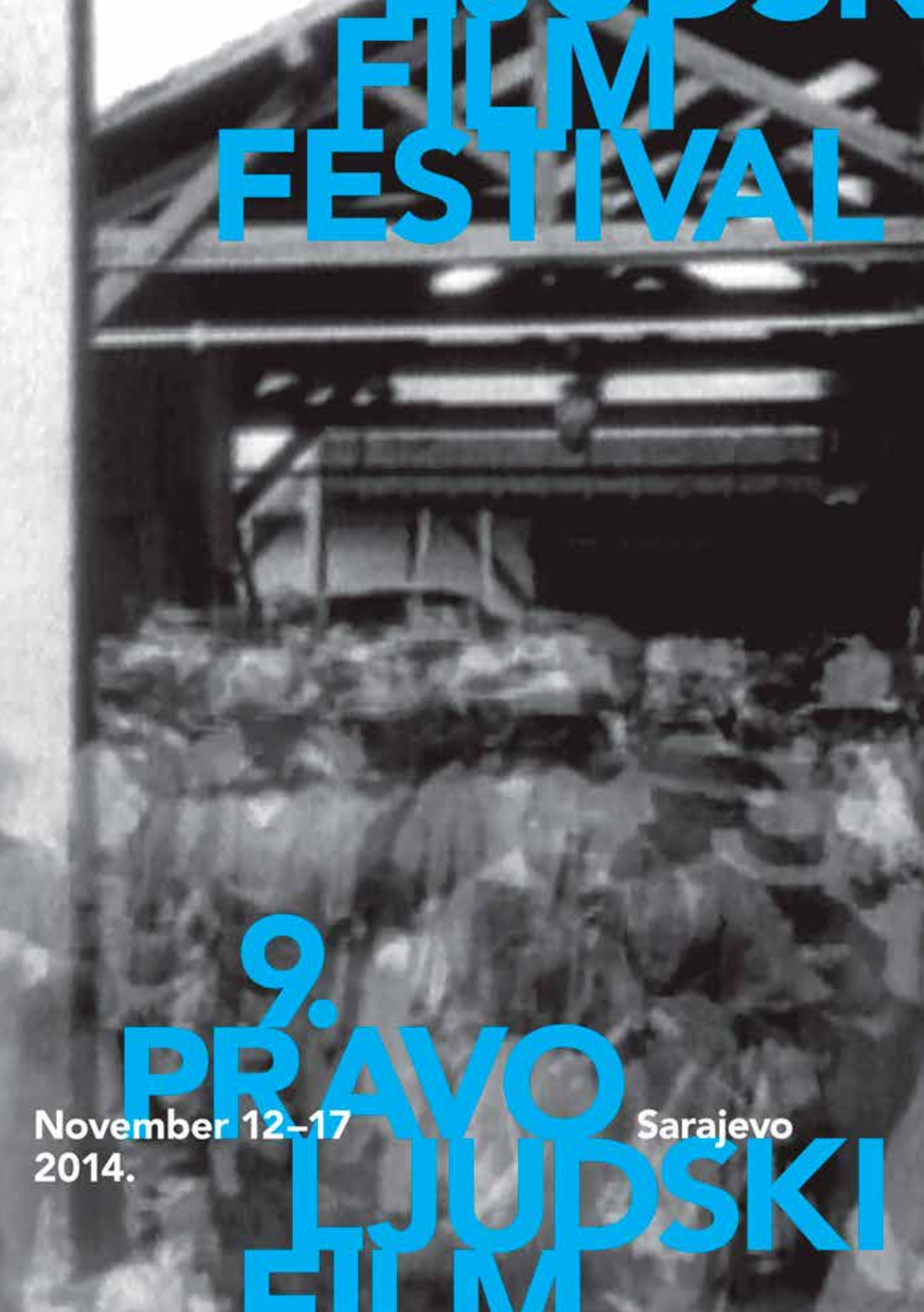




BOŠNJA FILM FESTIVAL

9. PRAVO LJUDSKI FILM

November 12–17
2014.

Sarajevo

*Dreams leaving the Factory or,
Framing the Invisible /
Snovi napuštaju Fabriku ili,
Kadriranje nevidljivog*

Images left cinema,

But how do we find the imagined?

If “finding an image is to re-find it”, do we find
cinema if we frame the invisible?

(Re)find the livingness of the sole, the particular,
the subjective?

Dream(s)?

A film festival, like cinema, is experiential, made
also of the images that are invisible, and of the
sounds that are absent.

The 9th edition of the Pravo Ljudski Film Festival
is dedicated to the ones who left the factory,
who “wipe the debris off the image(s)”, who are
searching for the imagined and who safeguard
unconscious memory, dreams, poetry and the
fragility of cinema inspite of everything.

Kumjana Novakova

Slike su napustile film,

Ali kako pronaći imaginarno?

Ako je “nalaženje slike njeno ponovno
pronalaženje”, možemo li naći film kadrirajući
nevidljivo?

(Ponovno) pronalaženje životnosti jedinog,
osobitog, subjektivnog?

San? Snovi?

Filmski festival, kao i film, je iskustven,
sastavljen i od nevidljivih slika, te zvukova
kojih nema.

9. izdanje Pravo Ljudski Film Festivala posvećeno
je onima koji su napustili fabriku i koji “sklanjaju
prljavštinu sa slika”, koji tragaju za imaginarnim
i štite nesvjesna sjećanja, snove, poeziju i krhkost
filma uprkos svemu.

Kumjana Novakova

Contents / Sadržaj

7 IN COMPETITION EXTRA MUROS / TAKMIČARSKI PROGRAM EXTRA MUROS

- :: *extra muros jury / extra muros žiri*
- :: *extra muros award / extra muros nagrada*
- :: *extra muros films / extra muros filmovi*

33 RE:VERSUS

47 ARTS & DOCS

57 THE SHORTS / KRATKI FILM

77 SPECIAL PROGRAMMES / SPECIJALNI PROGRAMI

- :: *Harun Farocki Retrospective: Workers Leaving the
Image: Work in Progress /
Retrospektiva Haruna Farockija: Radnici napuštaju
sliku: rad u toku*
- :: *It is forbidden to dream here!: Ulrike Ottinger... /
Zabranjeno za snove!: Ulrike Ottinger ...*
- :: *John Smith: art(making) diaries*
- :: *Special Projections*

143 MASTER CLASSES / PREDAVANJA

- :: *Michael Baute: Working Images / Slike rada*
- :: *Ulrike Ottinger: It is forbidden to dream here! /
Zabranjeno za snove!*
- :: *John Smith: art(making) diaries*

151 ZOOM RIGHTS

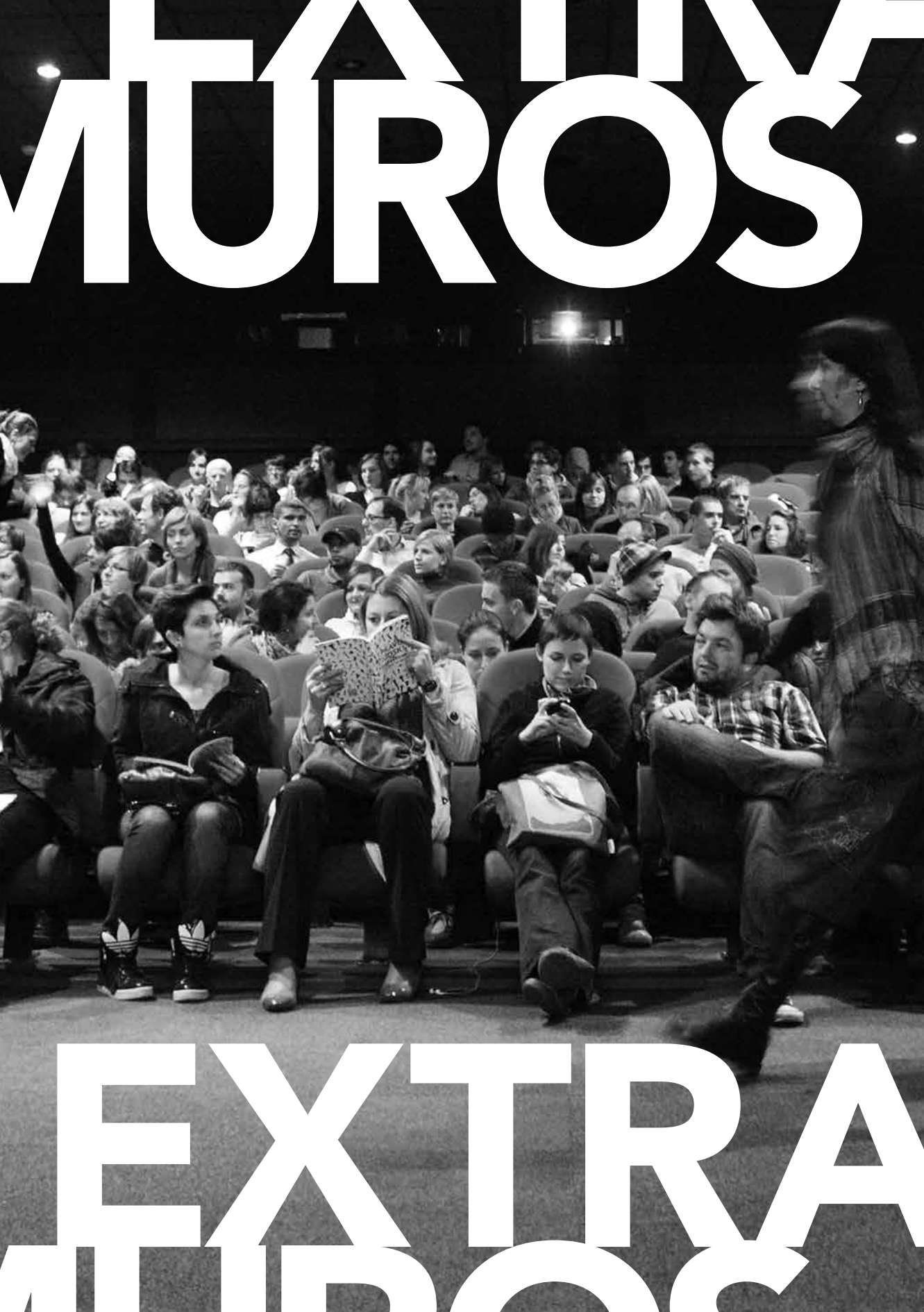
- :: *Jury for Best Zoom Rights Photo for Youth:
The Future is Now! / Žiri za najbolju Zumiraj Prava
fotografiju za mlade: Budućnost je sada!*
- :: *Jury for Best Zoom Rights Youth Film /
Žiri za najbolji Zumiraj Prava film za mlade*
- :: *Zoom Documentary Film / Zumiraj dokumentarni film*
- :: *Zoom Animation / Zumiraj animirani film*
- :: *The Future is Here! / Budućnost je ovdje!*

213 WORKSHOPS / RADIONICE

- :: *Creative Documentary Film School Ko je vidio Video?! /
Škola kreativnog dokumentarnog filma Ko je vidio Video?!*
- :: *Creative Documentary Comics School: Zoom Comics! /
Škola kreativnog dokumentarnog stripa Zumiraj strip!*
- :: *Data Visualization and Storytelling in the Digital Age Workshop /
Vizualizacija podataka i naracija u digitalnom okruženju*
- :: *Pretty as a Picture / Lijepa k'o slika*

225 SPECIAL THANKS / POSEBNO ZAHVALJUJEMO

227 PRAVO LJUDSKI TEAM: WHO IS WHO? / PRAVO LJUDSKI TIM: KO JE KO?



*Programmer /
Selektorica*
Kumjana Novakova

Birds of September / Septembarske ptice

Sarah Francis

Lebanon, Qatar / 2013 / 99'

Bloody Beans / Prokleti grah

Narimane Mari

Algeria, France / 2013 / 77'

Dust Breeding / Uzgajanje prašine

Sarah Vanagt

Belgium / 2013 / 47'

Gottland / Gottland

Viera Čákanyová, Petr Hátle, Lukáš Kokeš,

Rozálie Kohoutová, Klára Tasovská

Czech Republic, Poland, Slovakia / 2014 / 100'

Karpotrotter / Karpoputnik

Matjaz Ivanisin

Slovenia / 2013 / 49'

Ne Me Quitte Pas / Ne Me Quitte Pas

Sabine Lubbe Bakker, Niels van Koevorden

The Netherlands, Belgium / 2013 / 107'

Salóme/ Salóme

Yrsa Roca Fannberg

Iceland, Spain, Sweden / 2014 / 59'

The Secret / Tajna

cyop & kaf

Italy / 2013 / 89'

South North Water Displace /

Uz vodu sa juga na sjever

Antoine Boutet

France / 2014 / 110'

Jury / Žiri



Dana Linssen is a writer, philosopher and film critic from The Netherlands. Since 1997 she has been a film critic for Dutch daily newspapers NRC Handelsblad and nrc.next, and in 1998 she became editor-in-chief, and later co-publisher of the independent film monthly DeFilm krant. In 2008 she launched the Slow Criticism Project, as a counterbalance against the commodification of film criticism. In 2009 she was awarded the Louis Hartlooper Prize for Film Journalism.

Dana Linssen je spisateljica, filozofkinja i filmska kritičarka porijeklom iz Holandije. Od 1997. godine filmska je kritičarka za holandske dnevne novine „NRC Handelsblad“ i „nrc.next“; 1998. postaje glavna urednica, a kasnije i suizdavačica filmskog mjesečnika „deFilm krant“. Pokrenula je projekat „Spora kritika“ kao protutežu komodifikaciji filmske kritike. Dobitnica je Nagrade Louis Hartlooper za filmsko novinarstvo.



Katja Wiederspahn, born 1963; studied Philosophy, Sociology and Film Theory in Frankfurt/Main; film curator and translatrix (English – German, theory and literature), since 2000 as member of the queer_feminist translation collective gender et alia Vienna; lecturer at several universities in Austrian and German; since 2002 head of the program department of the Viennale; currently develops the artistic research project “Queer(y)ing Femininities: Translating, Sex, Gender and Sexuality” (together with Dagmar Fink).

Katja Wiederspahn, rođena 1963. godine; studirala filozofiju, sociologiju i filmsku teoriju u Frankfurtu/Mainu; filmska kustosica i prevoditeljica (engleski – njemački, teorija i literatura), od 2000. godine članica queer-feminističkog prevodilačkog kolektiva „gender et alia“ u Beču; predavačica na nekoliko njemačkih i austrijskih univerziteta; od 2002. godine šefica Programskog odjela na Viennalu; trenutno radi na umjetničkom istraživačkom projektu „Queer(y)ing Femininities: Translating, Sex, Gender and Sexuality“ (sa Dagmarom Finkom).



John Smith is a British film and video artist known for his playful subversion of documentary imagery. He was born in Walthamstow, East London in 1952 and studied film at the Royal College of Art. Since 1972 he has made more than 50 film, video and installation works that have been shown in independent cinemas, art galleries and on television around the world and awarded major prizes at many international film festivals. He teaches part-time at the University of East London where he is Professor of Fine Art. In 2011 he received a Paul Hamlyn Foundation Award for Artists and in 2013 he was the winner of Film London's Jarman Award. His films are held in numerous collections including Arts Council England, Tate Gallery and Kunstmuseum Magdeburg.

John Smith je britanski filmski i video umjetnik poznat po razigranim preobražajima dokumentarnih slika. Rođen je 1952. godine u Walthamstowu, Istočni London, a studirao je film pri Kraljevskom koledžu umjetnosti. Od 1972. godine snimio je više od 50 filmova, video radova i instalacija koji su prikazani u nezavisnim kinima, galerijama i na televiziji širom svijeta, te nagrađivani na mnogim svjetskim filmskim festivalima. Vanredni je profesor umjetnosti na Univerzitetu u Istočnom Londonu. Dobitnik je Nagrade za umjetnike Fondacije Paul Hamlyn 2011. godine, te Jarman nagrade koju daje Film London. Njegovi filmovi su dio brojnih kolekcija uključujući Umjetničko vijeće Engleske, Tate galerije kao i Muzeja povijesti kulture u Magdeburgu.



Ines Tanović. Born in Sarajevo. Graduated from the Academy of Performing Arts in Sarajevo, Department of dramaturgy. Member of the Association of Filmmakers in Bosnia and Herzegovina since 1988. Written scripts for and directed 6 short feature movies (Circles, Idea, Man S, Syndrome, Sugarfree, Starting Over). Directed the Bosnian part of the long feature omnibus Some Other Stories (coproduction between production companies from B&H, Serbia, Macedonia, Slovenia, Croatia and Ireland, supported by EUROIMAGES). The film has been invited to more than 40 world festivals and won six international prizes. In 2004, she was given the Hubert Ball Fund award for the script Entanglement. For the new project Our Everyday Life, which was a part of CineLink market at the Sarajevo Film Festival in 2010, she was rewarded with the International Relations Arte Prize. Author of the documentaries Exhibition, 26' (2010); Living Monument, 26' (2012); Coal Mine, 30' (2012) and A Day On The Drina, 17' (2011) which was awarded the Big Stamp for Best Film in the Regional Competition Program at the 2012 ZagrebDox International Documentary Film Festival. In 2013 she directed a new documentary, Geto 59, which premiered in the main documentary program of the 2014 Sarajevo Film Festival. She finished her first long feature film Our Everyday Life in August, 2014.

Ines Tanović. Rođena u Sarajevu. Diplomirala na Akademiji scenskih umjetnosti u Sarajevu, Odsjek za dramaturgiju. Članica Udruženja filmskih radnika BiH od 1998. godine. Pisala scenarije i režirala šest kratkih igranih filmova (“Krugovi”, “Idea”, “Čovjek S”, “Sindrom”, “Bez Kalorija”, “Ispočetka”). Režirala bosanski segment dugog igranog omnibusa “Neke druge priče” (koprodukcija BiH, Srbije, Makedonije, Slovenije, Hrvatske i Irske, podržano od strane EUROIMAGESA). Film je dobio mogućnost prikazivanja na više od 40 svjetskih festivala, te je osvojio šest internacionalnih nagrada. Dobila je Nagradu Hubert Ball Fund za scenarij “Zapletenost” 2004. godine. Za svoj novi projekat “Naša svakodnevna priča”, koji je bio dijelom CineLinkovog marketa na Sarajevo Film Festivalu 2010., nagrađena je Nagradom International Relations Arte. Autorica dokumentarnih filmova “Izložba” (2010), 26'; “Živi spomenik” (2012), 26'; “Rudnik” (2012), 30' i “Jedan dan na Drini” (2011), 17' za koji je nagrađena Velikim pečatom za najbolji film u regionalnoj konkurenciji Međunarodnog festivala dokumentarnog filma ZagrebDox 2012. godine. Naredne godine je režirala novi dokumentarni film, “Geto 59”, koji je imao premijeru u takmičarskom programu dokumentarnog filma Sarajevo Film Festivala 2014. godine. Završila je svoj prvi igrani film “Naša svakodnevna priča” u augustu 2014. godine.



Francesco Gai Via is a festival programmer and film critic based in Torino, Italy. After graduating from the University of Turin and since 2006 he has been collaborating with the National Museum of Cinema . He is a programmer for the Torino Film Festival in charge of the international documentaries selection and the two italian competitive programs, italiana.doc and italiana.corti (documentaries and shorts). Since 2012 he has been the Festival Programmer for CinemAmbiente, the longest running and most important environmental film festival in Italy. He is the co-founder of Crocevia di sguardi, a festival focussed on documentaries and migrants issues now in its tenth edition. He holds seminars on film festival management for various Italian universities and institutions. Francesco runs a column on comic books and graphic novels for italian film magazine Cineforum.

Francesco Gai Via je festivalski selektor i filmski kritičar koji živi u Torinu, Italiji. Nakon što je diplomirao na Univerzitetu u Torinu, od 2006. počinje saradnju sa Nacionalnim muzejem filma. Selektor je na Torino Film Festivalu gdje je zadužen za svjetsku dokumentarističku selekciju, kao i dva italijanska takmičarska programa, italiana.doc i italiana.corti (dokumentarni film i kratki filmovi). Od 2012. godine selektor je za CinemAmbiente, najdugovječniji i najvažniji ekološki filmski festival u Italiji. Suosnivač je festivala Crocevia di sguardi, fokusiranog na dokumentarni film i imigrantska pitanja u svom desetom izdanju. Drži seminare o festivalskom menadžmentu za mnoge italijanske univerzitete i institucije. Francesco piše kolumnu o stripovima i grafičkim romanima za italijanski film magazin Cineforum.

Award / Nagrada

Labor of Love

Bosnia and Herzegovina

Andreja Dugandžić & Adela Jušić

This work is inspired by Mariarosa Dalla Costa, Selma James, Silvia Federicci and the Wages for Housework movement.

Woman reproduces for free the workforce that is quintessential in capitalism. She gives birth to, nurtures, services and loves the workforce that capital will later benefit from. Her work is degraded, artfully disguised as a labor of love, and as such it is not considered a socio-economic activity that has value, but as a natural service of women to society. A woman who performs domestic work is a force behind the entire human labor, constantly exploited for the benefit of capitalist accumulation.

Systemic attack on women is directed towards their entire being as well as their sexuality. Within the patriarchal and capitalist framework, female sexuality is reduced to passivity, receptivity, sublimation and almost resistance to her own sexual needs. Sexuality is in the service of capitalistic objectives which consider functions of the uterus, vagina and clitoris only in the reproduction of the workforce. Within an isolated sphere of home, the woman is an object over which a man expresses dissatisfaction towards the system which exploits him, or over whom he exercises the power that he is deprived of by that very system.

Being deprived of autonomy and creativity, both in her own sexuality, and in the process of socio-economic production, women recognize and build their identity in a role of housewife. Isolated inside the house ghetto, they do not learn about their own political resources, possibilities of their use and the possibilities of social organization.

The struggle for denaturalization of housework is a political struggle. The position of housewives and the struggle for their liberation is determinant for the position of all other women. We did enough housework!



Adela Jušić was born 1982 in Sarajevo, Bosnia & Herzegovina and lives and works in Sarajevo. Jušić graduated from the Academy of Fine Arts and from the University of Sarajevo and master course in Human Rights and Democracy in Southeast Europe at University of Sarajevo and Bologna in 2013. She is a cofounder and member of the Association for Art and Culture CRVENA. She has exhibited in many international exhibitions. She has participated in several artists in residence programmes (ISCP, New York, Kulturkontakt Vienna) and won Young Visual Artist Award for the best young Bosnian artist in 2010, Henkel Young Artist Price CEE in 2011 and Special award of October salon in 2013. Her socially engaged practice has its foundation in personal experience and memory. She mostly uses critical feminist approach to all the subjects.

Andreja Dugandžić (1978), from Sarajevo. She completed studies in Anthropology in Utrecht, and she got her degree in Human Rights and Democracy in Southeastern Europe at Universities of Sarajevo and Bologna in 2004. For the last ten years she has been active in the cultural and artistic scene of Bosnia and Herzegovina and the region. She also works as producer, organizer, artist and activist. As an artist, she works with different forms, using narrative as main artistic resource. She is member of CRVENA and the music duo Black Water and Her Daughter. A feminist.



Award / Nagrada

Rad Ljubavi

Bosna i Hercegovina

Andreja Dugandžić & Adela Jušić

Rad je inspirisan djelovanjem Mariarose Dalla Coste, Selme James, Silvie Federicci i pokreta "Nadnice za kućni rad".

Žena besplatno reproducira radnu snagu koja je u kapitalizmu kvintesenčijalna. Ona rađa, odgaja, servisira i voli tu radnu snagu koju će kapital upotrijebiti (eksploatisati). Njen je rad u cijelosti degradiran, vješto maskiran u rad iz ljubavi, pa se kao takav ne razmatra kao društveno-ekonomska djelatnost koja ima vrijednost, već kao prirodna usluga žene društvu. Žena koja obavlja kućanski rad sila je cjelokupnog ljudskog rada, permanentno izrabljivana u korist kapitalističke akumulacije.

Sistemska napad na ženu usmjeren je na čitavo njeno biće, pa tako i na njenu seksualnost. U patrijarhalnom i kapitalističkom okviru, ženska seksualnost je reducirana na pasivnost, receptivnost, sublimaciju, pa gotovo i otpor prema vlastitom seksualnom nagonu. Ona je u službi kapitalističkih ciljeva koji funkciju maternice, vagine i klitorisa vide samo u reprodukciji radne snage. Unutar izolirane sfere doma, žena je objekt nad kojim muškarac izražava nezadovoljstvo spram sistema koji ga eksploatiše i nad kojim vježba moć koju mu taj sistem uskraćuje.

Bivajući uskraćene za autonomiju i kreativnost, kako u vlastitoj seksualnosti, tako i u procesu društveno-ekonomske proizvodnje, žene svoj identitet prepoznaju i grade samo u ulozi domaćice. Izolirane unutar kućnog geta, one ne uče o vlastitim političkim kapacitetima, mogućnostima njihove upotrebe i mogućnostima društvenog organiziranja.

Borba za denaturalizaciju kućnog rada je politička borba. Položaj domaćice i borba za njeno oslobođenje su determinirajući za položaj svih drugih žena.

Po kući smo radile dovoljno!



Adela Jušić, rođena 1982., živi u Sarajevu. Diplomirala je na Akademiji likovnih umjetnosti u Sarajevu 2007. i magistrirala Ljudska prava i demokratiju u Jugoistočnoj Evropi, Univerzitet u Sarajevu i Bologni 2013. Članica je i jedna od osnivačica Udruženja za kulturu i umjetnost CRVENA. Izlagala je na brojnim internacionalnim izložbama. Bila je na nekoliko rezidencijalnih programa za umjetnike/ce (ISCP, New York, Kulturkontakt Vienna, itd.) i dobitnica je nagrade YVAA 2010, Henkel Young Artist Price CEE 2011 i Specijalne nagrade Oktobarskog salona 2013. Njen socijalno angažiran rad ima osnove u ličnom iskustvu i memoriji. Radi u različitim medijima i temama pristupa sa feminističke pozicije.

Andreja Dugandžić, rođena 1978., iz Sarajeva. Završila je studij Antropologije u Utrechtu, te magistrirala Ljudska prava i demokratiju u Jugoistočnoj Evropi, Univerzitet u Sarajevu i Bologni, 2004. godine. Proteklih deset godina aktivna je na kulturno-umjetničkoj sceni u Bosni i Hercegovini i regiji kao producentica, organizatorica, umjetnica i aktivistkinja. U umjetničkom radu koketira sa različitim formama, koristeći se narativom kao osnovnim sredstvom izražavanja. Članica je CRVENE i muzičkog dua Black Water and Her Daughter. Feministkinja.

Birds of September / Septembarske ptice

2013 (99')

Lebanon, Qatar / Libanon, Katar
Director / Režija: **Sarah Francis**

A glassed van roams the streets of Beirut, home to a camera that explores the city behind the glass. Along the way, several people are invited to share a personal moment in this moving confessional. Each one comes as a face, a body, a posture, a voice, an attitude, an emotion, a point of view, a memory. Their confessions are true, blunt, and intimate. However, soon enough, the van empties again, and roams Beirut; restlessly looking for something, for someone.

Ostakljeni kombi luta ulicama Beiruta, noseći kameru kojom istražuje grad iza stakla. Putem, nekoliko ljudi je pozvano da podijele svoje misli u ovoj pokretnoj ispovjedaonici. Svaka osoba se pojavljuje kao lice, tijelo, držanje, glas, stav, emocija, perspektiva, sjećanje. Njihove su ispovijesti istinite, iskrene i intimne. Međutim, uskoro ponovno ispražnjen kombi luta Beirutom, nemirno tražeći nešto, ili nekog.

Festivals and Awards / Festivali i nagrade

Copenhagen International Documentary Festival CPH:DOX, 2013
Dubai International Film Festival



Sarah Francis grew up and studied in Beirut. In 2005 her graduation short movie: "Interferences" won the students' film competition at the European Film Festival (Beirut – 2005). She participated in several international workshops. Since 2006, she has been working as a freelance director for several production companies.

Sarah Francis je odrasla i studirala u Beirutu. Njen je kratki diplomski film "Interferences" 2005. godine pobijedio u studentskoj konkurenciji na Evropskom filmskom festivalu (Beirut, 2005). Učestvovala je u nekoliko internacionalnih radionica. Od 2006. godine radi u freelance rediteljskom angažmanu za nekoliko produkcijskih kuća.

Original language / Izvorni jezik:

Arabic / arapski

Cinematographer / Kamera:

Nadim Saoma

Editors / Montaža:

Zeina Aboul Hosn, Farah Fayed

Producer / Producent:

Sarah Francis

Contact / Kontakt:

mec film

Emdener 48d

10551 Berlin, Germany

T: 030-66766700

E-mail: info@mecfilm.de

Bloody Beans / Prokleti grah

2013 (77')

Algeria, France / Alžir, Francuska

Director / Režija: **Narimane Mari**

On an Algerian beach, kids splash about, sleep, squabble – and then suddenly go to war. And it's neither Lord of the Flies nor La Guerre des boutons. In her first film, full of grace, Narimane Mari films this childish freefor – all closely, at the irregular pace of an imagination inspired by the highest form of reality, national History – actually, nothing less than the Algerian War of Independence.

Na alžirskoj plaži, djeca se pršću, spavaju, prepiru – i odjednom počinju ratovati. Međutim, ne radi se niti o “Gospodaru muha”, niti “Ratu dugmadi”. U svom prvom filmu, sa mnogo otmjenosti, Narimane Mari bilježi ove djetinjarije izbliza, nejednakim ritmom imaginacije insipirisanom najvišim stepenom stvarnosti – nacionalnom historijom – ustvari, ničim drugim do alžirskim ratom za nezavisnost.

Festivals and Awards / Festivali i nagrade

International Film Festival of Marseille – FIDMarseille, 2013 – Grand Prix / French competition, Marseille Expérance Prize Mention, Renaud Victor Prize Mention

The Copenhagen International Documentary Film Festival CPH:DOX, 2013 – Best Documentary Film Dox:Award

Images Festival, Toronto, 2014 – Overkill Award



Narimane Mari (Algiers, 1969) began her activity in France in 1990 with two consulting agencies in communication Devarrieux Villaret and Nogood Industry, of which she is a co-founder. She has contributed to the development of contemporary art Galleries and has initiated a collection of photographic books. In 2010, she founded, in Algeria, ALLERS RETOURS FILMS in order to produce engaging documentaries and fictions.

Narimane Mari (Alžir, 1969) započela je svoj rad u Francuskoj 1990. godine, sa dvije konsultantske kuće u oblasti komunikacije, Devarrieux Villaret i Nogood Industry, čija je suosnivačica. Dala je svoj doprinos razvoju savremenih umjetničkih galerija, te je inicirala začetke kolekcija knjiga fotografije. Osnovala je produkcijsku kuću Allers Retours Films 2010. godine u Alžiru, kako bi stvarala upečatljive dokumentarne i igrane filmove.

Original language / Izvorni jezik:

Arabic / arapski

Cinematographer / Kamera:

Nasser Medjkane

Editors / Montaža:

Narimane Mari, Caroline Detournay, Anita Roth

Producer / Producent:

Narimane Mari – Allers Retours Films

Contact / Kontakt:

Pascale Ramonda

91 rue de Ménilmontant

Maison fond de cour

75020 Paris

T: +33 6 62 01 32 41

pascale@pascalaramonda.com

www.pascalaramonda.com

Dust Breeding / Uzgajanje prašine

2013 (46'41'')

Belgium / Belgija

Director / Režija: **Sarah Vanagt**

What is the value of images as objective testimonies of a conflict? Can we believe what we see? In her new work, Sarah Vanagt turns her attention to an important chapter in recent European history: the International Criminal Tribunal for the former Yugoslavia in The Hague. The artist examines obstacles to reconstructing a war that is nevertheless well documented.

Koja je vrijednost slika kao objektivnih svjedočanstava konflikta? Možemo li vjerovati onome što vidimo? U svom novom radu, Sarah Vanagt obraća pažnju na važno poglavlje u novijoj evropskoj historiji: Međunarodni krivični sud za bivšu Jugoslaviju u Hagu. Umjetnica preispituje prepreke u rekonstrukciji rata koji je nesumnjivo dobro dokumentovan.

Festivals and Awards / Festivali i nagrade

International Documentary Film Festival Amsterdam – IDFA, 2013

Viennale, Vienna, 2013

Doclisboa, 2013



Sarah Vanagt makes documentaries, video installations and photos, in which she combines her interest for history with her interest for (the origins of) cinema.

Sarah Vanagt snima dokumentarne filmove, video instalacije i fotografije, kroz koje kombinuje svoj interes za historiju sa zanimanjem za kinematografiju i njene korijene.

Original language / Izvorni jezik:

English / engleski

Cinematographer / Kamera:

Sarah Vanagt

Editor / Montaža:

Effi Weiss

Producer / Producent:

Sarah Vanagt – Balthasar

Contact / Kontakt:

www.balthasar.be

Gottland / Gottland

2014 (100')

Czech Republic, Poland, Slovakia /

Češka, Poljska, Slovačka Republika

Directors / Režija: **Viera Čákanyová, Petr Hátle, Lukáš Kokeš, Rozálie Kohoutová, Klára Tasovská**

Gottland provides an unconventional look at Czechoslovak 20th century history. Inspired by the bestselling book "Gottland" from the Polish journalist Mariusz Szczygiel, this feature – length film is comprised of short stories portraying peculiar fates.

"Gottland" je film koji pruža neuobičajenu perspektivu čehoslovačke historije dvadesetog vijeka. Ovaj film, sastavljen od kratkih priča, prikazuje neobične sudbine. Inspirisan je bestselerom "Gottland" poljskog novinara Mariusza Szczygiela.

Festivals and Awards / Festivali i nagrade

Warsaw Film Festival, 2014

Jihlava International Documentary Film Festival, 2014



Producer Tomáš Hrubý invited several leading young Czech documentarians to work on Gottland. In 2012, **Lukáš Kokeš** and **Klára Tasovská's** "The Fortress" (2012) won in competition in Jihlava, **Petr Hátle's** "The Great Night" (2013) won the next year. **Rozálie Kohoutová** is the director of the feature-length documentary "Kytlice, Zimmer Frei" (2012), and Slovak director **Viera Čákanyová's** films include "Alda" (2009) and "Piranha" (2008).

Producent Tomáš Hrubý okupio je nekolicinu vodećih mladih čeških autora dokumentarnih filmova kako bi radili na ovom filmu. Film "The Fortress" (2012) dvojica **Lukáša Kokeša** i **Klára Tasovske** pobijedio je u konkurenciji u Jihlavi; sljedeće godine nagradu je uzeo **Petr Hátle** sa filmom "The Great Night". **Rozálie Kohoutová** je režiserka dugometražnog dokumentarnog filma "Kytlice, Zimmer Frei" (2012), dok je slovačka režiserka **Viera Čákanyová** zaslužna za filmove "Alda" (2009) i "Piranha" (2008).

Original language / Izvorni jezik:

Czech, Slovak / češki, slovački

Cinematographers / Kamera:

Lukáš Kokeš, Lukáš Milota, Prokop Souček

Editors / Montaža:

Š. Špidla, K. Tasovská, E. Brabcová, V. Čákanyová, A. Gojdičová, Š. Hájek, Š. Špidla, L. Kokeš

Producer / Producent:

Tomáš Hrubý – nutprodukcce

Contact / Kontakt:

Nutprodukcce, Bubenska 1,

Prague 7, Czech Republic

E-mail: info@nutprodukcce.cz

Karpotrotter / Karpoputnik

2013 (49')

*Slovenia / Slovenija*Director / Režija: **Matjaž Ivanišin**

It was about 1970, at the peak of the Yugoslav Black Wave when the young filmmaker Karpo Godina decided to travel with his camera through the flat hinterland of Vojvodina. Forty years later, another filmmaker embarks on the same journey with his camera through this flat landscape in the footsteps of the young Karpo Godina.

Bila je to 1970. godina, vrhunac jugoslavenskog "Crnog talasa" kada je mladi filmski autor Karpo Godina odlučio sa kamerom putovati kroz vojvođanske pustopoljine. Četrdeset godina poslije, drugi se autor otisnuo na isto putovanje, noseći svoju kameru, prateći tragove mladog Karpa Godine kroz ovaj ravničarski pejzaž.

Festivals and Awards / Festivali i nagrade

Rotterdam Film Festival, 2014

Tribeca Film Festival, New York

IndieLisboa International Film Festival, Lisbon

Makedox

DokuFest

Zagreb Film Festival



Matjaž Ivanišin, born in Maribor in 1981. In 2000, he entered the Academy of Theatre, Radio, Film and Television in Ljubljana to study Film and TV directing. Since his graduation in 2007, he has worked as a freelance filmmaker.

Matjaž Ivanišin, rođen u Mariboru 1981. Upisao je 2000. godine ljubljansku Akademiju za gledališće, radio, film in televizijo kako bi studirao filmsku i TV režiju. Od svog diplomiranja 2007. godine radi kao freelance filmski autor.

Original language / Izvorni jezik:

Slovenian / slovenski

Cinematographer / Kamera:

Uja Irgolič

Editor / Montaža:

Uja Irgolič

Producer / Producent:

Studio Legen

Contact / Kontakt:

Studio Legen

Pobreška cesta 20,

2000 Maribor, Slovenia

T: +386/02 614 5 444

info@studio-legen.si

Ne Me Quitte Pas / Ne Me Quitte Pas

2013 (107')

The Netherlands, Belgium / Holandija, Belgija
Directors / Režija: **Sabine Lubbe Bakker,**
Niels van Koevorden

“Ne Me Quitte Pas” is a tragicomic ode to failure. Set in a village on the edge of Belgium, Bob and Marcel share their solitude, sense of humor and craving for alcohol. They have agreed that suicide is the best way out if worse comes to worst. In that case, they have chosen the perfect spot to do so: under Bob’s tree of life.

“Ne Me Quitte Pas” je tragikomična oda neuspjehu. U seocetu na rubu Belgije, Bob i Marcel dijele svoju samoću, smisao za humor i žudnju za alkoholom. Složili su se da je samoubistvo najbolji izlaz ukoliko dođe do najgoreg. U tom slučaju su izabrali savršeno mjesto za taj čin: Bobovo drvo života.

Festivals and Awards / Festivali i nagrade

ZagrebDox, Croatia, 2014 – Special Mention
Discovery Zone Film Festival, Luxembourg City, 2014 – Best Documentary
Eurodoks, Oslo, Norway, 2014 – Best Documentary
Tribeca, New York, USA, 2014 – Best Editing
Hot Docs, Toronto, Canada, 2014 – Filmmaker-to-Filmmaker Award
FIDADOC, Agadir, Morocco, 2014 – Prix du Jury
Little Rock Film Festival, USA, 2014 – Special Jury Prize for Cinematic Nonfiction
Traverse City Film Festival, USA, 2014 – Founders Prize, Special Award



Sabine Lubbe Bakker (1978) is a Dutch filmmaker born and raised in Antwerp, Belgium. She studied in The Netherlands and Brazil.

Niels van Koevorden (1984) is Dutch but spent his childhood in Belgium. At the age of 17 he returned to The Netherlands to study at the Bernhard Lievegoed College of Liberal Arts. Niels also works as a cinematographer for his own films, as well as for other directors.

Sabine Lubbe Bakker (1978) je holandska filmska autorica rođena i odrasla u Antverpu, Belgiji. Studirala je u Holandiji i Brazilu.

Niels van Koevorden (1984) je Holanđanin koji je proveo djetinjstvo u Belgiji. U 17. godini vraća se u Holandiju kako bi studirao na Koledžu liberalnih umjetnosti Bernhard Lievegoed. Niels je također i snimatelj vlastitih, kao i tuđih filmova.

Original language / Izvorni jezik:

French, Dutch / francuski, holandski

Cinematographer / Kamera:

Niels van Koevorden

Editors / Montaža:

Sabine Lubbe Bakker, Niels van Koevorden

Producer / Producent:

Pieter van Huystee

Contact / Kontakt:

Curien Kroon – Pieter van Huystee Film

T: +31 (0)20 421 0606

E-mail: curien@pvhfilm.nl

Salóme / Salóme

2014 (59')

Iceland, Sweden, Spain / Island, Švedska, Španjolska

Director / Režija: **Yrsa Roca Fannberg**

Art was an important factor of my childhood, where I would spend time watching mama, through the threads. Today I am back in Iceland, watching her again - this time through the camera. We have not lived under the same roof since I was a teenager.

I am 35, without children and a strong desire to make a film about her. Mum is not interested in being filmed. The film does not only deal with a mother - daughter relationship, but also a filmmaker and a subject with their own will.

Umjetnost je bila važan dio mog djetinjstva, kada bih vrijeme provodila posmatrajući mamu, kroz niti. Sada sam opet na Islandu, promatrajući je ponovo, ovaj put kroz kameru. Nismo živjele u istoj kući od mojih tinejdžerskih dana.

Imam 35 godina, nemam djecu i imam snažnu želju da snimim film o njoj. Mama ne želi biti snimana.

Ovaj film se ne bavi isključivo odnosom majke i kćerke, već i filmskim autorima, kao i osobama sa vlastitom voljom.

Festivals and Awards / Festivali i nagrade

Skjaldborg Film Festival, Patreksfjörður, Iceland, 2014 – Audience Awards
Nordisk Panorama, Malmö, Sweden, 2014 – Official Competition
Szczecin European Film Festival 2014, Polen, 2014 – Competition
Festival Internacional de Cine de Cali – FICCALI, Colombia, 2014 – Competition



Salóme is **Yrsa's** first documentary after finishing her master in creative documentary at Pompeu Fabra, iDEC, Barcelona. Previously she studied fine art at Chelsea College of Art in London. As well as making documentaries and other filmic pieces she uses a variety of media in her practice: texts, photography, watercolors and print work. In 2009 Yrsa co-funded Skarkali with Helga Rakel Rafnsdóttir.

“Salóme” je **Yrsin** prvi dokumentarni film nakon završenog master studija u oblasti kreativnog dokumentarnog filma pri Univerzitetu Pompeu Fabra u Barceloni. Pored dokumentarnih i drugih filmskih formi, autorica koristi i druge medije u svojoj praksi: tekstove, fotografije, akvarele i printove. Yrsa je 2009. godine pokrenula “Skarkali” zajedno sa Helgom Rakel Rafnsdóttir.

Original language / Izvorni jezik:

Icelandic, Swedish / islandski, švedski

Cinematographer / Kamera:

Yrsa Roca Fannberg

Editors / Montaža:

Yrsa Roca Fannberg & Nuria Esquerra,
Federico Delpero Bejar, Catia Salgueiro,
Stefania Thors

Producers / Producenti:

Helga Rakel Rafnsdóttir – Skarkali
Marta Andreu – Estudi Playtime

Contact / Kontakt:

Skarkali

E-mail: skarkali@skarkali.net
www.skarkali.net

The Secret / Tajna

2013 (89')



cyop&kaf usually paints, and occasionally stumbles upon writing, city planning, and photography. When a video camera ended up in his hands for the first time, he had been working with Naples Spanish Quarters for three years. The fruits of his labor became first a book, QS, and then a documentary film, *Il segreto*, which try to convey the complexity of a neighborhood corroded by prejudices.

cyop&kaf obično slika i povremeno zavrjuje u pisanje, urbanizam i fotografiju. Kada je kamera po prvi put završila u njegovim rukama, radio je na projektu napuljske Španjolske četvrti već tri godine. Plodovi tog rada su najprije knjiga, "QS", a potom i dokumentarni film "Il segreto", koji pokušava dočarati kompleksnost jedne četvrti nagrižene predrasudama.

*Italy / Italija*Director / Režija: **cyop&kaf**

In many quarters of Naples, the collection of the spruces for the bonfires of Saint Anthony is a tradition, a ritual, an adventurous game that the kids pass down from generation to generation. For those who look at it from the outside, it may just appear as a sequence of acts of vandalisms and yelling till night that ends with a dangerous fire, too close to the buildings.

U mnogim dijelovima Napulja, nakupine smreke za lomače Svetog Antonija su tradicija, ritual, avanturistička igra koju djeca prenose sa koljena na koljeno. Vanjskim posmatračima mogu se učiniti vandalskim činovima i vikom do noći, koja završava opasnom vatrom, suviše blizu stambenim zgradama.

Festivals and Awards / Festivali i nagrade

Torino Film Festival
Cinéma du Réel
Fronteira
Bellaria Film Festival
DocLisboa

Original language / Izvorni jezik:
Neapolitan dialect / napolitanski dijalekt
Cinematographer / Kamera:

Ciro Malatesta

Editor / Montaža:

Alessandra Carchedi

Producers / Producenti:

Parallelo41, Quore Spinato, Napoli Monitor,
Daria D'Antonio

Contact / Kontakt:
www.ilsegreto.org

South North Water Displace / Uz vodu sa juga na sjever

2014 (110')

France / Francuska

Director / Režija: **Antoine Boutet**

The Nan Shui Bei Diao – North South Water Transfer – is the world's largest water transfer project, stretching between southern and northern China. Following the steps of this national project, the film maps the ever-changing state of a territory redesigned by engineers, where cement reaches beyond the grasslands, rivers leave their beds, deserts become forests, and where voices gradually grow stronger, asking for justice and the right to be heard. While matter is decomposing and individual concern is rising, an artificial, science fiction landscape is taking over.

Nan Shui Bei Diao – prijenos vode od juga ka sjeveru – najveći je svjetski projekat preusmjeravanja vode, koji se pruža između južne i sjeverne Kine. Slijedeći razvoj ovog nacionalnog projekta, film mapira promjenljivo stanje teritorija redizajniranog inženjerskim radom, gdje cement nadvisuje travnate površine, rijeke napuštaju svoja korita, pustinje postaju šume, i gdje glasovi postepeno jačaju, tražeći pravdu i pravo glasa. Dok se materija raspada i zabrinutost pojedinca raste, vještački, naučnofantastični pejzaž uzima prevlast.

Festivals and Awards / Festivali i nagrade
7e Festival del Film Locarno, Switzerland, 2014



Antoine Boutet is a French filmmaker and a visual artist. His videos and installations – urban landscape factories perforated by ant mazes, impossible bridges and canals, walled up tourist attractions... – could be seen in numerous art galleries and museums for more than ten years. Through his documentary film, Antoine Boutet offers us a new take on his work on the political transformation of landscapes and endeavors to collect the imprint of an uncertain future.

Antoine Boutet je francuski filmski autor i vizuelni umjetnik. Njegovi video radovi i instalacije – gradske tvornice probijene labirintima mravinjaka, nemogući mostovi i kanali, zazidane turističke atrakcije... – mogu se vidjeti u brojnim galerijama i muzejima više od deset godina. Kroz svoj dokumentarni film, Boutet nudi novu perspektivu svog rada na temu političke transformacije pejzaža, te nastoji prikupiti isječke neizvjesne budućnosti.

Original language / Izvorni jezik:

Mandarin / mandarinski

Cinematographer / Kamera:

Antoine Boutet

Editor / Montaža:

Antoine Boutet

Producer / Producent:

Patrice Nezan – Les Films Du Présent

Contact / Kontakt:

Les Films Du Présent

1 Rue Copernic, 13200 Arles

E-mail: contact@lesfilmsdupresent.fr

www.lesfilmsdupresent.fr





*Programmer /
Selektorica*
Kumjana Novakova

Ana Ana / Ja sam ja
Corinne van Egeraat, Petr Lom
The Netherlands / 2013 / 75'

Devil's Soup / Vražija supa
Davide Ferrario
Italy / 2014 / 80'

Joy of Man's Desiring / Sva ta vaša radost
Denis Côté
Canada / 2014 / 70'

The Mother and the Sea / Majka i more
Gonçalo Tocha
Portugal / 2013 / 92'

The Shelter / Sklonište
Fernand Melgar
Switzerland / 2014 / 101'

Stop the Pounding Heart / Zaustavite lupajuće srce
Roberto Minervini
USA, Belgium, Italy / 2013 / 100'



Ana Ana / Ja sam ja

2013 (75')

The Netherlands / Holandija

Directors / Režija: **Corinne van Egeraat, Petr Lom**

This is a cinematic poem about four young creative Egyptian women.

The four main characters find creative ways to express what is hidden within their hearts: speaking of their dreams and desires in an extraordinarily open and intimate way, and using metaphors and cinematic storytelling to transform the everyday struggles of their lives into the sublime.

Ovo je filmska poema o četiri mlade i kreativne Egipćanke.

Četiri filmske junakinje nalaze kreativne načine izražavanja onoga što je skriveno u njihovim srcima, govoreći o svojim snovima i željama na nevjerovatno otvoren i hrabar način, koristeći metaforu i filmsku naraciju kako bi transformirale svakodnevnu životnu borbu u nešto uzvišeno.

Festivals and Awards / Festivali i nagrade

International Documentary Film Festival Amsterdam – IDFA, Amsterdam, 2013 – Nomination for Best Film

Festival de Cinema de Femmes, Creteil, 2014 – Special Jury Mention

Luxor African International Film Festival, Egypt, 2014

FullFrame Documentary Film Festival, USA, 2014



Petr Lom (1968, Prague). He gave up his university career to become a documentary director and producer. His award-winning films have been at the most prestigious international film festivals.

Corinne van Egeraat (1966), The Netherlands. An experimental filmmaker with a background in both theatre and documentary directing. Selected filmmaker of the year in Holland in 2004.

Petr Lom (1968) je rođen u Pragu. Odrkao se svoje univerzitetske karijere kako bi postao režiser i producent dokumentarnih filmova. Njegovi nagrađivani filmovi prikazani su na najprestižnijim internacionalnim filmskim festivalima.

Corine van Egeraat (1966), iz Holandije. Eksperimentalna filmska autorica s iskustvom u pozorišnoj i dokumentarnoj režiji. Izabrana za režiserku godine u Holandiji 2004.

Original language / Izvorni jezik:

Arabic / arapski

Cinematographers / Kamera:

Corinne van Egeraat, Petr Lom, Sarah Ibrahim, Nadine Salib, Wafaa Samir, Sondos Shabayek

Editor / Montaža:

Petr Lom

Producers / Producenti:

Corinne van Egeraat, Petr Lom – ZINDoc

Contact / Kontakt:

<http://anaana.nl/>



Devil's Soup / Vražija supa

2014 (80')

Italy / Italija

Director / Režija: **Davide Ferrario**

Fifty years later, it's the best definition to describe the ambiguous nature of the utopia of industrial progress in the 20th century. This is the theme of *La zuppa del demonio*: the positive idea that, until the oil in 1973-1974 went hand in hand with industrial and technological advancement. Today we look in horror at the images showing excavators clearing centennial olive trees to make room for Taranto's steel plant.

Pedeset godina poslije, "vražija supa" je termin koji najbolje opisuje ambigvitete utopije industrijskog progressa 20. stoljeća. Tema ovog filma je pozitivna ideja koja je uništena kada je potražnja nafte krenula ruku pod ruku sa industrijskim i tehnološkim napretkom. Danas sa užasom gledamo slike radnika koji uklanjaju stoljetna stabla masline kako bi napravili mjesta za Tarantovu željezaru.

Festivals and Awards / Festivali i nagrade

La Biennale di Venezia, 2014



Davide Ferrario started working in cinema in the 1970s as a cinema critic. He has directed both fiction and documentaries, highly appreciated in Italy and shown in the major international festivals. Sternly independent, he has also achieved important results with his production company Rossofuoco.

Davide Ferrario počeo je rad u filmskoj industriji sedamdesetih godina prošlog vijeka kao kritičar. Režirao je i dokumentarne i igrane filmove, visoko cijenjene u Italiji i prikazivane na velikim internacionalnim festivalima. Nezavisan bez zadrške, postigao je važne rezultate i sa vlastitom produkcijskom kućom Rossofuoco.

Original language / Izvorni jezik:

Italian / italijanski

Editor / Montaža:

Cristina Sardo

Producers / Producenti:

Rossofuoco, Rai Cinema, with the support of Film Commission Torino Piemonte / Rossofuoco, Rai Cinema, sa podrškom Film Commission Torino Piemonte

Contact / Kontakt:

Rai Com



Joy of Man's Desiring / Sva ta vaša radost

2014 (70')

Canada / Kanada

Director / Režija: **Denis Côté**

An open-ended exploration of the energies and rituals of various workplaces. From one worker to another and one machine to the next; hands, faces, breaks, toil: what kind of absurdist, abstract dialogue can be started between human beings and their need to work?

Otvoreno istraživanje energija i rituala na radnim mjestima. Od jednog do drugog radnika i od jedne do druge mašine; ruke, lica, lomovi, robovanje; kakav se apsurdan, apstraktan dijalog može razviti između ljudskih bića i njihove potrebe za radom?

Festivals and Awards / Festivali i nagrade

Jeonju International Film Festival, Korea
Sydney International Film Festival, Australia



Denis Côté (1973), born in New Brunswick, Canada. He is a producer and director, known for *Curling* (2010), *Vic+Flo on vu on ours* (2013) and *Bestiaire* (2012).

Denis Côté (1973), rođen u Novom Brunswicku, Kanadi. Producent je i režiser poznat po svojim filmovima "Curling" (2010), "Vic+Flo on vu on ours" (2013) i "Beastiaire" (2012).

Original language / Izvorni jezik:

French / francuski

Cinematographer / Kamera:

Jessica Lee Gagné

Editor / Montaža:

Nicolas Roy

Producer / Producent:

Sylvain Corbeil – Meta Films

Contact / Kontakt:

Films Boutique

Köpenicker Strasse 184

10997 Berlin – Germany

T: +49 30 695 378 50

www.filmsboutique.com

The Mother and the Sea / Majka i more

2013 (97')

Portugal / Portugal

Director / Režija: **Gonçalo Tocha**

A film where old sailors' tales and folkloric myths become one with reality against the sound of rolling waves, which almost lets you smell the salty sea. The fishing community Vila Chã on the Portuguese coast is known for its female skippers. A local paper claims that it is the only place of its kind in the world. The people here have lived off and with the sea as long as anyone can remember.

Film gdje priče starih mornara i folklorni mitovi postaju jedno sa stvarnošću, nasuprot zvuka valova koji gotovo dočaravaju miris slanog mora. Ribarska zajednica Vila Chã na portugalskoj obali čuvena je po ženama-skiperima. U lokalnim novinama tvrde da je to jedino mjesto ovakve vrste na svijetu. Ovdašnji ljudi su živeli od mora i sa morem od pamtivijeka.

Festivals and Awards / Festivali i nagrade

Doclisboa, 2013 – Best Portuguese Feature Film
Rome Int. Film Festival, 2013 – Cinema XXI competition
Copenhagen International Documentary Film Festival CPH:DOX
Rencontres Int. Documentaire Montreal, 2013 – Main Competition
Mar del Plata, 2013



Gonçalo Tocha is a director and editor, known for *É na Terra não é na Lua* (2011), *A Mãe e o Mar* (2013) and *Balaou* (2007). Graduation in Portuguese Language and Culture by the Faculty of Humanities, Lisboa (2002) and post-graduation in Portuguese as a Foreign Language (PLE) (2003). Teacher of PLE since 2003.

Gonçalo Tocha je režiser i montažer, poznat po filmovima “É na Terra não é na Lua” (2011), “A Mãe e o Mar” (2013) i “Balaou” (2007). Diplomirao je na Portugalskom jeziku i kulturi pri Fakultetu humanističkih nauka u Lisabonu (2002); postdiplomski studij završio je u oblasti Portugalski kao strani jezik (PLE) (2003), što i predaje od 2003. godine.

Original language / Izvorni jezik:

Portuguese / portugalski

Cinematographers / Kamera:

André Guiomar, Gonçalo Tocha

Editors / Montaža:

Gonçalo Tocha, André Guiomar, Rui Ribeiro

Producer / Producent:

Dario Oliveira

Contact / Kontakt:

CURTAS METRAGENS CRL
Auditório Municipal Pr Republica
4480-715 Vila do Conde, PORTUGAL
T: +351 252 646683
agencia@curtas.pt

The Shelter / Sklonište

2014 (101')

Switzerland / Švicarska

Director / Režija: **Fernand Melgar**

A winter spent in the heart of an emergency shelter for homeless people in Lausanne. At the entrance to this hidden bunker there unfolds every night the same dramatic ritual, leading to occasionally violent confrontations. The watchmen have the difficult task of "sorting the poor": women and children first, men later if there is room. Even if the shelter can hold 100 people, only 50 "chosen ones" will be allowed inside to receive a hot meal and a bed.

Zima provedena u središtu skloništa za beskućnike u Lozani. Na samom ulazu ovog skrivenog bunkera svake se noći odvija isti dramatični ritual koji često završava nasilnim okršajima. Nadglednici imaju težak zadatak "sortiranja siromašnih": prvo ulaze žene i djeca, a muškarci ako ima mjesta. Iako sklonište može primiti stotinu ljudi, samo 50 "izabranih" biće pušteno unutra kako bi dobili topao obrok i ležaj.

Festivals and Awards / Festivali i nagrade

International Leipzig Festival For Documentary and Animated Film – DOK Leipzig, 2014 – Competition
Jihlava International Documentary Film Festival, 2014 – Competition
Festival du Film Français d'Helvétie, Bienne, 2014
Festival del film Locarno, 2014 – Official Competition



Fernand Melgar (1961, Tangier) is a Swiss actor, producer, director and film editor. The son of Spanish immigrants, Melgar has lived in Lausanne since 1963. Melgar's documentary *The Fortress* garnered eleven international film festival awards.

Fernand Melgar (Tanger, 1961) je švicarski glumac, producent, režiser i montažer. Kao dijete španskih imigranata, Melgar je živio u Lozani od 1963. Njegov dokumentarni film "The Fortress" osvojio je jedanaest nagrada sa različitih filmskih festivala.

Original language / Izvorni jezik:

French, Spanish, Wolof, English, Romani, Peul / francuski, španski, volof, engleski, romski, peul

Cinematographer / Kamera:

Fernand Melgar

Editor / Montaža:

Karine Sudan

Producers / Producenti:

Fernand Melgar – CLIMAGE, RTS – SRG SSR

Contact / Kontakt:

CLIMAGE
Rue du Maupas 8, CH-1004, Lausanne
T: +41(0)215466670
E-mail: climage@climage.ch
www.climage.ch



Stop the Pounding Heart / Zaustavite lupajuće srce

2013 (100')

USA, Belgium, Italy / SAD, Belgija, Italija

Director / Režija: **Roberto Minervini**

Sara is a young girl raised in a family of goat farmers. Her parents homeschool their twelve children, rigorously following the precepts of the Bible. Like her sisters, Sara is taught to be a devout woman, subservient to men while keeping her emotional and physical purity intact until marriage. When Sara meets Colby, a young amateur bull rider, she is thrown into crisis, questioning the only way of life she has ever known.

Sara je djevojka odrasla u porodici farmera koza. Roditelji su svojih dvanaestero djece školovali kući, uz rigorozno pridržavanje biblijskih uputa. Poput njenih sestara, Sara je odgojena da bude pokorna supruga, podređena muškarcima, te emocionalno i fizički netaknuta do braka. Kada upoznaje Colbyja, mladog amaterskog jahača bikova, Sara pada u krizu, preispitujući jedini način života koji je ikada poznavala.

Festivals and Awards / Festivali i nagrade

Festival de Cannes, 2013 – Official Selection

Toronto International Film Festival, 2013



Roberto Minervini is an Italian born, US-based film director, writer and lecturer. He holds a Master in Media Studies from the New School University, New York, and is pursuing a PhD in Cinema History at the Universidad Autónoma of Madrid, Spain. He lives and works between Italy and the United States.

Roberto Minervini je filmski režiser, pisac i predavač rođen u Italiji, sa mjestom življenja u SAD-u. Diplomirao je u oblasti studija medija pri Univerzitetu New School u New Yorku, a trenutno pohađa doktorski studij u oblasti kinematografske historije pri Autonomnom univerzitetu u Madridu, Španiji. Radi i živi na relaciji Italija-SAD.

Original language / Izvorni jezik:

English / engleski

Cinematographer / Kamera:

Diego Romero Suarez-Llanos

Editor / Montaža:

Marie-Hélène Dozo

Producers / Producenti:

Denise Lee, Luigina Smerilli, Joao Leite

Contact / Kontakt:

Doc & film international

13 rue Portefoin

75003 Paris France

T: + 33 (0) 1 42 77 56 87

E-mail: sales@docandfilm.com

www.docandfilm.com



*Pravo Ljudski &
Gallery Duplex 100m2 present... /
Pravo Ljudski i
Galerija Duplex 100m2 predstavljaju...*

The Big Rot / Velika trulež

Susann Maria Hempel

Germany / 2013 / 8'

National Gallery / Nacionalna galerija

Frederick Wiseman

France, USA / 2014 / 173'

The Revolution Hunter / Lovkinja na revolucije

Margarida Rêgo

Portugal / 2014 / 10'56

Seven Times a Day We Bemoan Our Lot and

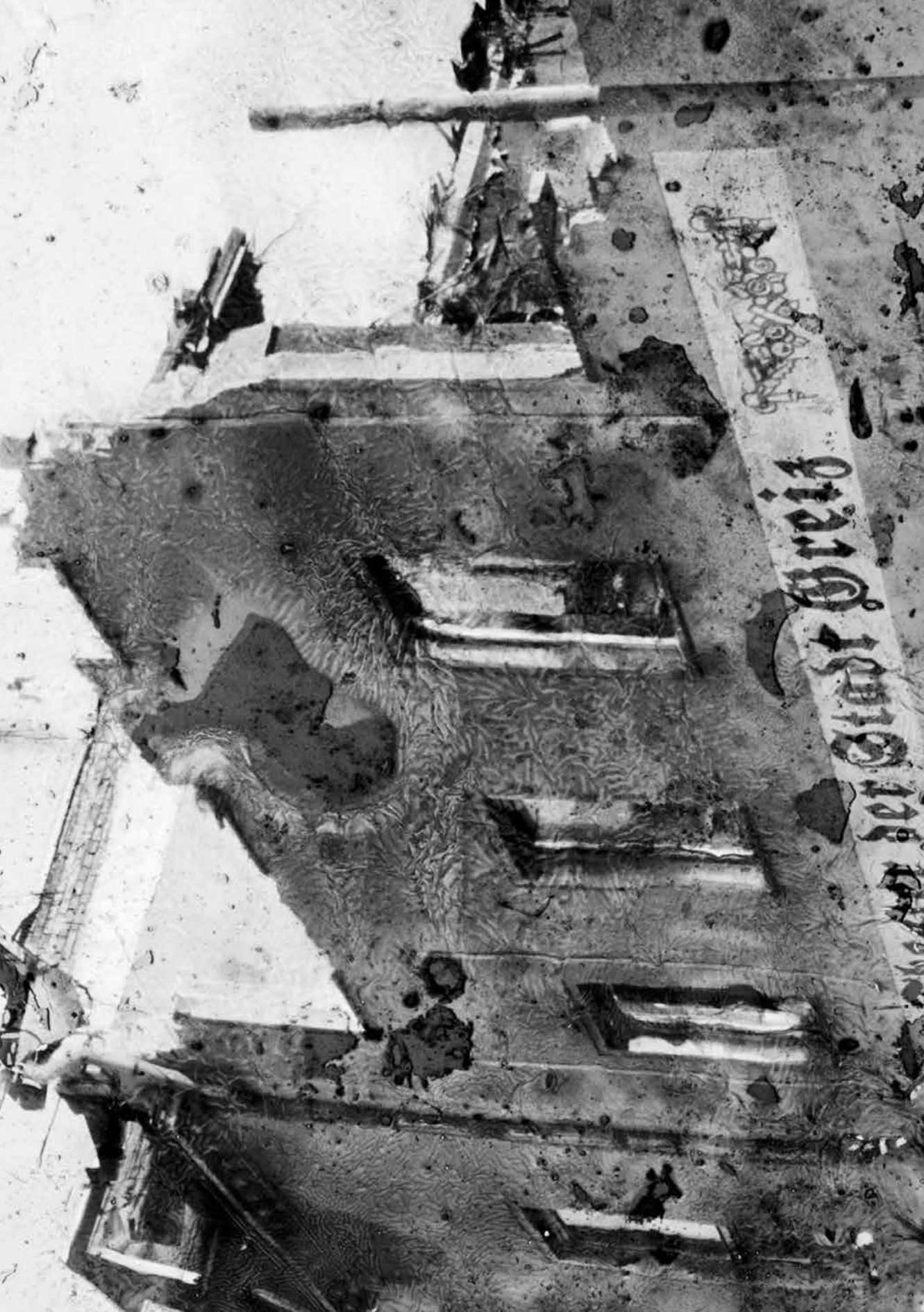
at Night We Get Up to Avoid Dreaming /

Sedam puta dnevno proklinjemo sudbinu

a noću ustajemo kako ne bismo sanjali

Susann Maria Hempel

Germany / 2014 / 18'



The Big Rot / Velika trulež

2013 (8')

Germany / Njemačka

Director / Režija: **Susann Maria Hempel**

The Big Rot is a farewell film to the Theatre of Greiz. Since theatre is something somebody needs to watch, the building's destruction (2011) was transferred into the documenting medium itself. While the theatre decomposes bit by bit, the pictures of its demolition vanish as well.

“Velika trulež” je oproštajni film posvećen Teatru u Greizu. Kako teatar predstavlja nešto što treba gledati, sama destrukcija zgrade (2011. godine) transformirana je u dokumentarni medij. Dok se teatar pomalo raspada, slike njegovog uništavanja također nestaju.

Festivals and Awards / Festivali i nagrade

Madatag 05, Braunschweig, Germany, 2013 – Special Mention
International Short Film Festival, Hamburg, Germany, 2013
AVI fest, Podgorica, Montenegro, 2013
Festival International Signes de Nuit, Paris, France, 2013
Ozu Film Festival, Modena, Italy, 2013
International Filmfest, Braunschweig, Germany, 2013



Susann Maria Hempel is an actress and editor, known for *Sieben Mal am Tag beklagen wir unser und nachts stehen wir auf, um nicht zu träumen* (2013), *Wie ist die Welt so stille* (2013) and *Der Grosse Gammel* (2013).

Susann Maria Hempel je glumica i montažerka, poznata po filmovima “*Sieben Mal am Tag beklagen wir unser und nachts stehen wir auf, um nicht zu träumen*” (2013), “*Wie ist die Welt so stille*” (2013) i “*Der Grosse Gammel*” (2013).

Original language / Izvorni jezik:

German / njemački

Cinematographer / Kamera:

Susann Maria Hempel

Editor / Montaža:

Susann Maria Hempel

Producer / Producent:

Susann Maria Hempel

Contact / Kontakt:

Susann Maria Hempel
s.m.hempel@gmx.de

National Gallery / Nacionalna galerija

2014 (173')

USA, France / SAD, Francuska

Director / Režija: **Frederick Wiseman**

National Gallery takes the audience behind the scenes of a London institution, on a journey to the heart of a museum inhabited by masterpieces of Western art from the Middle Ages to the 19th century. The film is a portrait of a place, its way of working and relations with the world, its staff and public, and its paintings. In a perpetual and dizzying game of mirrors, film watches painting watches film.

Film "Nacionalna galerija" vodi publiku iza kulisa ove londonske institucije na put u srce muzeja naseljenog remek-djelima zapadnjačke umjetnosti, sve od srednjovjekovlja do 19. stoljeća. "Nacionalna galerija" je portret mjesta, njegov način funkcionisanja i stvaranja veza sa svijetom, svojim osobljem i javnošću, i sa svojim slikama. U vječitoj i vrtoglavoj igri ogledala, film gleda slike koje gledaju film.

Festivals and Awards / Festivali i nagrade

Cannes Film Festival, France, 2014 – Quinzaine des Réalisateurs



Frederick Wiseman (born January 1, 1930) is an American filmmaker, documentarian, and theatrical director. Over the years his films have become a skilful mix of observation, testimony, reflection, an absence of prejudice, courage, and humor.

Frederick Wiseman (rođen 1. januara 1930.) je američki filmski autor, tvorac dokumentarnih filmova i teatarski režiser. Tokom vremena, njegovi su filmovi postali umješnija tvorevina opservacija, svjedočanstava, refleksija, kao i odsustva predrasuda, te hrabrosti i humora.

Original language / Izvorni jezik:

English / engleski

Cinematographer / Kamera:

John Davey

Editor / Montaža:

Frederick Wiseman

Producers / Producenti:

Frederick Wiseman, Pierre-Olivier Bardet

Gallery Film LLC and Idéale Audience /

Gallery Film LLC i Idéale Audience

Contact / Kontakt:

DOC & FILM INTERNATIONAL

13 rue Portefoin

75003 Paris France

T: + 33 1 42 77 56 87

E-mail: sales@docandfilm.com

www.docandfilm.com



The Revolution Hunter / Lovkinja na revolucije

2014 (10'56'')

Portugal, UK / Portugal, Velika Britanija

Director / Režija: **Margarida Rego**

It all started with a picture taken in 1974 in Lisbon, just after the Portuguese Revolution. She, the Revolution Hunter, tries to enter in that picture as if she could enter into a time she didn't belong and finally understand what it means to be part of a revolution or what it means to fight for a country. A *Caça Revoluções* is a film that explores the relationship between two generations, two different times and two different fights. As if we could transform a photograph by drawing on it. As if we could transform the present by drawing over the past.

Sve je počelo sa fotografijom napravljenom u Lisabonu 1974. godine, upravo nakon Portugalske revolucije. Ona, Lovkinja na revolucije, pokušava ući u fotografiju kao da može zakoračiti u vrijeme kojem ne pripada kako bi konačno razumjela šta znači biti dijelom revolucije, ili šta znači boriti se za svoju zemlju. "Lovkinja na revolucije" je film koji istražuje vezu dvaju generacija, dva različita vremena i dvije različite borbe. Kao da možemo transformirati fotografiju crtajući po njoj. Kao da možemo promijeniti sadašnjost precrtavajući prošlost.

Festivals and Awards / Festivali i nagrade

IndieLisboa – International Independent Film Festival, Portugal, 2014 – National Competition, International Competition
Cannes Film Festival, France, 2014 – Quinzaine des Réalisateurs (Directors' Fortnight)

Curtas Belo Horizonte, Brazil, 2014 – International Competition



Margarida Rego (1986, Lisbon, Portugal) studied at Fine Arts Academy in Lisbon and recently finished her master degree at the Royal College of Arts in London. Her background is in graphic design and she is one the founders of the studio *ilhas*. Margarida, a parallel to her graphic design practise she is interested in questioning history and the consequences that historical happenings have in the present time.

Margarida Rego (Lisabon, Portugal, 1986) studirala je na Umjetničkoj akademiji u Lisabonu, a nedavno je privela kraju postdiplomski studij pri Kraljevskom koledžu umjetnosti u Londonu. Bavi se grafičkim dizajnom i jedna je od osnivačica Studija "ilhas". Pored navedenih djelatnosti, Margaridu zanima preispitivanje historije i posljedice koje historijska dešavanja ostavljaju u sadašnjosti.

Original language / Izvorni jezik:

Portuguese / portugalski

Cinematographer / Kamera:

Margarida Rego

Editor / Montaža:

Margarida Rego

Producers / Producenti:

Margarida Rego, Royal College of Arts, London

Contact / Kontakt:

IndieLisboa - Associação Cultural /

Portugal Film

Lisboa, Portugal

T: +351213158399

E: portugalfilm@indielisboa.com

www.indielisboa.com



*Seven Times a Day We Bemoan
Our Lot and at Night We Get Up
to Avoid Dreaming / Sedam puta
dnevno proklinjemo sudbinu a noću
ustajemo kako ne bismo sanjali*

2014 (18')

Germany / Njemačka

Director / Režija: **Susann Maria Hempel**

Fragments of quoted kitchen talk recorded over several years are paired with poetic pictures and distorted music excerpts that pick up those pieces.

Fragmenti dokumentiranih razgovora iz kuhinje, snimani tokom nekoliko godina uklopljeni su sa poetskim slikama i distorziranim muzičkim dijelovima koji formiraju cjelinu.



Susann Maria Hempel is an actress and editor, known for *Sieben Mal am Tag beklagen wir unser und nachts stehen wir auf, um nicht zu träumen* (2013), *Wie ist die Welt so stille* (2013) and *Der Grosse Gammel* (2013).

Susann Maria Hempel je glumica i montažerka, poznata po filmovima "Sieben Mal am Tag beklagen wir unser und nachts stehen wir auf, um nicht zu träumen" (2013), "Wie ist die Welt so stille" (2013) i "Der Grosse Gammel" (2013).

Original language / Izvorni jezik:

German / njemački

Cinematographer / Kamera:

Susann Maria Hempel

Editor / Montaža:

Susann Maria Hempel

Producer / Producent:

Susann Maria Hempel

Contact / Kontakt:

Susann Maria Hempel

s.m.hempel@gmx.de



Programmer /
Selektor
Guillermo Carreras - Candi

1973 / 1973.

Stefan Ivančić
Serbia / 2014 / 33'

Hotel 22 / Hotel 22

Elizabeth Lo
USA / 2014 / 8'

Maidan-on-the-blood / Majdan u krvi

Oleksiy-Nestor Naumenko
Ukraine / 2014 / 36'

The Palace / Palača

Nicolás Pereda
Canada, Mexico / 2013 / 36'

Studies in Getting Lost / Studije iz gubljenja

Julia Yezbick
USA / 2014 / 39'

Terms of Intimacy / Uslovi za intimnost

Melissa Langer
USA / 2014 / 8'37"

Untitled / Bez naslova

Leontine Arvidsson
Sweden / 2013 / 4'

We Are Become Death / Postajemo smrt

Jean-Gabriel Périot
France / 2014 / 4'

Xenos / Xenos

Mahdi Fleifel
UK, Greece, Denmark / 2013 / 12'



1973 / 1973.

2014 (33')

Serbia / Srbija

Director / Režija: **Stefan Ivančić**

Scenes of daily life on the banks of the Danube in Serbia; little or nothing seems to be happening for these men stranded at the port along with the boats. Guided by a protagonist who is at the same time endearing yet a little naive and quirky, the discussion topics range from economics, moths, to the old songs from their youth and fashion in the 1970s. A sensitive, observational film about a society put on hold.

Prizori svakodnevnog života na obalama Dunava u Srbiji; gotovo se ništa ne dešava ovim ljudima koji samuju u luci, među brodicama. Protagonista koj je istovremeno šarmantan, ali i pomalo naivan i ekscentričan, vodič je diskusija koje se kreću od ekonomije, moljaca, do starih pjesama iz mladosti i mode sedamdesetih. Dirljiv, pronicljiv film o društvu stavljenom na čekanje.

Festivals and Awards / Festivali i nagrade

Visions Du Réel, Nyon, Switzerland, 2014

Seoul International Newmedia Festival, South Korea, 2014

DokuFest, Prizren, Kosovo, 2014



Stefan Ivančić was born in Belgrade, SFR Yugoslavia. After living for 18 years far away from his birthplace, he went back to what was left of Yugoslavia in 2009, and graduated in film directing at the Faculty of Dramatic Arts in Belgrade, Serbia, in 2013. His short films *Soles de primavera*, 1973 and *Moonless Summer* have been selected at a great number of international film festivals, including Cannes, Rotterdam, San Sebastian...

Stefan Ivančić rođen je u Beogradu, SFRJ. Nakon što je 18 godina proživio daleko od svog rodnog mjesta, 2009. godine se vraća onome što je od Jugoslavije ostalo, te 2013. diplomira na filmskoj režiji pri Fakultetu dramskih umetnosti u Beogradu. Njegovi kratki filmovi "Soles de primavera", "1973." i "Leto bez meseca" bili su u selekciji velikog broja internacionalnih festivala, uključujući Kanski, Rotterdamski, San Sebastian...

Original language / Izvorni jezik:

Serbo-Croatian / srpskohrvatski

Cinematographer / Kamera:

Stefan Ivančić

Editor / Montaža:

Jelena Maksimović

Producers / Producenti:

Non-Aligned Films, Faculty of Dramatic Arts Belgrade / Non-Aligned Films, Fakultet dramskih umetnosti u Beogradu

Contact / Kontakt:

Stefan Ivančić

T: +381 63 710 66 33

E-mail: sivancic@gmail.com

Hotel 22 / Hotel 22

2014 (8')

USA / SAD

Director / Režija: **Elizabeth Lo**

Each night in Silicon Valley, the Line 22 transforms from a public bus into an unofficial shelter for the homeless in one of the richest parts of the world. Known as "Hotel 22," it has become a mobile testament to the challenges of finding housing in an increasingly unaffordable landscape.

Svake noći u Silikonskoj dolini, autobuska linija 22 biva transformirana u nezvanično sklonište za beskućnike u jednom od najbogatijih dijelova svijeta. Poznata kao "Hotel 22", postala je pokretno svjedočanstvo izazova traženja smještaja u finansijski sve nepristupačnijem kraju.

Festivals and Awards / Festivali i nagrade

The International Documentary Association nomination for the 2014 IDA Documentary Awards
DOK Leipzig, 2014 – International Documentary Shorts Competition – Official Selection



Born and raised in Hong Kong, **Elizabeth Lo** is currently pursuing a Master of Fine Arts in Documentary Film at Stanford University.

Rođena i odrasla u Hong Kongu, **Elizabeth Lo** trenutno pohađa master studij u oblasti dokumentarnog filma pri Univerzitetu Stanford.

Original language / Izvorni jezik:
English / engleski

Cinematographer / Kamera:
Elizabeth Lo

Editor / Montaža:

Elizabeth Lo

Producer / Producent:

Elizabeth Lo

Contact / Kontakt:

Elizabeth Lo

44 Olmsted Rd, Unit 129, Stanford, CA 94305

T: +1-917-291-0538

E-mail: elo2@stanford.edu

Maidan-On-The-Blood / Majdan u krvi

2014 (36')

Ukraine / Ukrajina

Director / Režija: **Oleksiy-Nestor Naumenko**

This film is based on the documentary shots of confrontation between opponents of the Ukrainian government and its defenders in winter 2013-2014. The fiercest fights, during which over 100 people were killed, took place in Kiev – on the Independence Square (Maidan Nezalezhnosti) and adjacent streets. So the central square of the Ukrainian capital suddenly turned into a hotbed of suffering, sorrow and hate.

Ovaj je film baziran na dokumentarnim isječcima sukoba protivnika i zastupnika ukrajinske vlade u zimskom periodu 2013/2014. Žestoke borbe u kojima je ubijeno preko stotinu ljudi, odigrale su se u Kijevu, na Trgu nezavisnosti (Maidan Nezalezhnosti) i susjednim ulicama. Centralni trg ukrajinskog glavnog grada iznenada je postao poprište patnje, tuge i mržnje.



Oleksiy-Nestor Naumenko (1973, Kiev), film director, producer and publicist. Since 1995 worked at Ukrainian TV channels and production studios as video engineer, assistant director, director, cameraman, program editor, chief-director, producer. Author of numerous publications about cinema art in Ukrainian newspapers and cinema journals.

Oleksiy-Nestor Naumenko (Kijev, 1973), režiser, producent i publicista. Od 1995. godine radio u ukrajinskim TV i produkcijskim kućama kao video inženjer, programski i izvršni urednik i producent. Autor je brojnih članaka o filmskoj umjetnosti u ukrajinskim novinama i filmskim žurnalima.

Original language / Izvorni jezik:

Ukrainian, Russian / ukrajinski, ruski

Cinematographers / Kamera:

group of cameramen / snimateljski tim

Editor / Montaža:

Oleksiy-Nestor Naumenko

Producer / Producent:

Oleksiy-Nestor Naumenko – Nestor Film

Contact / Kontakt:

E-mail: oleksanaumenko@gmail.com

The Palace / Palača

2013 (36')

Canada, Mexico / Kanada, Meksiko

Director / Režija: **Nicolás Pereda**

The Palace is a documentary film that follows the everyday life of seventeen women that live together in a large house for emotional and financial reasons. They help each other training for various jobs. Most become nannies, domestic workers and private nurses for old age patients.

“Palača” je dokumentarni film koji slijedi svakodnevne živote 17 žena koje žive skupa zarad emocionalnih i finansijskih razloga u velikoj kući. Pomažu jedna drugoj u pripremi za različite profile poslova. Većina ih postaje dadiljama, kućnim pomoćnicama i privatnim medicinskim sestrama za starije pacijente.



Nicolás Pereda, director and writer, born in Mexico City in 1982. He holds a Master of Arts in film directing from York University in Toronto. He has directed six features and one short film that have won awards in multiple festivals. Pereda's cinema has been screened in the most prestigious film festivals including Cannes, Venice, Rotterdam, garnering numerous awards.

Nicolás Pereda, režiser i pisac, rođen u Mexicu 1982. godine. Posjeduje master iz filmske režije pri Univerzitetu York u Torontu. Režirao je šest igranih i kratkih filmova koji su osvajali nagrade na mnogim festivalima. Peredina filmska djela prikazivana su na prestižnim festivalima uključujući Kanski, Venecijanski, Roterdamski, osvajajući mnogobrojne nagrade.

Original language / Izvorni jezik:

Spanish / španski

Cinematographer / Kamera:

Pedro Gómez

Editor / Montaža:

Nicolás Pereda

Producers / Producenti:

Nicolás Pereda, Sandra Gómez,
Maximiliano Cruz

Contact / Kontakt:

Interior X II I, Jessy Vega

Amatlán 104, Condesa

06170 México DF

T: +5215547536795

E-mail: jessy@interior13cine.com

Studies in Getting Lost / Studije iz gubljenja

2014 (39'), (work in progress / radna verzija)

USA / SAD

Director / Režija: **Julia Yezbick**

The Detroit-based performance ensemble, The Hinterlands, practice a form of ecstatic training which they see as a provocation towards the unknown. The "hinterlands" evokes an unknown space both physical and imaginary whose mystery is its very source of generation and from which true creativity emerges. Their practice is one of ecstatic play, of finding the edge of one's balance, and the limits of one's body.

Detroitški izvođački ansambl "The Hinterlands" prakticira oblik ekstatičnog vježbanja koje vide kao provokaciju nepoznatog. Zaleđe ("hinterlands") je evokacija na nepoznat prostor kako fizički, tako i imaginarni, čija je misterija upravo vlastiti izvor stvaranja i od kojeg potječe istinska kreativnost. Njihova je vježba jedna ekstatična igra traženja granica međusobne ravnoteže, kao i tjelesnih limita.



Julia Yezbick (1980) is a filmmaker and an artist. Her works have been screened at international film festivals. She is deeply involved with Harvard's Sensory Ethnography Lab, a Film Study Center Fellow, the founding Editor of *Sensate*, an online journal for experiments in critical media practice.

Julia Yezbick (1980) je filmska autorica i umjetnica. Njeni su filmovi prikazivani na internacionalnim filmskim festivalima. Saradnica je harvardskog Laboratorija senzorne etnografije i Centra za filmske studije, osnivačica-urednica "*Sensate*", online žurnala za ispitivanja prakse kritičkih medija.

Original language / Izvorni jezik:

No dialogue / Bez dijaloga

Cinematographer / Kamera:

Julia Yezbick

Editor / Montaža:

Julia Yezbick

Producers / Producenti:

The Film Study Center and The Sensory Ethnography Lab, Harvard University / Centar za filmske studije i Laboratorij senzorne etnografije, Univerzitet Harvard

Contact / Kontakt:

Julia Yezbick

Harvard University, Sensory Ethnography Lab

E-mail: julia.yezbick@gmail.com

Terms of Intimacy / Uslovi za intimnost

2014 (8'37")

USA / SAD

Director / Režija: **Melissa Langer**

In a suburban strip mall in California, the first retail location selling platonic touch opened in 2014. This experimental documentary provides a glimpse into the emerging industry of professional cuddling and the lives of the clients that use this service. It opens on the highways of America, and quickly brings viewers inside the "Cuddle Connection," where four rooms filled with stuffed animals, bean bags and blankets await clients.

U prigradskom šoping centru u Californiji, 2014. godine otvorila se prva prodavnica platonskog dodira. Ovaj eksperimentalni dokumentarni film nudi uvid u narastajuću industriju profesionalnog maženja, kao i živote klijenata koji ovu uslugu koriste. Film počinje na američkom autoputu, te brzo uvodi gledaoce unutar "Veze maženja", gdje četiri sobe ispunjene plišanim životinjama, vrećama za sjedenje i dekama iščekuju klijente.



Melissa Langer is a documentary filmmaker born and raised in Washington, DC. She received a BA in History from Carleton College and is currently pursuing an MFA in Documentary Film from Stanford University. She has worked for the Philadelphia Film Society, the People's Production House, and Creative Time in New York.

Melissa Langer je autorica dokumentarnih filmova, rođena i odrasla u Washingtonu. Diplomirala je historiju pri Koledžu Carleton, a trenutno pohađa master studij iz oblasti dokumentarnog filma pri Univerzitetu Stanford. Radila je za Filmsko udruženje Philadelphije, People's Production House i Creative Time u New Yorku.

Original language / Izvorni jezik:

English / engleski

Cinematographer / Kamera:

Melissa Langer

Editor / Montaža:

Melissa Langer

Producer / Producent:

Melissa Langer

Contact / Kontakt:

Melissa Langer

E-mail: melissa.a.langer@gmail.com



Untitled / Bez naslova

2013 (3'49'')

Sweden / Švedska

Director / Režija: **Leontine Arvidsson**

An image of a torso, part of a body, part of a human being.

Slika torza, dijela tijela, dijela osobe.

Festivals and Awards / Festivali i nagrade

Berlin International Film Festival – Berlinale



Leontine Arvidsson is an artist and a filmmaker, born in 1974, Sweden. After studies at the Stockholm Film School, she began working for Swedish film director Roy Andersson at Studio 24 where she was employed for 5 years. She is also (together with Kira Carpelan) the co-owner of the production company MinMamma in Stockholm.

Leontine Arvidsson je umjetnica i filmska autorica rođena 1974. u Švedskoj. Nakon studija u Filmskoj školi u Štokholmu, počela je raditi za švedskog filmskog režisera Roya Anderssona u Studiju 24, gdje je bila zaposlena pet godina. Također je suvlasnica produkcijske kuće MinMamma u Štokholmu (skupa sa Kirom Carpelan).

Original language / Izvorni jezik:

Sweden / švedski

Cinematographer / Kamera:

Leontine Arvidsson

Editor / Montaža:

Leontine Arvidsson

Producers / Producenti:

Anna Sohlman – Hinden; Kira Carpelan – MinMamma

Contact / Kontakt:

Leontine Arvidsson

T: +46(0)703947794

E-mail: arvidssonleontine@hotmail.com



We Are Become Death / Postajemo smrt

2014 (4')

France / Francuska

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

We knew the world would not be the same.

A few people laughed.

A few people cried.

Most people were silent.

Znali smo da svijet neće biti isti.

Nekoliko se ljudi smijalo.

Nekoliko ljudi je plakalo.

Većina ljudi je šutjela.

Festivals and Awards / Festivali i nagrade

Vision du Réel

Vida de Perro Short Film Festival, Spain – Experimental competition

Art Film Festival

Partie(s) de Campagne

Cinéma en liberté

International Leipzig Festival for Documentary and

Animated Film – DOK Leipzig

Documentary and Animated Film

Portobello Film Festival



Jean-Gabriel Périot (1974) is a French director. He has developed his own editing style: a mix of documentary, animation and video creation. He questions history and violence through its creation, which has been awarded many times in international festivals. He is currently working on "A German Youth", a feature documentary.

Jean-Gabriel Périot (1974) je francuski režiser. Razvio je vlastiti montažni stil: spoj dokumentarnog filma, animacije i video radova. Često preispituje historiju i nasilje kroz njen tok, zbog čega je često odnosio nagrade na internacionalnim festivalima. Trenutno radi na dugometražnom dokumentarnom filmu "A German Youth".

Original language / Izvorni jezik:

English / engleski

Film footage / Snimci:

Archive images / Arhivski snimci

Editor / Montaža:

Jean-Gabriel Périot

Producer / Producent:

Nicolas Breviere – local films

Contact / Kontakt:

local films

45 rue de la Mare

75020 Paris, France

E-mail: festival_local@yahoo.fr

Xenos / Xenos

2013 (12')

UK, Greece, Denmark / UK, Grčka, Danska

Director / Režija: **Mahdi Fleifel***Xenos* (Greek: ξένος, *xénos*) stranger, enemy, alien

This short documentary film portrays Abu Eyad and other young Palestinian men from the Ain el-Helweh refugee camp in Lebanon travelling with smugglers through Syria and Turkey into Greece. Like so many other migrants, they came looking for a way into Europe but found themselves trapped in a country undergoing economic, political, and social collapse.

Xenos (grčki: ξένος, *xénos*) – stranac, neprijatelj, tuđinac

Ovaj kratki dokumentarni film portretira Abu Eyada i druge mlade Palestine iz libanonskog izbjegličkog kampa Ain El-Helweh, te njihovo putovanje sa krijumčarima kroz Siriju i Tursku prema Grčkoj. Kao i mnogi drugi imigranti, i oni žele ići prema Evropi, ali se nalaze zarobljenima u zemlji koja proživljava ekonomski, politički i društveni kolaps.

Festivals and Awards / Festivali i nagrade

Berlin International Film Festival 2014

Miami International Film Festival 2014

Cinéma du Réel, Paris, 2014

Busan International Short Film Festival 2014

Documenta Madrid 2014

DokuFest, Kosovo 2014



Mahdi Fleifel is a Palestinian filmmaker and visual artist based in London. He was born in Dubai, raised in the Ain El-Helweh refugee camp in Lebanon and later in the suburbs of Elsinore, Denmark. He graduated from the British National Film and Television School in 2009. His recently completed feature documentary, "A World Not Ours", is currently touring the festival circuit and has already picked up multiple awards.

Mahdi Fleifel je palestinski filmski autor i vizuelni umjetnik iz Londona. Rođen je u Dubaiju, a odrastao u libanonskom izbjegličkom kampu Ain El-Helweh i predgrađima Elsinora u Danskoj. Diplomirao je pri britanskoj Nacionalnoj filmskoj i televizijskoj školi 2009. godine. Njegov nedavno završeni dokumentarni film "A World Not Ours" se trenutno prikazuje na filmskim festivalima i već je dobio brojna priznanja.

Original language / Izvorni jezik:

Arabic / arapski

Cinematographer / Kamera:

Mahdi Fleifel

Editor / Montaža:

Michael Aaglund

Producer / Producent:

Patrick Campbell – Nakba FilmWorks

Contact / Kontakt:

Patrick Campbell

T: +44 (0)7852 840 462

E-mail: patrick@nakbafilmworks.com

www.nakbafilmworks.com



Harun Farocki Retrospective /
Harun Farocki retrospektiva

An Image / Slika
Germany / 1983 / 25'

As You See / Kako vidiš
Germany / 1986 / 72'

Before Your Eyes – Vietnam / Pred očima – Vijetnam
Germany / 1982 / 114'

How to Live in FRG / Kako živjeti u FRG
Germany / 1990 / 83'

Images of the World and the Inscription of War /
Slike svijeta i zapisi rata
Germany / 1988 / 75'

In Comparison / U usporedbi
Germany / 2009 / 61'

Inextinguishable Fire / Neugasiva vatra
Germany / 1969 / 25'

Prison Images / Slike iz zatvora
Germany / 2000 / 60'

Respite / Predah
Germany / 2007 / 40'

Videograms of a Revolution / Videogrami revolucije
Harun Farocki, Andrei Ujica
Germany / 1992 / 106'

The Words of the Chairman / Riječi predsjedavajućeg
Germany / 1967 / 3'

Workers Leaving the Factory /
Radnici napuštaju fabriku
Germany / 1995 / 36'



If we show you pictures of napalm, you'll close your eyes.
 First you'll close your eyes to the pictures.
 Then you'll close your eyes to the memory.
 Then you'll close your eyes to the facts.
 Then you'll close your eyes to the entire context ...
 We can give you only a hint of an idea of how napalm works.

- The Inextinguishable Fire, **Harun Farocki**, 1969

Ako vam pokažemo fotografije napalma, zatvorićete oči.
 Prvo ćete zatvoriti oči pred slikama.
 Onda ćete zatvoriti oči pred sjećanjem.
 Onda ćete zatvoriti oči pred činjenicama.
 Onda ćete zatvoriti oči pred cijelom pričom...
 Možemo vam samo dati naznake ideje o djelovanju napalma.

- Neugasiva vatra, **Harun Farocki**, 1969.



An Image / Slika

1983 (25')

Germany / Njemačka

Director / Režija: **Harun Farocki**

This film, *An Image*, is part of a series Harun Farocki worked on from 1979 until mid 80ies. The television station that commissioned it assumed in these cases that he was making a film that is critical of its subject matter, and the owner or manager of the thing that was filmed assumed that his film is an advertisement for them. He tried to do neither. Nor he wanted to do something in between, but beyond both.

Ovaj film, „Slika“, dio je serijala na kojem je Farocki radio od 1979. TV stanica koja je naručilac u ovom je slučaju pretpostavila da snima film koji se kritički odnosi prema temi koju obrađuje, dok vlasnik ili menadžer onoga što se snima pretpostavlja da je film reklama za njih. Pokušao je da izbjegne obje opcije. Kao i opciju između, otišavši preko.

Original language / Izvorni jezik:

German / njemački

Cinematographer / Kamera:

Ingo Kratisch

Editor / Montaža:

Rosa Mercedes

Producers / Producenti:

Harun Farocki Filmproduktion,
Berlin-West in collaboration with SFB /
Harun Farocki Filmproduktion,
Berlin-West u saradnji sa SFB

Contact / Kontakt:

www.farocki-film.de

As You See / Kako vidiš

1986 (72')

*Germany / Njemačka*Director / Režija: **Harun Farocki**

As You See is an action-filled feature film. It reflects upon girls in porn magazines to whom names are ascribed and about the nameless dead in mass graves, upon machines that are so ugly that coverings have to be used to protect the workers' eyes, upon engines that are too beautiful to be hidden under the hoods of cars, upon labor techniques that either cling to the notion of the hand and the brain working together or want to do away with it.

“Kako vidiš” je dugometražni akcioni film. Govori o djevojkama u porno časopisima kojima daju imena, i bezimenim mrtvim u masovnim grobnicama; o mašinama tako ružnim da pokrivala moraju biti korištena kako bi se zaštitile oči radnika, o motorima previše lijepim da bi ih skrivali ispod hauba automobila; o radnim tehnikama koje ili ovise o ideji zajedničkog rada ruku i mozga, ili je potpuno odbacuju.

Original language / Izvorni jezik:

German / njemački

Cinematographers / Kamera:

Ingo Kratisch, Ronny Tanner

Editor / Montaža:

Rosa Mercedes

Producers / Producenti:

Harun Farocki, Ulrich Ströhle – Harun Farocki
Filmproduktion, Berlin-West, with financial
support from Hamburger Filmbiro /
Harun Farocki, Ulrich Ströhle – Harun Farocki
Filmproduktion, Berlin-West, sa finansijskom
podrškom Hamburger Filmbiroa

Contact / Kontakt:www.farocki-film.de

Before Your Eyes – Vietnam / Pred očima – Vijetnam

1982 (114')

Germany / Njemačka

Director / Režija: **Harun Farocki**

K.D.D.: “Can we return to Before Your Eyes - Vietnam for a moment? Why make a film on Vietnam in 1981, many years after people stopped talking about the war?”

Harun Farocki: “One reason was that I wanted to take a stand against all this retro stuff that was going on in the United States. Let's take Coppola, for example, in Apocalypse Now. Yes, it's a great film, I thought. No problem. But there is a problem. Let me make a comparison. Imagine we only made films about the psychological problems of the people who ran the concentration camps, and never about the victims. That's what America does. There are two hundred movies about how difficult it was to come back from Vietnam, being unemployed or traumatized, etc.”

K.D.D.: “Možemo li se nakratko vratiti na film ‘Pred očima – Vijetnam’? Zašto snimiti film o Vijetnamu, 1981. godine, mnogo godina nakon što su ljudi prestali pričati o ratu?”

Harun Farocki: “Jedan razlog je taj što sam se htio suprotstaviti svim tim retro stvarima u SAD-u. Uzmimo za primjer Coppolu i ‘Apokalipsu danas’. Da, to je odličan film, pomislio sam. Nema problema. Ali problem ipak postoji. Napraviću komparaciju. Zamislite da samo snimamo filmove o psihološkim problemima onih koji su upravljali koncentracijskim kampovima, a nikad o žrtvama. To je ono što Amerika radi. Postoji dvjesto filmova o tome kako se teško vratiti iz Vijetnama, o nezaposlenosti i traumama, itd.”

Original language / Izvorni jezik:

German / njemački

Cinematographer / Kamera:

Ingo Kratisch

Editor / Montaža:

Johannes Beringer

Producers / Producenti:

Ulrich Ströhle – Harun Farocki

Filmproduktion, Berlin-West, ZDF, Mainz

Contact / Kontakt:

www.farocki-film.de



How to Live in FRG / Kako živjeti u FRG

1990 (83')

Germany / Njemačka

Director / Režija: **Harun Farocki**

The author assembles a genre picture of the contemporary FRG with shots of scenes where life is rehearsed, ability/durability is tested. Wherever one looks, people appear as actors playing themselves; they take on roles. A play in the theater of life made up of training courses, fitness tests for things and people. Be it in birth preparation classes for expectant parents or in practice runs for sales talks, on the military training ground or during role-plays for educational purposes. Everywhere the incessant effort to be prepared for the emergency of "reality" can be felt.

Autor sklapa žanrovsku sliku savremene Njemačke sa kadrovima gdje je život uvježban, a sposobnost/izdržljivost testirana. Gdje god pogledamo, ljudi glume sami sebe; oni igraju uloge. Komad je to u teatru života sačinjenog od treninga i testova spremnosti za stvari i ljude. Bez obzira da li je riječ o časovima priprema za porod budućih majki, ili vježbama za prodaju, na vojnom treningu ili kroz uloge za obrazovne svrhe. Svuda se može osjetiti neprestan napor kako bi bili spremni za hitnost "stvarnosti".

Original language / Izvorni jezik:
German / njemački
Cinematographer / Kamera:
Ingo Kratisch
Editors / Montaža:
Rosa Mercedes, Irina Hoppe
Producers / Producenti:
Harun Farocki – Harun Farocki
Filmproduktion, Berlin-West, ZDF,
Mainz, La Sept, Paris

Contact / Kontakt:
www.farocki-film.de

Images of the World and the Inscription of War / Slike svijeta i zapisi rata

1988 (75')

Germany / Njemačka

Director / Režija: **Harun Farocki**

Farocki puts his finger on the essence of media violence, a "terrorist aesthetic" (Paul Virilio) of optic stimulation, which today appears on control panels as well as on television, with its admitted goal of making the observer into either an accomplice or a potential victim, as in times of war.

Farocki upire prstom u samu esenciju medijskog nasilja, "terorističke estetike" (Paul Virilio) optičke stimulacije, koje se danas jednako pojavljuje na kontrolnim pločama kao i na televiziji, sa krajnjim ciljem preobrazbe posmatrača ili u saučesnika ili u potencijalnu žrtvu, kao u ratnim vremenima.

Original language / Izvorni jezik:

German / njemački

Cinematographer / Kamera:

Ingo Kratisch

Editor / Montaža:

Rosa Mercedes

Producers / Producenti:

Harun Farocki – Harun Farocki

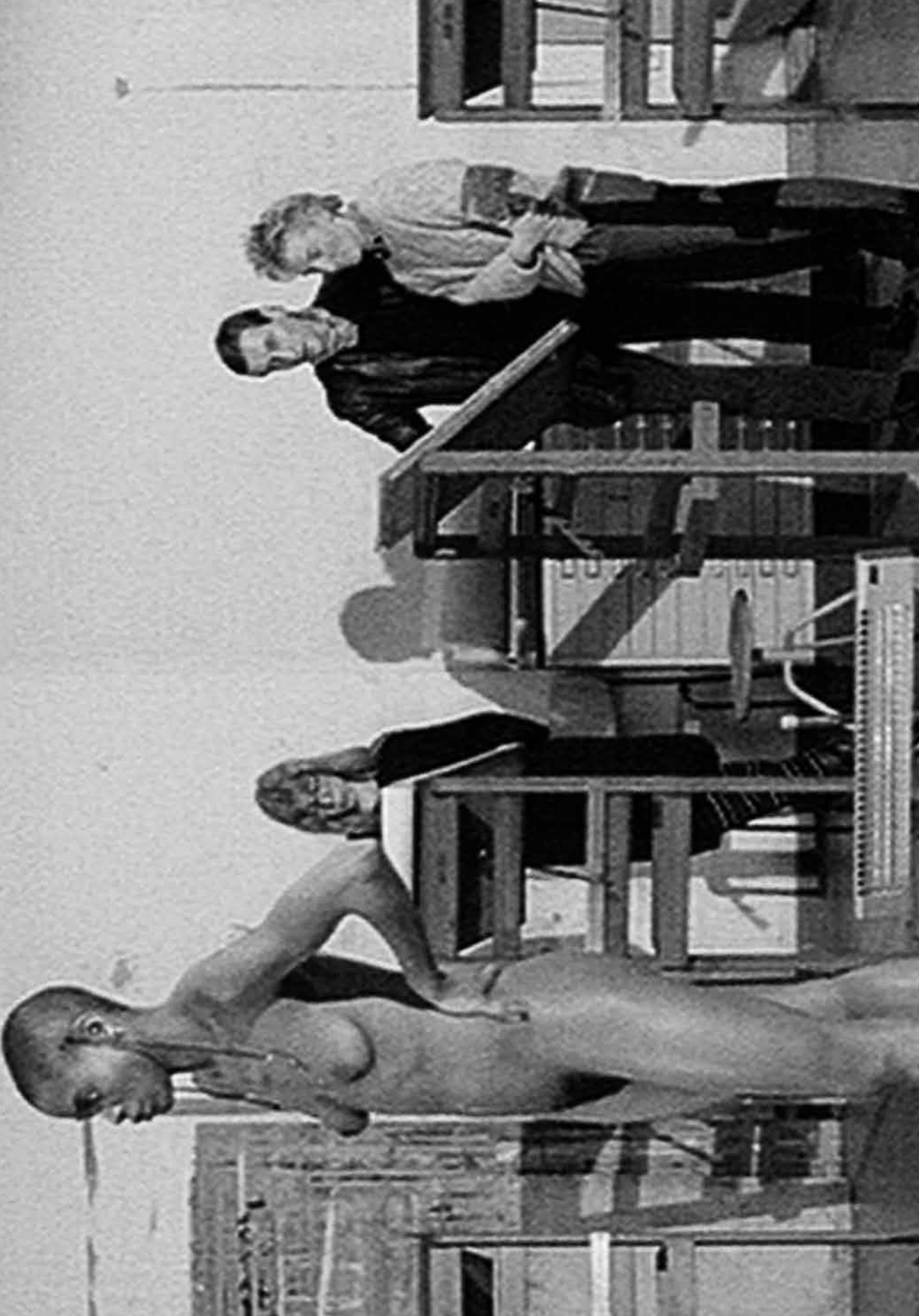
Filmproduktion, Berlin-West, with financial support from Kulturellen Filmförderung

/ Harun Farocki – Harun Farocki

Filmproduktion, Berlin-West, sa finansijskom podrškom Kulturellen Filmförderung

Contact / Kontakt:

www.farocki-film.de



In Comparison / U usporedbi

2009 (61')

*Austria, Germany / Austrija, Njemačka*Director / Režija: **Harun Farocki**

Through different traditions of brick production, Farocki's film has our eyes and ears consider them in comparison, and not in competition, not as clash of cultures. Farocki shows us various brick production sites in their colours, movements and sounds. Brick burning, brick carrying, brick laying, bricks on bricks, no off-commentary. 20 inter-titles in 60 minutes tell us something about the temporality of working processes. The film shows us that certain production modes require their own duration and that cultures differentiate around the time of the brick.

Razmatrajući različite tradicije pravljenja cigle, Farockijev film naglašava da ih trebamo usporediti – ne posmatrati u konkurenciji, ne gledati ih kao kulturološki sukob. Autor nam prikazuje različite načine produkcije cigle u svim njihovim bojama, pokretima i zvukovima. Pečenje, nošenje, polaganje cigle; cigle na ciglama, bez komentara u off-u, 20 intertitlova u 60 minuta govore o temporalnosti radnih procesa. Film pokazuje da različiti proizvodni modusi zahtijevaju određeno trajanje, te da se kulture razlikuju na temelju trajanja cigle.

Original language / Izvorni jezik:

German / njemački

Cinematographer / Kamera:

Ingo Kratisch

Editor / Montaža:

Meggie Schneider

*Producers / Producenti:*Harun Farocki Filmproduktion,
Navigator Film*Contact / Kontakt:*www.farocki-film.de

Inextinguishable Fire / Neugasiva vatra

1969 (25')

Germany / Njemačka

Director / Režija: **Harun Farocki**

"When we show you pictures of napalm victims, you'll shut your eyes. You'll close your eyes to the pictures. Then you'll close them to the memory. And then you'll close your eyes to the facts."

These words are spoken at the beginning of an agitprop film that can be viewed as a unique and remarkable development. Farocki refrains from making any sort of emotional appeal. His point of departure is the following: "When napalm is burning, it is too late to extinguish it. You have to fight napalm where it is produced: in the factories."

"Kada vam pokažemo fotografije žrtve napalma, žmirićete. Zatvaraćete oči pred slikama. A onda ćete zatvarati oči pred sjećanjem. A onda ćete zatvoriti oči pred činjenicama."

Ovo su riječi izgovorene na početku agitprop filma koji se može posmatrati kao jedinstven i nevjerovatan poduhvat. Farocki se suzdržava od bilo kakvog emocionalnog tona. Njegova polazišna tačka je sljedeća: "Kada napalm počne da gori, kasno ga je ugasiti. Treba ga napasti tamo gdje se proizvodi: u fabrikama".

Original language / Izvorni jezik:

German / njemački

Cinematographer / Kamera:

Gerd Conradt

Editor / Montaža:

Harun Farocki

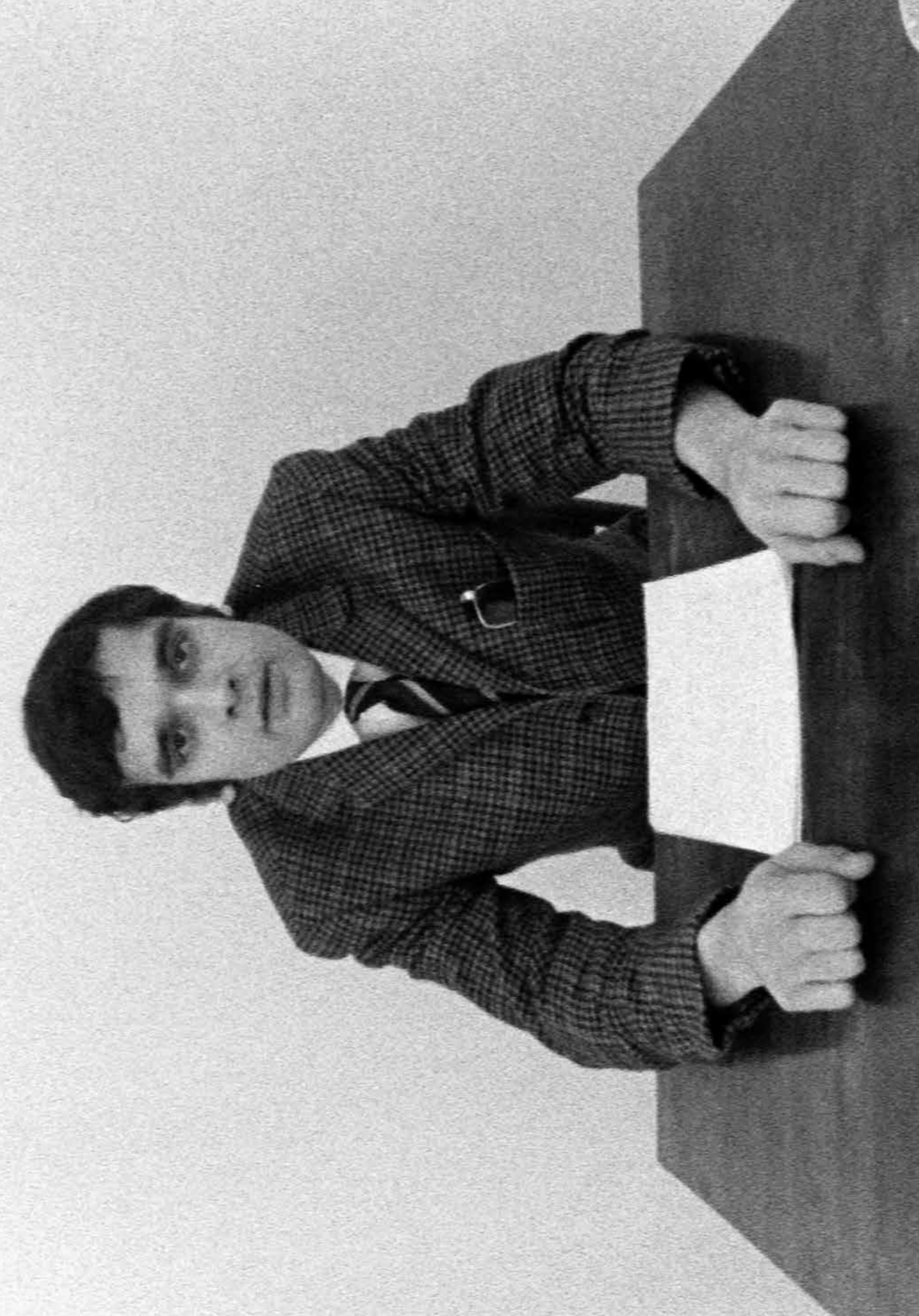
Producers / Producenti:

Harun Farocki, Berlin-West for WDR, Köln /

Harun Farocki, Berlin-West za WDR, Köln

Contact / Kontakt:

www.farocki-film.de



Prison Images / Slike iz zatvora

2000 (60')

*Germany / Njemačka*Director / Režija: **Harun Farocki**

A film composed of images from prisons. Quotes from fiction films and documentaries as well as footage from surveillance cameras. A look at the new control technologies, at personal identification devices, electronic ankle bracelets, electronic tracking devices. The cinema has always been attracted to prisons. Today's prisons are full of video surveillance cameras. These images are unedited and monotonous; as neither time nor space is compressed, they are particularly well-suited to conveying the state of inactivity into which prisoners are placed as a punitive measure.

Film sastavljen od slika iz zatvora. Citati iz igranih i dokumentarnih filmova, te snimci nadzornih kamera. Pogled na nove tehnologije kontrole, identifikacione uređaje, elektronske narukvice za nadzor, elektronske sprave za praćenje. Film je oduvijek bio privučen zatvorom. Današnji su zatvori puni nadzornih kamera. Ovi su nemontirani i monotoni snimci; kako ni vrijeme ni prostor nisu sabijeni, ovi snimci ponajbolje dočaravaju pasivno stanje u kojem zatvorenici obitavaju kao kaznenu mjeru.

Original language / Izvorni jezik:

German / njemački

Cinematographers / Kamera:

C. Lee Crane, Ingo Kratisch

Editor / Montaža:

Max Reimann

*Producers / Producenti:*Harun Farocki Filmproduktion, Berlin,
Movimento Paris, Christian Baute*Contact / Kontakt:*

www.farocki-film.de

Respite / Predah

2007 (40')

*Germany / Njemačka*Director / Režija: **Harun Farocki**

Respite consists of silent black-and-white film shot at Westerbork, a Dutch refugee camp established in 1939 for Jews fleeing Germany. In 1942, after the occupation of Holland, its function was reversed by the Nazis and it became a 'transit camp.' In 1944, the camp commander commissioned a film, shot by a photographer, Rudolph Breslauer. By exhuming the scattered fragments and traces of the phantom film (intertitle cards, ideas for the scenario, graphic elements), Harun Farocki inscribes the Dutch footage within the genre of the corporate film.

“Predah” čini nijemi crno-bijeli film sniman u Westerborku, holandskom izbjegličkom kampu osnovanom 1939. godine za Jevreje koji su bježali iz Njemačke. Nakon okupacije Holandije 1942. godine, nacisti su preuzeli kamp i promijenili mu predznak u “tranzitni”. Upravnik kampa je 1944. naručio film od fotografa Rudolpha Breslauera. Prebirući po rastrkanim fragmentima i tragovima fantomskog filma (intertitlovi, ideje za scenarij, grafički elementi), Harun Farocki upisuje holandske snimke u žanr korporacijskog filma.

Original language / Izvorni jezik:

No dialogue / Bez dijaloga

Photos / Fotografije:

The Netherlands Institute for War Documentation, Amsterdam / Holandski institut za ratnu dokumentaciju, Amsterdam

Film footage / Snimci:

Rijksvoorlichtingsdienst Filmarchief, The Netherlands Institute for Sound and Vision, Hilversum / Rijksvoorlichtingsdienst Filmarchief, Holandski institut za zvuk i sliku, Hilversum

Producer / Producent:

Harun Farocki

Contact / Kontakt:www.farocki-film.de

Videograms of a Revolution / Videogrami revolucije

1992 (106')

Germany / Njemačka

Directors / Režija: **Harun Farocki, Andrei Ujica**

In Europe in the fall of 1989, history took place before our very eyes. Farocki and Ujica's *Videograms* show the Romanian revolution of December 1989 in Bucharest in a new media-based form of historiography. Demonstrators occupied the television station (in Bucharest) and broadcast continuously for 120 hours, thereby establishing the television studio as a new historical site.

U jesen 1989. u Evropi, historija se odigravala pred našim očima. "Videogrami revolucije" režiserskog dvojca prikazuje rumunjsku revoluciju u decembru 1989. godine u Bukureštu u novoj medijskoj formi historiografije. Demonstranti su okupirali televizijsku stanicu (u Bukureštu), emitirajući 120 sati u kontinuitetu, uspostavljajući televizijski studio kao novi historijski prostor.

Original language / Izvorni jezik:

German / njemački

Editor / Montaža:

Egon Bunne

Producers / Producenti:

Harun Farocki, Ulrich Ströhle – Harun Farocki
Filmproduktion, Bremer Institut Film / Harun
Farocki, Ulrich Ströhle – Harun Farocki
Filmproduktion, Bremer Film Institut

Contact / Kontakt:
www.farocki-film.de



The Words of the Chairman / Riječi predsjedavajućeg

1967 (3')

Germany / Njemačka

Director / Režija: **Harun Farocki**

Harun Farocki had just embarked for Venezuela on June 2, 1967 as the Shah of Iran was arriving in West Berlin. There were protests, a student was shot, and a new form of opposition movement came into existence. The idea for this film came to him while he was still aboard the ship. The film is structured like a commercial. It takes a metaphor literally: words can become weapons. However, it also shows that these weapons are made of paper.

Harun Farocki se upravo ukrcao na brod za Venecuelu 2. juna 1967. godine; istovremeno je šah Irana pristizao u Zapadni Berlin. Dešavali su se protesti, student je ustrijeljen, a pojavio se novi oblik opozicije. Ideja za ovaj film rodila se dok je još bio na brodu. Film je struktuiran poput reklame. Metaforu shvata bukvalno; riječi mogu postati oružje. Međutim, pokazuje i da je ovaj tip oružja napravljen od papira.

Original language / Izvorni jezik:

German / njemački

Cinematographer / Kamera:

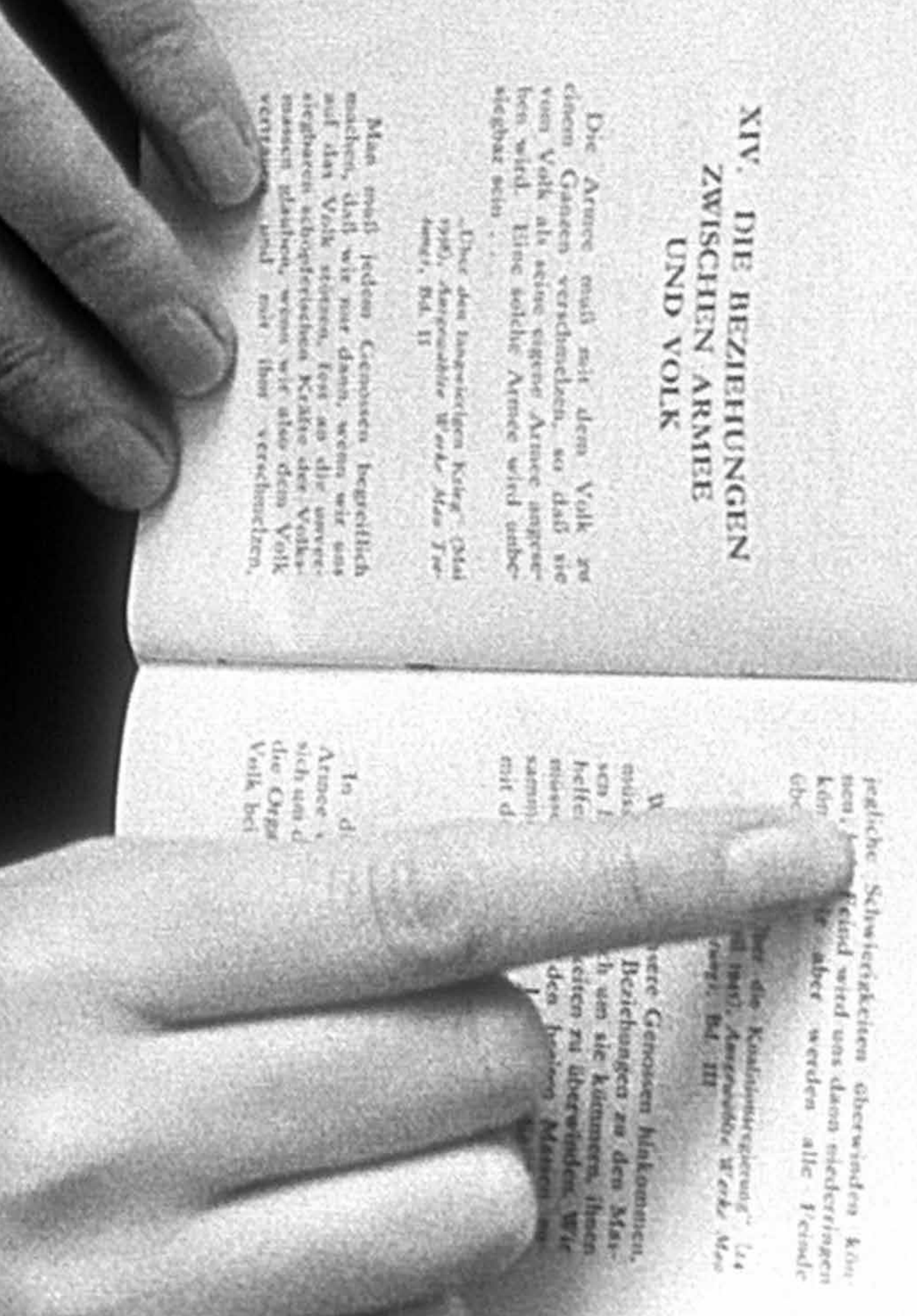
Holger Meins

Producers / Producenti:

DFFB, Berlin-West

Contact / Kontakt:

www.farocki-film.de



Workers Leaving the Factory / Radnici napuštaju fabriku

1995 (36')

Germany / Njemačka

Director / Režija: **Harun Farocki**

Workers Leaving the Factory - such was the title of the first cinema film ever shown in public. And furthermore, this sequence has become an icon of the narrative medium in the history of the cinema. In his documentary essay of the same title, Harun Farocki explores this scene right through the history of film. The result of this effort is a fascinating cinematographic analysis in the medium of cinematography itself, ranging in scope from Chaplin's *Modern Times* to Fritz Lang's *Metropolis* to Pier Paolo Pasolini's *Accattone!*.

“Radnici napuštaju fabriku” – to je bio naslov prvog ikada javno prikazanog filma. Nadalje, ova je sekvenca postala amblem narativnog medija u kinematografskoj historiji. U svom istoimenom dokumentarnom eseju, Harun Farocki istražuje ovu scenu kroz samu filmsku historiju. Rezultat toga je fascinantna filmska analiza samog kinematografskog medija, počevši od Čaplinovih “Modernih vremena”, preko “Metropolisa” Fritza Langa do “Accattone!” Piera Paola Pasolinija.

Original language / Izvorni jezik:

German / njemački

Editor / Montaža:

Max Reimann

Producers / Producenti:

Harun Farocki – Harun Farocki
Filmproduktion, WDR, Köln with
contributions by ORF, Wien, Dr. Heinrich Mis,
LAPSUS, Paris, Christian Baute, DRIFT, New
York, Chris Hoover / Harun Farocki – Harun
Farocki Filmproduktion, Berlin, WDR, Köln
sa doprinosima ORF, Beč, Dr. Heinrich Mis,
LAPSUS, Pariz, Christian Baute, DRIFT, New
York, Chris Hoover

Contact / Kontakt:

www.farocki-film.de





*Mini-retrospective Ulrike Ottinger /
Mini-retrospektiva Ulrike Ottinger*

Programmer / Selektor
Kumjana Novakova

Freak Orlando / Čudak Orlando

Ulrike Ottinger
Germany / 1981 / 126'

*Johanna d'Arc of Mongolia /
Ivana Orleanska od Mongolije*

Ulrike Ottinger
Germany / 1989 / 165'

Under Snow / Pod snijegom

Ulrike Ottinger
Germany / 2011 / 103'



Ulrike Ottinger was born in Konstanz. She lived in Paris from 1961-69 as a painter and photographer. As in the case of all her later films, Ulrike Ottinger was responsible for its direction, camera, film script and production.

Both her films and her photographic work have been shown in numerous retrospectives and exhibitions including the Venice Biennale, the Cinémathèque française, Paris, the Museum of Modern Art, New York as well as the Centre Pompidou, Paris.

She lives in Berlin since 1973.

Since 1974 Ulrike Ottinger has directed a substantial body of cinematic artwork at the intersection of fictional art cinema and creative documentary. While twisting tales, her films confound the distinction between fantasy and documentary. As Andrea Weiss points out, Ottinger's films are rejecting and parodying the conventions of art cinema.

Ulrike Ottinger je rođena u Konstanzu. Živjela je u Parizu od 1961. do 1969. kao slikarica i fotografkinja. Režiserka je, kamermanka, scenaristkinja i producentkinja svih svojih filmova.

Njena filmska ostvarenja, kao i fotografije prikazani su u brojnim retrospektivama i izložbama uključujući i Venecijansko bijenale, Francusku kinoteku u Parizu, Muzej moderne umjetnosti u New Yorku, te Centar Pompidou u Parizu.

Živi u Berlinu od 1973. godine.

Počevši od 1974. godine, Ulrike Ottinger je režirala značajan broj filmskih uradaka smještenih između igranih umjetničkih i kreativnih dokumentarnih filmova. Izvrćući priče, njeni filmovi zamagljuju granicu između fantazije i dokumentarnog filma. Kako Andrea Weiss ističe, filmovi Ottingerove podjednako odbacuju i parodiraju konvencije umjetničke kinematografije.

Freak Orlando / Čudak Orlando

1981 (126')

Germany / Njemačka

Director / Režija: **Ulrike Ottinger**

In the form of a "small theater of the world", a history of the world from its beginnings to our day, including the errors, the incompetence, the thirst for power, the fear, the madness, the cruelty and the commonplace, in a story of five episodes.

U formi "malog svjetskog teatra", historija svijeta od samih početaka do današnjeg dana, uključujući greške, nesposobnost, glad za vlašću, strah, ludilo, okrutnost i banalnost – u priči od pet epizoda.

Festivals and Awards / Festivali i nagrade

Sceaux, France, 1983 – Audience Award

Prädikat: Besonders Wertvoll

Berlin International Film Festival - Berlinale, 1982

Original language / Izvorni jezik:

German / njemački

Cinematographer / Kamera:

Ulrike Ottinger

Editor / Montaža:

Dörte Völz

Producers / Producenti:

Ulrike Ottinger – Ulrike Ottinger

Filmproduktion in co-production with
Pia Frankenberg, GmbH ZDF, Mainz /

Ulrike Ottinger – Ulrike Ottinger

Filmproduktion u koprodukciji sa Piom
Frankenberg, GmbH ZDF, Mainz

Contact / Kontakt:

www.ulrikeottinger.com



*Johanna d'Arc of Mongolia /
Ivana Orleanska od Mongolije*

1989 (165')

Germany / Njemačka

Director / Režija: **Ulrike Ottinger**

Seven western women travellers meet aboard the sumptuous, meticulously reconstructed Trans-Siberian Express, a rolling museum of European culture. Suddenly ambushed by a band of Mongol horsewomen, the company is abducted to the plains of Inner Mongolia and embark on a fantastic camel ride across the magnificent countryside.

Sedam putnica zapadnjakinja upoznaju se na raskošnom, pažljivo rekonstruisanom Transsibirskom Expressu, kotrljajućem muzeju evropske kulture. Kada ih iz zasjede iznenada napadne banda mongolskih jahačica, grupa je oteta i upućena ka ravninama unutarnje Mongolije, te se upuštaju u fantastično putovanje na kamilama kroz veličanstvene seoske predjele.

Festivals and Awards / Festivali i nagrade

Berlin Film Festival – Berlinale

Jerusalem Film Festival

Toronto Film Festival of Festivals

Montreal Women's Film Festival – Audience Prize

Films de Femmes, Créteil, France

New York, San Francisco and Los Angeles Lesbian and Gay Film Festivals

Original language / Izvorni jezik:

German / njemački

Cinematographer / Kamera:

Ulrike Ottinger

Editor / Montaža:

Dörte Völz

Producers / Producenti:

Ulrike Ottinger – Ulrike Ottinger

Filmproduktion

Popular-Film GmbH, Leinfelden in cooperation with ZDF, Mainz and LaSept / Popular-Film GmbH, Leinfelden u saradnji sa ZDF, Mainz i LaSept

Contact / Kontakt:

www.ulrikeottinger.com



Under Snow / Pod snijegom

2011 (103')

Germany / Njemačka

Director / Režija: **Ulrike Ottinger**

In the Japanese region Echigo, the locals live with and under the heavy snow fall half of the year. Because of this they have developed their own customs of everyday life, festivals, and religious rituals.

In a poetic way Ulrike Ottinger leads us into the reality of the snow landscape with its beauty and austere living conditions, follows the mythical tracks of the "gods of paths and roads" and mountain spirits, and places us within the fairytale world of a beautiful fox and her lover.

U japanskoj pokrajini Echigo, lokalno stanovništvo živi sa i pod sniježnim prekrivačem pola godine. Zbog toga su razvili vlastite običaje svakodnevnog življenja, festivale i vjerske rituale.

Na poetičan način, Ulrike Ottinger nas uvodi u realnost sniježnog pejzaža u svoj svojoj ljepoti i težini životnih uvjeta, prati mitske tragove "bogova puteva i drumova" i planinskih duhova, te nas smješta u bajkoviti svijet divne lisice i njenog ljubavnika.

Festivals and Awards / Festivali i nagrade

Asia-Pacific Weeks Berlin 2011, Germany
Dubai International Film Festival 2011, UAE
Berlinale 2012, Germany
Ambulante Gira de Documentales 2012, Mexico
Int. Women's Film Festival Créteil 2012, France
Jerusalem International Film Festival 2012, Israel
Era New Horizons Film Festival Wrocław 2012, Poland
Reykjavik International Film Festival 2012, Iceland
Buddhist FF Amsterdam 2012, Netherlands
Bangkok World FF 2012, Thailand
Cinema e Donne Film Festival Florence 2012, Italy
Festival do Rio 2013, Brazil

Original language / Izvorni jezik:

German / njemački

Cinematographer / Kamera:

Ulrike Ottinger

Editor / Montaža:

Bettina Blickwede

Producers / Producenti:

Ulrike Ottinger – Ulrike Ottinger

Filmproduktion

Heino Deckert – MaJa.de. Filmproduktion

Contact / Kontakt:

Deckert Distribution

Marienplatz 1

04103 Leipzig, Germany

T: +49 341 2156638

E-mail: info@deckert-distribution.com





*John Smith: Art(making) diaries /
Spomenar(t)*

*Blight / Uništenje
UK / 1994 - 1996 / 14'*

*Dad's Stick / Očev štap
UK / 2012 / 5'*

*Dark Light / Mračna svjetlost
UK / 2014 / 4'*

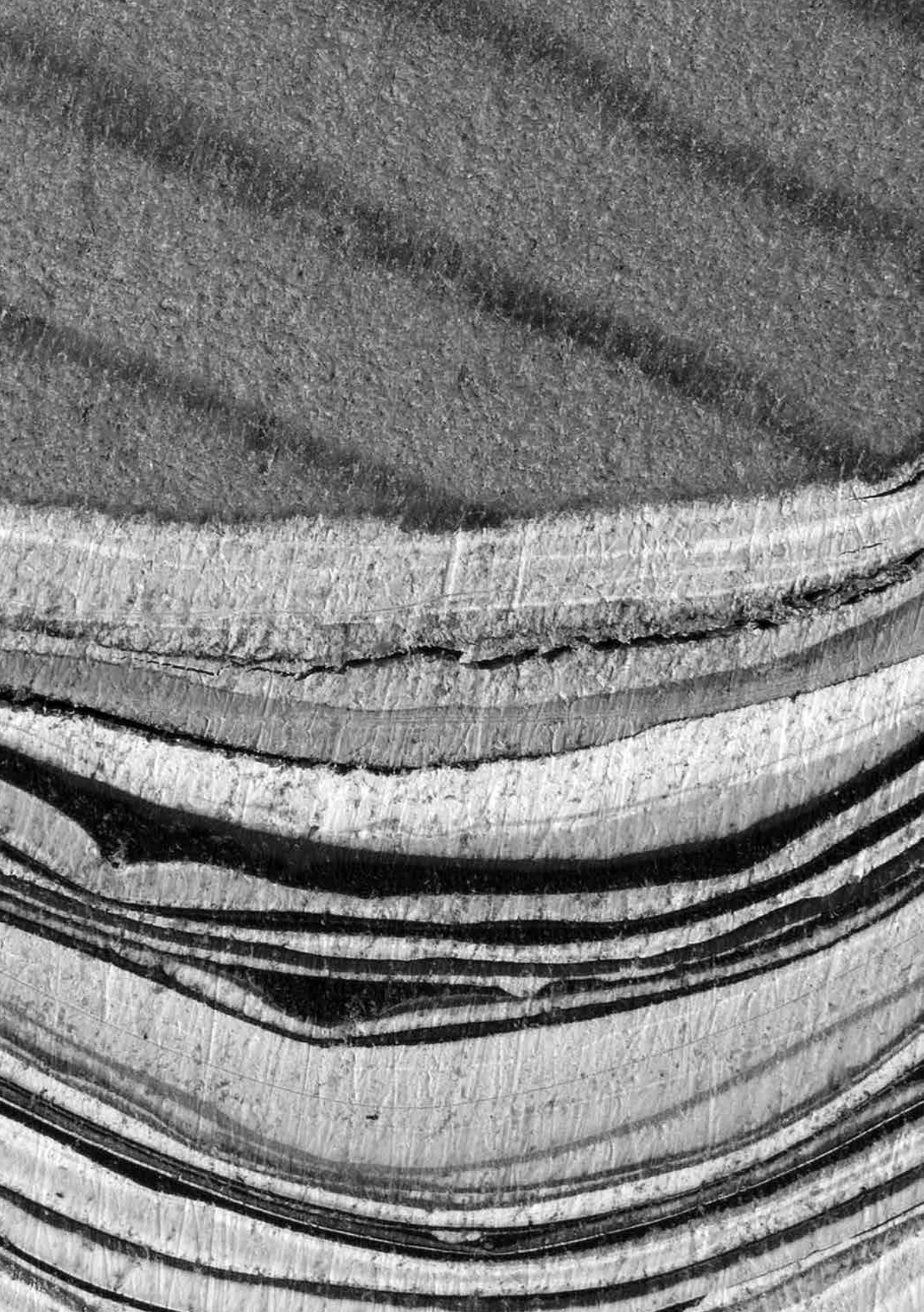
*Flag Mountain / Planina zastave
UK / 2010 / 8'*

*The Girl Chewing Gum / Djevojka koja žvaće žvaku
UK / 1976 / 12'*

*Hotel Diaries / Dnevnici iz hotela
(series of 7 videos / serija od 7 videa)
UK / 2001 - 07 / 82'*

*Om / Om
UK / 1986 / 4'*

*unusual Red cardigan / neobični Crveni džemper
UK / 2011 / 12'*



John Smith is a British film and video artist known for his playful subversion of documentary imagery. He was born in Walthamstow, East London in 1952 and studied film at the Royal College of Art. Since 1972 he has made more than 50 film, video and installation works that have been shown in independent cinemas, art galleries and on television around the world and awarded major prizes at many international film festivals. He teaches part-time at the University of East London where he is Professor of Fine Art. In 2011 he received a Paul Hamlyn Foundation Award for Artists and in 2013 he was the winner of Film London's Jarman Award. His films are held in numerous collections including Arts Council England, Tate Gallery and Kunstmuseum Magdeburg.

John Smith je britanski filmski i video umjetnik poznat po razigranim preobražajima dokumentarnih slika. Rođen je 1952. godine u Walthamstowu, Istočni London, a studirao je film pri Kraljevskom koledžu umjetnosti. Od 1972. godine snimio je više od 50 filmova, video radova i instalacija koji su prikazani u nezavisnim kinima, galerijama i na televiziji širom svijeta, te nagrađivani na mnogim svjetskim filmskim festivalima. Vanredni je profesor umjetnosti na Univerzitetu u Istočnom Londonu. Dobitnik je Nagrade za umjetnike Fondacije Paul Hamlyn 2011. godine, te Jarman nagrade koju daje Film London. Njegovi filmovi su dio brojnih kolekcija uključujući Umjetničko vijeće Engleske, Tate galerije kao i Muzeja povijesti kulture u Magdeburgu.

Blight / Uništenje

1994-1996 (14')

UK / Engleska

Director / Režija: **John Smith**

Blight was made in collaboration with the composer Jocelyn Pook. It revolves around the building of the M11 Link Road in East London, which provoked a long and bitter campaign by local residents to protect their homes from demolition. The images in the film record some of the changes which occurred in the area over a two-year period, from the demolition of houses through to the start of motorway building work.

“Blight” je napravljen u saradnji sa kompozitoricom Jocelyn Pook. Tema mu je izgradnja vezne ceste M11 u Istočnom Londonu, što je izazvalo dugu i ogorčenu kampanju lokalnog stanovništva kako bi zaštitili svoje domove od uništenja. Filmske slike bilježe neke od promjena koje je okolina pretrpjela tokom dvogodišnjeg perioda, od demoliranja kuća do početka izgradnje ceste.

Original language / Izvorni jezik:

English / engleski

Cinematographer / Kamera:

John Smith

Editor / Montaža:

John Smith

Music / Muzika:

Jocelyn Pook

Producer / Producent:

David Stacey – Airtight Films

Contact / Kontakt:www.johnsmithfilms.com

Dad's Stick / Očev štap

2012 (5')

UK / Engleska

Director / Režija: **John Smith**

Dad's Stick features three well-used objects that were shown to the artist 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 korištena predmeta koje je umjetniku njegov otac pokazao nedugo prije svoje smrti. Dva su u toj mjeri bila natopljena prošlošću da su njihove prvotne forme i funkcije gotovo u potpunosti bile nestale. Treći predmet se činio potpuno prepoznatljivim, ali se ispostavilo je da ustvari nešto sasvim drugo. Fokusirajući se na ove ambigvitetne artefakte i događaje iz prošlosti, film "Očev štap" stvara dijalog između apstraktnog i doslovnog značenja, istražujući kontradikcije sjećanja kako bi ukazao na ličnost "perfekcionista mirne ruke".

Original language / Izvorni jezik:

English / engleski

Cinematographer / Kamera:

Patrick Duval

Editor / Montaža:

John Smith

Producer / Producent:

John Smith

Contact / Kontakt:www.johnsmithfilms.com

Dark Light / Mračna svjetlost

2014 (4')

UK / Engleska

Director / Režija: **John Smith**

The only time I've visited a communist country was when I went to Poland in 1980, not long after Margaret Thatcher's Conservative government was first elected in Britain. I first visited East Germany in 1997, eight years after the fall of the Berlin Wall and a few months after Tony Blair's 'New Labour' government was elected. Recalling these experiences many years later, *Dark Light* questions idealised imaginings of life in other places and political systems, mirroring its narrative through its form.

Moja jedina posjeta jednoj komunističkoj državi je odlazak u Poljsku 1980. godine, nedugo nakon što je Konzervativna stranka Margaret Thatcher prvi put izabrana na vlast u Britaniji. Prvi put sam posjetio Istočnu Njemačku 1997., osam godina nakon pada Berlinskog zida i nekoliko mjeseci nakon što je Tony Blair došao na vlast sa svojom Laburističkom strankom. Prisjećajući se ovih dešavanja mnogo godina poslije, film "Mračna svjetlost" ispituje idealističke vizije života na drugim mjestima i u drugim političkim sistemima, odražavajući svoj narativ kroz formu.

Original language / Izvorni jezik:

English / engleski

Cinematographer / Kamera:

John Smith

Editor / Montaža:

John Smith

Producer / Producent:

John Smith

Contact / Kontakt:www.johnsmithfilms.com

Flag Mountain / Planina zastava

2010 (8')

UK / Engleska

Director / Režija: **John Smith**

A view across the border in Nicosia, the divided capital of Cyprus. The camera looks over the rooftops of the Greek Cypriot south to the mountains of the Turkish Republic in the north, where a display of nationalism is enhanced by filmic means. Moving between macro and micro perspectives, Flag Mountain sets dramatic spectacle against everyday life as the inhabitants of both sides of the city go about their daily business.

Pogled preko nikozijske granice, podjeljene prijestolnice Kipra. Kamera prelazi preko krovova kuća kiparskih Grka na jugu, preko turskih planina na sjeveru, gdje je nacionalizam naglašen filmskim sredstvima. Kao film koji se kreće između mikro i makro perspektiva, "Planina zastava" suprotstavlja dramski spektakl svakodnevnom životu, dok naseljenici obje strane žive svoje dnevne rutine.

Original language / Izvorni jezik:

English / engleski

Cinematographer / Kamera:

John Smith

Editor / Montaža:

John Smith

Producer / Producent:

John Smith

Contact / Kontakt:www.johnsmithfilms.com

The Girl Chewing Gum / Djevojka koja žvaće žvaku

1976 (12')

UK/ Engleska

Director / Režija: **John Smith**

In a twelve-minute take of an ordinary busy street, a voice-over seems to direct the random events that unfold there. It quickly becomes evident that the scene is not responding to the voice, but vice-versa. Through staggering image and sound track, the voice seems to gain powerful authority over the scene, predicting events that the images thus confirm. How much is this simple trick like viewing the evening news?

U dvanestominutnom kadru obične prometne ulice, glas u off-u kao da upravlja nasumičnim događajima koji se ovdje odvijaju. Ubrzo postaje očito da nije prizor taj koji odgovara glasu, već obrnuto. Kroz zapanjuću sliku i muziku, čini se da glas uspjeva nametnuti snažan autoritet u sceni, predviđajući događaje koje prizori potom potvrđuju. Koliko ovaj jednostavni trik nalikuje gledanju večernjih vijesti?

Original language / Izvorni jezik:

English / engleski

Cinematographer / Kamera:

John Smith

Editor / Montaža:

John Smith

Producer / Producent:

John Smith

Contact / Kontakt:

www.johnsmithfilms.com



Hotel Diaries / Dnevnici iz hotela

2001-2007 (82')

UK / Engleska

Director / Režija: **John Smith**

Made over six years in the hotels of six different countries, *Hotel Diaries* charts the 'War on Terror' era of Bush and Blair through a series of video recordings that relate personal experiences to the ongoing conflicts in Afghanistan, Iraq and Palestine. In these works, which play upon chance and coincidence, the hotel room is employed as a 'found' film set, where the architecture, furnishing and decoration become the means by which the filmmaker's small adventures are linked to major world events.

Sniman preko šest godina u hotelima šest različitih zemalja, serijal "Dnevnici iz hotela" mapira eru Rata protiv terora koji su vodili Bush i Blair, kroz seriju video snimaka koji prenose lična iskustva ratnih dešavanja u Afganistanu, Iraku i Palestini. U ovim radovima koji igraju na slučaj i slučajnost, hotelska soba je filmski set gdje raspored, namještaj i uređenje postaju sredstva preko kojih su režiserove avanturice povezane sa velikim svjetskim događajima.

Original language / Izvorni jezik:

English / engleski

Cinematographer / Kamera:

John Smith

Editor / Montaža:

John Smith

Producer / Producent:

John Smith

Contact / Kontakt:

www.johnsmithfilms.com



Om / Om

1986 (4')

UK / Engleska

Director / Režija: **John Smith**

A short film about haircuts, clothes and image / sound relationships.

Kratki film o frizurama, odjeći i odnosu između slike i zvuka.

Original language / Izvorni jezik:

No dialogue / Bez dijaloga

Cinematographer / Kamera:

John Smith

Editor / Montaža:

John Smith

Producer / Producent:

John Smith

Contact / Kontakt:

www.johnsmithfilms.com



*unusual Red Cardigan /
Neobični crveni džemper*

2011 (12')

UK / Engleska

Director / Režija: **John Smith**

The discovery of a VHS tape of the artist's films on eBay triggers obsessive speculation about the seller's identity.

Otkriće videokasete umjetnikovih filmova na eBay-u izaziva opsesivne špekulacije o prodavačevom identitetu.

Original language / Izvorni jezik:

English / engleski

Cinematographer / Kamera:

John Smith

Editor / Montaža:

John Smith

Producer / Producent:

John Smith

Contact / Kontakt:

www.johnsmithfilms.com



The Great Flood / Velika poplava

Bill Morrison
USA / 2013 / 80'

*If I Had Four Dromedaries /
Kad bih imao četiri deve*

Chris Marker
France / 1966 / 51'

Sarajevians / Sarajlije

Damien Fritsch
France / 2013 / 104'

The Great Flood / Velika poplava

2014 (80')

USA / SAD

Director / Režija: **Bill Morrison**

The Mississippi River Flood of 1927 was the most destructive river flood in American history. Using minimal text and no spoken dialog, Bill Morrison and Bill Frisell have created a powerful portrait of a seminal moment in American history through a collection of silent images matched to a searing original soundtrack.

Poplava koju je izazvala rijeka Mississippi 1927. godine bila je jedna od najdestruktivnijih poplava američke historije. Koristeći minimalan tekst i dijalog, Bill Morrison i Bill Frisell kreirali su upečatljiv portret prijelomnog trenutka u američkoj historiji, kroz skup njihovih slika u sklopu sa intenzivnim soundtrackom.



Bill Morrison is a New York-based filmmaker whose work often combines archival material with original footage to create unique visual tapestries that are set to contemporary music. Morrison's films are in the collection of the Museum of Modern Art, The Nederlands Filmmuseum, and The Library of Congress.

Bill Morrison je njujorški filmski autor koji u svom radu često kombinira arhivski materijal sa originalnim snimcima kako bi se stvorila jedinstvena vizuelna podloga u skladu sa savremenom muzikom. Morrisonovi filmovi su u sklopu kolekcija Muzeja moderne umjetnosti, Muzeja filma u Holandiji, kao i Kongresne biblioteke.

Original language / Izvorni jezik:
English (no dialogue) / engleski (bez dijaloga)

Editor / Montaža:
Bill Morrison

Producers / Producent:
Phyllis Oyama

Music / Muzika:
Bill Frisell

Contact / Kontakt:
Icarus Films
32 Court Street, Floor 21
Brooklyn, New York 11201
T: (718) 488-8900
E-mail: mail@IcarusFilms.com
www.IcarusFilms.com

If I had Four Dromedaries / Kad bih imao četiri deve

1966 (51')

France / Francuska

Director / Režija: **Chris Marker**

An amateur photographer and his two friends discuss the selection of photos from all over the world.

Fotograf amater sa dvojicom prijatelja raspravlja o izboru fotografija iz čitavog svijeta.



Born on July 29, 1921, **Chris Marker** was a cinematic essayist and audio-visual poet.

Among his classic works are Letter from Siberia, Cuba Si!, Le Joli Mai, and La Jetée. In the '60s and '70s he was actively involved with SLON, a filmmaking collective dedicated to activist production.

For Pravo Ljudski, Chris Marker's artworks are an inspiration.

Rođen 29. jula, 1921. godine, **Chris Marker** je bio filmski esejista i audio- vizuelni poeta.

Njegovi prepoznatljivi klasici su "Letter from Siberia", "Cuba Si!", "Le Joli Mai", i "La Jetée". Tokom 60-ih i 70-ih godina bio je aktivno uključen u SLON, filmski kolektiv posvećen aktivističkoj produkciji.

Za Pravo Ljudski radovi Chris Markera su neiscrpna inspiracija.

Original language / Izvorni jezik:

French / francuski

Cinematographer / Kamera:

Chris Marker

Editor / Montaža:

Chris Marker

Producers / Producenti:

A.P.E.C., ISKRA

Contact / Kontakt:

ISKRA

18 rue Henri Barbusse

94 111 Arcueil, France

T: +33 1 41 240 220

Sarajéviens / Sarajlije

2013 (104')

*France / Francuska*Director / Režija: **Damien Fritsch**

Now that the world's cameras are no longer focused on it, who are the people of Sarajevo today? While exploring the memory of its citizens, we explore the past, present and future, by evoking their hopes and doubts in a city in total change. A cinematographic attempt to exhibit a contemporary image of Sarajevo.

Sada kada svjetske kamere više nisu uperene u njih, ko su ljudi Sarajeva danas? Dok istražujemo sjećanja gradskih stanovnika, ulazimo u prošlost, sadašnjost i budućnost budeći njihove nade i sumnje u grad koji se potpuno mijenja. Kinematografski pokušaj prikazivanja savremene slike Sarajeva.



Damien Fritsch, born in 1963 in Molsheim. Auteur - filmmaker of fifteen documentary films. Master's Degree in Ethnology and Video Diploma, University of Strasbourg. Film educator at the cinema department of the University of Strasbourg and at the Stanislas secondary school of Wissembourg.

Damien Fritsch je rođen 1963. godine u Molsheimu. Filmski autor 15 dokumentarnih filmova. Posjeduje master diplomu u oblasti etnologije, te diplomu u oblasti videa pri Univerzitetu u Strazbourgu. Filmski edukator na Odsjeku za kinematografiju pri Univerzitetu u Strazbourgu i u Srednjoj školi Stanislas u Wissembourgu.

Original language / Izvorni jezik:
French, English, Bosnian, German / francuski, engleski, bosanski, njemački
Cinematographer / Kamera:
Damien Fritsch
Editors / Montaža:
Christine Benoit, Damien Fritsch
Producer / Producent:
ISKRA

Contact / Kontakt:
ISKRA
18 rue Henri Barbusse
94 111 Arcueil, France
T: +33 1 41 240 220

Master Classes / Predavanja

*Art(making) diaries, John Smith /
Spomenar(t), John Smith*

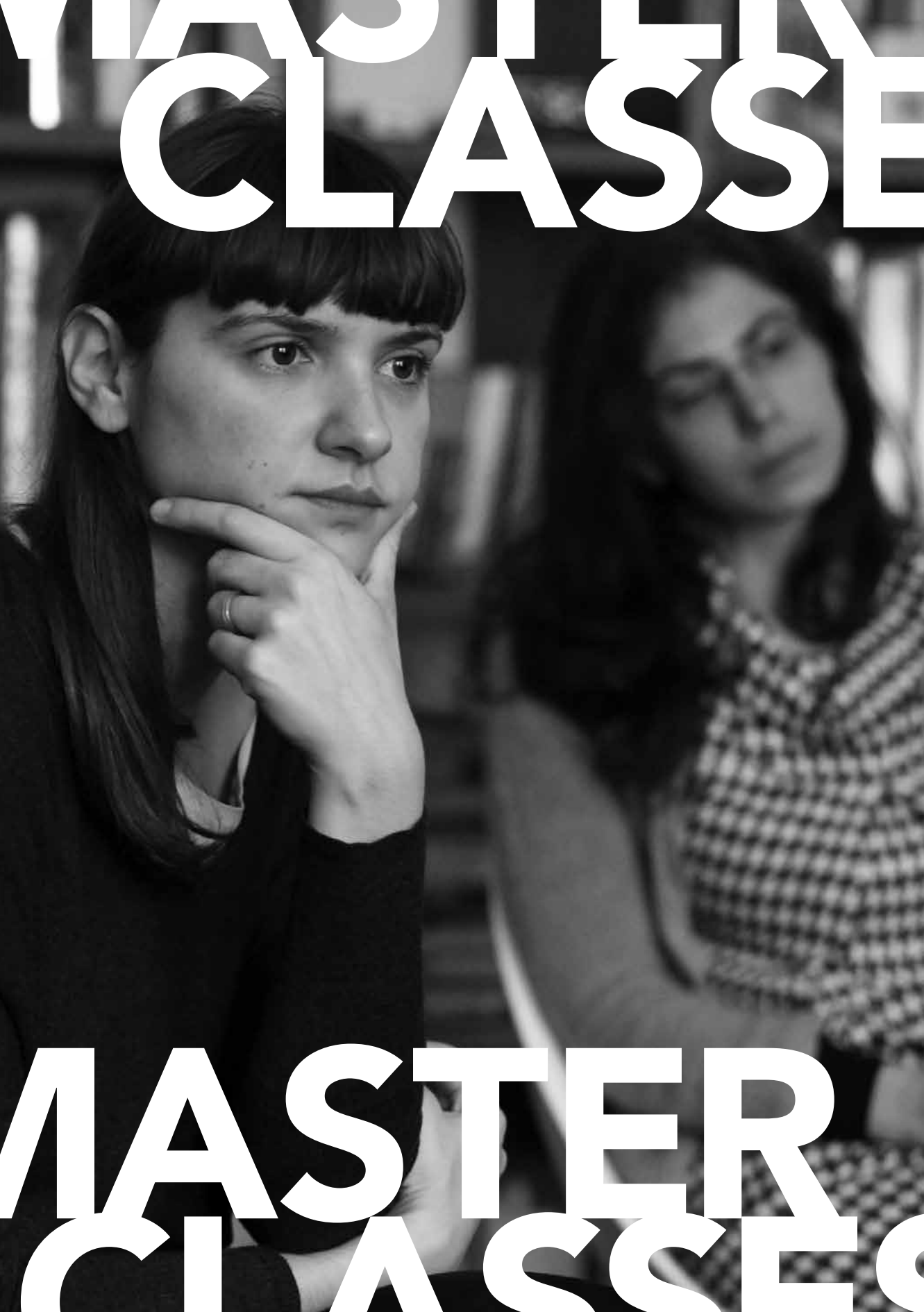
John Smith

*It is forbidden to dream here! /
Zabranjeno za snove!*

Ulrike Ottinger

Work(ing) Image(s) / Rad(ne) Slike

Michael Baute



Art(making) diaries, John Smith / Spomenar(t), John Smith

John Smith



John Smith is a British film and video artist known for his playful subversion of documentary imagery. He was born in Walthamstow, East London in 1952 and studied film at the Royal College of Art. Since 1972 he has made more than 50 film, video and installation works that have been shown in independent cinemas, art galleries and on television around the world and awarded major prizes at many international film festivals. He teaches part-time at the University of East London where he is Professor of Fine Art. In 2011 he received a Paul Hamlyn Foundation Award for Artists and in 2013 he was the winner of Film London's Jarman Award. His films are held in numerous collections including Arts Council England, Tate Gallery and Kunstmuseum Magdeburg.

John Smith je britanski filmski i video umjetnik poznat po razigranim preobražajima dokumentarnih slika. Rođen je 1952. godine u Walthamstowu, Istočni London, a studirao je film pri Kraljevskom koledžu umjetnosti. Od 1972. godine snimio je više od 50 filmova, video radova i instalacija koji su prikazani u nezavisnim kinima, galerijama i na televiziji širom svijeta, te nagrađivani na mnogim svjetskim filmskim festivalima. Vanredni je profesor umjetnosti na Univerzitetu u Istočnom Londonu. Dobitnik je Nagrade za umjetnike Fondacije Paul Hamlyn 2011. godine, te Jarman nagrade koju daje Film London. Njegovi filmovi su dio brojnih kolekcija uključujući Umjetničko vijeće Engleske, Tate galerije kao i Muzeja povijesti kulture u Magdeburgu.

Nov. 15, 11h / 15. novembar, 11 sati
Gallery Duplex 100m2 / Galerija Duplex 100m2

John Smith is the author of over 40 films, video pieces and installation works which draw on everyday life, structuralist and minimalist ideas, narrative and the language of cinema, including his influential 1976 film *The Girl Chewing Gum*.

One of the authors who comes back to the Pravo Ljudski Film Festival, this time not only with his films, but also to share on his creative process and challenges.

John Smith je autor preko 40 filmova, video uradaka i instalacija koji poniru u svakodnevni život, strukturalističke i minimalističke ideje, narativ i jezik filma, uključujući i njegov utjecajni film "Djevojka koja žvaće žvaku" iz 1976.

Jedan od autora koji se stalno vraća na Pravo Ljudski Film Festival, ovaj put ne sa svojim filmovima, već kako bi podijelio iskustvo svog kreativnog procesa i izazova.



It is forbidden to dream here! / Zabranjeno za snove!

Ulrike Ottinger

Nov. 17, 11h / 17. novembar, 11 sati
Gallery Duplex 100m2 / Galerija Duplex 100m2

Ulrike Ottinger is often characterized as an artist who creates films out of dreams...

Some believe she paints her dreams on cinema screens.

In Sarajevo, she shares with us her work and her experiences...

Ulrike Ottinger često prepoznaju kao umjetnicu koja stvara filmove iz snova...

Neki vjeruju da slika svoje snove na kino platnima.

U Sarajevu, ona dijeli svoj rad i iskustva sa nama...



Ulrike Ottinger was born in Konstanz. She lived in Paris from 1961-69 as a painter and photographer. As in the case of all her later films, Ulrike Ottinger was responsible for its direction, camera, film script and production.

Both her films and her photographic work have been shown in numerous retrospectives and exhibitions including the Venice Biennale, the Cinémathèque française, Paris, the Museum of Modern Art, New York as well as the Centre Pompidou, Paris.

She lives in Berlin since 1973.

Since 1974 Ulrike Ottinger has directed a substantial body of cinematic artwork at the intersection of fictional art cinema and creative documentary. While twisting tales, her films confound the distinction between fantasy and documentary. As Andrea Weiss points out, Ottinger's films are rejecting and parodying the conventions of art cinema.

Ulrike Ottinger je rođena u Konstanzu. Živjela je u Parizu od 1961. do 1969. kao slikarica i fotografkinja. Režiserka je, kameromanka, scenaristkinja i producentkinja svih svojih filmova.

Njena filmska ostvarenja, kao i fotografije prikazani su u brojnim retrospektivama i izložbama uključujući i Venecijansko bijenale, Francusku kinoteku u Parizu, Muzej moderne umjetnosti u New Yorku, te Centar Pompidou u Parizu.

Živi u Berlinu od 1973. godine.

Počevši od 1974. godine, Ulrike Ottinger je režirala značajan broj filmskih uradaka smještenih između igranih umjetničkih i kreativnih dokumentarnih filmova. Izvrćući priče, njeni filmovi zamagljuju granicu između fantastije i dokumentarnog filma. Kako Andrea Weiss ističe, filmovi Ottingerove podjednako odbacuju i parodiraju konvencije umjetničke kinematografije.

Work(ing) Image(s) / Rad(ne) Slike

Michael Baute

Nov. 16, 11h / 16. novembar, 11 sati
Gallery Duplex 100m2 / Galerija Duplex 100m2

The master class gives a brief introduction to Harun Farocki's films. It focusses on Farocki's methods of working with images – methods he deployed as a filmmaker in his (observational) documentaries as well as methods he used as a critical reader of images in his essay films.

Ovaj masterklas nudi kratki uvod u filmove Haruna Farockija. Fokus će biti na Farockijevim metodama rada sa slikom, odnosno metodama koje je koristio kao filmski autor u svojim (opservacijskim) dokumentarnim filmovima, te metodama koje je upotrebljavao kao kritičar-„čitalac“ slika u svojim filmovima-esejima.



Michael Baute (1968) is an author, artist, media-worker curator.

Studied comparative literature, philosophy and North American Studies. Publishes texts and articles, mostly on cinema, in books, catalogues, magazines since 1992. Lectures, seminars and workshops since 2010 on Filmvermittlung (film conveyance) and Filmvermittelnder Film (film conveying films), including the production of video-essays.

Lives in Berlin since 1995.

Michael Baute (rođen 1968.) je autor, umjetnik, medijski radnik i kustos.

Studirao komparativnu književnost, filozofiju i Sjevernoameričke studije. Objavljuje tekstove i članke uglavnom na temu filma u knjigama, katalozima, magazinima od 1992. Drži predavanja, seminare i organizuje radionice od 2010. na temu Filmvermittlung, te Filmvermittelnder Film, uključujući i produkciju videoeseja.

Živi u Berlinu od 1995. godine.

200M RIGHTS



Jury, Best Zoom Rights Photo for Youth: The Future is Now!



Jim Marshall has been based in Bosnia and Herzegovina since 1994, although he spent a year in Serbia during this time. As a human rights activist and consultant, he has worked with a number of international organizations in areas such as social inclusion, gender equality, youth empowerment, education on the threat of leftover landmines as well as refugees. His photographs have been displayed in eight solo exhibitions so far, as well as via local and international media. His notable work 15 Years, which deals with the changes of the urban layout and environment of Sarajevo between 1996 and 2011 is a part of a permanent exhibition of the Historical Museum of BiH. His most recent work, Sklonište (Shelter) represents a commemoration of the improvised bomb shelters of besieged Sarajevo, will be displayed once a year as a part of the Historical Museum collection.

Jim Marshall živi i radi u Bosni i Hercegovini kontinuirano od 1994., a jednu godinu u tom periodu proveo je u Srbiji. Kao aktivista za ljudska prava i konsultant, saradivao je sa velikim brojem međunarodnih agencija na poljima socijalne inkluzije, spolne jednakosti, razvoja mladih, edukacije rizika od mina te izbjeglica i razmještenih lica. Njegov fotografski rad je bio predstavljen na osam samostalnih izložbi do danas, kao i kroz lokalne i međunarodne medije. Njegov zapaženi fotografski uradak poznat pod nazivom „15 godina“, bavi se promjenama urbane sredine u Sarajevu u 1996. i 2011. godini i dio je stalne postavke Historijskog muzeja BiH. Nedavni rad poznat pod nazivom „Sklonište“ predstavlja memorijalizaciju improvizovanih skloništa od granata u opkoljenom Sarajevu, koja će biti izložena jednom godišnje kao dio kolekcije Historijskog muzeja.



Lamija Begagić (Zenica, 1980). A graduate of the Faculty of Philosophy, the Bosnian-Herzegovinian literature major. Currently the editor-in-chief of the children's magazines Palčić and Kolibrić, she is the co-author of the 5th grade primary school language and literature textbook. She also works with the magazine for fairness in education Školegijum, as well as the magazine for culture, literature and matters of literature Reč. She is a published author, and has so far penned two collections of short stories – Godišnjica mature and Jednosmjerno. She has won several awards for her stories and books, and does a column for Urban Magazin titled Šest priča traži pisca (Six stores searching for a writer). A mother of a two: a ten year old boy and a three year old girl, Lamija loves photography, dogs and Smetovi.

Lamija Begagić (Zenica, 1980). Završila Filozofski fakultet, smjer Književnosti naroda Bosne i Hercegovine. Radi kao glavna urednica magazina za djecu “Palčić” i “Kolibrić”, koautorica Čitanke za V razred osnovnih škola, saradnica magazina za pravednije obrazovanje “Školegijum” i časopisa za književnost, kulturu i književna pitanja “Reč”. Piše i objavljuje kratke priče, dosad sakupljene u dvije zbirke: “Godišnjica mature” i “Jednosmjerno”. Dobitnica nekoliko nagrada za priče i knjige. Za “Urban Magazin” piše kolumnu pod nazivom “Šest priča traži pisca”. Majka desetogodišnjaka i trogodišnjakinje. Voli fotografiju, pse i Smetove.

Žiri za najbolju Zumiraj Prava fotografiju za mlade: Budućnost je sada!



Olja Latinović (born 1984) is a photographer from Sarajevo. There, she completed her studies in art history and library science. Her work has been a part of numerous joint exhibitions, and she is the recipient of several accolades in the field of documentary photography. Besides photography, she is a fierce activist for environmental protection as well as the preservation of natural resources. She is currently based in Sarajevo.

Olja Latinović (1984) je fotografkinja rođena u Sarajevu, gdje je završila studij istorije umjetnosti i bibliotekarstva. Izlagala je na brojnim kolektivnim izložbama, te je dobitnica nekoliko priznanja iz oblasti dokumentarne fotografije. Pored fotografije, strastveni je borac za očuvanje prirode i prirodnih resursa. Trenutno živi i radi u Sarajevu.



Vanja Jovišić, born December 13th, 1982 in Travnik, currently based in Sarajevo. Art - neka stoji A member of Association for Culture and Art CRVENA. Works as the creative team manager of Al Jazeera Balkans, and in her time off as a part of The Love Studio trio. She has worked as a photographer since 1999. and has so far been a part of one solo and several group exhibitions. Her interests lie particularly with documentary photography, in particular the fact that more and more women have the opportunity to tell stories from areas facing various societal hardships or natural disasters.

Vanja Jovišić, rođena 13. decembra 1982. godine u Travniku, živi i radi u Sarajevu. Članica udruženja za kulturu i umjetnost CRVENA. Radi kao menadžerica kreativnog tima na Al Jazeera Balkans i u slobodno vrijeme djeluje kao dio The Love Studio trija. Fotografijom se bavi od 1999. godine i u prošlosti je izlagala u na jednoj samostalnoj i desetak grupnih izložbi. Najviše je interesuje žanr dokumentarne fotografije, naročito činjenica da sve više žena dobija priliku pričati priče iz oblasti pogodjenih različitim društvenim krizama ili prirodnim katastrofama.

Jury for Best Zoom Rights Youth Film



Ajdina Halilović, born in Sarajevo, currently studying psychology. A volunteer with YIHR and Urban. Her short stories have been published and have received awards in both BiH and the region.

Ajdina Halilović, rođena u Sarajevu; studira psihologiju. Volonterka u Inicijativi mladih za ljudska prava (YIHR) i Udruženju Urban. Piše kratke priče, objavljivane i nagrađivane u BiH i regionu.



Aldina Ključo was born on August 30th, 1992 in Livno. There, she attended primary school and later enrolled in Gymnasium. She was a volunteer with Civitas as well as “Koraci”, where she had the opportunity to work with children with developmental challenges. She enrolled in the Faculty of Pedagogy in Sarajevo, where she is currently a senior. Aldina has been a Hastor scholar since 2008, and through volunteering with the foundation she has gained significant experience in working with the youth.

Aldina Ključo je rođena 30. augusta 1992. u Livnu. Nakon završene osnovne škole upisala je Opću Gimnaziju također u Livnu. Tokom školovanja volontirala je Civitasu te u Udruženju „Koraci“ Livno, gdje je imala priliku družiti se sa djecom sa izazovima u razvoju. Upisala je Pedagoški fakultet u Sarajevu 2010., gdje je trenutno četvrta godina. Od 2008. je stipendistica Fondacije Hastor; zahvaljujući volontiranju unutar fondacije stekla je iskustvo rada sa omladinom.



Melika Bašić studies at the Sarajevo Faculty of Law. She has been a dancer for 13 years, focusing on latin-american and classical dances. Besides dance, her interests are acting, journalism as well as presenting. She has done work as a set and costume designer

on several amateur Bosnian-Herzegovinian films. She is currently an active member of the organizational team of the Sarajevo Film Festival and several NGOs.

Melika Bašić je studentica Pravnog fakulteta Univerziteta u Sarajevu. Već trinaest godina bavi se plesom, posebno latinoameričkim i standardnim plesovima. Njene dodatne zanimacije su gluma, te novinarski i voditeljski posao. Radila je kao scenografkinja i kostimografkinja na snimanju par bh. amaterskih filmova. Trenutno je aktivna članica tima Sarajevo Film Festivala i nekoliko nevladinih organizacija.



Merima Begić is a student from Kakanj. In 2013, she participated in the second edition of the creative documentary film school Ko je vidio video?! where she and her group worked on the short film exercise Svake noći. She also shows interest in fine art. Now 18, Merima

has excelled in both her studies and in extracurricular activities. She looks forward to the many experiences her further education holds, and she hopes to contribute to and be active in various areas of the arts.

Merima Begić dolazi iz Kakanja. U školi dokumentarnog filma "Ko je vidio video!?!#2" sa svojim timom 2013. godine radi na filmu pod imenom "Svake Noći". Pored filmske, bavi se i likovnom umjetnošću. Sa svojih 18 godina postigla je mnoge uspjehe u školi koju pohađa, a i u drugim vannastavnim aktivnostima. Svojim budućim radom težiće ka doprinosu i uspjehu u raznim oblastima umjetnosti, kao i proširenju znanja kroz razna iskustva u budućem školovanju.

Žiri za najbolji Zumiraj Prava film za mlade



Ana Krstanović was born on the 1st of August, 1996 in Livno. She attended the Ivan Mažuranić Primary School in Tomislavgrad, where she currently attends her senior year of high school at the Marko Marulić Gymnasium. She pursues photography and creative

writing in her free time. Ana is also an editor for a local web portal as well as her high school newspaper.

Ana Krstanović je rođena 1. kolovoza 1996. godine u Livnu. Završila je Osnovnu školu Ivana Mažuranića u Tomislavgradu, a trenutno je učenica 4. razreda Gimnazije Marka Marulića. U slobodno vrijeme bavi se fotografijom i kreativnim pisanjem, te uređuje lokalni informativni portal i izrađuje školske novine.



Matej Vrabac was born on May 5th, 1997 in Fojnica, where he attended the I.G.Kovačić Primary School. He is currently a student at the KŠC Gymnasium. He has been acting for ten years, although recently he hasn't been as involved in as many productions. An avid

fan of the arts, Matej also paints and makes music.

Matej Vrabac je rođen 10. svibnja 1997. godine. Dolazi iz Fojnice, gdje je završio Osnovnu školu "I.G.Kovačić". Trenutno pohađa KŠC Opću-realnu gimnaziju. Glumom se bavi amaterski već 10 godina, trenutno nešto manje nego prije. Strastveni je obožavatelj umjetnosti, te se pored glume bavi glazbom i slikarstvom.



Ramo Tučić, born on the 10th of March 1992 in Zvornik. In his senior year of Journalism studies at the University of Tuzla. A member of the Tuzla Youth Theater (as an actor and a dancer). A Hastor Foundation scholar. A model with ABC Models.

Ramo Tučić, rođen 10. marta 1992. godine u Zvorniku. Student četvrte godine Žurnalistike na Univerzitetu u Tuzli. Član Pozorišta Mladih Tuzle (glumac, plesač), stipendista Fondacije Hastor, model (Agencija ABC Models).



Program /

2014

Kumjana Novakova

Selekcija / Committee /

Selektor / Selection

Benjamin Ramić, Farah Hasanbegović, Belmin Mustajbašić

FEATURE-LENGTH DOCS /
DUGOMETRAŽNI DOKUMENTARNI FILM

The Rules of the Game / Pravila igre

Claudine Bories, Patrice Chagnard

France / 2014 / 106

Sepideh – Reaching for the Stars /

Sepideh – strijemeći ka zvijezdama

Berit Madsen

Denmark, Iran, Germany, Norway, Sweden / 2013 / 88'

The Special Need / Posebna potreba

Carlo Zoratti

Italy, Germany / 2013 / 82'

SHORT DOCS /
KRATKI DOKUMENTARNI FILMOVI

The Queen / Kraljica

Manuel Abramovich

Argentina / 2013 / 19'

Wild Boar / Divlji vepar

Willem Baptist

The Netherlands / 2013 / 25'

When Clouds Burst... / Kada oblaci pucaju...

Guillermo Carreras-Candi, Kumjana Novakova

Macedonia / 2014 / 19'

The Rules of the Game / Pravila igre

2014 (106')

France / Francuska

Directors / Režija: **Claudine Bories, Patrice Chagnard**

Lolita hates to smile. Kévin doesn't know how to sell himself. Hamid doesn't like bosses. They are twenty. They have no qualifications. They are looking for work. Over six months, the coaches of an employment consultancy firm are going to teach them the attitudes and language required to get a job in today's market. Through this apprenticeship, the film reveals the absurdity of these new rules of the game.

Lolita se mrzi smijati. Kévin ne zna kako se prodati. Hamid ne voli šefove. Imaju dvadeset godina. Nemaju nikakvih kvalifikacija. Traže posao. U šestomjesečnom periodu, treneri agencije za pomoć u zapošljavanju učit će ih pravilnim stavovima i izražavanju kako bi dobili posao na današnjem tržištu. Kroz ovo stažiranje, film otkriva apsurd ovih novih pravila igre.

Festivals and Awards / Festivali i nagrade

Cannes Film Festival, France, 2014 – ACID Program



Claudine Bories (1942, Paris, France) is a director and writer, known for *Les arrivants* (2009), *La fille du magicien* (1990) and *Monsieur contre madame* (1999).

At the age of 17, **Patrice Chagnard** ran the Grenoble Film Club, the biggest club in France in terms of members. He moved to Paris in 1965, where he studied Philosophy at the Sorbonne. He worked as a editor in chief at the magazines *Témoignage Chrétien* and *Télé-Ciné* and directed documentaries for TV. Since 1977, he's dedicated himself to directing documentaries, first for TV and then later for cinema.

Claudine Bories (1942, Pariz, Francuska) je režiserka i spisateljica, poznata po filmovima "Les arrivants" (2009), "La fille du magicien" (1990) i "Monsieur contre madame" (1999).

Kada je imao 17, **Patrice Chagnard** vodio je Filmski klub u Grenobleu, najbrojniji francuski klub te vrste. Preselio se u Pariz 1965., gdje je studirao filozofiju na Sorboni. Radio je kao glavni urednik magazina "Témoignage Chrétien" i "Télé-Ciné", te je režirao TV dokumentarne filmove. Od 1977. godine posvetio se režiranju dokumentarnih filmova, isprva za TV, a onda i za kino.

Original language / Izvorni jezik:

French / francuski

Cinematographer / Kamera:

Patrice Chagnard

Editor / Montaža:

Stephanie Goldschmidt

Producers / Producenti:

Muriel Meynard, Patrick Sobelman – Ex Nihilo, with Les Films du Parotier / Muriel Meynard, Patrick Sobelman – Ex Nihilo, sa Les Films du Parotier

Contact / Kontakt:

Doc & Film International

13 rue Portefoin

75003 Paris France

T: + 33 (0) 1 42 77 56 87

E-mail: sales@docandfilm.com

Sepideh – Reaching for the Stars / Sepideh – Strijemeći ka zvijezdama

2013 (91')

Denmark / Danska

Director / Režija: **Berit Madsen**

Sepideh wants to become an astronaut. She spends her nights exploring the secrets of the universe, while her family will do anything to keep her on the ground. But Sepideh holds on to her dreams, teaming up with the world's first female space tourist, Anousheh Ansari.

Sepideh želi postati astronautkinja. Provodi noći istražujući tajne svemira, dok njena porodica čini sve kako bi je spustila na zemlju. Međutim, Sepideh se drži svojih snova, udružujući se sa Anousheh Ansari, prvom ženom koja je kročila u svemir.

Festivals and Awards / Festivali i nagrade

International Documentary Film Festival Amsterdam – IDFA, 2013



Berit Madsen is a graduate of the film school Les Ateliers Varan, Paris. Most of Berit's films have been screened at festivals across the world and aired on everything from pay TV in the US to public TV in Nepal.

Berit Madsen je diplomirala na filmskoj školi u Les Ateliers Varan u Parizu. Većina njenih filmova prikazivana je na festivalima širom svijeta, kao i TV stanicama u SAD-u do državnih kanala u Nepal.

Original language / Izvorni jezik:
Farsi, English / perzijski, engleski

Cinematographer / Kamera:
Mohammed Reza Jahan Panah

Editor / Montaža:

Peter Winther

Producers / Producenti:

Stefan Frost & Henrik – Underbjerg Radiator Film; Katayoon Shahabi – Sheherezade Media; Antje Boehmert & Christian Popp – docdays Productions; Jonas Kellagher – Eight Millimetres; Lars B. Løge – Flimmer Film; Sabine Bubeck-Paaz – ZDF

Contact / Kontakt:

Anne Marie Kürstein
Danish Film Institute
T: +45 4041 4697
E-mail: kurstein@dfi.dk

The Special Need / Posebna potreba

2013 (82')

Italy, Germany / Italija, Njemačka

Director / Režija: **Carlo Zoratti**

29 year old Enea is looking for love - physical love that is. But as the autist he is, living in Italy, this is anything but easy. So him and his two best friends Carlo and Alex set out on a journey through Europe and eventually find a lot more than they were looking for...

29-ogodišnji Enea traži ljubav – tačnije, fizičku ljubav. Međutim, s obzirom da je autističan i živi u Italiji, takav je poduhvat težak. Sa dvojicom najboljih prijatelja Carlom i Alexom, kreće na putovanje Evropom i u konačnici nalaze mnogo više od onog što su tražili...

Festivals and Awards / Festivali i nagrade

Manheim Heidelberg Film Festival
Copenhagen International Documentary Film Festival – CPH:DOX
International Documentary Film Festival Amsterdam – IDFA
Trieste Film Festival
Ambulante
ZagrebDox
South by Southwest Festival
Melbourne International Film Festival



Carlo Zoratti was born in 1982. He graduated in interaction design at the Turin University before moving to Fabrica, Benetton's research center on communication founded by Oliviero Toscani. He worked there for two years before becoming a freelance filmmaker and director. He directed several music videos, short movies, the live show of the Italian Pop Star Jovanotti and funded the Italian web-tv Pronti Al Peggio.

Carlo Zoratti je rođen 1982. Diplomirao je na interaktivnom dizajnu pri Univerzitetu u Torinu prije nego što je preselio u Fabricu, Benettonov istraživački centar za komunikacije, koji je osnovao Oliviero Toscani. Tamo je radio dvije godine prije nego što je postao freelance filmski autor i režiser. Režirao je nekoliko muzičkih videa, kratkih filmova, show uživo italijanske pop zvijezde Jovanottija, te je osnovao italijansku web TV Pronti Al Peggio.

Original language / Izvorni jezik:
Italian, german / italijanski, njemački

Cinematographer / Kamera:
Julian Elizalde

Editor / Montaža:

David Hartmann

Producer / Producent:

Henning Kamm – DETAILFILM

Contact / Kontakt:

Wide

International Sales & Production

9, rue Bleue

75009 - Paris / FRANCE

T. +33 1 53 95 24 44

festivals@widemanagement.com

The Queen / Kraljica

2013 (19')

Argentina / Argentina

Director / Režija: **Manuel Abramovich**

"Her crown is so heavy, they had to remove weight from it. She couldn't carry it. It would fall off her head. But now she doesn't want anything else to be done with it because she looks so pretty."

Lost in a world of grown-ups and trapped in her routine, Meme is torn between the glamour of the beauty pageant and her family's pressure to become the queen of the carnival.

"Njena kruna je tako teška, morali su je olakšati. Nije je mogla nositi. Pala bi joj sa glave. Ali sada ne želi da joj se kruna doraduje jer tako lijepo izgleda."

Izgubljena u svijetu odraslih i zarobljena u vlastitoj rutini, Meme je rastrgana između blještavila izbora za ljepotu i pritiska porodice da postane kraljica karnevala.

Festivals and Awards / Festivali i nagrade

Fribourg Film Festival, 2014 – 1st Prize

The Buenos Aires Festival Internacional de Cine Independiente BAFICI, 2014 – 2nd Prize

Los Angeles Film Festival, 2014 – Best Documentary Short

Abu Dhabi Film Festival, 2013 – Special Jury Mention "Child Protection Award"

Uncipar, 2014 – 1st Prize

FicicCosquin, 2014 – 1st Prize

Concurso Fini, Mexico, 2014 – 1st Prize

Seattle Film Festival, 2014 – Special Jury Mention

Tabor Film Festival, 2014 – Best Documentary Short



Manuel Abramovich was born in 1987 in Buenos Aires, where he studied Cinematography. He works as a documentary director and cinematographer. He has directed several short films. His latest work "The Queen" premiered at IDFA and won the Short Film Competition at Fribourg Film Festival and BAFICI.

Manuel Abramovich rođen je 1987. godine u Buenos Airesu, gdje je studirao filmsko snimanje. Radi kao režiser dokumentarnih filmova i snimatelj. Režirao je više kratkih filmova. Njegov najnoviji rad "The Queen" (Kraljica) imao je svoju premijeru na IDFA i osvojio je glavnu nagradu u kategoriji kratkih filmova na Filmskom festivalu u Fribourgu i BAFICI.

Original language / Izvorni jezik:

Spanish / španski

Cinematographers / Kamera:

Manuel Abramovich, Juan Renau

Editor / Montaža:

Iara Rodríguez Vilardebó

Producer / Producent:

SALOMÓN CINE

Contact / Kontakt:

Manuel Abramovich

T: +54911 5879 5665

E-mail: abrammanuel@gmail.com



*When Clouds Burst... /
Kada oblaci pucaju...*

2014 (19')

Macedonia / Makedonija

Directors / Režija: **Guillermo Carreras-Candi,**
Kumjana Novakova

While resting upon the mediums of the audiovisual arts,
When clouds burst... opens a small part of the inner worlds of
the persons living with HIV and tuberculosis in Macedonia.

Zasnivajući se na medijima audiovizuelne umjetnosti, film
"Kada oblaci pucaju" prikazuje djelić unutarnjih svjetova
osoba koje žive sa HIV-om i tuberkulozom u Makedoniji.



Kumjana Novakova works
with documentary film since
2006. She lives in Sarajevo.

Guillermo Carreras-Candi is
an independent filmmaker and
producer from Barcelona.

Kumjana Novakova se bavi
dokumentarnim filmom od 2006.
godine. Živi u Sarajevu.

Guillermo Carreras-Candi je nezavisni
filmski autor i producent iz Barcelone.

Original language / Izvorni jezik:
Macedonian / makedonski
Cinematographers / Kamera:
Guillermo Carreras-Candi, Kumjana
Novakova
Editors / Montaža:
Guillermo Carreras-Candi, Kumjana
Novakova
Producers / Producenti:
Guillermo Carreras-Candi, Kumjana
Novakova

Contact / Kontakt:
Kumjana Novakova
E- mail: kumjana@pravoljudski.org



Wild Boar / Divlji vepar

2013 (25')

The Netherlands / Holandija

Director / Režija: **Willem Baptist**

In nature only one rule counts; eat or be eaten. Wild Boar is a poetic and visually arresting documentary about the curious relationship between man and the rise of the wild boar. Wild Boar is an exploration of a society conflicted with nature and a reflection of the curiosity of human nature itself. Will we eat them or will they eventually devour us?

Samo je jedno pravilo važno u prirodi: pojedi ili budi pojeden. "Divlji vepar" je poetski i vizuelno očaravajući dokumentarni film o čudnovatoj vezi između čovjeka i uspona divlje svinje. "Divlji vepar" je istraživanje društva suočenog sa prirodom i razmatranje samog kurioziteta ljudske prirode. Hoćemo li ih pojesti ili će nas oni u konačnici slistiti?

Festivals and Awards / Festivali i nagrade

The Netherlands Film Festival, Netherlands

Visions Du Réel, Switzerland, 2014

Hot Docs, Canada, 2014



Willem Baptist (1979) is a Dutch filmmaker and alumni of the Berlinale Talent Campus, IDFA Documentary Workshop, Cinemart; Rotterdam Lab. His work has been shown at international film festivals such as IDFA, HotDocs, Rotterdam IFFR, Toronto, Visions Du Réel, BFI London and Slamdance.

Willem Baptist (1979) je holandski filmski autor i negdašnji polaznik Berlinale Talent Campusa, IDFA Documentary Workshopa, Cinemarta; Rotterdam Laba. Njegovi su filmovi prikazani na internacionalnim festivalima kao što su IDFA, HotDocs, Rotterdam IFFR, Toronto, Visions Du Réel, BFI London i Slamdance.

Original language / Izvorni jezik:

Dutch / holandski

Cinematographer / Kamera:

Dirk-Jan Kerckamp

Editor / Montaža:

Albert Markus

Producer / Producent:

Joost Seelen – Zuidenwind Filmproductions

Contact / Kontakt:

www.wildboar-film.com

*Programmer /
Selektorica*
Kumjana Novakova

*Selection committee /
Selektorski tim*
Benjamin Ramić, Farah Hasanbegović, Belmin Mustajbašić

Feral / Divlji
Daniel Sousa
USA / 2012 / 12'46"

How to Catch a Bird / Kako uhvatiti pticu
Vera van Wolferen
The Netherlands / 2013 / 4'31"

Man on the chair / Čovjek na stolici
Dahee Jeong
France, South Korea / 2014 / 6'55

*On The Other Side of The Woods /
Sa druge strane šume*
Anu-Laura Tuttelberg
Estonia / 2014 / 10'09"

Symphony no. 42 / Simfonija br. 42
Réka Bucsi
Hungary / 2014 / 10'

Feral / Divlji

2012 (12'46'')

*United States / SAD*Director / Režija: **Daniel Sousa**

A wild boy is found in the woods by a solitary hunter and brought back to civilization. Alienated by a strange new environment, the boy tries to adapt by using the same strategies that kept him safe in the forest.

Usamljeni lovac pronalazi divljeg dječaka u šumi i vraća ga u civilizaciju. Otuđen od čudne nove okoline, dječak se pokušava adaptirati koristeći iste strategije kojima se služio u šumi.

Festivals and Awards / Festivali i nagrade

KROK Animation Festival – Grand Prize

Gran Paradiso, Italy – Best Short Film

Anima Mundi, Brazil – Best Film Award

Toronto Animation Arts Festival, Canada – Best International Short

Busan International Short Film Festival, Korea – Best Animation

Arizona International Film Festival, USA – Best Animated Short

Annecy International Animation Festival, France – Junior Jury Award

Animayo, Spain – Grand Prize

Anima International Animation Festival, Belgium – Grand Prize



Daniel Sousa was born in Cape Verde and grew up in Portugal. A graduate of the Rhode Island School of Design, Sousa has worked as a director and animator with Cartoon Network, Olive Jar Studios, Global Mechanic, and Duck. In his work, Sousa uses animation and themes commonly found in mythology and fairy tales to examine archetypes of human nature, and the inner struggles between our intellects and our unconscious drives.

Daniel Sousa je rođen na otoku Cape Verde, a odrastao je u Portugalu. Kao diplomac Škole dizajna na Rhode Islandu, Sousa je radio režiserske i animatorske poslove za Cartoon Network, Olive Jar Studios, Global Mechanic i Duck. U svom radu Sousa uglavnom koristi animaciju i teme iz mitologije i bajki kako bi ispitao arhetipe ljudske prirode, kao i unutarnje borbe našeg intelekta i podsvjesnih nagona.

Original language / Izvorni jezik:

No dialogue / Bez dijaloga

Animation / Animacija:

Daniel Sousa

Music / Muzika:

Dan Golden

Producer / Producent:

Daniel Sousa

Contact / Kontakt:www.danielsousa.com/feral.html

How to Catch a Bird / Kako uhvatiti pticu

2013 (4'31'')

The Netherlands / Holandija

Director / Režija: **Vera van Wolferen**

How To Catch a Bird is a stop motion short based on a childhood memory.

When I was eight, my dad taught me how to fish. He told me to take the worm off the hook after fishing, but I had no idea why. After fishing I forgot about the worm and left it dangling on the hook. If I only knew then what the consequence of this action would be.

“Kako uhvatiti pticu” je stop motion kratki film zasnovan na sjećanju iz djetinjstva.

Kada mi je bilo osam godina, tata me naučio da pecam. Rekao mi je kako skinuti crva sa udice nakon pecanja, ali nisam imala pojma zašto. Zaboravila sam skinuti crva i ostavila ga da se klata na udici. Da sam samo znala kakve će biti posljedice ovog čina.

Festivals and Awards / Festivali i nagrade

Libelula Animation Festival, Spain, 2013
Animatiefestival Zwolle, The Netherlands, 2013
Animateka, Slovenia, 2013
Fete de l'anim, France, 2014
Disposable Film Fest, USA, 2014
Holland Animation Film Festival, The Netherlands, 2014



Vera van Wolferen studied Fine Arts at the AKI in Enschede. After graduating she decided to get her Master's degree in animation and specialized in stop motion animation at AKV St. Joost Breda. She has a love for making intricate sets out of cardboard and tells stories that are based on personal experiences.

Vera van Wolferen studirala je umjetnost na Akademiji umjetnosti i dizajna (AKI) u Enschedeu. Nakon diplomiranja, odlučila je da želi master iz oblasti animacije i specijalizirala se za stop motion animaciju pri Akademiji umjetnosti i dizajna “St. Joost Breda”. Gaji ljubav ka pravljenju zamršenih kartonskih setova, kao i pričanju priča koje su bazirane na ličnom iskustvu.

Original language / Izvorni jezik:

No dialogue / Bez dijaloga

Animation / Animacija:

Vera van Wolferen

Music / Muzika:

Gerard van Wolferen

Producer / Producent:

AKV St. Joost Breda

Contact / Kontakt:

Vera van Wolferen

Van Speijkstraat 5b

2518EV Den Haag, The Netherlands

T: 0031 64 50 07 147

E-mail: info@veravanwolferen.nl

<http://www.veravanwolferen.nl>

Man on the Chair / Čovjek na stolici

2014 (6'55'')

France, South Korea / Francuska, Južna Koreja

Director / Režija: **Dahee Jeong**

Man on the chair is tormented and constantly doubts his very own existence. It is just merely a picture that I created... Could I also be an image crafted by others?

Čovjek na stolici je u mukama i konstantno sumnja u vlastitu egzistenciju. To je samo slika koju sam stvorila... Da li bih i ja mogla biti slika koju drugi oblikuju?

Festivals and Awards / Festivali i nagrade

London International Animation Festival, England, 2014
Animatou, Switzerland, 2014
Tofifest, Poland, 2014
International Animated Film Festival KROK, Russia, 2014
Encounters, England, 2014
Best of Short Film Festival, La Ciotat, France, 2014
Milano Film Festival, Italy, 2014 – Focus of Animation



Dahee Jeong got a Bachelor of Arts in Visual Communication at Hongik University in Seoul. She went to Paris in 2008 and got a Master's degree in Animation at Ecole nationale supérieure des arts décoratifs. She directed several short animation films for her school works and also directed "Le temps de l'arbre" for her final project in 2012.

Dahee Jeong posjeduje bachelor diplomu iz oblasti vizualne komunikacije pri Univerzitetu Hongik u Seoulu. Otišla je u Pariz i 2008. godine stekla master u oblasti animacije pri Ecole nationale supérieure des arts décoratifs. Režirala je nekoliko kratkih animiranih filmova za studentske potrebe, kao i "Le temps de l'arbre", svoj finalni projekat u 2012. godini.

Original language / Izvorni jezik:

Korean / korejski

Cinematographer / Kamera:

Dahee Jeong

Editor / Montaža:

Dahee Jeong

Music / Muzika:

Sangwoo Ma

Producer / Producent:

Ron Dyens – Sacrebleu Productions

Contact / Kontakt:

Sacrebleu Productions

10 bis Rue Bisson

75020 Paris, France

distribution@sacrebleuprod.com

On The Other Side of The Woods / Sa druge strane šume

2014 (10'09'')

Estonia / Estonija

Director / Režija: **Anu-Laura Tuttelberg**

Fairytale full of light, magic and nostalgia. A clay doll awakens her surroundings that become a surreal world in constant flow of change. Shot with natural light, the visible changes of daylight emphasize the passing of time in the film.

Bajka puna svjetlosti, magije i nostalgije. Glinena lutka razbuđuje svoju okolinu koja se pretvara u nadrealni svijet u konstantnoj promjeni. Snimanje pod prirodnim svjetlom omogućilo je da vidne promjene dnevne svjetlosti naglašavaju protok vremena u filmu.

Festivals and Awards / Festivali i nagrade

Annecy International Animation Festival, France, 2014
Fest Anca International Animation Festival, Slovakia, 2014
Anima Mundi International Animation Festival, Brazil, 2014
Supertoons International Animation Festival, Croatia, 2014
Countryside Animafest Cyprus – Views of the World, Cyprus, 2014



Anu-Laura Tuttelberg graduated MA degree in animation at Estonian Academy of Arts in 2013. She made her first animation *Fly Mill* (Kärbeste veski) a puppet film as her graduation film. Her first film after graduation, a short animated film *On The Other Side Of The Woods* (Teisel pool metsa) premiered in 2014 at Annecy International Animation Festival.

Anu-Laura Tuttelberg stekla je master diplomu u oblasti animacije pri Estonskoj umjetničkoj akademiji 2013. Njen prvi animirani film "Fly Mill" (Kärbeste veski) bio je lutkarski, a ujedno i diplomski film. Prvi film nakon diplome, kratki animirani "On The Other Side Of The Woods" (Teisel pool metsa) imao je premijeru 2014. godine na Festivalu animiranog filma Annecy.

Original language / Izvorni jezik:

No dialogue / Bez dijaloga

Cinematographer / Kamera:

Anu-Laura Tuttelberg

Editor / Montaža:

Anu-Laura Tuttelberg

Animation / Animacija:

Olga Bulgakova

Music / Muzika:

Sander Põldsaar

Producers / Producenti:

A. Tuttelberg, A. Raudsalu – Nukufilm studio,
Estonian Academy of Arts / A. Tuttelberg,
A. Raudsalu – Nukufilm studio, Estonska
umjetnička akademija

Contact / Kontakt:

Anu-Laura Tuttelberg

E-mail: anulaura@gmail.com

www.anulaura.com

Symphony no. 42 / Simfonija br. 42

2014 (10')

Hungary / Mađarska

Director / Režija: **Réka Bucsí**

The film applies an unconventional narrative. It presents a subjective world through 47 scenes. Small events, interlaced by associations, express the irrational coherence of our surroundings. The surreal situations are based on the interactions of humans and nature.

Ovo je film sa nekonvencionalnim narativom. Prikazuje subjektivni svijet u 47 scena. Sitni događaji, ispresjecani asocijacijama, izražavaju iracionalnu koherentnost našeg okruženja. Irealne situacije su zasnovane na interakciji ljudi i prirode.

Festivals and Awards / Festivali i nagrade

Friss Hús Film Festival 2.0, Hungary, 2014 – Best film Grand Prix
Monstron Festival, Germany, 2014 – Best film Grand Prix
Skept International Film Festival, Italy – Audience Award
Cinema Perpetuum Mobile, Minsk, Belarus, 2014 – Best Animation Grand Prix
11th Lisbon International Independent Film Fest IndieLisboa, 2014 – Honorable Mention for Best Animation
3. Kyiv International Short Film Festival, 2014 – Best Film of the Festival and Audience Award
Animation Avantgarde Competition, Vienna, 2014 – Audience Award



Réka Bucsí (1988, Germany) is an hungarian independent animation filmmaker and illustrator. Her graduation film „Symphony no. 42” premiered at the 64th Internationale Filmfestspiele Berlin, Berlinale Shorts Competition. She attended Animation Sans Frontières (ASF), the European Animation Production Workshop in 2013/2014 where she started developing her new animated short film „LOVE”.

Réka Bucsí (Njemačka, 1988) je mađarska nezavisna filmska animatorica i ilustratorica. Njen diplomski film „Simfonija br. 42” imao je premijeru na 64. Internacionalnom filmskom festivalu u Berlinu, Berlinale selekcija kratkih filmova. Bila je polaznica Animation Sans Frontières (ASF), Evropske radionice animacijske produkcije 2013/2014. godine gdje je počela rad na novom animiranom kratkom filmu „LOVE” (Ljubav).

Original language / Izvorni jezik:

No dialogue / Bez dijaloga

Animation / Animacija:

Nándor Bera, Réka Bucsí, Krisztián Király,
Maja Szakadát, László Tóth, Csaba Zabos,
Sándor Vágó

Editors / Montaža:

Réka Bucsí, Judit Czakó

Music / Muzika:

Flóra Matisz

Producer / Producent:

József Fülöp – Moholy-Nagy University of
Art and Design / Moholy-Nagy Univerzitet
umjetnosti i dizajna

Contact / Kontakt:

Réka Bucsí

E-mail: rekabucsi@gmail.com

Katalin Vajda

E-mail: kati.vajda@filmunio.hu



DOKUFEST

Em(usic)otion / Em(usic)otion
Egzona Berisha, Era Mahmutxhiku,
Miranda Mehmeti, Denis Bunjaku
Kosovo / 2014 / 5'

The Father / Otac
Blend Osmani
Kosovo / 2014 / 3'

Pristina City of Memories / Priština grad sjećanja
Laura Bilalli, Levik Rashiti
Kosovo / 2014 / 7'

Skiamakhia / Skiamakhia
Diella Salihu
Kosovo / 2014 / 7'

Sleep Tonight / Ove noći spavaj
Amir Rami, Jon Dujaka, Visar Postoseli
Kosovo / 2014 / 9'

Young girl, Old soul / Mlada, a stara u duši
Vese Krasniqi, Arta Berisha
Kosovo / 2014 / 6'

MOVING IMAGES WORKSHOP / RADIONICA POKRETNIH SLIKA PRAVO LJUDSKI

M.I.1.
Bojan Josić
Bosnia and Herzegovina / 2013 / 2'32"

M.I.2.
Ado Šahdan
Bosnia and Herzegovina / 2013 / 2'16"

M.I.3
Ana Krstanović
Bosnia and Herzegovina / 2013 / 2'55"

M.I.4.
Smirna Kulenović
Bosnia and Herzegovina / 2013 / 2'7"

M.I.5.
Eldar Spahić
Bosnia and Herzegovina / 2013 / 3'34"

KO JE VIDIO VIDEO?! PRAVO LJUDSKI

Cinema Arena / Kino Arena
Lamija Bravo, Mirza Komić, Emil Pajazetović
Bosnia and Herzegovina / 2013 / 6'

Every Night / Svake noći
Merima Begić, Farah Hasanbegović, Alen Kurtić
Bosnia and Herzegovina / 2013 / 7'

Melita
Amar Čivgin, Neven Hercegovac, Irma Mujčinović
Bosnia and Herzegovina / 2013 / 7'

*Em(usic)otion / Em(usic)otion*

2014 (5')

*Kosovo / Kosovo*Directors / Režija: **Egzona Berisha, Era Mahmutxhiku, Miranda Mehmeti, Denis Bunjaku**

Two friends have a daily conversation where they emphasize the influence that music has had in their relationship.

Dvije prijateljice dnevno razgovaraju o utjecaju koji je muzika imala u njihovom odnosu.

Festivals and Awards / Festivali i nagrade

DokuFest, Kosovo 2014



Dennis Bunjaku (17) is a music journalist. He currently lives in Prishtina and is a student.

Egzona Berisha (17, Prishtina). Her main ambition was to study journalism but now that she had the chance to participate as a staff member at this year's DokuFest, she is more ambitious to become a movie director.

Era Mahmutxhiku (17, Switzerland) is a student. She is also a coordinator of schools film club.

Miranda Mehmeti (17, Prishtina). Her hobbies are listening to music and reading comics.

Dennis Bunjaku (17) je muzički novinar. Trenutno živi u Prištini i učenik je gimnazije.

Egzona Berisha (17, Priština). Željela je da studira žurnalistiku, ali nakon što je imala priliku raditi u sklopu ovogodišnjeg DokuFesta, želi postati režiserka.

Era Mahmutxhiku (17, Švicarska) je učenica gimnazije. Također koordinira školski filmski klub.

Miranda Mehmeti (17, Priština). Hobbiji su joj slušanje muzike i čitanje stripova.

Producer / Producent:
DokuFest

Contact / Kontakt:
DokuFest
Kompleksi "Europa", p.n.
20000 Prizren, Kosova
T: +381 29 233 718
E-mail: info@dokufest.com



SP
-0:01:12

TBC

The Father / Otac

2014 (3')



Blend Osmani is a 16 year old kid from the city of Mitrovica. He is continuing his studies in the Economic High School named "Hasan Prishtina" in Mitrovica.

Blend Osmani je šesnaestogodišnji dječak iz Mitrovice. Pohađa Srednju Ekonomsku školu "Hasan Prishtina" u Mitrovici.

Kosovo / Kosovo

Director / Režija: **Blend Osmani**

This film is about the domestic violence. A boy tells about the violence he experiences and is still experiencing in his family; where the father violates physically his mother.

Ovaj film govori o nasilju u porodici. Dječak priča o nasilju koje je doživljavao i koje i dalje proživljava u svojoj porodici, gdje otac fizički zlostavlja njegovu majku.

Festivals and Awards / Festivali i nagrade

DokuFest, Kosovo 2014

Producer / Producent:
DokuFest

Contact / Kontakt:
DokuFest
Kompleksi "Europa", p.n.
20000 Prizren, Kosova
T: +381 29 233 718
E-mail: info@dokufest.com

Prishtina City of Memories / Priština grad sjećanja

2014 (7')

Kosovo / Kosovo

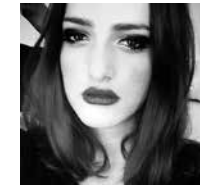
Directors / Režija: **Laura Bilalli, Levik Rashiti**

Maybe for all the people Prishtina is just one city... but for us Prishtina is like a home and we feel happy and safe here... Prishtina is city of memories because in every part of the city we have something that happened to us to tell.

Za sve ljude, Priština je možda samo jedan grad... ali za nas, Priština je poput doma i tu se osjećamo sretno i sigurno... Priština je grad sjećanja jer za svaki dio grada možemo ispričati nešto što nam se tu desilo.

Festivals and Awards / Festivali i nagrade

DokuFest, Kosovo 2014



Laura Bilalli (18, Macedonia).
Wants to study medicine or to become a movie director.

Levik Rashiti (16, Prishtina) is
an eleventh grade student.

Laura Bilalli (18, Makedonija).
Želi da studira medicinu ili da postane filmska režiserka.

Levik Rashiti (16, Priština).
Pohada treći razred gimnazije.

Producer / Producent:
DokuFest

Contact / Kontakt:
DokuFest
Kompleksi "Europa", p.n.
20000 Prizren, Kosovo
T: +381 29 233 718
E-mail: info@dokufest.com

*Skiamakhia / Skiamakhia*

2014 (7')

**DOKU
FEST**
International Documentary
and Short Film Festival*Kosovo / Kosovo*Director / Režija: **Diella Salihu**

Skiamakhia – a battle against imaginary enemies, fighting your shadow.

Skiamakhia – borba protiv zamišljenih neprijatelja, borba sa vlastitom sjenom.

Festivals and Awards / Festivali i nagrade

DokuFest, Kosovo 2014

Producer / Producent:
DokuFest

Contact / Kontakt:
DokuFest
Kompleksi "Europa", p.n.
20000 Prizren, Kosova
T: +381 29 233 718
E-mail: info@dokufest.com



Sleep Tonight / Ove noći spavaj

2014 (9')

Kosovo / Kosovo

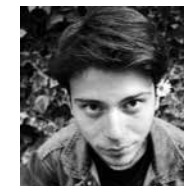
Directors / Režija: **Amir Rami, Jon Dujaka, Visar Postoseli**

A film made by accident about a guy who gets stuck in Prizren with a dream to become a filmmaker. He finds this place (SHKA) and starts video logging. By the end of the night he gets a film in his hands.

Slučajno napravljen film o mladiću koji, “zarobljen” u Prizrenu, ima san da postane filmski autor. Pronalazi jedno mjesto (SHKA) i počinje snimati video dnevnik. Do kraja noći ima film u rukama.

Festivals and Awards / Festivali i nagrade

DokuFest, Kosovo 2014



Visar Postoseli (17), a student. He has been part of several festivals in which case he enlarged his knowledge in musical terms and cinematography .

Jon Dujaka (19, Gjakova) studies computer engineering because everyone knows there's no money in film.

Amir Rami (19, Prizren). Film became his passion. Yet, his greatest passion is software engineering that he currently studies. His favourite writer is Herman Hesse.

Visar Postoseli (17), učenik. Radio je na različitim festivalima, gdje je imao priliku uvećati svoje znanje iz muzike i kinematografije.

Jon Dujaka (19, Đakovica) studira kompjuterski inžinjeri jer svako zna da se od filmova ne zarađuje novac.

Amir Rami (19, Prizren). Film je postao njegova strast. Ipak, njegov najveći interes je softverski inžinjeri koji trenutno studira. Omiljeni pisac mu je Herman Hesse.

Producer / Producent:
DokuFest

Contact / Kontakt:
DokuFest
Kompleksi “Europa”, p.n.
20000 Prizren, Kosova
T: +381 29 233 718
E-mail: info@dokufest.com



*Young girl, Old soul /
Mlada, a stara u duši*

2014 (6')

Kosovo / Kosovo

Directors / Režija: **Vesë Krasniqi, Arta Berisha**

The story is based on a life of a friend who, not surprisingly, doesn't feel comfortable to show her face. Through scenes we tried to show her life and her strength, but without the words.

Priča je bazirana na životu prijateljice koja, nimalo iznenađujuće, ne želi biti viđena. Pokušale smo da prikazemo njen život i snagu kroz scene, ali bez riječi.

Festivals and Awards / Festivali i nagrade

DokuFest, Kosovo 2014



Vesë Krasniqi (17) is a student of Faculty of Economics.

Arta Berisha (17) is a student of 12th grade in "Sami Frasheri" Gymnasium in Prishtina.

Vesë Krasniqi (17) je studentica Ekonomskog fakulteta.

Arta Berisha (17) je učenica četvrtog razreda prištinske Gimnazije "Sami Frasheri".

Producer / Producent:
DokuFest

Contact / Kontakt:
DokuFest
Kompleksi "Europa", p.n.
20000 Prizren, Kosovo
T: +381 29 233 718
E-mail: info@dokufest.com

M.I.1 / M.I.1

2014 (2'36'')

*Bosnia and Herzegovina / Bosna i Hercegovina*Director / Režija: **Bojan Josić**

The need for being different in Sarajevo's youth is present at every step and they are always proud to show it off. The perfect circles that guard their carefully created uniqueness are daily hindered only by a few things, one of them being the public transportation.

Potreba za raznolikošću kod sarajevske omladine je prisutna na svakom koraku i oni je uvijek ponosno pokazuju. Savršene krugove koji čuvaju njihovu pažljivo stvorenu jedinstvenost svakodnevno narušava tek poneka stvar, poput javnog prijevoza.



The starting point of the workshop was a collective generational portrait of Sarajevo's youth. The participants were between the age of 18 and 23. They portrayed a subject of their own choice. With Sarajevo's own social reality as a reference, as well as identity and global youth subcultures as key themes. They filmed their pieces with one super 8 cartridge each, exploring a cross-language between still photography and documentary film.

Početna tačka radionice bila je napraviti kolektivni generacijski portret mladih u Sarajevu. Učesnici i učesnice su bili mladi ljudi između 18 i 23 godine. Portretirali su temu po vlastitom izboru, sa društvenom realnošću Sarajeva koja je služila kao nit vodilja, te identitet i subkulturu mladih na globalnom nivou koje su služile kao ključne teme. Svoje filmove su snimali sa jednim super 8mm filmom, istražujući zajednički jezik filmske fotografije i dokumentarnog filma.

Producer / Producent:
Pravo Ljudski Film Festival

Contact / Kontakt:
Pravo Ljudski Film Festival
Obala Kulina bana 18
71000 Sarajevo
E-mail: festival@pravoljudski.org

M.I.2 / M.I.2

2014 (2'16'')

*Bosnia and Herzegovina / Bosna i Hercegovina*Director / Režija: **Ado Šahdan**

I met them by chance, spent part of the afternoon talking and smoking cigarettes with them. One of them said: "As much as they try to put us in a same group, and so on – the truth is that we will never be the same, no matter how hard they try".

Upoznao sam ih slučajno, proveo sa njima dio poslijepodneva pričajući i pušeći. Jedan od njih je rekao: "Koliko god pokušavali da nas stave u jedan koš - istina je da nikada nećemo biti isti koliko god se oni trudili".



The starting point of the workshop was a collective generational portrait of Sarajevo's youth. The participants were between the age of 18 and 23. They portrayed a subject of their own choice. With Sarajevo's own social reality as a reference, as well as identity and global youth subcultures as key themes. They filmed their pieces with one super 8 cartridge each, exploring a cross-language between still photography and documentary film.

Početna tačka radionice bila je napraviti kolektivni generacijski portret mladih u Sarajevu. Učesnici i učesnice su bili mladi ljudi između 18 i 23 godine. Portretirali su temu po vlastitom izboru, sa društvenom realnošću Sarajeva koja je služila kao nit vodilja, te identitet i subkulturu mladih na globalnom nivou koje su služile kao ključne teme. Svoje filmove su snimali sa jednim super 8mm filmom, istražujući zajednički jezik filmske fotografije i dokumentarnog filma.

Producer / Producent:
Pravo Ljudski Film Festival

Contact / Kontakt:
Pravo Ljudski Film Festival
Obala Kulina bana 18
71000 Sarajevo
E-mail: festival@pravoljudski.org

M.I.3 / M.I.3

2014 (2'55'')

*Bosnia and Herzegovina / Bosna i Hercegovina*Director / Režija: **Ana Krstanović**

Youth unemployment is one of the main problems in Bosnia and Herzegovina; Sarajevo is not different. As a way of finding a solution, seeking comfort or just filling up their time, young people spend hours gambling, trying to get some money and kill their boredom in places just as this betting house in the city center.

Nezaposlenost mladih je jedan od glavnih problema u Bosni i Hercegovini, pa tako i u Sarajevu. Kako bi pronašli rješenje, utjehu ili samo upotpunili svoje vrijeme, mladi provode sate kockajući i pokušavajući dobiti novac, te tako ubiti dosadu na mjestima kao što je ova kladionica u centru grada.



The starting point of the workshop was a collective generational portrait of Sarajevo's youth. The participants were between the age of 18 and 23. They portrayed a subject of their own choice. With Sarajevo's own social reality as a reference, as well as identity and global youth subcultures as key themes. They filmed their pieces with one super 8 cartridge each, exploring a cross-language between still photography and documentary film.

Početna tačka radionice bila je napraviti kolektivni generacijski portret mladih u Sarajevu. Učesnici i učesnice su bili mladi ljudi između 18 i 23 godine. Portretirali su temu po vlastitom izboru, sa društvenom realnošću Sarajeva koja je služila kao nit vodilja, te identitet i subkulturu mladih na globalnom nivou koje su služile kao ključne teme. Svoje filmove su snimali sa jednim super 8mm filmom, istražujući zajednički jezik filmske fotografije i dokumentarnog filma.

Producer / Producent:
Pravo Ljudski Film Festival

Contact / Kontakt:
Pravo Ljudski Film Festival
Obala Kulina bana 18
71000 Sarajevo
E-mail: festival@pravoljudski.org

M.I.4 / M.I.4

2014 (2'7'')

*Bosnia and Herzegovina / Bosna i Hercegovina*Director / Režija: **Smirna Kulenović**

Clouds made love in the storm, and that's how rain was born.

People made love in the war, it was raining when we arrived.

Oblaci su vodili ljubav u oluji, i rodili kišu.

Ljudi su vodili ljubav u ratu, kiša je padala dok smo se radali.



The starting point of the workshop was a collective generational portrait of Sarajevo's youth. The participants were between the age of 18 and 23. They portrayed a subject of their own choice. With Sarajevo's own social reality as a reference, as well as identity and global youth subcultures as key themes. They filmed their pieces with one super 8 cartridge each, exploring a cross-language between still photography and documentary film.

Početna tačka radionice bila je napraviti kolektivni generacijski portret mladih u Sarajevu. Učesnici i učesnice su bili mladi ljudi između 18 i 23 godine. Portretirali su temu po vlastitom izboru, sa društvenom realnošću Sarajeva koja je služila kao nit vodilja, te identitet i subkulturu mladih na globalnom nivou koje su služile kao ključne teme. Svoje filmove su snimali sa jednim super 8mm filmom, istražujući zajednički jezik filmske fotografije i dokumentarnog filma.

Producer / Producent:
Pravo Ljudski Film Festival

Contact / Kontakt:
Pravo Ljudski Film Festival
Obala Kulina bana 18
71000 Sarajevo
E-mail: festival@pravoljudski.org

M.I.5 / M.I.5

2014 (3'34'')

*Bosnia and Herzegovina / Bosna i Hercegovina*Director / Režija: **Eldar Spahić**

Sarajevo, a city known for its history and cultural richness, is also known for its high number in VW Golf cars. Most of these vehicles are overused and in a bad shape, but they are still on the streets.

While most of the city's youth is trying to escape daily boredom by going out and drinking coffee, this group of young men are obsessed with restoring and modifying VW Golf cars. They are very committed in investing time, money, effort and care, refusing to let these cars fade in time... not exactly knowing why.

Sarajevo, prijestolnica Bosne i Hercegovine, poznat kao grad bogat kulturno-historijskim znamenitostima, također je znan i po velikom broju VW Golf automobila. Većina tih vozila su trošna i u lošem stanju, ali ih i dalje voze našim ulicama.

Dok veći dio omladine pokušava dosadnu svakodnevnicu izbjeći ispijanjem kafa i izlascima, ova grupa mladih ljudi je zaludena restauriranjem i sređivanjem VW Golf automobila. Oni im posvećuju vrijeme, novac i trud i odbijaju da dopuste njihov nestanak u vremenu... ni sami ne znajući zašto.



The starting point of the workshop was a collective generational portrait of Sarajevo's youth. The participants were between the age of 18 and 23. They portrayed a subject of their own choice. With Sarajevo's own social reality as a reference, as well as identity and global youth subcultures as key themes. They filmed their pieces with one super 8 cartridge each, exploring a cross-language between still photography and documentary film.

Početna tačka radionice bila je napraviti kolektivni generacijski portret mladih u Sarajevu. Učesnici i učesnice su bili mladi ljudi između 18 i 23 godine. Portretirali su temu po vlastitom izboru, sa društvenom realnošću Sarajeva koja je služila kao nit vodilja, te identitet i subkulturu mladih na globalnom nivou koje su služile kao ključne teme. Svoje filmove su snimali sa jednim super 8mm filmom, istražujući zajednički jezik filmske fotografije i dokumentarnog filma.

Producer / Producent:
Pravo Ljudski Film Festival

Contact / Kontakt:
Pravo Ljudski Film Festival
Obala Kulina bana 18
71000 Sarajevo
E-mail: festival@pravoljudski.org

*Cinema Arena / Kino Arena*

2013 (6')

*Bosnia and Herzegovina / Bosna i Hercegovina*Directors / Režija: **Lamija Bravo, Mirza Komić, Emil Pajazetović**

One day, in the parking lot

One chair

Turns into a cinema again

The same day, in the parking lot

An old man

Turns into a boy again

Smirna Kulenović

Jednoga dana, na parkingu

Jedna je stolica

Ponovo postala kino

Tog istog dana, na parkingu

Jedan je starac

Ponovo postao mladić

Smirna Kulenović



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

Ko je vidio 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.

Original language / Izvorni jezik:

Bosnian / bosanski

Cinematographers / Kamera:

Lamija Bravo, Mirza Komić, Emil Pajazetović

Editors / Montaža:

Lamija Bravo, Mirza Komić, Emil Pajazetović

Tutors / Tutori:

Guillermo Carreras-Candi, Srđan Keča, Vladimir Tomić

Producers / Producenti:

Guillermo Carreras-Candi, Kumjana Novakova

Contact / Kontakt:

Creative Doc School Ko je vidio Video?!

Pravo Ljudski Film Festival

Kumjana Novakova

kumjana@pravoljudski.org

www.pravoljudski.org

*Every Night / Svake noći*

2013 (7')

*Bosnia and Herzegovina / Bosna i Hercegovina*Directors / Režija: **Merima Begić, Farah Hasanbegović, Alen Kurtić**

There is a furnace, a Sun in the night
Even in this city of darkness
That is the light which never goes out-
Trough people it shines
Smirna Kulenović

Postoji peć koja sunce je noći
U ovom gradu punom tame, čak
To je svjetlo što zauvijek gori
A kroz ljude sija
Smirna Kulenović



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

Ko je vidio Video?! je škola kreativnog dokumentarnog filma Pravo Ljudski Film Festivala, koncipirana kao sveobuhvatan proces učenja – dozrijevanja i osnaživanja mladih da koriste video kao formu umjetničkog izražaja.

Original language / Izvorni jezik:

No dialogue / bez dijaloga

*Cinematographers / Kamera:*Merima Begić, Farah Hasanbegović,
Alen Kurtić*Editors / Montaža:*Merima Begić, Farah Hasanbegović,
Alen Kurtić*Tutors / Tutori:*Guillermo Carreras-Candi, Srđan Keča,
Vladimir Tomić*Producers / Producenti:*Guillermo Carreras-Candi,
Kumjana Novakova*Contact / Kontakt:*

Creative Doc School Ko je vidio Video?!

Pravo Ljudski Film Festival

Kumjana Novakova

kumjana@pravoljudski.org

www.pravoljudski.org

*Melita / Melita*

2013 (7')

*Bosnia and Herzegovina / Bosna i Hercegovina*Directors / Režija: **Amar Čivgin, Neven Hercegovac, Irma Mujčinović**

The murmur of the city is in her eyes

People's speech is in her hands

She walks through colors and light and wonders

How does the city

See her?

Smirna Kulenović

Žamor grada je u njenim očima

Govor ljudi je u njenim rukama

Kreće se kroz boje i svjetlo i pita

Kako grad

Vidi nju?

Smirna Kulenović



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

Ko je vidio Video?! je škola kreativnog dokumentarnog filma Pravo Ljudski Film Festivala, koncipirana kao sveobuhvatan proces učenja – dozrijevanja i osnaživanja mladih da koriste video kao formu umjetničkog izražaja.

Original language / Izvorni jezik:

No dialogue / Bez dijaloga

Cinematographers / Kamera:

Amar Čivgin, Neven Hercegovac,

Irma Mujčinović

Editors / Montaža:

Amar Čivgin, Neven Hercegovac,

Irma Mujčinović

Tutors / Tutori:

Guillermo Carreras-Candi, Srđan Keča,

Vladimir Tomić

Producers / Producenti:

Guillermo Carreras-Candi,

Kumjana Novakova

Contact / Kontakt:

Creative Doc School Ko je vidio Video?!

Pravo Ljudski Film Festival

Kumjana Novakova

kumjana@pravoljudski.org

www.pravoljudski.org

WORKSHOPS

www.pravoljudski.org

National Endowment for Democracy
Korrad Adenauer Stiftung
BRITISH COUNCIL
OVALA
BLOW UP
LUX
BHRT
KRITERION
METRO MEDIA



9 PRAVO LJUDSKI



Creative Documentary Film School Ko je vidio Video?! #3 / Škola kreativnog dokumentarnog filma Ko je vidio Video?! #3

**Participants following Ko je vidio
Video?! #3 / Učesnici i učesnice
radionice Ko je vidio Video?! #3**

Artistic Directors / Umjetnički direktori:

Guillermo Carreras-Candi & Kumjana Novakova

Film Tutors / Tutori:

Guillermo Carreras-Candi, Srđan Keča, Vladimir Tomić

Program Assistant / Programska asistentica:

Nevena Medić

Aid Bešić

Kanita Pomac

Selma Grzić

Ana Angelić

Emir Mujezinović

Marinko Cvjetković

Irma Šehić

Lamija Lagumdžija

Mirela Jukić

Because an internet connection and a camera phone never were and never will be enough.

KVV is essentially an introductory lesson into the neverending dialogue of sharing. It ties together the shoelaces of making hasty assumptions and jumping to conclusions – something that would have otherwise demanded years of isolated revelations, if not for the intimacy of its design. This, particularly, because it targets the isolation designated for the sensibilities of bus-stop screenwriters and the bedroom auteurs of eventual achievement – and dissolves it. You make friends. You meet people who've also never seen the inside bits of a camera – but still for some mysterious force or a past life, really really want to.

Farah Hasanbegović, former participant

Zato što internet konekcija i kamera mobitela nikad nisu, niti će ikada biti dovoljni.

Suštinski, KVV je uvodni čas u neprekidni dijalog međusobne razmjene, koji utišava stvaranje brzopletih pretpostavki i zaključaka – ono što bi inače zahtijevalo godine usamljeničkih otkrovenja, ako ništa, zbog intimnosti svog dizajna.

Naročito potonje, jer se fokusira na izolaciju usmjerenu ka senzibilitetima „bus-stop“ scenarista i scenaristkinja, te „malih“ filmskih autora potencijalnog postignuća – i rastvara je. Stvarate prijatelje. Upoznajete ljude koji, kao i vi, nikada nisu imali priliku vidjeti unutrašnjost kamere, ali zbog neke čudnovate energije prošlih života, zaista to žele.

Farah Hasanbegović, KVV učesnica

*Creative Documentary Comics
School: Zoom Comics! /
Škola kreativnog dokumentarnog
stripa Zumiraj strip!*

Tutors / Tutori:

Filip Andronik, Neven Misaljević

Creative Documentary Comics School: Zoom Comics! encourages young people to critically reflect on the world around them and express their opinions in a clear and creative way - through comics. Through this School, participants will learn about comics and their uses, learn to draw and create storyboards for comics, as well as practice critical thinking and activism. By the end of the School, the walls of the cities all over BiH will be covered in engaging, creative comics through which the youth of Zoom Rights send their message – The future is now!

Škola kreativnog dokumentarnog stripa Zumiraj strip! potiče mlade da kritički posmatraju svijet oko sebe i izraze svoje mišljenje na jasan i kreativan način uz pomoć stripa. Kroz ovu Školu učesnici dobijaju informacije o stripu i njegovoj upotrebi, uče crtati i praviti scenarije za stripove, prakticirati kritičko razmišljanje i aktivizam. Na kraju Škole, zidovi gradova širom BiH biće ukrašeni kreativnim zanimljivim stripovima kojima mladi programa Zumiraj Prava poručuju: Budućnost je sada!



Filip Andronik, born 1981, is an award winning comic artist, designer and stand up comic based in Sarajevo, BiH. So far, he has worked on comics published in newspapers and magazines in BiH, specialized comic publications from all over the world as well as many other publications. *Amnesia – Superhero with a memory loss problem*, is his most notable work yet.

Neven Misaljević, born 1979, is a journalist and the editor of *Stripnjak Comics*, as well as the illustrator and designer of various human rights and environmentally themed publications. He is a tutor with *List fest Sarajevo* as well as the moderator of various creative/activist comic, toy and terrarium workshops for children and young adults.

Filip Andronik, rođen 1981. godine. Nagrađivani je crtač stripova, dizajner i stand up komičar iz Sarajeva. U dosadašnjoj karijeri radio je na stripovima objavljivanim u novinama i magazinima u BiH, u specijaliziranim strip časopisima iz inostranstva, kao i u mnogim drugim publikacijama. "Amnezija, superjunak sa problemom sa pamćenjem" je njegov najpoznatiji autorski projekat.

Neven Misaljević, rođen 1979. Novinar i urednik *Stripnjak Comics*. Također je i ilustrator/dizajner mnogih printanih materijala iz područja ljudskih prava i ekologije. Radioničar je *List festa Sarajevo* i voditelj kreativnih/aktivističkih radionica stripova, igračaka i terarija za djecu i mlade.

I AM net-WORKING FOR CHANGE YouthLINC

Data Visualization and Storytelling in the Digital Age Workshop / Radionica “Vizualizacija podataka i naracija u digitalnom okruženju”

YouthLINC – Linking Innovators who Network for Change

Tutors / Tutori:

Srđan Keča, Uroš Krčadinac

Data Visualization and Storytelling in the Digital Age Workshop is a three-day, hands-on workshop focused on communicating complex information and ideas using audio-visual and interactive tools. Participants will learn to find and use publicly available data, create effective graphs and charts, and tell stories combining a wide spectrum of means which the web offers.

Radionica “Vizualizacija podataka i naracija u digitalnom okruženju” je trodnevna, praktična radionica fokusirana na komuniciranje kompleksnih informacija i ideja, uz korištenje audiovizualnih i interaktivnih sredstava. Učesnici će moći naučiti kako pronaći i koristiti javno dostupne podatke, kreirati efikasne grafikone i tabele, kao i oblikovati naraciju uz kombinaciju širokog spektra sredstava koja nudi internet.

The YouthLINC (Linking Innovators who Network for Change) project is addressing some of the major challenges to peace and stability in the Balkans region, namely widespread intolerance and discrimination. Supporting a core group of young people dedicated to building trust and positive social change across national borders, it brings 18-24 year-old, multiethnic youth from six countries (BiH, Croatia, Kosovo, Macedonia, Montenegro and Serbia) together through online social platforms and community activities. The project is implemented by Internews in BiH in partnership with Youth Initiative for Human Rights (YIHR) in BiH, and is funded by US State Department.

Projekat **The YouthLINC** (Linking Innovators who Network for Change) problematizira neke od najvećih izazova miru i stabilnosti u balkanskoj regiji; uglavnom je riječ o rasprostranjenosti netoleranciji i diskriminaciji. Dajući podršku grupi mladih ljudi posvećenih izgradnji povjerenja i pozitivnih društvenih promjena koje nadilaze državne granice, fokusna grupa projekta je multietnička omladina u dobi od 18 do 24 godine, iz šest država (BiH, Hrvatska, Kosovo, Makedonija, Crna Gora i Srbija), okupljena kroz platforme društvenih mreža i aktivnosti svojih zajednica. Projekat implementiraju Internews u BiH, u partnerstvu sa Inicijativom mladih za ljudska prava (YIHR) u BiH; finansijer je Državno tajništvo Sjedinjenih Američkih Država (US State Department).

Srđan Keča is an interaction designer, visual artist and filmmaker. He obtained an MA in documentary directing from the UK National Film and Television School in 2011, previously running an independent design studio, a filmmakers collective, and a film festival. His work has screened at major festivals and exhibitions worldwide, including IDFA and the Venice Biennale of Architecture. His previous formal background was in physics.

Uroš Krčadinac is a digital media researcher, software engineer and cross-media artisan. He is a PhD candidate at the University of Belgrade's AI Lab, where he combines information visualization, linked open data and machine learning. His work was recognized by international festivals and conferences such as iDMAa, and scientific journals such as IEEE Transactions on Affective Computing. He has an informal background in animation and travel literature.

Srđan Keča je stručnjak za dizajn interakcije, vizualni umjetnik i filmski autor. Posjeduje master u oblasti režije dokumentarnog filma pri Nacionalnoj filmskoj i televizijskoj školi u Velikoj Britaniji od 2011.; vodio je i nezavisni dizajn studio, kolektiv filmskih autora, kao i filmski festival. Njegovi radovi su prikazivani na velikim festivalima i izložbama širom svijeta, uključujući IDFA i Venecijansko bijenale arhitekture. Posjeduje formalno obrazovanje iz oblasti fizike.

Uroš Krčadinac je istraživač u oblasti digitalnih medija, softver inženjer i poznavalac međupovezanih medija. Doktorant je AI Lab-a na Univerzitetu u Beogradu, gdje kombinira informacijsku vizualizaciju, povezane otvorene podatke (LOD) i mašinsko učenje. Njegovi radovi su prepoznati od strane internacionalnih festivala i konferencija poput Međunarodnog udruženja za digitalne medije i umetnost (iDMAa), te naučnih žurnala poput „IEEE Transactions on Affective Computing“. Zanimaju ga i animacija i putopisi.

Pretty as a Picture Workshop / Radionica „Lijepa k'o slika“



Ivana Dračo, born 1982, is a Bachelor of psychology and has an MA in Gender studies. She currently works with Youth Support Service unit of SOS Kinderdorf BiH. She is a published author of works in the respective fields of feminist, queer and gender theory. Ivana has done work in the analysis of media reporting on marginalized groups as well as designed and moderated workshops and training seminars in the areas of gender equality and the empowerment of LGBT individuals. She has participated in conducting various research studies. Fields of interest: visual culture, cyber culture, queer theory, body theory, marginalized groups and social psychology.

Ivana Dračo (1982) je diplomirana psihologinja i magistrica Rodnih studija. Zaposlena je u Servisima za podršku mladima, Organizacije SOS Dječija sela BiH. Objavljivala je stručne i naučne radove iz područja feminističke, queer i rodne teorije. Bavila se analizom medijskog izvještavanja o marginalizovanim grupama te koncipiranjem i vođenjem radionica i treninga iz oblasti rodne ravnopravnosti i osnaživanja LGBT osoba. Učestvovala je u realizaciji naučnoistraživačkih studija. Područja interesovanja: vizualna kultura, cyber kultura, queer teorija, teorije tijela, marginalizovane grupe, socijalna psihologija.

Moderator / Moderatorica: **Ivana Dračo**

The „Pretty as a Picture“ workshop aims to reevaluate gender stereotypes and the societal expectations inscribed into our bodies. Participants are invited to an open discussion of the tyranny of the cult of beauty and potential points of resistance. What do we do to be beautiful? Can we resist being shaped into socially desirable bodies?

Radionica „Lijepa k'o slika“ ima za cilj preispitivanje rodni stereotipa i društvenih očekivanja upisanih u naša tijela. Učesnici/e se pozivaju na otvorenu diskusiju o tiraniji kulta ljepote i potencijalnim mjestima otpora. Šta činimo kako bismo bili/e lijepi/e? Možemo li se oduprijeti oblikovanju u društveno poželjna tijela?



Projekat zapošljavanja mladih (eng. Youth Employment Project, YEP), uz podršku Švajcarske agencije za razvoj i saradnju (SDC), kroz reformu sistema službi za zapošljavanje pruža podršku mladima u traženju posla ili pokretanju vlastitog biznisa. Od 1. oktobra 2008. godine do 1. oktobra 2014. godine 3.022 mlade osobe su se putem projektnih aktivnosti zaposlile.

Kako bi se prioritetizovalo pitanje nezaposlenosti mladih, YEP organizuje Forume o zapošljavanju mladih. Do sada je organizovano pet, a u realizaciju njihovih zaključaka uložena su značajna sredstva YEP-a i BiH institucija.

6. FORUM O ZAPOSŁJAVANJU MLADIH

TEMA: SAVJETODAVNA PODRŠKA
MLADIMA U TRAŽENJU POSLA

KINO MEETING POINT

13. novembar, 13.00 sati

YEP želi podstaći diskusiju između nezaposlenih mladih i savjetodavaca kako bi povećali stepen međusobnog razumijevanja, te kako bi se unaprijedila savjetodavna funkcija.

"Nakon prijave na biro suočila sam se sa realnošću na tržištu rada gdje nema dovoljno mogućnosti za nas mlade. Nisam odustajala, podršku sam dobila u Klubu za traženje posla u Tuzli gdje sam stekla prijatelje koji su me motivisali da aktivnije tražim posao. Klub me doveo do cilja, danas radim kao tehnolog u jednoj poznatoj fabrici i imam mogućnost da dalje napredujem."

Enida Fazlić,
korisnica Kluba za traženje posla u Tuzli



National Endowment
for Democracy
Supporting freedom around the world



Konrad
Adenauer
Stiftung
Predstavništvo u Bosni i Hercegovini



Schweizerische Eidgenossenschaft
Confédération suisse
Confederazione Svizzera
Confederaziun svizra



**BLOW
UP.**

YouthLINC KRITERION



PUNTO DE VISTA

International Documentary Film Festival of Navarra

Next edition: Pamplona (Spain). **10-15 February 2015**



Gobierno
de Navarra

www.puntodevistafestival.com

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

Adela Jusić	Ivana Dračo
Adis Memović	Ivana Howard
Adis Spahić	Ivona Jukić
Aida Spahić	Jasmina Sijerčić
Alina Trkulja	Jean Gabriel Periot
Amer Bečirbegović	John Smith
Amila Lagumdžija	Kaori Oda
Amir Berbić	Karpo Godina
André Gil Mata	Kino Meeting Point
Andrea Kuhn	Krakov Film Foundation
Andreja Dugandžić	Lejla Mamut
Arsenal – Institute for Film and Video Art	Maëlle Guenegues
Art kino Kriterion	Mak Kapetanović
Beti Čolak	Manel Raga
Bill Morisson	Mirko Ilić
Bor banka	Monja Šuta Hibert
Boriša Mraović	Nebojša Jovanović
Borna	Neven Misaljević
Brahms	Nita Deda
Emilio Guerra	Olja Latinović
Emir Muhamedagić	Pierre Courtin
Emir Nalo	Ranko Markuš
Emma Knezović	Srdan Keča
Engin Beširević	Srećko Hrkač
Ensar Omičević	Sue Folger
Ermin Numić	Toorico Tours
Erol Bilibani	Ulrike Ottinger
Ervin Tokić	Una Bejtović
Filip Andronik	Uroš Krčadinac
Hannah Horner	Vanja Ibrahimbegović
Haris Lokvančić	Vanja Lazić
Ilvana Dizdarević	Veton Nurkollari
ISKRA	Zoran Čatić

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

DIREKCIJA FESTIVALA / FESTIVAL MANAGEMENT

Zdravko Grebo, *Direktor festivala / Festival Director*
Kumjana Novakova, *Kreativna direktorica i selektorica festivalskog programa / Creative Director and Festival Programmer*
Adela Galešić, *Producentica festivala / Festival Producer*

SELEKTORI FESTIVALA / PROGRAMME SELECTORS

Kumjana Novakova
Guillermo Carreras -Candi, *program Kratki Film / Short Film Programme*

TIM FESTIVALA / FESTIVAL STAFF

Kumjana Novakova, *Kreativna direktorica / Creative Director*
Adela Galešić, *Producentica festivala i koordinatorica Zumiraj Prava programa za mlade / Festival Producer and Zoom Rights Youth Programme Coordinator*
Sejla Helja, *Administratorica festivala / Festival admin assistant*
Farah Hasanbegović, *Hospitality koordinatorica / Hospitality Coordinator*
Ilvana Dizdarević, *Hospitality tim / Hospitality team*
Ervin Tokić, *Hospitality tim / Hospitality team*
Bastien Sommeria, *Projekcionista /Projectionist*
Andrea Jarak, *Koordinatorica volontera / Volunteers coordinator*
Lejla Kalamujić, *Urednica PravoLjudskih novina / PravoLjudski Daily Editor*
Emilio Guerra Delgado, *Tutor festivalskog video bilten tima / Tutor of the festival video chronicle team*
Belmin Mustajbašić, *Koordinator Foto-konkursa za mlade / Coordinator of Youth Photo Competition*
Benjamin Ramić, *Asistent Zumiraj Prava programa za mlade / Assistant Zoom Rights Youth Programme*

FESTIVALSKA DEŠAVANJA / FESTIVAL EVENTS

ŠKOLA KREATIVNOG DOKUMENTARNOG FILMA KO JE VIDIO VIDEO?! / CREATIVE DOCUMENTARY SCHOOL KO JE VIDIO VIDEO?!

Kumjana Novakova & Guillermo Carreras-Candi, *Umjetnički direktori / Artistic directors*
Guillermo Carreras-Candi, Srđan Keča, Vladimir Tomić, *Tutori / Tutors*
Nevena Medić, *Programska koordinatorica / Programme Coordinator*
Farah Hasanbegović, *Koordinatorica za upis polaznika i polaznica / Admin assistant*

ŠKOLA KREATIVNOG DOKUMENTARNOG STRIPA ZUMIRAJ STRIP! / SCHOOL FOR CREATIVE DOCUMENTARY COMICS ZOOM COMICS!

Neven Misaljević & Filip Andronik, *Tutori / Tutors*

RADIONICA LIJEPA K'O SLIKA! / WORKSHOP PRETTY AS A PICTURE!

Ivana Dračo, *Autorica koncepta i moderatorica / Author of the concept and moderator*

RADIONICA VIZUALIZACIJA PODATAKA I NARACIJA U DIGITALNOM OKRUŽENJU / DATA VISUALISATION AND STORYTELLING IN THE DIGITAL AGE

Srđan Keča & Uroš Krčadinac, *Tutori / Tutors*

PR

Una Bejtović, *Communications*

Uredništvo kataloga / Catalogue editorial

Jasmina Bajramović
Kumjana Novakova

Prijevod i adaptacija filmova / Translation and Adaptation of Films

Alina Trkulja
Amila Selimović
Boriša Mraović
Darko Pejanović
Lejla Kalamujić
Monja Šuta Hibert
Samra Dizdarević
Sanja Vrzić
Silvija Dervišefendić
Zenon Marković

Vizuelni identitet / Visual identity

Amir Berbić

DTP

Adis Spahić

Festivalski Video / Festival Video

Video 9. Pravo Ljudski Film Festival koristi video materijal iz filma "Workers Leaving the Lumière Factory" / "Radnici napuštaju fabriku Lumijer".
U znak sjećanja na Haruna Farockija.
Autor videa Srđan Keča

Video of the 9. Pravo Ljudski Film Festival uses excerpts from "Workers Leaving the Lumière Factory", courtesy of Harun Farocki Filmproduktion
In memory of Harun Farocki (1944-2014).
Video by Srdjan Keča.

Web

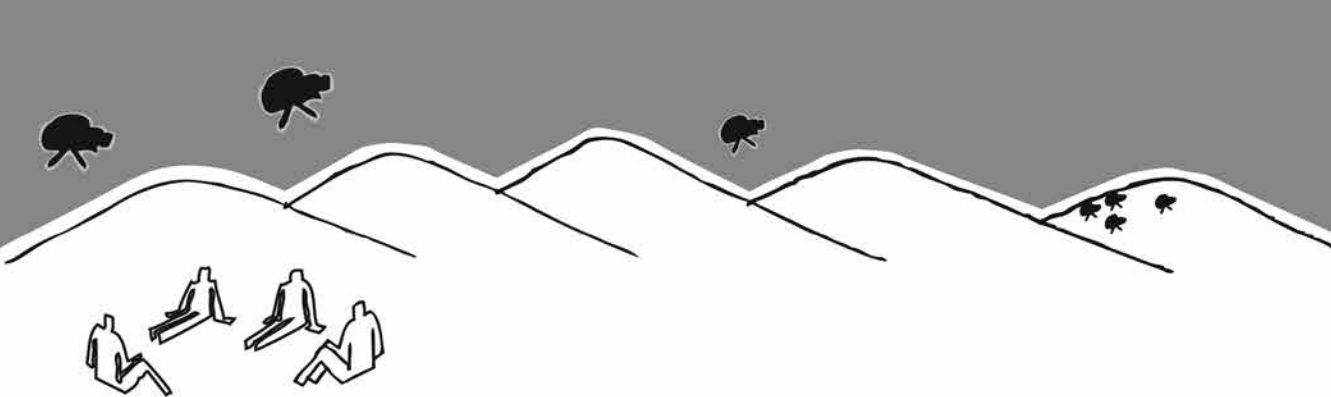
Boris Ristovski

Računovodstvo/ Accountancy

Moja Agencija

Kontakt/ Contact

Pravo Ljudski Film Festival
Obala Kulina bana18
71 000 Sarajevo
Bosnia and Herzegovina
E. festival@pravoljudski.org
W. pravoljudski.org



**BALKAN
DOCUMENTARY
CENTER**



YOU ARE
A DOCUMENTARY FILMMAKER
FROM THE BALKANS,
OR YOU WANT TO WORK
WITH THE REGION?

APPLY
WITH YOUR PROJECT IN
DEVELOPMENT TO
**BDC DISCOVERIES 2015
TRAINING PROGRAM!**

submissions deadline:
MARCH 6, 2015

with the support of



**Creative
Europe
MEDIA**

WWW.BDCWEBSITE.COM

facebook: **Balkan Documentary Center**

10

**Free zone
film festival**

7/11/14 - 12/11/14
Belgrade, Niš, Novi Sad



Partnership in Arts





Human Rights Film Network

Connecting human rights film festivals around the world

Human Rights Film Network

Screening human rights films around the world



Film is a powerful medium. It opens eyes to the world around us and touches and inspires audiences. Those who can make a difference.

A growing number of film festivals dedicated to the promotion of human rights and dignity are springing up around the world. They cooperate in the Human Rights Film Network.

The network supports the activities of individual festivals and creates new platforms and joint projects. It promotes the distribution of films with human rights themes at festivals worldwide. It also assists the establishment of new festivals. As such, the network creates an international supportive environment of human rights films and filmmakers.

Want to connect to the network and its festivals?

www.humanrightsfilmnetwork.org

MakeDox.mk



TO JE MOJA
TAJNA

Sarajevski
kiseljak



6. MakeDox

Creative Documentary Film Festival

June 2015

Skopje, Macedonia

Films submission deadline 01.02.2015

www.makedox.mk



ONE WORLD

March 2 – 11, 2015

international human rights
documentary film festival

oneworld.cz

SUBMISSION DEADLINE
November 15, 2014

www.oneworld.cz



TOPKINO | SCHIKANEDER | GARTENBAU
FILMCASINO | BRUNNENPASSAGE

www.thishumanworld.com

14th International Film Festival
Human Rights in Film

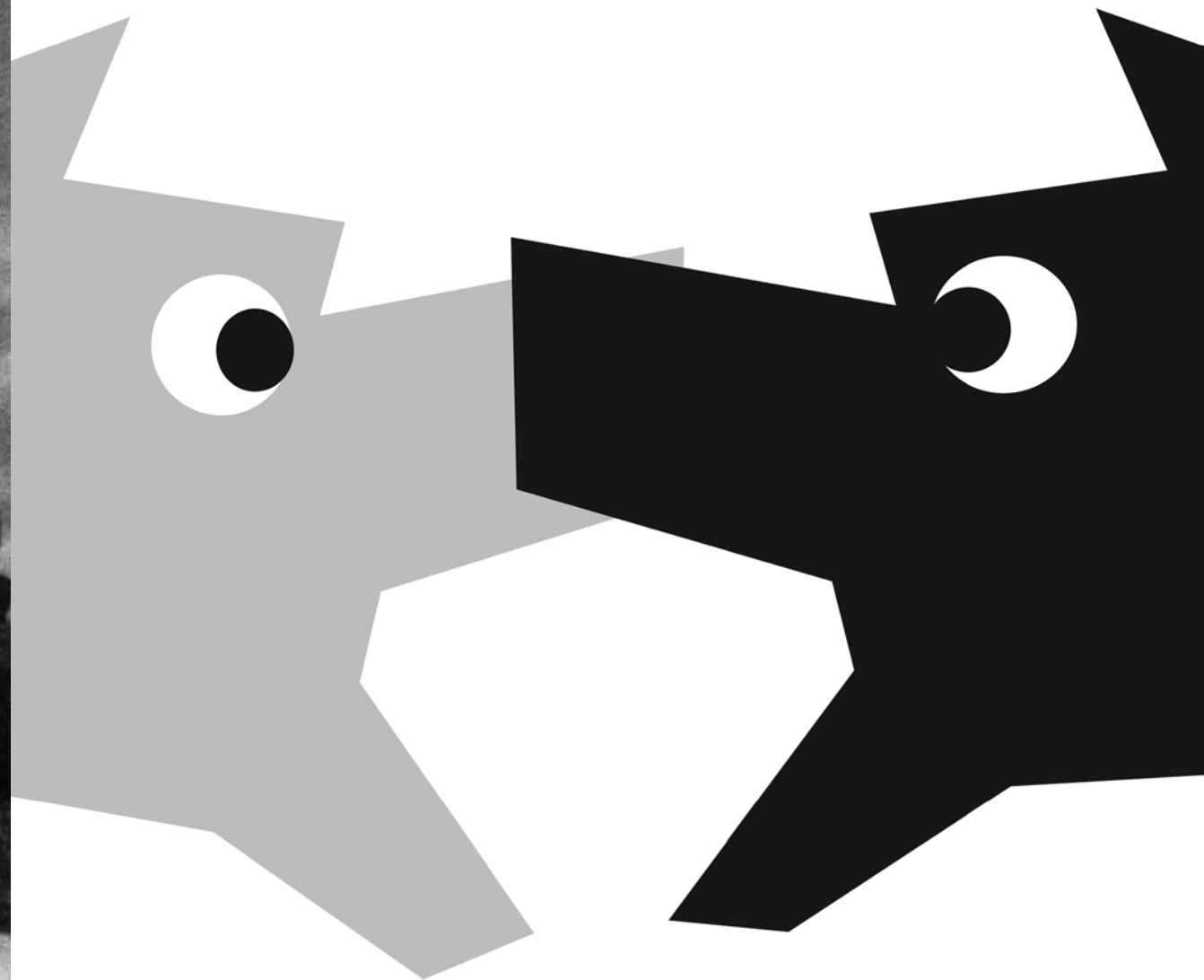
WATCH DOCS

Warsaw December 5 - 14, 2014

**this human
world** 2014

4. DEZ.
BIS 13. DEZ.

INTERNATIONAL HUMAN RIGHTS
FILM FESTIVAL



www.watchdocs.pl



NEW

Online ticket reservations



NOVO

Online rezervacija karata

Explore Places and Events

- ✓ Theatres
- ✓ Cinemas
- ✓ Galleries
- ✓ Festivals
- ✓ Food and Drink
- ✓ Hotels
- ✓ Nightlife
- ✓ Attractions

Download Our Free Mobile App



www.navigator.ba

Istraži mjesta i događaje

- ✓ Pozorišta
- ✓ Kina
- ✓ Galerije
- ✓ Festivali
- ✓ Hrana i Piće
- ✓ Hoteli
- ✓ Noćni život
- ✓ Atrakcije

Preuzmite našu besplatnu mobilnu aplikaciju



www.navigator.ba



www.pravoljudski.org