

8. PRAVO JUDSKI
FILM FESTIVAL
2013.
Sarajevo

November
13–18

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Film festivals combine the assertiveness of supermarkets with the conceptual thickness of the leisured intellectuals and bon-vivant artists who behave as if they are the intellectual sole of the Planet Earth (of course almost always Western White Males). All in function of the argument that cinema (and culture in general) is nowadays more accessible than ever. SURE, if you know how to access it. And where to access it.

Thus, it comes as a must to start talking about art literacy. Cinema literacy even.

Thus, what is the role of the film festivals now when films (and festivals) are more accessible than ever? Are they the supermarket or the intellectual?

Should they be playful, or should they go deeper underground with difficult questions no one else dares to ask?

Hyper-consumption requires flirting with easy, ironic playfulness, with fast and glowing change and humor for the moment, jolly nowness. Absolute nowness. Only nowness.

The intellectual, on the other hand, knows only of self-irony, measures time in decades at the best, and is cheerful only on a beautiful Sunday morning if out of human “civilization”.

Are we interested in the difficult questions, at all?

“What makes me mad isn’t that what we call “media coverage” is generally reserved for people I personally find rather mediocre—that’s a matter of opinion and I wish them no ill. It’s that the noise, in the electronic sense, just gets louder and louder and ends up drowning out everything, until it becomes a monopoly just like the way supermarkets force out the corner stores. That the unknown writer and the brilliant musician have the right to the same consideration as the corner store keeper may be too much to ask.”

Welcome to the corner store. Welcome to the 8th Pravo Ljudski Film Festival.

Filmski festivali kombiniraju moć ubjeđivanja supermarketa sa konceptualnom težinom dokonih intelektualaca i bonvivanskih umjetnika koji se ponašaju kao da su jedina pamet na planeti Zemlji (naravno uglavnom su to muškarci, bijeli, rođeni u Prvom ili Drugom svijetu, naravno). A sve u funkciji argumenta da je film (i kultura uopšte) danas dostupniji nego ikad. DA, ako znaš kako da mu pristupiš. I gdje da mu pristupiš.

Logično, morali bismo početi govoriti o umjetničkoj pismenosti. O filmskoj pismenosti.

I, koja je uloga filmskih festivala danas kada su filmovi (i festivali) dostupniji nego ikad? Da li su oni supermarketi ili su intelektualaci?

Da li trebaju biti zabavni, ili trebaju ući u kompleksnost teških pitanja kojih se niko drugi ne usuđuje postaviti?

Hiper – potrošnja zahtijeva flert sa lakom, ironičnom razigranošću, sa brzom i gorućom promjenom i sa trenutnim humorom, veselom sadašnjicom. Apsolutnom sadašnjicom. Samo sadašnjicom.

Intelektualac, sa druge strane, zna samo za samo-ironiju, on mjeri vrijeme u najboljem slučaju u dekadama, i vedar je samo u prelijepo nedjeljno jutro ako ono nije u vezi sa ljudskom “civilizacijom”.

Da li nas uopšte zanimaju teška pitanja?

“Ono što me ljuti nije to da je ono što nazivamo ‘medijskom pažnjom’ generalno rezervirano za ljude koje ja lično radje smatram mediokritetima – to je stvar mišljenja i ja im ne želim nažao. Već to da buka, u elektronskom smislu, samo postaje glasnija i glasnija i na kraju ona potopi sve, dok to ne postane monopol, baš kao što supermarketi istjeruju male prodavnice. Da nepoznati pisac i brilljantni muzičar imaju pravo na isti tretman kao i vlasnik male prodavnice, možda je previše tražiti.”

Dobrodošli u malu prodavnici. Dobrodošli na 8. Pravo Ljudski Film Festival.



IN COMPETITION / TAKMIČARSKI PROGRAM

EXTRA MUROS

7

Programmer /
Selektorica
Kumjana Novakova

Beyond Wriezen / Dalje od Wriezena

Daniel Abma
Germany / 2012 / 88'

Captivity, Zatočeništvo

André Gil Mata
Portugal / 2012 / 64'

Coast of Death / Zaljev smrti

Lois Patiño
Spain / 2013 / 80'

Crop / Crop

Johanna Domke, Marouan Omara
Egypt / 2013 / 47'

Elena / Elena

Petra Costa
Brazil / 2012 / 82'

Helio Oiticica / Helio Oiticica

Cesar Oiticica Filho
Brazil / 2012 / 94'

The Mayor / Gradonačelnik

**Emiliano Altuna Fistolera,
Carlos Federico Rossini, Diego Osorno**
Mexico / 2012 / 81'

No Man's Land / Ničija zemlja

Salomé Lamas
Portugal / 2012 / 72'

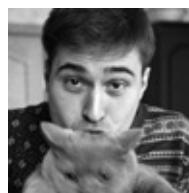
To the Wolf / Dovraga

Christina Koutsospyrou, Aran Hughes
Greece, UK, France / 2013 / 74'

Tzvetanka / Tzvetanka

Youlian Tabakov
Bulgaria / 2012 / 66'

Jury / Žiri



Alexei Dmitriev is an ex-English and literature teacher, now visual artist, curator and programmer.

Aleksej Dmitrijev bivši je profesor engleskog jezika i književnosti. Sada radi kao vizualni umjetnik, kustos i programer.



Jasmina Sijercic Studied at the Production department of Film and TV School of the Academy of Performing Arts (FAMU) in Prague, and worked mainly on short films and festivals.

She moved to France, where she works as an executive producer and takes care of the non-commercial distribution of the film catalogue of ISKRA.

Jasmina Sijercic je studirala na Odsjeku za TV i film na FAMU u Pragu. Uglavnom je radila na snimanju kratkih filmova i na festivalima.

Živi u Francuskoj, gdje radi kao izvršna producentica i zadužena je za nekomercijalnu distribuciju filmskog kataloga producentske kuće ISKRA.



Born in 1971 in Erlangen, **Andrea Kuhn** studied Theatre Media Studies, American Studies and English Studies in Erlangen and Durham, USA. At first

she was employed as an academic and researcher in the Film Studies field. From 2000-2010 she was the director of the silent film festival StummFilm-MusikTage Erlangen and since 2007 she has been the full-time director of the Nuremberg International Human Rights Film Festival. In 2008 she acted as the chair of the Human Rights Film Network an association that currently consists of 34 human rights film festivals from across the world.

Andrea Kuhn, rođena 1971. u Erlangenu. Studirala je teatar, američke studije i engleski jezik u Erlangenu i Durhamu (SAD). Isprva je bila uposlena kao profesorica i istraživačica u oblasti filmskih studija. Između 2000. i 2010. bila je direktorka na filmskom festivalu za njemi film "StummFilm-MusikTage" u Erlangenu, a od 2007. je direktorka Međunarodnog festivala o ljudskim pravima u Nürnbergu. 2008. je bila predsjedavajuća u Human Rights Film Network, asocijaciji koja se trenutno sastoji od 34 filmskih festivala o ljudskim pravima širom svijeta

Jury / Žiri



Trained as a journalist, **Oskar Alegria** began working as a reporter in Madrid on news programs for Canal Plus and CNN+. He has been an editor of cultural

programs and the coordinator of shows dedicated to literature for the television channels Telemadrid (Los Cinco Sentidos - The Five Senses) and Euskal Telebista (Sautrela).

Since 2002, he writes travel reports for the supplement to El País, El Viajero, and is the author of a photographic artistic project called "Las ciudades visibles" ("The Visible Cities"), endorsed by the author Enrique Vila-Matas. He is a professor of documentary scripts at the Masters of Audiovisual Scripts at the University of Navarra and he has led a Workshop in Abstract Photography for children in the Chillida-Leku Museum. His film The Search for Emak Bakia has been screened at numerous film festivals around the globe.

Oskar Alegria has been recently appointed as the new Artistic Director for Punto de Vista International Documentary Film Festival of Pamplona.

Školovan za novinara, **Oskar Alegria** je počeo raditi kao reporter u Madridu, u programu Canal Plus i CNN+. Bio je urednik nekoliko kulturnih programa i kordinator emisija koje su bile posvećene književnosti, na televizijskim programima Telemadrid (Los Cinco Sentidos: "The Five Senses") i Euskal Telebista (Sautrela).

Od 2002. piše putopise kao spoljni saradnik magazina El País i El Viajero, te je autor umjetničko-fotografskog projekta "Las ciudades visibles" ("Vidljivi gradovi"). Profesor je dokumentarnog scenarija na Univerzitetu u Navarri. Također, vodi radionice apstraktne fotografije za djecu u muzeju Chillida-Leku. Njegov film U potrazi za Emak Bakia prikazan je na brojnim filmskim festivalima diljem svijeta.

Oskar Alegria je novi umjetnički direktor festivala dokumentarnog filma Punto de Vista u Pamploni.



Özge Calafato studied Political Science in Istanbul and Journalism in London. Since 1999, she has worked as a journalist, editor and translator for several magazines, news publications and publishing houses. She has authored four books and translated several others. She has worked for the Abu Dhabi Film Festival (ADFF) as Programming Manager and served as a selection committee member for SANAD, ADFF's Development and Post-Production Fund. She has also worked as a programmer and consultant for a number film festivals and institutions including Documentarist, Doha Film Institute, DokuFest, Oslo Arabian Film Days, and Birds Eye View Film Festival. She is a co-founder of the UAE National Film Library and Archive and a writer for DOX magazine.

Özge Calafato je studirala političke znanosti u Istanбуlu i novinarstvo u Londonu. Od 1999. radila je kao novinarka, urednica i prevoditeljica za nekoliko magazina, novina i izdavačkih kuća. Autorica je četiri knjige, a nekoliko knjiga je prevela. Radila je za Abu Dhabi filmski festival (ADFF) kao programska menadžerica i bila je članica komiteta SANAD, ADFF-a i Post-pruduction fonda. Radila je kao selektorica i konsultantica za mnoge filmske festivale i institucije uključujući: Documentarist, Doha Film Institute, DokuFest, Oslo Arabian Film Days i Birds Eye View Film Festival. Ko-osnivačica je UAE National Film Library Archive i novinarka Dox magazine.

4ENTITY / 4ENTITY



Extra Muros Award

4ENTITY / 4ENTITY

Alma Suljevic

Bosna i Hercegovina, Bosnia and Herzegovina
work in progress

The 4ENTITY is a work in progress.

On 1st of August 2000, by selling of the soil at Markale market in Sarajevo (where two civilian massacres occurred during the siege of Sarajevo in which 104 people died and more than 400 people were injured), Alma Suljevic starts the process of selling the soil from minefields, the soil under which the mines were hidden. The title of the work 4ENTITY makes a reference to the current political structure of Bosnia and Herzegovina, deriving from the Dayton Peace Agreement which divides Bosnia and Herzegovina into two entities - Republika Srpska (populated mostly with Serbs) and the Federation of Bosnia and Herzegovina (with Croatian and Bosniak majority). Since the signing of the Dayton and up till today, the rhetoric on formation of a third entity (with Croatian majority) is continuously present in the public.

Therefore, Alma starts this process as a process of creation of her own entity which would consist of Bosnia's territory covered with minefields, as this was deprived territory, forbidden territory. The initial name was "FOR ENTITY", later to evolve into 4ENTITY, her entity as fourth entity in this country.

The artist's activities aiming at the elimination of mines and explosive materials will end at the moment when her country is completely cleaned of mine pollution.

4ENTITY consists of following layers: selling the soil from minefields at markets; minefields demining; certificates of proprietorship of streets, squares, airports, towns, lakes, mountains and rivers in her entity and minefields maps (cartography).

All the profit from the minefields soil sells is given back to support demining activities.

Alma Suljevic was born in 1963 in Kakanj, Bosnia and Herzegovina, a small mining town. She studied law, philosophy and creative arts. She completed post-graduate studies in sculpture at the Sarajevo Art Academy and post-graduate studies at the Faculty of Philosophy in Sarajevo. Since 1997, she has been a professor at the Academy of Fine Arts in Sarajevo. She has had numerous exhibitions and performances starting active since 1987. She holds numerous awards for her work including, the Collegium Artisticum award for Sculpture, 1992; Collegium Artisticum award for New Media, 2001; and Collegium Artisticum Grand Prix, 2003. She was nominated for a Nobel Peace Prize in 2005 for Project 1,000 Women which raised awareness, locally and internationally, about the dangers of minefields, and for actively working as a deminer (Geneva, Switzerland, 2005).

4ENTITY / 4ENTITY



Extra Muros Award

4ENTITY / 4ENTITY

Alma Suljević

Bosna i Hercegovina, Bosnia and Herzegovina
work in progress

4ENTITY je rad u progresu. To je zapravo koncept, zajednički imenitelj za različite aktivnosti koje u fokusu imaju minsko zagađenje.

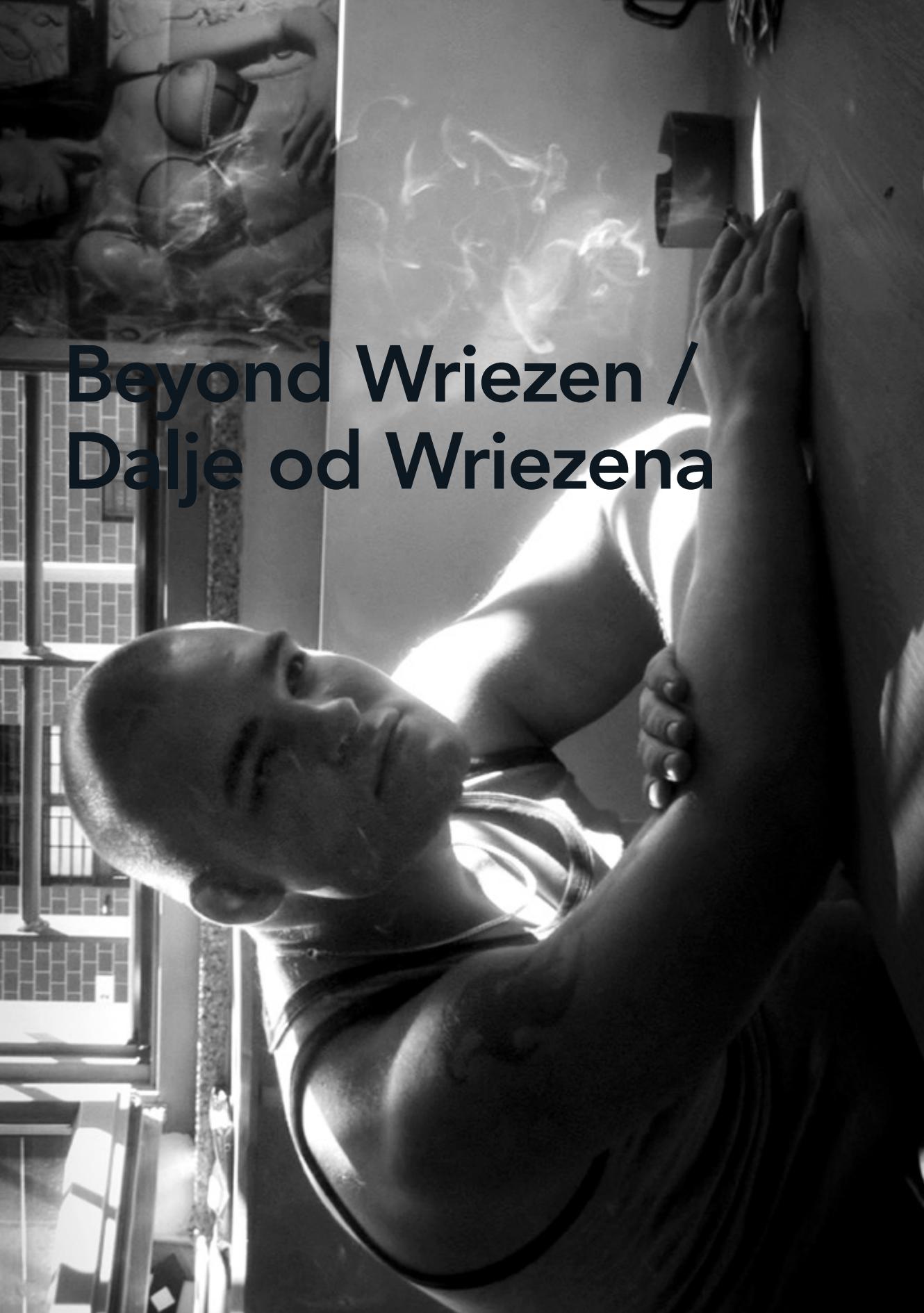
1. avgusta 2000, prodajom zemlje na pijaci Markale u Sarajevu (lokalitetu gdje su se desila dva civilna masakra tokom opsade Sarajeva u kojima su poginule 104 osobe, a više od 400 osoba je ranjeno), počinje proces prodaje zemlje sa minskih polja, zemlje ispod koje su mine bile skrivene. Ime 4ENTITY dolazi od činjenice da je Dejtonskim mirovnim sporazumom Bosna i Hercegovina podijeljena na dva entiteta, Republiku Srpsku (sa većinskom srpskom populacijom) i Federaciju Bosne i Hercegovine (sa većinskom hrvatskom i bošnjačkom populacijom). Od tog momenta do danas, razvija se retorika o formiranju trećeg entiteta sa hrvatskom većinom. Stoga je autorica započela ovaj proces kao proces kreacije njenog vlastitog entiteta koji bi obuhvatao teritorij Bosne i Hercegovine pokriven minskim poljima, budući da je ovo oduzeti, zabranjeni teritorij. Prvobitni naziv bio je "FOR ENTITY" budući da je započeo kao proces formiranja njenog vlastitog entiteta, da bi se potom razvio u naziv 4ENTITY, njen entitet kao četvrti entitet u Bosni i Hercegovini.

Autoričine aktivnosti na eliminaciji mina i eksplozivnih sredstava će prestati onog momenta kad njena zemlja bude u potpunosti očišćena od minskog zagađenja.

4ENTITY se sastoji od sljedećih slojeva: prodaja zemlje sa minskih polja na pijacama; deminiranje minskih polja; certifikata o vlasništvu ulica, aerodroma, gradova, jezera, planina i rijeka u njenom entitetu, te mapa minskih polja (kartografija).

Prodaja zemlje sa minskih polja predstavlja čin čistog aktivizma budući da novac prikupljen prodajom ponovo odlazi za finansiranje aktivnosti deminiranja.

Alma Suljević rođena je 1963. godine u Kakanju. Studirala je na Pravnom fakultetu, Filozofskom fakultetu i na Akademiji likovnih umjetnosti u Sarajevu, odsjek kiparstvo. Diplomirala je i završila postdiplomski studij na ALU u Sarajevu, odsjek kiparstvo. Također, završila je postdiplomski studij savremene filozofije na Filozofskom fakultetu u Sarajevu. Od 1997. godine zaposlena je na Akademiji likovnih umjetnosti u Sarajevu. Samostalno izlaže od 1987. godine. Dobitница je nekoliko nagrada i priznanja za svoj umjetnički rad i angažman, među kojima su: Prva nagrada na izložbi Collegium Artisticum, oblast Skulptura (1992.), Prva nagrada na izložbi Collegium Artisticum, oblast Savremeni mediji (2001.), Grand Prix na izložbi Collegium Artisticum (2003.), Nominacija za kolektivnu Nobelovu nagradu za mir – za umjetnički rad na osvještavanju domaće i svjetske javnosti o postojanju neposredne opasnosti mina u BiH, kao i aktivnom učestvovanju na uklanjanju mina (Ženeva, Švajcarska, 2005.).



Beyond Wriezen / Dalje od Wriezena

IN COMPETITION / TAKMIČARSKI PROGRAM

EXTRA MUROS

15

Beyond Wriezen / Dalje od Wriezena

2012 (87')

Germany / Njemačka

Director / Režija: **Daniel Abma**

Daniel Abma's documentary accompanies three young offenders – Imo (22), Jano (17) and Marcel (25) – on the day they are released from Wriezen prison in Brandenburg, Eastern Germany, and over the three years that follow.

At first sight, the three young protagonists are very different. Jano is a small-time drug dealer from a nearby village. Imo's face reveals his aggression and every other emotion he experiences. Then there is Marcel, who was convicted of murdering 16-year-old Marinus from Potzlow.

Dokumentarni film Daniela Abme prati tri mlada zatvorenika – Imoa (22), Jana (17) i Marca (25) – u danu njihovog puštanja iz zatvora Wrietzen u Brandenburgu (istočna Njemačka) i tokom naredne tri godine.

Na prvi pogled, tri mlada protagonista su veoma različita. Jano je drugorazredni diler iz obližnjeg sela. Imovo lice otkriva njegovu agresiju i svaku drugu emociju koju iskusi. Onda, tu je i Marcel koji je osuđen za ubistvo 16-ogodišnjeg Marinusa iz Potzlowa.

Festivals and Awards / Festivali i nagrade

Sehsüchte Film Festival Potsdam, Germany, 2013 - Best Feature Length Documentary, Best Editing
DocuDays UA, Kiev, 2013 - Audience Award for Best Documentary
Achtung Berlin Film Festival, 2013 - Special mention, Ecumenical Jury
Incredible Film Festival, Potsdam, Germany, 2013 - Young Talents Price
International Documentary Film Festival Amsterdam - IDFA, the Netherlands, 2012
DOK Leipzig, 2012



Daniel Abma was born 1978 in the Netherlands. He worked in Berlin and Brandenburg. Since 2008 he has been studying film directing at the University of Film and Television "Konrad Wolf" in Potsdam-Babelsberg, Germany, with focus on documentaries.

Daniel Abma je rođen 1978. godine u Holandiji. Radio je u Berlinu i Brandenburgu. Od 2008. studira režiju na Univerzitetu za film i televiziju "Konrad Wolf" u Potsdamu – Babelsberg (Njemačka), sa fokusom na dokumentarni film.

Original language / Izvorni jezik:
German / njemački

Cinematographer / Kamera:
Johannes Praus, Anja Läufer

Editor / Montaža:

Jana Dugnus

Music / Muzika:

Henning Fuchs

Sound / Zvuk:

Kay Riedel

Producer / Producent:

Catarina Jentzsch

Contact / Kontakt:

Hochschule für Film und Fernsehen (HFF)
„Konrad Wolf“
Cristina Marx
Festivals & Distribution
Marlene-Dietrich-Allee 11
D-14482 Potsdam-Babelsberg, Germany
Email: distribution@hff-potsdam.de
www.nachwriezen.de

Captivity / Zatočeništvo



Captivity / Zatočeništvo

2012 (64')



André Gil Mata was born in 1978, S. João da Madeira, Portugal. Studied mathematics and worked in photography and theatre. From 2001 until 2008 worked as film curator of Festival de Cinema Luso-Brasileiro de Santa Maria da Feira. He founded the Photography and Film Independent LabStudio Átomo47, as well as the production company "Bando à Parte". Arca d'Água (Water Ark), his first short film won several awards. Captivity, his first feature-length documentary won C.P.L.P. Award - Award for the best Portuguese speaking countries feature-length film in Doclisboa. Currently he is finishing his third short-film, The Gravedigger.

Portugal/ Portugal

Director / Režija: **André Gil Mata**

Captivity is a condition of confinement, both in space and in time. The one inside the captivity is not exclusively nor necessarily a prisoner, but becomes an inherent part of that space. In turn, the captivity space is not inert, rather it is characterized by who is there contained, it is also shaped by that experience. Alzira was born, raised and lived her entire 91 years of life in the same house, in the city of São João da Madeira, in the north of Portugal. Her life experiences are inseparable from the house's walls and objects of intimacy. The film attempts to capture the relationship of mutual construction between this woman and this space, a construction performed by the time lived there. Captivity is thus a film about the time that belongs to memory, indelibly written within a space.

Zatočeništvo je stanje ropstva, u vremenu i u prostoru. Osoba unutar zatvora nije isključivo i nužno zatvorenik, ali zato postaje dijelom tog prostora. S druge strane prostor zatvora nije inertan, prije bi se moglo reći da ga karakterizira onaj koji je u njemu. Njega, također, oblikuje to iskustvo. Alzira je rođena, odrasla i proživjela svoj devedesetjednogodišnji život u istoj kući, u São João da Madeirau, na sjeveru Portugala. Njen život je neodvojiv od zidova kuće u kojoj živi i intimnih predmeta. Ovaj film pokušava zabilježiti međusobni odnos između Alzire i njenog prostora, tu konstrukciju sačinjenu od vremena provedenog u njemu. Zatočeništvo je film o vremenu koje pripada sjećanjima, koje je neizbrisivo zapisano unutar prostora.

Festivals and awards / Festivali i nagrade

DOC Alliance Award for Best Documentary Film, 2013
Doclisboa - Festival international de cinema, Portugal, 2012
Cannes Film Festival, France, 2012
Visions Du Reel - Festival international de cinema, Nyon, 2013
DOK Leipzig, 2013
Jihlava International Documentary Film Festival, 2013

Original language / Izvorni jezik:
Portuguese / portugalski

Director / Režija:
André Gil Mata
Cinematographer / Kamera:
André Gil Mata
Editor / Montaža:
Tomas Baltazar
Producer / Producenat:
André Gil Mata, Joana Gusmao

Contact / Kontakt:
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Coast of Death / Zaljev smrti

*Coast of Death /
Zaljev smrti*

2013 (80')



Lois Patiño was born in Vigo (Galicia, Spain) in 1983. His works have been shown in art centres screens (Georges Pompidou, Paris; Museo Reina Sofía, Madrid; Haus der Kulturen der Welt, Berlin; CGAC, Santiago de Compostela) and in international festivals as Rome, BAFICI, Oberhausen and Vila do Conde. Costa da Morte is his first feature film.

Spain / Španija
Director / Režija: **Lois Patiño**

Costa da Morte is a region in Galicia (Spain), which was considered as the end of the world during the Roman period. Its dramatic name comes from the numerous shipwrecks that happened along the history in this area made of rocks, mist and storms.

We cross this land observing the people who inhabit it, fishermen, gatherers of shellfish, loggers... We witness traditional craftsmen who maintain both an intimate relationship and an antagonistic battle with the vastness of this territory.

Costa da Morte je regija u Galiciji (Španija) koja se smatrala krajem svijeta u doba Rimske imperije. Dramatično ime dobila je zbog brojnih brodoloma koji su se dogodili u prošlosti, u oblasti koja je sačinjena od kamenja, magle i oluja.

Prolazimo zemljom posmatrajući stanovnike, ribare, skupljače školjki, drvosječe... Svjedoci smo starim zanatlijama koji s jedne strane održavaju intiman odnos, a s druge strane biju bitku sa bespućem ovog prostora.

Festivals and awards / Festivali i nagrade
Locarno Film Festival, 2013 - Best Director
New York Film Festival, 2013
Vancouver International Film Festival, 2013
Viennale, Vienna International Film Festival, 2013
Jihlava International Documentary Film Festival, 2013

Original language / Izvorni jezik:
Spanish / španski
Director / Režija:
Lois Patiño
Cinematographer / Kamera:
Lois Patiño
Editor / Montaža:
Lois Patiño, Pablo Gil Rituerto
Music / Muzika:
Ann Deveria
Sound / Zvuk:
Erik T. Jensen, Miguel Calvo "Maiki"
Producer / Producenat:
Felipe Lage Coro, Martin Pawley

Contact / Kontakt:
Felipe Lage Coro
Zeitun Films
Plaza de la Gaiteira, n2, 5A.
A Coruña, 15006, Spain
felipe.lage@zeitunfilms.com

Crop / Crop



Crop / Crop

2013 (49')



Johanna Domke is a visual artist working with film, born in 1978 in Kiel, D. She grew up in Germany and Argentina and studied Fine Arts at the Royal Danish Art Academy in Copenhagen, Denmark and the Malmö Art Academy, Sweden.

Marouan Omara is a young creative filmmaker from Cairo, Egypt born in 1987. He studied photography at the faculty of Applied Arts in Cairo and joined the Academy of Cinema Arts And Technology in 2006 to follow his passion for filmmaking.

Johanna Domke je vizuelna umjetnica i rediteljica. Rođena je 1978. godine u Kielu, Njemačka. Odrasla je u Njemačkoj i Argentini, te studirala likovnu umjetnost na Kraljevskoj Danskoj umjetničkoj akademiji u Kopenhagenu (Danska) i Umjetničkoj akademiji u Malmöu (Švedska).

Marouan Omara je mladi reditelj iz Kaira (Egipat). Rođen je 1987. godine. Studirao je fotografiju na Fakultetu primijenjenih umjetnosti u Kairu, a 2006. godine se pridružio Akademiji za filmsku umjetnost i tehnologiju, kako bi i dalje slijedio svoju strast za snimanjem filmova.

CROP is a 49 minutes long artistic documentary co-directed by Johanna Domke (DE) and Marouan Omara (EG). The film reflects upon the impact of images in the Egyptian Revolution in 2011 and puts it in relation to the image politics of Egypt's leaders. Instead of showing footage from the revolution, the film is shot entirely in the power domain of images - Egypt's oldest and most influential state newspaper Al Ahram. Throughout the building – from the top-level executive office towards the smallest workers – we follow the story of a photo-journalist that missed the revolution as he was hospitalized...

CROP je dugometražni dokumentarni film rediteljske dvojke Johanne Domke (Njemačka) i Marouana Omara (Egipat). Film promišlja utjecaj slika iz egipatske revolucije 2011. godine, i stavlja ih u odnos sa političkom slikom egipatskih lidera. Umjesto da prikazuje snimke revolucije, film je u potpunosti snimljen u domeni snage slika najstarijih i najutjecajnijih egipatskih novina Al Ahram. Kroz zgradu – od uprave novina ka radnicima na najnižim pozicijama – pratimo priču jednog foto-novinara, koji je propustio revoluciju zbog hospitalizacije.

Festivals and awards / Festivali i nagrade

International Film Festival Rotterdam, 2013

Rencontres internationales du documentaire de Montréal – RIDM, 2013

Original language / Izvorni jezik:
English, Arabic / engleski, arapski

Director / Režija:
Johanna Domke, Marouan Omara

Cinematographer / Kamera:
Melanie Brugger

Editor / Montaža:
Johanna Domke, Emad Maher

Music / Muzika:
Soura, Abdel Halim Hafez

Sound / Zvuk:
Bilghan Ozis

Producer / Producent:
Johanna Domke

Contact / Kontakt:
Jodoca Productions
Johanna Domke
mail@johannadomke.net
www.crop2012.com

Elena / Elena



IN COMPETITION / TAKMIČARSKI PROGRAM

Elena / Elena

2012 (80')

*Brazil / Brazil*Director / Režija: **Petra Costa**

Elena, a young Brazilian woman, travels to New York with the same dream as her mother, to become a movie actress. She leaves behind her childhood spent in hiding during the years of the military dictatorship. She also leaves Petra, her seven year old sister. Two decades later, Petra also becomes an actress and goes to New York in search of Elena.

Elena, mlada Brazilka, putuje u New York da ostvari isti san koji je imala i njena majka, da uspije kao filmska glumica. Za sobom ostavlja svoje djetinjstvo provedeno u skrivanju tokom godina vojne diktature. Također, ostavlja i svoju sedmogodišnju sestru Petru. Dvadesetak godina kasnije i Petra postaje glumica i odlazi u New York u potrazi za Elenom.

Festivals and Awards / Festivali i nagrade

International Documentary Film Festival Amsterdam, 2012
 45th Brasilia Film Festival, 2012 - Audience Award & Best Documentary Film
 Films de Femmes, 2013 - Best Documentary Film
 9th ZagrebDox, 2013 – Special Mention
 28th Guadalajara Film Festival, 2013 – Special Mention
 Buenos Aires Festival Internacional De Cine Independiente, BAFICI, 2013
 HotDocs, 2013

Petra Costa (born 1983) is a Brazilian filmmaker and actress. Before directing *Elena*, she directed and produced the short film *Undertow Eyes*, a poetic depiction of aging and love, as seen through the perspective of her elderly Brazilian grandparents. Like *Undertow Eyes*, *Elena* – her first feature-length film – is an intensely personal account of love and loss.

Petra Kosta (1983) je brazilska glumica i producentica. Prije filma "Elena", režirala je i producirala kratki film "Undertow Eyes", poetični prikaz starenja i ljubavi, iz perspektive njenih dede i bake iz Brazila. Poput filma "Undertow Eyes", "Elena" – njen prvi dugometražni film – je jedna snažna priča o ljubavi i gubitku koja nosi lični pečat.

Original language / Izvorni jezik:
 Portuguese / portugalski
Cinematographer / Kamera:
 Janice d'Avila, Miguel Vassy, Will Etchebehere
Editor / Montaža:
 Marilia Moraes, Tina Baz
Sound / Zvuk:
 Olivier Goinard, Guile Martins
Producer / Producen:
 Petra Costa

Contact / Kontakt:
 BELODOCS
 Nusiceva 6/IV
 11 000 Belgrade, Serbia
www.beldocs.rs

Hélio Oiticica / Helio Oiticica

*Hélio Oiticica /
Helio Oiticica*

2012 (94')



Cesar Oiticica Filho was born in 1968. Considered by French Photo one of the new Brazilian talents in 2005, his last exhibition Quântica took place in Rio in 2011. In 2004 presented A Dança da Luz, creating with a technique between painting and photography. He directed Cosmocápsula and the short film Invenção da Cor. He's been the curator of Hélio Oiticica Project for 15 years and responsible for awarded exhibitions and books on the artist.

Cesar Oiticica Filho je rođen 1968. godine. French Photo ga je proglašio jednim od novih brazilskih talenata 2005., a njegova posljednja izložba Quântica održana je u Riu 2011. godine. Tvorac je tehnike između slike i fotografije koja je prezentirana 2004. na A Dança da Luz. Reditelj je Cosmocápsula i kratkog filma Invenção da Cor. Kustos je projekta Hélio Oiticica već petnaest godina, i zaslužan je za nagradene izložbe i knjige o Hélio Oiticicai.

Brazil / Brazil

Director / Režija: **Cesar Oiticica Filho**

The film allows a unique immersion in the thoughts, the trajectory and the intimacy of *Hélio Oiticica*, one of the greatest artists Brazil has ever produced. The narration is made by the artist himself who conducts us through one of Brazilian culture's most fertile periods of time.

Ovaj film predstavlja uranjanje u misli, putanje i intimu *Hélia Oiticice*, jednog od najvećih brazilskih umjetnika ikada. Putem naracije samog umjetnika, film nas vodi kroz jedan od najznačajnijih perioda brazilske kulture.

Festivals and Awards / Festivali i nagrade

Rio Film Festival, 2012
Berlinale, 2013
30th Jerusalem International Film Festival, 2013
International Film Festival Wrocław, Poland, 2013
Viennale, 2013
54 Festival Dei Popoli, 2013
DocLisboa, 2013
Cracking the Frame, Rialto Amsterdam, 2013

Original language / Izvorni jezik:
Portuguese, English / portugalski, engleski

Cinematographer / Kamera:

Felipe Reinheimer

Editor / Montaža:

Vinicius Nascimento

Music / Muzika:

Daniel Ayres, Bruno Buarque

Sound / Zvuk:

Ricardo Cutz

Producer / Producent:

Guerrilha Filmes

Contact / Kontakt:

João Vilhena

Phone: + 55 21 99474750



The Mayor / Gradonačelnik

IN COMPETITION / TAKMIČARSKI PROGRAM

EXTRA MUROS

27

The Mayor / Gradonačelnik

2012 (80')



Emiliano Altuna je rođen u Buenos Airesu, u 1978. Režirao je filmove kao što su *Seguir siendo* (2005).

Carlos F. Rossini je rođen u Tucuman, Argentina, 1976. Zajedno su osnovali Bambú Audiovisual i potpisuju režiju filma *El ciruelo* (2008).

Diego E. Osorno rođen je u Monterrey, Meksiko, 1980. On je novinar i pisac, autor je knjige *La Tragedia de la guardería ABC* (2010). Ovo je njegov prvi film.

Emiliano Altuna was born in Buenos Aires, in 1978. He directed films such as *Seguir siendo* (2005).

Carlos F. Rossini was born in Tucuman, Argentina, in 1976. Together they founded Bambú Audiovisual and directed films such as *El ciruelo* (2008).

Diego E. Osorno was born in Monterrey, Mexico, in 1980. He is a journalist and writer who has authored books such as *La Tragedia de la guardería ABC* (2010). This is his first film.

Mexico / Meksiko

Director / Režija: **Emiliano Altuna, Carlos F. Rossini, Diego Osorno**

In Mexico the murder of municipal mayors is a common practice in the fight to control territories by the drug cartels. This documentary film tells the story of Mauricio, who presents himself as a polemical Mayor that takes justice by his own hand in the wealthiest and safest municipality in Latin America. *The Mayor* analyzes the complex plot that is weaved between the exercise of power and modern politics immersed in a stage plagued with violence, strong economic interests and a blunt discredit of the political class.

U Meksiku ubistvo gradonačelnika je česta pojava u borbi za kontrolu teritorije, od strane narko kartela. Ovaj dokumentarni film donosi priču o Mauriciou, koji se predstavlja kao kontravezni gradonačelnik, koji uzima pravdu u svoje ruke u najbogatijoj i najsigurnijoj općini u Latinskoj Americi. *Gradonačelnik* analizira zamršene odnose između demontracije moći i upliva moderne politike na pozornici nasilja, ekonomskih interesa i otvorenog degradiranja političke klase.

Festivals and Awards / Festivali i nagrade

Cartagena de Indias International Film Festival, Colombia, 2013 - Best Documentary Feature
Festival Internat. de Cine Documental de la Ciudad de Mexico – DOCSDF, 2012
Watch Docs International Film Festival for Human Rights, 2012
Morelia International Film Festival, 2012
Toronto International Film Festival, 2013

Original language / Izvorni jezik:

Spanish / španski

Cinematographer / Kamera:

Carlos F. Rossini

Editor / Montaža:

Pedro G. García

Music / Muzika:

Daniel Hidalgo

Sound / Zvuk:

Emiliano Altuna

Producer / Producent:

Bambu Audiovisual

Emiliano Altuna, Carlos F. Rossini

Contact / Kontakt:

Mexican Film Institute (IMCINE)

Carlos Muñoz Vazquez

E-mail: difuinte@imcine.gob.mx

No Man's Land / Ničija zemlja



IN COMPETITION / TAKMIČARSKI PROGRAM

*No Man's Land /
Ničija zemlja*
2012 (72')

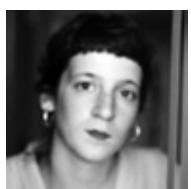
Portugal / Portugal
Director / Režija: **Salomé Lamas**

Paulo offers sublime portrayals of the cruelties and paradoxes of power and of the revolutions that brought it down, only to erect new bureaucracies, new cruelties and paradoxes. His work as a mercenary is in the fringe of these 2 worlds.

Paulo nudi detaljne prikaze okrutnosti i paradoksa moći, ali i prikaze revolucije koja obara moć, samo kako bi uspostavila nove birokratije, nove okrutnosti i paradokse. Njegov posao plaćenika nalazi se na ivicama ova dva svijeta.

Festivals and Awards / Festivali i nagrade

DocLisboa 2012 – Portuguese Competition [Portugal, 2012]: Premio del Pùblico, Restart y Liscont a la Mejor Película Portuguesa / Audience Award + Restart Award + Liscont Award for Best Portuguese Feature
Jameson Award for Best First Film
Documenta Madrid, 2013 – Special Mention of the Jury
63 Berlinale, 2013
Documentary Forthnight – MoMa, 2013
Cinéma du Réel, 2013
FID Marseille, 2013



Salomé Lamas was born in Lisbon 1987. Studied Cinema in Lisbon (ESTC) and Prague (FAMU), and attended MA classes of Irish Literature studies and American post-war art history in Prague (Charles University). Got a MFA in fine arts in Amsterdam (Sandberg Institute – Gerrit Rietveld Academy), and is a PHD candidate in Film Studies in Coimbra (Coimbra University). Works and lives in Lisbon.

Salomé Lamas je rođena u Lisabonu 1987. godine. Studirala je film u Lisabonu (ESTC) i u Pragu (FAMU). Pohadala je irsku književnost i američku postratnu historiju umjetnosti u Pragu (Charles University). Ima MFA diplomu iz oblasti likovnih umjetnosti (Sandberg Institute – Gerrit Rietveld Academy, Amsterdam) i kandidatkinja je na Doktorskom Studiju za Filmske studije u Coimbri (Coimbra University). Živi i radi u Lisabonu.

Original language / Izvorni jezik:
Portuguese / portugalski
Directors / Režija:
Salomé Lamas
Cinematographer / Kamera:
Takashi Sugimoto
Editor / Montaža:
Telmo Churro
Sound / Zvuk:
Bruno Moreira
Producer / Producenat:
Luís Urbano, Sandro Aguilar

Contact / Kontakt:
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1150-014 Lisboa, PORTUGAL
phone: +351 213 582 518
e-mail: sales@osomeafuria.com
www.osomeafuria.com

To The Wolf / Dovraga



IN COMPETITION / TAKMIČARSKI PROGRAM

To The Wolf / Dovraga

2013 (74')

Greece, France / Grčka, Francuska

Director / Režija: Aran Hughes, Christina Koutsospyrou

Set over four days of unrelenting wind and rain in a remote village high up in the Nafpaktia mountains in Western Greece, the film follows the lives of two shepherd families struggling for survival. The village, forsaken by god and man, has seen better days. Paxnis, the seasoned old shepherd with no hope left, had already foreseen the dire straits the country would be facing and is slowly sinking into despair. Giorgos, unable to sell his goats, is weighed down by mounting debts and drinks to forget. Combining documentary and fiction with an all-local cast, *To the Wolf* is both the reality and an unsettling allegory of modern-day Greece.

Dovraga prati živote dvije pastirske porodice, koje se bore za goli opstanak, tokom četiri dana bespoštene kiše i vjetra, u zabačenom selu visoko u planinama Nafpaktia, na zapadu Grčke. Selo napušteno i od boga i od ljudi, pamti i bolje dane. Paxnis, iskusni stari pastir koji se više nema čemu nadati, predvio je veliku nevolju s kojom će se zemlja suočiti i lagano tone u očaj. Giorgos, koji ne može da proda svoje koze, je opterećen velikim dugovima i piće ne bi li zaboravio.

Festivals and Awards / Festivali i nagrade

International Documentary and Short Film Festival - Dokufest, Kosovo, 2013 -
Balkan Newcomer Award
Berlinale, 2013
Thessaloniki Documentary Film Festival, 2013
Dok.Fest Munich, 2013
Documentarist, Istanbul, 2013
Toronto International Film Festival, 2013



Christina Koutsospyrou is a visual artist born in Athens, Greece in 1980. She studied at the London College of Communication, where alongside other work, she developed a long-standing passion for photography and film.

Aran Hughes is a filmmaker born in London in 1983. After attending London University of the Arts, he began to make films. Completing three shorts, his work progressed from scripted fiction to a looser documentary crossover style.

Christina Koutsospyrou je vizuelna umjetnica rođena u Atini (Grčka). Studirala je na Londonskom koledžu za komunikacije, gdje je pored ostalih poslova, razvila dugotrajnu strast za fotografiju i film.

Aran Hughes rođen je u Londonu 1983. godine. Po završetku Londonskog univerziteta za umjetnost, počeo je snimati filmove. Nakon tri kratka filma, njegov se rad razvio od fikcionalnog do otvorenijeg dokumentarnog prelaznog stila.

Original language / Izvorni jezik:
Greek / grčki

Cinematographer / Kamera:
Aran Hughes, Christina Koutsospyrou

Editor / Montaža:
Aran Hughes, Christina Koutsospyrou

Sound / Zvuk:
Nikos Konstantinou

Producer / Producent:
Aran Hughes, Christina Koutsospyrou,
Theo Prodromidis

Contact / Kontakt:
LINEL FILMS
Phone: + 44786249663
info@tothewolffilm.com
http://tothewolffilm.com



Tzvetanka / Tzvetanka

*Tzvetanka /
Tzvetanka*

2012 (66')



Bulgaria / Bugarska
Director / Režija: **Youlian Tabakov**

Born in a wealthy family little *Tzvetanka* dreamed to become an actress, but life completely changed her destiny. *Tzvetanka* is the story of a woman who has outlived the three epochs in modern Bulgarian history: monarchy, communism and democracy. Her life represents the stories of many others, of the country itself.

Malena *Tzvetanka*, koja je rođena u bogatoj porodici, sanjala je o tome da postane glumica, ali život će u potpunosti promijeniti njenu sudbinu. *Tzvetanka* je priča o ženi koja je nadživjela tri epohе moderne bugarske historije: monarhiju, komunizam i demokratiju. Njen život zapravo predstavlja priče mnogih drugih ljudi, ali i priču o zemlji samoj.

Festivals / Festivali

DOK Leipzig
ZagrebDox
MoMA, Documentary Fortnight 2013
DokuFest
CPH:DOX

Youlian Tabakov was born in 1975 in Sofia, Bulgaria. He studied set and costume design in the Art Academy in Sofia and fine arts in Ecole nationale supérieure des beaux-arts in Paris. Works as a freelance visual artist and set and costume designer. *Tzvetanka* is his feature film debut.

Youlian Tabakov je rođen 1975. godine u Sofiji (Bugarska). Studirao je scenografiju i kostimografiju na Umjetničkoj akademiji u Sofiji, te likovnu umjetnost na "Ecole nationale supérieure des beaux-arts" univerzitetu u Parizu. Radi kao samostalni vizuelni umjetnik, scenograf i kostimograf. "Tzvetanka" je njegov prvi dugometražni film.

Original language / Izvorni jezik:
Bulgarian /bugarski
Director / Režija:
Youlian Tabakov
Cinematographer / Kamera:
Adam Nilsson
Editor / Montaža:
Johan Söderberg
Music / Muzika:
Rikard Borggård
Sound / Zvuk:
Valeria Popova
Producer / Producent:
Anna Byvald, Mårten Nilsson

Contact / Kontakt:
Taskovski Films
7 Granard Business Centre, Bunns Lane
London, NW7 2DQ, UK
festivals@taskovskifilms.com



RE:VERSUS

Programmer /
Selektorica
Kumjana Novakova

The Act of Killing / Čin ubijanja

Joshua Oppenheimer
Denmark, Norway, UK / 2012 / 159'

Belleville Baby / Belleville Baby

Mia Engberg
Sweden / 2013 / 73'

Cry Tears of Happiness / Suze radosnice

Jari Kokko
Finland / 2012 / 28'

The Death Row / U redu za streljanje

Maryam Ebrahimi
Sweden / 2013 / 5'40"

The Devil / Đavo

Jean-Gabriel Périot
France / 2012 / 7'

A Diary of a Journey / Dnevnik jednog putovanja

Piotr Stasik
Poland / 2013 / 54'

Hermeneutics / Hermeneutics

Alexei Dmitriev
Russia / 2012 / 3'

*I think this is closest to how the footage looked /
Mislim da je ovo najbliže onome kako je bilo na
snimcima*

Yuval Hameiri
Israel / 2012 / 9'

*Incorporating Guilt within an Autonomous Robot /
Usađivanje krivnje autonomnom robotu*

Steve Wetzel
USA / 2012 / 9'

Inquire Within / Traženje unutar

Jay Rosenblatt
USA / 2012 / 4'

Lacrau / Lacrau

João Vladimiro
Portugal / 2013 / 99'

Leviathan / Leviathan

Vérona Paravel, Lucien Castaing-Taylor
France, UK, USA / 2012 / 87'

Manakamana

Pacho Velez, Stephanie Spray
Nepal, USA / 2013 / 118'

My House Without Me / Moj dom

Magdalena Szymkow
Poland / 2012 / 28'

Norte, the End of History / Norte, kraj historije

Lav Diaz
The Philippines / 2013 / 250'

Once I Entered a Garden / Jednom kad kročih u vrt

Avi Mograbi
Israel, France, Switzerland / 2012 / 97'

The other day / Prije neki dan

Ignacio Agüero
Chile / 2012 / 120'

Sleepless Nights / Bez sna

Eliane Raheb
Lebanon, Palestine, UAE, Qatar, France / 2012 / 128'

Stories We Tell / Priče koje pričamo

Sarah Polley
Canada / 2012 / 102'

The Act of Killing / Čin ubijanja



The Act of Killing / Čin ubijanja

2012 (159')



Denmark, Norway, United Kingdom /
Danska, Norveška, Velika Britanija

Director / Režija: **Joshua Oppenheimer**

When the government of Indonesia was overthrown by the military in 1965, Anwar and his friends were promoted from small-time gangsters who sold movie theatre tickets on the black market to death squad leaders. They helped the army kill more than one million alleged communists, ethnic Chinese, and intellectuals in less than a year. As the exe-cutioner for the most notorious death squad in his city, Anwar himself killed hundreds of people with his own hands.

Kada je 1965. vojska svrgnula vladu u Indoneziji, Anwar i njegovi prijatelji su se od sitnih kriminalaca, koji su preprodavali kino-karte „na crno“, preobrazili u vode odreda smrti. Vojsci su pomogli da u manje od godinu dana pobije više od milion navodnih komunista, etničkih Kineza i intelektualaca. Kao izvršitelj u jednom od najozloglašenijih odreda smrti u svome gradu, Anwar je vlastitim rukama ubio na stotine ljudi.

Festivals and Awards / Festivali i nagrade

CPH:DOX, 2012 - Grand Prize
 Berlinale - Audience Award for Best Documentary 2013, Prize of the Ecumenical Jury 2013
 Festival de Cinéma Valenciennes, 2013 - Grand Prix du Documentaire
 FICUNAM Mexico City, 2012 - Audience Award for Best Feature Film
 Prague One World Festival, 2013 - Best Film
 ZagrebDox, 2013 - Movies That Matter Award
 Istanbul Independent Film Festival, 2013 - Turkish Film Critics Prize
 Geneva International Human Rights Film Festival, 2013 - Gilda Vieira de Mello Prize

Original language / Izvorni jezik:
 English, Indonesian / engleski, indonezijski

Cinematographer / Kamera:
 Carlos Arango de Montis, Lars Skree

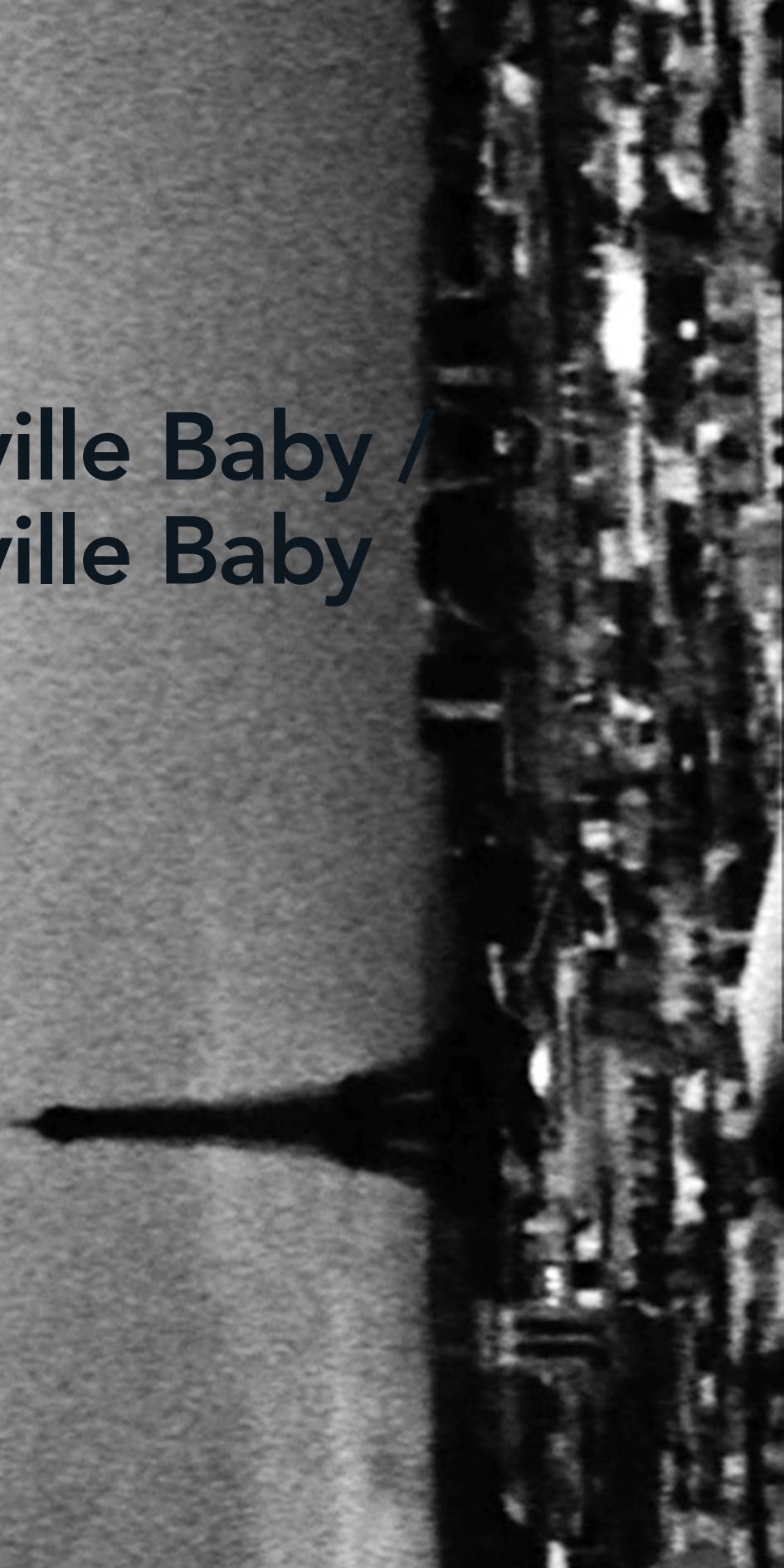
Editor / Montaža:
 Niels Pagh Andersen,
 Janus Billeskov Jansen, Mariko Montpetit

Music / Muzika:
 Karsten Fundal

Sound / Zvuk:
 Elin Øyen Vister
 Producer / Producenat:
 Signe Byrge Sørensen

Contact / Kontakt:
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Belleville Baby / Belleville Baby



Belleville Baby / Belleville Baby

2013 (75')



Mia Engberg is a producer and director who makes short and documentary films for 15 years. She is based in Stockholm where she also teaches film directing at the Film Academy. Her project Dirty Diaries (2009) – 12 shorts of feminist porn, received a lot of attention worldwide.

Sweden / Švedska
Director / Režija: **Mia Engberg**

Belleville Baby begins with a phone call from a long lost lover. He tells her he has spent a long time in jail and that he is trying to put the pieces of his life together. He asks her kindly if she could tell some of her memories from their common past.

She is reluctant at first. Many years have passed and she leads another life now. She can't remember their time together...or she doesn't want to. But little by little, memories are coming back to her and she starts to tell their story. She remembers the spring when they met in Paris, the riots, the Vespa and the cat named Baby.

Film Belleville Baby počinje telefonskim pozivom davno izgubljenog ljubavnika. On joj kaže da je dugo vremena bio u zatvoru i da pokušava sastaviti komadiće svog života. Moli je da mu ispriča neka od njenih sjećanja iz njihove zajedničke prošlosti.

Ispočetka je nevoljna. Prošlo je mnogo godina i ona sada vodi drugačiji život. Ne može se sjetiti njihovog zajedničkog vremena ... ili ne želi. Ali malo po malo, sjećanja joj se vraćaju i ona počinje pričati njihovu priču. Sjeća se proljeća kada su se sreli u Parizu, nemira, Vespe i mačke zvane Beba.

Festivals and Awards / Festivali i nagrade

International Documentary and Shorts Film Festival – DokuFest, 2013 -
International Dox Award
Berlinale, 2013
Gothenburg International Film Festival, Sweden, 2013
Tempo Documentary Festival, Stockholm, Sweden, 2013
Seattle International Film Festival, USA, 2013
Documentarist Istanbul, Turkey, 2013
Moscow International Film Festival, Russia, 2013
Edinburgh Film Festival, United Kingdom, 2013
Rooftop films, New York, USA, 2013
Nordisk Panorama, Malmö Sweden, 2013
Vancouver Film Festival, Canada, 2013
Viennale, Vienna Film Festival, Austria, 2013

Original language / Izvorni jezik:
Swedish, French / švedski, francuski

Cinematographer / Kamera:
Mia Engberg, Albin Biblom, Ewa Cederstam

Editor / Montaža:

Mia Engberg

Music / Muzika:

Michel Wenzer

Sound / Zvuk:

Jan Alvermark, Owe Svensson

Producer / Producenat:

Tobias Janson

Contact / Kontakt:

Sara Rüster

Swedish Film Institute

sara.ruster@sfi.se

<http://www.sfi.se>

Cry Tears of Happiness / Padajte suze radosnice



Cry Tears of Happiness / Padajte suze radosnice

2012 (27'51'')

Finland / Finska

Director / Režija: **Jari Kokko**

The national anthem of Russia suddenly blasts through the speakers in the sultry pine forest on the shores of Lake Seliger. Putin and Medvedev smile gently as they watch thousands of starry-eyed young people working out and attending lectures on family values and healthy ways of life. The sun is shining. Nobody is smoking or carousing. The camp attendees are young, beautiful and healthy. People are dancing and falling in love. Life is like a utopia in Putin's Patriotic Youth Camp. The only sounds of dissent are caused by rock legend Juri Sevchuk.

Ruska himna iznenada eksplodira iz zvučnika u sparnoj borovoј šumi na obalama jezera Seliger. Putin i Medveden se umilno smještaju dok gledaju hiljade naivnih mladih ljudi kako rade i drže lekcije o porodičnim vrijednostima i zdravom načinu života. Sunce sija. Niko ne puši, niti pije. Učesnici kampa su mlađi, lijepi i zdravi ljudi. Oni plešu i zaljubljuju se. Život je poput utopije u Putinovom Patriotskom kampu za mlađe. Jedine zvukove otpora uzrokuje rock legenda Juri Sevchuk.

Festivals and Awards / Festivali i nagrade

Reikäreuna Film Festival, 2013 – Best Film
Murmansk Northern Character Tv and Film Festival, 2012 - 1st Diploma
Deboshir International Film Festival 2012 - Best Short Documentary
Helsinki International Film Festival, 2012
Helsinki Short Film Festival, 2012
60th Belgrade Documentary and Short Film Festival, 2013
VIS Vienna Independent Shorts Film Festival, 2013
Blue Sea Film Festival, 2013
15th Belo Horizonte International Short Film Festival, 2013



Jari Kokko (born 1961 in Viitasaari, Finland) became interested in film making in the 1980's in his home town of Viitasaari. The first film 'Portto pedon selässä' ('A Harlot on the Back of the Beast') was financed by a personal bank loan. He spent the latter part of the decade in the Moscow All-Union Film Institute (VGIK, 1985-1990), studying documentary film directing. Kokko is currently working in his own production company "Kinokokko" in Helsinki. Besides working as a director, he also works as a producer, editor, screenwriter and cinematographer.

Jari Kokko (rođen u Viitasari, Finska) zainteresovao se za režiju 80' godina, u svom rodnom gradu Viitasaari. Samostalno je finansirao svoj prvi film "Portto pedon selässä" ("A Harlot on the Back of the Beast"). Drugi dio dekade proveo je u Moskovskom filmskom institutu (VGIK, 1985-1990), gdje je studirao režiju dokumentarnog filma. Trenutno radi u svojoj producijskoj kući "Kinokokko" u Helsinkiju. Osim kao režiser, Kokko radi i kao producent, montažer, scenarista i kamerman.

Original language / Izvorni jezik:

Russian / ruski

Cinematographer / Kamera:

Joona Pettersson

Editor / Montaža:

Jari Kokko

Sound / Zvuk:

Kyösti Väntänen

Producer / Producenat:

Jari Kokko

Contact / Kontakt:

KINOKOKKO KY

Jari Kokko

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00650 Helsinki, Finland

tel. +358 400 887 062

E-mail: kinokokko.mail@gmail.com

The Death Row / Red za strijeljanje



The Death Row / Red za strijeljanje

2013 (5'40'')

Sweden / Švedska

Director / Režija: **Maryam Ebrahimi**

The Death Row is a short documentary about public reactions to the artistic act of 15 Afghan women who fight for women's education right in the form of performance.

More than 30 years of war and violence in Afghanistan has brought about a collective anxiety among people. Under the influence of such anxiety, all social acts can be interpreted brutal and all public spaces introduce themselves implicitly as "death rows".

Red za strijeljanje je kratki dokumentarni film o reakciji javnosti na umjetnički čin 15 Afganistanki koje se bore za pravo žena na edukaciju, putem performansa.

Više od 30 godina rata i nasilja u Afganistanu izazvalo je kolektivnu tjeskobu među ljudima. U kontekstu društvene tjeskobe, sve društvene aktivnosti mogu se interpretirati kao brutalne, a svi javni prostori predstavljaju "redove za strijeljanje".

Festivals and Awards / Festivali i nagrade

KingBonn, New Media Shorts Festival, China, 2013 - Special Jury Award For Best Short

Gothenburg International Film Festival, Sweden, 2013

Tempo Doc Film Festival, Sweden, 2013

Split Film Festival, Croatia, 2013



Maryam Ebrahimi was born in Tehran 1976. She lives and works in Sweden. She has studied Art and Art theory in Art University of Tehran. She continues her education in Sweden in "Art in public Realm".

The subjects Middle East and Women are her interest.

"I Was Worth 50 Sheep" is her first documentary production. Her second feature-length documentary is "No Burqas Behind Bars", on which she worked as researcher, producer and co-director.

Maryam Ebrahimi je rođena u Teheranu 1976. Živi i radi u Švedskoj. Studirala je umjetnost i teoriju umjetnosti na Univerzitetu za umjetnost u Teheranu. Školovanje je nastavila u Švedskoj u "Art in public Realm".

Interesuje se za teme Bliskog Istoka i žena.

"I Was Worth 50 Sheep" je njen prvi producirani dokumentarac. Njen drugi dugometražni dokumentarac je "No Burqas Behind Bars" na kojem je radila kao istraživačica, producentica i ko-rediteljica.

Original language / Izvorni jezik:

Dari / dari

Cinematographer / Kamera:

Hamid Hamoun

Editor / Montaža:

Farzad Moloudi

Producer / Producent:

Nima Sarvestani

Contact / Kontakt:

NimaFilm

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The Devil / Đavo



The Devil / Đavo

2012 (7')



Jean-Gabriel Périot was born in France in 1974. He directed several short movies, both in video and cinema. He develops his own editing style with archives. Between documentary, animation and experimental, most of his works deal with violence and history.

His last works, including "Dies Irae", "Even if she had been a criminal..." and "Nijuman no borei", were shown worldwide in numerous festivals and were honoured by many prizes.

France/ Francuska

Director / Režija: **Jean-Gabriel Périot**

You don't know what we are.

Vi ne znate šta smo mi.

Festivals and Awards / Festivali i nagrade

Clermont-Ferrand International Film Festival, 2013

Festival Du Court Métrage De Grenoble, 2013

L'alternativa, Barcelona, 2013

Festival Dei Popoli, Florence, 2013

Aarhus Film Festival, 2013

International Documentary Film Festival – IDFA, Amsterdam, 2012

Jean-Gabriel Périot je rođen u Francuskoj 1974. godine. Režirao je nekoliko kratkih filmova, u video i filmskom formatu, a razvio je i svoj sopstveni stil montaže arhivskih snimaka.

Krećući se između dokumantarne, animirane i eksperimentalne forme, većina njegovih radova propituje nasilje i historiju. Njegovi posljednji radovi, uključujući "Dies Irae", "Even if she had been a criminal..." i "Nijuman no borei", su prikazani širom svijeta na brojnim festivalima i osvojili su mnoge nagrade.

Original language / Izvorni jezik:

English / engleski

Editor / Montaža:

Jean-Gabriel Périot

Music / Muzika:

Boogers

Sound / Zvuk:

Xavier Thibault

Producer / Producent:

Local Films

Contact / Kontakt:

Jean-Gabriel Périot

jg@jgperiot.net

A Diary of a Journey / Dnevnik putovanja



A Diary of a Journey / Dnevnik putovanja

2013 (54')

Poland / Polska

Director / Režija: **Piotr Stasik**

Tadeusz Rolke, an aged master of Polish photography, has more than just a typical teacher-student relationship with 15-year-old Michał. Together, they travel across Poland to take portrait photographs of the residents of small towns and villages while the dark room placed in their camper enables them to develop pictures on the spot and give them to the models whom they accidentally met. For the boy, this is an excellent opportunity to find out about the arcane of traditional photography. For both – an opportunity to experience a beautiful friendship.

Tadeusz Rolke, stari majstor fotografije u Poljskoj, ima više od uobičajenog odnosa profesor – učenik sa 15ogodišnjim Michalom. Oni zajedno putuju kroz Poljsku kako bi pravili foto-portrete stanovnika malih gradova i sela, dok im mračna komora u njihovoj kamp prikolici omogućava da izrađuju fotografije na licu mjesta, te da ih poklone svojim modelima koje su slučajno sreli. Za dječaka je to odlična prilika da nauči tajne tradicionalne fotografije. A za obojicu, mogućnost da iskuse prelijepo prijateljstvo.

Festivals and Awards / Festivali i nagrade

53rd Krakow Film Festival, 2013 - Special Mention
Sydney Intercultural Film Festival, Australia, 2013
DOK Leipzig, Germany, 2013



Piotr Stasik was born in 1976. He graduated at the Department of Social Sciences at Warsaw University. He completed a documentary course at the Andrzej Wajda Master School of Film Directing. Piotr Stasik is a head of the Association for Artistic Initiatives “e”, popularizing cultural undertakings in small towns. He is co-founder of the Paladino film group.

Piotr Stasik je rođen 1976. godine. Diplomirao je na Odsjeku za društvene znanosti na Univerzitetu u Varšavi. Završio je kurs dokumentarnog filma na Andrzej Wajda master školi za filmsku režiju. Rukovodilac je Asocijacije za umjetničke inicijative "e", gdje radi na afirmiranju kulturnih organizacija u manjim gradovima. Ko-osnivač je Paladino film grupe.

Original language / Izvorni jezik:
Polish / polski

Cinematographer / Kamera:
Tomasz Wolski, Piotr Stasik

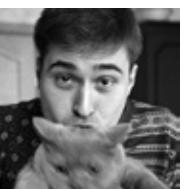
Editor / Montaža:
Tomasz Wolski, Piotr Stasik
Producer / Producent:
KIJORA - Anna Gawlita

Contact / Kontakt:
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31-143 Krakow, Poland
E-mail: katarzyna@kff.com.pl
www.kff.com.pl, www.polishdocs.pl

Hermeneutics/ Hermeneutika

*Hermeneutics /
Hermeneutika*

2012 (3'15")



Alexei Dmitriev is an ex-English and literature teacher, now visual artist, curator and programmer.

Aleksej Dmitrijev bivši je profesor engleskog jezika i književnosti. Sada radi kao likovni umjetnik, kustos i programer.

Russia / Rusija

Director / Režija: **Alexei Dmitriev**

A war film. This piece is a visual illustration of what hermeneutics is. With the cunning use of WWII footage it makes you believe that you are watching a proper war film. When you already expect the usual archive movie routine — everything changes. And you find yourself watching a completely different film.

Ratni film. Ovaj rad je vizuelna ilustracija koncepta hermeneutike. Vještim korištenjem snimki iz 2. svjetskog rata stvara se dojam kao da je riječ o stvarnom ratnom filmu. U trenutku kad očekujete uobičajeni obrazac arhivskog filma, sve se mijenja. Sasvim nenađano, pred vama je potpuno drugačiji film.

Festivals and Awards / Festivali i nagrade

Filmwinter, Stuttgart, Germany - Special Mention

Videomedеја, Novi Sad, Serbia - Special Mention

Open Cinema, Saint Petersburg, Russia - SHKif Special Prize

Lago Film Fest, Revine Lago, Italy - Mention of the Jury for the Original Use of Found Footage

A Film for Peace, Gorizia, Italy - Special Award for the Best Film on Disarmament

Tribeca Film Festival, New York, 2013

European Independent Film Festival, Paris, 2013

Ann Arbor Film Festival, Ann Arbor, USA, 2013

Go Short, Nijmegen, Netherland, 2013

L'Alternativa, Barcelona, Spain, 2012

Original language / Izvorni jezik:

No dialogue / nema dijaloga

Cinematographer / Kamera:

Archive footage / arhivski snimci

Editor / Montaža:

Alexei Dmitriev

Sound / Zvuk:

Alexei Dmitriev

Producer / Producent:

Alexei Dmitriev

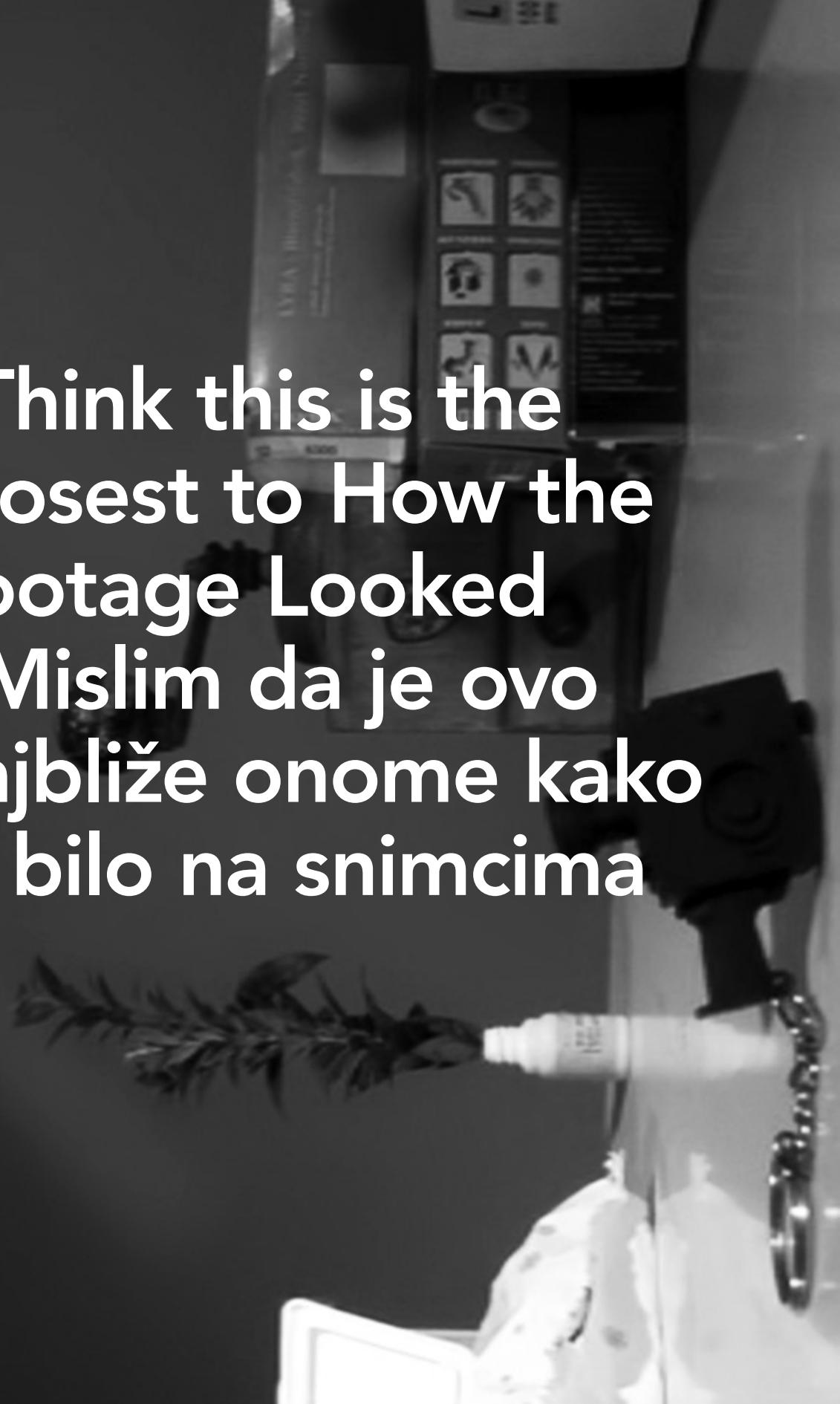
Contact / Kontakt:

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I Think this is the Closest to How the Footage Looked / Mislim da je ovo najbliže onome kako je bilo na snimcima



*I Think this is the Closest to How the Footage Looked /
Mislim da je ovo najbliže onome
kako je bilo na snimcima*

2012 (9')

Israel / Izrael
Director / Režija: **Yuval Hameiri**

Filmmaking and life intersect around the problem of lost footage. A husband records his dying wife. A grieving son loses the tape. Directors Yuval Hameiri and Michal Vaknin, using simple objects to great effect, recreate the lost sequence. The resulting documentary effectively captures what was lost in the original footage, a much deeper loss that no recreation will replace.

Snimanje filma i život se prepliću oko problema izgubljenog snimka. Muž snima svoju ženu koja je na samrti. Ožalošćeni sin izgubi kasetu. Reditelji Yuval Hameiri i Michal Vaknin koristeći jednostavne objekte za veliko djelo uspijevaju ponovo stvoriti izgubljene sekvene. Rezultat je dokumentarac koji efektno bilježi šta je izgubljeno u originalnom snimku, onaj mnogo dublji gubitak kojeg ni jedan ponovni snimak neće moći zamijeniti.

Festivals and Awards / Festivali i nagrade

San Sebastián Film Festival San Sebastián, Spain, Sep. 2012 - Second award winner

Epos International Art Film Festival, Israel, 2013 - First award winner

IBAFF International Film Festival, Spain, 2013 - First award winner

Nashville Film Festival, USA, 2013 - First award winner, Best Documentary Short

Festival de Cannes, France, 2013

Hot Docs Film Festival, USA, 2013

VIS Vienna Independent Shorts Film Festival, 2013

Busan International Short Film Festival Korea, 2013



Yuval Hameiri was born in 1987, in Haifa, Israel. He is a cinema director, theater artist and actor. Graduated from "WIZO" School of Art, Theatre department in Haifa. Now he is student in Tel-Aviv University Film & TV department. He is a member of TARPUT movement, a social movement of artists-educators in the community. I Think This is the Closest to How the Footage Looked is his first film.

Yuval Hameiri je rođen 1987. godine u Haifi (Izrael). On je filmski reditelj, teatarski umjetnik i glumac. Diplomirao je "WIZO" školu umjetnosti, na Odsjeku za teatar u Haifi. Trenutno studira na Odsjeku za film i TV na Univerzitetu u Tel Avivu. Član je TARPUT-a, društvenog pokreta umjetnika – edukatora u zajednici. "Mislim da je ovo najbliže onome kako je bilo na snimcima" je njegov prvi film.

Original language / Izvorni jezik:

Hebrew / hebrejski

Cinematographer / Kamera:

Elina Margolin

Editor / Montaža:

Yuval Hameiri, Yair Asher

Sound / Zvuk:

Itay Alter

Music / Muzika:

Dan K.dar

Producer / Producent:

Yuval Hameiri

Contact / Kontakt:

Hadar Taylor Shechter

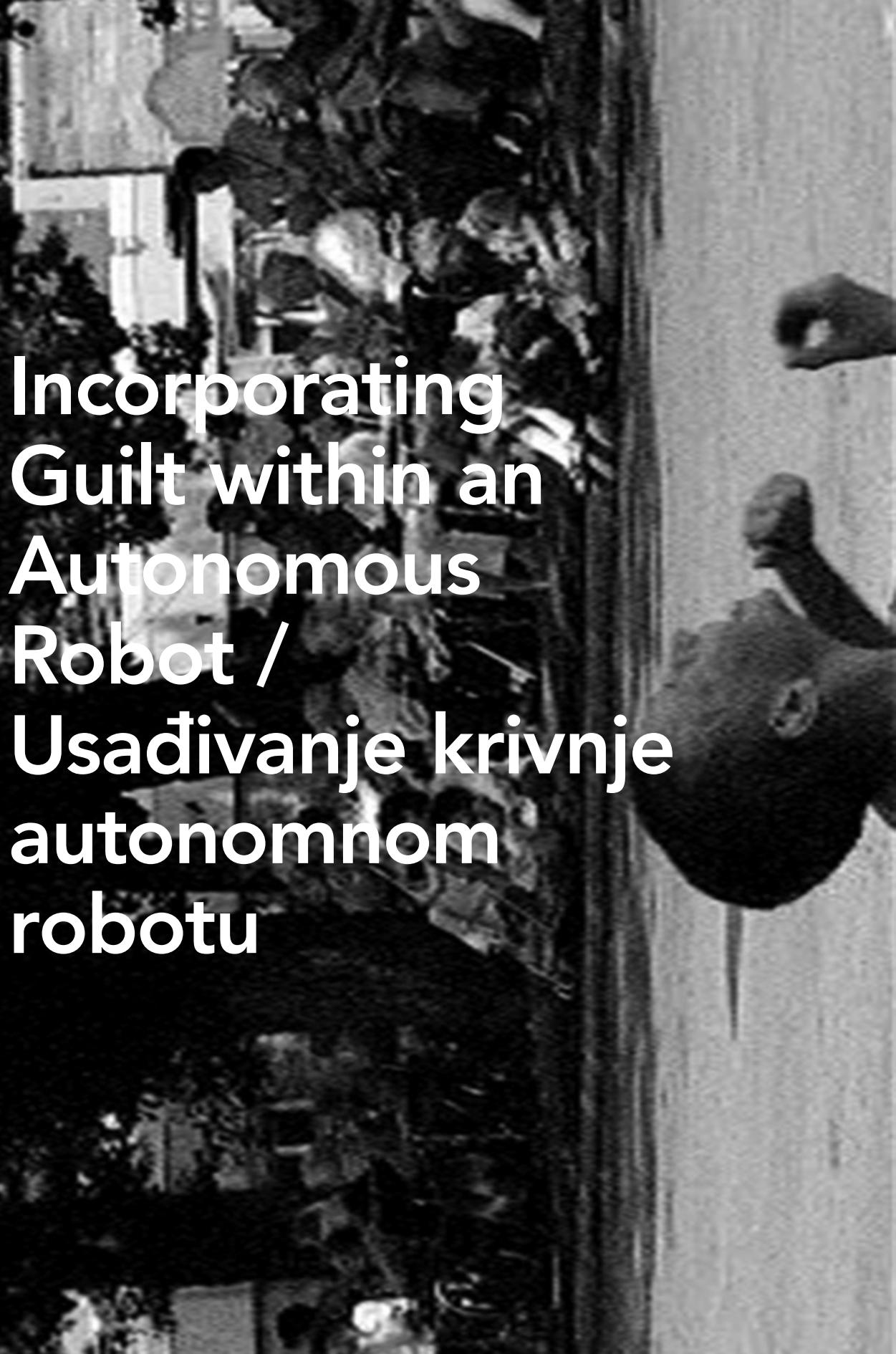
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hadar@go2films.com

Incorporating Guilt within an Autonomous Robot / Usađivanje krivnje autonomnom robotu



*Incorporating Guilt within
an Autonomous Robot /
Usađivanje krivnje
autonomnom robotu*

2013 (9')

USA/ SAD

Director / Režija: **Steve Wetzel**

Part appropriated video and part observational documentary, Incorporating Guilt within an Autonomous Robot explores the performance of Americanism and violence. Framed by recent national developments in war technology and the mad plans and collaborations of our scientific and military communities, a pageantry of faith, power and absurdity slowly unfolds in a small, rural Midwestern town.

Usađivanje krivnje autonomnom robotu je dijelom video rad, a dijelom opservacijski dokumentarni film koji istražuje svojstva "amerikanizma" i nasilja. Kontekst su nedavna dešavanja na polju ratnih tehnologija, kao i ludi planovi i saradnja znanstvenih i vojnih zajednica u SADu, a paleta vjere, moći i apsurdnosti polako se raspliće u malom, ruralnom gradu na Srednjem Zapadu.

Festivals and Awards / Festivali i nagrade

Ann Arbor Film Festival, 2013

Wisconsin Film Festival, 2013



Steve Wetzel is an artist and Assistant Professor at the Department of Film/Video/Animation/New Genres at the University of Wisconsin-Milwaukee. Over the past decade Steve has produced many works of experimental non-fiction and anthromeritry, including Men's Hockey, Kid Beat Box: Twenty-two Tapes, Edit Nine; and From the Archives of an Inventor, which won a Jury Award at the Ann Arbor Film Festival in 2010.

Steve Wetzel je umjetnik i asistent na Odsjeku za film/video/animaciju/nove žanrove na Univerzitetu Wisconsin-Milwaukee. U protekloj deceniji Steve je producirao mnoge eksperimentalne nefikcionalne radove među kojima su "Men's Hockey", K"id Beat Box: Twenty-two Tapes, Edit Nine" i "From the Archives of an Inventor" koji je osvojio Nagradu žirija na Ann Arbor filmskom festivalu 2010.

Original language / Izvorni jezik:

English / engleski

Cinematographer / Kamera:

Steve Wetzel, Jinnene Ross

Editor / Montaža:

Steve Wetzel

Sound / Zvuk:

Steve Wetzel

Contact / Kontakt:

Steve Wetzel

3140 N. Fratney Street,

Milwaukee, WI 53212, USA

Email: wetzel35@gmail.com

Inquire Within / Traženje unutra



*Inquire Within /
Traženje unutra*

2012 (4')



Jay Rosenblatt has been making films for more than 25 years. He is a recipient of a Guggenheim and a Rockefeller Fellowship. His films have received many awards and have screened throughout the world. A selection of his films had a one-week theatrical run at New York's Film Forum and most recently at MoMA in NY. Articles about his work have appeared in The New York Times, Sight & Sound and Filmmaker.

USA / SAD

Director / Režija: **Jay Rosenblatt**

A hypnotic, apocalyptic examination of false choices, double binds, vulnerability and faith.

Hipnotičko, apokaliptično preispitivanje pogrešnih izbora, ranjivosti ljubavnih veza i vjere.

Festivals and Awards / Festivali i nagrade

Marin County Festival of Short Film and Video - Best Experimental Film
Rotterdam International Film Festival, 2013
SXSW, 2013
San Francisco International Film Festival, 2013
Tribeca Film Festival, 2013
Tampere Film Festival, 2013
Vila do Conde Film Festival, Portugal, 2013

Jay Rosenblatt snima filmove već više od 25 godina. Dobitnik je Guggenheimove i Rockefellerove stipendije. Njegovi su filmovi osvojili mnoge nagrade i prikazivani su širom svijeta. Selekcija njegovih filmova je imala jednosedmično prikazivanje na New York Film Forumu, a nedavno i u Muzeju moderne umjetnosti u New Yorku (MoMA). Članci o njegovom radu objavljivani su u New York Timesu, Sight & Soundu i Filmmakeru.

Original language / Izvorni jezik:

English / engleski

Editor / Montaža:

Jay Rosenblatt

Producer / Producent:

Jay Rosenblatt

Contact / Kontakt:

Jay Rosenblatt

<http://www.jayrosenblattfilms.com>

jayr@jayrosenblattfilms.com

Lacrau / Lacrau



Lacrau / Lacrau

2013 (99')



Portugal / Portugal

Director / Režija: **João Vladimiro**

"If the viper could hear, and the scorpion could see, nobody would escape".

The viper is deaf, the scorpion is blind. That's how it is and that's how it will always be, just like the countryside is peaceful, the city is agitated, and the human being is insatiable.

„Kad bi zmija mogla čuti, a škorpion vidjeti, nitko im ne bi umakao“.

Zmije su gluhe, a škorpioni slijepi. Tako je bilo i uvijek će biti, baš kao što je na selu sve tih, u gradu užurbano, a čovjek je nezasitan.

Festivals and Awards / Festivali i nagrade

IndieLisboa, Portugal, 2013

Split Film Festival, Croatia, 2013

FID International Film Festival of Marseille, 2013

Festival Do Rio, Brasil, 2013

Viennale, Vienna International Film Festival, 2013

Buenos Aires International Documentary Film Festival – FIDBA, 2013

João Vladimiro graduated from the Fine Arts School in Graphic Design in 2005. Since 2000 he is an active member of Circolando (physical theatre company), working as an actor, creator, designer and film director. In 2006 he attended a course in documentary film direction oriented by Ateliers Varan at Calouste Gulbenkian Foundation. In 2006 he directed the film Pé na Terra (Best Portuguese Short Film Award- IndieLisboa Film Festival). He is currently in post-production of the new documentary A Lâ e a Neve.

João Vladimiro je završio studij grafičkog dizajna na Umjetničkoj akademiji 2005. godine. Od 2000. je aktivni član pozorišne trupe Circolando, i sudjeluje kao glumac, dizajner i reditelj u različitim produkcijama. Godine 2006. završava kurs režije dokumentarnog filma u organizaciji udruženja Ateliers Varan uz podršku fondacije Calouste Gulbenkian. Iste godine režira film Pé na Terra (nagrada za najbolji portugalski kratki film na Međunarodnom festivalu nezavisnog filma IndieLisboa. Trenutno radi na post-produkciji novog dokumentarnog filma A Lâ e a Neve.

Original language / Izvorni jezik:

Portuguese / portugalski

Cinematographer / Kamera:

João Vladimiro, Pedro Pinho

Editor / Montaža:

João Vladimiro, Luísa Homem

Sound / Zvuk:

João Vladimiro, Frederico Lobo

Producer / Producent:

João Matos, João Vladimiro

Contact / Kontakt:

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<http://www.terratreme.pt>

info@terratreme.pt

Leviathan / Levijatan



Leviathan / Levijatan

2012 (87')



France, UK, USA / Francuska, UK, SAD

Director / Režija: **Lucien Castaing-Taylor, Vérona Paravel**

One of the most highly anticipated films of the year, from the directors of *Sweetgrass* and *Foreign Parts*, *Leviathan* is a thrilling, immersive documentary that takes you deep inside the dangerous world of commercial fishing. Set aboard a hulking fishing vessel as it navigates the treacherous waves off the New England coast—the very waters that once inspired *Moby Dick*—the film captures the harsh, unforgiving world of the fishermen in starkly haunting, yet beautiful detail. Employing an arsenal of cameras that pass freely from film crew to ship crew, and swoop from below sea level to astonishing bird’s-eye views, *LEVIATHAN* is unlike anything you have ever seen; a purely visceral, cinematic experience.

Jedan od najzapaženijih filmova godine, od reditelja "Sweetgrass" i "Foreign Parts", film *Levijatan* je uzbudljiv, digitalni dokumentarac koji vas vodi duboko unutar opasnog svijeta komercijalnog ribolova. Pozicioniran duž ogromnog ribarskog broda, tako da prati opasne valove obale Nove Engleske – upravo one vode koje su nekada inspirisale nastanak djela "Moby Dick" – film bilježi surov, nemilosrdan svijet ribara u potpuno običnim, a ipak prelijepim detaljima. Koristeći arsenal kamera koje se slobodno kreću od filmske ekipe do posade broda, kadrove koji izranjuju iz mora ili one zadivljujuće iz pticije perspektive, *Levijatan* nije nalik bilo čemu što do sada vidjeli. Film je istinsko organsko, filmsko iskustvo.

Festivals and Awards / Festivali i nagrade

Locarno International Film Festival, 2012 – FIPRESCI Jury Award, FICC-IFFS
Don Quixote Prize Special Mention

Vienna International Film Festival, 2012 - Standard Audience Award
CPH:DOX, 2012 - New:Vision Award

Sevilla International Film Festival, 2012 - Non-Fiction EuroDoc Award

RIDM, Montreal International Documentary Festival, 2012 - Best Cinematography and Best Sound in an International Feature

Belfort International Film Festival, 2012 - Grand Jury Award, Documentaire sur grand écran award, one + one award
Torino Film Festival, 2012 - Internazionale.doc Best Film Special Prize

Lucien Castaing-Taylor and Vérona Paravel are filmmakers, artists, and anthropologists, who work at the Sensory Ethnography Lab at the Harvard University. Their work is in the permanent collections of the Museum of Modern Art, New York, and the British Museum, and has been screened at the AFI, Berlin, CPH:DOX, Locarno, New York, and Viennale, and exhibited at London's Institute of Contemporary Arts, The Centre Pompidou, The Berlin Kunsthalle, and elsewhere. Paravel's previous films include *Foreign Parts* (2010, with J.P. Sniadecki) *Interface series* (2009-10) and *7 Queens* (2008); and Castaing-Taylor's *Hell Roaring Creek* (2010), *The High Trail* (2010), *Sweetgrass* (2009, with Ilisa Barbash), etc.

Lucien Castaing-Taylor i Vérona Paravel su filmski autori, umjetnici i antropolozi koji rade u prestižnoj Sensory Ethnography Lab na Harvardu. Njihovi radovi se nalaze u stalnim postavkama u MOMAi u New Yorku i Britanskom muzeju. Prikazani su na festivalima AFI, Berlin, CPH:DOX, Locarno, New York, i Viennalu, a izloženi su u Londonskom institutu za modernu umjetnost, Pompidou, Umjetničkoj galeriji u Berlinu, galeriji Marian Goodman, i mnogim drugim. Neki od Parvelinih prethodnih filmova su *Foreign Parts* (2010., sa J.P. Sniadecki), *Interface series* (2009-10.) i *7 Queens* (2008.), a Castaing-Taylor je snimio *Hell Roaring Creek* (2010.), *The High Trail* (2010.), *Sweetgrass* (2009., sa Ilisom Barbash) i drugih.

Original language / Izvorni jezik:

No dialogue/ bez dijaloga

Cinematographer / Kamera:

Lucien Castaing-Taylor, Vérona Paravel

Editor / Montaža:

Lucien Castaing-Taylor, Vérona Paravel

Sound / Zvuk:

Ernst Karel

Producer / Producent:

Lucien Castaing-Taylor, Vérona Paravel

Contact / Kontakt:

Arrete Ton Cinema

arretetantecinema@gmail.com



Manakamana / Manakamana

*Manakamana /
Manakamana*

2013 (118')

Nepal, USA/ Nepal, SAD

Director / Režija: **Stephanie Spray, Pacho Velez**

High above a jungle in Nepal, pilgrims make an ancient journey by cable car to worship Manakamana.

Visoko iznad džungle u Nepalu, hodočasnici idu na starinsko putovanje žičarom kako bi obišli sveti hram Manakamanu.

Festivals and Awards / Festivali i nagrade

AFI Fest

Locarno Film Festival, 2013 - Golden Leopard for Special Jury Prize in Filmmakers of the Present, Special Mention for Best First Feature Film, Independent International Film Critics' Award for Best First Feature Viennale, Vienna International Film Festival, 2013

New York Film Festival, 2013

DocLisboa, 2013

Toronto International Film Festival, 2013



Stephanie Spray is a filmmaker, photographer, and anthropologist who has been working at the Sensory Ethnography Laboratory at Harvard University since 2006. Her work exploits different media to explore the confluence of social aesthetics and art in everyday life.

Pacho Velez is a little bored by sober filmmaking. He prefers its drunken side – poor aesthetic choices, intemperate political stances, and staggering formal structures. In 2010, he completed his MFA at CalArts. He now works and teaches between New York and Boston.

Stephanie Spray je filmska autorica, fotografkinja i antropologinja koja od 2006. godine radi u "Sensory Ethnography Laboratory" na Harvardu. U svom radu ona koristi različite medije kako bi istražila uplove društvene estetike i umjetnosti u svakodnevnom životu. Od 1999. godine, dosta vremena je provela lutajući nepalskim planinama, učila nepalsku muziku, religiju i jezik; i snimala film.

Pachou Velezu je pomalo dosadilo "trezveno" snimane filmova. Više ga zanima njihova "opijena" strana – jednostavni estetski izbori, neumjereni politički izbori i zapanjujuće formalne strukture. 2010. je završio svoj MFA na CalArts-u. Trenutno radi i predaje na relaciji New York – Boston. Njegovi filmovi i pozorišne predstave se prikazuju širom svijeta.

Original language / Izvorni jezik:
Nepali, English / nepalski, engleski

Cinematographer / Kamera:

Pacho Velez

Editor / Montaža:

Stephanie Spray, Pacho Velez

Sound / Zvuk:

Stephanie Spray

Producer / Producent:

Lucien Castaing-Taylor, Vérona Paravel

Contact / Kontakt:

<http://manakamanafilm.com>

www.pachoworks.com

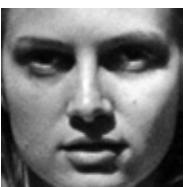
www.stephaniespray.com

My House without Me / Moja kuća bez mene



*My House without Me /
Moja kuća bez mene*

2012 (28')



Poland/ Polska

Director / Režija: **Magdalena Szymkow**

Two women, one house. An intimate story about a Pole and a German placed by war on enemy sides and their parallel lives accidentally brought together.

The film reflects on the concepts of invaders, victims, guilt and forgiveness. It confronts different experiences and their paradoxical similarities. It deals with the controversial subject of the post-war accountings. The visual narration is flowing, guided by memories and archives. Traditional documentation confronts experimental use of archival footage in the cinematic impression about displacement.

Dvije žene, jedna kuća. Intimna priča o Poljakinji i Njemici koje je rat stavio na neprijateljske strane i njihove paralelne živote slučajno spojio.

Film reflektira koncepte okupatora, žrtava, krivnje i oprosta. Suprotstavlja različita iskustva i njihove paradoksalne sličnosti. Suočava se sa kontraverznom temom postratnog svodenja računa. Vizuelna naracija teče, vođena sjećanjima i arhivama. Tradicionalni oblik dokumentovanja suprotstavlja se eksperimentalnoj upotrebi ahrivskih snimaka u kinematografskoj impresiji o raseljenosti.

Festivals and Awards / Festivali i nagrade

- Seen & Heard Film Festival Sydney, Australia, 2013
- Bradford International Film Festival , UK, 2013
- Almaty International Film Festival "Shaken's Stars-2013
- 22nd DokumentArt Film Festival, 2013
- MiradasDoc, Canary Islands, 2013
- International Documentary and Short Film Festival DokuFest, Prizren, 2013
- T-Mobile New Horizons International Film Festival, 2012

Magdalena Szymkow, journalist and filmmaker, graduated from Wajda School. She is a co-founder of the production company Vezfilm. She has worked for Polish channels TVP and TVN, as well as ARTE/WDR and RAI. For 10 years she worked as correspondent in Italy. For her reportage about immigrants' condition in Italy she was nominated for the Polish Grand Press Award 2007. In Italy, she was a close collaborator of Ryszard Kapuściński.

Novinarka i filmska autorica **Magdalena Szymkow** diplomirala je Wajda školu. Koosnivačica je producijske kuće Vezfilm. Radila je na poljskim TV kanalima TVP i TVN, kao i na ARTE/WDR-u i RAI-u. Deset godina je provela kao dopisnica u Italiji. Za svoju reportažu o stanju imigranata u Italiji nominirana je za Polish Grand Press nagradu 2007. godine. U Italiji je bila bliska saradnica Ryszarda Kapuścińskog.

Original language / Izvorni jezik:

Polish / polski

Cinematographer / Kamera:

Pawel Chorzepa, Kurt Moser

Editor / Montaža:

Stefan Paruch

Music / Muzika:

Tomasz Wieczorek

Producer / Producenat:

Katarzyna Slesicka

Contact / Kontakt:

Katarzyna Wilk

Krakow Film Foundation

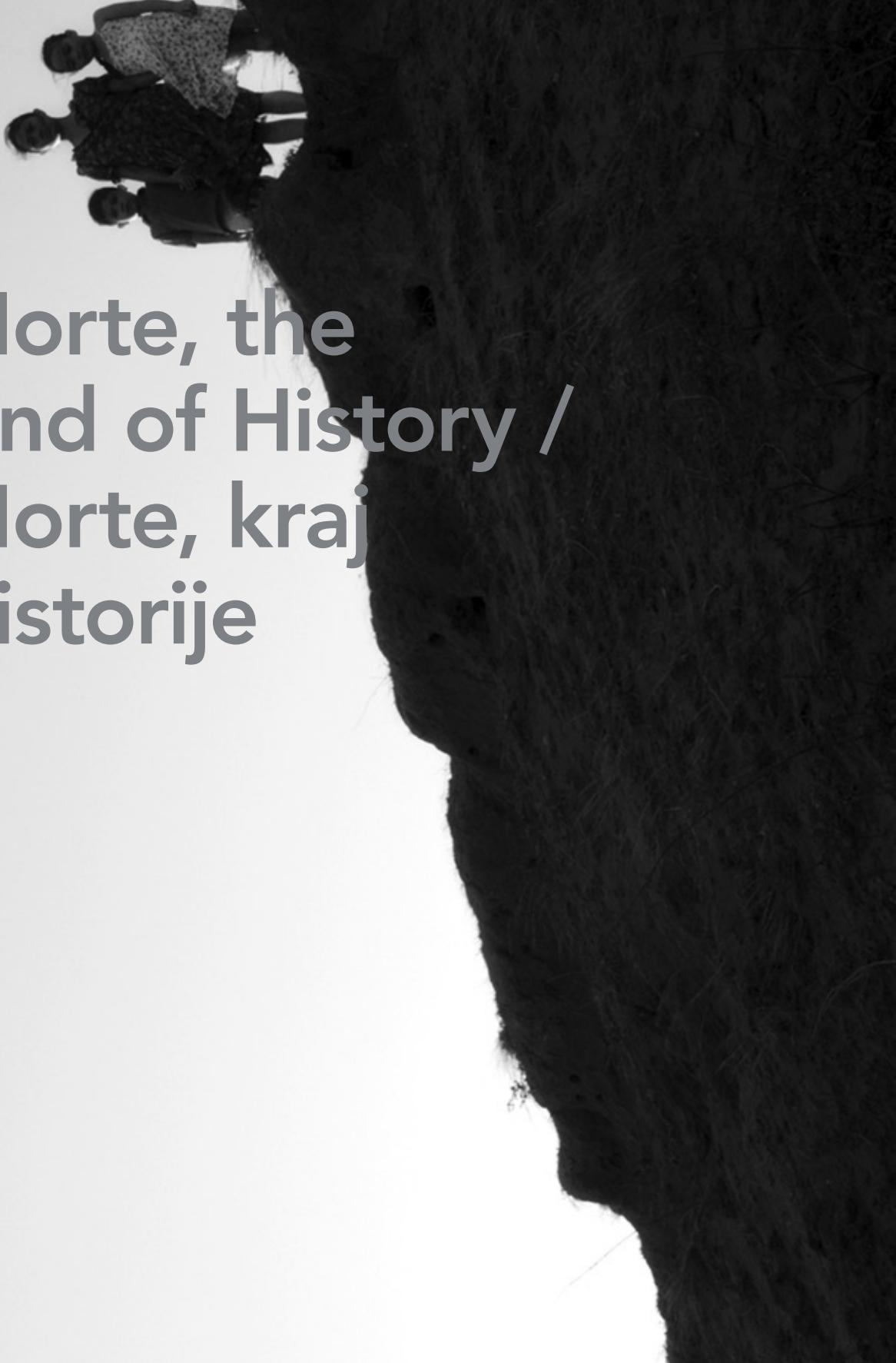
ul. Basztowa 15/8a

31-143 Krakow, Poland

Phone: +48 12 294 69 45

e-mail: katarzyna@kff.com.pl

Norte, the End of History / Norte, kraj historije



*Norte, the End of History /
Norte, kraj historije*

2013 (250')



Philippines / Filipini

Director / Režija: **Lav Diaz**

A man is wrongly jailed for murder while the real killer roams free. The murderer is an intellectual frustrated with his country's never-ending cycle of betrayal and apathy. The convict is a simple man who finds life in prison more tolerable when something mysterious and strange starts happening to him.

Čovjek je nepravedno osuđen za ubistvo dok je pravi ubica na slobodi. Ubica je intelektualac frustriran neprestanim krugom izdajstva i apatije u svojoj zemlji. Osuđenik je jednostavan čovjek za kojeg je i zatvorska kazna podnošljiva sve dok mu se ne počnu dešavati neke misteriozne i čudne stvari.

Festivals and Awards / Festivali i nagrade

Cannes Film Festival, 2013

The New York Film Festival, 2013

Sarajevo Film Festival, 2013

Yamagata International Documentary Film Festival, 2013

BFI London Film Festival, 2013

Lav Diaz (b. 1958, Datu Paglas, Philippines) is a director known for the extreme length of his films, some of which run more than eight hours. He began as a musician, poet, and screenwriter for local television, and established himself as a filmmaker in the early 1990s. His best known works include the almost eight-hour long *Melancholia* (2008), which won the main prize at the Venice IFF, and the nine-hour *Death in the Land of Encantos* (*Kagadanan Sa Banwaan Ning Mga Engkanto*, 2007). In both subject matter and style, Diaz's films are firmly rooted in Filipino culture.

Lav Diaz (rođen 1958. u Datu Paglasu na Filipinima) je režiser poznat po ekstremno dugim filmovima od kojih neki traju više od osam sati. Karijeru je započeo kao muzičar, pjesnik i scenarista lokalne televizije, a kao filmski autor se nametnuo ranih devedesetih godina prošlog vijeka. Njegovi najpoznatiji filmovi uključuju gotovo osmosatni film *Melancholia* (2008), kojim je osvojio glavnu nagradu Filmskog festivala u Veneciji, te devetosatni film *Death in the Land of Encantos* (*Kagadanan Sa Banwaan Ning Mga Engkanto*, 2007). Kako po temama koje obradjuju, tako i po autorskom stilu, Diazovi filmovi duboko su ukorijenjeni u filipinsku kulturu.

Original language / Izvorni jezik:

Tagalog / tagalog

Cinematographer / Kamera:

Larry Manda

Editor / Montaža:

Lav Diaz

Sound / Zvuk:

Corinne De San Jose

Producer / Producent:

Raymond Lee

Contact / Kontakt:

WACKY O PRODUCTIONS

Raymond Lee

c/o Click Digipost, 5th Floor,

Valderrama Building, Esteban St.

Legaspi Village, Makati City,

Metro Manila,

The Philippines

Phone: 006328172981

moira.pelikula@gmail.com

Once I Entered a Garden / Jednom kad kročih u vrt



*Once I Entered a Garden /
Jednom kad kročih u vrt*

2012 (97')

Israel, France, Switzerland / Izrael, Francuska, Švajcarska
Director / Režija: **Avi Mograbi**

Once I entered a garden fantasizes an "Old" Middle East, wherein communities were not divided along ethnic and religious lines; a Middle East in which even metaphorical borders had no place. In Ali and Avi's joint-adventure: the journey they take to their own and each other's communal histories in a time machine born of their friendly encounter, the Middle East of yore - the one in which they could coexist effortlessly - resurfaces with commensurate ease.

Film Jednom kad kročih u vrt fantasira "stari" Bliski Istok, u kojem zajednice nisu podijeljene duž etničkih i religijskih linija; Bliski Istok u kojem čak nema mjesta ni za metaforične podjele. U Alijevom i Avijevom zajedničkom putovanju: putovanju u susret vlastitoj i međusobnoj historiji njihovih zajednica, u vremeplov koji je stvoren od njihovih zajedničkih susreta, drevni Bliski Istok – onaj u kojem su oni mogli koegzistirati bez napora – ponovo se s lakoćom pojavljuje.

Festivals and Awards / Festivali i nagrade

Documentary Fortnight, 2013: MoMA's International Festival of Nonfiction Film and Media
Edinburgh International Film Festival, 2013
RIDM, Montreal International Documentary Festival, 2013
It's All True Festival, 2013



Israeli filmmaker and video artist **Avi Mograbi** was born in 1956 in Tel Aviv, where he lives and works to this day. Having studied art and philosophy, he gained his first production experiences working as an assistant director on commercials and feature films, while his own filmmaking career began in 1989. Since 1999, he has taught documentary and experimental film at Tel Aviv University and the Bezalel Academy of Art and Design in Jerusalem.

Izraelski filmski i video umjetnik **Avi Mograbi** rođen je 1956. godine u Tel Avivu, gdje i danas živi i radi. Studirao je umjetnosti i filozofiju, a svoje prvo iskustvo u produkciji stekao je kao asistent režije reklama i dugometražnih filmova. Njegova samostalna filmska karijera počela je 1989. godine. Od 1999. Mograbi podučava dokumentarni i eksperimentalni film na Univerzitetu u Tel Avivu i Akademiji za umjetnost i dizajn "Bezalel" u Jerusalemu.

Original language / Izvorni jezik:

Hebrew, Arabic / hebrejski, arapski
Cinematographer / Kamera:

Philippe Bellâiche

Editor / Montaža:

Avi Mograbi, Rainer M. Trinkler

Music / Muzika:

Dakhla Marra Geneyna (Interpreted by Asmahan)

Sound / Zvuk:

Florian Eidenbenz

Producer / Producent:

Serge Lalou, Avi Mograbi

Contact / Kontakt:

Hannah Horner
Doc & Film International
13, rue Portefoin
75003 Paris, FRANCE
Phone: +33(0)1 42 77 89 66
h.horner@docandfilm.com
<http://www.docandfilm.com>

The Other Day / Prije neki dan

*The Other Day /
Prije neki dan*

2012 (122')



Ignacio Agüero is author, director, producer and actor. He was born in Santiago (Chile), 1952. He studied architecture and cinema. His trajectory consists of diverse experiences in filmmaking, television and communications. His main activities are creation, production and direction of independent documentary films. He teaches in the Film School of Universidad de Chile. He is member of ADOC (Documentary Filmmakers Association of Chile) of which he was its first president. He has been an actor in the latest films of Raúl Ruiz shot in Chile.

Chile / Čile

Director / Režija: **Ignacio Agüero**

The film director's house in Santiago has a door that leads to the sidewalk, which separates two spaces: the inner space, the house itself, and the outer space, the city. There is a corridor in the inner space which has a large window that leads to a small patio. The wisteria, the bougainvillea and the old vine trunk struggle among them. They coexist with a variety of birds that come down to the patio and drink water from a fountain and bathe in it, plus one cat that belongs to the adjacent houses. Sunlight comes through the window as it moves during the changing seasons

Rediteljeva kuća u Santiagu ima vrata koja vode na pločnik koji odvaja dva prostora: unutrašnji – kuću samu, i spoljašnji – grad. Unutra postoji koridor koji ima veliki prozor koji vodi u malo dvorište. Glicinija, bugenvilija i vinova loza se međusobno bore. Oni žive zajedno sa različitim pticama koje dolaze u dvorište da piju vode i kupaju se u fontani. Tu je i jedna mačka iz susjedstva. Sunčeva svjetlost dopire kroz prozor, dok se godišnja doba smjenjuju.

Festivals and Awards / Festivali i nagrade

Festival Int. De Cine de Guadalajara FICG, 2013 - Best Ibero-American Documentary

Yamagata International Documentary Film Festival, 2013 - Excellence award
FIDOCs, 2013 - Best feature documentary

Festival Cinéma du Réel, France, 2013
Documenta Madrid, 2013

Original language / Izvorni jezik:

Spanish / španski

Cinematographer / Kamera:

Ignacio Agüero

Editor / Montaža:

Sophie França

Sound / Zvuk:

Ignacio Agüero

Producer / Producenat:

Ignacio Agüero

Contact / Kontakt:

Ignacio Agüero

Ignacioaguero@vtr.net ,

amaldep@gmail.com

Sleepless nights / Bez sna



Sleepless nights / Bez sna

2012 (128')



Lebanon, Palestine, UAE, Qatar, France /
Libanon, Palestina, UAE, Katar, Francuska
Director / Režija: **Eliane Raheb**

Through the stories of Assaad Shaftari, a former high ranking intelligence officer in a Christian right wing militia, responsible for many casualties in the protracted civil war in Lebanon and Maryam Saiidi, the mother of Maher, a missing young communist fighter who disappeared in 1982, the film digs in the war wounds and asks if redemption and forgiveness are possible.

Ispričan kroz priče Assaada Shaftarija, bivšeg visokog oficira u desničarskoj hrišćanskoj vojci, odgovoran za mnoge žrtve u Libanonskom građanskom ratu, i Maryam Saiidi, majke mladog komunističkog borca Mahera, nestalog 1982. godine, ovaj film otvara stare ratne rane i propituje jesu li iskupljenje i oprost mogući.

Festivals and Awards / Festivali i nagrade

Birds Eye View Film Festival, 2013 - Best Documentary Award
Ismailia film festival, Egypt - Winner of the Critics' choice for best film
San Sebastian Film Festival, 2012
Dubai International Film Festival, 2012
True-False Film Festival, USA, 2013

Eliane Raheb is born in Lebanon and is the director of 2 short films: The last screening and Meeting, and of the documentaries: Karib Baiid (So near yet so far), Intihar (Suicide) and Hayda Lubnan ("This is Lebanon"), which received the Excellency Award at the Yamagata Film Festival, and was broadcasted on ARTE/ZDF/ Al Jadeed and NHK. Layali Bala Noom (Sleepless nights) is her first feature documentary.

Eliane Raheb je rođena u Libanonu. Režirala je dva kratka igrana filma "The last screening" i "Meeting", te kratke dokumentarce: Karib Baiid ("So near yet so far"), Intihar ("Suicide") i Hayda Lubnan ("This is Lebanon"). Potonji je osvojio nagradu "Excellency" na Yamagata film festivalu, a prikazan je na ARTE/ZDF/Al Jadeed i NHK kanalima. Besane noći su njen prvi dugometražni dokumentarni film.

Original language / Izvorni jezik:
Arabic / arapski
Cinematographer / Kamera:
Meyar Al Roumi , Jocelyne Abi Gebrayel
Editor / Montaža:
Nizar Hassan
Sound / Zvuk:
Dider Cattin
Producer / Producent:
Nizar Hassan, Eliane Raheb

Contact / Kontakt:
ITAR Productions
www.itarproductions.com
info@itarproductions.com

Stories We Tell / Priče koje pričamo



*Stories We Tell /
Priče koje pričamo*

2012 (108')



Canada / Kanada
Director / Režija: **Sarah Polley**

Stories We Tell is an inspired, genre-twisting film by Oscar nominated director Sarah Polley, and produced by Anita Lee for the NFB. Her playful investigation into the elusive truth buried within the contradictions of a family of storytellers paints a profound portrait of a complicated and deeply loving family.

"Priče koje pričamo" je inspirativan, žanrovske kompleksan film, režiteljice Sarah Polley (koja je bila nominirana za nagradu Oscar) i producentice Anite Lee (iz producentske kuće NFB). Njeno razigrano istraživanje neuhvatljive istine koja je skrivena u porodici priopovjedačica, oslikava snažan portret komplikirane, ali i veoma tople porodice.

Festivals and Awards / Festivali i nagrade

Independent Documentary Association (IDA) - Best Feature nominee for 2013
Toronto Film Critics Association Award - Best Canadian Film, Best Documentary
Cinema Eye Honors – Nominated for Best Feature Film-making, Direction, Audience Choice Prize
Ted Rogers Best Feature Length Documentary
Venice Film Festival, 2013
Toronto Film Festival, 2013
Sidney Film Festival, 2013

Sarah Polley is a writer/director whose dramatic features include *Away from Her* (nominated in 2007 for an Academy Award for Best Adapted Screenplay, and winner of the 2008 Genie Awards for Best Motion Picture and Achievement in Direction) and *Take This Waltz*, starring Seth Rogen, Michelle Williams and Sarah Silverman. *Stories We Tell* is her most recent film.

Sarah Polley je scenaristica i rediteljica igranih filmova među kojima su: *Away from Her* (koji je nominovan 2007. godine za nagradu Akademije u kategoriji za Najbolji adaptirani scenario, i koji je osvojio nagradu Genie 2008. godine za Najbolji film i postignuće u režiji) i *Take This Waltz* u kojem glume Seth Rogen, Michelle Williams i Sarah Silverman. "Priče koje pričamo" je njen najnoviji film.

Original language / Izvorni jezik:

English/ engleski

Cinematographer / Kamera:

Iris Ng

Editor / Montaža:

Michael Munn

Sound / Zvuk:

Sanjay Mehta

Producer / Producenat:

Anita Lee

Contact / Kontakt:

ERIC SEGUIN

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e.seguin@nfb.ca / e.seguin@onf.ca



Programmer /
Selektorica
Kumjana Novakova

Bambi / Bambi
Sébastien Lifshitz
France / 2013 / 60'

Dad's Stick / Očev štap
John Smith
UK / 2012 / 5'

Dream Girl / Djevojka iz snova
Oliver Schwarz
Switzerland / 2012 / 20'

Harmony / Harmonija
Blaise Harrison
Switzerland / 2013 / 60'

The Mother, the Son and the Architect /
Majka, sin i arhitekta
Petra Noordkamp
Netherlands / 2012 / 16'

The Search for Emak Bakia /
U potrazi za Emak Bakia
Oskar Alegria
Spain / 2012 / 84'

Soft Work / Lagan posao
John Smith
UK / 2012 / 37'

The Stuart Hall Project /
Projekt Stuart Hall
John Akomfrah
UK / 2013 / 103'

Bambi / Bambi



Bambi / Bambi

2013 (60')



After studying art history, **Sébastien Lifshitz** began working in the world of contemporary art in 1990, assisting curator Bernard Blistène at the Pompidou Center, and photographer Suzanne Lafont. In 1994, he turned to filmmaking with his first short, *Il faut que je l'aime*. In 2012, he directed *The Invisibles Ones*, a documentary film selected at the Cannes Film Festival, in the official selection. *Bambi* is his last film.

France / Francuska

Director / Režija: **Sébastien Lifshitz**

The extraordinary life of the French music-hall star *Bambi* has been perpetual reinvention - from her childhood in Algeria through her Parisian cabaret period to her 25 years as a public school French teacher. An inspirational life of determination illustrated by archive footage gathered from a super-8 diary Bambi kept for some thirty years, personal photographs and current footage. Bambi was born in 1935 as a boy named Jean-Pierre... A touching biographical portrait from the director of *Les Invisibles*, *Wild Side*, *Going South (Plein Sud)* And Come Undone (*Presque Rien*).

Izuzetan život francuske klupske muzičke zvijezde *Bambi* se stalno mijenja – od djetinstva u Alžiru, preko perzijskog “kabare-perioda”, pa do posla nastavnice u državnoj školi u Francuskoj punih 25 godina. Odlučan i inspirativan život, ilustriran arhivskim video materijalima, koji su skupljani u dnevniku super – osmice, Bambi je čuvala trideset godina, kao i lične fotografije i sadašnje snimke. Bambi je rođena 1935. godine kao dječak Jean-Pierre ... Ovo je dirljivi biografski portret od reditelja filmova Nevidljivi, Divlja strana, Ići južno (*Plein Sud*) i Gotovo ništa (*Presque Rien*).

Festivals and Awards / Festivali i nagrade

Berlinale, 2013 - Teddy Award for the Best Documentary Film
 Viennale, Vienna International Film Festival, 2013
 Rendez-vous with New French Cinema in Rome, 2013
 Gaze International LGBT Film Festival Dublin, 2013

Original language / Izvorni jezik:

French / francuski

Cinematographer / Kamera:

Sébastien Buchmann

Editor / Montaža:

Tina Baz Le Gal

Sound / Zvuk:

Carole Verner, Jean-Christophe Lion,
 Alexandre Widmer

Producer / Producenat:

Carole Mirabello

Contact / Kontakt:

Hannah Horner
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 h.horner@docandfilm.com
<http://www.docandfilm.com>

Dad's Stick / Očev štap



Dad's Stick / Očev štap

2012 (4'56")



United Kingdom / Velika Britanija
Director/ Režija: **John Smith**

Dad's Stick features three well-used objects that were shown to the filmmaker by his father shortly before he died. Two of these were so steeped in history that their original forms and functions were almost completely obscured. The third object seemed to be instantly recognizable, but it turned out to be something else entirely. Focusing on these ambiguous artifacts and events relating to their history, *Dad's Stick* creates a dialogue between abstraction and literal meaning, exploring the contradictions of memory to hint at the character of "a perfectionist with a steady hand".

Očev štap prikazuje tri odabrana predmeta, koje je otac pokazao reditelju malo prije svoje smrti. Dva predmeta su toliko zastarjela da su njihov originalni oblik i funkcija gotovo u potpunosti nestali. Treći objekat, na prvi pogled posve prepoznatljiv, zapravo je nešto sasvim drugo. Fokusirajući se na dvostrislenost ovih predmeta i njihovu upotrebu u prošlosti, Očev štap ostvaruje dijalog između njihovog prenesenog i doslovног značenja. Istražujući proturječja iz prošlosti film nagovještava karakter jednog "perfekcioniste mirne ruke".

Festivals and Awards | Festivali i nagrade

International Short Film Festival Oberhausen, 2013 - ARTE Prize for a European Short Film
Ann Arbor Film Festival, 2013 - Jury Award
International Film Festival Rotterdam, 2013
Punto de Vista International Documentary Film Festival, Spain, 2013
IndieLisboa International Film Festival, Portugal, 2013
Viennale, Vienna International Film Festival, 2012
Message to Man International Film Festival, Russia, 2012

Original language / Izvorni jezik:

English / engleski

Director / Režija:

John Smith

Cinematographer / Kamera:

Patrick Duval

Editor / Montaža:

John Smith

Sound / Zvuk:

John Smith

Producer / Producent:

John Smith

Contact / Kontakt:

John Smith

164 Richmond Road

London E8 3HN, England

E-mail: info@johnsmithfilms.com



Dream Girl / Djevojka iz snova

Dream Girl /
Djevojka iz snova

2012 (20')



Switzerland / Švajcarska
Director / Režija: **Oliver Schwarz**

For most of his life, Dirk has been searching for the woman of his dreams. After several failed relationships and a burnout, he finally seems to have found the love of his life, Jenny: the perfect match at first sight - but somehow fundamentally different...

The short film *Dream Girl* takes the viewer into a world between imagination and reality that is both strange and surprisingly familiar.

Većinu svog života Dirk je tražio ženu svojih snova. Nakon nekoliko neuspješnih veza i razočarenja, čini se da je konačno pronašao ljubav svog života, Jenny: savršenu partnericu – ali nekako bitno različitu ...

Kratki film *Djevojka iz snova* odvodi gledatelja u svijet između maštice i stvarnosti koji je i stran ali i iznenađujuće poznat.

Festivals and Awards / Festivali i nagrade

International Short Film Festival Winterthur, 2012 - Best Swiss Student Film
Berne Film Award, 2012 - Best Short Film
In the Palace International Short Film Festival, 2013 - Special Mention
Youth Film Festival Zurich, 2013 - Best Swiss Student Film
Youth Film Festival Zurich, 2013 - Audience Award
Berlinale, 2013
Vision du Réel, 2013

Original language / Izvorni jezik:

German/njemački

Cinematographer / Kamera:

Andi Widmer

Editor / Montaža:

Stefan Kälin

Music / Muzika:

Marcel Vaid

Sound / Zvuk:

Reto Stamm

Producer / Producenat:

Edith Flückiger

Contact / Kontakt:

Lomotion AG

Weyermannstrasse 28, 3008 Berne

Switzerland

Phone +41 31 388 00 89

oliver@lomotion.ch

www.lomotion.ch

Harmony / Harmonija



Harmony / Harmonija

2013 (60')



A graduate of the Lausanne School of Art, **Blaise Harrison** has directed several short films, including Bibeleskaes (Visions du Réel Festival 2006), and several documentaries for the strand Cut Up on ARTE. His latest documentary, Summer Growing Up, was selected for the Directors' Fortnight sidebar in Cannes 2011.

France / Francuska

Director / Režija: **Blaise Harrison**

A small town nestling in the middle of a snowy expanse. In a crowded hall, some musicians are warming up. Cacophony. The conductor calls for silence. On a river bank at dawn, an old man is fishing alone. Nearby, a band of Indians are marching to music for the carnival.

Between community and moments of solitude, through a series of lively Friday evening rehearsals and the interminable republican ceremonies, *L'HARMONIE* takes us to the heart of this colorful community in search of harmony.

Gradić smješten u sred snježnog prostranstva. U prepunoj sali neki se muzičari zagrijavaju. Kakofonija. Dirigent traži tišinu. Na obali rijeke u zoru, budni starac peca sam. U blizini, grupa Indijanaca maršira uz muziku za karneval.

Između zajednice i trenutaka samoće, kroz niz živahnih proba petkom navečer i beskrajnih republikanskih ceremonija, *Harmonija* nas vodi u srce ove šarolike zajednice u potrazi za harmonijom.

Festivals and Awards / Festivali i nagrade

Locarno Film Festival, 2013

Original language / Izvorni jezik:

French / francuski

Cinematographer / Kamera:

Blaise Harrison

Editor / Montaža:

Gwéola Héaulme

Music / Muzika:

Cyril Harrison

Sound / Zvuk:

Pascale Mons

Producer / Producenat:

Estelle Fialon

Contact / Kontakt:

Hannah Horner

Doc & Film International

13, rue Portefoin

75003 Paris, FRANCE

Phone: +33(0)1 42 77 89 66

h.horner@docandfilm.com

<http://www.docandfilm.com>

The mother, the son and the architect/ Majka, sin i arhitekta

*The mother, the son
and the architect /
Majka, sin i arhitekta*

2012 (16')



Netherlands / Holandija

Director / Režija: **Petra Noordkamp**

The mother, the son and the architect is about a spherical church in Gibellina. Petra Noordkamp came across the church by chance and became intrigued by its remarkable design. Her fascination with the building intensified when she discovered that it was designed by the Italian architect Ludovico Quaroni, the father of Emilio Quaroni, a young man with whom Noordkamp had a brief relationship in the 1990s. In 2001 Emilio killed his mother. The film traces Noordkamp's investigation into what prompted Emilio to commit this act, but she particularly wants to reveal how the architectural perception of the building is tinted by an encounter 15 years earlier.

Majka, sin i arhitekta je film o sferičnoj crkvi u Gibellini. Petra Noordkamp je slučajno naišla na ovu crkvu i zainteresovala se za njenu izvanrednu arhitekturu. Njena se značajka intenzivirala kada je saznala da je crkvu projektovao italijanski arhitekt Ludovico Quaroni. On je bio otac Emilia Quaronija, momka s kojim je Noordkamp imala kratku vezu 1990-tih. 2001. godine Emilio je ubio svoju majku. Film prati istragu Noordkampove o razlozima Emiliovog ubistva. Ali ona naročito želi otkriti kako je arhitektonska vizija crkve osjenčena događajem od prije 15 godina.

Festivals and Awards / Festivali i nagrade

Rome Film Festival, 2012 - world premiere
Presented at the FOAM photography museum, Amsterdam
Rotterdam International Film Festival, 2013
EYE Amsterdam, 2013
DocAviv - Tel Aviv International Documentary Film Festival, 2013
Dutch Film Festival, Utrecht, 2013

Original language / Izvorni jezik:

English / engleski

Cinematographer / Kamera:

Petra Noordkamp

Editor / Montaža:

Katarina Turler

Sound / Zvuk:

Nathalie Bruys

Producer / Producenat:

Marta Jurkiewicz

Contact / Kontakt:

Marta Jurkiewicz

EYE FILM

Distribution Experimental Film

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martajurkiewicz@eyefilm.nl

The Search for Emak Bakia / U potrazi za Emak Bakia

*The Search for Emak Bakia /
U potrazi za Emak Bakia*

2012 (83')



Spain / Španija
Director / Režija: **Oskar Alegria**

Do clowns really die? Do princesses answer letters? Do we picture death as a white horse? Where do old words go when they die? These are some of the questions asked in *The Emak Bakia House* (*Emak Bakia Baita*), a documentary on the search for the house on the Basque coast where Man Ray shot his famous film *Emak Bakia* (*Leave Me Alone*) back in 1926. Eighty years after the shooting, Oskar Alegria sets out to find the house on the basis of four clues: the house's weird name, a photograph of a window, a photograph of a door and an image of the sea.

Da li klovnovi zaista umiru? Da li princeze odgovaraju na pisma? Da li zamišljamo smrt kao bijelog konja? Gdje odlaze stare riječi kada umru? Ovo su neka od pitanja postavljenih u filmu *Kuća Emak Bakia* (*Emak Bakia Baita*), dokumentarcu koji prati potragu za kućom na Baskijskoj obali gdje je Man Ray snimio svoj slavni film *Emak Bakia* (*Ostavi me na miru*) 1926. godine. Osamdeset godina nakon snimanja filma, Oskar Alegira odlazi da pronade kuću na osnovu četiri traga: čudnog imena kuće, fotograma prozora, fotograma vrata i slike mora.

Festivals and Awards / Festivali i nagrade

Sydney Film Festival, 2013
56th San Francisco International Film Festival, 2013
Cartagena International Film Festival, 2013
International Documentary and Short Film Festival - DokuFest, 2013
Edinburgh International Film Festival, 2013

Original language / Izvorni jezik:
Basque, French, Italian, Spanish /
baskijski, francuski, talijanski, španski

Cinematographer / Kamera:

Oskar Alegria

Editor / Montaža:

Oskar Alegria

Music / Muzika:

Abel Hernández

Producer / Producenat:

Oskar Alegria

Contact / Kontakt:

Emak Bakia films
Plaza Merindades 3
Pamplona-Navarra, 31003, Spain
Web site: <http://emakbakiafilms.com>
E-mail: info@oskaralegria.com

Soft Work / Lagan posao



Soft Work / Lagan posao

2012 (37')



United Kingdom / Velika Britanija
Director / Režija: **John Smith**

Waiting on the seashore with his camera ready for action, the filmmaker complains about the weather and attempts to describe his intentions and working methods. *Soft Work* was made spontaneously during the production of *Horizon (Five Pounds a Belgian)*, a video installation commissioned for exhibition at Turner Contemporary, Margate.

S kamerom u ruci reditelj spremno čeka na morskoj obali. Žali se na vremenske neprilike i pokušava opisati svoje namjere i metode rada. Film *Soft Work* je urađen spontano tokom produkcije video instalacije *Horizon (Five Pounds a Belgian)*, koja je namijenjena za izložbu Turner Contemporary u Margateu.

Festivals / Festivali

While *Soft Work* has been show-cased in many world galleries, this is its first festival screening.

Lagan posao (*Soft Work*) je predstavljen u mnogim svjetskim galerijama. Ovo je njegovo prvo festivalsko prikazivanje.

Original language / Izvorni jezik:
English / engleski

Director / Režija:
John Smith

Cinematographer / Kamera:
John Smith

Editor / Montaža:
John Smith

Sound / Zvuk:
John Smith

Producer / Producent:
John Smith

Contact / Kontakt:
John Smith
164 Richmond Road
London E8 3HN, England
E-mail: info@johnsmithfilms.com

The Stuart Hall Project / Projekt Stuart Hall



The Stuart Hall Project / Projekt Stuart Hall

2012 (93')

United Kingdom / Velika Britanija

Director / Režija: **John Akomfrah**

A person's culture is something that is often described as fixed or defined and rooted in a particular region, nation, or state. Stuart Hall, one of the most preeminent intellectuals on the Left in Britain, updates this definition as he eloquently theorizes that cultural identity is fluid—always morphing and stretching toward possibility but also constantly experiencing nostalgia for a past that can never be revisited. Filmmaker John Akomfrah uses the rich and complex mood created by Miles Davis's trumpet to root a masterful tapestry of newly filmed material, archival imagery, excerpts from television programs, home movies, and family photographs to create this lyrical and emotionally powerful portrait of the life and philosophy of this influential theorist. Like a fine scotch, *The Stuart Hall Project* is smooth, complicated, and euphorically pleasing.

Kultura jedne osobe je nešto što se često opisuje kao ono što je fiksirano, definirano i ukorijenjeno u određenoj regiji, naciji ili državi. Stuart Hall, jedan od najeminentnijih intelektualaca britanske ljevice, ponovo razmatra ovu definiciju dok elokventno teoretičira o fluidnosti kulturnog identiteta – uvijek promjenljiv, rastezljiv prema mogućnostima, ali i konstantno nostalgičan prema prošlosti koja se više nikada neće ponoviti. Filmski autor John Akomfrah uz atmosferu trube Milesa Davisa maestralno stvara tapiseriju novijeg filmskog materijala, arhivskih snimaka, isječaka iz televizijskih programa, kućnih videa, te porodičnih fotografija, a u želji da kreira lirski i emocionalno snažan portret života i filozofije ovog utjecajnog teoretičara. Kao dobar viski, *Projekt Stuart Hall* je ugađen, komplikiran i euforično ugodan.

Festivals and Awards / Festivali i nagrade

Sundance Film Festival, 2013

Trinidad + Tobago Film Festival, 2013

London Film Festival, 2013

Sheffield Doc/Fest, 2013



John Akomfrah is an artist, writer, director, and influential figure in the black British film movement. His documentaries and features have won more than 30 international awards, and his body of work is considered among the most distinctive and innovative in the United Kingdom. His extensive filmography includes *The Nine Muses* (2010), *Oil Spill: The Exxon Valdez Disaster* (2009), *Riot* (1999), *Martin Luther King: Days of Hope* (1997), and *Seven Songs for Malcolm X* (1993).

John Akomfrah je umjetnik, pisac, reditelj i utjecajna osoba u crnom britanskom filmskom pokretu. Njegovi dokumentarni iigrani filmovi su osvojili preko 30 međunarodnih nagrada, a njegovi uraci su među najizražajnijim i najinovativnijim u Velikoj Britaniji. Njegova bogata filmografija uključuje: "The Nine Muses" (2010), "Oil Spill: The Exxon Valdez Disaster" (2009), "Riot" (1999), "Martin Luther King: Days of Hope" (1997), i "Seven Songs for Malcolm X" (1993).

Original language / Izvorni jezik:

English / engleski

Cinematographer / Kamera:

Dewald Aukema

Editor / Montaža:

Nse Asuquo

Sound / Zvuk:

Trevor Mathison, Robin Fellows

Producer / Producent:

Lina Gopaul, David Lawson

Contact / Kontakt:

John Flahive

Wavelength Pictures

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john.flahive@wavelengthpictures.co.uk

www.wavelengthpictures.co.uk



Programmer /
Selektor
Guillermo Carreras - Candi

Changed Landscape / Izmijenjen pejzaž
Tijana Petrović
USA / 2012 / 7'

Endless Day / Beskrajni dan
Anna Frances Ewert
Germany / 2012 / 10'

Goodbye / Zbogom
Karin Fisslthaler
Austria / 2013 / 2'38"

The Joy of a Home / Radost doma
Ana Isabel Martins
Portugal / 2013 / 20'

Kyrkogardso / Kyrkogardso
Joakim Chardonnens
Switzerland / 2012 / 23'15"

Mountain in Shadow / Planina u sjeni
Lois Patiño
Spain / 2012 / 14'

Paradise Road / Rajske put
Tomas Smulkis
Lithuania, Sweden / 2012 / 20'

Rougarouing / Rougarouing
Michael Palmieri, Donal Mosher
USA / 2013 / 11'

Solo, Piano – NYC / Solo, Pijano – NYC
Anthony Sherin
USA / 2012 / 5'

Two Islands / Dva ostrva
Jan Ijäs
Finland / 2013 / 5'58"

Changed Landscape / Izmijenjen pejzaž

*Changed Landscape /
Izmijenjen pejzaž*

2012 (7')



Tijana was born and raised in Belgrade, Serbia. She studied documentary film at The New School in New York and later received her MFA from Stanford University. Her films have screened at festivals internationally, including True/False, Ann Arbor, Anthology Film Archives and Dok Leipzig, among others. She is based in San Francisco and teaches filmmaking at the Art Institute of California.

USA / SAD

Director / Režija: **Tijana Petrović**

The mundane and the catastrophic collide in serene landscape tableaux. A portentous shift of the natural world is invoked.

Svjetsko i katastrofalno se sudaraju u živopisnom spokojnom krajoliku. Prizvan je kobni preokret u svijetu prirode.

Festivals and Awards / Festivali i nagrade

Iowa City International Documentary Festival, 2013

Images Festival, Toronto, Canada, 2013

Artists' Television Access, GAZE Film Series, 2012

James River Shorts Finalist, 2012

Tijana je rođena i odrasla u Beogradu, Srbija. Studirala je dokumentarni film na New School u New Yorku, a kasnije je završila i MFA na Univerzitetu Stanford. Filmovi su joj prikazivani na međunarodnim festivalima, među kojima su: True/False, Ann Arbor, Anthology Film Archives i Dok Leipzig. Trenutno živi u San Francisku i predaje režiju na Institutu za umjetnost u Kaliforniji.

Original language / Izvorni jezik:

English / engleski

Cinematographer / Kamera:

Tijana Petrović

Editor / Montaža:

Tijana Petrović

Sound / Zvuk:

Tijana Petrović

Contact / Kontakt:

Tijana Petrović

tijana.petrovic@gmail.com

Endless Day / Beskrajni dan



Endless Day / Beskrajni dan

2012 (10'08")



Germany / Njemačka

Director / Režija: **Anna Ewert**

The film is about an insomniac's inner journey through a sleepless night. For most people sleep comes naturally but for some the night turns into an ongoing struggle to drift off into oblivion. This film explores what it's like to be awake against one's will and the feelings of despair and loneliness that accompany the passing of time. The story is told through the protagonist's eyes as we are drifting through wakefulness in a sleeping city at night. The abstract and poetic imagery takes us deeper into the vicious circle of someone's challenge with sleeplessness.

Ovo je film o unutrašnjem putovanju čovjeka kroz besanu noć. Za većinu ljudi san dolazi prirodno, ali za neke noć se pretvara u borbu da se utone u zaborav. Ovaj film istražuje kako je to biti budan protiv svoje volje, te osjećaje očaja i usamljenosti koji vas prate dok vrijeme odmiče. Priča je ispričana kroz oči protagoniste, tako da plovimo kroz stanje budnosti u uspavanom gradu tokom noći. Apstraktan i poetičan lik nas vodi sve dublje u začarani krug nečije borbe sa nesanicom.

Festivals and Awards / Festivali i nagrade

Go Shorts Nijmegen, 2013 - Dioraphte Encouragement Award for best short student film

Starter Film prize of the city of Munich for new-coming directors 2013

Sundance Film Festival, 2013

Edinburgh International Film Festival, 2013

Rooftop Films, 2013

SXSW Film Festival, 2013

Original language / Izvorni jezik:

German, English / njemački, engleski

Cinematographer / Kamera:

Pius Neumaier

Editor / Montaža:

Anna Ewert

Sound / Zvuk:

John Lemke

Producer / Producenat:

Isabelle Bertolone

Contact / Kontakt:

University of Television and

Film Munich (HFF München)

www.annafrancesewert.com/endless.htm

mail@annafrancesewert.com

Goodbye / Zbogom



Goodbye / Zbogom

2013(2'38")



Austria / Austrija

Director / Režija: **Karin Fisslthaler**

Once again Karin Fisslthaler proves her sense for gestures – as in her earlier works, body language receives special attention in this video. A hand breaking away, two bodies diverging, yet unable to leave the room – they seem caught in a Moebius strip. Wonderfully aligned and arranged found footage creates a ballet of gestures, which draws new shapes and movements on the screen. The space between the images becomes an important player. Like a virtuoso, Fisslthaler combines her music with her visuals on all levels.

Wiktoria Pelzer

Još jednom Karin Fisslthaler je dokazala svoj osjećaj za pokret – kao u njenim ranijim radovima govor tijela je posebno istaknut i u ovom videu. Lomljene ruke, dva tijela koja se razilaze ali ipak ne mogu napustiti sobu – izgledaju zatećeno u Möbiusovoj traci. Odlično uskladjeni i uređeni pronađeni snimci stvaraju baletne pokrete, koji iscrtavaju nove oblike i kretnje na ekranu. Prostor između slika postaje bitan glumac. Poput virtuoza, Fisslthaler kombinira svoju muziku sa svojim vizualima na svim nivoima.

Wiktoria Pelzer

Festivals and Awards / Festivali i nagrade

Go Shorts – International Short Film Festival, 2013
 Hamburg International Short Film Festival, 2013
 Copenhagen Short Film Festival, 2013
 Crossing Europe Film Festival, 2013
 Reverse Engineering – Paraflows Festival, 2013
 Dokumentarfilm Festival, 2013

Original language / Izvorni jezik:

No dialogue / bez dijaloga

Music / Muzika:

Cherry Sunkist

Contact / Kontakt:

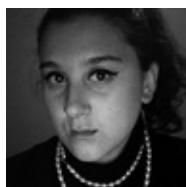
Karin Fisslthaler
 Max Winter Platz
 21/1020
 Vienna/Austria
<http://www.feedbackanddisaster.net/>
 fisslthaler/
 karin.fisslthaler@gmx.at



The Joy of a Home / Radost doma

*The Joy of a Home /
Radost doma*

2013 (20')



Portugal / Portugal

Director / Režija: **Ana Isabel Martins**

My grandparents José and Justina Moreira are an elderly couple who have lived together for 50 years. He likes to be in the backyard taking care of the vegetables, giving corn to the chickens and reading. She prepares the meals, cleans the house and makes the arrangements of the family's clothes. Their home is the place where they spend more time together, where they share frustrations and where they keep the memories of their life. The Joy Of A Home is a portrait of the people who raised me up to 5 years old and the house where I built my main foundations. Right now I'm 23 and I still like to visit my grandparents.

Moji baka i deda, José i Justina Moreira, su stari bračni par koji živi zajedno već 50 godina. On voli provoditi vrijeme u bašti brineći se za usjeve, hraneći kokoške i čitajući. Ona spremi hranu, čisti kuću i šije odjeću za porodicu. Njihov dom je mjesto gdje oni provode više vremena zajedno, gdje dijele svoje frustracije i gdje čuvaju uspomene iz života. Radost doma je portret ljudi koji su me odgajali do moje pete godine, i kuće gdje sam izgradila svoje temelje. Sada imam 23 godine, i još uvijek volim odlaziti u posjetu baki i dedi.

Festivals and Awards / Festivali i nagrade

3rd Athens International Digital Film Festival, 2013

Ana Isabel Martins was born in 1990, in the city of Porto, Portugal. She graduated in Cinema in Escola Superior de Teatro e Cinema, where she directs the short film Pretentious Matter and the documentary Isolated, selected for the 11th Edition of Tbilisi International Film Festival Amirani. In 2010 directs Spring Solitude, one of the segments of the film Escape, premiered at the Portuguese Cinematheque. In 2011 directs the short film Home with premiere in the International Short Film Festival of Vila do Conde 2011.

Ana Isabel Martins je rođena 22. januara 1990. u Portu (Portugal). Diplomirala je filmsku umjetnost na Escola Superior de Teatro e Cinema, gdje je režirala kratki film "Pretentious Matter", kao i dokumentarni film "Isolated", koji se našao u selekciji 11. međunarodnog filmskog festivala u Tbilisu (Amirani). 2010. godine režirala je "Spring Solitude", jedan od segmenata filma "Escape", koji je premijerno prikazan u Portugalskoj kinoteci. 2011. režirala je kratki film "Home" koji je imao premijeru na Festivalu za kratki film Vila do Conde 2011.

Original language / Izvorni jezik:

Portuguese / portugalski

Cinematographer / Kamera:

Rita Cartageno

Editor / Montaža:

Ana Isabel Martins, Mário Gajo de Carvalho

Music/Muzika:

Edward Luiz Ayres d'Abreu

Sound / Zvuk:

Luis Bicudo

Producer / Producenat:

Gajo de Carvalho

Contact / Kontakt:

FILMES DO GAJO

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Kyrkogårdsö / Kyrkogårdsö



*Kyrkogårdsö /
Kyrkogårdsö*

2012 (23')



Switzerland, Finland/ Švajcarska, Finska
Director / Režija: **Chardonnens Joakim**

Kyrkogårdsö is an island in the middle of the Baltic Sea in the archipelago of the Aland islands. There are eight inhabitants on the island and they are part of the Nordberg family, which has owned the land for 16 generations. During the winter, the cold transforms the landscape and the sea ices over. The protagonist, Ida Nordberg, a five-year-old girl, who each day gets ready to go to school on a nearby island by ice-breaker. The everyday journey, the journey of a lifetime, a line crossing an impressionist landscape.

Kyrkogårdsö je otok u sredini Baltičkog mora na arhipelagu Alandskih ostrva. Na ostrvu živi osam stanovnika i svi su članovi porodice Nordberg, koja posjeduje zemlju već 16 generacija. Tokom zime, hladnoća preobražava pejzaž i more se zaledi. Protagonistica filma je petogodišnja djevojčica Ida Nordberg, koja svakoga dana do škole na susjednom ostrvu putuje ledolomcem. Svakodnevno putovanje, životno putovanje, linija koja prelazi preko impresionističkog pejzaža.

Festivals and Awards / Festivali i nagrade

Visions du réel, Nyon, 2013
FID Marseille, 2013
IndieLisboa, 2013
Tampere Film Festival, 2013
Documenta Madrid, 2013

Original language / Izvorni jezik:

No dialogue / bez dijaloga

Cinematographer / Kamera:

Joakim Chardonnens

Editor / Montaža:

Antonio Trullen

Music / Muzika:

Gabriel Tejedor

Sound / Zvuk:

Ludvig Allen

Producer / Producent:

Intermezzo Film

Contact / Kontakt:

Joakim Chardonnens
3 rue de la gabelle
1227 Carouge
Phone: + 41 77 434 61 66
www.terrainvague.ch
chardonnens@terrainvague.ch

Born in Switzerland in 1979. He got a master in Sports, with orientation in Psychology. Later he entered in the INSAS film school, in Brussels, in section cinematography, and finished it in 2009. Since then he has worked on several short and documentary films as a cinematographer. He has worked also as an assistant with several cinematographers, and recently with Alexis Zabé, on the last movie of Carlos Reygadas. He is also part of the ciné collective Terrain Vague (www.terrainvague.ch). *Kyrkogårdsö* is his first film as a director.

Joakim Chardonnens je rođen u Švajcarskoj 1979. godine. Magistirao je psihologiju na Sportskim studijama, a potom je promjenio svoj životni put i upisao studij filmskog snimanja u belgijskoj filmskoj školi INSAS. Diplomirao je 2009. godine. Nakon toga radio je na nekoliko kratkih i dokumentarnih filmova, kao direktor fotografije. Takoder, bio je asistent nekolicini direktora fotografije, nedavno i Alexius Zabéu (na posljednjem filmu Carlosa Reygadasa). Član je filmskog kolektiva Terrain Vague (www.terrainvague.ch). *Kyrkogårdsö* je prvi kratki film kojeg je Joakim režirao i koji je prikazan na brojnim filmskim festivalima.

Mountain in shadow / Planina u sjeni



Mountain in shadow / Planina u sjeni

2012 (14')



Spain/ Španija

Director / Režija: **Lois Patiño**

A poetic view into the relationship of immensity, between man and landscape. We contemplate, from the distance, the activity of the skiers on the snowy mountain. The pictorial image and the dark and dreamlike atmosphere transform the space into something unreal, imprecise, converting it also in a tactile experience.

Poetičan pogled na neizmjeran odnos između čovjeka i krajolika. Mi razmišljamo, sa udaljenosti, vještine skijaša na snježnoj planini. Umjetnička slika, i mračna i snovita atmosfera transformira prostor u nešto nerealno, neopisivo, ali prevoreno u taktilno iskustvo.

Festivals and Awards / Festivali i nagrade

Oberhausen Film Festival, 2013 - Prize of the Jury of the Ministry
Buenos Aires Independent Film Festival – BAFICI, 2013
New York Film Festival, 2013
Rome Film Festival, 2013
Kassel Documentary Film Festival, 2013
Curtas Vila do Conde, 2013
Festival Punto de Vista, 2013

Original language / Izvorni jezik:

No dialogue / bez dijaloga

Cinematographer / Kamera:

Lois Patiño

Editor / Montaža:

Lois Patiño

Music / Muzika:

Ann Deveria

Sound / Zvuk:

Miguel Calvo "Maiki and Erik T. Jensen

Producer / Producent:

Lois Patiño

Contact / Kontakt:

Lois Patiño

Phone: 0034 652 315 417

loispatinho@gmail.com

Paradise Road / Rajski put



Paradise Road / Rajski put

2012 (20')

Lithuania, Sweden / Litvanija, Švedska
Director / Režija: **Tomas Smulkis**

Sometimes you wake up with an idea you had in your dream and cannot forget it – it grows into a vision you can never escape. In *Paradise Road* we follow the director Tomas Smulkis in his quest to meet the Swedish filmmaker Roy Andersson and work with him. The quest, in which an increasingly vital role goes to the city of Stockholm... But can dreams actually come true?

Ponekad se probudite sa idejom koju ste sanjali i ne možete je zaboraviti – ona prerasta u viziju kojoj nikada ne možete pobjeći. U ovom filmu pratimo reditelja Tomasa Smulkisa u njegovoj potrazi za švedskim rediteljem Rojom Anderssonom, s kojim se želi upoznati i raditi. U ovoj potrazi značajnu ulogu ima Štokholm. Ali da li snovi mogu postati stvarnost?

Festivals and Awards / Festivali i nagrade

9th Vilnius Documentary Film Festival, Lithuania, 2012
Vilnius International film festival „Kino pavasaris“, 2013
41st Huesca Documentary Film Festival, 2013
Kaunas International Film Festival, 2013



Director **Tomas Smulkis** was born in Klaipėda (Lithuania), in 1986. In 2011 graduated with Master Degree of TV directing in Lithuanian Academy of Music and Theatre. In 2008 studied in Finland, 2010 had internship in Sweden. Now Tomas is working on few projects – developing a script for the feature film and is a part of national educational cinema project Learn from Cinema in Lithuania.

Reditelj **Tomas Smulkis** je rođen 1986. godine u Klaipėdi (Litvaniji). 2011. godine magistrirao je televizijsku režiju na Litvanskoj akademiji za muziku i teatar. 2008. je studirao u Finskoj, a 2010. je stažirao u Švedskoj. Trenutno radi na nekoliko projekata – razvija scenarij za dugometražni film, i učestvuje u nacionalnom obrazovnom projektu za film "Učite iz filma" u Litvaniji.

Original language / Izvorni jezik:
Lithuanian, Swedish / litvanski, švedski
Cinematographer / Kamera:

Mariana Kasses

Editor / Montaža:

Martina Jablonskyte

Music/Muzika

Lina Lapelyte

Sound / Zvuk:

Sigita Visockaite

Producer / Producent:

Ieva Bužinskaite

Contact / Kontakt:

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Web site: www.monoklis.lt

Rougarouing / Rougarouing



Rougarouing / Rougarouing

2013 (11')



Michael Palmieri and Donal Mosher are the directors of *October Country* (2010) and *Off Label* (2012). *Rougarouing* is their third collaboration together. *October Country* won the SilverDocs grand jury prize for best US documentary and was also nominated for an Independent Spirit Award for best documentary of the year. Based in Portland, Oregon, the two filmmakers employ a broad range of stylistic approaches drawn from their background in documentary film, photography, music videos, commercials, and live musical performance.

USA / SAD

Director / Režija: **Michael Palmieri, Donal Mosher**

Rougarouing is the Cajun term for “dangerous carousing”. Masks, mud, music, madness, whiskey, whips and gumbo – folk tradition gets down, drunk, and dirty at a rural Louisiana Courir de Mardi Gras.

Rougarouing je kajenski termin za “opasno lumbovanje”. Maske, blato, muzika, ludilo, viski, bičevi i gumbo – svi ti narodni običaji postaju razuzdani na manifestaciji Mardi Gras u ruralnom dijelu Louisiane.

Festivals and Awards / Festivali i nagrade

HotDocs, 2013
Sheffield Doc/Fest, 2013
Rooftop Film Summer Series, 2013
Camden Film Festival, 2013
New Orleans Film Festival, 2013
Montreal International Documentary Festival, 2013
DOK Leipzig, 2013

Michael Palmieri i Donal Mosher su reditelji filmova *October Country* (2010) i *Off Label* (2012). *Rougarouing* je njihov treći zajednički film. *October Country* je osvojio Veliku nagradu žirija za najbolji američki dokumentarni film, a bio je nominovan i za nagradu Independent Spirit u kategoriji najboljeg dokumentarnog filma godine. Sa sjedištem u Portlandu (Oregon), ovo dvoje reditelja koristi širok spektar stilskih postupaka, koji se oslanjaju na njihov background, u svojim dokumentarnim filmovima, fotografijama, video spotovima, reklamama i “live music” performansima.

Original language / Izvorni jezik:
English, Acadian French/
engleski, arkadijski francuski

Cinematographer / Kamera:

Michael Palmieri

Editor / Montaža:

Michael Palmieri

Sound / Zvuk:

Michael Palmieri, Donal Mosher

Producer / Producent:

Michael Palmieri, Donal Mosher,
Patrick Bresnan, Ivete Lucas

Contact / Kontakt:

Michael Palmieri, Donal Mosher
www.rougarouing.tumblr.com
mike@michaelpalmieri.com

Solo, Piano – NYC / Solo, Pijano – NYC



*Solo, Piano – NYC /
Solo, Pijano – NYC*

2012 (5')

USA / SAD

Director / Režija: **Anthony Sherin**

On a cold winter morning, a lone piano stands curbside in New York City. Passersby slow, stop, and play. Some play well. All day long they collect and disperse, and into the night they measure and shove and deliberate. What if...? Can we take it? Who abandons a piano?

Plinking slightly out-of-tune over the white noise of Broadway's cars, buses, trucks, and sirens, the piano awaits its fate. *Solo, Piano – NYC* is a 5-minute film of the last 24 hours of a once-wanted piano.

U hladno zimsko jutro, usamljeni klavir stoji na trotoaru u New Yorku. Prolaznici uspore, zaustave se, sviraju. Neki dobro sviraju. Cijeli dan oni dolaze i odlaze, a noću ga mjerkaju, guraju i razmatraju. Šta ako ...? Možemo li ga uzeti? Ko je ostavio klavir?

U pomalo neskladnim tonovima, prekrivajući bijelu buku broadwayskih automobila, autobusa, kamiona i sirena, klavir čeka svoju sudbinu. *Solo, Piano – NYC* je petominutni film o posljednja 24 sata jednog željenog klavira.

Festivals and Awards / Festivali i nagrade

International Kansk Video Festival - 2nd Place Diploma, Russia
 James River Shorts - Best Film & People's Choice Award, USA
 Lakeshorts Int'l Short Film Festival - Audience Choice Award, Canada
 Disposable Film Festival - Audience Choice Award, USA
 Taos Shortz Film Fest - Honorable Mention, USA
 Look3 Festival of the Photograph – Outstanding Photo Project of Today, USA
 Seoul Int'l Extreme Short Image & Film Festival – Special Jury Award, S. Korea
 AFI-Discovery Channel SILVERDOCS, USA
 Sheffield International Documentary Festival, UK



Anthony's award-winning short film, *Solo, Piano – NYC*, was selected as one of the outstanding photo projects of today by the 2013 Look3 Festival of the Photograph and was featured in the New York Times' Op-Docs Series. *Solo, Piano – NYC* is screening at festivals around the world. His documentary, *Original Intent: The Battle for America*, aired on PBS in 2009.

Antonijev nagradivani kratki film *Solo, Piano – NYC* se našao u selekciji izvanrednih fotografiski projekata današnjice na Look3 festivalu za fotografiju, i o njemu se pisalo i u Op-Docsu (New York Timesa). *Solo, Piano – NYC* je prikazan na festivalima širom svijeta.

Njegov dokumentarni film "Original Intent: The Battle for America" prikazan je na PBS-u 2009. godine.

Cinematographer / Kamera:
 Anthony Sherin

Editor / Montaža:

Anthony Sherin

Music / Muzika:

Art Labriola

Sound / Zvuk:

Beo Morales

Producer / Producenat:

Anthony Sherin

Contact / Kontakt:

Anthony Sherin
 583 W. 215th Street, #C8
 New York, NY 10034
 ajsherin@gmail.com

Two Islands / Dva ostrva



Two Islands / Dva ostrva
2013 (5'58")



Finland / Finska
Director / Režija: **Jan Ijäs**

The film is about two enormous rubbish dumps in New York's Staten Island and Hart Island. The former was once the world's largest rubbish dump but is now closed. The latter is a cemetery for unknowns and still in use. "Two Islands" bluntly asks, what does the existence of the two huge mountains of economic and social waste and rejected surplus tell us about our civilization and about the "richest nation in the world", and what kind of legacy will the future archaeologists find in them?

Film govori o dva ogromna odlagališta otpada na State Island-u i Hart Islandu u New Yorku. Prvi je nekada bio najveće odlagalište otpada u svijetu, ali je sada zatvoren. Potonji je groblje beskućnika i još uvjek se koristi. Film Dva ostrva otvoreno postavlja pitanje šta nam, postojanje dvije ogromne planinine ekonomskog i društvenog otpada i smeća, govore o našoj civilizaciji i o "najbogatijoj naciji na svijetu", te kakvo će nasljeđstvo budući arheolozi u njima pronaći.

Festivals and Awards / Festivali i nagrade

41st Huesca International Film Festival, Documentary Short Film Competition, Spain, 2013
Rooftop Films, New York, USA, 2013
59th International Short Film Festival Oberhausen, 2013
12th Tribeca Film Festival, Short Film Competition, New York, USA, 2013
AAVE - Alternative Audio Visual Event, Helsinki, Finland, 2013
IndieLisboa - Lisbon International Independent Film Festival, 2013
Tampere Film Festival, Finland, 2013
42nd International Film Festival Rotterdam, 2013

Original language / Izvorni jezik:

English / engleski

Cinematographer / Kamera:

Jan Ijäs, Cristian Manzutto

Editor / Montaža:

Okku Nuutilainen

Music / Muzika:

Vilunki 3000

Sound / Zvuk:

Svante Colérus

Producer / Producent:

Jan Ijäs

Contact / Kontakt:

AV-arkki - The Distribution

Centre for Finnish Media Art

Tallberginkatu 1 / 76

FIN-00180

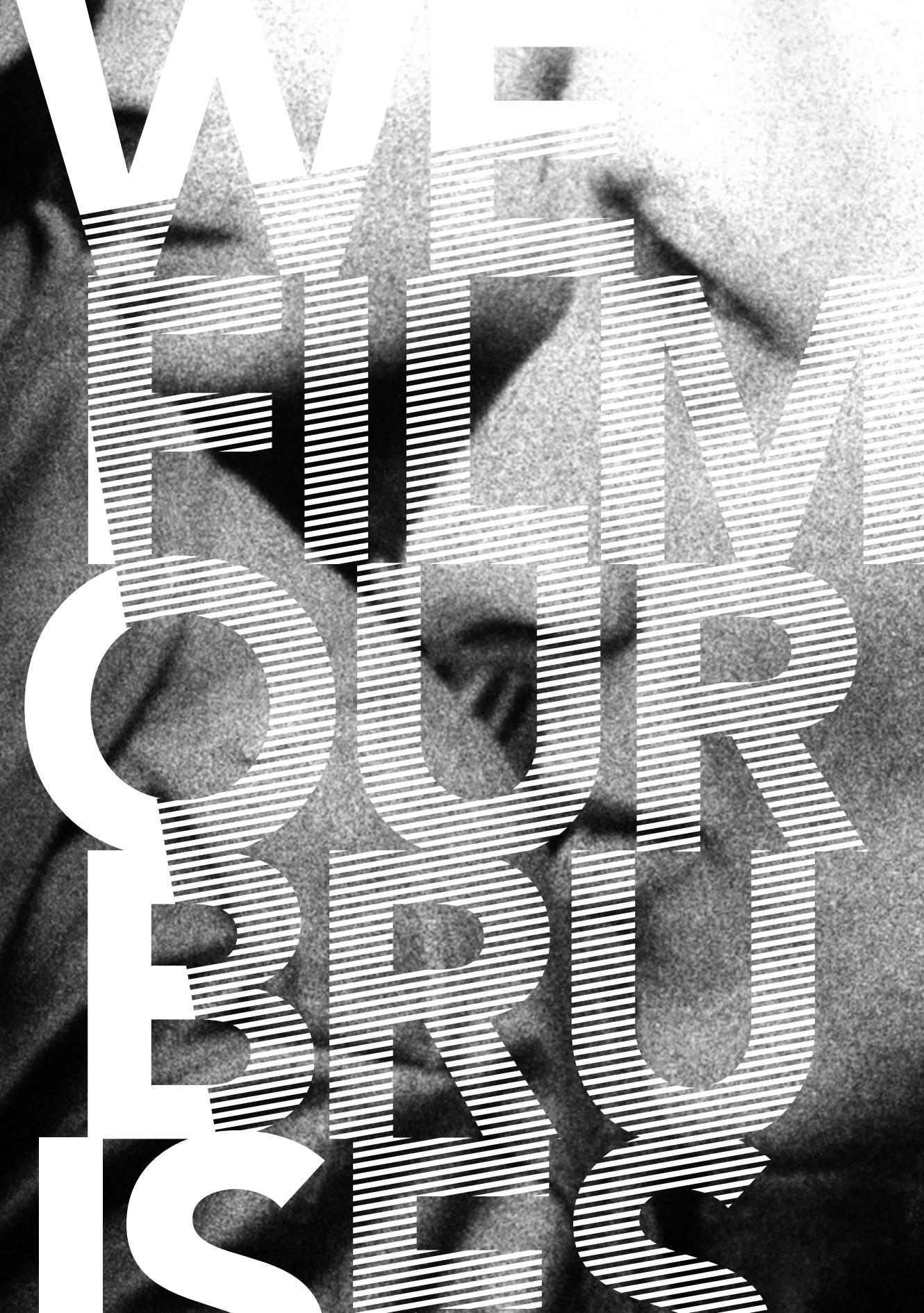
HELSINKIFINLAND

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Filmmaker and media-artist **Jan Ijäs** was born 1975. He is an artist of lens-based art, both still and moving. The films of Ijäs tend to break the traditional boundaries of fictive and documentary films. Ijäs's work is often displayed as gallery installations rather than in traditional cinema venues, incorporated with still images and text works. Ijäs's, sometimes even humorous works, deal with serious and difficult social themes, like migration into foreign and hostile societies.

Filmski autor i medijski umjetnik **Jan Ijäs** je rođen 1975. godine. Njegova se umjetnost temelji na umjetnosti-blendi, i statičnih i pokretnih. Film Jana Ijäsa ima tendenciju da "slomi" tradicionalne granice igranih i dokumentarnih filmova. Njegov se rad češće izlaže u galerijama, u formi instalacija, nego kao film u tradicionalnom smislu - u koji su inkorporirani fotografije i tekst. Čak i njegovi humoristični radovi propituju ozbiljne i teške socijalne teme, kao što je imigracija u strana i neprijateljska društva.



Berwick Street Film Collective
The Nightcleaners, Part 1 / Noćne čistačice, 1. dio
Berwick Street Film Collective
UK / 90'

Programmer /
Selektorica
Kumjana Novakova

Black Audio Film Collective
Handsworth Songs / Handsworthske pjesme
Black Audio Film Collective
UK / 1986 / 59"

Nouvelle Societe N°6
Medvedkine Group
France / 1969 / 9'19"

Collettivo Femminista di Cinema di Roma
The Adjective Woman / Žena pridjev / L'Aggettivo Donna
Collettivo Femminista di Cinema di Roma
Italija / 1971 / 51'

Nouvelle Societe N°7
Medvedkine Group
France / 1969 / 10'43"

London Women's Film Group
Women of the Rhondda / Žene Rhondde
London Women's Film Group
UK / 1973 / 20'

Rhodia 4x8, Rhodia 4x8
Medvedkine Group
France / 1969 / 3'39"

Los Hijos
January 2012 or the Apotheosis of Isabella the Catholic Queen / Januar 2012. ili apoteza Isabele katoličke
Los Hijos
Spain / 2012 / 18'

Sochaux, June 11, 68 / Sochaux, 11. juni 68
Medvedkine Group
France / 1970 / 20'

The Medvedkine Group
Be Seeing You / Do skorog viđenja, nadam se / A Bientôt J'espere
Chris Marker, Mario Marret
France / 1967 / 45'

The Return to Work at the Wonder Factory / Povratak na posao u tvornicu Wonder
Jacques Willemont
France / 1968 / 10'

Ciné-Tracts / Ciné-Tracts
SLON
France / 1968 / 90'

Three-quarters of life / Tri četvrtine života / Les trois-quarts de la vie
Medvedkine Group
France / 1971 / 20'

Class of struggle / Klasa borbe / Classe de lutte
Medvedkine Group
France / 1968 / 37'

Weekend in Sochaux / Vikend u Sochaux / Week-end à Sochaux
Bruno Muel & Medvedkine Group
France / 1971 / 54'

Far from Vietnam / Daleko od Vietnama
SLON, Jean-Luc Godard, Alain Resnais, Agnes Varda, Claude Lelouch, William Klein, Michele Ray, Joris Ivens
France / 1967 / 115'

With the Blood of Others / Krvlju drugih / Avec le sang des autres
Bruno Muel
France / 1975 / 52'

La Charnière / Prekretnica
Medvedkin Group, Antoine Bonfanti, Pol Cèbe
France / 1968 / 13'

Newsreel Collective
Janie's Janie / Janieina Janie
Newsreel Collective
USA / 1972 / 25'

Le Traineau-echelle
Medvedkine Group
France / 1971 / 8'10"

The Otolith Group
Communists Like Us / Komunisti kao mi
The Otolith Group
UK / 2006 / 23'

Nouvelle Societe N°5
Medvedkine Group
France / 1969 / 9'38"

Nervus Rerum
The Otolith Group
UK / 2008 / 32'

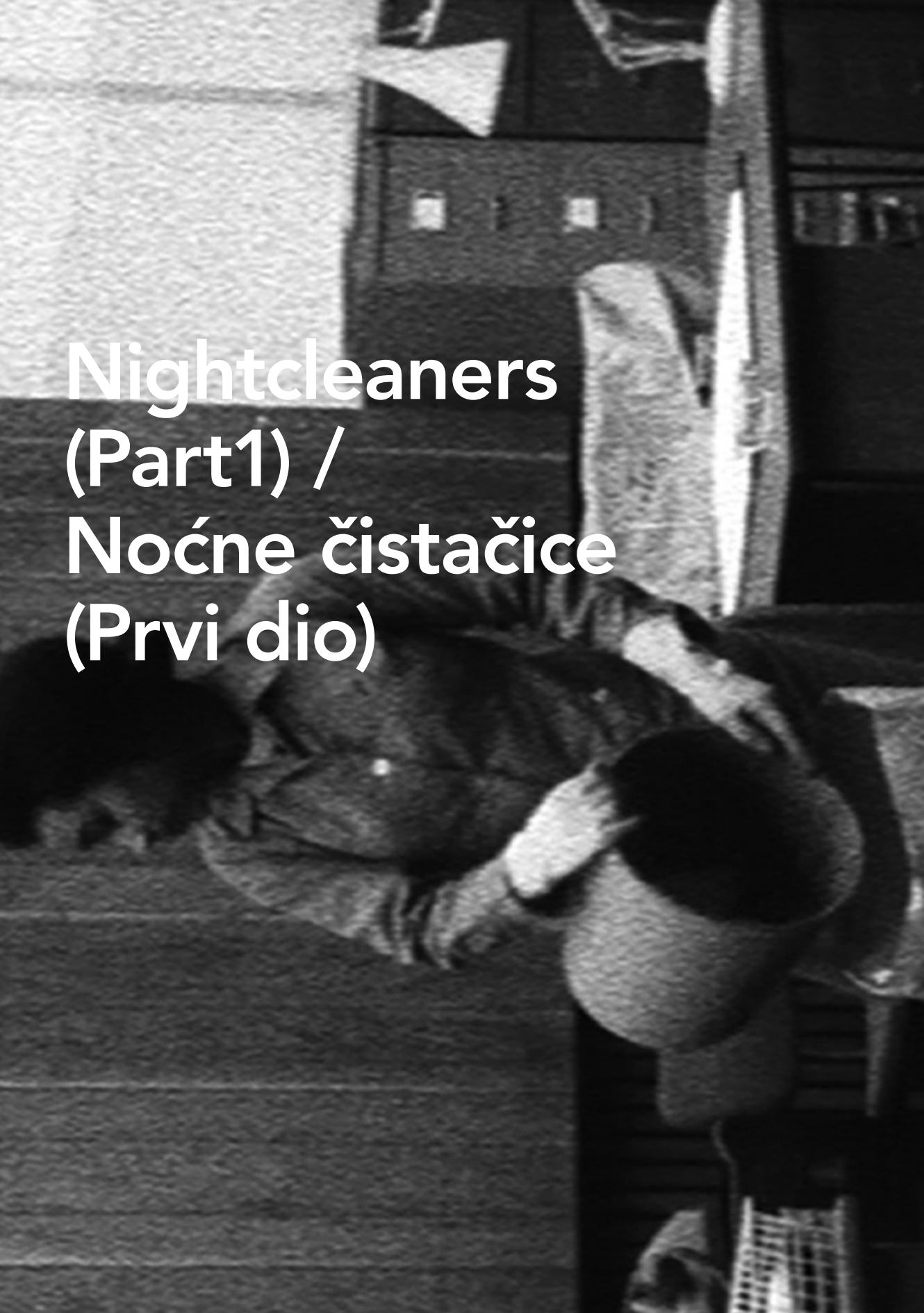


Berwick Street Film Collective

Co-founded by Marc Karlin and James Scott, the London-based Berwick Street Film Collective made political films—films political not only in their content but also in their radical aesthetics, as well as in the film-makers' collective and 'integrated' approach to production, distribution and exhibition. Because of the commitment to collectivism—and indeed the fact that some individuals were working with other groups (including Cinema Action, the London Women's Film Group and Lusia Films), membership of the BSFC difficult to determine, but other names associated with the group include Mary Kelly, Richard Mordaunt, Jon Sanders and Humphrey Trevelyan. The BSFC is credited with directing three films between 1974 and 1978, made with varying levels of external funding.

Berwick Street Film kolektiv iz Londona, kojeg su osnovali Marc Karlin i James Scott, je snimao političke filmove – političke ne samo u sadržaju nego i u njihovoj radikalnoj estetici, ali i u kolektivnom i „integriranom“ pristupu filmskih autora produkciji, distribuciji i prikazivanju. Zbog predanosti kolektivizmu – i činjenici da su neki pojedinci radili i sa drugim grupama (uključujući Cinema Action, the London Women's Film Group i Lusia Films), članstvo u BSFC je teško odrediti, ali i druga imena koja se povezuju sa ovom grupom uključuju: Mary Kelly, Richard Mordaunt, Jon Sanders i Humphrey Trevelyan. BSFC je zaslužan za režiranje tri filma između 1974. i 1975. godine, koji su snimljeni sa različitim sredstvima eksternih fondova.

Nightcleaners (Part1) / Noćne čistačice (Prvi dio)



*Nightcleaners (Part1) /
Noćne čistačice (Prvi dio)*

1975 (90')

BERWICK STREET FILM COLLECTIVE

United Kingdom / Velika Britanija

Director / Režija: **Berwick Street Film Collective (Mary Kelly, Marc Karlin, Humphry Trevelyan, James Scott)**

Nightcleaners (Part 1) was a documentary made by members of the Berwick Street Collective (Marc Karlin, Mary Kelly, James Scott and Humphry Trevelyan), about the campaign to unionize the women who cleaned office blocks at night and who were being victimized and underpaid. Intending at the outset to make a campaign film, the Collective was forced to turn to new forms in order to represent the forces at work between the cleaners, the Cleaner's Action Group and the unions - and the complex nature of the campaign itself. The result was an intensely self-reflexive film, which implicated both the filmmakers and the audience in the processes of precarious, invisible labour. It is increasingly recognised as a key work of the 1970s and as an important precursor, in both subject matter and form, to current political art practice.

Noćne čistačice (Prvi dio) je bio dokumentarac članova Berwick Street kolektiva (Marc Karlin, Mary Kelly, James Scott i Humphry Trevelyan), o kampanji da se u sindikat ujedine žene koje noću čiste kancelarije, a koje su bile u poziciji žrtve i koje su bile nedovoljno plaćene. Polazeći od ideje da se napravi film – kampanja, Kolektiv je bio prisiljen da se okrene novim formama, kako bi predstavili dinamiku odnosa na poslu između čistačica, Djetalne grupe čistačica i sindikata – i kompleksnu prirodu same kampanje. Rezultat je bio intenzivno samo-reflektirajući film, koji je uključivao filmske autore i publiku u procese neizvjesnog, nevidljivog rada. Film se sve više prepoznavao kao ključni rad '70tih godina, i kao važan prethodnik, po pitanju teme i forme, za savremenu političku umjetničku praksu.

Original language / Izvorni jezik:

English / engleski

Cinematographer / Kamera:

Berwick Street Film Collective

Editor / Montaža:

Berwick Street Film Collective

Music / Muzika:

Berwick Street Film Collective

Producer / Producenat:

Berwick Street Film Collective

Contact / Kontakt:

The Otolith Group

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Black Audio Film Collective

The Black Audio Film Collective (BAFC) was founded in 1982 by seven undergraduates in Sociology and Fine Art: John Akomfrah, Lina Gopaul, Avril Johnson, Reece Auguiste, Trevor Mathison, Edward George and David Lawson. The collective formally dissolved in 1998. In many ways, BAFC were a unique group. Based initially in east, and later north, London, they produced internationally acclaimed, award winning slide-tape texts, films and videos; far more than any other artist group of the time. These explorations of belonging and intimacy combined a montage aesthetic with personal reflection to invent a new genre of moving image that challenged traditions of British documentary and drama, and profoundly influenced contemporary avant-garde film-makers and theorists.

The Black Audio Film Collective (BAFC) su 1982. godine osnovali studenti sociologije i likovnih umjetnosti: John Akomfrah, Lina Gopaul, Avril Johnson, Reece Auguiste, Trevor Mathison, Edward George i David Lawson. Kolektiv je formalno prestao sa radom 1998. godine. BAFC je po mnogo čemu bio jedinstvena grupa. Prvotno baziran u istočnom, a potom u sjevernom Londonu, kolektiv je producirao međunarodno priznate i nagrađivane slide-tape rade, filmove i video rade više od bilo koje druge umjetničke grupe iz tog vremena. Istraživanja pripadnosti i intimnosti kombinirali su estetiku montaže sa osobnim doživljajima, kako bi se stvorio novi žanr pokretne slike koja predstavlja izazov za tradicionalnu britansku dokumentarnu i dramsku produkciju, i koja će bitno utjecati na savremene avangardne filmske autore i autorice, te na teoriju filma.

Handsworth Songs / Handsworthske pjesme

*Handsworth Songs /
Handsworthske pjesme*
1986 (58'33")

BLACK AUDIO FILM COLLECTIVE

United Kingdom / Velika Britanija
Director / Režija: **Black Audio Film Collective**

In October 1985 Britain witnessed a spate of civil disturbances in the Birmingham district of Handsworth and in urban centres of London. These were violent, tragic events, marked by the death of an elderly black woman, Joy Gardner and a white policeman, Keith Blakelock. Handsworth Songs takes as its point of departure these events and the inability of the British media to go beyond its concern with demonizing or rationalizing the rioters and their motives, to break the anxiety-driven loop of morbid responses to the presence of blacks in Britain.

U oktobru 1985. Britanija je svjedočila bujici građanskih nemira u Birminghamskoj četvrti Handsworth i u urbanim centrima Londona. Bili su to nasilni, tragični događaji obilježeni smrću starije crnkinje Joy Gardner i policajca bijelca Keitha Blakelocka. Handsworthske pjesme uzimaju za početnu tačku ove događaje i nemogućnost britanskih medija da nadiju svoju zaokupljenost demoniziranjem i racionaliziranjem prosvjednika te njihovih motiva, kako bi razbili tjeskobnu omču morbidnih reakcija na prisustvo crnaca u Britaniji.

Original language / Izvorni jezik:
English / engleski
Cinematographer / Kamera:
Sebastian Shah
Editor / Montaža:
Brand Thumim, Anna Liebschner
Music / Muzika:
Trevor Mathison, Boys Own Battery,
Robert Johnston
Producer / Producent:
Black Audio Film Collective
Lina Gopaul

Contact / Kontakt:
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London E8 2EZ, U.K.
phone +44 (0)20 7503 3980
distribution@lux.org.uk
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*Collettivo Femminista
di Cinema di Roma*

Paola Baroncini, Clelia Boesi, Rony Daopoulo, Umberto Di Socio,
Anna Giulia Fani, Roberto Farina, Lara Foletti, Margie Friesner,
Annabela Miscuglio, Silvia Poggioli, Marco Rossi, Angelo Vicari





The Adjective Woman / Žena pridjev / L'Aggettivo Donna



*The Adjective Woman /
Žena pridjev /
L'Aggettivo Donna*

1971 (55')

COLLETTIVO FEMMINISTA DI CINEMA DI ROMA

Italy / Italija

Director / Režija: **Collettivo Femminista di Cinema di Roma**

The first Italian feminist documentary. It's a historical film essay that analyses the role of the woman in modern society: the double exploitation of women workers, the isolation of housewives, and the sadness of mothers. It's a cry against machismo and phallocentrism, a call for woman liberation from all the real and imaginary prisons.

Prvi italijanski feministički dokumentarac. Ovo je historijski filmski esej koji analizira ulogu žene u modernom društvu: duplu eksploraciju radnika, izolaciju domaćica i tugu majki. To je krik protiv mačizma i falocentrizma, poziv za oslobođenje žena iz stvarnih i imaginarnih zatvora.

Original language / Izvorni jezik:

Italian / italijanski

Cinematographer / Kamera:

Paola Baroncini, Clelia Boesi, Rony Daopoulo (csc), Umberto Di Socio, Anna Giulia Fani, Roberto Farina, Lara Foletti, Margie Friesner, Annabela Miscuglio, Silvia Poggioli, Marco Rossi, Angelo Vicari

Editor / Montaža:

Paola Baroncini, Clelia Boesi, Rony Daopoulo (csc), Umberto Di Socio, Anna Giulia Fani, Roberto Farina, Lara Foletti, Margie Friesner, Annabela Miscuglio, Silvia Poggioli, Marco Rossi, Angelo Vicari

Sound / Zvuk:

Paola Baroncini, Clelia Boesi, Rony Daopoulo (csc), Umberto Di Socio, Anna Giulia Fani, Roberto Farina, Lara Foletti, Margie Friesner, Annabela Miscuglio, Silvia Poggioli, Marco Rossi, Angelo Vicari

Producer / Producen:

Centro Sperimentale di Cinematografia

"Modern bourgeois society is like the sorcerer who is no longer able to control the powers of the nether world whom he has called up by his spells." — KARL MARX

London Women's Film Group

Initiated in 1972, the London Women's Film Group came together through an advertisement placed by Midge McKenzie, who was inspired by a screening of women's liberation films at the London Film School. Following a number of skill-sharing workshops, the group eventually consisted of Esther Ronay, Susan Shapiro, Francine Winham, Fran MacLean, Barbara Evans, Linda Wood and Midge McKenzie. The members were by background sculptors, painters or photographers who were beginning to refocus their energies towards making film. Critical of the hierarchical and autocratic methods employed by conventional film crews, they worked collectively, in particular on *The Amazing Equal Pay Show* (1974), swapping roles of camera operator, lighting, sound etc. Their argument was that "a film should not be judged on its own merit regardless of the oppression that went into its making."

The Group distributed its productions on the same basis on which it had formed - "we would like our films to be part of an ongoing process of discussion and action." The group would endeavour to have somebody present at screenings to facilitate these discussions. Productions included *Miss/Mrs* (1972), which explored differing images of women, *Serve and Obey* (1972), in which schoolgirls discuss the irrelevance of education, and *Bettshanger Kent* (1972), documenting a miner's wife active in organising women in a Kent mining village.

London Women's Film Group

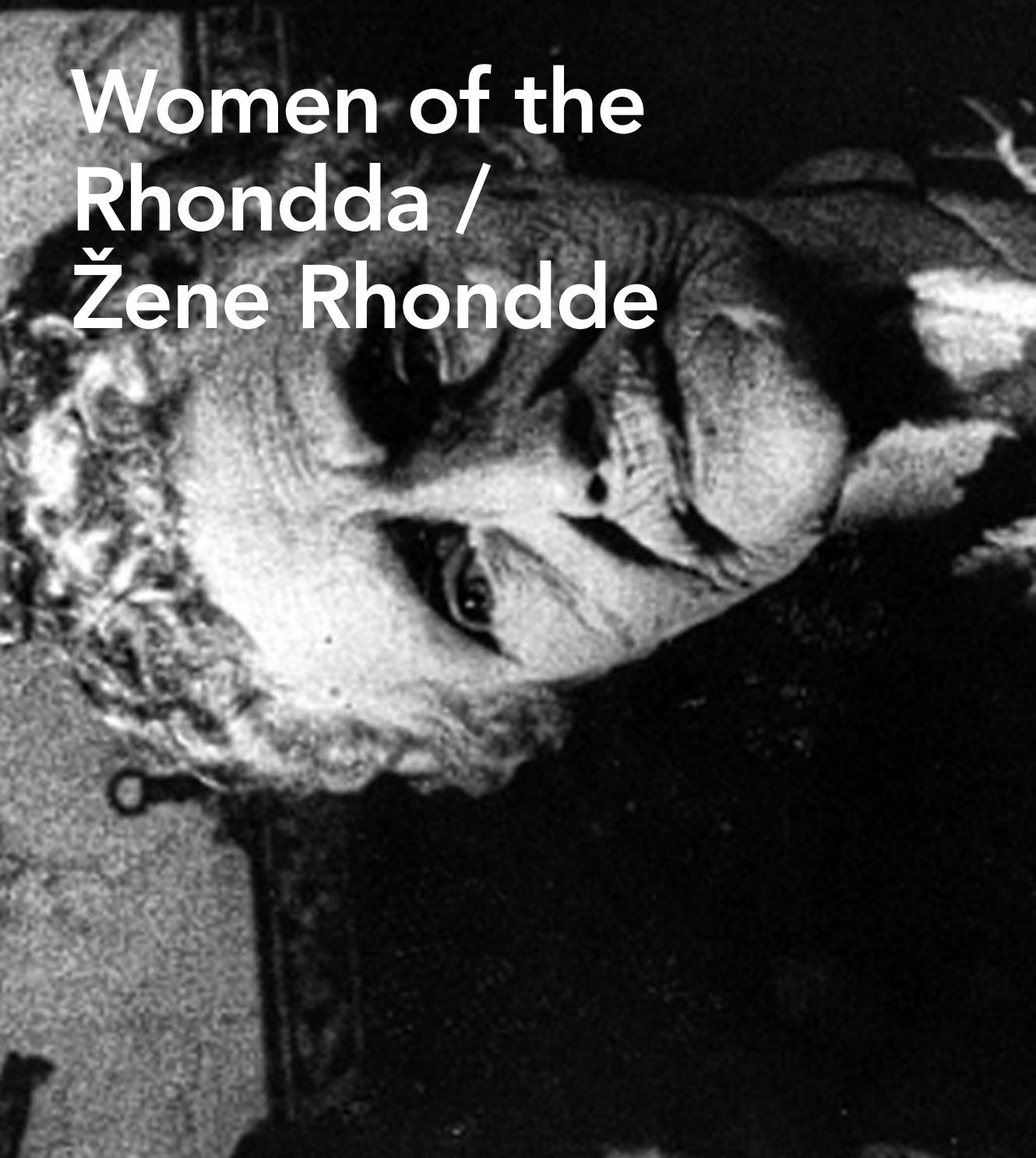
“Modern bourgeois society is like the sorcerer who is no longer able to control the powers of the nether world whom he has called up by his spells.” — KARL MARX

Pokrenuta 1972. godine, London Women's Film Group se okupila zahvaljujući reklamnom oglasu koji je objavila Midge McKenzie, inspirisana gledanjem filmova o ženskim pravima i oslobođanjima u Londonskoj filmskoj školi. Nakon pohađanja nekoliko praktičnih radionica, grupa je dobila svoj konačni sastav u kojem su se nalazile: Esther Ronay, Susan Shapiro, Francine Winham, Fran MacLean, Barbara Evans, Linda Wood i Midge McKenzie. Članice su bile kiparke, slikarke ili fotografkinje koje su počinjale svoju energiju usmjeravati sve više prema snimanju filmova. Kritički nastojene prema ustaljenim hijerarhijskim i autokratskim odnosima u filmskim ekipama, radile su zajednički na filmu *The Amazing Equal Pay Show* (1974), gdje su mijenjale uloge snimateljice, majstora svjetla, majstora zvuka itd. Njihov argument za takvu organizaciju rada je bio taj da „filmu ne treba suditi isključivo na osnovu njegovih vrijednosti, izuzimajući patnju i trud koji je uložen u njegovo nastajanje“.

Grupa je prikazivala svoje filmove prema istom principu na osnovu kojeg su i nastali – „voljeli bismo da naši filmovi budu dio aktuelnog procesa rasprava i poduzimanja akcija“. Stoga su nastojali uvijek imati nekoga prisutnog na projekcijama filmova ko bi potaknuo i vodio ove rasprave.

Snimili su sljedeće filmove: *Miss/Mrs* (1972), koji je prikazivao različite prizore iz života žena, *Serve and Obey* (1972), u kojem srednjoškolke raspravljavaju o nerelevantnosti obrazovanja, te *Bettshanger Kent* (1972), film koji je prikazao život rudareve žena koja je aktivno organizirala žene u rudarskom selu Kent.

Women of the Rhondda / Žene Rhondde



*Women of the Rhondda /
Žene Rhondde*

1972 (20')

LONDON WOMEN'S FILM GROUP

United Kingdom / Velika Britanija

Director / Režija: **Esther Ronay, Mary Kelly,
Mary Capps, Humphrey Trevelyan,
Margaret Dickinson, Brigid Seagrave, Susan Shapiro**

Women of the Rhondda turns much needed attention to the role played by women in the gruelling Welsh Miners' Strikes of the 20s and 30s. The film consists of interviews with four Rhondda women interspersed with shots from Rhondda streets and coal mines. The memories elicited, as well as the importance of working class women's contributions to the strike makes this film essential viewing. The film shows a tremendous commitment to its subject, and an insistence that oppression resides in 'trivial' details and everyday assumptions. 'My brothers ended up the strike very, very sunburnt, whilst my mother was worn out'. (Mrs Davies, Rhondda Valley) A story of solidarity and women's courage which has stayed hidden in more conventional histories. What comes across is the strength of women within the struggles of the labour movement.

Film "Žene Rhondde" skreće pažnju na ulogu koju su odigrale žene za vrijeme iscrpljujućeg štrajka velških rudara tokom 20-tih i 30-tih godina. Film se sastoji od miksa intervjuja sa četiri žene iz Rhonddie i snimaka rudnika uglja i ulica Rhonddie. U svojim uspomenama one ističu značaj doprinosa žena radničke klase u štrajku rudara. Film prikazuje njihovo ogromno zalaganje i insistiranje da se ugnjetavanje nalazi u trivijalnim sitnicama i svakodnevnim prepostavkama. "Moja braća su, nakon što se štrajk završio, bila preplanula, dok je moja majka bila potpuno istrošena". (Gospoda Davies, Dolina Rhondda). Ovo je priča o solidarnosti i hrabrosti žena koja je ostala van zvaničnih udžbenika historije. Priča o snazi žena u vremenima borbe za prava radničkog pokreta.

Original language / Izvorni jezik:

English / engleski

Cinematographer / Kamera:

Esther Ronay, Mary Kelly, Mary Capps, Humphrey Trevelyan, Margaret Dickinson, Brigid Seagrave, Susan Shapiro

Editor / Montaža:

London Women's Film Group

Sound / Zvuk:

London Women's Film Group

Producer / Producent:

London Women's Film Group

Contact / Kontakt:

Cinenova Women's Film and Video

Distributor

40 Rosebery Avenue

London EC1R 4RX

<http://www.cinenova.org>

info@cinenova.org

Los Hijos

Los Hijos is an art group dedicated to experimental, avant-garde and non-fiction cinema, whose work mixes documentary genres, formal experimentation, ethnographic research and video art.

Los Hijos je umjetnička grupa posvećena eksperimentalnom, avangardnom i dokumentarnom filmu. Njihov rad se zasniva na preplitanje dokumentarnog i eksperimentalnog žanra, te entografskih istraživanja i video umjetnosti.



January 2012 or the Apotheosis of Isabella the Catholic Queen / Januar 2012. ili apoteza Isabele katoličke

January 2012 or the Apotheosis of
Isabella the Catholic Queen / Januar
2012. ili apoteza Isabele katoličke

2012 (18')

LOS HIJOS

Spain / Španija
Directors / Režija: **Los Hijos**

Madrid's urban landscape is revealed on a sightseeing tour in January 2012 tracing the memory of Isabella the Catholic Queen and her offspring.

Urbani dio Madriđa, koji je otkriven tokom jednog turističkog obilaska u januaru 2012. godine, prati sjećanje na kraljicu Isabelu Katoličku i njeno potomstvo.

Original language / Izvorni jezik:
Spanish / španski
Directors / Režija:
Los Hijos
Cinematographer / Kamera:
Los Hijos
Editor / Montaža:
Los Hijos
Sound / Zvuk:
Los Hijos
Producer / Producenat:
Los Hijos

Contact / Kontakt:
Colectivo Los Hijos
Calle Tesoro, 17,
2a – 28004 – Madrid
Spain
colectivo.loshijos@gmail.com

The Medvedkine Group

The Medvedkine group united young workers with filmmakers in the spirit of the post-'68 era, in an attempt to document the condition of workers at factories like Rhodia in Besançon, the Peugeot facility in Sochaux, and Kelton-Timex watch factory.

On February 25, 1967, three thousand workers in Besançon, France occupied the Rhodiaceta textile factory owned by Rhône-Poulenc, then one of the largest French corporations, and declared a strike that lasted over a month. Despite of the heavy seven-day schedule of the "4/8" groups who sparked the protest, the strikes were not restricted to grievances related to hours, pay, and working conditions. Rhodiaceta case was unique as the demands of the striking workers were access to culture! Culture not as a utopian slogan but as a pragmatic political claim: for the workers culture was a mechanism for the maintenance of class hierarchies in the hands of the upper classes.

The first film signed by the group, *À bientôt j'espère* came as the result of a request sent to Chris Marker by Centre culturel populaire de palente les Orchamps (CCPPO) director René Berchoud, which famously read, "If you're not in China or somewhere else, come to Rhodia; important things are happening here." Marker responded to Berchoud's request, showing up with filmmaker Mario Marret, and the two began shooting. However, *À bientôt j'espère* maintains the legitimizing voice of the authors, and not the workers. What follows is the constitution of Groupe Medvedkine amazingly documented with the *La Charnière* (*The Turning Point* would be its closest translation in English) - an audio recording of the workers from La Rhodia commenting and discussing after the screening of *À bientôt j'espère*, almost aggressively criticizing the romantic approach of Chris Marker... He proposes them to be the ones who will create the films, as he as an author could only be a sympathetic observer.

What follows is Chris Marker gathering a group of filmmakers and technicians, so to teach the workers at Besançon in duration six months, how to use film equipment.

Thus, this is in brief how the Medvedkine group emerged. Although Chris Marker's intervention and his previous history in initiating film cooperatives, as was the case with its predecessor, the film-production cooperative SLON (Service de lancement des œuvres nouvelles), which dedicated itself during these years to fostering a *cinéma ouvrier* – was crucial, similarly to SLON it refused any leadership role within, and with it the model of individual authorship altogether.



The Medvedkine Group



Medvedkine grupa je okupljala mlade radnike sa filmskim stvaraocima u duhu post- '68., u pokušaju da dokumentuju stanje radnika u fabrikama poput Rhodia u Besançonu, Peugeotovoj podružnici u Sochauxu, i fabrici satova Kelton-Timex.

25. februara 1967. tri hiljade radnika u francuskom gradu Besançonu, je okupiralo Rhodiaceta fabriku tekstila čiji je vlasnik bila Rhône-Poulenc, jedna od najvećih francuskih korporacija tog doba. Radnici su započeli štrajk koji je trajao više od mjesec dana. Uprkos napornom sedmičnom rasporedu „4/8“ grupa koje su izazvale proteste, štrajkači nisu ograničili svoje pritužbe isključivo na broj radnih sati, plate i uslove rada. Slučaj Rhodiaceta je bio jedinstven po svojim zahtjevima jer su štrajkači tražili da imaju pristup kulturi. Ali ne kulturi kao utopijskom sloganu, nego pragmatičkoj političkoj kulturi koja je prema riječima radnika: mehanizam održavanja klasne hijerarhije u rukama više klase.

Prvi film koji je grupa snimila „À bientôt j'espère, Do skorog viđenja, nadam se“ nastao je kao rezultat zahtjeva koji je uputio René Berchoud, direktor Centre culturel populaire de palente les Orchamps (CCPPO), Chrisu Markeru u kojem je pisalo “Ako niste u Kini ili negdje drugo dođite u Rhodiu; važne stvari se ovdje dešavaju.

Marker je odgovorio na Berchoudov zahtjev i pojavio se zajedno sa filmskim autorom Mariom Marretijem, i njih dvojica su započeli snimanje. Bilo kako bilo, film *À bientôt j'espère* predstavlja legitimni glas autora, a ne radnika. Nakon toga je uslijedilo formiranje grupe Medvedkine, koje je fantastično dokumentirano u audio zapisu pod nazivom “La Charnière”, u kojem radnici La Rhodiae diskutuju sa Chris Markerom nakon gledanja filma “À bientôt j'espère”. Oni gotovo agresivno kritikuju njegov romantički pristup... On im predlaže da oni budu ti koji će kreirati filmove, jer će on kao autor uvijek biti samo suošćečjni posmatrač.

Potom Chris Marker okuplja grupu filmskih autora i tehničara, s ciljem da u periodu od šest mjeseci nauči radnike u Besançon kako da koriste filmsku opremu.

Ovo je ukratko priča o nastanku Medvedkine grupe. Za rad Chrisa Markera i njegovo pokretanje filmske saradnje sa radnicima od velikog značaja je bilo njegovo prethodno iskustvo, filmski kolektiv SLON (Service de lancement des œuvres nouvelles) koji je tih godina u potpunosti bio posvećen “filmu radnika” (*cinéma ouvrier*). Slično SLONu, Medvedkine grupa odbija bilo kakve hijerarhijske strukture u filmu, kao i model individualnog autorstva uopšte.

Be Seeing You / Do skorog viđenja, nadam se / A Bientôt J'espere

*Be Seeing You /
Do skorog viđenja, nadam se /
A Bientôt J'espere*

1967 (45')

France / Francuska

Director / Režija: **SLON, Chris Marker, Mario Marret**

Besançon 1967. A strike was called for at Rhodiaceta, a textile plant which is part of the Rhône-Poulenc trust. That strike was unusual in so far as the workers refused to dissociate the industrial conflict from its cultural background. The major claims didn't only concern wages or security of employment. The workers were also questioning the current lifestyle imposed on them by society.

Besançon 1967. Proglašen je štrajk u Rhodiaceti, tekstilnoj tvornici koja je dio Rhône-Poulenc povjerenstva. Taj štraj je bio neobičan utoliko što su radnici odbili izdvojiti industrijski konflikt od njegove kulturološke pozadine. Glavni zahjevi se nisu ticali samo plata i sigurnosti radnika. Radnici su također doveli u pitanje trenutni način života koji im je društvo nametnulo.

Original language / Izvorni jezik:

French / francuski

Cinematographer / Kamera:

Chris Marker, Mario Marret

Editor / Montaža:

Chris Marker, Mario Marret

Sound / Zvuk:

Chris Marker, Mario Marret

Producer / Producent:

SLON

Contact / Kontakt:

ISKRA

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iskra@iskra.fr

Ciné-Tracts / Ciné-Tracts



Ciné-Tracts / Ciné-Tracts

1968 (90')

THE MEDVEDKINE GROUP

France / Francuska

Director / Režija: **SLON, Jean-Luc Godard, Chris Marker, Alain Resnais, Philippe Garrel, et.al.**

The Ciné-Tracts was a political film project undertaken by Chris Marker with Jean-Luc Godard and Alain Resnais, as a means of taking direct revolutionary action during and after the events of May 1968. Each of the Ciné-Tracts consists of 100 feet of 16mm black and white silent film shot at 24 FPS, equaling a projection-time of 2 minutes and 50 seconds. The films were made available for purchase at the production cost, which at the time was fifty francs.

Ciné-Tracts je bio politički filmski projekt Chrisa Markera, u saradnji sa Jean-Luc Godardom i Alainom Resnaisom, nastao u želji da sudjeluje u revolucionarnim događajima tokom i nakon dešavanja u maju 1968. Svaki od segmenata Ciné-Tractsa je nastao korištenjem oko 30 metara 16milimetarske filmske trake snimljene u crno-bijeloj tehnici bez tona (24 FPS), što je rezultiralo filmom u trajanju od 2:50 minuta. Filmovi su se mogli kupiti po tadašnjoj producijskoj cijeni od 50 franaka.

Original language / Izvorni jezik:
No dialogue / bez dijaloga

Editor / Montaža:

SLON

Producer / Producenat:
SLON

Contact / Kontakt:

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BILJEŽIMO OŽILJKE, KAO DA JE U FILMU REVOLUCIJA... 147

Class of struggle / Klasa borbe / Classe de lutte



*Class of struggle /
Klasa borbe /
Classe de lutte*

1968 (37')

THE MEDVEDKINE GROUP

France / Francuska

Director / Režija: **Medvedkine Group**

The birth of a union branch in a watch-making factory in 1968. This is the first film made by the workers of the Medvedkine group and it shows how Suzanne Zedet manages to convince the other women working in that factory to regroup, despite the uncooperative union leaders and the management intimidations.

Rođenje sindikalne podružnice u tvornici satova 1968. godine. Ovo je prvi film koji su napravili radnici Medvedkine grupe i on pokazuje kako Suzanne uspijeva ubijediti druge radnice u toj tvornici da se reorganiziraju, uprkos nekooperativnojim sindikalnim vođama i metodama zastrašivanja.

Original language / Izvorni jezik:

French / francuski

Cinematographer / Kamera:

Medvedkine Group

Editor / Montaža:

Medvedkine Group

Sound / Zvuk:

Medvedkine Group

Producer / Producenat:

SLON

Contact / Kontakt:

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BILJEŽIMO OŽILJKE, KAO DA JE U FILMU REVOLUCIJA... 149

Far from Vietnam / Daleko od Vijetnama



Far from Vietnam / Daleko od Vijetnama

2013 (115')

THE MEDVEDKINE GROUP

France / Francuska

Director / Režija: **Jean-Luc Godard, Joris Ivens, William Klein, Claude Lelouch, Chris Marker, Alain Resnais, Agnés Varda**

Initiated and edited by Chris Marker, *Far from Vietnam* is an epic 1967 collaboration between cinema greats Jean-Luc Godard, Joris Ivens, William Klein, Claude Lelouch, Alain Resnais and Agnès Varda in protest of American military involvement in Vietnam -- made, per Marker's narration, "to affirm, by the exercise of their craft, their solidarity with the Vietnamese people in struggle against aggression."

Passionately critical and self-critical, and as bold in form as it is in rhetoric, *Far from Vietnam* is a milestone in political documentary and in the French cinema.

"Daleko od Vijetnama", film koji je osmislio i montirao Chris Marker, predstavlja epohalnu saradnju iz 1967. godine između filmskih velikana Jean-Luc Godarda, Jorisa Ivensa, Williama Kleina, Claudea Leloucha, Alaina Resnaisa i Agnés Varde, nastala u znak protesta protiv američke vojne invazije u Vijetnamu – napravljena, prema riječima Markera da bi "afirmirala, putem sredstava njihovog zanata, solidarnost reditelja sa vijetnamskim narodom u borbi protiv agresije".

Strastveno kritičan prema svijetu i samome sebe, te hrabar u formi kao i u svojoj retorici, "Daleko od Vijetnama" je prekretnica u političkom dokumentarnom filmu i francuskoj kinematografiji.

Original language / Izvorni jezik:

French / francuski

Cinematographer / Kamera:

Jean Boffety, Denys Clerval, Ghislain Cloquet, Willy Kurant, Alain Levent, Kieu Tham, Bernard Zitzermann

Editor / Montaža:

Chris Marker

Music / Muzika:

Michel Fano, Philippe Capdenat, Georges Aperghis, Jacqueline Meppiel, Jean Ravel

Sound / Zvuk:

Anthoine Bonfanti, Harald Maury

Producer / Producenat:

Chris Marker

Contact / Kontakt:

la SOFRA

Claire Winter

65 rue Montmartre 75002 PARIS

Tel : 33 (0)1 44 88 29 24/ 33 (0)6 64 12 02 06

www.lasofra.fr

cwinter@lasofra.fr

La Charnière / Prekretnica



La Charnière / Prekretnica

1968 (13')

THE MEDVEDKINE GROUP

France / Francuska

Director / Režija: **Medvedkin Group,
Antoine Bonfanti, Pol Cèbe**

La Charnière (The Turning Point would be its closest translation in English) – is an audio recording of the discussion among the workers from La Rhodia and Chris Marker after the first screening of *À bientôt j'espère*. During the discussion the workers criticize Chris Marker for his romantic approach...

“La Charnière” ili Prekretnica je audio zapis diskusije radnika La Rhodiae i Chris Markera nakon gledanja filma “À bientôt j'espère”. Radnici kritikuju romantički pristup Chrisa Markera...

Original language / Izvorni jezik:

French / francuski

Cinematographer / Kamera:

sans images / no images

Editor / Montaža:

Antoine Bonfanti

Sound / Zvuk:

Medvedkin Group

Producer / Producenat:

Medvedkin Group

Contact / Kontakt:

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Le Traîneau-échelle



Le Traîneau-échelle

1971 (8')

THE MEDVEDKINE GROUP

France / Francuska

Director / Režija: **Jean-Pierre Thiébaud**

A poem by Jean-Pierre Thiébaud, illustrated by his photos.

Poema Jean-Pierre Thiébauda, ilustrovana njegovim fotografijama.

Original language / Izvorni jezik:

French / francuski

Cinematographer / Kamera:

Jean-Pierre Thiébaud

Editor / Montaža:

Jean-Pierre Thiébaud

Sound / Zvuk:

Jean-Pierre Thiébaud

Producer / Producenat:

Jean-Pierre Thiébaud

Contact / Kontakt:

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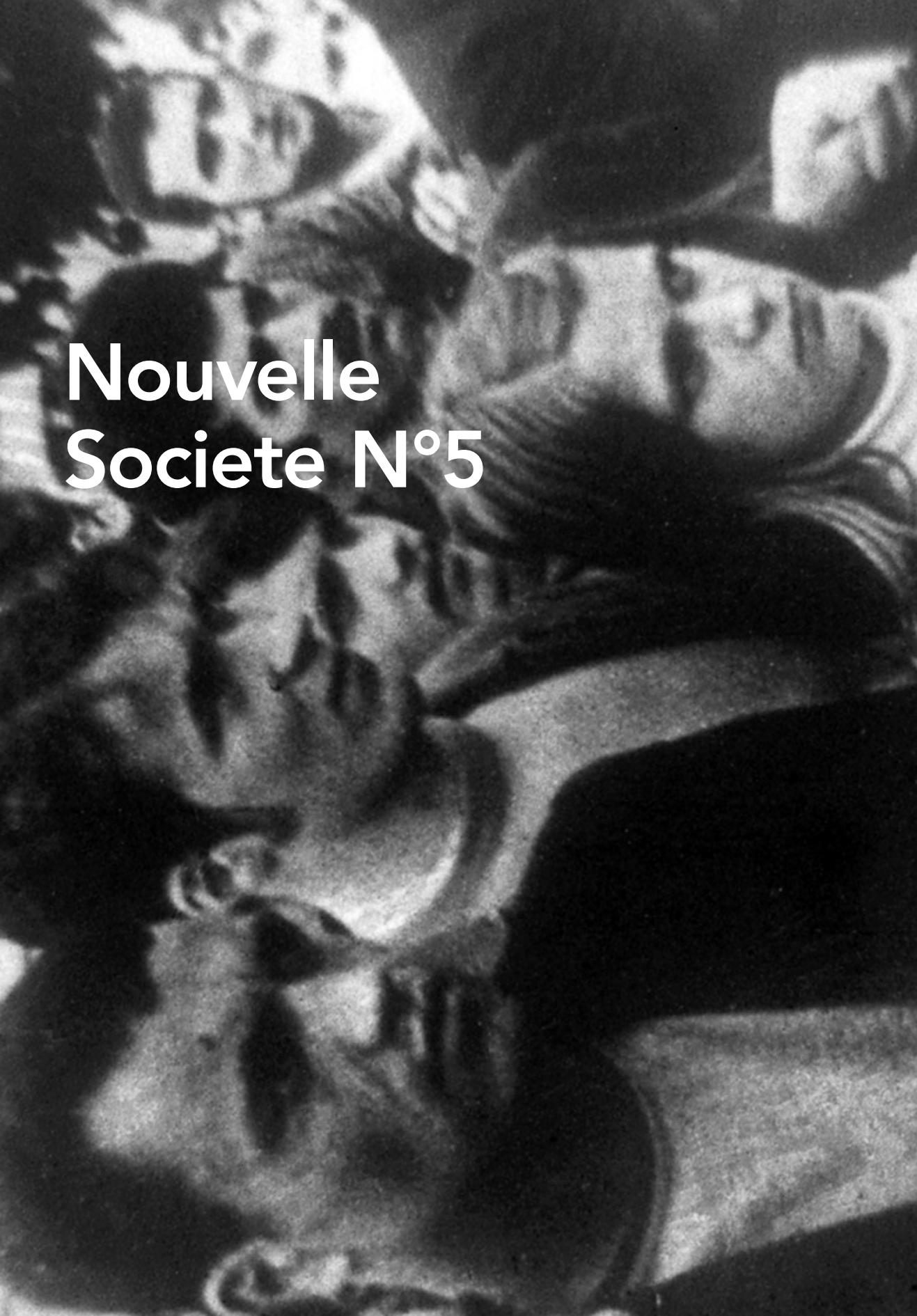
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BILJEŽIMO OŽILJKE, KAO DA JE U FILMU REVOLUCIJA... 155

Nouvelle Societe N°5



Nouvelle Societe N°5

1969 (9'38")

THE MEDVEDKINE GROUP

France / Francuska

Director / Režija: **Medvedkine Group**

A reflection on the working conditions at KELTON-TIMEX
watch-making factory.

Refleksija o uslovima rada u tvornici satova KELTON-TIMEX.

Original language / Izvorni jezik:

French / francuski

Cinematographer / Kamera:

Medvedkine Group

Editor / Montaža:

Medvedkine Group

Sound / Zvuk:

Medvedkine Group

Producer / Producenat:

SLON

Contact / Kontakt:

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18, rue H. Barbusse BP40024

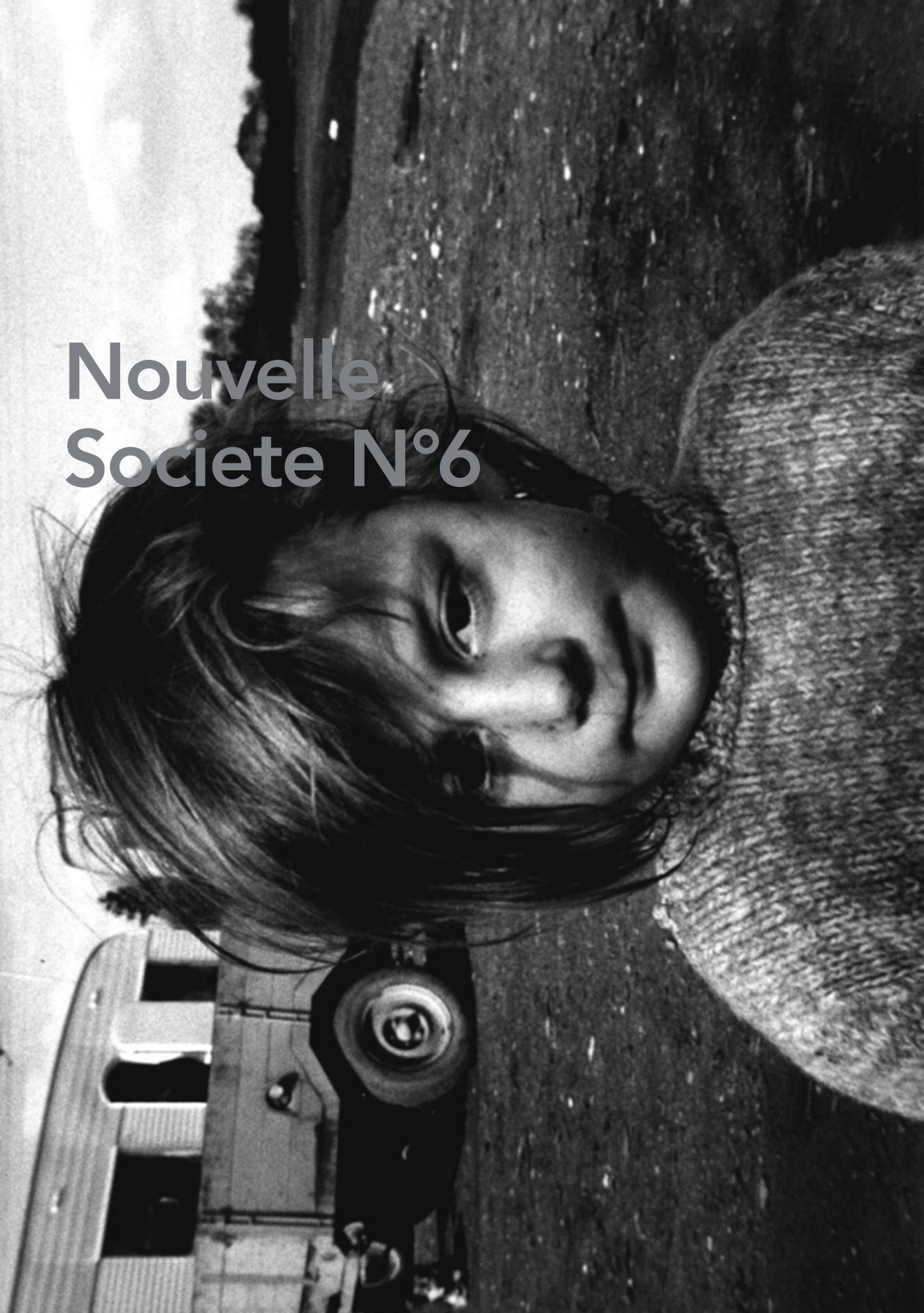
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Nouvelle Societe N°6



Nouvelle Societe N°6

1969 (9'19")

THE MEDVEDKINE GROUP

France / Francuska

Director / Režija: **Medvedkine Group**

A little girl talks about her life: her mother works in a biscuit-making factory and her father is a truck-driver. Working-class life seen through the eyes of a child.

Djevojčica govori o svom životu: njena majka radi u tvornici biskvita, a njen je otac vozač kamiona. Život radnika viđen očima djeteta.

Original language / Izvorni jezik:

French / francuski

Cinematographer / Kamera:

Medvedkine Group

Editor / Montaža:

Medvedkine Group

Sound / Zvuk:

Medvedkine Group

Producer / Producenat:

SLON

Contact / Kontakt:

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Nouvelle Societe N°7



Nouvelle Societe N°7

1969 (10'43'')

THE MEDVEDKINE GROUP

France / Francuska

Director / Režija: **Medvedkine Group**

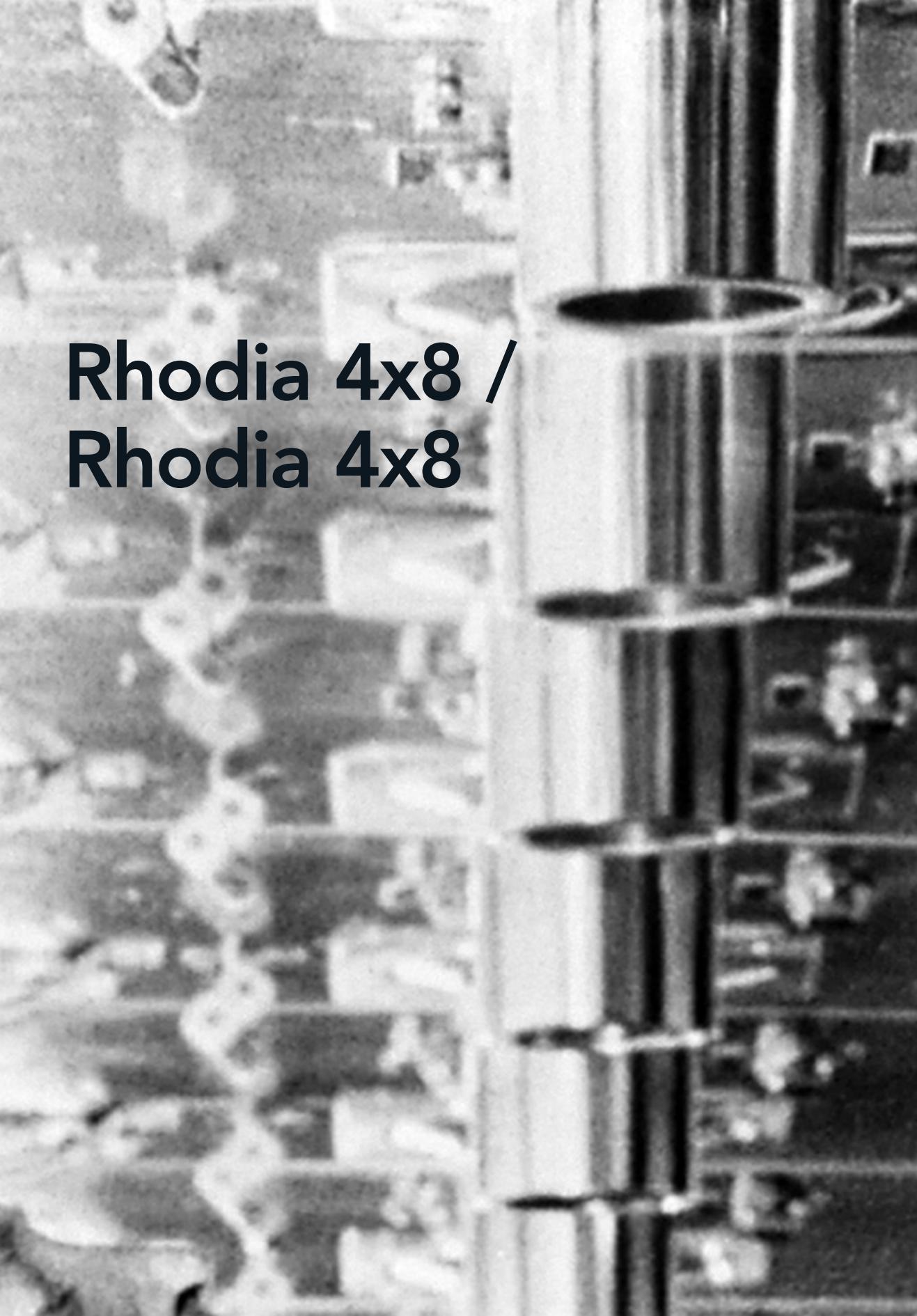
The pressure of bigger companies on smaller ones and the consequences for the workers: faster production rates, more accidents...

Pritisak većih kompanija na manje i posljedice za radnike: brže proizvodne stope, više nezgoda ...

Original language / Izvorni jezik:
French / francuski
Cinematographer / Kamera:
Medvedkine Group
Editor / Montaža:
Medvedkine Group
Sound / Zvuk:
Medvedkine Group
Producer / Producenat:
SLON

Contact / Kontakt:
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Rhodia 4x8 / Rhodia 4x8



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Rhodia 4x8 / Rhodia 4x8

THE MEDVEDKINE GROUP

19769 (3'32")

France / Francuska

Director / Režija: **Medvedkine Group of Besançon**

Colette Magny sings Rhodia's flamenco.

Colette Magny pjeva Rhodia flamenko.

Original language / Izvorni jezik:

French / francuski

Cinematographer / Kamera:

Medvedkine Group

Editor / Montaža:

Medvedkine Group

Sound / Zvuk:

Medvedkine Group

Producer / Producenat:

SLON

Contact / Kontakt:

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Socheaux, June 11, 68 / Socheaux, 11. juni 68 / Socheaux, 11 juin 68.



Socheaux , 11 juin 68 /
Socheaux, 11 June 68 /
Socheaux, 11 juni 68.

1970 (20')

THE MEDVEDKINE GROUP

France / Francuska

Director / Režija: **Medvedkine Group**

11 June 68. After 22 days of strike, the police occupied the Peugeot factory at Sochaux. Two persons were killed and 150 were wounded. Some witnesses explain what they saw.

11. juni '68. Nakon 22 dana štrajka, policija je okupirala Peugeotovu tvornicu u Sochauxu. Dvije osobe su poginule, a 150 ranjeno. Neki svjedoci objašnjavaju šta su vidjeli.

Original language / Izvorni jezik:
French / francuski
Cinematographer / Kamera:
Medvedkine Group
Editor / Montaža:
Medvedkine Group
Sound / Zvuk:
Medvedkine Group
Producer / Producenat:
Medvedkine Group

Contact / Kontakt:
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94111 Arcueil Cedex
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iskra@iskra.fr



The Return to Work at the Wonder Factory / Povratak na posao u tvornicu Wonder

*The Return to Work at the
Wonder Factory / Povratak na
posao u tvornicu Wonder*

1968 (10')

THE MEDVEDKINE GROUP

France / Francuska

Director / Režija: **Medvedkine group**

This film shows the workers at the Wonder battery factory who, on 9 June 1968, in the morning, vote in favour of resuming work, after a three-week strike. A young woman refuses to go back. She yells: "I won't go back, no, I won't"; "I just ever don't want to set foot in that damned dump again."

Workers gather around her. The union representatives, who had favoured the end of the strike, come along and try to calm her down. A student who was passing by added fuel to the flames.

That was enough for this sequence shot to become a classic of cinéma direct.

Ovaj film prikazuje radnike u tvornici baterija "Wonder", 9. juna 1968. ujutro, koji glasaju za nastavak rada nakon tro-sedmičnog štrajka. Mlada žena odbija da se vrati na posao. Dere se: "Neću se vratiti, ne, neću"; "Ne želim više ikada kročiti u tu prokletu rupu".

Radnice se skupljaju oko nje. Predstavnici sindikata, koji su za prestanak štrajka, dolaze i pokušavaju je smiriti. Student koji je prošao pored, dodao je ulje na vatru.

To je bilo dovoljno da ovi snimci postanu klasik filmske režije.

Original language / Izvorni jezik:

French / francuski

Cinematographer / Kamera:

Medvedkine group

Editor / Montaža:

Medvedkine group

Sound / Zvuk:

Medvedkine group

Producer / Producenat:

Medvedkine group

Contact / Kontakt:

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Three-quarters of life / Tri četvrtine života / Les trois-quarts de la vie

*Three-quarters of life /
Tri četvrtine života /
Les trois-quarts de la vie*

1971 (20')

THE MEDVEDKINE GROUP

France / Francuska

Director / Režija: **Medvedkine Group**

At the Peugeot plant in Sochaux, the young French “immigrant” workers demonstrate the mechanism of exploitation in their daily life. They explain how they have been hired, talk about their working hours, housing and their action within the young workers’ hostels.

U Peugeotovoj tvornici u Sachauxu, mladi francuski imigranti (radnici) demonstriraju mehanizme eksploatacije u njihovoj svakodnevničkoj. Objasnjavaju kako su uposleni, govore o radnim satima, smještaju i svojim akcijama unutar hostela za mlađe radnike.

Original language / Izvorni jezik:
French / francuski
Cinematographer / Kamera:
Medvedkine Group
Editor / Montaža:
Medvedkine Group
Sound / Zvuk:
Medvedkine Group
Producer / Producenat:
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Weekend in Sochaux / Vikend u Sochaux / Week-end à Sochaux

*Weekend in Sochaux /
Vikend u Sochaux /
Week-end à Sochaux*

1971 (53'22")

THE MEDVEDKINE GROUP

France / Francuska

Director / Režija: **Bruno Muel & Medvedkine Group**

This film was written, acted and dreamt by the Medvedkine group at the Sochaux Peugeot factory. The group is composed of young production-line workers and cinema technicians.

Ovaj film su napisali, odglumili i odsanjali članovi Medvedkine grupe u peugeotovoj tvornici u Sochauxu. Grupu su činili mlađi radnici u proizvodnji i filmski tehničari.

Original language / Izvorni jezik:
French / francuski

Cinematographer / Kamera:
Bruno Muel, Théo Robichet, Antoine Bonfanti

Editor / Montaža:

Anna Ruiz

Producer / Producenat:
Medvedkine Group

Contact / Kontakt:
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With the Blood of Others / Krvlju drugih / Avec le sang des autres

*With the Blood of Others /
Krvlju drugih /
Avec le sang des autres*

1975 (52')

THE MEDVEDKINE GROUP

France / Francuska

Director / Režija: **Bruno Muel,**
Medvedkine Group of Sochaux

The Peugeot production lines shown through deafening images. This is the core of the Peugeot empire: the exploitation of human work to the extreme. Outside, everything belongs to the Peugeot group: the city, the stores, leisure, holidays, housing...

Peugeotovi pogoni prikazani kroz zaglušujuće slike. To je srž Peugeotovog carstva: eksploatacija radnika do maksimuma. Izvana, sve pripada Peugeot grupi: grad, prodavnice, slobodno vrijeme, odmori, kućiste...

Original language / Izvorni jezik:
French / francuski
Cinematographer / Kamera:
Bruno Muel, Medvedkine Group of Sochaux
Editor / Montaža:
Bruno Muel, Medvedkine Group of Sochaux
Sound / Zvuk:
Bruno Muel, Medvedkine Group of Sochaux
Producer / Producenat:
Medvedkine Group of Sochaux

Contact / Kontakt:
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18, rue H. Barbusse BP40024
94111 Arcueil Cedex
Tel: 33 (0)141 240 220
www.iskra.fr
iskra@iskra.fr

Newsreel Collective



WHEN THEY CAME FOR THE BLACK PANTHERS, I WAS
BUT I WAS NOT A PANTHER. AND SO I DID NOTHING.
WHEN THEY CAME FOR THE RADICAL STUDENTS, I WAS
BUT I WAS NOT A RADICAL STUDENT, SO I DID NOTHING.
WHEN THEY CAME FOR THE PEACE ACTIVISTS,
I WAS NOT AN ACTIVIST.

"NEWSREEL is a group of independent filmmaking and distribution organizations around the country. Since the first meetings of filmmakers after the October, 1967, Pentagon demonstration against the Vietnam War, the various NEWSREEL groups have made over sixty documentaries. All the films are made in conjunction with grass-roots organizers – in the community and on the job. And it is in the communities and workplaces of the U.S. that the films are primarily shown, hopefully serving as a catalyst for social change. In NEWSREEL films it is the people who speak out, and they speak out strongly against economic exploitation, racism, sexism, and U.S. military aggression in Southeast Asia." (NEWSREEL distribution catalogue 1972)

„Newsreel je grupa nezavisnih filmskih autora i distributera širom zemlje. Nakon što su se filmski autori sastali po prvi put na demonstracijama protiv rata u Vijetnamu (Pentagon demonstracije, oktobar 1967. godine) različite Newsreel grupe su snimile preko šezdeset dokumentaraca. Svi filmovi su snimljeni u sprezi sa organizatorima grass-roots inicijativa, u zajednicama i na poslu. Ovi filmovi su prvo prikazivani u zajednicama i na radnim mjestima u SAD-u, u nadi da će poslužiti kao katalizator socijalnih promjena. U filmovima Newsreela su ljudi ti koji govore, i oni govore glasno protiv ekonomске eksploracije, rasizma, seksizma i američke vojne agresije u Jugoistočnoj Aziji.“

Janie's Janie / Janieina Janie



*Janie's Janie /
Janieina Janie*

1972 (29')

USA / SAD

Director / Režija: **Geri Ashur, The Newsreel Collective**

Produced by The Newsreel collective, JANIE'S JANIE is an extraordinary document of the early 1970's women's movement. In this personal documentary, Jane Giese, a working class woman in Newark, comes to realize that she has to take control of her own life after years of physical and mental abuse. The "personal" aspect of the film was unusual for early Newsreel, and its very existence resulted from gender issue struggles within the collective itself. It is a document of a time and its issues, and of the efforts of feminists to give creative visual form to their concerns. Using both interviews and verité material, it is one of the more complex Newsreel films. Principal collaborators were: Geri Ashur, Peter Barton, Marilyn Mulford and Stephanie Palewski, with music by Bev Grant.

Film Janieina Janie je izvanredan dokumentarni film iz ranih '70tih godina o ženskom pokretu, koji je producirao kolektiv The Newsreel. U ovom osobnom dokumentarcu Jane Giese, žena iz radničke klase Newarka, dolazi do zaključka da mora preuzeti kontrolu nad svojim životom, nakon godina fizičkog i mentalnog zlostavljanja. „Osobni“ aspekt filma je bio neuobičajen za ranu fazu rada grupe Newsreel, i njegova sama pojava je rezultat borbi za rodna pitanja unutar kolektiva. To je dokument jednog vremena i njegovih problema, kao i napora feministkinja da se njihovo djelovanje vizuelno predstavi na kreativan način. Kombinirajući intervjuje i dokumentarnu građu, ovaj film je jedan od najkompleksnijih radova Newsreela. Glavni/e suradnici/e su bili/e: Geri Ashur, Peter Barton, Marilyn Mulford i Stephanie Palewski, a muziku potpisuje Bev Grant.

Original language / Izvorni jezik:

English / engleski

Cinematographer / Kamera:

Geri Ashur, The Newsreel Collective

Editor / Montaža:

Geri Ashur, The Newsreel Collective

Music / Muzika:

Bev Grant

Sound / Zvuk:

Geri Ashur, The Newsreel Collective

Producer / Producent:

The Newsreel Collective

Contact / Kontakt:

Roselly A. Torres Rojas

Distribution & Marketing Director

Third World Newsreel

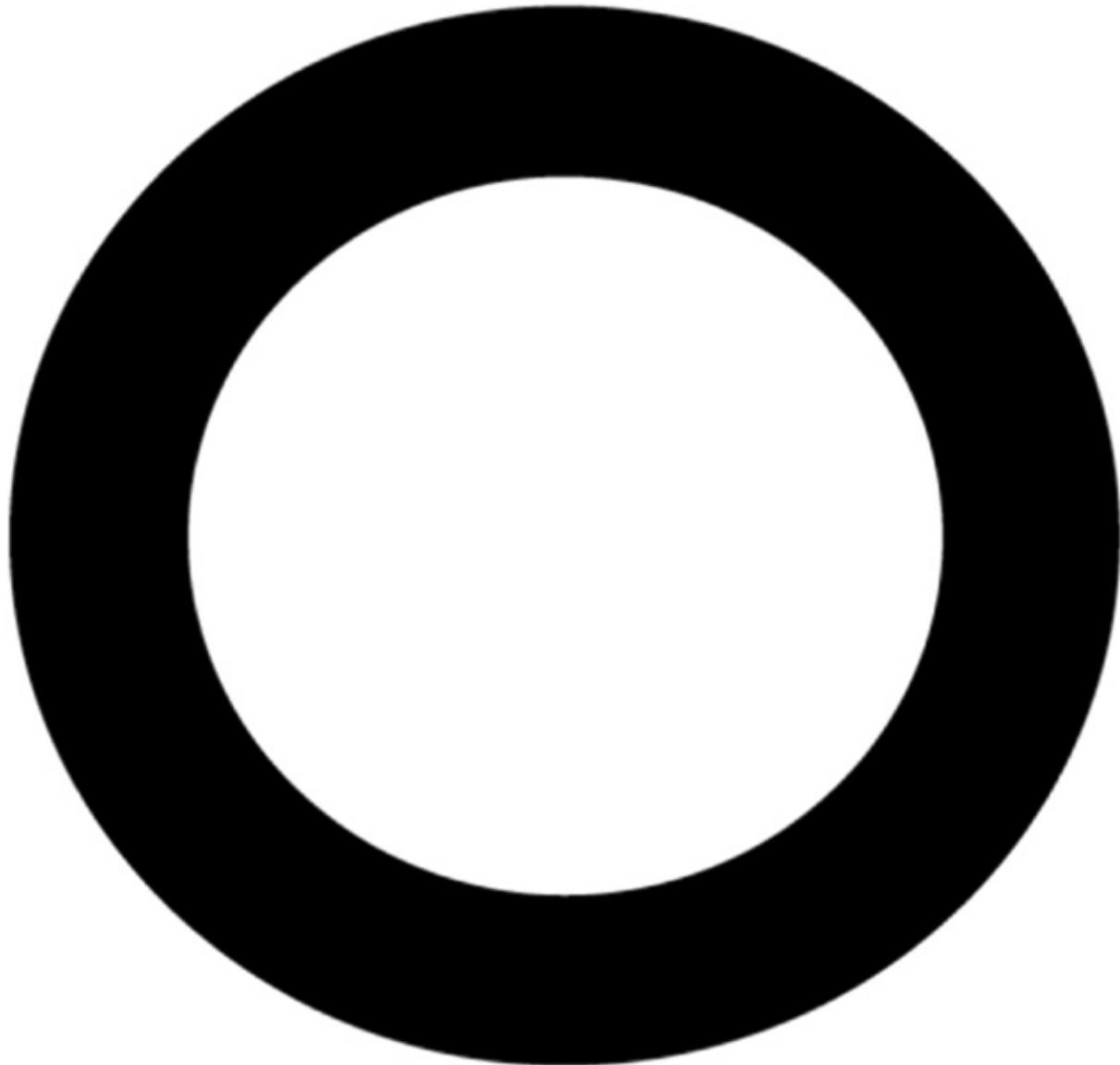
545 8th Avenue, Suite 550

New York, NY 10018

(212) 947-9277 x17

distribution@twn.org

The Otolith Group /
Grupa Otolith



The Otolith Group was founded in 2000 by its core members, Anjalika Sagar and Kodwo Eshun who live and work in London. The Group works with media archives, histories of futurity and the legacies of non-alignment and tricontinentalism. The Group's artistic work explores moving image, sound, text and curatorial practice and functions as a platform for discussion on contemporary artistic production. This latter aspect can be understood as part of the Group's wider interest in the construction and consolidation of a counter-public sphere.

Otolith grupu su 2000. godine osnovali Anjalika Sagar i Kodwo Eshun, koji žive i rade u Londonu. Grupa radi sa medijskim arhivama, povijestima budućnosti, te naslijedjem Nesvrstanih i Trećeg svijeta. Umjetnički rad grupe zasniva se na istraživanju pokretnih slika, zvuka, teksta, te kustoskog rada i funkcionalisanja kao platforme za raspravu o savremenoj umjetničkoj produkciji. Ovaj posljednji aspekt može se shvatiti i kao dio šireg interesa ovog kolektiva za konstituciju i konsolidaciju kontra-javni prostor.



Communists Like Us / Komunisti kao mi



Communists Like Us / Komunisti kao mi

2006 (22'55")

United Kingdom / Velika Britanija

Director / Režija: **The Otolith Group**

This film explores a 16-minute scene from Jean Luc Godard's 1967 film *La Chinoise*. In this scene, filmed as a continuous train journey, the activist turned philosopher Francis Jeanson argues with the fictional character of Veronique, a young Maoist student, played by Anne Wiasemsky. The dialogue from Godard's scene is transcribed onto the archival photographs of the image track in *Communists Like Us*, creating a conversation between photography and cinema, as varied sources and engagements with Maoism are brought into dialogue with each other. The dialogue within this piece is further complicated by the integration of Cornelius Cardew's Paragraph II of *The Great Learning*, performed by The Scratch Orchestra in 1970.

Ovaj film istražuje 16-minutnu scenu iz filma *La Chinoise* (1967.) Jean Luc Godarda. U toj sceni, snimljenoj kao kontinuirano putovanje vozom, aktivista koji postaje filozof Francis Jeanson razgovara sa fikcionalnim likom iz operete Veronique, mlađom maoističkom studenticom koju igra Anne Wiasemsky. Dijalog iz Godardove scene utisnut je na arhivskim fotografijama koji su intergalni dio filma *Komunisti kao mi*, kako bi se stvorila komunikacija između fotografije i filma, kao što su različiti izvori stavljeni u dijalog sa Maoizmom. Dijalog je daljnje usložnjen integriranjem kompozicije Corneliusa Cardewa (Paragraph II of *The Great Learning*), u izvedbi The Scratch Orchestra 1970. godine.

Original language / Izvorni jezik:

English / engleski

Cinematographer / Kamera:

The Otolith Group

Editor / Montaža:

Simon Arazi

Producer / Producent:

The Otolith Group

Contact / Kontakt:

The Otolith Group

theotolithgroup@gmail.com

LUX

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Nervus Rerum / Nervus Rerum

Nervus Rerum /
Nervus Rerum

2008 (32')

THE OTOLITH GROUP

United Kingdom / Velika Britanija
Director / Režija: **The Otolith Group**

Nervus Rerum, latin for ‘the nerve of things’ is a film essay by the London-based Otolith Group on the Jenin refugee camp in the Palestinian Occupied Territories. Juxtaposing imagery of the West Bank camp, whose refugees are afforded no political rights or means of representation, with poetic and literary narration drawn from the writings of Genet and Pessoa, the film blurs the boundaries between fact and fiction, opacity and transparency, while critically addressing the representation of a population confined within a decades-long occupation.

Nervus Rerum, latinski naziv za “nerv stvari”, je filmski esej Otolith grupe iz Londona o izbjegličkom kampu u Jeninu (na okupiranoj palestinskoj teoritoriji). Stavljući u jukstapoziciju sliku West Bank kampa, čije izbjeglice nemaju politička prava niti pravo na zastupanje, a koristeći poetske i prozne tekstove Geneta i Pessoae, film zamagljuje granice između fikcije i stvarnosti, neprozirnosti i transparentnosti, kako bi kritički zastupao poziciju stanovništva koje je već desetljećima zatočeno u okupaciji.

Original language / Izvorni jezik:
English / engleski
Cinematographer / Kamera:
The Otolith Group
Editor / Montaža:
Anjalika Sagar
Sound / Zvuk:
Mustafa Steti & The Otolith Group
Producer / Producenat:
The Otolith Group

Contact / Kontakt:
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www.lux.org.uk

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“YOU BREAK MINE,
I’LL BREAK YOURS”



Programmer /
Selektorica
Kumjana Novakova

Anton's Right Here / Anton je ovdje
Lyubov Arkus
Rusija / 2012 / 120'

The Child of Silent Winter / Dijete tihe zime
Iiris Härmä
Finland / 2012 / 21'

Cry Tears of Happiness / Padajte suze radosnice
Jari Kokko
Finska / 2012 / 28'

The Death Row / U redu za streljanje
Maryam Ebrahimi
Sweden / 2013 / 5'40"

Dreaming of the Golden Eagle / Sanjarenje o Zlatnom orlu
Benjamin Ree
Norway / 2012 / 8'

Little World / Mali Svijet
Marcel Barrena
Spain / 2012 / 83'

My Child / Moje dijete
Can Candan
Turkey / 2013 / 82'

Raffael's way / Rafaelov način
Alessandro Falco
Spain, Italy / 2013 / 24'

Rawer / Sirovije
Anneloek Sollart
Netherlands / 2012 / 57'

The Shebabs of Yarmouk / Mladost Jarmuka
Axel Salvatori – Sinz
France / 2012 / 78'

Anton's right here / Anton je ovdje



ZOOM DOCUMENTARY FILM / ZUMIRAJ DOKUMENTARNI FILM

Anton's right here / Anton je ovdje

2012 (120')

*Russia / Rusija*Director / Režija: **Lyubov Arkus**

Is it possible to feel someone else's pain? The hero of this film is an autistic boy. His life is divided between an apartment with peeling walls on the outskirts of a large city, and a mental hospital. Anton comes into the frame when he is at the point of becoming a patient at a residential neuropsychiatric institution, a place where people with the sort of diagnosis that he has do not live long. The author, the camera, the hero. The distance between them shrinks with every passing minute, and the author has to enter the shot and become a character in the story. However, it is not a story about how one person helped another, but about how one person recognized herself in another. About how there is Another who lives in each of us and must be destroyed every day inside of us in order to survive.

Da li je moguće osjetiti tuđu bol? Junak ovog filma je autistični dječak. Njegov je život podijeljen između stana sa oljuštenim zidovima koji se nalazi na periferiji velegrada i psihijatrijske bolnice. Anton ulazi u kadar u trenutku kada postaje pacijent rezidencijalne neuropsihijstrijske klinike, mesta gdje ljudi sa njegovom dijagnozom ne žive dugo. Rediteljica, kamera, junak. Distanca među njima nestaje sa svakom proteklom minutom i rediteljica mora ući u snimak i postati lik u filmskoj priči. Bilo kako bilo, ovo nije priča o tome kako jedna osoba pomaže drugoj, nego o tome kako se ona prepozna u drugoj. O tome kako Drugi/a živi u svakom od nas, gdje mora biti uništavan/a svakog dana, kako bi preživio/jela.

Festivals and Awards / Festivali i nagrade

Mouse d'Argento Award, 69th Venice International Film Festival
 Best Debut, Abu Dhabi International Film Festival, UAE, 2012
 UN High Commissioner for Human Rights' special prize, Stalker Human Rights Festival, Moscow, Russia, 2012
 Viennale, Vienna International Film Festival, Austria, 2012
 WatchDocs, International Film Festival, Warsaw, Poland, 2012
 Goteborg International Film Festival, Sweden, 2012

Born in Lviv (Ukraine) in 1960. In 1984 she graduated from the Russian State Institute of Cinematography (VGIK) with a degree in screenwriting and film studies. Worked as a literary secretary for Viktor Shklovsky, and a screenplay editor at Lenfilm Studios. She is the founder and editor-in-chief of Séance magazine, and since 1993, founder and chief editor of Séance publishing house. Since 2010, artistic director of the Séance Workshop [Masterskaya Séance] company. Winner of numerous professional awards.

Lyubov Arkus je rođena u Lvivu (Ukrajina) 1960. godine. 1984. je diplomirala pisanje scenarija i filmske studije na Ruskom institutu za kinematografiju (VGIK). Radila je na scenarijima filmova Viktora Shklovskog, te kao urednica scenarija u Lenfilm studiju. Osnivačica je i glavna urednica magazina Séance. Od 2010. godine umjetnička je direktorka radionica u kompaniji Séance [Masterskaya Séance]. Dobitnica je brojnih filmskih nagrada.

Original language / Izvorni jezik:

Russian / ruski

Cinematographer / Kamera:

Alersandr Demyanenko, Alisher Hamidhodzhaev, Pavel Kostomarov

Editor / Montaža:

Dmitry Sidorov, Geogrgy Ermolenko

Music / Muzika:

Maks Rihter

Producer / Producent:

Sergey Delyanov, Konstantin Shavlovsky, Aleksandr Golutva

Contact / Kontakt:

Evgeniya Blaze

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<http://wwwanton-film.ru>



The Child of Silent Winter / Dijete tihe zime

*The Child of Silent Winter /
Dijete tihe zime*

2012 (21')



Finland / Finska
Director / Režija: **Iiris Härmä**

The monotonous life in early retirement under the age of 30 is filled with routines. However, the reasons for Katja's retirement are not the routine ones, and her life in a northern Finland city is not all bleak.

There is a certain restlessness bubbling under her reserved appearance, and she channels her anxiety into drawings. This sensitive film captures one of the 50 000 shades of marginalization.

Monotoni život zbog preuranjenog penzionisanja prije tridesete godine ispunjen je rutinom. Međutim, razlozi Katjinog penzionisanja nisu ni najmanje rutinski, a njen život u gradu na sjeveru Irske nije posve sumoran.

Ispod njenog rezerviranog držanja vrije neki nemir. Svoju anksioznost Katja pretvara u crteže. Ovaj osjećajni film bilježi jednu od 50 000 njansi marginalizacije.

Previous festivals / Festivali

Nordic Shorts and Documentaries
Tampere Film Festival (Special Prize - Under 30 Minutes Films)
Helsinki Documentary Film Festival

Original language / Izvorni jezik:

Finnish / finski

Director / Režija:

Iiris Härmä

Cinematographer / Kamera:

Visa Koiso-Kanttila

Editor / Montaža:

Tuula Mehtonen

Music / Muzika:

Marko Nyberg

Sound / Zvuk:

Janne Laine

Producer / Producent:

Visa Koiso-Kanttila

Contact / Kontakt:

Guerilla Films Ltd
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Tel. +358 40 5062675
info@guerillafilms.fi
www.guerillafilms.fi

Cry Tears of Happiness / Padajte suze radosnice



ZOOM DOCUMENTARY FILM / ZUMIRAJ DOKUMENTARNI FILM

Cry Tears of Happiness / Padajte suze radosnice

2012 (28')

*Finland / Finska*Director / Režija: **Jari Kokko**

The national anthem of Russia suddenly blasts through the speakers in the sultry pine forest on the shores of Lake Seliger. Putin and Medvedev smile gently as they watch thousands of starry-eyed young people working out and attending lectures on family values and healthy ways of life. The sun is shining. Nobody is smoking or carousing. The camp attendees are young, beautiful and healthy. People are dancing and falling in love. Life is like a utopia in Putin's Patriotic Youth Camp. The only sounds of dissent are caused by rock legend Juri Sevchuk.

Ruska himna iznenada eksplodira iz zvučnika u sparnoj borovoj šumi na obalama jezera Seliger. Putin i Medveden se umilno smještaju dok gledaju hiljade naivnih mladih ljudi kako rade i drže lekcije o porodičnim vrijednostima i zdravom načinu života. Sunce sija. Niko ne puši, niti pije. Učesnici kampa su mlađi, lijepi i zdravi ljudi. Oni plešu i zaljubljuju se. Život je poput utopije u Putinovom Patriotskom kampu za mlađe. Jedine zvukove otpora uzrokuje rock legenda Juri Sevchuk.

Festivals and Awards / Festivali i nagrade

Reikäreuna Film Festival, 2013 – Best Film
 Murmansk Northern Character Tv and Film Festival, 2012 - 1st Diploma
 Deboshir International Film Festival 2012 - Best Short Documentary
 Helsinki International Film Festival, 2012
 Helsinki Short Film Festival, 2012
 60th Belgrade Documentary and Short Film Festival, 2013
 VIS Vienna Independent Shorts Film Festival, 2013
 Blue Sea Film Festival, 2013
 15th Belo Horizonte International Short Film Festival, 2013



Jari Kokko (born 1961 in Viitasaari, Finland) became interested in film making in the 1980's in his home town of Viitasaari. The first film 'Portto pedon selässä' ('A Harlot on the Back of the Beast') was financed by a personal bank loan. He spent the latter part of the decade in the Moscow All-Union Film Institute (VGIK, 1985-1990), studying documentary film directing. Kokko is currently working in his own production company "Kinokokko" in Helsinki. Besides working as a director, he also works as a producer, editor, screenwriter and cinematographer.

Jari Kokko (rođen u Viitasari, Finska) zainteresovao se za režiju 80' godina, u svom rodnom gradu Viitasaari. Samostalno je finansirao svoj prvi film "Portto pedon selässä" ("A Harlot on the Back of the Beast"). Drugi dio dekade proveo je u Moskovskom filmskom institutu (VGIK, 1985-1990), gdje je studirao režiju dokumentarnog filma. Trenutno radi u svojoj producijskoj kući "Kinokokko" u Helsinkiju. Osim kao režiser, Kokko radi i kao producent, montažer, scenarista i kamerman.

Original language / Izvorni jezik:

Russian / ruski

Cinematographer / Kamera:

Jonna Pettersson

Editor / Montaža:

Jari Kokko

Sound / Zvuk:

Kyösti Väntänen

Producer / Producenat:

Jari Kokko

Contact / Kontakt:

KINOKOKKO KY

Jari Kokko

Jokiniementie 5 D 45,

00650 Helsinki, Finland

tel. +358 400 887 062

E-mail: kinokokko.mail@gmail.com

The Death Row / Red za strijeljanje



The Death Row / Red za strijeljanje

2013 (5'40")

Sweden / Švedska

Director / Režija: **Maryam Ebrahimi**

The Death Row is a short documentary about public reactions to the artistic act of 15 Afghan women who fight for women's education right in the form of performance.

More than 30 years of war and violence in Afghanistan has brought about a collective anxiety among people. Under the influence of such anxiety, all social acts can be interpreted brutal and all public spaces introduce themselves implicitly as "death rows".

Red za strijeljanje je kratki dokumentarni film o reakciji javnosti na umjetnički čin 15 Afganistanki koje se bore za pravo žena na edukaciju, putem performansa.

Više od 30 godina rata i nasilja u Afganistanu izazvalo je kolektivnu tjeskobu među ljudima. U kontekstu društvene tjeskobe, sve društvene aktivnosti mogu se interpretirati kao brutalne, a svi javni prostori predstavljaju "redove za strijeljanje".

Festivals and Awards / Festivali i nagrade

KingBonn, New Media Shorts Festival, China, 2013 - Special Jury Award For Best Short
 Gothenburg International Film Festival, Sweden, 2013
 Tempo Doc Film Festival, Sweden, 2013
 Split Film Festival, Croatia, 2013



Maryam Ebrahimi was born in Tehran 1976. She lives and works in Sweden. She has studied Art and Art theory in Art University of Tehran. She continues her education in Sweden in "Art in public Realm".

The subjects Middle East and Women are her interest.

"I Was Worth 50 Sheep" is her first documentary production. Her second feature-length documentary is "No Burqas Behind Bars", on which she worked as researcher, producer and co-director.

Maryam Ebrahimi je rođena u Teheranu 1976. Živi i radi u Švedskoj. Studirala je umjetnost i teoriju umjetnosti na Univerzitetu za umjetnost u Teheranu. Školovanje je nastavila u Švedskoj u "Art in public Realm".

Interesuje se za teme Bliskog Istoka i žena. "I Was Worth 50 Sheep" je njen prvi producirani dokumentarac. Njen drugi dugometražni dokumentarac je "No Burqas Behind Bars" na kojem je radila kao istraživačica, producentica i ko-rediteljica.

Original language / Izvorni jezik:

Dari / dari

Cinematographer / Kamera:

Hamid Hamoun

Editor / Montaža:

Farzad Moloudi

Producer / Producent:

Nima Sarvestani

Contact / Kontakt:

Nimafilm

Farima Karimi

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Dreaming of the Golden Eagle/ Sanjarenje o Zlatnom orlu



*Dreaming of the Golden Eagle/
Sanjarenje o Zlatnom orlu*

2012 (8')



Norway / Norveška

Director / Režija: **Benjamin Ree**

Brothers Axel Emil (13), Eivind (10), and Eirik (8) are obsessed with wildlife and birds. They are out in the forest almost every day taking pictures and looking for birds. But there is one bird they have yet to see: the Golden Eagle, one of Norway's largest birds. In this feel-good wildlife documentary we follow the brothers on their quest to see the Golden Eagle.

Braća Axel Emil (13), Eivind (10) i Eirik (8) su opsjetnuti divljinom i pticama. Skoro svakog dana borave u šumi, fotografišu i traže ptice. Ali postoji jedna ptica koju još nisu vidjeli: Zlatni orao, jedna od najvećih ptica u Norveškoj. U ovom pozitivnom filmu o divljini pratimo tri brata u traganju za Zlatnim orlo.

Festivals and awards / Festivali i nagrade

IDFA - International Documentary Film Festival Amsterdam, 2012
Göteborgs Lilla Filmfestival, 2012
ZagrebDox International Documentary Film Festival, 2013
ViewFinders: Atlantic Film Festival for Youth, 2013
The Norwegian Documentary Film Festival, 2013
Nordic/Docs, 2013

Original language / Izvorni jezik:
Norwegian / norveški

Director / Režija:
Benjamin Ree
Cinematographer / Kamera:
Benjamin Ree, Arnt Berget
Editor / Montaža:
Benjamin Ree
Producer / Producenat:
Benjamin Ree, Viggo Ree

Contact / Kontakt:
Arna Marie Bersaas
Norwegian Film Institute
Dronningens gate 16, N-0105 Oslo
Norway
Arna-Marie.Bersaas@nfi.no

Little World / Mali svijet



Little World / Mali svijet

2012 (83')



Spain / Španija

Director / Režija: **Marcel Barrena**

Albert Casals is a young man who has been in a wheelchair since he suffered from leukemia at the tender age of five. But this hasn't stopped him from pursuing his dream: travelling around the world. And doing it his way. He sets off from home armed with nothing but his imagination and his courage. Little World takes us along on his greatest challenge yet: to reach the exact opposite side of the planet.

Albert Casals je mladić koji živi u invalidskim kolicima otkako je s pet godina prebolio leukemiju. Ali to ga ne sprečava da ostvari svoj san i otisne se na putovanje oko svijeta. Kreće od kuće naoružan samo maštom i hrabrošću. "Mali svijet" vodi nas na njegov najveći dosadašnji izazov: stići na potpuno suprotnu stranu planeta!

Festivals and Awards / Festivali i nagrade

International Documentary Film Festival Amsterdam, IDFA, 2012 - Doc U & 3r audience awards
 Zagreb Dox, 2013 - Youth Award
 Boulder International Film Festival, 2013 - Best Documentary Award
 DOKFILM, Norway, 2013 - Audience award

Original language / Izvorni jezik:

Catalan / katalonski

Cinematographer / Kamera:

Albert Serradó, Víctor Torija

Editor / Montaža:

Marcel Barrena, Domí Parra, Luís Rico, Víctor Torija

Music / Muzika:

Pau Vallvé

Sound / Zvuk:

Cannonball Sound

Producer / Producenat:

Víctor Correal, Adrià Cuatrecases, Oriol Maymó

Contact / Kontakt:

Umbilical Production

Phone: +34 670 21 08 28

Web site: www.umbilical.tv

E-mail: contact@umbilical.tv



My Child / Moje dijete

2013 (82')



Turkey / Turska

Director / Režija: **Can Candan**

What happens when your child comes out to you? *My Child* is about a very courageous and inspiring group of mothers and fathers in Turkey, who are parents of lesbian, gay, bisexual, trans-gender individuals. They have not only gone through the difficult path of accepting their children for who they are, but also have taken the next step to share their experiences with other LGBT families and the public. In *MY CHILD* seven parents intimately share their experiences with the viewer, as they redefine what it means to be parents, family, and activists in this conservative, homophobic, and trans-phobic society.

Šta se desi kada vam se dijete outa? *Moje dijete* je film o veoma hrabrim i inspirativnim ljudima u Turskoj, koji su roditelj lezbijki, homoseksualaca, biseksualaca/ki i transseksualaca/ki. Oni ne samo da su prošli težak period prihvatanja svoje djece onakvima kakvi oni jesu, nego su odlučili da svoja iskustva podijele sa drugi LGBT porodicama i sa javnosti. U filmu *Moje dijete* sedam roditelja je podijelilo svoja intimna iskustva sa gledaocima, o tome što znači biti roditelj, porodica i aktivista u konzervativnom, homofobnom i trasfobnom društvu.

Festivals and Awards / Festivali i nagrade

Documentarist, Istanbul 2013
Special Jury Prize, 3th Filmamed Documentary Film Festival
London Open City Docs Fest 2013
6th Kerala International Documentary and Short Film Festival
37th Montreal World Film Festival
15th Thessaloniki International LGBTQ Film Festival
DokuFest, Kosovo

Original language / Izvorni jezik:

Turkish / turski

Director / Režija:

Can Candan

Cinematographer / Kamera:

Oguz Yenen

Editor / Montaža:

Gökçe Ince

Sound / Zvuk:

Öğünç Hatipoglu

Producer / Producenat:

Can Candan, Ayşe Çetinbas, Gökçe Ince

Contact / Kontakt:

SURELA FILM

info@surelafilm.com

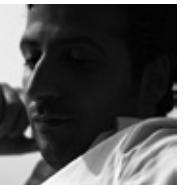
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www.surelafilm.com

Raffael's Way / Rafaelov način

*Raffael's Way /
Rafaelov način*

2013 (25')



Spain, Italy / Španija, Italija

Director / Režija: **Alessandro Falco**

Raffael is a 13 year old boy who lives in the suburbs of Naples. From 12:00 to 3:30 p.m. and from 7:00 p.m. to 9:00 p.m. he sells cigarettes in a street corner with his friend Adama. They are rehearsing to play at the village's festival. Meanwhile, police and demonstrators have been struggling for days after the Mayor's decision to evict a compound of apartments. Raffael is waiting anxiously for his mother to return home. While he waits, he draws a house, with a garden.

Rafael je trinaestogodišnji dječak koji živi u predgrađu Napulja. U period od 12:00 do 15:30 i od 19:00 do 21:00 on prodaje cigarete na uglu ulice zajedno sa svojim prijateljem Adamom. Oni uvežbavaju predstavu za seoski festival. U međuvremenu, policija i demonstranti se danima bore sa odlukom gradonačelnika da iseli blok stanova. Rafael nervozno čeka majku da se vrati kući. Dok čeka, crta kuću, sa baštom.

Festivals and Awards / Festivali i nagrade

Documenta , 2013 - Second Price of the Jury
Genova Film Festival, 2013 - Daunbailò Prize
Locarno Film Festival, 2013 - Best International Short Film
Napoli Film Festival, 2013 - Special Mention

Original language / Izvorni jezik:
Italian / talijanski
Cinematographer / Kamera:
Juan Meseguer
Editor / Montaža:
Alessandro Falco
Music / Muzika:
Arvo Part
Sound / Zvuk:
Giorgio Conti, Giovanni Pallotto,
Daniele Quadroli, Carmine Esposito
Producer / Producenat:
Giusi Castaldo

Contact / Kontakt:
Unisono Produzioni
Group Cinema Art
Barcelona
unisonoproduzioni@gmail.com

Rawer / Sirovije



ZOOM DOCUMENTARY FILM / ZUMIRAJ DOKUMENTARNI FILM

Rawer / Sirovije

2012 (55')

*Netherlands / Holandija*Director / Režija: **Anneloek Sollart**

Since he was five years old, Tom has only eaten raw food. Uncooked, unheated food. His mother wants him to. She believes in the raw food diet, which she says is the healthiest lifestyle.

The hospital has determined that Tom is seriously undernourished. The mother has been reported for child neglect. Should she be allowed to continue feeding Tom a raw food diet, or should the authorities intervene?

Od pete godine Tom jede samo sirovu hranu. Nekuhani, nezagrijanu. Tako želi njegova majka. Ona vjeruje u dijetu od sirove hrane, za koju kaže da je najzdravija.

U bolnici su ustanovili da je Tom ozbiljno neuhranjen. Majka je prijavljena za zanemarivanje djeteta. Da li joj treba dozvoliti da i dalje hrani Toma sirovom hranom ili vlasti trebaju reagovati?

Festivals and Awards / Festivali i nagrade

International Documentary Film Festival Amsterdam - IDFA 2012, World Premiere

Special Award, TRT Documentary Awards, Istanbul, 2013

International Human Rights Film Festival One World, Prague, 2013

16th Environmental Film Festival CinemAmbiente, 2013

Planete+Doc Film Festival, Warsaw, 2013

Human Rights Arts & Film Festival, Melbourne, 2013

Food Film Festival, Amsterdam, 2013

Original language / Izvorni jezik:

Dutch, English / holandski, engleski

Cinematographer / Kamera:

Suzan van Steenwijk, Diana Mosterd

Editor / Montaža:

Caroline Hoeberichts Uppercut

Music / Muzika:

Het Paleis van Boem

Sound / Zvuk:

Sander den Broeder, Benny Jansen, Wouter Velthuis, Erik Leek, Wim Bos

Producer / Producent:

Simone van den Broek

Contact / Kontakt:

BASALT FILM

Simone van den Broek

Schiekade 189-III

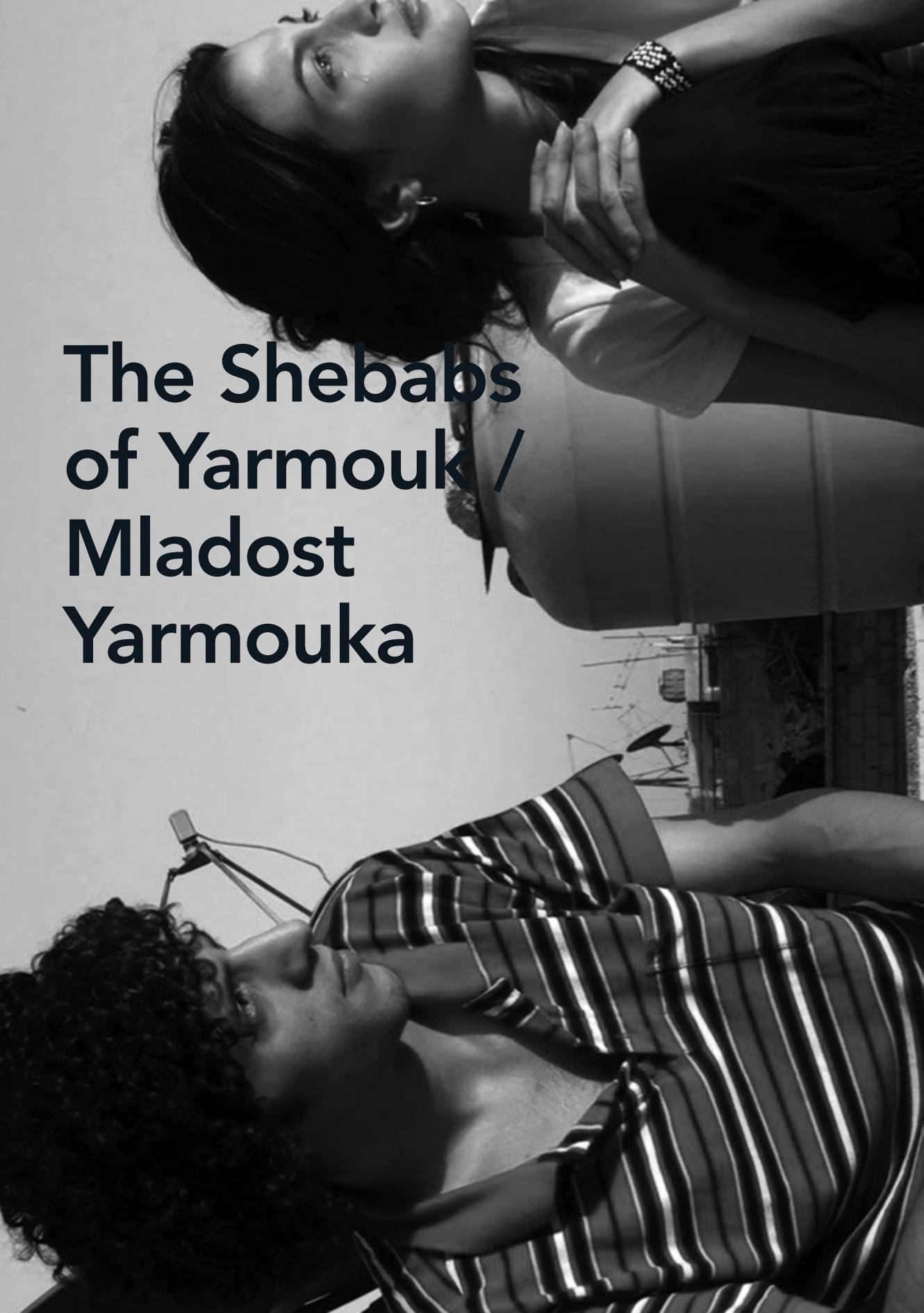
3013 BR Rotterdam

Phone: +31 10 4126946

<http://www.basaltfilm.nl>

simone@basaltfilm.nl

The Shebabs of Yarmouk / Mladost Yarmouka



ZOOM DOCUMENTARY FILM / ZUMIRAJ DOKUMENTARNI FILM

The Shebabs of Yarmouk / Mladost Yarmouka

2012 (78')

France / Francuska

Director / Režija: **Axel Salvatori-Sinz**

In Yarmouk (Syria), the Shebabs, a small group of boys & girls, have been friends since they were teens. Now on the eve of adulthood, they have a genuine thirst for life, while being all confronted to intricate situations. Between the need for freedom and sticking to the group, between longing for revolt and the prospect of a well-ordered life, choices are hard to make; even more so when you're a Palestinian refugee in the camp of Yarmouk, in Syria.

U Yarmouku (Sirija), "Shebabs" je mala grupa momaka i djevojaka koji su prijatelji od tinejdžerskih dana. Na pragu odrasle dobi, oni imaju istinsku želju za životom, ali su suočeni sa zamršenim životnim situacijama. Između potrebe za slobodom i zajedništvom grupe, između čežnje za pobunom i izgleda za dobro uređenim životom, teško je izabrati; čak i više kada se palestinska izbjeglica u kampu Yarmouk, u Siriji.

Festivals and Awards / Festivali i nagrade

Visions du reel, Nyon, 2013 - Prize Regard Neuf for a first feature film and Special mention for the Interreligious Prize

HotDocs, 2013

Dubai International Film Festival, 2013

FIDMARSEILLE, 2013 - Doc Alliance Selection



Axel Salvatori-Sinz, born in 1982, grew up in the suburbs of Lyon, France. After completing an anthropology curriculum, specializing in Arabic & Muslim societies, he obtained a Master 2 degree in directing documentary films. He directed several commissioned films for the French Embassy, while staying in Salvador. "The Shebabs of Yarmouk" is his first full-length documentary.

Axel Salvatori-Sinz je rođen 1982. godine i odrastao je u predgradu Liona, Francuska. Nakon što je završio studij antropologije (specijalizirajući arapska i muslimanska društva), magistrirao je režiju dokumentarnih filmova. Režirao je nekoliko filmova za Francusku ambasadu, tokom boravka u Salvadoru. "Mladi Yarmouka" je njegov prvi dugometražni dokumentarni film.

Original language / Izvorni jezik:

Arabic / arapski

Cinematographer / Kamera:

Axel Salvatori-Sinz

Editor / Montaža:

Aurélie Jourdan

Music / Muzika:

Reem Kelani / Stormtrap

Sound / Zvuk:

Axel Salvatori-Sinz

Producer / Producent:

Magali Chirouze

Contact / Kontakt:

TASWIR FILMS

Axel Salvatori-Sinz

87 Bd Chanzy

93100 Montreuil, France

Phone: +33 633066330

yekric@yahoo.fr



institute of
documentary
film



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FILM (IDF)

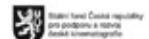
MARKET
CARAVAN
TV FOCUS
SILVER EYE
AWARD
STREAMING

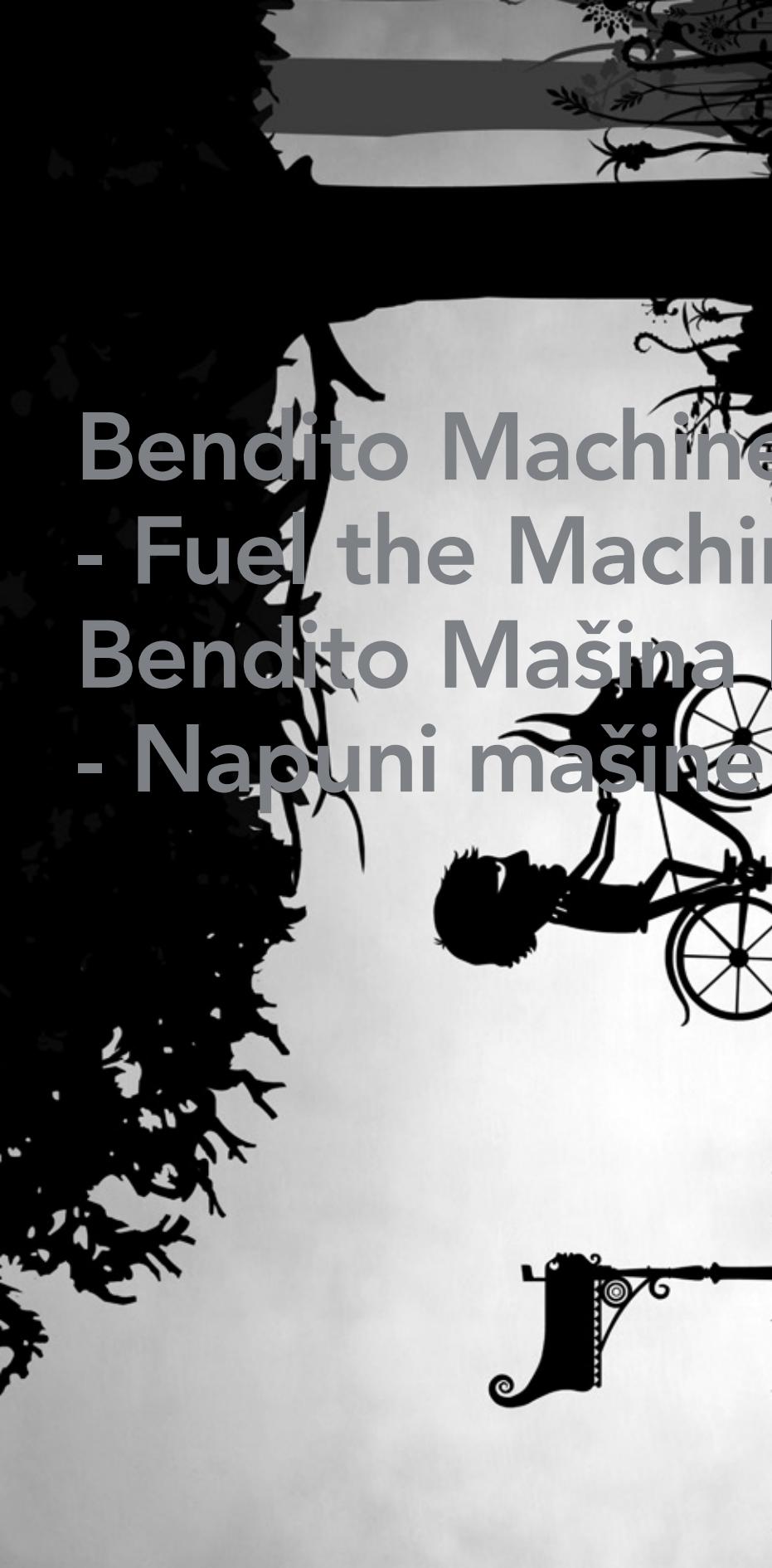
NEXT SUBMISSION
DEADLINE:
—
January 10, 2014
—
PRAGUE
March 3–9, 2014
—
JIHLAVA
October 24–29, 2014

Programmer /
Selektorica
Kumjana Novakova



EAST SILVER 2014





Bendito Machine IV - Fuel the Machines / Bendito Mašina IV - Napuni mašine

ZOOM ANIMATION / ZUMIRAJ ANIMIRANI FILM

ZOOM RIGHTS
209

*Bendito Machine IV - Fuel the
Machines / Bendito Mašina IV -
Napuni mašine*

2012 (9' 54")



Jossie Malis (1976) is an illustrator, animator and filmmaker of Peruvian-Chilean origin. Having grown up between two countries, he has spent the last decade between two continents (New York, Florida and Barcelona) and is now sending signals to outer space from the island of Mallorca (Spain). His work is an acute commentary on humans and their weaknesses, their machines, their dreams and the mysteries of the universe.

Jossie Malis (1976) je ilustrator, animator i reditelj peruansko-čileanskog porijekla. Odrastao između dvije zemlje, Malis je proveo prošlo desetljeće između dva kontinenta (New York, Florida i Barselona), a danas "šalje signale u svemir" sa Majorke (Španija). Njegov rad je oštار коментар на људе, njihove slabosti, njihove машине, njihove snove i misteriju svemira.

Spain / Španija
Director / Režija: **Jossie Malis**

An improbable hero embarks on a crude journey by land, sea and air -throughout all the attractions of a planet turned into a massive petrochemical park... and beyond.

Jedan nevjerojatni heroj kreće na teško putovanje zemljom, morem i nebom, na kojem se sve planetarne atrakcije pretvaraju u masivni petrohemski park ... i više od toga.

Festivals and awards / Festivali i nagrade

Gran Premio de Cine Español, Festival Internacional de Cine Documental y Cortometraje Zinebi, Bilbao, Spain, 2013
Best Animated Short Film, Fantastic Fest International Film Festival, Austin, Texas, 2013
SILVER MÉLIÈS Award to the Best European Fantastic Short Film, Semana de Cine, 2013
Fantástico y de Terror de Donostia, San Sebastian, Spain, 2013

Original language / Izvorni jezik:
No dialogue / bez dijaloga

Director / Režija:
Jossie Malis

Cinematographer / Kamera:
Jossie Malis

Editor / Montaža:
Jossie Malis

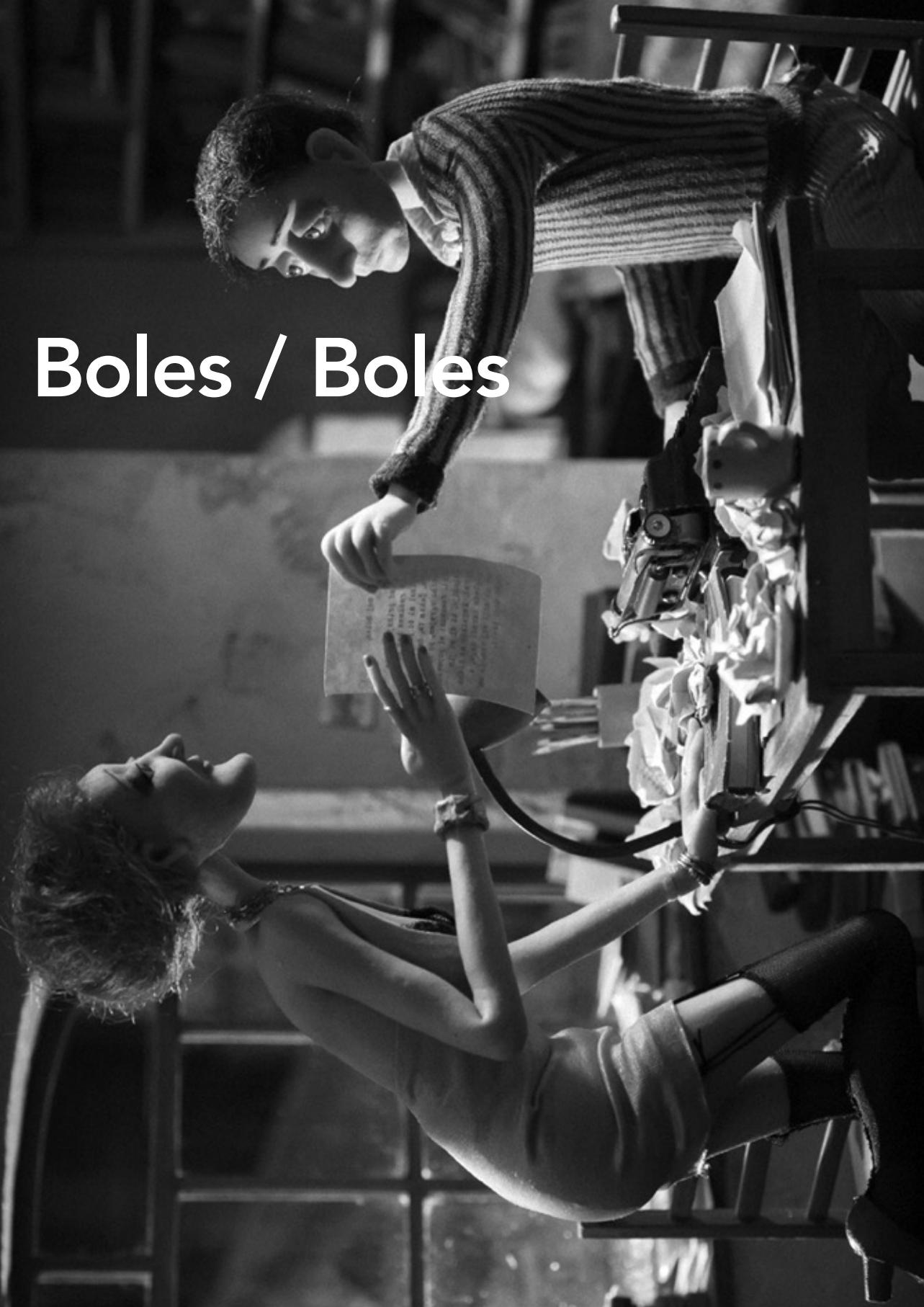
Music / Muzika:
Sxip Shirey

Sound / Zvuk:
Julie Reier, Jossie Malis

Producer / Producent:
Jossie Malis

Contact / Kontakt:
Zumbakamera
info@zumbakamera.com

Boles / Boles



ZOOM ANIMATION / ZUMIRAJ ANIMIRANI FILM

Boles / Boles

2013 (12')



Slovenia, Germany / Slovenija, Njemačka
Director / Rediteljica: **Špela Čadež**

Filip lives in a poor neighbourhood. He dreams of writer's glory and luxurious lifestyle in a more prosperous part of town. One day Filip gets a knock on the door. His neighbour Tereza, an older prostitute that Filip tries to avoid by all means, asks him to write a letter for her fiancé. Filip agrees. And it would all end up fine if a week later Tereza would not show up at his doorstep again, asking him to write an answer to the previous letter.

Filip stane u siromašnom kraju. Sanjari o piščevoj slavi i luksuznom životu u mnogo naprednijem dijelu grada. Jednog dana neko mu pokuca na vrata. Njegova komšinica Tereza, starija prostitutka koju Filipe pokušava izbjegći po svaku cijenu, zamoli ga da napiše pismo njenom zaručniku. Filip pristane. I sve bi se dobro završilo da se Tereza nije pojavila sedmicu poslije na njegovim vratima, moleći ga da napiše odgovor na prethodno pismo.

Festivals and Awards / Festivali i nagrade

Festival Slovenskega Filma
Milano Film Festival
Annecy International Animation Festival
21th International Animation Festival of Brazil, ANIMA MUNDI 2013
Melbourne International Film Festival
AnimAnima - International Animation Festival, 2013

Original language / Izvorni jezik:

Slovenian / slovenski
Based on the short story "Her lover" /
Bazirano na kratkoj priči "Njena ljubav":

Maksim Gorky

Cinematographer / Kamera:

Michael Jörg

Editor / Montaža:

Thomas Schmidl

Music / Muzika:

Tomaž Grom

Sound / Zvuk:

Johanna Herr

Producer / Producenat:

Tina Smrekar, Špela Čadež

Contact / Kontakt:

No History - Contemporary Arts Institute
Špela Čadež
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Slovenia
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Deconstructing Work / Dekonstruirajući rad

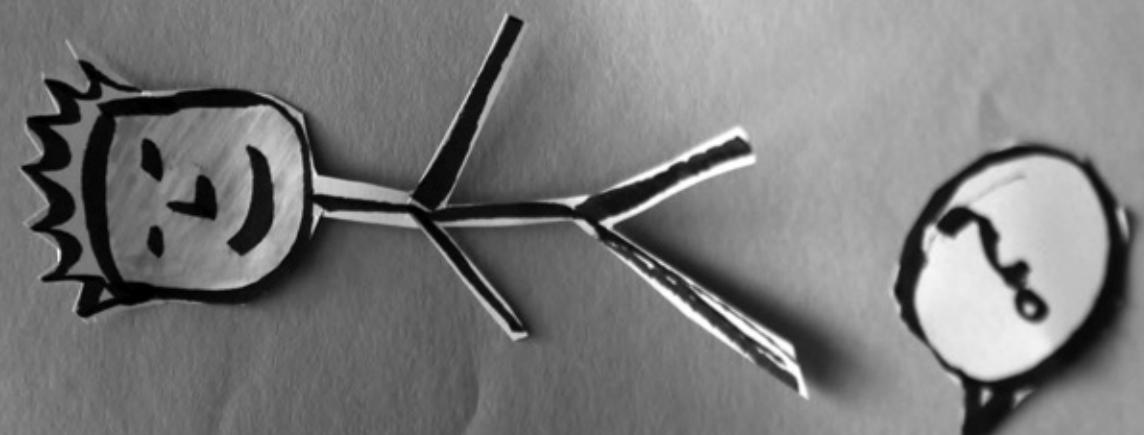
Deconstructing Work /
Dekonstruirajući rad

2013 (11'22")

Country: Borderless / Zemlja: Bez granica
Creative Force Western Balkans

What is work and what is not?
Is work more than an income?
What are the benefits when a robot or a computer replaces
boring and hard work?
When work is so close to one's identity, does it become almost
like a new religion?
During seven days in August 2013 at DokuFest eight great
young people from Bosnia-Herzegovina, Kosovo, Serbia
and Sweden participated in an animation workshop. Their
collaboration and effort resulted in this collective film, made
out of various animation sequences challenging the questions
above.

Šta je rad, a šta nije?
Da li je posao više od plate?
Koje su prednosti toga da robot ili kompjuter zamijeni dosadan
i težak posao?
Kada je posao u skladu sa nečijim identitetom, da li on postaje
nešto poput nove religije?
Tokom sedam dana, u avgustu 2013, na DokuFestu osam mladih
ljudi iz BiH, Kosova, Srbije i Švedske učestovalo je u radionici za
animaciju. Njihovo zajednički rad i napor su rezultirali ovim
kolektivnim filmom, koji je sačinjen od različitih animiranih
sekvenci koje dovode do gore postavljenih pitanja.



Film crew: Ahmed Bajramović, Amina Krantz, Era Mahmutxiku, Feston Loxha, Helden Külmsaar, Isidora Ristić, Kristijan Marić, Miloš Džigurski / **Workshop team:** Anna Klara Åhrén, Alex Veitch, Davor Abazovic, Peter Mossop, Sanjin Pejković, Birgitta Olsson / **With the help of:** RåFILM Filmmakers Collective / **Financed by:** Swedish Institut, Film i Halland.

Ekipa filma: Ahmed Bajramović, Amina Krantz, Era Mahmutxiku, Feston Loxha, Helden Külmsaar, Isidora Ristić, Kristijan Marić, Miloš Džigurski / **Tim radionice:** Anna Klara Åhrén, Alex Veitch, Davor Abazovic, Peter Mossop, Sanjin Pejković, Birgitta Olsson / **Uz pomoć:** RåFILM Filmmakers Collective / **Finansiran od strane:** Swedish Institut, Film i Halland

Merfolk / Sirene



ZOOM ANIMATION / ZUMIRAJ ANIMIRANI FILM

Merfolk / Sirene

2012 (2'30")

United Kingdom / Velika Britanija

Director / Režija: **Rory Waudby-Tolley**

Forced to leave the polluted oceans, merpeople have been living among humans, on mainland Britain, for the last ten years. An elderly couple of merfolk refugees discuss the society they now live in, and how they have adapted to their new life.

Primorani da napuste zagađene okeane sirene moraju živjeti među ljudima, na kopnu Britanije, posljednjih deset godina. Jedan ostarjeli par sirena izbjeglica razgovara o društvu u kojem sada žive, i o tome kako su se adaptirali na novi život.

Festivals and Awards / Festivali i nagrade

Animated Exeter, 2013 - Highly Commended, the Graduate New Talent Award for Animation Direction
 Purbeck Film Festival, 2012 - Best Animation
 Interfilm, International Short Film Festival Berlin, 2012
 One World Human Rights Film Festival, 2013
 Be There! Corfu Animation Festival



Rory Waudby-Tolley is an animator from London. 'Merfolk' is under-graduate film was made at the National Centre of Computer Animation, Bournemouth University, won Best Animation at Purbeck Film festival, was 'Highly Commended' at Animated Exeter and has been screened at several international film festivals. He recently won a competition to produce part of the music video for Deadmau5 and Imogen Heap's song 'Telemiscommunications'. He is currently studying at the Royal College of Art.

Rory Waudby-Tolley je animator iz Londona. "Sirene" su njegov dodiplomski film koji je urađen u Nacionalnom centru za kompjutersku animaciju na Univerzitetu Bournemouth. Film je osvojio Nagradu za najbolji animirani film na Purbeck filmskom festivalu, te pohvalu na festivalu Animated Exeter. Prikazan je na nekoliko međunarodnih filmskih festivala. Rory Waudby-Tolley je nedavno pobijedio u takmičenju za produkciju muzičkog videa za Deadmau5 i pjesmu Imogen Heap's 'Telemiscommunications'. Trenutno studira na Kraljevskom fakultetu za umjetnost.

Producer / Producent:

Rory Waudby-Tolley

Distribution / Distributer:

Rory Waudby-Tolley

Contact / Kontakt:

Rory Waudby-Tolley

rory_wt@hotmail.co.uk



Super / Super

Super / Super

2012 (10'36")



Netherlands / Holandija

Director / Režija: **Johan Klungel**

The main character, Albert gets lost in the seductive world of pretty packages. When his frivolous fantasy turns into a nightmare he discovers a different world behind the facade of the supermarket.

Glavni lik Albert izgubi se u zavodljivom svijetu lijepih pakovanja. Kada se njegove fantazije pretvore u noćnu moru, on otkriva drugačiji svijet iza fasade supermarketa.

Festivals and Awards / Festival i nagrade

Dutch entry for the Oscars 2013 - Animated shorts category
 Annecy+, France, 2013 - 1st Prize audience award
 Euganea Film Festival (Italy) - Best Animation Short Film
 KLIK! Amsterdam Animation Festival, Netherlands, 2013
 Internationales Trickfilm Festival Stuttgart, 2013
 Guanajuato International Film Festival Expresion en Corto, 2013
 Seoul International Cartoon & Animation Festival, 2013
 Anima Mundi, 2013
 Nederlands Film Festival, 2013

Johan Klungel was born 10th of august 1979 in Appingedam. He studied illustration at Academie Minerva in Groningen and did an internship at animationstudio Lawson & Whatshisname in Amsterdam. He graduated in 2004 with his first animated short Fauna Sutra, that won several awards. Since 2004 he has been working as a freelance animator and illustrator. In 2012 he finished his latest short "Super".

Johan Klungel je rođen 10. augusta 1979. godine, u Appingedamu (Holandija). Studirao je ilustraciju na akademiji Minerva u Groningenu i radio internship u studiju za animaciju Lawson & Whatshisname u Amsterdalu. Diplomirao je 2004. godine, sa svojim prvim kratkim filmom Fauna Sutra, koji je osvojio nekoliko međunarodnih nagrada. Od 2004. radi kao slobodni animator i ilustrator. 2012. godine završio je svoj posljednji kratki film "Super".

Original language / Izvorni jezik:

No dialogue

Music / Muzika:

Jaap Berends

Sound / Zvuk:

Juus Piek

Producer / Producent:

Greg Lawson, Jiek Weishut

Contact / Kontakt:

Ursula van den Heuvel

Festival distribution

Phone: +31620689423

E-mail: ursulavandenheuvel@yahoo.co.uk



la imagen congelada / the frozen image



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PUNTO DE VISTA
International Documentary Film Festival of Navarra



Instituto Navarro de las Artes
Institutu Nafarreko de las Artes
Instituto Navarro de las Artes
Institutu Nafarreko de las Artes
Zinemakoen Nafarreko Institutua
FORMACIÓN PROFESIONAL

Programmer /
Selektorica
Kumjana Novakova

Cry Tears of Happiness / Padajte suze radosnice
Jari Kokko
Finland / 2012 / 28'

The Child of Silent Winter / Dijete tihе zime
Iiris Härmä
Finland / 2012 / 21'

The Death Row / U redu za streljanje
Maryam Ebrahimi
Sweden / 2013 / 5'40"

Escape / Bijeg
Srđan Keča
Bosnia and Herzegovina, Serbia / 2013 / 23'

Little World / Mali Svijet
Marcel Barrena
Spain / 2012 / 83'

My Child / Moje dijete
Can Candan
Turkey / 2013 / 82'

Raffael's way / Rafaelov način
Alessandro Falco
Spain, Italy / 2013 / 24'

Rawer / Sirovije
Anneloek Sollart
Netherlands / 2012 / 57'

Scholl WTF! / Škola JBT!
Trisha De Cuyper
Belgium / 2012 / 50'

The Child of Silent Winter / Dijete tihe zime



The Child of Silent Winter / Dijete tihe zime

2012 (21')



Iiris Härmä was born in Finland in 1970. She has over 10 years experience as a producer, production coordinator, director and writer in documentary film productions. Since 1999 she has worked in her own Guerilla Films production company together with her husband and colleague Visa Koiso-Kanttila.

Iiris Härmä je rođena u Finskoj 1970. Više od deset godina radi u produkciji dokumentarnog filma kao producentica, koordinatorica, rediteljica i scenaristica. Od 1999. godine, zajedno sa svojim mužem i kolegom Visaom Koisom-Kanttilaom, radi u vlastitoj producijskoj kući Guerilla Films.

Finland / Finska
Director / Režija: **Iiris Härmä**

The monotonous life in early retirement under the age of 30 is filled with routines. However, the reasons for Katja's retirement are not the routine ones, and her life in a northern Finland city is not all bleak.

There is a certain restlessness bubbling under her reserved appearance, and she channels her anxiety into drawings. This sensitive film captures one of the 50 000 shades of marginalization.

Monotoni život zbog preuranjenog penzionisanja prije tridesete godine ispunjen je rutinom. Međutim, razlozi Katjinog penzionisanja nisu ni najmanje rutinski, a njen život u gradu na sjeveru Irske nije posve sumoran.

Ispod njenog rezerviranog držanja vrije neki nemir. Svoju anksioznost Katja pretvara u crteže. Ovaj osjećajni film bilježi jednu od 50 000 nijansi marginalizacije.

festivals / Festivali

Nordic Shorts and Documentaries
Tampere Film Festival (Special Prize - Under 30 Minutes Films)
Helsinki Documentary Film Festival

Original language / Izvorni jezik:

Finnish / finski

Director / Režija:

Iiris Härmä

Cinematographer / Kamera:

Visa Koiso-Kanttila

Editor / Montaža:

Tuula Mehtonen

Music / Muzika:

Marko Nyberg

Sound / Zvuk:

Janne Laine

Producer / Producent:

Visa Koiso-Kanttila

Contact / Kontakt:

Guerilla Films Ltd

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info@guerillafilms.fi

www.guerillafilms.fi

Cry Tears of Happiness / Padajte suze radosnice



Cry Tears of Happiness / Padajte suze radosnice

2012 (28')



Finland / Finska

Director / Režija: **Jari Kokko**

The national anthem of Russia suddenly blasts through the speakers in the sultry pine forest on the shores of Lake Seliger. Putin and Medvedev smile gently as they watch thousands of starry-eyed young people working out and attending lectures on family values and healthy ways of life. The sun is shining. Nobody is smoking or carousing. The camp attendees are young, beautiful and healthy. People are dancing and falling in love. Life is like a utopia in Putin's Patriotic Youth Camp. The only sounds of dissent are caused by rock legend Juri Sevchuk.

Ruska himna iznenada eksplodira iz zvučnika u sparnoj borovoj šumi na obalama jezera Seliger. Putin i Medveden se umilno smještaju dok gledaju hiljade naivnih mladih ljudi kako rade i drže lekcije o porodičnim vrijednostima i zdravom načinu života. Sunce sija. Niko ne puši, niti pije. Učesnici kampa su mlađi, lijepi i zdravi ljudi. Oni plešu i zaljubljuju se. Život je poput utopije u Putinovom Patriotskom kampu za mlađe. Jedine zvukove otpora uzrokuje rock legenda Juri Sevchuk.

Festivals and Awards / Festivali i nagrade

Reikäreuna Film Festival, 2013 – Best Film
Murmansk Northern Character Tv and Film Festival, 2012 - 1st Diploma
Deboshir International Film Festival 2012 - Best Short Documentary
Helsinki International Film Festival, 2012
Helsinki Short Film Festival, 2012
60th Belgrade Documentary and Short Film Festival, 2013
VIS Vienna Independent Shorts Film Festival, 2013
Blue Sea Film Festival, 2013
15th Belo Horizonte International Short Film Festival, 2013

Original language / Izvorni jezik:

Russian / ruski

Cinematographer / Kamera:

Joona Pettersson

Editor / Montaža:

Jari Kokko

Sound / Zvuk:

Kyösti Väntänen

Producer / Producenat:

Jari Kokko

Contact / Kontakt:

KINOKOKKO KY

Jari Kokko

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tel. +358 400 887 062

E-mail: kinokokko.mail@gmail.com

The Death Row / Red za strijeljanje



The Death Row / Red za strijeljanje

2013 (5'40'')

Sweden / Švedska

Director / Režija: **Maryam Ebrahimi**

The Death Row is a short documentary about public reactions to the artistic act of 15 Afghan women who fight for women's education right in the form of performance.

More than 30 years of war and violence in Afghanistan has brought about a collective anxiety among people. Under the influence of such anxiety, all social acts can be interpreted brutal and all public spaces introduce themselves implicitly as "death rows".

Red za strijeljanje je kratki dokumentarni film o reakciji javnosti na umjetnički čin 15 Afganistanki koje se bore za pravo žena na edukaciju, putem performansa.

Više od 30 godina rata i nasilja u Afganistanu izazvalo je kolektivnu tjeskobu među ljudima. U kontekstu društvene tjeskobe, sve društvene aktivnosti mogu se interpretirati kao brutalne, a svi javni prostori predstavljaju "redove za strijeljanje".

Festivals and Awards / Festivali i nagrade

KingBonn, New Media Shorts Festival, China, 2013 - Special Jury Award For Best Short

Gothenburg International Film Festival, Sweden, 2013

Tempo Doc Film Festival, Sweden, 2013

Split Film Festival, Croatia, 2013



Maryam Ebrahimi was born in Tehran 1976. She lives and works in Sweden. She has studied Art and Art theory in Art University of Tehran. She continues her education in Sweden in "Art in public Realm". The subjects Middle East and Women are her interest.

"I Was Worth 50 Sheep" is her first documentary production. Her second feature-length documentary is "No Burqas Behind Bars", on which she worked as researcher, producer and co-director.

Maryam Ebrahimi je rođena u Teheranu 1976. Živi i radi u Švedskoj. Studirala je umjetnost i teoriju umjetnosti na Univerzitetu za umjetnost u Teheranu. Školovanje je nastavila u Švedskoj u "Art in public Realm".

Interesuje se za teme Bliskog Istoka i žena. "I Was Worth 50 Sheep" je njen prvi producirani dokumentarac. Njen drugi dugometražni dokumentarac je "No Burqas Behind Bars" na kojem je radila kao istraživačica, producentica i ko-rediteljica.

Original language / Izvorni jezik:

Dari / dari

Cinematographer / Kamera:

Hamid Hamoun

Editor / Montaža:

Farzad Moloudi

Producer / Producent:

Nima Sarvestani

Contact / Kontakt:

Nimafilm

Farima Karimi

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Sweden

+46 707444516

farima@nimafilmsweden.com

www.nimafilmsweden.com

Escape / Bijeg

Escape / Bijeg

2013 (23')



Serbia, B&H / Srbija, BiH

Director / Režija: **Srđan Keča**

Three stories of three Roma women from the Balkans: one runs away from her parents and schooling to get married, one struggles to raise a little girl on her own after her husband abandons them, and one tries to escape from a life of abuse and illness.

Priča govori o tri Romkinje sa Balkana: jedna napušta roditelje i školu da bi se udala, druga samostalno odgaja djevojčicu nakon što ju je muž napustio, a treća pokušava pobjeći od života ispunjenog zlostavljanjem i bolešću.

Festivals and Awards / Festivali i nagrade

Sarajevo Film Festival, 2013 - Documentary Competition
International Documentary and Short Film Festival DokuFest, Prizren, 2013 - Balkan Documentary Competition
DOK Leipzig, 2013 - Official Selection - International Documentary Programme

Srđan Keča studied filmmaking at the Ateliers Varan and the UK National Film and Television School. Srđan made films in the Balkans, the UK, and the Middle East. Among his recent recognitions are Best Central and East European Documentary at Jihlava IDFF 2012, Best Documentary at London Short Film Festival 2012 and Cottbus Discovery Award at Film festival Cottbus 2011 (for MIRAGE), Best Balkan Documentary at Dokufest 2011 (for A LETTER TO DAD) and a 2011 IDF Silver Eye Award nomination.

Srđan Keča je studirao režiju u školi dokumentarnog filma Ateliers Varan i na britanskoj Nacionalnoj školi filma i televizije. Snimao je filmove na Balkanu, u Velikoj Britaniji i na Bliskom Istoku. Neke od novijih nagrada uključuju Nagradu za najbolji film Centralne i Istočno Evropski na Jihlava međunarodnom filmskom festivalu 2012, Najbolji dokumentarni film na Festivalu kratkog filma London 2012, Cottbus nagradu za otkriće na Cottbus film festivalu 2011 (za film MIRAGE), Najbolji balkanski dokumentarni film na Dokufestu 2011 (za A LETTER TO DAD), kao i nominaciju za nagradu IDF Srebrno oko 2011.

Original language / Izvorni jezik:

Bosnian / bosanski

Cinematographer / Kamera:

Srđan Keča

Editor / Montaža:

Jelena Maksimović

Music / Muzika:

Molo

Sound / Zvuk:

Davor Keča, Jakov Munižaba

Producer / Producenat:

Srđan Keča

Contact / Kontakt:

UZROK

Belgrade Office

107 Nehru St.

Belgrade 10070, Serbia

<http://uzrok.com>

belgrade@uzrok.com

Little World / Mali svijet



Little World / Mali svijet

2012 (83')



Spain / Španija

Director / Režija: **Marcel Barrena**

Albert Casals is a young man who has been in a wheelchair since he suffered from leukemia at the tender age of five. But this hasn't stopped him from pursuing his dream: travelling around the world. And doing it his way. He sets off from home armed with nothing but his imagination and his courage. Little World takes us along on his greatest challenge yet: to reach the exact opposite side of the planet.

Albert Casals je mladić koji živi u invalidskim kolicima otkako je s pet godina prebolio leukemiju. Ali to ga ne sprečava da ostvari svoj san i otisne se na putovanje oko svijeta. Kreće od kuće naoružan samo maštom i hrabrošću. "Mali svijet" vodi nas na njegov najveći dosadašnji izazov: stići na potpuno suprotnu stranu planeta!

Festivals and Awards / Festivali i nagrade

International Documentary Film Festival Amsterdam, IDFA, 2012 - Doc U & 3r audience awards
 Zagreb Dox, 2013 - Youth Award
 Boulder International Film Festival, 2013 - Best Documentary Award
 DOKFILM, Norway, 2013 - Audience award

Original language / Izvorni jezik:

Catalan / katalonski

Cinematographer / Kamera:

Albert Serradó, Víctor Torija

Editor / Montaža:

Marcel Barrena, Domí Parra, Luís Rico, Víctor Torija

Music / Muzika:

Pau Vallvé

Sound / Zvuk:

Cannonball Sound

Producer / Producenat:

Víctor Correal, Adrià Cuatrecases, Oriol Maymó

Contact / Kontakt:

Umbilical Production

Phone: +34 670 21 08 28

Web site: www.umbilical.tv

E-mail: contact@umbilical.tv



My Child / Moje dijete

2013 (82')



Turkey / Turska

Director / Režija: **Can Candan**

What happens when your child comes out to you? *My Child* is about a very courageous and inspiring group of mothers and fathers in Turkey, who are parents of lesbian, gay, bisexual, trans-gender individuals. They have not only gone through the difficult path of accepting their children for who they are, but also have taken the next step to share their experiences with other LGBT families and the public. In *MY CHILD* seven parents intimately share their experiences with the viewer, as they redefine what it means to be parents, family, and activists in this conservative, homophobic, and trans-phobic society.

Šta se desi kada vam se dijete outa? *Moje dijete* je film o veoma hrabrim i inspirativnim ljudima u Turskoj, koji su roditelj lezbijki, homoseksualaca, biseksualaca/ki i transseksualaca/ki. Oni ne samo da su prošli težak period prihvatanja svoje djece onakvima kakvi oni jesu, nego su odlučili da svoja iskustva podijele sa drugi LGBT porodicama i sa javnosti. U filmu *Moje dijete* sedam roditelja je podijelilo svoja intimna iskustva sa gledaocima, o tome što znači biti roditelj, porodica i aktivista u konzervativnom, homofobnom i trasfobnom društvu.

Festivals and Awards | Festivali i nagrade

Documentarist, Istanbul 2013

Special Jury Prize, 3th Filmamed Documentary Film Festival

London Open City Docs Fest 2013

6th Kerala International Documentary and Short Film Festival

37th Montreal World Film Festival

15th Thessaloniki International LGBTQ Film Festival

DokuFest, Kosovo

Original language / Izvorni jezik:

Turkish / turski

Director / Režija:

Can Candan

Cinematographer / Kamera:

Oguz Yenen

Editor / Montaža:

Gökçe Ince

Sound / Zvuk:

Öğünç Hatipoglu

Producer / Producenat:

Can Candan, Ayşe Çetinbas, Gökçe Ince

Contact / Kontakt:

SURELA FILM

info@surelafilm.com

Tel: +90 212 227 34 96

www.surelafilm.com

Raffael's Way / Rafaelov način

*Raffael's Way /
Rafaelov način*

2013 (25')



Spain, Italy / Španija, Italija

Director / Režija: **Alessandro Falco**

Raffael is a 13 year old boy who lives in the suburbs of Naples. From 12:00 to 3:30 p.m. and from 7:00 p.m. to 9:00 p.m. he sells cigarettes in a street corner with his friend Adama. They are rehearsing to play at the village's festival. Meanwhile, police and demonstrators have been struggling for days after the Mayor's decision to evict a compound of apartments. Raffael is waiting anxiously for his mother to return home. While he waits, he draws a house, with a garden.

Rafael je trinaestogodišnji dječak koji živi u predgrađu Napulja. U period od 12:00 do 15:30 i od 19:00 do 21:00 on prodaje cigarete na uglu ulice zajedno sa svojim prijateljem Adamom. Oni uvježbavaju predstavu za seoski festival. U međuvremenu, policija i demonstranti se danima bore sa odlukom gradonačelnika da iseli blok stanova. Rafael nervozno čeka majku da se vrati kući. Dok čeka, crta kuću, sa baštom.

Festivals and Awards / Festivali i nagrade

Documenta , 2013 - Second Price of the Jury
Genova Film Festival, 2013 - Daunbailò Prize
Locarno Film Festival, 2013 - Best International Short Film
Napoli Film Festival, 2013 - Special Mention

Original language / Izvorni jezik:

Italian / talijanski

Cinematographer / Kamera:

Juan Meseguer

Editor / Montaža:

Alessandro Falco

Music / Muzika:

Arvo Part

Sound / Zvuk:

Giorgio Conti, Giovanni Pallotto,
Daniele Quadroli, Carmine Esposito

Producer / Producenat:

Giusi Castaldo

Contact / Kontakt:

Unisono Produzioni
Group Cinema Art
Barcelona
unisonoproduzioni@gmail.com

Rawer / Sirovije



ZOOM RIGHTS IN SCHOOL / ZUMIRAJ PRAVA U ŠKOLI

Rawer / Sirovije

2012 (55')



Netherlands / Holandija

Director / Režija: **Anneloek Sollart**

Since he was five years old, Tom has only eaten raw food. Uncooked, unheated food. His mother wants him to. She believes in the raw food diet, which she says is the healthiest lifestyle.

The hospital has determined that Tom is seriously undernourished. The mother has been reported for child neglect. Should she be allowed to continue feeding Tom a raw food diet, or should the authorities intervene?

Od pete godine Tom jede samo sirovu hranu. Nekuhana, nezagrijana. Tako želi njegova majka. Ona vjeruje u dijetu od sirove hrane, za koju kaže da je najzdravija.

U bolnici su ustanovili da je Tom ozbiljno neuhranjen. Majka je prijavljena za zanemarivanje djeteta. Da li joj treba dozvoliti da i dalje hrani Toma sirovom hranom ili vlasti trebaju reagovati?

Festivals and Awards / Festivali i nagrade

International Documentary Film Festival Amsterdam - IDFA 2012, World Premiere
Special Award, TRT Documentary Awards, Istanbul, 2013
International Human Rights Film Festival One World, Prague, 2013
16th Environmental Film Festival CinemAmbiente, 2013
Planete+Doc Film Festival, Warsaw, 2013
Human Rights Arts & Film Festival, Melbourne, 2013
Food Film Festival, Amsterdam, 2013

Original language / Izvorni jezik:

Dutch, English / holandski, engleski

Cinematographer / Kamera:

Suzan van Steenwijk, Diana Mosterd

Editor / Montaža:

Caroline Hoeberichts Uppercut

Music / Muzika:

Het Paleis van Boem

Sound / Zvuk:

Sander den Broeder, Benny Jansen, Wouter Velthuis, Erik Leek, Wim Bos

Producer / Producent:

Simone van den Broek

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School WTF!/ Škola JBT!



School WTF! / Škola JBT!

2012 (50')



Trisha De Cuyper was born in Davenport, Iowa USA. She holds a Master in Cinematography, Brussels University, a Master in Art History, University of Louvain and is Bachelor in Spanish studies, Dallas Texas. She was mandated as a member of the Documentary Selection Commission of Flanders Audiovisual Fund and is member of commission of the Dexia awards for audiovisual press. Trisha is a founding member of Triade 2:1 for the realization of Video Art projects. School WTF! Is her first longer documentary.

Trisha De Cuyper je rođena u Davenportu, Iowa, SAD. Magistrica je kinematografije (Brussels University), historije umjetnosti (University of Louvain), a ima i bakalaureat iz studija španskog jezika (Dallas Texas). Bila je članica dokumentarne selekcija komisije Flandrijskog audiovizuelnog fonda. Danas je članica komisije nagrada Dexia za audiovizuelne medije. Jedna je od osnivačica udruženja "Triade 2:1" za umjetničke video projekte. ŠKOLA JBT! je njen prvi dugometražni dokumentarni film.

Belgium / Belgija

Director / Režija: **Trisha De Cuyper**

School WTF! explores a unique philosophy on our modern school system. The Brussels based 'Het Leerhuis' is a democratic school for self-initiated learning. Children are free to choose their activities all day long. They are responsible to decide what they want to learn – if they want to learn – out of their own interests, passion and motivation.

A film about the intention to re-think our school system and to suggest a different way of learning, but it also reflects the struggle of a few children with the paradoxes of freedom and democracy.

Film *Škola JBT!* istražuje jedinstvenu filozofiju savremenog obrazovnog sistema. 'Het Leerhuis' je demokratska škola u Briselu koja se bazira na samoiniciativnom učenju. Tokom cijelog dana u školi djeca mogu birati sve svoje aktivnosti. Oni odlučuju šta će i kako učiti, vodeći se svojim interesovanjima, motivacijom i strašću.

Film pokušava preispitati naš obrazovni sistem i predložiti alternativne načine učenja, ali također film reflektira i unutrašnju borbu nekoliko učenika koji su izloženi paradoksima slobode i demokratije.

Festivals and Awards / Festivali i nagrade

KVS Brussel, Belgium

Original language / Izvorni jezik:

Dutch / holandski

Cinematographer / Kamera:

Jan Lapeire

Editor / Montaža:

Jan Lapeire, Leen Anhonissen

Music / Muzika:

Peter Vandenberghe

Sound / Zvuk:

Pierre Vervloesem

Producer / Producent:

Mark Daems

Contact / Kontakt:

Associate Directors

Mark Daems

Helmstraat 139A

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Belgium

Phone: +3232366663

E-mail: mark@adirector.be

Web site: www.adirector.eu



Regional Creative Documentary Film School ACTive
Debris / Otpaci
Aleksandra Aleksovska, Andi Thaqi, Jovanche Nedelkovski
Macedonia, Kosovo, Bosnia and Herzegovina, Serbia / 2013 / 9'

Small Talk / Ćaskanje
Darko Aleksovski, Sanja Rašević, Vanesa Musović
Macedonia, Kosovo, Bosnia and Herzegovina, Serbia / 2013 / 9'27"

Spring in Summer / Česma u ljeto
Edin Alija, Mila Radonjikj, Vanja Ristic
Macedonia, Kosovo, Bosnia and Herzegovina, Serbia / 2013 / 8'24"

The Invisibles / Nevidljive
Ishak Jalimam, Monika Šimunac, Nita Zeqiri, Petar Antevski
Macedonia, Kosovo, Bosnia and Herzegovina, Serbia / 2013 / 7'

Within / Iznutra
Lejla Mušanović, Norika Šefa, Relja Pekić
Macedonia, Kosovo, Bosnia and Herzegovina, Serbia / 2013 / 7'13"

DokuFest
Daughter / Kćerka
Rita Berisha
Kosovo / 2013 / 8'

Kapllan / Kapllan
Kenan Pallusha
Kosovo / 2013 / 6'

Laetitia / Laetitia
Laureta Paçarizi
Kosovo / 2013 / 9'

Seljim / Seljim
Edin Alija
Kosovo / 2013 / 7'

This Film Lusters for Interpretations /
Ovaj film žudi za interpretacijom
Vernon Shukriu
Kosovo / 2013 / 7'

Free Zone
How's Everyone at Home? / Kak je doma?
Kaja Šišmanović
Srbija, Hrvatska / 2012 / 23'

The Test of Maturity / Ispit zrelosti
Smirna Kulenović
Srbija, Bosna I Hercegovina / 2012 / 31'

Partnership in Arts



Pravo Ljudski has its Ko je video Video?!, Slobodna Zona its Junior program, DokuFest – the Human Rights Film Factory, and we all have the Regional Creative Documentary Film School ACTive... These are the film-making schools and workshops initiated by the documentary film festivals in the Balkan region with the main aim to introduce talented and creative young people to the world of documentary cinema...

The Future is Here: Balkan Dox Workshops is a unique program show-casing the short films created by the young authors from all over the region within the documentary film workshops of the regional festivals... Guided by film-makers from all over the world through the complexities of the film-making process within collaborative, creative and experiential programs, young people mirror their fears, hopes, observations or loves in audio-visual essays...

Pravo Ljudski ima „Ko je video Video?“, Slobodna Zona „Junior“ program, Dokufest „Human Rights Film Factory“, a svi imamo Regionalnu školu kreativnog dokumentarnog filma „ACTive“ ... Ovo su škole i radionice filma inicirane od strane festivala dokumentarnog filma sa Balkana, kako bi se mladi ljudi uveli u svijet dokumentaristike ...

„To je naša budućnost: Radionice dokumentarnog filma sa Balkana“ je jedinstveni program koji prikazuje kratke filmove mladih autora i autorica iz cijele regije, nastao u sklopu radionica dokumentarnog filma regionalnih festivala ... Pod vodstvom reditelja i rediteljica iz čitavog svijeta kroz kompleksnost filmskog stvaralačkog procesa, unutar kreativnih i umjetničkih platformi saradnje, mladi su oslikali svoje strahove, nadanja, opsevacije ili ljubav putem audio-vizuelnih eseja ...



Debris / Otpaci

Debris / Otpaci

2013 (9')



Macedonia, Kosovo, B&H, Serbia / Makedonija, Kosovo, BiH, Srbija
 Directors / Režija: Aleksandra Aleksovská, Andi Thaqi,
 Jovanche Nedelkovski

Why does society always tend to marginalize those who do things unconventionally? Why does it put aside everything that is ugly and rejoice in everything that is beautiful? What is ugly?

Debris takes us into the small microcosm of one brave woman called Dada. A cosmos so small that breaks our society's rules and conventionality into pieces and encompasses in a comical way the values that might inspire a new interpretation and revision of our everyday lives.

Zašto društvo uvijek marginalizira ljudе koji čine nekonvencionalne stvari? Zašto društvo gura u stranu sve ružno, a klikće na sve lijepo? Šta je ružno?

Film *Otpaci* vodi nas u maleni mikrokosmos hrabre žene Dade. Kosmos toliko mali da cijepa naša društvena pravila i komada konvencionalnost na komadiće, te na komičan način obuhvata one vrijednosti koje mogu dovesti do reinterpretacije i revizije naše svakodnevnice.

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Školu kreativnog dokumentarnog filma **ACTive** vode kreativni strastveni ljubitelji dokumentarnog filma, organizacije i predani filmski autori i autorice sa Balkana i iz Evrope, dajući značajan doprinos slici i položaju novih medija i dokumentarnog filma u regiji, a oni su: Studiorum (Skoplje), Pravo Ljudski Film Festival (Sarajevo), DokuFest (Prizren) i MakeDox (Skopje). Projekt velikodušno podržava Balkanski fond za demokratiju (Balkan Trust for Democracy).

Original language / Izvorni jezik:
 Albanian / albanski

Cinematographer / Kamera:
 Aleksandra Aleksovská,
 Andi Thaqi, Jovanche Nedelkovski

Editor / Montaža:
 Aleksandra Aleksovská,
 Andi Thaqi, Jovanche Nedelkovski
 Sound / Zvuk:

Aleksandra Aleksovská,
 Andi Thaqi, Jovanche Nedelkovski

Tutor / Tutor

Pamela Cohn

Producer / Producent:
 Kumjana Novakova,
 Guillermo Carreras-Candi

Contact / Kontakt:
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 New Media and Society
 Studiorum
 kumjana@studiorum.org.mk
 www.we-are-visual.org/active/

Small Talk / Ćaskanje



Small Talk / Ćaskanje

2013 (9'27")

Macedonia, Kosovo, B&H, Serbia / Makedonija, Kosovo, BiH, Srbija
 Directors / Režija: **Darko Aleksovski, Sanja Rašević,
 Venesa Musović**

Small Talk is a short film, inspired primarily by the Prizren City Hostel, where the authors stayed for 10 days while attending the Creative Doc School ACTive. The hostel was a meeting point for a great number of people, coming from different corners of the world, exchanging experiences in an informal way, with a great deal of sincerity and helpfulness. The different ways of communication inspired the authors to try and observe the human relations in the hostel. By documenting the unpretentious conversations, Small Talk captures almost a struggle for basic human interaction in an age where all communication is mediated by technology.

Ćaskanje je kratki film prije svega inspirisan hostelom Grad Prizren, gdje su autori odsjeli deset dana, tokom pohađanja škole "ACTive". Hostel je bio mjesto susreta velikog broja ljudi, iz različitih dijelova svijeta, koji su razmjenjivali svoja iskustva na vrlo neformalan način, ali veoma iskreno i korisno. Autori ovog filma bili su motivirani da zabilježe različite načine komunikacije, ali u isto vrijeme i da samo promatralju međuljudske odnose u hostelu. Htjeli su zabilježiti te nepretenciozne razgovore, u nadi da će uhaviti bit hostela kao mjesta susreta različitih kulutura, ali isto tako htjeli su napraviti dirljivi kratki dokumentarac o borbi za osnovnu ljudsku interakciju, u dobi kada je svaki oblik komunikacije posredovan tehnologijom.



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Original language / Izvorni jezik:
 English / engleski

Cinematographer / Kamera:
 Darko Aleksovski, Sanja Rašević,
 Venesa Musović

Editor / Montaža:
 Darko Aleksovski, Sanja Rašević,
 Venesa Musović

Sound / Zvuk:
 Darko Aleksovski, Sanja Rašević,
 Venesa Musović

Tutor / Tutor
 Emilio Guerra Delgado

Producer / Producen:
 Kumjana Novakova,
 Guillermo Carreras-Candi

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 kumjana@studiorum.org.mk
 www.we-are-visual.org/active/

Spring in Summer / Česma u ljeto



Spring in Summer / Česma u ljeto

2013 (8'24'')

Macedonia, Kosovo, B&H, Serbia / Makedonija, Kosovo, BiH, Srbija
Directors / Režija: **Edin Alija, Mila Radonjikj, Vanja Ristić**

This short documentary film captures the moments when we use the water fountain. It is a poetic and allegorical story about people, differences, connections, similarities. We all stop by the water fountain, even just for a moment, no matter where we come from or where we go. This is a story about all of us - young, old, happy or sad, angry or delighted, or just being thirsty. This is a story about the little moments of magic that happen there, at the fountain.

Ovaj kratki film prikazuje momente upotrebe javne česme. To je poetična i alegorijska priča o ljudima, razlicitostima, vezama i sličnostima. Svi zastanemo pored česme, makar i na trenutak, bez obzira odakle dolazimo i gdje idemo. Ovo je priča o svima nama – mladima, starima, sretnima ili tužnim, ljutima ili radosnim, ili jednostavno žednim. Ovo je priča o sitnim trenucima magije koja se dešava tamo, na česmi.



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Original language / Izvorni jezik:

No Dialogue

Cinematographer / Kamera:

Edin Alija, Mila Radonjikj, Vanja Ristić

Editor / Montaža:

Edin Alija, Mila Radonjikj, Vanja Ristić

Sound / Zvuk:

Edin Alija, Mila Radonjikj, Vanja Ristić

Tutor / Tutor:

Srdan Keča

Producer / Producent:

Kumjana Novakova,

Guillermo Carreras-Candi

Contact / Kontakt:

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New Media and Society

Studiorum

kumjana@studiorum.org.mk

www.we-are-visual.org/active/

The Invisibles / Nevidljive



The Invisibles / Nevidljive

2013 (7')



Macedonia, Kosovo, B&H, Serbia / Makedonija, Kosovo, BiH, Srbija
 Directors / Režija: **Ishak Jalimam, Monika Šimunac, Nita Zeqiri, Petar Antevski**

Engaged and happily in love, these two girls bravely tell the story of their mutual life as a lesbian couple in Kosovo.

Vjerene i sretno zaljubljene, ove dvije djevojke hrabro pričaju priču o svom zajedničkom životu lezbejskog para na Kosovu.

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Original language / Izvorni jezik:

English / engleski

Cinematographer / Kamera:

Ishak Jalimam, Monika Šimunac, Nita Zeqiri, Petar Antevski

Editor / Montaža:

Ishak Jalimam, Monika Šimunac, Nita Zeqiri, Petar Antevski

Sound / Zvuk:

Ishak Jalimam, Monika Šimunac, Nita Zeqiri, Petar Antevski

Tutor / Tutor

Vladimir Tomić

Producer / Producenat:

Kumjana Novakova, Guillermo Carreras-Candi

Contact / Kontakt:

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www.we-are-visual.org/active/

Within / Iznutra



Within / Iznutra

2013 (7'13")

Macedonia, Kosovo, B&H, Serbia / Makedonija, Kosovo, BiH, Srbija
 Directors / Režija: **Lejla Mušanović, Norika Šefa, Relja Pekić**

The young butcher Ergjan tells the interesting story that one old house in the center of Prizren hides. Ergjan is a young boy growing up in a traditional Albanian family. Even more revealing than his words is his attitude towards the isolation he lives in and the house itself. Showing them through the same objects, this story is about the past and the future as seen from within.

Mladi mesar Ergjan priča nam zanimljivu priču koju skriva jedna stara kuća u centru Prizrena. Ergjan je mlađi odrastao u tradicionalnoj albanskoj porodici. Njegov stav otkriva nam mnogo više nego njegove riječi, o izolaciji u kojoj se nalazi i kući samoj. Prikazujući ih kroz iste stvari, ovo je priča o prošlosti i budućnosti viđenoj iznutra.



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Original language / Izvorni jezik:
 Albanian / albanski
Cinematographer / Kamera:
 Lejla Mušanović, Norika Šefa, Relja Pekić
Editor / Montaža:
 Lejla Mušanović, Norika Šefa, Relja Pekić
Sound / Zvuk:
 Lejla Mušanović, Norika Šefa, Relja Pekić
Tutor / Tutor:
 Guillermo Carreras-Candi
Producer / Producent:
 Kumjana Novakova, Guillermo Carreras-Candi

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 New Media and Society
 Studiorum
 kumjana@studiorum.org.mk
www.we-are-visual.org/active/

Daughter / Kćerka



Daughter / Kćerka

2013 (8')



Rita Berisha is a young filmmaker from Kosovo. She studies mathematics in Prizren and is an amateur musician. She studied classical ballet for two years.

Kosovo / Kosovo

Director / Režija: **Rita Berisha**

Rita Berisha je mlada filmska autorica sa Kosova. Studira matematiku u Prizrenu i amaterski se bavi muzikom. Dvije godine pohadala je klasični balet.

Çika is a film about a girl and her relationship with her father. She tries to fix it in many ways. And then, she decides to make him a surprise...

Kćerka je film o djevojci i njenom odnosu sa ocem. Ona pokušava na sve načine popraviti njihov odnos. I onda, odluči da iznenadi oca ...

Festivals and Awards / Festivali i nagrade

International Documentary and Short Film Festival - DokuFest, 2013
Free Zone Human Rights Film Festival, 2013

Original language / Izvorni jezik:
Albanian / albanski

Cinematographer / Kamera:

Laureta Paçarizi

Producer / Producenat:
DokuFest

Contact / Kontakt:

DokuFest
"Mimar Sinan" 12,
20000 Prizren, Kosovo
Phone: +381 29 233 718
Web site: <http://dokufest.com>
E-mail: info@dokufest.com

Kapllan / Kapllan



Kapllan / Kapllan

2013 (6')

Kosovo / Kosovo

Director / Režija: **Kenan Pallusha**

An old couple lives alone in a Village which is abandoned by the villagers during the war. And after the war it didn't change anything. This couple shows the faith of the Village. The old man was in a jail because of murder and he tells a story about the War.

Stari bračni par živi sam u selu kojeg su ostali seljani napustili tokom rata. U selu se nije ništa promijenilo ni poslije rata. Ovaj par pokazuje snagu sela. Starac je bio u zatvoru radi ubistva, i on priča priču o ratu.

Festivals and Awards / Festivali i nagrade

International Documentary and Short Film Festival - DokuFest, 2013

:DOKUFEST
International Documentary
and Short Film Festival

Kenan Pallusha was born in Prizren. He is attending the Loyola Gymnasium. He was a participant at the DokuFest Film Workshop in 2013. And during the workshop he made a short documentary called Kapllan. He collaborates with DokuFest since 2011.

Kenan Pallusha je rođen u Prizrenu. Pohađa gimnaziju Loyola. Jedan je od učesnika radionice DokuFesta 2013. Film Kapllan je snimljen tokom te radionice. Radi na DokuFestu od 2011. godine.

Original language / Izvorni jezik:
Albanian / albanski

Cinematographer / Kamera:
Kenan Pallusha
Producer / Producenat:
DokuFest

Contact / Kontakt:
DokuFest
"Mimar Sinan" 12,
20000 Prizren, Kosovo
Phone: +381 29 233 718
Web site: <http://dokufest.com>
E-mail: info@dokufest.com

Laetitia / Laetitia



Laetitia / Laetitia

2013 (9')



Kosovo / Kosovo

Director / Režija: **Laureta Pacarizi**

Laetitia is a French woman who loves everything about life. She lives in Prizren, Kosova with her Kosovar husband and their two children. When she is 41, she becomes terminally ill, and knows that she is going to die in a short time. From this moment, her strength, love, and faith start to grow in an amazing way.

Laetitia je Francuskinja koja voli sve u vezi sa životom. Ona živi u Prizrenu (Kosovo) sa mužem Kosovarom i njihovo dvoje djece. Kada napuni 41 godinu Leatitia teško oboli i sazna da će uskoro umrijeti. Od tog trenutka njena snaga, ljubav i vjera pocinju zadržavajuće rasti.

Festivals and Awards / Festivali i nagrade

Free Zone Human Rights Film Festival, 2013

International Documentary and Short Film Festival - DokuFest, 2013

Laureta Pacarizi is a Kosovar filmmaker, actress, musician and ballet dancer. She finished her High School Musical Degree in Prizren. Since the age of 14 she has been performing in live theatre and film. She was also a member of Kino Kabaret at DokuFest 2012.

Laureta Pacarizi je filmska autorica, glumica, muzičarka i balerina sa Kosova. Završila je Srednju muzičku školu u Prizrenu. Od 14. godine nastupa u teatru i na filmu. Također, bila je članica Kina Kabaret na DokuFestu 2012.

Original language / Izvorni jezik:
Albanian / albanski

Cinematographer / Kamera:
Laureta Paçarizi
Producer / Producenat:
DokuFest

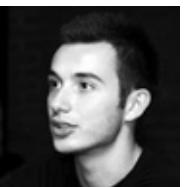
Contact / Kontakt:
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Phone: +381 29 233 718
Web site: <http://dokufest.com>
E-mail: info@dokufest.com

Seljim / Seljim



Seljim / Seljim

2013 (7')



**:DOKU
FEST**
International Documentary
and Short Film Festival

Edin Alija was born in Prizren, Kosova. His main interests are activism and movies. He is infatuated with arts and literature, and his inspirational writers are Hermann Hesse and Mikhail Lermontov.

Edin Alija je rođen u Prizrenu (Kosovo). Njegovi primarni interesi su aktivizam i filmovi. Zaluden je umjetnošću i književnošću, a njegovi inspirativni uzori (pisci) su Hermann Hesse i Mikhail Lermontov.

Kosovo / Kosovo

Director / Režija: **Edin Alija**

Lost in fatalism, *Seljim* uses the canvas to draw the imaginary lines of his life.

Izgubljen u fatalizmu, *Seljim* korisi slikarsko platno kako bi nacratao imaginarne linije svog života.

Festivals and Awards / Festivali i nagrade

International Documentary and Short Film Festival - DokuFest, 2013

Free Zone Human Rights Film Festival, 2013

Original language / Izvorni jezik:
Albanian / albanski

Cinematographer / Kamera:
Edin Alija, Pamela Cohn

Editor / Montaža:
Husamedin Luma

Producer / Producent:
DokuFest

Contact / Kontakt:
DokuFest
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20000 Prizren, Kosovo
Phone: +381 29 233 718
Web site: <http://dokufest.com>
E-mail: info@dokufest.com

This Film Lusts for Interpretations / Ovaj film žudi za interpretacijom



*This Film Lusts for Interpretations /
Ovaj film žudi za interpretacijom*

2013 (7')



Vernon lives in familiar surroundings. He longs to make these unfamiliar.

Vernon živi u poznatim okruženjima. Žudi za tim da ih učini nepoznatim.

Kosovo / Kosovo

Director / Režija: **Vernon Shukriu**

The human mind has one imperative: to be fed with the glow of shock. It is in the limits of man's struggle with (un)consciousness that the greatest shocks are produced. It's that time of the night again. The subjective self is dragged to the merciless world of logic.

Ljudski um ima jedan imperativ: da ga ispuni sjaj šokantnog. Najveći šokovi nastaju u granicama čovjekove borbe sa nesvjesnim. Ponovo, to je doba noći. Subjektova suština je uvučena u nemilosrdni svijet logike.

Festivals and Awards / Festivali i nagrade

International Documentary and Short Film Festival - DokuFest, 2013

Free Zone Human Rights Film Festival, 2013

Original language / Izvorni jezik:
Albanian / albanski

Cinematographer / Kamera:

Pamela Cohn, Vernon Shukriu

Producer / Producenat:

DokuFest

Contact / Kontakt:

DokuFest

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Phone: +381 29 233 718

Web site: <http://dokufest.com>

E-mail: info@dokufest.com

How's Everyone at Home? / Kak' je doma?



*How's Everyone at Home? /
Kak' je doma?*

2012 (23')

Serbia, Croatia / Srbija, Hrvatska
Director / Režija: **Kaja Šišmanović**

A story of two people's turbulent divorce seen through their eighteen-year-old daughter's eyes.

Priča o burnom razvodu dvoje ljudi iz perspektive njihove osamnaestogodišnje kćeri.

Festivals and Awards / Festivali i nagrade

Zagreb Dox, 2012 – Special mention
Liburnia Film Festival, 2013 - Special mention
Four River Film Festival, 2012 - Grand Prix
International Documentary and Short Film Festival - DokuFest, 2013



Kaja Šišmanović is 20 years old. She graduated XVI Zagreb Gymnasium and last year she became a student of film directing at Zagreb's Academy of Dramatic Arts.

Kaja Šišmanović ima 20 godina. Završila je zagrebačku XVI gimnaziju i od prošle godine je studentica Filmske režije na Akademiji dramske umjetnosti u Zagrebu.

Original language / Izvorni jezik:
Croatian / hrvatski

Cinematographer / Kamera:

Kaja Šišmanović, Lucian Mirdita

Editor / Montaža:

Lovro Cepelak

Sound / Zvuk:

Hrvoje Radnić

Producer / Producent:

Rajko Petrović

Contact / Kontakt:

Filmski festival Slobodna zona (Fond B92)
+381 11 3284534
info@freezonebelgrade.org
www.freezonebelgrade.org



The Test of Maturity / Ispit zrelosti

*The Test of Maturity /
Ispit zrelosti*

2012 (31')

Serbia, B&H / Srbija, BiH

Director / Režija: **Smirna Kulenović**

The filmmaker's mother and her peers celebrate their high school prom night with a 20 year delay, due to the war in Sarajevo in the early 1990s.

Generacija autoricine majke zbog ratnih dešavanja deve desetih u Sarajevu, proslavlja svoju prvu maturu sa 20 godina zakašnjenja.

Festivals and Awards / Festivali i nagrade

Free Zone Human Rights Film Festival, 2013

International Documentary and Short Film Festival - DokuFest, 2013



Smirna Kulenović is 19 years old. She graduated from Second Gymnasium in Sarajevo, and this year she enrolled in literature studies at Sarajevo University.

Smirna Kulenović ima 19 godina. Završila je Drugu gimnaziju u Sarajevu, a ove godine je upisala književnost na Filozofskom fakultetu u Sarajevu.

Original language / Izvorni jezik:
Bosnian / bosanski

Cinematographer / Kamera:
Dejan Mihiljević

Editor / Montaža:
Branka Pavlović

Sound / Zvuk:
Janja Lončar

Producer / Producenat:
Rajko Petrović

Contact / Kontakt:
Filmski festival Slobodna zona (Fond B92)
+381 11 3284534
info@freezonebelgrade.org
www.freezonebelgrade.org



EXHIBITIONS / IZLOŽBE

*DokuPhoto: I was in Kosovo /
DokuFoto: Bio sam na Kosovu*

*Creative Documentary Film School
Ko je video Video?! /
Škola kreativnog dokumjentarnog filma
Ko je video Video?!*

*Moving Image Workshop /
Radionica pokretnih slika*

Creative Force

I was in Kosovo, DokuPhoto Photography Workshop Expo / Pravo Ljudski Film Festival, Sarajevo / International Documentary and Short Film Festival DokuFest, Prizren / Duplex100m2

EXHIBITION / IZLOŽBA

*I was in Kosovo, DokuPhoto
Photography Workshop Expo / Pravo
Ljudski Film Festival, Sarajevo /
International Documentary and Short
Film Festival DokuFest, Prizren /
Duplex100m2*



The annual DokuPhoto exhibition is an integral part of the International Documentary and Short Film Festival DokuFest. Each year the event manages to bring renowned names in documentary photography to Kosovo, including Gary Knight, Andrew Testa, Vanessa Winship, George Georgiou, Balazs Gardi, Espen Rasmussen, Teru Kuwayama, Tivadar Domanicky, Kamil Firat and many others. The 2013 edition of DokuFest marked the jubilee edition of DokuPhoto with an exhibition of the acclaimed Spanish photographer Pep Bonet and workshop for 11 acclaimed photographers from the region, traveling throughout Kosovo and documenting local stories. The workshop was designed following the concept of the current festival edition: Breaking Borders.

Duplex 100m2 Gallery / Sarajevo, Bosnia and Herzegovina
09. 11. 2013 / 19h00
09 – 23 November, 2013

Artists / Umjetnici i umjetnice
Ergys Zhabjaku, *Albania / Albanija*
Danko Stjepanovic, *Bosnia and Herzegovina / Bosna i Hercegovina*
Bojan Mrdenovic, Mario Tomic, *Croatia / Hrvatska*
Antoan Kurti, Majlinda Hoxha, Vigan Nimani, *Kosovo / Kosovo*
Lazar Simeonov, Tomislav Georgiev, *Macedonia / Makedonija*
Maja Medic, *Serbia / Srbija*
Matjaz Rust, *Slovenia / Slovenija*

I was in Kosovo showcases the photography story maps of eleven contemporary, emerging and established, photographers from South East Europe, created during the DokuPhoto workshop in Kosovo, under the supervision of the acclaimed photographer Pep Bonet.

Bila sam na Kosovu predstavlja fotografske priče jedanaest savremenih, nadolazećih i etabliranih fotografa i fotografkinja iz jugoistočne Evrope, koji su nastali tokom DokuPhoto radionice na Kosovu, pod vodstvom eminentnog fotografa Pepa Boneta.

„DokuPhoto“ izložba je sastavni dio Međunarodnog festivala za dokumentarni i kratki film „DokuFest“. Svake godine ovaj događaj donosi renomirana imena dokumentarne fotografije na Kosovo, među kojima su Gary Knight, Andrew Testa, Vanessa Winship, George Georgiou, Balazs Gardi, Espen Rasmussen, Teru Kuwayama, Tivadar Domanicky, Kamil Firat i mnogi drugi. DokuFest 2013. godine je obilježio jubilarno izdanje „DokuPhoto-a“ izložbom radova čuvenog španskog fotografa Pepa Boneta, te radionicom za jedanaest eminentnih fotografa i fotografkinja iz regije, koji/e su putivali/e Kosovom i bilježili/e lokalne priče. Radionica je bila osmišljena tako da prati concept aktuelnog festivalskog izdanja: pomjeranje granica.

Ko je video Video?! #2



Ko je video Video?! #2

06. – 12. 11. 2013

Sarajevo

*Participants following Ko je video Video?! #2 /
Učesnice i učesnici radionice Ko je video Video?! #2*

Alen Kurtić
Amar Ćivgin
Emil Pajazetović
Farah Hasanbegović
Lamija Bravo
Merima Begić
Mirza Komić
Neven Hercegovac
Irma Mujčinović

Artistic directors / Umjetnički direktori:

Guillermo Carreras – Candi
& Kumjana Novakova

Film Tutors / Tutori:

Guillermo Carreras – Candi,
Srdjan Keca, Vladimir Tomic

Program Assistant / Programska asistent:
Bojan Ždralje

Ko je video Video?! is the Pravo Ljudski Film Festival creative documentary film school designed as an all-inclusive learning process of maturation and empowerment of youth to use documentary film and 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 Pravo Ljudski Film Festivala, koncipirana kao 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.

Photo

Film Still from In Desert and Wilderness, film created within the Ko je video Video?!#1 during the 7. Pravo Ljudski Film Festival Sarajevo, 2012. In Desert and Wilderness Bojan Josić, Emily Šoljić / BiH / 2012 / 4'

Moving Images Workshop / Radionica pokretnih slika

Moving Images Workshop / Radionica pokretnih slika

06. – 12. 11. 2013
Sarajevo

*Participants following Moving Images Workshop /
Učesnice i učesnici radionice Pokretnih slika*
Adnan Šahdan
Ana Krstanović
Bojan Josić
Eldar Spahić
Ishak Jalilam
Smirna Kulenović

The starting point of the workshop is a collective generational portrait of Sarajevo's youth. Six participants between the age of 16 and 21 will be instructed to portray a subject of their own choice. With Sarajevo's own cultural reality as a reference, as well as identity and global youth subcultures as key themes, the goal is to create a piece using one super8mm cartridge, and exploring a cross-language between still photography portrait and creative documentary film.

Polazna tačka radionice je kolektivni generacijski portret mladih u Sarajevu. Osam učesnika, dobi od 16 do 21 godinu, bit će upućeni da naprave portret po svom vlastitom izboru. Uzimajući za glavnu temu sarajevsku kulturnu realnost, ali i identitet i globalne supkulture mladih, cilj je napraviti rad dužine 2:45" min (1 super 8 kaseta po osobi) u kojem bi se istražile poveznice između fotografskih portreta i dokumentarnog filma.

Artistic directors / Umjetnički direktori:
Emilio Guerra Delgado
& Olja Latinović
Tutor / Tutor:
Emilio Guerra Delgado
Production assistant / Asistentica produkcije:
Sanja Nikolić

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



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

DokuFest, Kosovo
Film i Halland, Sweden
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.

The aim of the activities within the 8th Pravo Ljudski Film Festival sessions 2013 is to work with young people and let them express themselves by using moving images, mainly through documentaries. Alongside the production of the human rights animation 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 medejske pismenosti među mlađima 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.

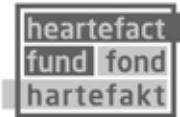
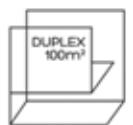
Cilj aktivnosti tokom sesija 8.Pravo Ljudski Film Festivala jeste rad sa mlađima, koji će se izražavati putem pokretnih slika, uglavnom kroz dokumentarne forme. Uz produciranje animiranih filmova o ljudskim pravima, svi učesnici i učesnice će predstaviti svoje radeve široj publici tokom Festivala u Sarajevu.



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RADIO AND TELEVISION OF BOSNIA AND HERZEGOVINA



Kingdom of the Netherlands

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

Adis Memović
Adis Spahić
Alex Veltch
Alexei Dmitriev
Alina Trkulja
Aliriza Arenliu
Amalric de Pontcharra
Amar Numanović
Amer Bečirbegović
Amila Lagumdzija
Amir Berbić
Andrea Kuhn
Andrijana Papikj
Anna Klara Åhren
Art kino Kriterion
Birgitta Olsson
Black Water and her
Daughter
Bor banka
Borna
Brahms
Centar André Malraux
Claire Dupont
Claire Winter
Davor Abazović
Emilio Guerra
Emir Muhamedagić
Emir Nalo
Engin Beširević
Ervin Tokić
Francis Bueb
Gajatri
Gil Leung
Guillermo Carreras – Candi
Hanči
Hannah Horner
Haris Lokvančić
Ignacio Agüero
Ilvana Dizdarović
ISKRA
Ivana Howard
Ivona Jukić
Jana Acevska
Jasmina Sijerčić
Jay Rosenblatt
Jean Gabriel Periot
Jetmir Idrizi
Eroll Bilibani
Nita Deda
John Flahive
John Smith
Julijan Komšić

Katarzyna Wilk
Katarzyna Wilk
Kino Meeting Point
Krakow Film Foundation
Kristefer Stojanovski
la SOFRA
Lejla Kadrispahić
Magi
Mak Kapetanović
Marina Kelava
Marta Mojsova
Mirko Ilić
Moira
Neda Milevska
Nihad Kreševljaković
Oskar Alegria
Ozge Calafato
Pacho Velez
Pierre Courtin
Rajko Petrović
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Sanja Vrzić
Sanjin Pejković
Sara Nikolić
Sarajevski Ratni Teatar
SARTR
Saša Madacki
Sead Kreševljaković
Sébastien Plot
Selma Čampara
Sergio Oksman
Srđan Keča
Srećko Hrkač
Stefan Pejović
Stephanie Spray
The Otolith Group
Una Bejtović
Vanja Lazić
Veton Nurkollari
Vladimir Tomić
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 selektorička festivalskog programa*
Monja Šuta-Hibert, *Executive Director / Izvršna direktorica*
Olja Latinović, *Zoom Rights Youth Programme Coordinator / Koordinatorica Zumiraj Prava programa za mlade*

PROGRAMME SELECTORS / SELEKTORI FESTIVALA

Kumjana Novakova
Guillermo Carreras – Candi, *Guest programmer, Kung Fu Shorts program / program Kratki Kung Fu*

FESTIVAL STAFF / TIM FESTIVALA

Kumjana Novakova, *Creative Director / Kreativna direktorica*
Monja Šuta-Hibert, *Executive Director / Izvršna direktorica*
Merima Memić & Olja Latinović, *Festival admin assistants / Administratorice festivala*
Olja Latinović, *Zoom Rights Youth Programme Coordinator / Koordinatorica Zumiraj Prava programa za mlade*
Lejla Kalamujić, *Pravo Ljudski Daily Editor / Urednica Pravo Ljudskih novina*
Nikolina Nedelkovska, *Hospitality manager & Volunteers coordinator / Hospitality koordinatorica i koordinatorica volontera*
Ivana Dizdarević, *Hospitality Assistant / Asistentica Hospitality tima*
Zenon Marković, *Call for Entries Administrator / Administrator poziva za prijavu filmova*

FESTIVAL EVENTS / FESTIVALSKA DEŠAVANJA

EXHIBITIONS / IZLOŽBE

I was in Kosovo / Bio sam na Kosovu
Kumjana Novakova, Olja Latinović, Pierre Courtin, Curatorial team
Olja Latinović, *Production Assistant / Asistentica produkcije*
Gallery Duplex100m2

Imam priču!
Youth Documentary Photography Competition and Exhibition / Konkurs za najbolju dokumentarnu fotografiju za mlade
Black Box Gallery

FESTIVAL CONCERTS / FESTIVALSKI KONCERTI

Black Water and Her Daughter (B&H)

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, Srđan Keča, Vladimir Tomic, *Tutors / Tutori*
Olja Latinović, *Admissions and Programme Coordinator / Koordinatorica za program i upis polaznika i polaznica*
Bojan Ždrale, *Admin assistant / Administrativni asistent*

MOVING IMAGES WORKSHOP /

RADIONICA POKRETNIH SLIKA
Emilio Guerra Delgado & Olja Latinović,
Artistic directors / Umjetnički direktori
Emilio Guerra Delgado, *Tutor / Tutor*
Sanja Nikolić, *Production assistant / Asistentica produkcije*

ZOOM RIGHTS IN SCHOOL WORKSHOP FOR EDUCATORS / RADIONICA ZA EDUKATORE

I EDUKATORICE ZUMIRAJ PRAVA U ŠKOLI
Monja Šuta Hibert & Alina Trkulja, *Direction, Concept and Workshop moderators / Koordinacija, autorice koncepta i moderatorice radionica*
Merima Memić, *Admin assistant / Administrativna asistentica*

PR
Una Bojtović
Emir Muhamedagić

Catalogue editorial / Uredništvo kataloga
Lejla Kalamujić
Kumjana Novakova

Translation and Adaptation of Films / Prijevod i adaptacija filmova
Alina Trkulja
Andreja Dugandžić
Borisa Mraović
Emina Žuna
Fuad Hasanagić
Lejla Kalamujić
Merima Memić
Sadžida Tulić
Samra Dizdarević
Sanja Vrzić
Sara Nikolić
Silvija Dervišefendić
Zenon Marković

Visual Identity / Vizuelni identitet
Amir Berbić

Visual identity builds upon / Vizuelni identitet baziran je na
Film still from Communists Like Us, 2006, Courtesy of The Otolith Group and LUX
Film still from The Devil, 2012, Courtesy of Jean-Gabriel Périot
Photo of Jean-Pierre Thiébaud, Le Traîneau-échelle, 1971, Courtesy of ISKRA
Film still from The Search for Emak Bakia, 2012, Courtesy of Oskar Alegria
La Charnière, 1968, Courtesy of ISKRA
Film still from Classe de Lutte, Medvedkin Group, 1968, Courtesy of ISKRA
Artwork 20.000 - Trauma of a Crime, artist Lana Čmajčanin, Exhibition Archeology of Body – Anthropology of Violence, 7. Pravo Ljudski Film Festival, 2012

DTP
Adis Spahić

Video
The Video of the 8th Pravo Ljudski Film Festival builds upon footage from the short film Inquire Within, directed by Jay Rosenblatt, part of the re:versus program.
Re-edit by Vladimir Tomic
Video 8. Pravo Ljudski Film Festival koristi video materijal iz filma Inquire Within (Traženje unutar), reditelja Jaya Rosenblatt-a, koji je dio re:versus selekcije.
Montaža Vladimir Tomic

Web
Boris Ristovski

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