jelincic
USA, Croatia / 1996 / 63'

Illusions / Iluzije
Julie Dash
USA / 1983 / 34'

*Night Cries: A Rural Tragedy /
Noćni vapaji: Seoska tragedija*
Tracey Moffatt
Australia / 1990 / 19'

The Body Beautiful / To Divno tijelo
Ngozi Onwurah
UK / 1991 / 23'

The Price of Sex / Cijena seksa
Mimi Chakarova
USA / 2011 / 73'



All Water Has a Perfect Memory / Sve vode imaju savršeno sjećanje

Mexico, USA / Meksiko, SAD

2001 (19'), Director / Režija: Natalia Almada

All Water Has a Perfect Memory is a poignant experimental documentary that explores the effects of tragedy and remembrance on a bi-cultural family. At seven months old, filmmaker Natalia Almada lost her two-year-old sister, Ana Lynn. Inspired by an essay written by Toni Morrison, in which she speaks of the Mississippi River's ability to conjure memories, this moving piece serves as a meditation on the cultural and gender differences between the filmmaker's North American mother and Mexican father in the face of their daughter's death.

All Water Has a Perfect Memory je dirljivi eksperimentalni dokumentarac koji istražuje posljedice tragedije i sjećanja na bikulturalnu porodicu. Kad je autorici bilo sedam mjeseci, izgubila je svoju dvogodišnju sestru, Ana Lynn. Inspirisan esejom Toni Morrison, u kojem ona govori o sposobnosti rijeke Mississippi da pamti, ovaj dirljivi film promišlja kulturne i rodne razlike između autoricine majke, Sjeveroamerikanke, i oca Meksikanca, suočenima sa smrću kćerke.

Festivals / awards:

Aurora Picture Show, TX; Documenta Und Museum; Sundance Film Festival; Chicago International Film Festival - Gold Plaque Award; Tribeca Film Festival - Best Short Documentary; African American Women in Cinema - Audience Award; Woodstock International Film Festival; Cleveland International Film Festival - Honorable Mention, Best Documentary Short Film; Los Angeles Latino International Film Festival; San Francisco Latino Int'l Film Festival; San Diego Latino Film Festival; Dallas Video Festival; One Reel Film Festival; Red Bank International Film Festival; Tulipanes Latino Films and Arts Film Festival; Bilbao Documentary and Short Film Festival; Women in the Director's Chair; Vistas Film Festival



Natalia Almada was born in Mexico. She received her MFA at the Rhode Island School of Design and works as a freelance filmmaker in New York City. Her directing credits include *All Water Has a Perfect Memory*, an internationally recognized experimental short, and *Al Otro Lado*, an award-winning feature documentary about immigration and drug trafficking. She shares her time between Mexico and Brooklyn.

Natalia Almada je rođena u Meksiku. Magistrirala je na Školi dizajna na Rhode Islandu, a danas radi kao slobodna umjetnica u New Yorku. Osim međunarodno priznatog dokumentarnog filma *All Water Has a Perfect Memory*, režirala je i *Al Otro Lado*, nagradivani dokumentarni film o imigrantima i trgovini drogom. Vrijeme provodi između Meksika i Brooklyna.

Original language / Izvorni jezik:
Spanish, English / španski, engleski

Directed by / Režija:
Natalia Almada

Cinematography / Kamera:
Natalia Almada

Produced by / Producija:
Natalia Almada, Altamura Films

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Buoyant

USA / SAD

2004 (28'), Director / Režija: Julie Wyman

Julie Wyman's ebullient experimental documentary intertwines the story of the Padded Lilies, a troupe of fat synchronized swimmers, Archimedes, the Greek mathematician obsessed with floating bodies, and the inventor of the "Drystroke Simulator" to investigate, proclaim and celebrate the fact that fat floats!

The final vignette, performed by Wyman herself, captures the trials and tribulations of the inventor at work on the "Drystroke Simulator" (patent pending) -- a contraption designed to allow its user to swim outside of water.

Uzavreli eksperimentalni dokumentarni film Julie Wyman isprepliće priče o Padded Lillies, trupu gojaznih sinhronih plivačica, o Arhimedu, grčkom matematičaru opsjednutom plutajućim tijelima i izumitelja „Drystroke Simulatora“, kako bi istražila, obznila i proslavila činjenicu da debljina – pluta!

Posljednja scena, u kojoj se pojavljuje sama Wyman, prati pokuse i nevolje izumitelja za vrijeme stvaranja „Drystroke Simulatora“, izuma koji omogućuje korisniku da pliva izvan vode

Festivals / awards

MIX: NY Lesbian And Gay Film Festival; Women With Vision Film Festival, Walker Art Center; Women Make Waves Film Festival, Taiwan; Camden International Film Festival; Out On Film – Atlanta Gay & Lesbian Film Festival; Camden International Film Festival; Museum of Modern Art, Premieres Series; Mill Valley Film Festival; Finger Lakes Environmental Film Festival, Ithaca College



Julie Wyman is a Bay-Area based award-winning filmmaker whose previous work has screened internationally and on broadcast and cable television. Her widely screened 1998 short ENJOY won awards and was named "one of the best films of 1998" by the San Francisco Bay Guardian. Her previous shorts STUNT DOUBLE: MEDITATIONS ON MY LIFE WITH BUFFY (1999) and I SHOT MY W.O.D. (1995) have played widely in gay/lesbian festival circuits. A BOY NAMED SUE is her first full-length documentary. Wyman holds a B.A. Degree from Amherst College, an MFA from UC San Diego's Visual Arts Department, and is currently an Assistant Professor in the Technocultural Studies Program at UC Davis.

Julie Wyman je nagradjivana filmska rediteljka iz Zaljevske oblasti San Francisca, čiji su filmovi prikazivani širom svijeta i na televiziji. Njen film iz 1998., Enjoy, nagradiven je, a u San Francisco Bay Guardianu proglašen „jednim od najboljih filmova u 1998“. Njeni kratki filmovi, Stunt Double: Meditations on my Life with Buffy iz 1999. i I shot my W.O.D. iz 1995. prikazani su na brojnim gay i lezbijskim festivalima. A Boy named Sue je njen prvi dugometražni dokumentarni film. Wyman je diplomirala na Amherst College, a magistrirala na Odsjeku za vizuelne umjetnosti UC San Diego i trenutno je asistentica na UC Davis.

Original language / Izvorni jezik:

English / engleski

Directed by / Režija:

Julie Wyman

Cinematography / Kamera:

Rian Brown, Evie Leder,
Dan Martinico, Julie Wyman

Original Music / Muzika:

Jeremy Jacobsen

Produced by / Producija:

Julie Wyman

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Calling the Ghosts / Prizivanje duhova

USA, Croatia / SAD, Hrvatska

1996 (63'), Directors / Režija: Mandy Jacobson, Karmen Jelincic

An extraordinarily powerful documentary, *Calling the Ghosts* is the first-person account of two women caught in a war where rape was as much an everyday weapon as bullets or bombs. Jadranka Cigelj and Nusreta Sivac, childhood friends and lawyers, enjoyed the lives of "ordinary modern women" in Bosnia-Herzegovina until one day former neighbors became tormentors. Taken to the notorious Serb concentration camp of Omarska, the two women, like other Muslim and Croat women interned there, were systematically tortured and humiliated by their Serb captors. Once released, the pair turned personal struggles for survival into a larger fight for justice—aiding other women similarly brutalized and successfully lobbying to have rape included in the international lexicon of war crimes by the UN Tribunal at the Hague.

Izvanredno snažan dokumentarac *Calling the Ghosts* je priča žena koje su se našle u ratu u kom je silovanje bilo svakodnevno oružje, baš poput metaka i bombi. Jadranka Cigelj i Nusreta Sivac, prijateljice iz djetinjstva i pravnice, uživale su u životu „običnih, modernih žena“ u Bosni i Hercegovini, sve dok jednog dana njihove bivše komšije nisu postale njihovi mučitelji. Odvedene u ozloglašeni srpski koncentracioni logor Omarska, dvije su žene, poput ostalih muslimanskih i hrvatskih žena, sistematski mučene i ponižavane. Nakon što su oslobođene, njih dvije su svoju ličnu borbu za preživljavanje pretvorile u veću borbu za pravdu, zajedno sa drugim ženama sa sličnim iskustvom i uspjele u svom cilju da se silovanje uvrsti među ratne zločine pred Međunarodnim sudom za ratne zločine.

Festivals / awards:

Emmy Award, Outstanding Individual Achievement in a Craft in News and Documentary; Programming: Directing; Emmy Award, Outstanding Investigative Journalism Program; 1998 Robert F. Kennedy Journalism Award; Berlin Int'l Film Festival; Toronto Film Festival; IDA Best Documentary Nomination; Human Rights Watch Int'l Film Fest, Nestor Almendros Award



Mandy Jacobson is a multiple award-winning, two-time Emmy documentary filmmaker who has been working out of New York and South Africa for the past 10 years.

Karmen Jelincic was born in Croatia and raised in the United States. She holds a Master Degree in International Human Rights Advocacy from Columbia University's School of International Affairs, as well as a Bachelor of Fine Arts in Film and Television from New York University's Tisch School of the Arts.

Mandy Jacobson je nagradjivana rediteljka dokumentarnih filmova i dvostruka dobitnica nagrade Emmy.

Karmen Jelincic je rođena u Hrvatskoj, a odrasla u Sjedinjenim Državama. Magistrala je zagovaranje ljudskih prava na Školi za međunarodne odnose Univerziteta Columbia, a diplomirala filmsku i televizijsku umjetnost na Umjetničkoj školi Tisch u New Yorku.

Original language / Izvorni jezik:
English / engleski

Directed by / Režija:
Mandy Jacobson, Karmen Jelincic
Cinematography / Kamera:
Mario Delic

Original Music / Muzika:
Tony Adzinikolov
Produced by / Producija:
Julia Ormond, Maury Solomon

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Illusions / Iluzije

USA / SAD

1983 (34'), Director / Režija: Julie Dash



Julie Dash is an American filmmaker and author, a member of the L.A. Rebellion. She was born and raised in New York City. Her film *Illusions* (1982) was her first to earn more widespread success and attention. Her *Daughters of the Dust* (1992) was the first full-length film by an African-American woman with general theatrical release in the United States. She was its producer, screenwriter and director.

Julie Dash je američka filmska rediteljka, spisateljica i članica pokreta L.A. Rebellion. Rodena je i odrasla u New Yorku. Film *Illusions* prvo je njen djeło koje je zadobilo širu pažnju i uspjeh. Film *Daughters of the Dust* iz 1992., za koji je Dash radila scenarij, režiju i produkciju, bio je prvi dugometražni film afroameričke filmske rediteljke koji je doživio službenu kino distribuciju u Sjedinjenim Američkim Državama.

The time is 1942, a year after Pearl Harbor; the place is National Studios, a fictitious Hollywood motion picture studio. Mignon Dupréé, a Black woman studio executive who appears to be white and Ester Jeeter, an African American woman who is the singing voice for a white Hollywood star are forced to come to grips with a society that perpetuates false images as status quo. This highly-acclaimed drama by one of the leading African American women directors follows Mignon's dilemma, Ester's struggle and the use of cinema in wartime Hollywood: three illusions in conflict with reality.

Vrijeme radnje je 1942., godinu dana nakon Pearl Harbara; mjesto radnje je National Studios, izmišljeni holivudski filmski studio. Mignon Dupréé, direktorica u studiju i bjelkinja, i Ester Jeeter, Afro-Amerikanka koja posuđuje glas bijeloj holivudskoj zvijezdi, prisiljene su da se razračunaju sa društвom koje perpetuirala pogrešne slike kao status quo. Ova hvaljena drama jedne od vodećih afroameričkih rediteljki prati dilemu s kojom se suočava Mignon, Esterinu borbu i upotrebu filma u Hollywoodu za vrijeme rata: tri iluzije u konfliktu sa stvarnošću.

Festivals / awards:

Sundance Film Festival 1991., Cinematography Award, Grand Jury Prize nomination; Cascade Festival of African Films 2005., Excellence in Cinematography Award

Original language / Izvorni jezik:
English / engleski

Directed by / Režija:
Julie Dash

Cinematography / Kamera:
Ahmed El Maanouni

Original Music / Muzika:
Eugene Bohlmann
Produced by / Producija:
Julie Dash, Brenda Y. Shockley

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Night Cries: A Rural Tragedy / Noćni vapaji: Seoska tragedija

Australia / Australija

1990 (19'), Director / Režija: Tracey Moffatt

On an isolated, surreal Australian homestead, a middle-aged Aboriginal woman nurses her dying white mother. The adopted daughter's attentive gestures mask an almost palpable hostility. Their story alludes to the assimilation policy that forced Aboriginal children to be raised in white families. The stark, sensual drama unfolds without dialogue against vivid painted sets as the smooth crooning of an Aboriginal Christian singer provides ironic counterpoint. Moffatt's first 35mm film displays rare visual assurance and emotional power.

Na izolovanom, nestvarnom imanju negdje u Australiji, sredovječna Aboridžinka njeguje svoju umiruću majku bjelkinju. Brižne geste usvojene kćerke prikriju gotovo opipljivo neprijateljstvo. Njihova priča skreće pažnju na politiku asimilacije koja je prisilila aboridžinskog dječju da odrastaju u bjelačkim porodicama. Drama se odvija bez dijaloga, dok tiho pjevanje aboridžinskog pjevača stvara ikonički kontrapunkt. Prvi 35mm film Tracey Moffatt prikazuje rijetku vizualnu samouvjerenost i emocionalnu snagu.

Festivals / awards:

New York Film Festival; Cannes Film Festival; Melbourne Film Festival, Best Australian Film; Montreal Women's Film Festival, Best Short; Tampere Short Film Festival, Special Jury Award



Tracey Moffatt is highly regarded for her formal and stylistic experimentation in film, photography and video. Born in Brisbane Australia in 1960, Tracey Moffatt studied visual communications at the Queensland College of Art, from which she graduated in 1982. In the 1980's and early 90's, she worked as a director on documentaries and music videos for television. She first gained significant critical acclaim for her film work when the short film "Night Cries" was selected for official competition at the 1990 Cannes Film Festival. She is now based in New York and returns frequently to the north of Australia where she works and lives on the beach.

Tracey Moffatt je cijenjena zbog svog formalnog i stilističkog eksperimentisanja u filmu, fotografiji i videu. Rođena je u Brisbanu, u Australiji, 1960., a 1982. diplomirala vizualne komunikacije na koledžu Queensland College of Art. Tokom osamdesetih i početkom devadesetih godina, radila je kao rediteljka dokumentarnih filmova i muzičkih spotova za televiziju. Značajniju pažnju i potvrdu kritike dobila je nakon što je 1990. godine kratki film Night Cries: A Rural Tragedy ušao u takmičarski program na filmskom festivalu u Cannesu. Danas živi u New Yorku, ali često putuje na sjever Australije gdje radi i živi na plaži.

Original language / Izvorni jezik:

English / engleski

Directed by / Režija:

Tracey Moffatt

Cinematography / Kamera:

John Whitteron

Produced by / Producija:

Penny McDonald, Australian Film Commission

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The Body Beautiful / To divno tijelo

England / Engleska

1991 (23'), Director / Režija: Ngozi Onwurah

In the autobiographical film, *The Body Beautiful*, director Ngozi Onwurah returns to the themes of body image and racial identity that she explored so eloquently in her first film *Coffee Coloured Children* (1988). Her mother Madge, who plays herself in the film, suffered breast cancer and underwent a radical mastectomy. As a child Ngozi and her brother did not recognise that their mother was any different from other women but when Ngozi begins modelling she has to confront not only other people's ideas of beauty but also her own prejudices.

At the heart of Onwurah's brave excursion into her mother's scorned sexuality is a provocative interweaving of memory and fantasy. The filmmaker plumbs the depths of maternal strength and daughterly devotion in an unforgettable tribute starring her real-life mother, Madge Onwurah.

U autobiografskom filmu *The Body Beautiful*, rediteljka Ngozi Onwurah se vraća na teme slike tijela i rasnog identiteta, koje je istraživala i u svom prvom filmu, *Coffee Coloured Children* iz 1988. Njena majka Madge, koja u filmu igra samu sebe, oboljela je od raka dojke i podvrgnuta radikalnoj mastektomiji. U djetinjstvu, Ngozi i njen brat nisu prepoznavali razlike između svoje majke i drugih žena, ali nakon što Ngozi uđe u svijet manekenstva, suočava se ne samo sa tuđim idejama o tome šta bi ljepota trebala biti, nego i sa svojim vlastitim predrasudama.

U središtu hrabrog putovanja autorice u podcijenjenu seksualnost njene majke nalazi se provokativni spoj sjećanja i mašte. Onwurah istražuje dubine majčinske snage i kćerkine predanosti u nezaboravnom filmu posvećenom njenoj majci.

Festivals / awards:

Melbourne Film Festival, Best Short Film; Montreal Film Festival, Best Documentary; New York Film Festival; Berlin Film Festival



Ngozi Onwurah is a British-Nigerian film director, producer, model, and lecturer. Onwurah consistently navigates and challenges the limits of narrative and ethnographic cinema by insisting that the body is the central landscape of an anti-imperialist cinematic discourse. An accomplished director with several episodes of the top British TV drama series *Heartbeat* to her credit, Ngozi Onwurah also wrote and directed the prize-winning feature *Welcome II the Terrordome*. Onwurah tackles the clashes and ironies of the apparent gulf separating black and white, whilst showing that under the skin, emotions are universal.

Ngozi Onwurah je nigerijsko-britanska rediteljka, producentica, model i predavačica, koja se u svom radu dosljedno bavi granicama narativa i etnografskog filma, insistirajući na tezi da je tijelo centralni predio anti-imperijalističkog filmskog diskursa. U svojoj karijeri, Onwurah je režirala i nekoliko epizoda britanske tv serije *Heartbeat*, te napisala i režirala nagradivani film *Welcome II the Terrordome*. Onwurah ironizira bezdan koji razdvaja crnce i bijelce, istovremeno pokazujući da su emocije ispod kože univerzalne.

Original language / Izvorni jezik:
English/engleski

Directed by / Režija:
Ngozi Onwurah

Cinematography / Kamera:

Peter Collis

Original Music / Muzika:
Anthony Quigley, Jonthon Hirst

Produced by / Producija:
Lin Solomon

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The Price of Sex / Cijena seksa

USA / SAD

2011 (73'), Director / Režija: Mimi Chakarova

An unprecedented and compelling inquiry, *The Price of Sex* sheds light on the underground criminal network of human trafficking and experiences of trafficked Eastern European women forced into prostitution abroad. Filming undercover with extraordinary access, even posing as a prostitute to gather her material, Bulgarian-born Chakarova travels from impoverished rural areas in post-Communist Eastern Europe, including her grandmother's village, to Turkey, Greece, and Dubai.

Film fotoreporterke Mimi Chakarove *The Price of Sex* osvjetljava kriminalnu mrežu trgovine ljudima i iskustva žena iz istočne Evrope prisiljenih na prostituciju u inostranstvu. Snimajući kriomice, čak se i pretvarajući da je prostitutka kako bi došla do materijala koji joj treba, Chakarova putuje kroz osiromašene dijelove postkomunističke istočne Evrope, ali i kroz Tursku, Grčku i Dubai.

Festivals / awards:

Winner of the 2011 Daniel Pearl Award for Outstanding International Investigative Reporting; 2012 American Library Association Notable Videos for Adults List; 2011 Nestor Almendros Award for courage in filmmaking, Human Rights Watch Film Festival; Human Rights Watch Film Festival; SilverDocs - AFI/Discovery Channel Documentary Festival; Hawaii International Film Festival; Vancouver International Film Festival; Amnesty International Film Festival; Documentary Edge Film Festival



For the past decade, photographer and filmmaker **Mimi Chakarova** has covered global issues examining conflict, corruption and the sex trade. She is the recipient of the Dorothea Lange Fellowship for outstanding work in documentary photography and the Magnum Photos Inge Morath Award for her work on sex trafficking. Chakarova's work has appeared in National Geographic, The New York Times Sunday Magazine, The Sunday Times Magazine, CNN World, BBC World. Chakarova taught visual storytelling at UC Berkeley's Graduate School of Journalism for 14 years.

Fotografkinja i rediteljka **Mimi Chakarova** se u posljednjih deset godina bavila globalnim problemima kakvi su ratovi, korupcija i trgovina ljudima. Dobitnica je nagrada fonda Dorothea Lange za izuzetan rad na području dokumentarne fotografije i nagrada Magnum Photos Inge Morath za svoj rad na temi trgovine ljudima. Djela su joj, između ostalih, objavljivana u medijima poput National Geographic, The New York Times Sunday Magazine, The Sunday Times Magazine, CNN World, BBC World. Chakarova posljednjih 14 godina predaje vizualno pričanje priče na Studiju za novinarstvo Univerziteta Berkley.

Original language / Izvorni jezik:
English, Russian, Turkish, Bulgarian / engleski, ruski, turski, bugarski

Directed by / Režija:
Mimi Chakarova
Cinematography / Kamera:
Adam Keker
Original Music / Muzika:
Christopher Hedge
Produced by / Producija:
Mimi Chakarova, Stephen Talbot

Contacts / Kontakt:
apeck@wmm.com



PROJECTING AUSTRIA

Programmer / Selektorica

Zora Bachmann

International Film Festival This Human World

*Landscapes of Memory – The Life of Ruth Kluger /
Pejzaži sjećanja - Život Ruth Kluger*

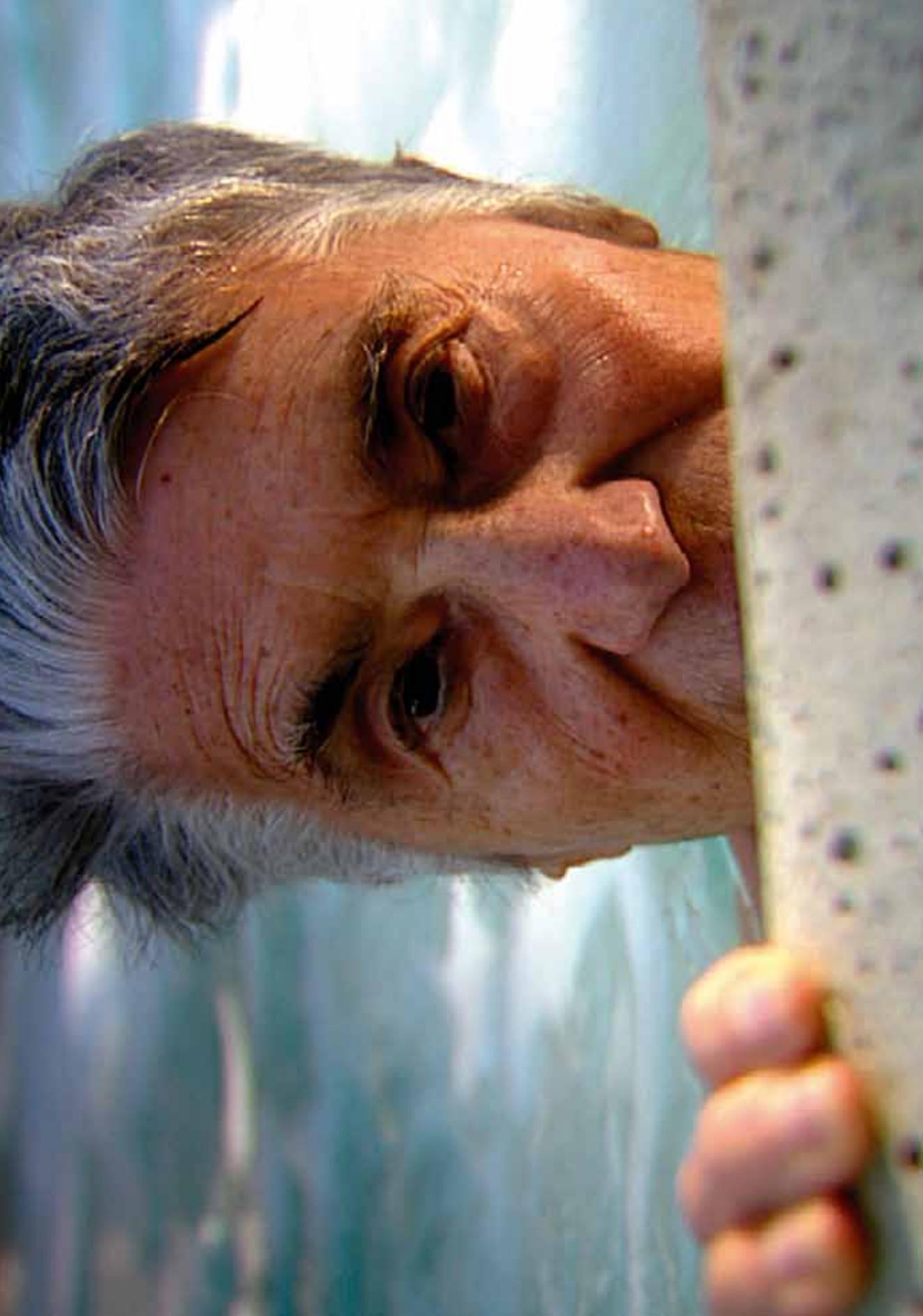
Renata Schmidtkunz

Austria / 2011 / 83'

No. 7 / Br. 7

Michael Schindegger

Austria / 2012 / 87'



Landscapes of Memory – The Life of Ruth Kluger / Pejzaži sjećanja – Život Ruth Kluger

Austria / Austrija

2011 (83'), Director / Režija: Renata Schmidtkunz

It is one thing to survive the Holocaust, but quite another to deal with the lasting impact of this experience. This filmic portrait of Ruth Klüger, an American literary scholar from Vienna, deals with these issues by revisiting four significant places in her life: Vienna, California, Göttingen and Israel. Ruth Klüger also shares her thoughts on very personal topics: her childhood in anti-Jewish Vienna, her life in the States, her motherhood of two American sons and the culture of commemoration.

Preživjeti holokaust je jedno, ali je sasvim druga stvar nositi se sa trajnim posljedicama tog iskustva. Ovaj filmski portret Ruth Klüger, američke univerzitetske profesorice iz Beča, bavi se ovim pitanjima vraćajući se na značajna mesta njenog života: Beč, Kaliforniju, Gottingen i Izrael. Ruth Klüger sa gledaocima dijeli svoja razmišljanja o vrlo ličnim temama: njenom djetinjstvu u antisemističkom Beču, životu u Sjedinjenim Američkim Državama, rođenju dvojice sinova u Americi i kulturi sjećanja.

Festivals / awards:

Viennale – Vienna Film Festival 2011, premiere



Renata Schmidtkunz (born 1964 in Hattingen, Germany) is a journalist and protestant theologian. She's been working as a reporter, filmmaker and host at the Austrian Broadcasting Company ORF. Apart from writing columns and articles for Austrian newspaper Der Standard from 1994 to 1998, she did a series of lectures on systematic theology at the University of Vienna. Landscapes of Memory – The Life of Ruth Kluger is Renata Schmidtkunz' first full-length film.

Renata Schmidtkunz (rođena 1964. u Hattingenu, Njemačka) novinarka je i protestantska teologinja. Radila je kao novinarka, filmska rediteljka i voditeljica u austrijskoj radiotelevizijskoj kući ORF. Pored pisanja kolumni i članaka za austrijske novine Der Standard od 1994. do 1998., održala je seriju predavanja iz sistematske teologije na Univerzitetu u Beču. Pejzaži sjećanja – Život Ruth Kluger je njen prvi dugometražni film.

*Original language / Izvorni jezici:
German, English / njemački, engleski*

Directed by / Režija:

Renata Schmidtkunz

Cinematography / Kamera:

Avner Shahaf, Heribert Senegacnik,
Oliver Indra

Original Music / Muzika:

Norbert Rusz, Gerhard Kuebel

Produced by / Producija:

Johannes Rosenberger, Navigator Film

Contacts / Kontakt:

NAVIGATOR FILM

Angelika PRAWDA

A- 1070 Wien, Schottenfeldgasse 14

Tel. +43 1 524 9777 12

a.prawda@navigatorfilm.com

www.navigatorfilm.com



No. 7 / Br. 7

Austria / Austrija

2012 (87'), Director / Režija: Michael Schindegger



Michael Schindegger was born in Vienna in 1981. He graduated at Graphic Faculty (photography and visual media) and studied at the Film Academy in Vienna. His directed Dacia Express (2008) and worked as cinematographer on films Mama Ilegal (2011), Rimini (2008), Esperando (2005).

Michael Schindegger je rođen u Beču 1981. godine. Diplomirao je na Grafičkom fakultetu, na Odsjeku za fotografiju i vizuelne medije i studirao na Filmskoj akademiji u Beču. Režirao je film Dacia Express (2008), a kao snimatelj radio na filmovima Mama Ilegal (2011), Rimini (2008), Esperando (2005).

The best subject matter is often only just a few steps away. Director Michael Schindegger has been living with his father and brothers in an apartment building in the second district of Vienna, Leopoldstadt, at house No.7, for thirty years. However, he hardly knows any of his neighbors. He decides to change all that just before marrying his fiancee and moving out. Camera in hand he rings all of their doorbells and introduces himself to the building's multi-lingual, primarily Jewish residents.

Najbolji materijal za temu se često krije samo nekoliko koraka dale. Reditelj Michael Schindegger je trideset godina živio sa svojim ocem i braćom u stambenoj zgradi u drugom bečkom distriktu, Leopoldstadt, u zgradu No.7. Uprkos tome, jedva da poznaje bilo koga od svojih susjeda. Schindegger odlučuje promjeniti tu činjenicu netom prije nego što će se vjenčati i iseliti iz zgrade. S kamerom u ruci, on dolazi na vrata svojih susjeda i predstavlja se stanašima zgrade, većinom Jevrejima.

Festivals / awards:

Diagonale Graz

Original languages / Izvorni jezici:
German, Russian, Rumanian, Hebrew, English / njemački, ruski, rumunjski, hebrejski, engleski

Directed by / Režija:
Michael Schindegger
Cinematography / Kamera:
Michael Schindegger
Produced by / Producija:
Ralph Wieser, Mischief Films

Contacts / Kontakt:
Mischief Films
Goethegasse 1, 1010 Wien
T.: +43 (1) 585 23 24 23
www.mischief-films.com



FESTIVAL EVENTS

EXHIBITIONS / IZLOŽBE

*Archeology of Body, Anthropology of Violence /
Arheologija tijela, antropologija nasilja*

Elema Monochromatic

*To me there's no other choice—
Exhibition dedicated to Raoul Wallenberg*

Good Evening Mr. Wallenberg

MASTER CLASSES & TALKS / PREDAVANJA & RAZGOVORI

Beyond Reasonable Doubt / Bez osnovane sumnje

*Artist Talk with Sara Vanagt & Lana Čmajčanin /
Razgovor sa umjetnicama Sara Vanagt & Lana Čmajčanin*

*To live a simple life as a free filmmaker, Min Chul Kim /
Jednostavan život slobodnog filmskog autora, Min Chul Kim*

Feminist film, Tracie Holder /Feministički film, Tracie Holder

EXHIBITION / IZLOŽBA

*Archeology of Body, Anthropology of Violence /
Arheologija tijela, antropologija nasilja*

Duplex 10m/208.11.2012 / 20h⁰⁰
08. - 16.11.2012*Artists / Umjetnici*Jenny Holzer
Lana Cmajcanin
Sarah Vanagt

The exhibition Archaeology of Body, Anthropology of Violence, considers spatial, temporal, and content-wise presence of war, in the absence of war, in its most representative form - the human body.

Body as evidence, living, missing or exhumed.

"Perpetrator: She tightens and I hit her.
Victim: With you inside me comes the knowledge of my death.
Observer: She smiles at me because she imagines I can help her."

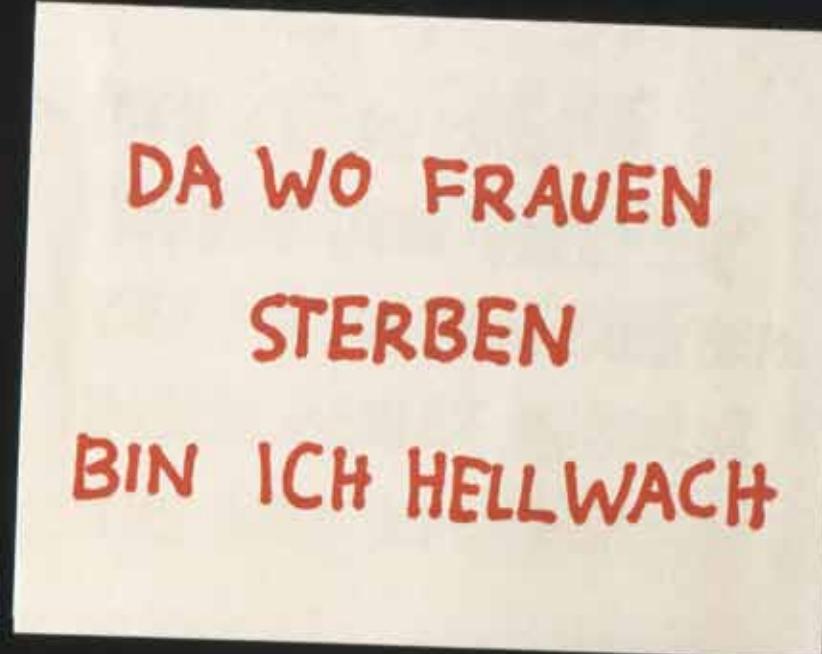
Izložba Arheologija tijela, antropologija nasilja, promišlja prostorno, vremensko i sadržajno prisustvo rata, u odsustvu rata, u njegovom najreprezentativnijem obliku - ljudskom tijelu.

Tijelu kao dokazu, živućem, nestalom ili iskopanom.

"Zločinac: ona se steže, a ja je udaram.
Žrtva: s tobom u meni dolazi saznanje o mojoj smrti.
Promatračica: osmjejuje mi se jer misli da joj mogu pomoći."

LUSTMORD, Jenny Holzer

LUSTMORD, Jenny Holzer



*Photo source / Fotografija preuzeta od
Project for Süddeutsche Zeitung Magazine,
No. 46, with Tibor
Kalman, 1993
Offset print on card, 11.8 x 9 in. / 30 x 23 cm,
Text: Lustmord, 1993–95
© 1993 Jenny Holzer, member Artists Rights Society (ARS), NY
Photo: Edward Addeo*

EXHIBITION / IZLOŽBA

*Elema Monochromatic***Black Box Gallery, Sarajevo**05.11.2012 / 19h⁰⁰

05.-12.11.2012

Photo club Elema was one of the very top actors on the Macedonian photo scene since its beginning (formed 1962 by a group of students from the Faculty of Electrical Engineering and the Faculty of Mechanical Engineering in Skopje). Numerous prominent Macedonian photographers were and are still members of PC Elema.

Elema was fortunate to survive and to see its 50th anniversary of its existence. This is mostly due to the fact that throughout its existing it succeeded to attract new generations which proved essential to provide enthusiasm and motivation and at the same time to keep the old generations of photographers which used their experience to maintain a constantly high level of appreciation for the world of photography.

Elema's touring exhibition Monochromatic, although it represents only a partial realization of its members, clearly conveys their view on contemporary photography, their ideas, creativity and love for photography. This is one small, but very important part of the activities which mark the celebration of club Elema's 50th anniversary.

Foto klub Elema se od samog svog formiranja nalazi u vrhu makedonske fotografске scene (Foto klub Elema je 1962. osnovala grupa studenata sa Elektrotehničkog i Mašinskog fakulteta u Skopju). Njeni članovi su bili i ostali neki od najistaknutijih makedonskih fotografa.

Elema je imala tu sreću da opstane i preživi svoj 50. rođendan, zahvaljujući ponajprije njenoj sposobnosti da privuče nove generacije članova koji su donosili podstrek i elan za rad i stvaralaštvo, istovremeno zadržavši starije članove koji svojim iskustvom izgrađuju i održavaju visok nivo fotografске estetike.

Putujuća izložba Elema monochromatic, premda predstavlja samo dio ostvarenja svojih članova, jasno prenosi njihov pogled ka savremenoj fotografiji, njihove ideje, stvaralaštvo i duboku ljubav prema fotografiji. To je samo jedan mali, ali jako važan dio aktivnosti kojima klub Elema obilježava 50 godina svog postojanja.





Exhibition / Izložba

*To me there's no other choice /
Ja nemam drugog izbora*

*Good Evening Mr. Wallenberg /
Dobro veče G. Wallenberg
Sweden / 1990 / 118'*



EXHIBITION / IZLOŽBA



EMBASSY OF SWEDEN

To me there's no other choice / Ja nemam drugog izbora

**in cooperation with the Swedish Embassy in Bosnia and Herzegovina
u suradnji sa Švedskom ambasadom u Bosni i Hercegovini**

Exhibition dedicated to Raoul Wallenberg / Izložba posvećena Raoulu Wallenbergu

Raoul Wallenberg would have turned 100 in 2012 and during the year Sweden is to highlight his deeds and destiny.

The purpose of proclaiming 2012 a year in Raoul Wallenberg's honour is partly to shed light on his actions in Budapest during World War II and, above all, in a wider perspective, highlight and discuss current issues relating to human rights, xenophobia and anti-Semitism, as well as the importance of personal responsibility and courage, and the possibility for an individual person to make a difference.

Raoul Wallenberg 1912 - 2012

Himself a businessman, Raoul Wallenberg had been traveling in Europe during World War II, and had made a number of visits to Hungary. The American War Refugee Board, whose task was to save Jews from Nazi persecution, appointed Raoul Wallenberg to initiate a rescue operation in Budapest, then occupied by Germany.

In the space of a few months – from July 1944 to January 1945 – he managed to save tens of thousands of Jews. By issuing thousands of Swedish protective passports and renting buildings, "Swedish houses," where Jews could seek shelter, Wallenberg saved many persecuted Jews from deportation. Although he was not the heroic type in the ordinary sense, he was a fearless and skilled negotiator and organizer, according to the diplomat Per Anger, who was also stationed at the Swedish Legation during the war.

On 17 January, 1945, Raoul Wallenberg and his chauffeur Vilmos Langfelder – left the city with a Soviet escort for a meeting with the Russians – a meeting from which they never returned. Ever since, Raoul Wallenberg's family have sought in vain to find out what happened to him. The Russians, for their part, claim that he died in Lubyanka Prison on 17 July, 1947. This claim, however, has never been substantiated, nor has it been accepted in Sweden.

In 2012 Sweden will pay honor to the deeds and fate of Raoul Wallenberg. He is an outstanding representative of Sweden's engagement in human rights and a good role model for young people of today.

Raoul Wallenberg bi 2012. godine napunio 100 godina, a tokom godine će Švedska obilježiti njegov rad i sudbinu.

Svrha proglašavanja 2012. godinom Raoula Wallenberga proizlazi iz potrebe da se istakne njegovo djelovanje u Budimpešti tokom Drugog svjetskog rata, kao i da se, iznad svega i u širem kontekstu, istaknu i problematiziraju aktualna pitanja u vezi sa ljudskim pravima, ksenofobijom i antisemitizmom, te važnost lične odgovornosti i hrabrosti i mogućnost svake jedinke da napravi promjene.

Raoul Wallenberg 1912 - 2012

Kao poduzetnik, Raoul Wallenberg je putovao Evropom tokom Drugog svjetskog rata, te u nekoliko navrata posjetio Mađarsku. Američki ratni odbor za izbjeglice, čiji je zadatak bio spašavanje Jevreja od nacističkog progona, imenovao je Raoula Wallenberga pokretačem operacije spašavanja u Budimpešti, koju je tada okupirala Njemačka.

U periodu od od jula 1944. do januara 1945. uspio je spasiti nekoliko desetina hiljada Jevreja. Izdavanjem nekoliko hiljada švedskih zaštitnih pasoša i iznajmljivanjem zgrada, tzv "švedskih kuća", u kojima su Jevreji mogli potražiti utočište, Wallenberg je spasio mnoge Jevreje od deportacije. Iako nije bio heroj u pravom smislu, ipak je bio neustrašiv i vješt pregovarač i organizator, sudeći po izjavama diplomate Poa Angera, koji je također bio stacioniran u švedskoj ambasadi u ratu.

17. januara 1945, Raoul Wallenberg i njegov vozač Vilmos Langfelder – napustili su grad uz sovjetskoj pratnji kako bi se susreli sa Rusima. To je bio sastanak sa kojeg se nikada nije vratio. Od tada, Wallenbergova porodica uzaludno pokušava saznati što se dogodilo. Rusi tvrde da je umro u zatvoru Ljubjanka 17. jula 1947. Ova tvrdnja, međutim, nikada nije potvrđena dokazima, niti je prihvaćena u Švedskoj.

Tokom 2012. godine Švedska će odati poštovanje djelima i sudbinu Raoula Wallenberga. On je jedinstven predstavnik ukupnog švedskog angažmana u vezi sa ljudskim pravima, i uzor za današnju omladinu.



Good Evening Mr. Wallenberg / Dobro veče G. Wallenberg

Sweden, Hungary / Švedska, Mađarska

1990 (118'), Directors / Režija: Kjell Grede

Raoul Wallenberg, aged 32, arrived in Budapest in July, 1944, on a life and death mission. His approach was unorthodox and his methods unconventional.

In six short months he made possible the largest and most successful rescue of Jews during World War II. Raoul Wallenberg was taken prisoner by the Russians on January 17, 1945. He was never released. The film deals exclusively with Raoul Wallenberg's final two or three weeks in Budapest (Christmas 1944 - January 1945). There are two central events: Raoul's attempts to liberate 20 or so people captured on a truck, and his efforts to save 65,000 others who are confined to the ghetto.

32-godišnji Raoul Wallenberg doputovao je u Budimpeštu u julu 1944. godine, u misiji koja je značila život ili smrt. Njegov pristup je bio neobičan a metode nekonvencionalne.

U kratkih šest mjeseci, on je omogućio najveće i najuspješnije spašavanje Jevreja u Drugom svjetskom ratu. Raoula Wallenberga su uhapsili Rusi 17. januara 1945. godine. Nije nikad oslobođen. Film se isključivo bavi posljednjim sedmicama koje je Raoul Wallenberg proveo u Budimpešti (od Božića 1944. godine do januara 1945. godine). Dva događaja su u fokusu: Raoulov pokušaj spašavanja dvadesetak ljudi zarobljenih na kamionu, i njegovi pokušaji da spasi 65.000 ljudi zatvorenih u getu.

Festivals / awards:

Berlin Intl Film Festival, 1991 (Nominated for Golden Bear); Kristiansand, 1991, The Nordic Festival Award, Nordisk Panorama; Rouen, 1992, Festival Award for Stellan Skarsgård, best male lead actor); The Guldbagge Award, 1991; Chicago International Film Festival, 1991; Lübeck Nordic Film Days, 1991; Montpellier Mediterranean Film Festival 1992, First prize



Kjell Grede, born in 1936, is one of Sweden's leading film directors and screenwriters. He is most well-known internationally for his films Hugo and Josefín (1967), Harry Munter (1969), Claire Lust (1972) and Good Evening, Mr. Wallenberg (1990). In addition, Grede has directed memorable productions for television of two plays by Jean-Paul Sartre, No Exit and The Prisoners of Altona.

Kjell Grede, rođen 1936. godine, je jedan od vodećih filmskih redatelja i scenarista u Švedskoj. Međunarodno je najpoznatiji po filmovima Hugo and Josefín (1967. godine), Harry Munter (1969. godine), Claire Lust (1972. godine) i Good Evening, Mr. Wallenberg (1990. godine). Grede je režirao i nezaboravne televizijske produkcije dvije predstave od Jean-Paul Sartrea: No Exit i The Prisoners of Altona



EMBASSY OF SWEDEN

Original language / Izvorni jezik:
Swedish, Hungarian, German / švedski, mađarski, njemački

Director / Režija:
Kjell Grede

Cinematography / Kamera:
Esa Vuorinen

Editing / Montaža :
Darek Hodor

Original music / Muzika:
Frans Helmerson

Production / Producija:
Stiftelsen Svenska Filminstitutet, Sandrew Film & Teater AB, AB Filmhuset KB, Invik & Co. AB, FilmTeknik AB, Hunnia Filmstúdió Vállalat, TV3 AB

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TALKS / RAZGOVOR

Beyond Reasonable Doubt / Bez osnovane sumnje

Cinema Meeting Point / Kino Meeting Point10.11.2012 @ 20h⁰⁰**Panelists / Panelistice**

Lejla Mamut, TRIAL

Nusreta Sivac, protagonist / protagonistica - *Calling the Ghosts, Prizivanja duhova* (USA, Croatia, 1996)

Belma Becirbasic, independent researcher / Nezavisna istraživačica

Sabiha Husic, Medica Zenica

Before Jadranka and Nusreta, rape was generally considered as a normal act of war.

Shortly after being released from Omarska, eager to bear witness to the abhorrent events, they started collecting evidence and speaking out on behalf of those who could not.

They presented the collected evidence to the United Nations, and thereby contributed to the formation of the International Tribunal for war crimes committed in former Yugoslavia, as well as to the recognition of rape and other forms of sexual violence against women as war crimes, crimes against humanity or genocide (year 2001.).

Out of tens of thousands of alleged cases of reasonable suspicion of crime of sexual violence against women, less than 40 cases have been prosecuted either by the tribunal in The Hague or the domestic criminal justice system since 1995.

The exact number of victims of sexual violence during the war has never been determined.

Perhaps it will never be.

Prije Jadranke i Nusrete, silovanje je uglavnom smatrano normalnim djelom rata.

Nedugo nakon što su puštene iz Omarske, odlučne da svjedoče o gnusnim događajima, krenule su prikupljati dokaze i govoriti u ime svih onih koji ne mogu.

Prikupljene iskaze prezentirale su Ujedinjenim nacijama, a pritom doprinjele i formiranju Međunarodnog suda za ratne zločine počinjene na području bivše Jugoslavije, kao i konačnoj odluci da silovanje i drugi oblici seksualnog nasilja nad ženama dobiju težinu ratnog zločina, zločina protiv čovječnosti ili genocida (2001.godina.).

Od desetine hiljada navodnih slučajeva sa osnovnom sumnjom na zločin seksualnog nasilja protiv žena, manje od 40 slučajeva je procesuirano pred Tribunalom u Hagu i pred domaćim pravosuđem od 1995 godine.

Tačan broj žrtava seksualnog nasilja tokom rata nikada nije utvrđen.

Možda nikada neće ni biti.



ARTIST TALKS | RAZGOVOR SA UMJETNICAMA



Lana Čmajčanin & Sarah Vanagt

Duplex 10m/209.11.2012 @ 12h⁰⁰

We will talk with the artists who both reflect on violence, one that is specific to war, both dealing with its remains and its evidence - material or the seemingly invisible one.

Lana Čmajčanin (b. 1983, Sarajevo, Bosnia and Herzegovina) studied the Academy of Fine Arts, Sarajevo. Although she was formally trained a sculptor, she uses a variety of media like video-performance, installations, site specific works and sound installations. Čmajčanin is co-founder of the Association for Art and Culture Crvena and member of the Association of Visual Artists of Bosnia and Herzegovina since 2008.

Sarah Vanagt (1976, lives in Brussels) studied history at the universities of Antwerp, Sussex and Groningen, and film at the National Film and Television School (UK). She makes documentaries, video installations and photos, in which she combines her interest for history with her interest for (the origins of) cinema.

Razgovaraćemo sa umjetnicama koje obje promišljaju nasilje, ono koje je specifično u okviru rata, obje se bave njegovim ostacima i dokazima, kako materijalnim tako i tobože nevidljivim.

Lana Čmajčanin (1983, Sarajevo, Bosna i Hercegovina) studirala je na Akademiji likovnih umjetnosti Sarajevo. Iako formalno obrazovana kao skulptorka, Lana u svom radu koristi različite medije kao što su video performans, instalacije, site specific radovi i zvučne instalacije. Čmajčanin je jedna od osnivačica Udruženja za umjetnost i kulturu Crvena te članica Udruženja likovnih umjetnika i umjetnica Bosne i Hercegovine od 2008.godine.

Sarah Vanagt (1976, živi u Briselu) studirala je istoriju na Univerzitetima u Antwerpu, Sussexu i Groningenu, i film na Nacionalnoj filmskoj i televizijskoj školi (UK). Sarah pravi dokumentarne filmove, video instalacije i fotografije gdje svoje zanimanjem za istoriju kombinira sa interesom prema filmu (i njegovom porijeklu).

MASTER CLASS / PREDAVANJE



*To live a simple life
as a free filmmaker /
Jednostavan život
slobodnog filmskog autora*

Duplex 10m/2

12.11.2012 @ 12h⁰⁰

Min Chul Kima

All we want is to live a simple life as a free filmmaker.
It's never easy but not impossible.

Min-Chul Kim was born into a family that runs a record shop, a video rental store, and a photo shop altogether in a-bit-of-everything store in a small village of Korea.

While living in Amsterdam and studying communication and management, in order to survive and love, he worked as a production manager and a fixer for film and tv productions.

After a number of jobs including party promoter, literary agent and running a one-man production, Min-Chul is now living and loving his life as an independent producer based in many places in the world including Seoul and Amsterdam.

Sve što želimo jeste da živimo jednostavan život, slobodnog redatelja/ice. To nikada nije lako ali nije ni nemoguće.

Min-Chul Kim je rođen u obitelji koja je vodila dućan sa kasetama, videoteku i foto radnju „sve u jednom“, u malom selu u Koreji.

Dok je živio u Amsterdalu i studirao komunikacije i menadžment, da bi preživio i volio, radio je kao menadžer produkcije i koordinator za filmsku i tv produkciju.

Nakon niza poslova, koji su uključivali promocije zabava, književni menadžment i vođenje produkcije „jednog čovjeka“, Min-Chul sada živi i voli svoj život nezavisnog producenta, u mnogim krajevima svijeta, uključujući Seul i Amsterdam.

MASTER CLASS / PREDAVANJE



Feminist film / Feministički film

Duplex 10m/210.11.2012 @ 12h⁰⁰

Tracie Holder

Tracie Holder is a social issue documentary filmmaker. She is a former board member of NY Women in Film & TV and MNN. She was recently a consulting producer on Sun Come Up, the 2011 Oscar nominee for best doc short.

Tracie Holder pravi dokumentarne filmove o socijalnim temama. Ona je bivši član uprave NY Women in Film & TV, i MNN. Nedavno je bila konsultantski producent filma Sun Come Up, koji je nominovan za Oskara za najbolji kratki dokumentarac 2011. godine.



ZOOM RIGHTS

Programmers / Selektorice
Kumjana Novakova
Olja Latinovic

Ai Weiwei: Never Sorry / Ai Weiwei: bez kajanja
Alison Klayman
SAD / 2012 / 91'

Creative Force films of young authors /
Creative Force filmovi mladih autora/ica
Pravo Ljudski Film Festival, Sarajevo
MakeDox, Skopje
DokuFest, Prizren
Film i Halland, Halmstad

Framing The Other / Okvir za druge
Ilja Kok, Willem Timmers
Holandija / 2012 / 25'

Indie Game: The Movie / Indie igrica: Film
James Swirsky, Lisanne Pajot
Kanada / 2012 / 103'

Just Do It: A Tale of Modern-day Outlaws /
Učini to: Priča o modernim odmetnicima
Emily James
UK / 2011 / 90'

Pinocchio without a Nose / Pinokio bez nosa
Irene Lopez
Švedska / 2012 / 30'

Reddakh / Redak
Vladimir Mitrevski – Gjule
Makedonija / 2011 / 30'

The Real Social Network / Prava društvena mreža
Srdjan Keča, Ludovica Fales, Isis Thompson
UK / 2012 / 76'

The Quiet One / Tiha
Emelie Wallgren, Ina Holmqvist
Švedska / 2011 / 29'



Ai Weiwei: Never Sorry / Ai Weiwei: bez kajanja

USA, China / SAD, Kina

2012 (91'), Director / Režija: Alison Klayman



Alison Klayman lived in China from 2006 to 2010, working as a freelance journalist. She speaks Mandarin and Hebrew, and graduated from Brown University in 2006. *Ai Weiwei: Never Sorry* is Klayman's debut feature documentary, which she directed, produced, filmed and co-edited.

Alison Klayman je živjela u Kini od 2006. do 2010., radeći kao slobodna novinarka. Klayman je diplomirala na Univerzitetu Brown 2006. godine i govorи mandarinski i hebrejski jezik. *Ai Weiwei: Never Sorry* је njen prvi dokumentarni film, koji je režirala, producirala, snimila i montirala.

Ai Weiwei is China's most famous international artist, and its most outspoken domestic critic. In response, Chinese authorities have shut down his blog, beat him up, bulldozed his newly built studio, and held him in secret detention. *Ai Weiwei: Never Sorry* is the inside story of a dissident for the digital age who inspires global audiences and blurs the boundaries of art and politics. First-time director Alison Klayman gained unprecedented access to Ai while working as a journalist in China. Her detailed portrait provides a nuanced exploration of contemporary China and one of its most compelling public figures.

Ai Weiwei je međunarodno najslavniji kineski umjetnik, a ujedno i najotvoreniji kritičar trenutnog stanja u svojoj zemlji. Kineske vlasti su na Weiweijevo djelovanje odgovorile ukidanjem njegovog bloga, prebijanjem, uništavanjem njegovog tek izgrađenog ateljea, te ga držale u pritvoru. *Ai Weiwei: Never Sorry* je priča o disidentu digitalnog doba koji inspiriše publiku širom svijeta i briše granične između umjetnosti i politike. Rediteljki Alison Klayman, kojoj je ovo prvi film, omogućen je dotad nezabilježen pristup Weiweiju. Njen detaljni portret umjetnika omogućava istraživanje savremene Kine i jedne od njenih najznačajnijih javnih osoba.

Festivals / awards:

Sundance Film Festival, Special Jury prize for Spirit of Defiance; Movies That Matter Festival - Youth Jury Award; Mountainfilm in Telluride - Festival Director's Choice Award; Nantucket Film Festival - Best Storytelling in a Documentary Award; Berlin International Film Festival; Human Rights Watch Film Festival, Chicago; San Francisco International Film Festival; Hot Docs, Opening Night Film; NY Human Rights Watch Film Festival - Opening Night Film; Silverdocs Film Festival

Original language / Izvorni jezici:
English, Mandarin / engleski, mandarinski

Directed by / Režija:
Alison Klayman

Cinematography / Kamera:
Alison Klayman

Original Music / Muzika:
Ilan Isakov

Produced by / Producija:
Adam Schlesinger, Alison Klayman

Contacts / Kontakt:
BELODOCS
International Documentary Film Festival
Nusiceva 6, 11000 Beograd
Serbia
office@beldocs.rs
info@aiweiineversorry.com



Framing the Other / Okvir za druge

Netherlands / Holandija

2012 (25'), Directors / Režija: Ilja Kok, Willem Timmers

Framing the Other is a documentary about a tourist whose comfortable ideas about taking photos of exotic tribal people in Ethiopia are shaken by her encounter with a Mursi woman.

The film contrasts the views of Mursi women and those of Dutch tourists preparing for a meeting. This humorous and at the same time chilling film shows the destructive impact tourism has on traditional communities.

Framing the Other je dokumentarni film o turistkinji čije ležerne ideje o fotografsanju egzotičnih plemena u Etiopiji bivaju uzdrmane nakon susreta sa ženom iz plemena Mursi.

Film prati oprečne perspektive Mursi žene i holandskih turista koji se pripremaju za susret. Ovaj šaljivi ali i istovremeno obeshrabrujući film pokazuje destruktivni uticaj koji turizam ima na tradicionalne zajednice.

Festivals / awards:

Bir Duino Human Rights Documentary Film Festival Bishkek, Kyrgyzstan, Best Director; Asterfest International Film Festival Strumica, Macedonia, Silver Horseshoe Award; Montenegro Film Festival Herceg Novi, Grand Prix Award for best documentary film; Go Short International Short Film Festival Nijmegen, Special mention; International Documentary Film Festival Leuven, Belgium; International Human Rights Documentary Film Festival Budapest



Ilja Kok works as a producer at I CAMERA YOU productions. She is also a lecturer and coordinator in tourism studies and has worked as a tour guide in various countries in the past. The production of FRAMING THE OTHER contributed to her ambition of creating awareness about the interactions between tourism hosts and guests.

Willem Timmers works as a director and editor at I CAMERA YOU productions. He also works as a freelance camera journalist and videographer and has been a tour guide in Ethiopia in the past. He organized excursions for tour groups to amongst others, the Mursi people.

Ilja Kok je producentica u producijskoj kući I CAMERA YOU. Kok radi i kao predavačica i koordinatorica na studiju turizma, a ranije je radila kao turistički vodič u nekoliko država. Rad na filmu FRAMING THE OTHER doprinio je njenoj želji da upozori na interakcije između domaćina i gostiju, koje turizam podrazumijeva.

Willem Timmers radi kao reditelj i urednik u producijskoj kući I CAMERA YOU. Timmers je reporter i snimatelj koji je ranije radio kao turistički vodič u Etiopiji, organizujući između ostalog, i posjete plemenu Mursi.

Original language / Izvorni jezik:

English / engleski

Directed by / Režija:

Ilja Kok, Willem Timmers

Cinematography / Kamera:

Yidnekachew Shumete

Produced by / Producija:

Ilja Kok, Willem Timmers,

I Camera You Productions

Contacts / Kontakti:

I CAMERA YOU PRODUCTIONS

tel: +31-(0)638300169

info@icamerayou.com



Indie Game: The Movie / Indie igrica: Film

Canada / Kanada

2012 (96'), Directors / Režija: James Swirsky, Lisanne Pajot

After two years of painstaking work, designer Edmund McMillen and programmer Tommy Refenes await the release of their first major game for Xbox, Super Meat Boy — the adventures of a skinless boy in search of his girlfriend, who is made of bandages. At PAX, a major videogame expo, developer Phil Fish unveils his highly anticipated, four-years-in-the-making FEZ. Jonathan Blow considers beginning a new game after creating Braid, one of the highest-rated games of all time. Four developers, three games, and one ultimate goal — to express oneself through a video game.

Nakon dvije godine napornog rada, dizajner Edmund McMillen i programer Tommy Refenes očekuju izbacivanje svoje prve velike igre za Xbox, Super Meat Boy — avanture dječaka bez kože u potrazi za svojom djevojkom, koja je napravljena od zavoja. Na PAX-u, velikoj izložbi video igara, programer Phil Fish predstavlja svoju dugo očekivani igru na kojoj je radio četiri godine, FEZ. Jonathan Blow razmišlja o novoj igri nakon što je napravio Braid, jednu od najhvaljenijih igara svih vremena. Četiri programera, tri igre, i jedan cilj iznas svih – izraziti se kroz video igru.

Festivals / awards:

Sundance Film Festival in 2012, Best Editing Award in World Documentary Cinema; SXSW; Hot Docs; Sheffield Doc/Fest



Indie Game the first feature film for **Lisanne Pajot** and **James Swirsky**. Before making this film, they ran the commercial production company, BlinkWorks, in Winnipeg, Canada, producing work for major companies and governments in North America. A former video game tester in an earlier life, James has an MBA and has directed several award-winning short films. Prior to joining James at BlinkWorks, Lisanne was TV producer at the Canadian Broadcasting Corporation.

Indie Game je prvi dugometražni film **Lisanne Pajot** i **Jamesa Swirskyja**. Prije ovog filma, oni su vodili komercijalnu producijsku kompaniju BlinkWorks u Winnipegu, Kanada, gdje su producirali za velike kompanije i vlade u sjevernoj Americi. James se bavio testiranjem video igara, ima magistarsku diplomu i režirao je nekoliko nagradjivanih kratkih filmova. Prije nego što se pridružila Jamesu u BlinkWorksu, Lisanne je bila televizijski producent u Canadian Broadcasting Corporation.

Original language / Izvorni jezik:

English / engleski

Directors / Režija:

Lisanne Pajot and James Swirsky

Cinematography / Kamera:

Lisanne Pajot and James Swirsky

Editing / Montaža:

Lisanne Pajot and James Swirsky

Original music / Muzika:

Jim Guthrie

Producers / Producenti:

Lisanne Pajot and James Swirsky

Production / Producija:

BlinkWorks Media

Contact / Kontakt:

Indie Game: The Movie

Kym Dopheide

Kym.indiegamethemovie@gmail.com



Just Do It: A Tale of Modern-day Outlaws / Učini to: Priča o modernim odmetnicima

UK

2011 (90'), Director / Režija: Emily James

Just Do It lifts the lid on climate activism and the daring troublemakers who have crossed the line to become modern day outlaws. Documented over a year, Emily James' film follows these activists as they blockade factories, attack coal power stations and glue themselves to the trading floors of international banks despite the very real threat of arrest.

Just Do It is an independently produced film made possible by over 100 volunteers and 447 crowd funders.

Just Do It razotkriva ekološki aktivizam i hrabre aktiviste koji prelaze granice prihvatljivog i postaju moderni odmetnici. Sniman gotovo godinu dana, film Emily James prati ove aktiviste dok blokiraju fabrike i elektrane, i nepomično leže po platformama za trgovanje u međunarodnim bankama, uprkos opasnosti da budu uhapšeni.

Just Do It je nezavisni film čiji je nastanak omogućilo preko 100 volontera i 447 entuzijasta koji su pomogli njegovo finansiranje.

Festivals / awards:

Sheffield Doc/Fest 2011, premiere; Bologna Human Rights Nights; DOCUDAYS; Cinemambiente Environmental Film Festival Torino; DokuFest, Kosovo; Document 10 Film Festival, Glasgow; San Francisco Green Film festival; Barcelona Environmental Film Festival



Originally from the United States, **Emily James** studied history and philosophy of science at Cambridge University and then documentary directing at the National Film and Television School in the UK, where she continues to live. In her films, Emily combines her interests in history, science, politics and film language with a sense of humor and just a little more than a pinch of irony. Just Do It – A Tale of Modern-day Outlaws is Emily's feature directorial debut and screened in over 45 independent cinemas across the UK.

Rodena u Sjedinjenim Američkim Državama, **Emily James** je studirala historiju i filozofiju nauke na Univerzitetu Cambridge, a potom i režiju dokumentarnog filma na britanskoj National Film and Television School. Danas živi u Britaniji. U svojim filmovima, Emily ujedinjuje svoje interese za historiju, nauku, politiku i filmski jezik sa oporim humorom i podstora ironije. Učini to: Priča o modernim odmetnicima, prvi dugometražni dokumentarac čiju režiju Emily potpisuje, prikazan je u više od 45 nezavisnih kina širom Britanije.

Original language / Izvorni jezik:

English / engleski

Directed by / Režija:

Emily James

Cinematography / Kamera::

Emily James

Produced by / Producija:

Lauren Simpson, Left Field Films

Contacts / Kontakt:

Laura Shacham

laura@justdoitfilm.com



Pinocchio without a Nose / Pinokio bez nosa

Sweden / Švedska

2012 (30'), Director / Režija: Irene Lopez

Cim wants to be like everyone else, like the boys, but have difficulties being just that. His search for an identity has often lead to destructive actions in form of getting drunk, cutting his arms and suicide attempts. When he looks at himself in the mirror he sees a boy. But somewhere inside of him there is a girl. But what defines a boy and what does it mean to be a girl? Can Cim ever find love being a Cim? Pinocchio without a nose is a film about growing up in a small town, being in love, punk and the longing to be a real boy.

Cim želi biti poput svih ostalih dječaka, ali u tome nailazi na probleme. Njegova potraga za identitetom nerijetko vodi destruktivnom ponašanju, poput opijanja, samopovređivanja i pokušaja samoubistva. Kada gleda svoj odraz u ogledalu, vidi dječaka. Ali, negdje u njemu postoji djevojčica. Šta definiše dječaka, a šta znači biti djevojčica? Može li Cim biti ono što jeste i pronaći ljubav? Pinokio bez nosa je film o odrastanju u malom gradu, zaljubljivanju i čežnji da se bude pravi dječak.

Festivals / awards:

New doc Tempo documentary festival, Stockholm, First Prize;
Nordisk panorama, Helsinki, Best student film



Irene Lopez, born in 1980 in San Salvador, El Salvador, is a Swedish animator, filmmaker and illustrator. Lopez came together with her family to Sweden as political refugees. She grew up most of her life in Lund and Stockholm. She studied theatre Studies at Stockholm University and animation at the School of Arts and crafts (konstfack). Lopez works as an animator and graphic artist, and also as tv presenter and reporter.

Pinocchio with out a nose is her first documentary film.

Irene Lopez, rođena 1980. godine u San Salvadoru, švedska je animatorka, filmska rediteljka i ilustratorka. Lopez i njena porodica su se doselili u Švedsku kao političke izbjeglice. Većinu života je provela u Lundu i Stockholmu. Na Univerzitetu u Stockholmu, studirala je teatrologiju, a potom i animaciju na Školi za umjetnost i obrt. Lopez radi kao animatorka i grafička dizajnerka, te kao tv voditeljica i novinarka.

Pinokio bez nosa je njen prvi dokumentarni film.

*Original language / Izvorni jezik:
Swedish / švedski*

*Directed by / Režija:
Irene Lopez*

*Cinematography / Kamera:
Gabriel Mkrtchian*

*Editor / Montaža:
Erika Scarlet*

*Original Music / Muzika:
Robin Fuller*

*Produced by / Producija:
Stockholm Dramatiska Högskolan*

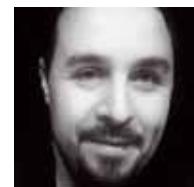
*Contacts / Kontakt:
Irene Lopez
irene.lopez@student.stdh.se*



Reddakh / Redak

Macedonia / Makedonija

2012 (30'), Director/Režija: Vladimir Mitrevski



Vladimir Mitrevski has studied Film and TV directing at the faculty of Dramatic Arts in Skopje, Macedonia. Reddakh is his second film, after the short fiction Between.

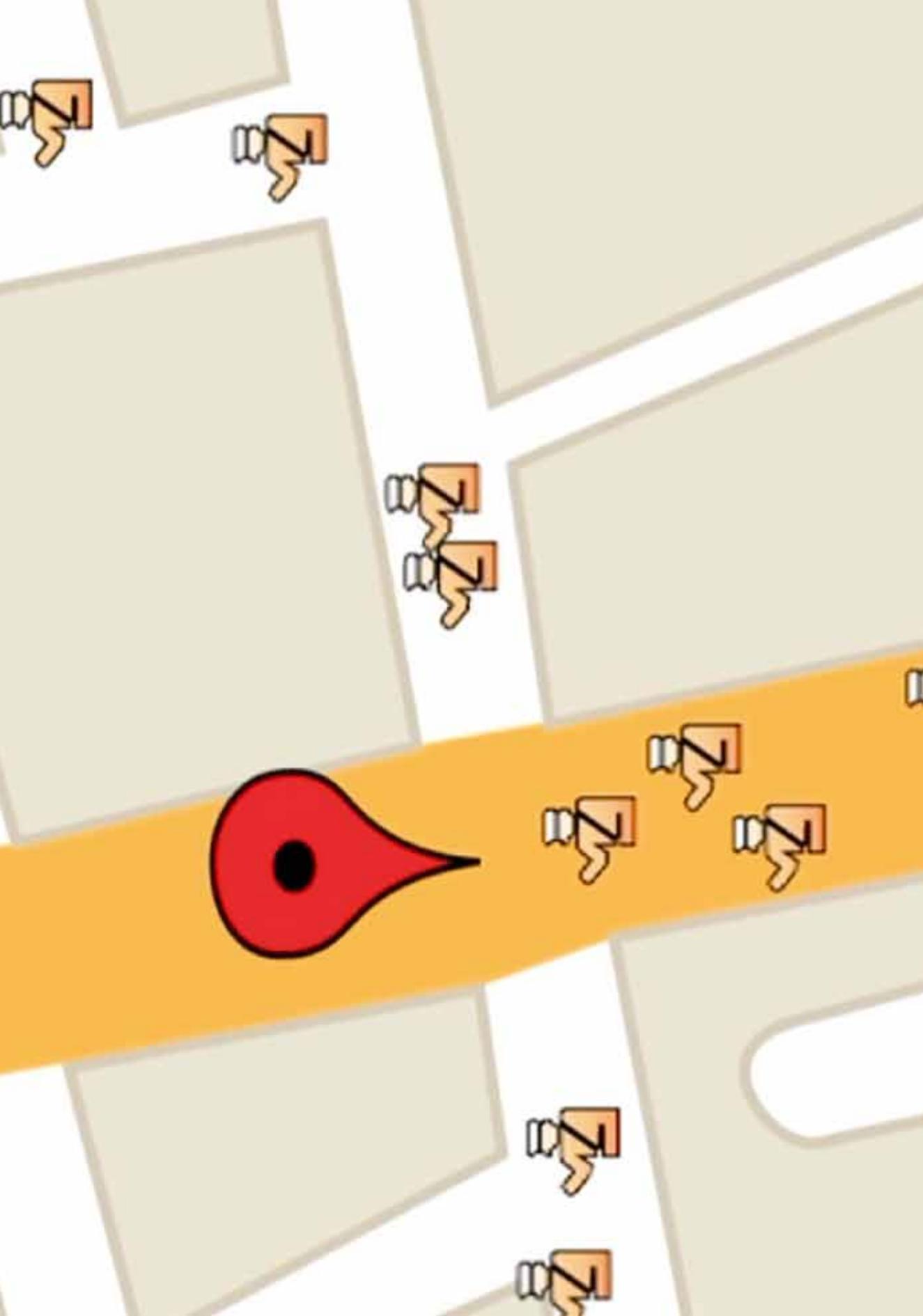
Vladimir Mitrevski je studirao filmsku i televizijsku režiju na fakultetu dramskih umjetnosti u Skopju, Makedonija. Reddakh je njegov drugi film, nakon kratkog igranog filma Između.

A story about a gamer who suffers a major family financial problem and manages to solve it while becoming one of the best players on Conquer Online, an online multiplayer game, and starting to earn money from playing it.

Priča o gejmeru koji ima ozbiljan finansijski problem u porodici i uspijeva ga riješiti tako što postaje jedan od najboljih igrača na Conquer Online, multiplayer igri na internetu, i počinje zarađivati novac igrajući.

Director / Režiser:
Vladimir Mitrevski
Cinematography / Kamera:
Dragan Pakovski Gaffer, Vasil Janev
Editor / Montaža:
Vladimir Mitrevski
Original Music / Muzika:
Dimitar Manevski
Producer / Producent:
Vladimir Mitrevski

Contact / Kontakt:
Vladimir Mitrevski
vladimir.mitrevski@gmail.com



The Real Social Network / Prava društvena mreža

UK

2012 (76'), Directors / Režija: Srdjan Keca, Ludovica Fales, Isis Thompson

Protest has changed. Between the first UK student protests in November 2010 and the global uprising in the spring of 2011, a new radicalism, fuelled by modern technology, has hit the streets. Over 6 months of government cuts, a collective of filmmakers has had exclusive access to the backroom meetings of a group of London students as they hacked software, occupied universities and shut down banks. In the process, they've helped build the movement currently sending ripples across the globe. The Real Social Network captures the passion, the anger and the technology that has forever changed the game between those in power and us.

Protesti su se promjenili. Između prvih studentskih protesta u Velikoj Britaniji u novembru 2010. godine i globalnog ustanka u proljeće 2011. godine, novi radikalizam, potpomognut modernom tehnologijom, izašao je na ulice. Tokom šest mjeseci u kojima je Vlada rezala troškove, kolektiv filmskih reditelja imao je ekskluzivan pristup tajnim sastancima grupe londonskih studenata koji su hakirali software-e, okupirali univerzitete i gasili banke. Učestvujući u tom procesu, doprinijeli su izgradnji pokreta koji trenutno odjekuje širom svijeta. The Real Social Network prikazuje strast, bijes i tehnologiju koja je zauvijek promjenila pravila igre između onih na vlasti i nas.

Festivals / awards:

Tempo Documentary Film Festival, Sweden; One World Film Festival Romania; Workers Unite Film Festival, NYC; Bread and Roses Film Festival; Cronograf Film Festival, Chisinau, Moldova, opening film; Docaviv, Tel Aviv, Israel; Human Rights Film Festival Barcelona



Srdjan Keca studied filmmaking at the Ateliers Varan and subsequently the National Film and Television School in Great Britain, and now lives both in London and Serbia. His filmography includes *A Letter to Dad* (2011), *Mirage* (2011), *After the War* (2006).

Ludovica Fales graduated at the National Film and Television School and work as a filmmaker between Italy and the UK.

Isis Thompson graduated at National Film and Television School. Fales, Keca and Thompson are members of the London-based Kitchen Sink Collective.

Srdan Keča je studirao filmsku režiju na Ateliers Varan, a potom na Britanskoj nacionalnoj školi za film i televiziju. Njegova filmografija uključuje filmove: *Pismo ocu* (2011), *Mirage* (2011), *Nakon rata* (2006).

Ludovica Fales je diplomirala na Britanskoj nacionalnoj školi za film i televiziju, a danas radi kao rediteljka između Italije i Velike Britanije.

Isis Thompson je diplomirala na Britanskoj nacionalnoj školi za film i televiziju. Fales, Keča i Thompson su članovi londonskog Kitchen Sink Collective.

Original language / Izvorni jezik:

English / engleski

Directed by / Režija:

Ludovica Fales, Srdjan Keca, Isis Thompson

Original Music / Muzika:

Jon Wygens, Alcyona Mick, Stay+

Produced by / Producija:

Gavin Humphries for Quark Films

Contacts / Kontakt:

hello@realsocialnetworkfilm.com



The Quiet One / Tiha

Sweden / Švedska

2011 (29'), Directors / Režija: Emelie Wallgren, Ina Holmqvist

In a Stockholm suburb, children from all over the world go to a school to learn Swedish. All of them have just arrived in Sweden. Six-year-old Maryam from Iran is the last to arrive. The film follows her struggle to grasp the mysteries of a new language and to find her feet in all that is new. How does one express oneself sufficiently to make friends, without having the words to do so?

U predgrađu Stockholma, djeca iz svih dijelova svijeta idu u školu da bi naučila švedski jezik. Sva ona su tek došla u Švedsku. Šestogodišnja Maryam iz Irana stigla je posljednja. Film prati njene napore da savlada tajne novog jezika i da se privikne na novi život. Kako se čovjek može izraziti dovoljno dobro da sklopi prijateljstva, ako nema riječi koje su mu potrebne za to?

Festivals / awards:

Nordisk Panorama, Honorary Mention; Hot Docs, Toronto; International Filmfestival Berlin, Generation K; International Documentary Film Festival Amsterdam; Uppsala International Short Film Festival



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

The Quiet One is their graduation film from SADA (Stockholm Academy of Dramatic Arts).

Emelie Wallgren je studirala jezike, historiju umjetnosti i političke nauke. Rad na filmu je započela studijem filma u Parizu. Filmografija: The Quiet One (2011.), Kiss Bill (2011.), Ake's World (2010.), Like a Free Lithuania (2009.).

Ina Holmqvist je prije nego što će ući u svijet filma studirala političke nauke, žurnalistiku i fotografiju. Filmografija: The Quiet One (2011), Kiss Bill (2011), Fourteen (2010), The Poly Family (2009).

Film *Tiha* (*The Quiet One*) je diplomski film Emelie Wallgren i Ine Homqvist na Stockholm Academy of Dramatic Arts.

Original language / Izvorni jezici:
Swedish, Farsi, Greek, Spanish, English / švedski, farsi, grčki, španski, engleski

Directed by / Režija:

Emelie Wallgren, Ina Holmqvist

Cinematography / Kamera:

Camilla Skagerström, Ina Holmqvist

Original Music / Muzika:

Thomas Jansson

Produced by / Producija:

Emelie Wallgren, Ina Holmqvist, Stockholm Academy of Dramatic Arts

Contacts / Kontakt:

Swedish Film Institute

Filmhuset, Borgvägen 1-5

Stockholm, Sweden

sara.ruster@sfi.se



CREATIVE DOCUMENTARY FILM SCHOOL /
ŠKOLA KREATIVNOG DOKUMENTARNOG FILMA

Ko je video Video?!

Artsitic directors / Umjetnički direktori:
Guillermo Carreras – Candi & Kumjana Novakova

Film Tutors / Tutori/ca:
Guillermo Carreras – Candi, Srdjan Keca,
Ludovica Fales, Vladimir Tomic

Ko je video Video?! creative documentary film school is an all-inclusive learning process of maturation and empowerment of youth to use video as a form for artistic expression.

It originates in the need for an educational and experiential platform that would facilitate the process of exchange of ideas and collaborative work among young and talented video artists from the whole territory of Bosnia and Herzegovina.

Ko je video Video?! je škola kreativnog dokumentarnog filma i sveobuhvatan process učenja – dozrijevanja i osnaživanja mladih da koriste video kao formu umjetničkog izražaja.

Ko je video Video?! nastaje iz potrebe za edukativnom i eksperimentalnom platformom koja bi facilitirala proces razmjene ideja i kolaborativnog rada mladih i talentiranih video umjetnika/umjetnica sa teritorije čitave Bosne i Hercegovine.

Participants following Ko je video Video?! #1
Učesnice i učesnici radionice Ko je video Video?! #1

Džemila Mešić
Bojan Josić
Zerina Kapo
Adis Hukanović
Adnan Tiganj
Emily Šoljić
Luna Kalas
Belmin Mustajbašić
Benjamin Ramić
Minel Haskić
Jelena Simović
Adnan Šahdan

Photo
Ajla Čengić, Gimnazija Dobrinja, Sarajevo.
(fotografija sa konkursa Oprez:
Okupacija javnog prostora.
Zumiraj prava / Zoom Rights 2011)



Creative Force - Western Balkans project / Creative Force – projekat Western Balkans

DokuFest, Kosovo

Film i Halland, Sweden

MakeDox, Macedonia

Pravo Ljudski Film Festival, Bosnia and Herzegovina

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, and Pravo Ljudski Film festival from Sarajevo joined the project in the 2011.

Starting from this summer MakeDox Film Festival from Macedonia joined the network - sharing the visions and interests in relation to media literacy and the protection of human rights standards. Thus, the 3rd edition of MakeDox hosted human rights animation school, welcoming young girls and boys from all over the region and Sweden to Skopje.

The aim of the activities within the 7th Pravo Ljudski Film Festival sessions 2012 is to work with young people and let them express themselves by using moving pictures, mainly through documentaries. Alongside the production of the human rights films, the participants will also present their works to the broad public of the festival in Sarajevo.

Švedska regionalna filmska organizacije, Film i Halland, od 2009.godine pa do danas učestvovala je u prikupljanju sredstva za Creative Force- projekat Western Balkans, koji je finansiran i pokrenut od strane Švedskog instituta. Glavni cilj Creative Force- Western Balkans jeste raditi i nastaviti raditi na razvoju medijske pismenosti među mladima jugoistočne Evrope. Uz promociju ličnih prava i sloboda, Creative Force-Western Balkans je osmišljen na način da osnaži mlade učesnike i učesnice iz Švedke i zemalja zapadnog Balkana, kako bi aktivno učestvovali u javnom životu.

U početku, tokom svojih prvih godina postojanja, projekat je bio zajednički poduhvat nekoliko organizacija iz Švedske, Srbije, te Bosne i Hercegovine. Tokom godina ova mreža se razvila i nove zemlje učesnice su se pridružile. Najveći društveno angažirani kulturni događaj na Kosovu- Dokufest i Pravo Ljudski Film Festival iz Sarajeva pridružili su se projektu 2011.godine.

Tokom ljeta 2012.godine, MAkeDox Film Festival iz Makedonije, se pridružio mreži, dijeleći vizije i interes spram medijske pismenosti i zaštite ljudskih prava. Stoga je na trećem izdanju MakeDox Film Festivala održana škola animiranog filma o ljudskim pravima, koja je otvarila vrata mladima iz čitve regije kao Švedsku prema Skopju.

Cilj aktivnosti tokom sesija 7.Pravo Ljudski Film Festivala jeste rad sa mladima, koji će se izražavati putem pokretnih slika, uglavnom kroz dokumentarne forme. Uz produciranje ovih filmova o ljudskim pravima, svi učesnici i učesnice će predstaviti svoje radeve široj publici tokom Festivala u Sarajevu.

*Special thanks
goes to... /
Specijalnu zahvalnost
dugujemo...*

*Adis Memović
Adis Spahić
Alex Veltch
Aleksandar Savić
Alina Trkulja
Aliriza Arenliu
Amar Numanović
Amer Bećirbegović
Amila Lagumđija
Amir Berbić
Andrea Kuhn
Anna Klara Åhren
Armina Čengić
Balkan Documentary Center
Birgitta Olsson
Bor banka
Borna
Brahms
Claire Dupont
Damien Ounouri
Darko Aleksovski
Darko Arsenovski
Dragan Hristov
Dragana Zarevska
Elvira Jahić
Engin Beširević
Ervin Prašljivić
Ervin Tokić
Esther Doering
Feda Kulenović
Gajatri
Guillermo Carreras – Candi
Hanči
Haris Lokvančić
Ilvana Dizdarević
Imrana Kapetanović
Irena Taskovski
Ivana Howard
Ivana Jukić
Jasmina Mameledžija
Jean Gabriel Periot
Jenny Holzer
Julijan Komšić
Katarzyna Wilk
Katerina Bartošová
Kirijana Nikoloska
Klara Bernat
Lana Čmajčanin
Leila Šeper
Lejla Mamut
Linda Llula
Ludovica Fales
Magi
Mandy Jacobson
Marina Kelava
Marina Stojaković
Mario Hibert
Marshal Curry
Matthea de Jong
Mia Komljenović
Miguel Gonçalve Mendes
Min Chul Kim
Miriam Kienberger
Mirko Ilić
Miroslav Živanović
Mladen Vusurović
Montmorency Film
Naida Mandić
Necati Sönmez
Neda Milevska
Nejra Latić- Hulusić
Nejra Nuna Čengić
Nihad Kreševljaković
Nuvit Bingol
Paul Sturtz
Peter Mossop
Petra Seliškar
Pierre Courtin
Rajko Petrović
Rašid Krupalija
Ruth Klüger
Sabrina Begović Čorić
Sanja Vrzić
Sanjin Pejković
Sara Nikolić
Saša Madacki
Sead Kreševljaković
Selma Zulić
Sonja Linden
Sprueth Magers Berlin
Srđan Keča
Srećko Hrkač
Stefan Pejović
Tamara Zabolcki
Tobias Janson
Valentina Hvale Pellizzer
Veton Nurkollari
Vildana Drljević
Vladimir Tomić
Zofia Scisłowska
Zora Bachmann
Žarka Radoja*

*... all the volunteers whose selfless support made
this Pravo Ljudski Film Festival edition possible.*

*...kao i svim volonterkama/ima čije je nesebično
djelovanje omogućilo da se ostvari i ovo izdanje
Pravo Ljudski Film Festivala.*

Pravo Ljudski team: who is who? / Pravo Ljudski ekipa: ko je ko?

FESTIVAL MANAGEMENT / DIREKCIJA FESTIVALA

Zdravko Grebo, *Festival Director / Direktor festivala*
Kumjana Novakova, *Creative Director and Festival Programmer / Kreativna direktorica i selektorica festivalskog programa*
Monja Suta-Hibert, *Executive Director / Izvršna direktorica*
Mario Hibert, *Festival Programmer / Selektor programa*
Olja Latinović, *Zoom Rights Youth Programme Coordinator / Koordinatorica Zumiraj Prava programa za mlade*

PROGRAMME SELECTORS / SELEKTORI FESTIVALA

extra muros, Kumjana Novakova
re:versus, Kumjana Novakova
arts & docs, Kumjana Novakova & Monja Suta-Hibert
Kung Fu Shorts, Guillermo Carreras Candi
Zoom Rights, Kumjana Novakova & Olja Latinović
In the hub: Women Make Movies, Kristen Fitzpatrick
Projecting Austria, Zora Bachmann

FESTIVAL STAFF / TIM FESTIVALA

Kumjana Novakova, *Creative Director / Kreativna direktorica*
Monja Suta-Hibert, *Executive Director / Izvršna direktorica*
Andreja Dugandžić & Olja Latinović, *Festival programme coordinators / Koordinatorice festivalskog programa*
Olja Latinović, *Zoom Rights Youth Programme Coordinator / Koordinatorica Zumiraj Prava programa za mlade*
Vanja Vuković, *Admin assistant / Administrativna asistentica*
Elvis Ljajić, *Volunteers coordinator / Koordinator volontera*
Sabina Sabić, *Guests programme coordinator / Koordinatorica programa za goste*
Azra Caušević, *Pravo Ljudski Daily Editor / Urednica Pravo Ljudskih novina*
Nuvit Bingol, *Festival Video Journal Producer / Producenstvo video zurnala*

FESTIVAL EVENTS / FESTIVALSKA DEŠAVANJA

EXHIBITIONS / IZLOŽBE

Archeology of Body, Anthropology of Violence / Arheologija tijela, antropologija nasilja
Andreja Dugandžić, Lana Crnjacanin, Kumjana Novakova,
Pierre Courtin, *curatorial team*
Andreja Dugandžić, *producer*

Elema Monochromatic

Black Box Sarajevo, *curator*
Black Box, *producer*

To me there's no other choice—Exhibition dedicated

to Raoul Wallenberg
Swedish Embassy to Bosnia and Herzegovina,
organizer / organizator:
Swedish Institute, *curator*
Olja Latinović, *producer*

Samo Solidarnost!

Youth Documentary Photography Competition and Exhibition / Konkurs za najbolju dokumentarnu fotografiju za mlade

FESTIVAL CONCERTS / FESTIVALSKI KONCERTI

Billy Andol, *Bosnia and Herzegovina (Boy band)*
Puncke, *Croatia (Girl band)*

CREATIVE DOCUMENTARY SCHOOL

KOJE VIDEO VIDEO?! / ŠKOLA KREATIVNOG DOKUMENTARNOG FILMA

KOJE VIDEO VIDEO?!

Kumjana Novakova & Guillermo Carreras Candi,
Artistic directors / Umjetnički direktori
Guillermo Carreras Candi, Ludovica Fales, Srdjan Keca,
Vladimir Tomić, *Tutors / Tutori*
Olja Latinović, *Admissions and Programme Coordinator / Koordinatorica za program i upis polaznika i polaznica*
Vanja Vuković, *Admin assistant / Administrativna asistentica*

PR

Una Bejtović

Catalogue editorial / Uredništvo kataloga

Tamara Zablocki
Rasid Krupalija
Kumjana Novakova
Olja Latinović

Translation and Adaptation of Films / Prijevod i adaptacija filmova

Alina Trkulja
Sanja Vrzić
Borisa Mraović
Samra Dizdarević
Elvira Jahić
Azra Čausević
Olja Latinović

Visual Identity / Vizuelni identitet

Amir Berbić

DTP

Adis Spahić

Zoom Rights Visual Identity / Vizuelni identitet Zumiraj Prava

Dragana Zarevska & Darko Aleksovski

Video

Guillermo Carreras-Candi

Web

Boris Ristovski

Accountancy / Računovodstvo

Moja Agencija

Contact / Kontakt

Pravo Ljudski Film Festival
Obala Kulina bana 18, 71000 Sarajevo
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RADIO AND TELEVISION OF BOSNIA AND HERZEGOVINA



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Konrad
Adenauer
Stiftung
Predstavništvo u Bosni i Hercegovini

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Austrijska Ambasada
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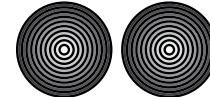
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Wednesday / Srijeda **Nov. 7**

19h
MEETING POINT CINEMA

re:versus

OPENING / OTVARANJE

Five Broken Cameras / Pet slomljenih kamera / Emad Burnat, Guy Davidi / Palestine, Israel, France / 2011 / 90'

22h
ART CINEMA KRITERION

arts & docs

Clay Diaries / Dnevnici od gline / Isaki Lacuesta / Spain, Switzerland / 2011 / 60'

22h
MEETING POINT CINEMA

re:versus

The Night Watchman / Noćni čuvan / Natalia Almada / USA, Mexico, France / 2011 / 72'



Thursday / Četvrtak **Nov. 8**

18h
MEETING POINT CINEMA

kung fu shorts / kratki kung fu

Scene Shifts, in six movements / Promjene scene, kroz šest pokreta /
Jani Ruscica / Denmark, Finland, Germany / 2012 / 16'

Lanbroa / Mikel Zatarain Donostia / Spain / 2011 / 5'

My Family in 17 Takes / Moja porodica u 17 kadrova / Claudio Lévesque / Quebec, Canada / 2011 / 27'

Sons of Illumination / Sinovi prosvjetljenja /
Deniz Eroglu / Turkey / 2011 / 6'

Doxing with / Doksanje sa... Deniz Eroglu

19h
DUPLEX GALLERY

Exhibition / Izložba

Archeology of Body, Anthropology of Violence / Arheologija tijela,

Antropolgija nasilja / Jenny Holzer, Lana Cmajcanin, Sarah Vanagt

20h
ART CINEMA KRITERION

re:versus

Argentinian Lesson / Argentinski čas /
Wojciech Staron / Poland / 2011 / 56'

Doxing with / Doksanje sa... Anna Waradzyn

20h
MEETING POINT CINEMA

extra muros

Wavumba / Jeroen van Velzen / Netherlands / 2012 / 80'

22h
ART CINEMA KRITERION

extra muros

After Life-4 Stories of Torture / Život nakon života-4 Priče o mučenju /
Mervi Junkkonen / Finland / 2011 / 58'

Doxing with / Doksanje sa... Mervi Junkkonen

22h
MEETING POINT CINEMA

extra muros

Fidai / Damien Ounouri / France, Algeria, Kuwait, Qatar, China, Germany / 2012 / 83'

Doxing with / Doksanje sa... Alexandre Singer

Friday / Petak **Nov. 9**

12h
DUPLEX GALLERY

Master Classes & Talks

Artist Talk with Sara Vanagt & Lana Cmajcanin / Razgovor sa umjetnicama Sara Vanagt & Lana Čmajčanin

16h
MEETING POINT CINEMA

In the hub: Women Make Movies

Illusions / Iluzije / Julie Dash / USA / 1983 / 34'

Night Cries: A Rural Tragedy / Noćni vapaji: Seoska tragedija /
Tracey Moffatt / Australia / 1990 / 19'

The Body Beautiful / To Divno tijelo /
Ngozi Onwurah / UK / 1991 / 23'

All Water Has a Perfect Memory / Sve vode imaju savršeno sjećanje /
Natalia Almada / Mexico, USA / 2001 / 19'

Buoyant / Julie Wyman / USA / 2004 / 28'

Doxing with / Doksanje sa... Kristen Fitzpatrick

18h
MEETING POINT CINEMA

Hosting Swedish Embassy in Bosnia

and Herzegovina

Good Evening Mr. Wallenberg, Dobro veče G. Wallenberg / Sweden / 1990 / 118'

Exhibition / Izložba
To me there's no other choice / Ja nemam drugog izbora

20h
ART CINEMA KRITERION

arts & docs

Ai Weiwei: Never Sorry / Ai Weiwei: bez kajanja / Alison Klayman / USA, China / 2012 / 91'

20h
MEETING POINT CINEMA

extra muros

900 Days / 900 dana / Jessica Gorter / The Netherlands / 2011 / 77'

Doxing with / Doksanje sa... Jessica Gorter

22h
ART CINEMA KRITERION

arts & docs

Joe Papp in Five Acts / Joe Papp u pet činova / Tracie Holder / USA / 2012 / 82'

Doxing with / Doksanje sa... Tracie Holder

22h
MEETING POINT CINEMA

re:versus

Five Star Existance / Život sa pet zvjezdica /
Sonja Linden / Finland, Sweden / 2011 / 90'

Doxing with / Doksanje sa... Sonja Linden

Saturday / Subota **Nov. 10**

12h
DUPLEX GALLERY

Master Classes & Talks

Feminist film / Feministički film /
Tracie Holder



16h

MEETING POINT CINEMA

extra muros

The Way We Are / Onakvi kakvi jesmo /

Pedro Filipe Marques / Portugal / 2011 / 91'

18h

MEETING POINT CINEMA

Projecting Austria / Projekcija Austrije

Landscapes of Memory—The Life of

Ruth Kluger / Pejzaži sjećanja—

Život Ruth Kluger / Renata Schmidtkunz / Austria / 2011 / 83'

Doxing with / Doksanje sa...

Ruth Kluger and Renata Schmidtkunz

20h

MEETING POINT CINEMA

In the hub: Women Make Movies

Calling the Ghosts / Prizivanja duhova

Mandy Jacobson, Karmen Jelincić / USA, Croatia / 1996 / 63'

Doxing with / Doksanje sa... Nusreta Sivac

Talks / Razgovor: Beyond Reasonable Doubt / Bez osnovane sumnje

22h

ART CINEMA KRITERION

extra muros

La Bella Vista / Alicia Cano / Uruguay,

Germany / 2012 / 73'

Doxing with / Doksanje sa... Irena Taskovski

22h

MEETING POINT CINEMA

kung fu shorts / kratki kung fu

Ben: In The Mind's Eye / Ben: U oku

uma / Iva Radivojević / USA / 2012 / 13'

The Fuse, or How I killed Simon

Bolivar / Kako Sam Zapalio Simona

Bolivara / Igor Drljević / Canada, Bosnia and Herzegovina / 2011 / 9'

Praxis / Bruno Cabral / Portugal / 2011 / 29'

Doxing with / Doksanje sa... Bruno Cabral

re:versus

Unfinished Journeys, Nezavršena

putovanja / Vladimir Tomić / Denmark /

2012 / 43'

Doxing with / Doksanje sa... Vladimir Tomić

Sunday / Nedjelja Nov. 11

14h MEETING POINT CINEMA

In the hub: Women Make Movies

The Price of Sex, Cijena seksa /

Mimi Chakarova / USA / 2011 / 73'

Doxing with / Doksanje sa...

Kristen Fitzpatrick

16h MEETING POINT CINEMA

extra muros

Vanishing Spring Light / Nestajuća

svjetlost proljeća / Xun Yu /

Quebec, China / 2011 / 112'

18h MEETING POINT CINEMA

Projecting Austria / Projekcija Austrije

No. 7 / Br. 7 / Michael Schindegger /

Austria / 2012 / 87'

Doxing with / Doksanje sa...

Michael Schindegger and Zora Bachmann

20h

MEETING POINT CINEMA

arts & docs

At Night I fly / Noću letim /

Michel Wenzer / Sweden / 2011 / 88'

Doxing with / Doksanje sa... Michel Wenzer

22h ART CINEMA KRITERION

kung fu shorts

Human Rights Stories from the Kosovo

Margins / Ljudskopravaške priče s

Kosovskih margina

Lost Shoes / Izgubljene cipele /

Shota Bukoshi / Kosovo / 2012 / 21'

One Lucky Day / Jedan sretan dan /

Dija Krasniqi, Hysamedin Luma / Kosovo / 2012 / 20'

Priština – Belgrade / Srđan Slavković / Kosovo / 2012 / 21'

The Exam / Ispit / Lulzim Zeqiri / Kosovo /

2012 / 15'

Wall, Zid / Nikola Polic / Kosovo / 25'

Whose Flag It Is? / Čija je to zastava?

Baris Karamuço / Kosovo / 2012 / 14'

22h MEETING POINT CINEMA

re:versus

Planet of Snail / Planeta puževa

Seungjun Yi / Korea, Japan, Finland /

2011 / 87'

Doxing with / Doksanje sa... Min Chul Kim

Monday / Pondjeljak **Nov. 12**

12h

DUPLEX GALLERY

Master Classes & Talks



To live a simple life as a free filmmaker /
Jednostavan život slobodnog filmskog
autora / Min Chul Kim

16h

MEETING POINT CINEMA

re:versus

Summer of Giacomo / Giacomovo ljeto /
Alessandro Comodin / Italy, Belgium,
France / 2011 / 78'

19h

MEETING POINT CINEMA

re:versus

AWARDS FOR AN ENDING /
NAGRADE ZA KRAJ



A Better Life is Elsewhere, Bolji život
je drugje / Rolando Colla / Switzerland,
Bosnia and Herzegovina, Cuba / 2012 / 90'

Doxing with / Doksanje sa... Almir Sahinović

22h ART CINEMA KRITERION

arts & docs



The Double Steps / Dupli koraci /
Isaki Lacuesta / Spain, Switzerland /
2011 / 87'

22h MEETING POINT CINEMA
arts & docs

The Punk Syndrome / Punk sindrom /
Jukka Karkkainen, J-P Passi / Finland /
2012 / 85'