

pravo
ljudski
film
festival
sarajevo

11-16/11
2015



festiva

6%

Pravo
Ljudski
Film
Festival

SARAJEVO

10. IZDANJE / 10TH EDITION
November 11–16, 2015

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Welcome to the 10th Pravo Ljudski Film Festival!

An experiment is a course of action tentatively adopted without a predictable outcome, with the aim to try something new, in order to gain experience and make new discoveries.

A film is an experiment in cinematic communication of real or imaginary events, real or imaginary people, real or imaginary places. Of moments. Of life.

A film is an experiment of cinematic communication of life.

For one decade already, Pravo Ljudski goes on as an experiment.
A cinema experiment, a human experiment, or maybe a live experiment.
Without a predictable outcome.

At the end of its first decade, or at the beginning of the new one, we would like to thank all the experimenters, researchers, friends and relatives for entering our experiment cinema room.
At the end of the first decade, or at the beginning of the new one, we would like to thank all the experimenters, researchers, friends and relatives for allowing us to enter their lives.
They made possible for us to try and share old and new cinematic forms of communication.
We share old and new forms of human communication.
We share real or imaginary events, real or imaginary people, real or imaginary places.
We share moments.
We share life.
We share it all as the experiment goes on.

At the end of the first decade, or at the beginning of the new one, we would like to announce the mode of experimentation as the only official procedure.

All are welcome.

Love,
Pravo Ljudski Film Festival Team.

Dobro došli na 10. izdanje Pravo Ljudski Film Festivala!

Eksperiment je inovativni čin ili procedura sa nepoznatim ishodom, kojom namjeravamo probati nešto novo kako bismo stekli nova iskustva.

Film je eksperiment u filmskoj komunikaciji stvarnih ili imaginarnih dogadaja, stvarnih ili imaginarnih ljudi, stvarnih ili imaginarnih mesta. Trenutaka. Života.

Film je eksperiment filmske komunikacije života.

Pravo Ljudski se razvija kao eksperiment već cijelu jednu deceniju.

Filmski eksperiment, ljudski eksperiment, možda čak i životni eksperiment.
Sa nepoznatim ishodom.

Krajem prve decenije ili na početku nove, željeli bismo se zahvaliti svim eksperimentatorima/icama, istraživačima/icama, prijateljima/icama i bližnjima na ulasku u našu eksperimentalnu film-sobu.

Krajem prve decenije, ili na početku nove, željeli bismo se zahvaliti svim eksperimentatorima/icama, istraživačima/icama, prijateljima/icama i bližnjima što su dozvolili/e da udemo u njihove živote.

Oni su omogućili/e da pokušamo i podijelimo stare i nove filmske oblike komunikacije.

Dijelimo stare i nove oblike ljudske komunikacije.
Dijelimo stvarne ili imaginarne dogadaje, stvarne ili imaginarne ljudе, stvarna ili imaginarna mjesta.

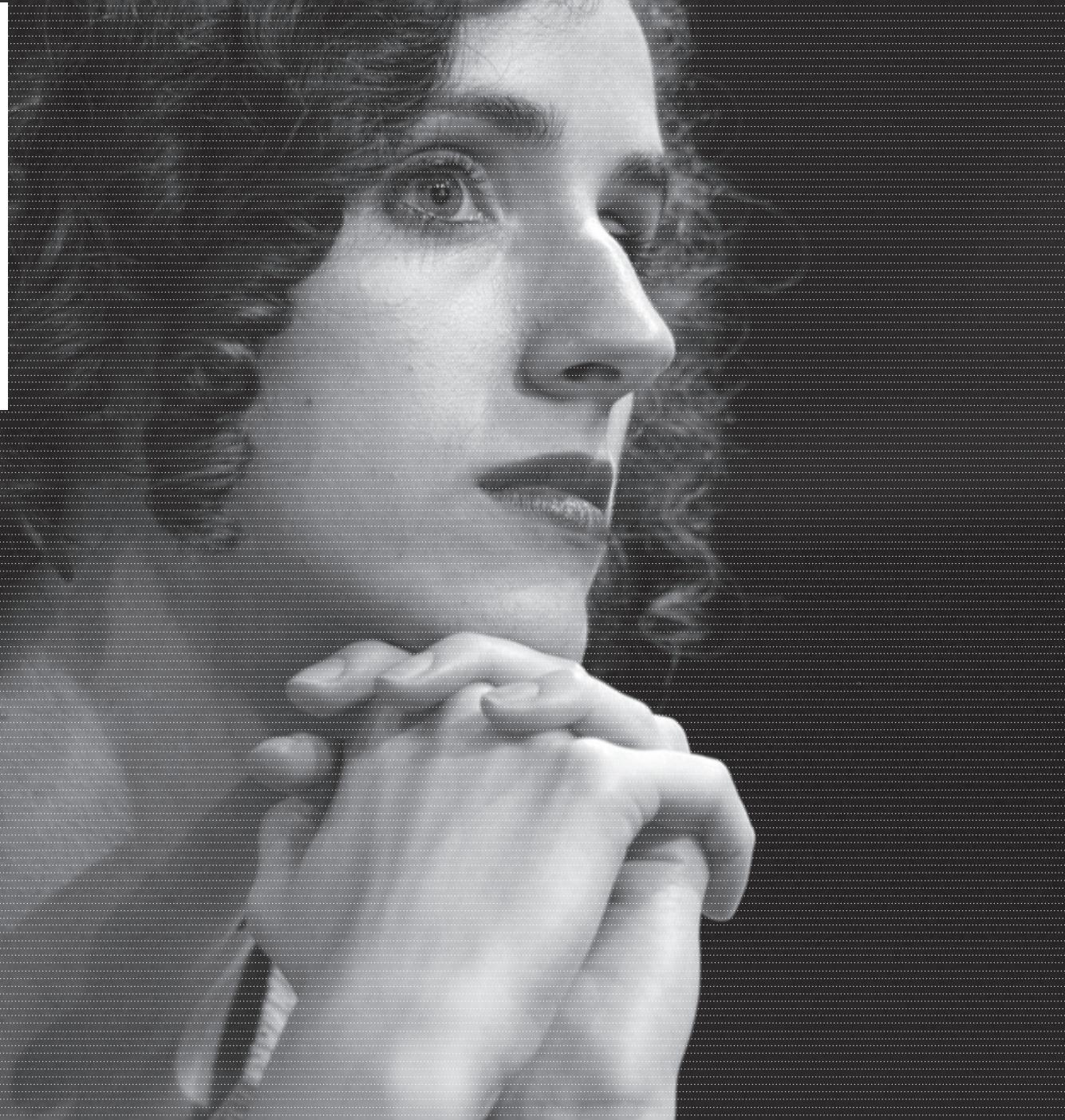
Dijelimo trenutke.
Dijelimo život.
Dijelimo sve dok se eksperiment nastavlja.

Krajem prve decenije ili na početku nove, željeli bismo utvrditi modus eksperimenta kao jedinu zvaničnu proceduru.

Svi su dobro došli.

Sa ljubavlju,
Tim Pravo Ljudski Film Festivala.

OPENING AND CLOSING FILMS



OPENING FILM / FILM OTVARANJA

Man With a Movie Camera /
Čovjek sa kamerom
Dziga Vertov

SOVIET UNION / 1929 / 68'
Live score by: In The Nursery / Uživo: In The Nursery

CLOSING FILM / FILM ZATVARANJA

Horse Money / Konj Novac
Pedro Costa

PORUGAL / 2014 / 104'



Man With a Movie Camera / Čovjek sa kamerom

1929 (68')



Dziga Vertov (1896–1954) (his actual name: David Abelevich Kaufman) was a Soviet documentary film director, as well as a cinema theorist. His filming practices and theories influenced the *cinéma vérité* style of documentary moviemaking and the Dziga Vertov Group, a radical filmmaking cooperative which was active in the 1960s. In the 2012 Sight & Sound poll, the critics voted Vertov's *Man with a Movie Camera* the 8th best film ever made.

SOVIET UNION / SOVJETSKI SAVEZ

Director / Režija: Dziga Vertov

Live score by: In The Nursery / Uživo: In The Nursery

Man with a Movie Camera is an experimental 1929 silent documentary film, with no story and no actors. Vertov's feature film presents urban life in the Soviet cities of Kiev, Kharkov, Moscow and Odessa. From dawn to dusk Soviet citizens are shown at work and at play, and interacting with the machinery of modern life. This film is famous for the range of cinematic techniques Vertov invents, deploys or develops. Take one of the most extraordinary pieces of filmmaking and add the distinctive live sounds of the band In The Nursery. Their score utilises the latest music technology to create a syncopated and alluring soundtrack that embraces the progressive filmmaking of director Vertov.

Čovjek sa kamerom je eksperimentalni nijemi dokumentarni film iz 1929. godine, bez priče i glumaca. Vertovljev dugometražni film portretira život sovjetskih gradova poput Kijeva, Kharkova, Moskve i Odese. Od zore do sumraka, sovjetski građani su prikazani u radu i zabavi, kao i u interakciji sa mašinerijom modernog života. Ovaj je film poznat po spektru snimateljskih tehnika koje Vertov koristi, upotrebljava ili razvija. Uzmite jedno od izvanrednih filmskih ostvarenja i dodajte specifične zvuke benda In The Nursery. U svojim partiturama koriste najsavremeniju muzičku tehnologiju kako bi stvorili sinkopirani i očaravajući soundtrack koji će pratiti Vertovljev progresivni filmski pravac.

Dziga Vertov (1896–1954), pravim imenom David Abelević Kaufman bio je sovjetski filmski režiser, scenarist i snimatelj dokumentarnih filmova te teoretičar filma. Njegove filmske prakse i teorije utjecale su na *cinéma vérité* stil dokumentarnog snimanja, kao i na Grupaciju Dziga Vertov, radikalnu filmsku zadrugu koja je bila aktivna 60-ih godina prošlog vijeka. Kritičari britanskog magazina Sight & Sound u anketi provedenoj 2012. godine proglašili su njegov film *Čovjek sa kamerom* osmim najboljim filmom svih vremena.

In the Nursery are an English neo-classical/martial electronica band, known for their cinematic sound. The duo has provided soundtracks to a variety of TV programmes and films, and is known for its resoring of silent films.

In the Nursery je engleski neoklasični/martial elektronski bend prepoznatljiv po svom filmskom zvuku. Duo je omogućio soundtrake za različite TV programe i filmove, a poznat je uglažbljenju nijemih filmova.

Original language / Izvorni jezik:
No dialogue / bez dijaloga
Cinematographer / Kamera:
Mikhail Kaufman
Editors / Montaža:
Dziga Vertov, Elizaveta Svilova
Music / Muzika:
In The Nursery
Producer / Producent:
VUFKU



Horse Money / Konj Novac

2014 (104')



Pedro Costa (Lisbon) left his course of studies in History to attend classes taught by the poet and filmmaker António Reis at the Lisbon Film School. His first film *O Sangue* (Blood) had its world premiere at the Mostra di Venezia in 1989. He directed a segment for the omnibus *Centro Histórico*, with Manoel de Oliveira, Aki Kaurismaki and Victor Erice. His most recent feature *Cavalo Dinheiro* (Horse Money) has been awarded the Leopard for Best Director at the Locarno Film Festival 2014.

Pedro Costa (Lisabon) napustio je studije historije kako bi pohađao časove pjesnika i filmskog autora Antónia Reisa pri Filmskoj školi u Lisabonu. Njegov prvi film *O Sangue* (Krv) imao je svjetsku premjeru na Venecijanskom filmskom festivalu (Mostra di Venezia) 1989. godine. Režirao je segment omnibusa *Centro Histórico* sa autorima kao što su Manoel de Oliveira, Aki Kaurismaki i Victor Erice. Njegov prvi dugometražni film *Konj Novac* nagraden je Zlatnim Leopardom za najbolju režiju na Locarno Film Festivalu 2014. godine.

PORUGAL / PORTUGAL

Director / Režija: Pedro Costa

The film follows Ventura – the enigmatic lead of Costa's earlier groundbreaking film *Colossal Youth* (2006) – as he traverses a seemingly endless night populated by the ghosts of his, and his country's, past. From the restless spirits that haunt this decaying urban landscape, Costa conjures a spellbinding and unclassifiable cinematic experience.

Film slijedi Venturu – misterioznog junaka Costinog ranijeg revolucionarnog filma *Kolosalna mladost* (2006) – dok se suočava sa naizgled beskrajnom noći naseljenom utvarama njegove prošlosti, kao i prošlosti njegove zemlje. Kroz nespokojne duhove koji opsjedaju ove raspadajuće gradske predjele, Costa priziva očaravajuće filmsko iskustvo koje se otima kalupima i normiranju.

FESTIVALS / FESTIVALI

Festival del film Locarno, Switzerland, 2014 – Best Director Prize
 TIFF, Canada, 2014
 New York FF, USA, 2014
 BFI London FF, UK, 2014
 CPH:DOX, Denmark, 2014
 Hong Kong IFF, China, 2015
 IFF Rotterdam, Netherlands, 2015

Original languages / Izvorni jezici:

Kabuverdianu, Portugese /
 kapverdski, portugalski
 Cinematographers / Kamera:
 Leonardo Simões, Pedro Costa
 Editor / Montaža:
 João Dias
 Producers / Producenti:
 Abel Ribeiro Chaves
 OPTEC, Sociedade Optica Técnica

Contact / Kontakt:

Pedro Costa
 E: pedrocosta@pedrocostaproducciones.com

EXTRA MUROS



Abdul & Hamza / Abdul & Hamza
Marko Grba Singh

SERBIA / 2015 / 49'

Aragane / Aragane
Kaori Oda

BOSNIA AND HERZEGOVINA, JAPAN / 2015 / 68'

Battles / Bitke
Isabelle Tollenaere

BELGIUM, NETHERLANDS / 2015 / 88'

Beating Hearts / Kucajuća srca
Sylvain Verdet, Antoine Chaudagne

FRANCE / 2014 / 45'

The Dangerous World of Doctor Doleček
/ Opasni svijet doktora Dolečeka
Kristyna Bartosova

CZECH REPUBLIC / 2015 / 75'

Dead Slow Ahead / Sasvim sporo naprijed
Mauro Herce

SPAIN, FRANCE / 2015 / 74'

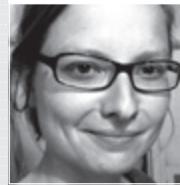
I am the People / Ja sam narod
Anna Roussillon

FRANCE / 2014 / 111'



Brigid O'Shea is an Australian native who's been living in Germany since 2005. After graduating with a fine arts degree obtained in Melbourne and Berlin, she started working at the Berlin International Film Festival for the Berlinale Talent Campus and Berlinale Co-Production Market. She has worked for DOK Leipzig since 2010, and is Head of DOK Industry since 2015. She's worked for a variety of European training initiatives and festivals, and regularly tutors or gives workshops on European co-financing models and cultural management in places such as North America, the Middle East and the Balkans.

Brigid O'Shea je Australka sa adresom u Njemačkoj od 2005. godine. Nakon diplomiranja u oblasti likovnih umjetnosti u Melburnu i Berlinu, počela je raditi na Berlinskom međunarodnom filmskom festivalu za Berlinale Talent Campus i Berlinale koprodukcijski market. Radi i za Festival dokumentarnog filma Leipzig od 2010. godine, a vodi program DOK Industry od 2015. godine. Radila je u sklopu velikog broja evropskih trening inicijativa i festivala, a stalna je tutorica ili voditeljica radionica evropskih sufianskih modela i kulturnog menadžmenta u Sjevernoj Americi, Bliskom Istoku i Balkanu.



Clarissa Thieme is a filmmaker and media artist. After studying Cultural Studies Thieme joined the Art & Media program at the University of the Arts, Berlin being a student of Thomas Arslan & Heinz Emigholz. In 2011 she finished these studies being honored as "Meisterschülerin". Since 2007 she is part of the artist collective WERKSTATT.

Clarissa Thieme je filmska autorica i medijska umjetnica. Nakon završavanja kulturnih studija, Thieme se pridružila Programu Umjetnost i Medija pri Univerzitetu umjetnosti u Berlinu pod

mentorstvom profesora Thomasa Arslana i Heinza Emigholza. Završila je studije sa počastima 2011. godine. Članica je umjetničkog kolektiva WERKSTATT od 2007. godine.



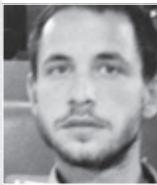
Lordan Zafranović was born in 1944 in Maslinica on the island of Šolta, Croatia. After graduating from Marine school, he received a degree in Literature and Fine Arts from the Teacher Training College in Split, and in 1971 obtained a degree from FAMU in Prague, where he studied with Academy Award winner Elmar Klos. Zafranović is best known for his wartime trilogy consisting of *Occupation in 26 Pictures* (1978), *The Fall of Italy* (1981) and *Evening Bells* (1983). In 1991, he left his homeland to finish the film *The Decline of the Century: Testament L. Z.* From 1995 until 2005 he lived and worked in Prague. From 2005 until 2011 he has been in Zagreb, working on a documentary television series about Tito, entitled *The Last Witnesses of Heritage*.

Lordan Zafranović je rođen 1944. godine u Maslinici na otoku Šolti. Završio je Pomorsku školu, a zatim je diplomirao Književnost i likovnu umjetnost na Visokoj pedagoškoj akademiji u Splitu. Filmsku režiju je diplomirao na Filmskoj akademiji u Pragu 1971. godine u klasi oskarovca Elmara Klosa. Zafranović je najpoznatiji po ratnoj trilogiji koja se sastoji od filmova *Okupacija u 26 slika* (1978), *Pad Italije* (1981) i *Večernja zvona* (1983). Magistar je režije. Napustio je domovinu 1991. godine kako bi krajem privrelo snimanje filma *Zalazak stoljeća/Testament L. Z.* Od 1995. do 2005. živi i stvara u Pragu, a od 2005. do 2011. radi u Zagrebu TV serijal o Titu pod nazivom *Posljednji svjedoci testamenta*.



Sara Garcia Villanueva graduated with a Master degree in Media and Arts by the University of Valencia, Spain, and Literary Studies at The Aristotle University in Salonica, Greece. She is Co-founder, Co-director and Artistic Director at Play-Doc, a documentary festival that takes place in Tui, Spain since 2005. She is Co-founder of the Play-Doc Workshops, a series of activities that open up, encourage, foster, and protect a space for freedom and experimentation, helping emerging talents to develop their projects. She is also programmer at the Play-Doc TV, a VOD cable channel that broadcasts experimental independent cinema.

Sara Garcia Villanueva posjeduje master diplomu u oblasti Medija i umjetnosti pri Univerzitetu Valensijskom u Španiji, kao i iz Književnosti pri Univerzitetu Aristotel u Saloniki, Grčkoj. Suosnivačica je, supredsjedavajuća i umjetnička direktorka Festivala dokumentarnog filma Play-Doc u Tuiju, Španiji od 2005. godine. Suosnivačica je radionica Play-Doc kao niza aktivnosti koje otvaraju, ohrabruju, usvajaju i štite prostor slobode i eksperimentiranja, tako pomažeći rastućim talentima da razviju svoje projekte. Programerka je na kablovskom VOD kanalu Play-Doc koji prikazuju eksperimentalne nezavisne filmove.



Sergi Moreno (Barcelona, 1983) has spearheaded such projects as the multiple award-winning feature-length fiction *10.000 km* (2014, Carlos Marques-Marcet); *Caracremada* (2010, Lluís Galter), which kicked off its over 30-festival career in official selection at the Venice International Film Festival; *Les Amigues de l'Àgata* (2015, Laura Rius, Marta Verheyen, Alba Cros and Laia Alabart), and the narrative short *El Adiós* (2015, Clara Roquet) which was already sold to

HBO before its world premiere at the Toronto International Film Festival, amongst others. In the documentary field, Moreno has produced *69-78 Prescrit* (2011, Lluís Galter, Pilar Monsell, Maialen Sarasua, Ruben Margalló), selected in Docs Lisboa; *Between Sky and Earth*, *Battle for the Wetlands* (2013, Roman Parrado); and *Ajoblanco, chronique in Red and Black* (2015, David Fernández de Castro). Moreno is also an associate professor at the Universitat de Pompeu Fabra (where he received his MFA in Creative Documentary) and an EAVE 2015 student.

Sergi Moreno (Barselona, 1983) predvodio je projekte poput višestruko nagradivanog dugometražnog fikcionalnog filma *10.000 km* (2014, režiser Carlos Marques-Marcet); *Caracremada* (2010, režiser Lluís Galter) koji je počeo svoju 30-ofestivalsku karijeru na Međunarodnom filmskom festivalu u Veneciji; *Les Amigues de l'Àgata* (2015, režija: Laura Rius, Marta Verheyen, Alba Cros and Laia Alabart), kao i narativni kratki film *El Adiós* (2015, Clara Roquet) koji je već bio prodan HBO-u prije svjetske premijere na Internacionalnom filmskom festivalu u Torontu. Na polju dokumentarnog filma, Moreno je producirao *69-78 Prescrit* (2011, režija: Lluís Galter, Pilar Monsell, Maialen Sarasua, Ruben Margalló) u oficijelnoj selekciji Docs Lisboa; *Between Sky and Earth*, *Battle for the Wetlands* (2013, režiser Roman Parado) i Ajoblanco, *chronique in Red and Black* (2015, režiser David Fernández de Castro). Moreno je i vanredni profesor na Univerzitetu Pompeu Fabra, gdje je i sam završio master u oblasti kreativnog dokumentarnog filma, te učesnik radionice EAVE 2015.



Les Anges de Sarajevo / Andeli Sarajeva

Louis Jammes

extra muros award for best new author of the 10th Pravo Ljudski Film Festival is presented in collaboration with Duplex100m2.

extra muros nagrada za najboljeg/u novog/u autora/icu 10. Pravo Ljudski Film Festivala daje se u saradnji sa galerijom Duplex100m2.

C-Print on paper 280g, edition of 10, signed and numbered n°5 by Louis Jammes, framed, white natural wood and anti-reflex glass, 48,5x58cm, 1993–2015.

C-Print na papiru 280g, edicija od 10, potpisano i numerisano °5 od Louisa Jammesa, uokvirena, bijelo prirodno drvo i antirefleksno staklo, 48,5x58cm, 1993–2015.

Between 1993 and 1995 the artist and photographer Louis Jammes captures unknown characters on the streets of Sarajevo during the siege of the Bosnian capital and gives them a face and angel wings. Then he glues these giant angel portraits on the destroyed walls of the besieged city. And suddenly the life seems paradoxically taking its course thanks to their appearance on the city walls. Feeling of peace, nostalgia, beauty.

U periodu od 1993. do 1995. godine, umjetnik i fotograf Louis Jammes fotografiše nepoznate osobe na sarajevskim ulicama tokom opsade bosanskog glavnog grada te im daje lice i andeoska krila. Potom lijepi ove divovske andeoske portrete na uništene zidove opkoljenog grada. I najednom, čini se da život paradoksalno nastavlja ići svojim tokom zahvaljujući pojavama portreta na gradskim zidovima. Osjećanje mira, nostalгије, ljepote.



Louis Jammes began in the early 80's by photographing famous artists such as Julian Schnabel, Keith Haring, Jean-Michel Basquiat, Robert Combas or Andy Warhol. But the artist also seeks to explore the world. He went to places where reporters and war correspondents go. Whether in Tunisia, Chechnya, at the Berlin Wall (1991), in Chernobyl (1990-1991), Sarajevo (1993), Africa (1996), Gaza (1996-97), Iraq (2004), Egypt (2012-2013), Louis Jammes doesn't photograph barbarism but the victims, mostly children, alone in a scenery he reworks subsequently in painting. He introduces beauty and immortality where there is suffering and chaos.

Louis Jammes počeo je sa radom ranih osamdesetih prošlog vijeka fotografišući poznate umjetnike poput Juliana Schnabela, Keitha Haringa, Jean-Michela Basquiat-a, Roberta Combasa ili Andya Warhola. Međutim, umjetnik takoder želi lutati svijetom. Išao je na mesta gdje odlaze reporteri i ratni dopisnici. Bez obzira da li se nalazi u Tunisu, Čečeniji, Berlinskom zidu (1991), Černobilu (1990-1991), Sarajevu (1993), Africi (1996), Gazi (1996-1997), Iraku (2004), Egiptu (2012-2013), Louis Jammes ne fotografiše barbarstvo već žrtve, uglavnom djecu usamljenu u okružju koje rekreira na samoj slici. Uvodi ljepotu i besmrtnost tamo gdje vlada patnja i хаос.



Abdul & Hamza / Abdul & Hamza

2015 (49')



Marko Grba Singh (Belgrade, 1988) is currently on his PhD film studies on Faculty of Dramatic arts in Belgrade. His short documentaries *At Least We've Met* and *Pale* had its world premiere at 2012 and 2013 Visions du Réel Festival in Nyon, Switzerland and have been screened on more than 40 festivals on 4 continents.

Marko Grba Singh (Beograd, 1988) trenutno pohađa doktorski program iz filmskih studija na beogradskom Fakultetu dramskih umjetnosti. Njegovi kratki dokumentarni filmovi Kasno smo se sreli i Bledo imali su svjetsku premijeru na Festivalu Visions du Réel u Nyonu (Švicarska) 2012. i 2013. godine, nakon čega su prikazani na preko 40 festivala i četiri kontinenta.

SERBIA / SRBIJA

Director / Režija: [Marko Grba Singh](#)

Abdul and Hamza, two Somali immigrants, are hiding in an abandoned house in the mountains near Serbo-Romanian border. Armed with a GPS, they are planning their escape. Some time after they left, Marko returns to the same place with a feeling of anxiety. Sound designers are recording atmosphere of the mountains.

Abdul i Hamza, dva somalijški imigranta, kriju se u napuštenoj kući u planinama u blizini srpsko-rumunske granice. Planiraju bijeg uz pomoć GPS-a. Neko vrijeme nakon njihovog odlaska, Marko se nespojeno vraća na isto mjesto. Snimatelji zvuka bilježe atmosferu okolnih planina.

FESTIVALS / FESTIVALI

FID Marseille, France, 2015
DokuFest, Kosovo, 2015
Jihlava IDFF, Czech Republic, 2015
Pančevo Film Festival, Serbia, 2015
Berwick Film & Media Arts Festival, UK, 2015

Original languages / Izvorni jezici:

Somali, English, Serbian /
somalijski, engleski, srpski
Cinematographers / Kamera:

Marko Milovanović, Staša Bukumirović

Editor / Montaža:

Jelena Maksimović

Producer / Producent:

Nevena Tomić – studAVP

Contact / Kontakt:

Marko Grba Singh
T: +381 64 164 22 52
E: pinklayne@gmail.com



Aragane / Aragane

2014-2015 (68')



**BOSNIA AND HERZEGOVINA, JAPAN /
BOSNA I HERCEGOVINA, JAPAN**

Director / Režija: Kaori Oda

Aragane is a Japanese word for small pieces of coal or stone excavated from a mine. The mine that Kaori Oda filmed in Bosnian bears this name. What attracted her first about this accidental discovery was the place and the people themselves, their work and their physical effort. She was impressed by the sheer amount of physical labour done under the ground in eight-hour shifts under harsh circumstances every day without any sunlight.

Aragane je japanska riječ za komade uglja ili kamaena iskopane u rudniku (ruda). Bosanski rudnik koji je Kaori Oda snimala nosi isti naziv. Ono što ju je privuklo kod ovog slučajnog otkrića su mjesto i sami ljudi, njihovo zalaganje i fizički napor. Bila je zapanjena samim stepenom fizičkog rada izvođenog u podzemlju, u osmosatnim smjenama, uz okrutne uslove, svakodnevno bez dnevne svjetlosti.

FESTIVALS / FESTIVALI

Sarajevo Film Festival, Bosnia and Herzegovina, 2015
Yamagata International Documentary Film Festival, Japan, 2015
Doclisboa, Portugal, 2015

Kaori Oda (Osaka, 1987) started her film-making at Hollins University and completed the film course there in 2011. Her first short film *Thus A Noise Speaks* was featured in several Film Festivals, including Tokyo International LGBT Film festival and NARA International Film Festival, where it won the Audience Award. She is currently based on Sarajevo for her DLA study of film-making since 2013.

Kaori Oda (Osaka, 1987) počela se baviti filmom na Univerzitetu Hollins, gdje je 2011. godine završila kurs na istu temu. Njen prvi kratki film *Thus A Noise Speaks* prikazan je na nekoliko filmskih festivala, uključujući Tokyo International LGBT Film Festival i NARA International Film Festival, gdje je osvojio Nagradu publike. Od 2013. godine je u Sarajevu na doktorskom studiju filma.

Original language / Izvorni jezik:

Bosnian/ bosanski

Cinematographer / Kamera:

Kaori Oda

Editor / Montaža:

Kaori Oda

Producers / Producenti:

Shinji Kitagawa – FieldRain

Emina Ganic – film.factory

Contact / Kontakt:

Kaori Oda

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E: zihuataneko@live.jp



Battles / Bitke

2015 (88')



BELGIUM, NETHERLANDS / BELGIJA, HOLANDIJA

Director / Režija: Isabelle Tollenaere

Is a war ever truly over? *Battles* offers a wondrous view of our discordant world. The film reveals a past that has not passed, by observing the traces that remain in landscape and memory. The troops are long since gone but a ghost army continues to haunt the land. *Battles* is a unique world in which the everyday and the extraordinary are observed with equal attention. A twilight zone where past and present, war and play, threat and innocence intersect.

Da li rat ikad biva istinski završen? Film *Bitke* nudi zadivljujuću perspektivu našeg rastrojenog svijeta. Otkriva prošlost koja nije zakopana promatrajući njene ostatke u okolišu i sjećanju. Trupe već odavno nisu tu, ali armija duhova i dalje progoni zemlju. *Bitke* su jedinstven svijet u kojem sadašnje i začudno bivaju jednakom pomno promatrani. Zona sumraka u kojoj se prepliću prošlost i sadašnjost, rat i igra, prijetnja i nevinost.

FESTIVALS / FESTIVALI

IFF Rotterdam, Netherlands, 2015 – FIPRESCI Award
 Visions du Réel, Switzerland, 2015
 Krakow Film Festival, Poland, 2015
 Olhar de Cinéma, Festival Internacional de Curitiba, Brasil, 2015
 Open City Documentary Festival, UK, 2015
 Singapore International Festival of Arts, 2015
 Lima Independiente IFF, Perú, 2015

Original languages / Izvorni jezici:
 Russian, Latvian, English, Dutch / ruski, latvijski, engleski, holandski

Cinematographer / Kamera:

Frédéric Noirhomme

Editor / Montaža:

Nico Leunen

Producers / Producenti:

Olivier Burlet, Sébastien Andres, Inneke Van Waeyenberghe – Michigan Films

Contact / Kontakt:

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 Haantjeslei 144, 2018 Antwerp, Belgium
 T: +324 856-2164
 E: isabelletollenaere@hotmail.com
www.michiganfilms.be



Beating Hearts / Kucajuća srca

2014 (45')



Sylvain Verdet (1975) is director of photography awarded for film photography at Lucania Film Festival and Belgrade Film Festival (2013). Since 2006, he has collaborated with directors Sébastien Bailly, Clément Cogitore, Franck Vialle, Charles Najman and Sébastien Betbeder. He directed his first film Beating Hearts with Antoine Chaudagne in 2014.

Antoine Chaudagne (1975), praised French film author and director. Some of his films are: Beating Hearts (2014), Tashka, ma Tashka (2013), Tsav't Tanem (Je prends ton mal) (2005) i Les Azmaris, ménestrels éthiopiens (1999).

Sylvain Verdet (1975) je snimatelj nagradivan za najbolju fotografiju pri Lucania Film Festivalu i Filmskom festivalu u Beogradu (2013). Od 2006. godine, stalno saraduje sa priznatim režiserima poput Sébastiena Baillya, Clémenta Cogitorea, Francka Viallea, Charlesa Najmana i Sébastiena Betbedera. Kucajuća srca je njegovo prvo režisersko djelo u koautorstvu sa Antoineom Chaudagnem iz 2014. godine.

Antoine Chaudagne (1975) je hvaljeni francuski filmski autor i režiser. Neki od njegovih filmova su: Kucajuća srca (2014), Tashka, ma Tashka (2013), Tsav't Tanem (Je prends ton mal) (2005) i Les Azmaris, ménestrels éthiopiens (1999).

FRANCE / FRANCUSKA

Directors / Režija: Sylvain Verdet, Antoine Chaudagne

In Eastern Ukraine, a group of coal miners drink down vodka while talking about their comrade's death in an accident. Among them is 30-years old Slava, who dreams of escaping his desperate village in order to start a new life with a young woman he has just met on the Internet.

U Istočnoj Ukrajini, grupa rudara se opija votkom dok priča o smrti prijatelja uzrokovanoj nesrećom. Među njima je i 30-ogodišnji Slava koji sanja o bijegu iz seoskog očaja kako bi počeo novi život sa ženom koju je tek upoznao na Internetu.

FESTIVALS / FESTIVALI

Doclisboa, Portugal, 2014
 Etats généraux du film documentaire, France, 2014
 Ecrans Documentaires, Arcueil, France, 2014 – Prix de la sélection Premiers Films Festival international du film d'Amiens, France, 2014
 Festival international Filmer le travail, France, 2015 – Mention spéciale du Jury
 Festival Territoires en Image, Paris, 2015 – Mention spéciale du Jury
 Bobines rebelles, France, 2015
 Rencontres du moyen métrage de Brive, France, 2015 – Mention du Jury
 Festival des A-Côtés – Lyons-la-Forêt, France, 2015 – Grand Prix du Jury

Original language / Izvorni jezik:
 Ukrainian / ukrajinski
 Cinematographer / Kamera:
 Sylvain Verdet
 Editor / Montaža:
 Dounia Sichov
 Producer / Producent:
 Jean-Christophe Reymond
 – Kazak Productions

Contact / Kontakt:
 Jean-Christophe Reymond
 Kazak Productions
 9 rue Réaumur 75003 Paris, France
 E: festival@kazakproductions.fr



The Dangerous World of Doctor Doleček / Opasni svijet doktora Dolečeka

2015 (75')

CZECH REPUBLIC / ČEŠKA

Director / Režija: [Kristýna Bartošová](#)

A film about Dr. Rajko Doleček – but how and to what purpose? A public figure as a doctor in Czechia, he appeared in the Yugoslavian war as a spokesman for the Serbian nationalistic view of the world. Even today the Knight of the Orthodox Church is proud of his friendship with General Ratko Mladić, about whom he wrote a book. Could it be possible at all to wrest some insight from this denier of the Srebrenica massacre – namely that he is wrong? The young director embarks on a delicate mission.

Film o doktoru Rajku Dolečku – ali kako i sa kojom svrhom? Kao javna figura češkog doktora, pojavljivao se tokom rata koji je izazvao raspad Jugoslavije kao glasnogovornik srpske nacionalističke perspektive. Čak i danas, Vitez Pravoslavne crkve je ponosan na svoje prijateljstvo sa generalom Ratkom Mladićem o kojem je napisao i knjigu. Da li je uopšte moguće rasvijetliti činjenice o ovom negatoru genocida u Srebrenici – osim potvrditi da je pogriješio? Mlada režiserka se upušta u ovu osjetljivu misiju.

FESTIVALS / FESTIVALI

DOK Leipzig, Germany, 2015 – Next Masters Competition
Jihlava IDFF, Czech Republic, 2015



Christina Bartošová studied FAMU, is the author of short documentaries and dance videos. Her student film Darkness under the lamp was nominated for Pavel Koutecký Award.

Christina Bartošová studirala je na FAMU, autorica je kratkih dokumentarnih filmova i plesnih video ostvarenja. Njen studentski film Darkness Under the Lamp nominiran je za Nagradu Pavel Koutecký.

Original languages / Izvorni jezici:
Czech, Serbian / češki, srpski

Cinematographer / Kamera:

Kristýna Bartošová

Editor / Montaža:

Šimon Hájek

Producers / Producenti:

Kristýna Hněvová,

Dagmar Sedláčková,

Tomáš Michálek

MasterFilm

Contact / Kontakt:

Dagmar Sedláčková

MasterFilm s.r.o.

E: dagmar@masterfilm.cz

www.masterfilm.cz

Dead Slow Ahead / Sasvim sporo naprijed

2015 (74')



Mauro Herce (Barcelona, 1976) graduated in engineering and fine arts before enrolling in film school at the Escuela Internacional de Cine y TV in San Antonio de los Baños (Cuba) and the École nationale supérieure Louis-Lumière in Paris. He started his career as a director of photography and screenwriter.

Mauro Herce (Barcelona, 1976) diplomirao je inženjerstvo i likovnu umjetnost prije upisa u filmsku školu pri Escuela Internacional de Cine y TV u gradu San Antonio de los Baños (Kuba) i École nationale supérieure Louis-Lumière u Parizu. Počeo je karijeru kao snimatelj i scenarista.

SPAIN, FRANCE / ŠPANIJA, FRANCUSKA

Director / Režija: [Mauro Herce](#)

A freighter crosses the ocean. The hypnotic rhythm of its pace reveals the continuous movement of the machinery devouring its workers: the old sailors' gestures disappearing under the mechanical and impersonal pulse of the 21st century neo-capitalism. Perhaps it is a boat adrift, or maybe just the last example of an endangered species with engines still running, unstoppable.

Teretni brod prelazi ocean. Hipnotički ritam njegovog kretanja otkriva neprekidni rad mašinerije koja prožidre svoje radnike: geste starih mornara koje bivaju zagušene mehaničkim, bezličnim batom neokapitalizma 21. vijeka. Možda je samo riječ o zalatalom brodu ili je pak to posljednji primjer ugrožene vrste koja je, sa mašinama u pokretu, i dalje nezaustavljiva.

FESTIVALS / FESTIVALI

Festival del Film Locarno, Switzerland, 2015 – Special Jury Mention Cinéastes du présent
 Vancouver IFF, Canada, 2015
 Doclisboa, Portugal, 2015

Original language / Izvorni jezik:

Philippino / filipinski

Cinematographer / Kamera:

Mauro Herce

Editor / Montaža:

Manuel Munoz

Producers / Producenti:

Jose Alayon – El Viaje Films

Ventura Durall – Nanouk Films

Jasmina Sijercic – Bocalupo Films

Contact / Kontakt:

Jasmina Sijercic

Bocalupo Films

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I am the People / Ja sam narod

2014 (111')

FRANCE / FRANCUSKA

Director / Režija: Anna Roussillon

As the Egyptian people rises up in Tahrir Square, rural villagers in the south are watching the revolution on TV. From the overthrow of Mubarak to the fall of Morsi, the film follows the upheavals through the eyes of Farraj, a peasant in the Nile valley near Luxor. In the daily life of the farmer, between hopes and disappointments, change is a long time coming.

Dok egipatski narod protestuje na trgu Tahrir, seljani iz južnih ruralnih krajeva prate revoluciju na TV-u. Od svrgavanja Mubaraka do pada Mursija, film prati politički preokret iz perspektive Farraja, seljaka iz doline Nila u blizini Luksora. U njegovo svakodnevničici, između nada i razočarenja, promjena je odavno potrebna.

FESTIVALS / FESTIVALI

Jihlava IDFF, Czech Republic, 2014 – Best World Documentary,
Best Début Film
Entrevues Belfort, France, 2014 – Best Feature Film, Audience Feature Film Award
Festival Internacional de Cine de San Cristóbal, Mexico, 2015 – Best World Documentary
Rotterdam IFF, Netherlands, 2015 – Bright Future, Section True / False
Hong Kong FF, 2015 – Best Documentary
Festival de Cannes, France, 2015 – ACID Selection



Anna Roussillon (Beyrouth, 1980) studied philosophy, linguistics, language, literature and Arab civilization and documentary filmmaking in Lussas (France). Graduated from Arabic, she teaches in Lyon, translates literary texts, participates in radio programs, while working on various film projects in relation with Egypt. *I am the people* is her first feature documentary.

Anna Roussillon (Beirut, 1980) studirala je filozofiju, lingvistiku, jezik, književnost i arapsku civilizaciju, te dokumentarni film u Lussasu (Francuska). Kao arabistkinja predaje u Lionu, prevodi književne tekstove, učestvuje u radijskim programima dok saraduje na različitim filmskim projektima povezanim sa Egiptom. *Ja sam narod* je njen prvi dugometražni dokumentarni film.

Original language / Izvorni jezik:
Arabic / arapski

Cinematographer / Kamera:

Anna Roussillon

Editors / Montaža:

Saskia, Chantal Berthod, Piquet

Producer / Producent:

Karim Aitouna – hautlesmains productions

Contact / Kontakt:

Karim Aitouna

hautlesmains productions

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www.hautlesmainsproductions.fr

RE:VERSUS

A German Youth / Njemačka omladina
Jean-Gabriel Périot

FRANCE, SWITZERLAND, GERMANY / 2015 / 93'

Brothers / Braća
Wojciech Staron

POLAND / 2015 / 68'

Letters to Max / Pisma za Maxa
Eric Baudelaire

FRANCE / 2014 / 103'

O Futebol / O fudbalu
Sergio Oksman

SPAIN / 2015 / 68'

The Other Side / Druga strana
Roberto Minervini

FRANCE, ITALY / 2015 / 92'



A German Youth / Njemačka omladina

2015 (92')

**FRANCE, SWITZERLAND, GERMANY /
FRANCUSKA, ŠVICARSKA, NJEMAČKA**
Director / Režija: Jean-Gabriel Périot

A German Youth chronicles the political radicalization of some German youth in the late 1960s that gave birth to the Red Army Faction (RAF), a German revolutionary terrorist group founded notably by Andreas Baader and Ulrike Meinhof, as well as the images generated by this story.

Njemačka omladina bilježi političku radikalizaciju jednog dijela njemačke omladine kasnih 60-ih godina, koja je porodila Frakciju Crvene armije (RAF), njemačku revolucionarnu terorističku jedinicu koju su osnovali Andreas Baader i Ulrike Meinhof, kao i slike potaknute ovom pričom.

FESTIVALS / FESTIVALI
Berlinale, Germany, 2015 – Panorama



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

Jean-Gabriel Périot (Francuska, 1974) režirao je nekoliko kratkih filmova u oblasti videa i kina. Razvija vlastiti montažni stil sa arhivima. Između dokumentarnih filmova, animacija i eksperimenta, većina njegovih radova je fokusirana na nasilje i historiju.

Original languages / Izvorni jezici:
German, French / njemački, francuski
Editor / Montaža:
Jean-Gabriel Périot
Producer / Producent:
Nicolas Brevière – Local Films

Contact / Kontakt:
Local Films
Paris, Frankreich
E: localfilms@free.fr



Brothers / Braća

2015 (68')

POLAND / POLSKA

Director / Režija: Wojciech Staroń

The film will tell the story of an unusual life of two brothers and their complicated relationship. A pragmatist and a dreamer, water and fire. One painted great maps and the other one – great paintings. Alfons is a painter and an acrobat; the archetype of artist. Mieczysław is a cartographer, looking after the house and trying to simplify his brother's grand plans.

Ovaj film priča priču o neobičnom životu dva brata i njihovom složenom odnosu. Pragmatik i sanjar, voda i vatra. Jedan crta izvanredne mape a drugi – izvanredne slike. Alfons je slikar i akrobata – arhetip umjetnika. Mieczysław je kartograf u potrazi za kućom i željom da pojednostavi bratove grandiozne planove.

FESTIVALS / FESTIVALI

Festival del film Locarno, Switzerland, 2015
Warsaw FF, Poland, 2015



Wojciech Staroń (1973) is a Polish director and cinematographer. He's a member of Polish Film Academy, as well as European Film Academy. His Argentinian Lesson is among Poland's most awarded documentaries in recent decades. Staroń is a poet of the image, who favours truth over cinematic aesthetics.

Wojciech Staroń (1973) je poljski režiser i snimatelj. Član je Poljske i Evropske filmske akademije. Njegov film Argentinska lekcija je jedan od najcijenjenijih poljskih dokumentaraca posljednjih desetljeća. Staroń je pjesnik slike koji više preferira istinu od filmske estetike.

Original languages / Izvorni jezici:

Polish, Russian / polski, ruski

Cinematographer / Kamera:

Wojciech Staroń

Editors / Montaža:

Zbyszek Osiński, Wojciech Staroń

Producer / Producent:

Małgorzata Staroń – Staron Film

Contact / Kontakt:

Staron Film

Platnicza 77, 01-827 Warsaw, Poland

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Letters to Max / Pisma za Maxa

2014 (103')



Eric Baudelaire is a French artist and filmmaker. His research-based practice also includes photography, printmaking and publications which have been shown in installations alongside his films in solo exhibitions all over the world.

Eric Baudelaire je francuski umjetnik i filmski autor. Njegove istraživačke djelatnosti uključuju i fotografiju, grafičku umjetnost i publikacije koje su prikazivane kako u instalacijama uz autorske filmove, tako i kroz samostalne izložbe širom svijeta.

FRANCE / FRANCUSKA

Director / Režija: [Eric Baudelaire](#)

Eric Baudelaire launched on a letter writing campaign, 74 letters sent over 74 days, a script for a voiceover to a film in which Maxim Gvinja, former Foreign Minister of the unrecognized state of Abkhazia, becomes the narrator. The film is structured by this exchange: letters that should not have arrived and yet somehow reached Max, his recorded responses, and images that Eric Baudelaire filmed in Abkhazia once their correspondence ended.

Eric Baudelaire se upustio u avanturu pisanja pisama – 74 pisma poslana u 74 dana kao scenarij za sinhronizaciju filma u kojem Maxim Gvinja, nekadašnji ministar vanjskih poslova nepriznate države Abhazije, postaje narator. Ova korespondencija je uslovila i filmsku strukturu: pisma koja nisu trebala, a ipak su došla do Maxa, njegovi dokumentovani odgovori, kao i snimci koje je Eric Baudelaire zabilježio u Abhaziji kada je dopisivanje završilo.

FESTIVALS / FESTIVALI

Porto/Post/Doc, Portugal, 2014 – Grand Prize
DocLisboa, Portugal, 2014 – Special Jury Prize
Rencontres Internationales du Documentaire de Montréal, Canada, 2014 – Editing Prize
FID Marseille, France, 2014 – International Competiton
TIFF, Canada, 2014 – Wavelengths

Original languages / Izvorni jezici:
English, Russian / engleski, ruski
Cinematographer / Kamera:

Eric Baudelaire

Editors / Montaža:

Eric Baudelaire, Laure Vermeersch

Producer / Producuent:

Poulet-Malassis

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www.pouletmalassis.com



O Futebol / O fudbalu

2015 (70')

SPAIN / ŠPANIJA

Director / Režija: [Sergio Oksman](#)

Sergio and his father, Simão, haven't seen each other for over 20 years. On the eve of the 2014 World Cup, Sergio returns to his hometown, São Paulo, hoping to watch the games with Simão, as they used to when he was a kid. It seems to be a perfect plan for a father-son reunion. But as the days go by, their pact to watch the entire tournament together turns into a dangerous ritual...

Sergio i njegov otac Simão nisu se vidjeli više od 20 godina. Uoči Svjetskog fubalskog prvenstva 2014. godine, Sergio se vraća u rodni São Paulo u nadi da će gledati utakmice sa Simäom, kao što su radili u njegovom djetinjstvu. Čini se da je skovan savršen plan za ponovni susret oca i sina. Međutim, kako dani prolaze, pakt o zajedničkom gledanju utakmica pretvara se u opasan ritual...

FESTIVALI / FESTIVALI

Festival del film Locarno, Switzerland, 2015



Sergio Oksman (São Paulo, 1970), Madrid-based filmmaker of Brazilian origin. He studied Journalism in São Paulo and Film in New York. He is a film teacher in Madrid and heads up Dok Films productions. His filmography as director includes *The Beautician*, (2004), *Goodbye, America* (2007), *Notes on the Other* (2009) and *A Story for the Modlins* (2012).

Sergio Oksman (São Paulo, 1970), filmski autor brazilskog porijekla sa madridskom adresom. Studirao je žurnalistiku u São Paulo i film u New Yorku. Poučava o filmu u Madridu i vodi producijsku kuću Dok Films. Režirao je filmove *Kozmetičarka* (2004), *Zbogom, Ameriko* (2007), *Bilješke o drugom* (2009) i *Priča za Modlinove* (2012).

Original language / Izvorni jezik:
Portuguese / portugalski
Cinematographer / Kamera:
André Brandao
Editors / Montaža:
Carlos Muguiro, Sergio Oksman
Producer / Producent:
Dok Films

Contact / Kontakt:
Sergio Oksman
E: soksm@gmail.com



The Other Side / Druga strana

2015 (92')



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 režiser, pisac i predavač porijeklom iz Italije, sa prebivalištem u SAD-u. Posjeduje master diplomu iz oblasti Medijskih studija pri Univerzitetu New School u New Yorku, a trenutno pohađa doktorat na Universidad Autónoma de Madrid u Španiji. Radi i živi na relaciji Italija-SAD.

FRANCE, ITALY / FRANCUSKA, ITALIJA

Director / Režija: Roberto Minervini

In an invisible territory at the margins of society, at the border between anarchy and illegality, lives a wounded community that is trying to respond to a threat: of being forgotten by political institutions and having their rights as citizens trampled. Disarmed veterans, taciturn adolescents, drug addicts trying to escape addiction through love, ex-special forces soldiers still at war with the world, floundering young women and future mothers, and old people who have not lost their desire to live. Through this hidden pocket of humanity, the door opens to the abyss of today's America.

Na nevidljivoj teritoriji društvenih margina, na granici anarhije i bezvlašća živi ranjeno društvo u pokušaju da odgovori na prijetnju zaborava od strane političkih institucija i gaženja njihovih građanskih prava. Ratni veterani bez ruku, šutljivi adolescenti, narkomani koji u ljubavi traže spas od ovisnosti, negdašnji pripadnici specijalnih snaga još uvijek u ratu sa svijetom, posrnule djevojke i buduće majke, starci koji nisu izgubili volju za životom. Odškrinuta su vrata ambisa današnje Amerike u ovom skrivenom džepu čovječanstva.

FESTIVALS / FESTIVALI

Festival de Cannes, France, 2015
Karlovy Vary IFF, Czech Republic, 2015
DokuFest, Kosovo, 2015
Festival do Rio, Brazil, 2015
Filmfest Hamburg, Germany, 2015
Bergen IFF, Norway, 2015
Reykjavik IFF, Iceland, 2015

Original language / Izvorni jezik:
English / engleski
Cinematographer / Kamera:
Diego Romero Suarez-Lannos
Editor / Montaža:
Marie-Hélène Dozo
Producers / Producenti:
Agat Films & Cie
Okta Film

Contact / Kontakt:
Doc & Film International
www.docandfilm.com

ARTS & DOCS



João Bénard da Costa – Others Will Love the Things I Loved / João Bénard da Costa – Drugi će voljeti ono što sam volio i ja
Manuel Mozos

PORTUGAL / 2014 / 75'

They Will Have to Kill Us First /
Morat će nas prvo ubiti
Johanna Schwartz

UK / 2015 / 100'

Welcome to This House, a Film on Elizabeth Bishop / Dobrodošli u ovu kuću, film o Elizabeth Bishop
Barbara Hammer

USA, BRAZIL, CANADA / 2015 / 79'



João Bénard da Costa – Others will Love the Things I Loved / João Bénard da Costa – Drugi će voljeti ono što sam volio i ja

2014 (75')

PORTUGAL / PORTUGAL

Director / Režija: Manuel Mozos

An homage to cinema under the pretext of the extraordinary life of João Bénard da Costa - director of the Portuguese Cinematheque for 18 years but also an actor, cinephile, an inspired writer and a creative reader. This is an unusual biography where the story of a man is told through the things he most loved, feared and contemplated. From baroque painting to Borges literature, *Others Will Love the Things I Loved* is the spellbinding journal of an universal man.

Omaž kinu utkan u priču o nevjerovatnom životu Joāoa Bénarda da Coste, direktora portugalske Kinoteke tokom 18 godina, ali i glumca, kinofila, inspirativnog pisca i kreativnog čitaoca. Ovo je neobična biografija koja priča priču o čovjeku kroz stvari koje je najviše volio, kojih se bojao i o kojima je razmišljao. Od baroknih slika do Borhesovih djela, ...*Drugi će voljeti ono što sam volio i ja* je očaravajući dnevnik o univerzalnom čovjeku.

FESTIVALS / FESTIVALI

DocLisboa, Portugal, 2014

Rotterdam IFF, Netherlands, 2015

Viennale Vienna IFF, Austria, 2014

Porto/Post/Doc Atelier de Créateurs 2014 – Honorable Mention



Manuel Mozos (Lisbon, 1959) works in theater and maintains a regular collaboration with various publications, schools, universities, cultural associations, film societies and festivals. He has directed over twenty films ranging from fiction to documentary, both shorts and features.

Manuel Mozos (Lisbon, 1959) radi u pozorištu i stalni je saradnik različitih publikacija, škola, univerziteta, kulturnih grupa, filmskih društava i festivala. Režirao je preko 20 filmova, odigranih do dokumentarnih, pogodnako kratkih i dugometražnih.

Original language / Izvorni jezik:

Portuguese / portugalski

Cinematographer / Kamera:

Inês Duarte

Editor / Montaža:

Luis Nunes

Producer / Producent:

Rui Alexandre Santos – Rosa Filmes

Contact / Kontakt:

Rosa Filmes

comunicacao@rosafilmes.pt



They Will Have to Kill Us First / Morat će nas prvo ubiti

2015 (99')

UNITED KINGDOM / VELIKA BRITANIJA

Director / Režija: Johanna Schwartz

Islamic extremists have banned music in Mali, but its musicians won't give up. This film follows Mali's musical heroes fighting for their right to sing. These extraordinary musicians narrate the film themselves through their songs, detailing the backstory of Mali's North/South divide.

Islamski ekstremisti zabranili su muziku u Maliju, ali lokalni muzičari ne odustaju. Ovaj film prati muzičke heroje Malija u borbi za svoje pravo na glas. Ovi nevjerojatni muzičari koriste vlastita djela kao narativnu podlogu, time pričajući o podjeli na Sjever i Jug u Maliju.

FESTIVALS / FESTIVALI

CIMMFest, USA, 2015 - Best Feature Documentary
Hot Docs, Canada, 2015
Durban IFF, South Africa, 2015
SXSW (South by SouthWest), USA, 2015
CPH:DOX, Denmark, 2015
IndieBo, IFF, Colombia, 2015
BFI London FF, UK, 2015



Johanna Schwartz is an award-winning filmmaker who creates thought-provoking documentaries with a profound sense of place and time, and a highly praised natural filming style. The films she has worked on have won numerous awards including TV Story of the Year at the Foreign Press Association Media Awards and a Prix Italia nomination.

Johanna Schwartz je nagradivana filmska autorica koja stvara provokativne dokumentarne filmove sa duboko prisutnim osjećanjem vremena i mjesta, te njeguje jedinstven prirodnji način snimanja. Filmovi na kojima je radila osvajali su brojne nagrade uključujući nagrade TV priča godine u sklopu Medijskih nagrada Udruženja strane štampe, te nominaciju za Prix Italia.

Original languages / Izvorni jezici:
French, English, Bambara, Tamashék/
francuski, engleski, Bambara, Tamašek

Cinematographer / Kamera:

Karelle Walker

Editors / Montaža:

Andrea Carnevali, Guy Creasey

Producers / Producenti:

Sarah Mosses, Johanna Schwartz,
John Schwartz, Kat Amara Korba

Contact / Kontakt:

Sophie Freeman
Together Films
Newman House, 27 Newman
Street, London
T: 07985410199
E: Sophie@TogetherFilms.org
www.TherFilms.org



Welcome To This House, a Film on Elizabeth Bishop / Dobrodošli u ovu kuću, film o Elizabeth Bishop

2015 (79')

USA, BRAZIL, CANADA / SAD, BRAZIL, KANADA

Director / Režija: [Barbara Hammer](#)

Welcome To This House, a feature documentary film on the homes and loves of poet Elizabeth Bishop, is about life in the shadows, and the anxiety of art making without full lesbian disclosure. Interviews with poets, friends, and scholars provide missing documents of numerous female lovers. Bishop's intimate poems and the creative music composition by Joan La Barbara bring the poet into our lives with new facts and unexpected details.

Dobrodošli u ovu kuću je dugometražni dokumentarni film o domu i ljubavima pjesnikinje Elizabeth Bishop, o njenom životu u sjema- ma i nespokoju umjetničkog stvaranja zbog nemogućnosti otkri- vanja lezbijske orijentacije. Intervjui sa pjesnicima, priateljima i akademicima predstavljaju nedostajuću dokumentaciju o mnogo- brojnim ljubavnicama. Njena intimna poezija i kreativne muzičke kompozicije Joan La Barbare unose dašak pjesnikinje u naše živote kroz činjenice i neočekivane detalje.

FESTIVALS / FESTIVALI

Atlantic Film Festival, Canada, 2015
 Queer Lisboa, Portugal, 2015
 Festival do Rio, Brazil, 2015
 MIX Copenhagen, Denmark, 2015
 Seattle Lesbian and Gay FF, USA, 2015
 Inside Out Ottawa, Canada, 2015



Barbara Hammer (1939) is an American filmmaker in the genre of experimental film and a professor at the European Graduate School in Saas-Fee. Hammer is known for creating experimental films dealing with women's issues such as gender roles, lesbian relationships and coping with aging and family.

Barbara Hammer (1939) je američka filmska autorica koja se ponajviše okušava u žanru eksperimentalnog filma, a profesorica je na Evropskom postdiplomskom programu u Saas-Fee. Hammerova je poznata po eksperimentalnim filmovima na temu ženskih pitanja poput rodnih uloga, lezbijskih odnosa i nošenja sa starošću i familijom.

Original languages / Izvorni jezici:

English, Portuguese, French / engleski, portugalski, francuski

Cinematographer / Kamera:

Stephanie Testa

Editor / Montaža:

Barbara Hammer

Producer / Producent:

Barbara Hammer

Contact / Kontakt:

Barbara Hammer

Barbara Hammer Productions

463 West Street, A926, N.Y. NY 10014

E: barbarahammer@gmail.com

www.barbarahammer.com

THE SHORTS



Flash / Flash
Kaori Oda

BOSNIA AND HERZEGOVINA, JAPAN / 2014 / 25'

The Glory of Filmmaking in Portugal /
Slava filmskog stvaralaštva u Portugalu
Manuel Mozos

PORUGAL / 2015 / 16'

ICH KENN / I KNOW / EU CONHEÇO /
ICH KENN / I KNOW / EU CONHEÇO
Clarissa Thieme

GERMANY / 2015 / 12'

In Waking Hours / U budnim satima
Sarah Vanagt, Katrien Vanagt

BELGIUM / 2015 / 18'

The Island That Was / Otok kakav je bio
Alberto Gambato

ITALY / 2014 / 10'

May We Sleep Soundly / Spavajmo mirno
Denis Côté

CANADA / 2015 / 14'



Flash / Flash

2014 (25')

BOSNIA AND HERZEGOVINA, JAPAN /
BOSNA I HERCEGOVINA, JAPAN

Director / Režija: Kaori Oda

Flash is a journey for searching voices and images that let us reach to the memories and the fragments of Collective unconscious.

Film *Flash* je putovanje potrage za glasovima i slikama koje nas nose ka sjećanjima i fragmentima Kolektivne podsvijesti.



Kaori Oda (Osaka, 1987) started her filmmaking at Hollins University and completed the film course there in 2011. Her first short film *Thus A Noise Speaks* was featured in several Film Festivals, including Tokyo International LGBT FF and NARA IFF, where it won the Audience Award. She is currently based on Sarajevo for her DLA study of filmmaking since 2013.

Kaori Oda (Osaka, 1987) počela se baviti filmom na Univerzitetu Hollins, gdje je 2011. godine završila kurs na istu temu. Njen prvi kratki film *Thus A Noise Speaks* prikazan je na nekoliko filmskih festivala, uključujući Tokyo International LGBT FF i NARA IFF, gdje je osvojio Nagradu publike. Od 2013. godine je u Sarajevu na doktorskom studiju filma.

Original languages / Izvorni jezici:

English, Croatian / engleski, hrvatski

Cinematographer / Kamera:

Kaori Oda

Editor / Montaža:

Kaori Oda

Producer / Producent:

Shinji Kitagawa – FieldRain

Contact / Kontakt:

Kaori Oda

T: +387603242406

E-mail: zihuataneko@live.jp



The Glory of Filmmaking in Portugal / Slava filmskog stvaralaštva u Portugalu

2015 (15')

PORUGAL / PORTUGAL

Director / Režija: Manuel Mozos

On September 18 1929, the Portuguese writer José Régio sent a letter to Alberto Serpa expressing his desire to create a production company and start making films. He asked him to contact a friend who had a film camera. For almost ninety years, nothing more was known about the outcome: no reply from Serpa was ever found and Régio never mentioned the subject again. However, the discovery of some old reels in a collector's hoard seems to provide the ending to the story.

Portugalski pisac José Régio je 18. septembra 1929. godine poslao pismo Albertu Serpi u kojem govorи o svojoj želji da stvori produkcijsku kompaniju i snima filmove. Od Alberta je tražio da kontaktira prijatelja koji je posjedovao filmsku kameru. Gotovo 90 godina ishod ove priče nije bio poznat; nije pronađen Serpin odgovor niti je Régio ponovo spominjao ovu temu. Međutim, nakon otkrića starih filmskih traka u kolecionarskim zalihamama, čini se da ima dovoljno materijala za kraj ove priče.

FESTIVALS / FESTIVALI

Curtas Vila do Conde IFF, Portugal, 2015
Festival del Film Locarno, Switzerland, 2015



Manuel Mozos (Lisbon, 1959) works in theater and maintains a regular collaboration with various publications, schools, universities, cultural associations, film societies and festivals. He has directed over twenty films ranging from fiction to documentary, both shorts and features.

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Original language / Izvorni jezik:
Portuguese / portugalski
Cinematographer / Kamera:
Miguel Ângelo
Editors / Montaža:
Ricardo Freitas, Tiago Ramiro
Producer / Producent:
Miguel Dias – Curtas Metragens C.R.L.

Contact / Kontakt:
Curtas Metragens CRL
4480-718 Vila do conde
E: agencia@curtas.pt

ICH KENN / I KNOW

ICH KENN / I KNOW / EU CONHEÇO / ICH KENN / I KNOW / EU CONHEÇO

2014 (12')

GERMANY / NJEMAČKA

Director / Režija: Clarissa Thieme

ICH KENN / I KNOW / EU CONHEÇO deconstructs playfully the field of mother tongue that most of us unquestioningly move on. The work is based on the text "I know" by Kathrin Resetarits. The original text listing known words and terms is recited stoically in a mantra like manner and varied in simultaneous translations and endless repetitions. The motivation that leads to the switch from one language to another is so brutal as diffuse and occurs as a mechanical alarming sound from the off.

ICH KENN / I KNOW / EU CONHEÇO (Ja znam) je razigrana dekonstrukcija polja maternjeg jezika po kojem većina neupitno kroči. Rad je zasnovan na tekstu Ja znam autorice Kathrin Resetarits. U originalnom tekstu poznate riječi i fraze stoički se recituju, gotovo mantraju varirajući u simultanim prijevodima i neprekidnim ponavljanjima. Motivacija koja vodi promjeni od jednog do drugog jezika je potpuno brutalna i difuzna, a oglašava se u vidu mehaničkog zvuka alarma u off-u.



Clarissa Thieme is a filmmaker and media artist. After studying Cultural Studies Thieme joined the Art & Media program at the University of the Arts, Berlin being a student of Thomas Arslan & Heinz Emigholz. In 2011 she finished these studies being honored as "Meisterschülerin". Since 2007 she is part of the artist collective WERKSTATT.

Clarissa Thieme je filmska autorica i medijska umjetnica. Nakon završavanja kulturnih studija, Thieme se pridružila Programu Umjetnosti i Medija pri Univerzitetu umjetnosti u Berlinu pod mentorstvom profesora Thomasa Arslana i Heinza Emigholza. Završila je studije sa počastima 2011. godine. Članica je umjetničkog kolektiva WERKSTATT od 2007. godine.

Original languages / Izvorni jezici:

Portuguese, German, English / portugalski, njemački, engleski
Cinematographer / Kamera:

Christine A. Maier

Screenplay / Scenarij:

Kathrin Resetarits

Producers / Producenti:

Clarissa Thieme – WERKSTAT

Christine A. Maier, Kathrin Resetarits

Contact / Kontakt:

Clarissa Thieme

E: cthieme@gmx.de



In Waking Hours / U budnim satima

2015 (18')

BELGIUM / BELGIJA

Directors / Režija: Sarah Vanagt, Katrien Vanagt

In the short film *In Waking Hours* we see historian Katrien Vanagt - who studied the Latin writings of Amsterdam physician Vopiscus Fortunatus Plempius - cloaked in the skin of a 21st-century disciple of Plempius. Her cousin, filmmaker Sarah Vanagt, is there and captures how this modern Plempia meticulously follows her teacher's instructions. Thus, in a dark kitchen in Brussels, they become witnesses at the birth of images upon the eye.

U kratkom filmu *U budnim satima* vidimo historičarku Katrien Vanagt koja je proučavala latinske spise amsterdamskog doktora Vopiscusa Fortunatusa Plempiusa, kako se preobražava u Plempiusovu sljedbenicu 21. vijeka. Njena rodica i filmska autorica Sarah Vanagt je tu i bilježi kako ova savremena Plempia studiozno slijedi učiteljeve napise. U mračnoj briselskoj kuhinji, obje postaju svjedokinja procesa rađanja slike.

FESTIVALS / FESTIVALI

IFF Rotterdam, Netherlands, 2015
Ann Arbor FF, USA, 2015
IndieLisboa, Portugal, 2015
European Media Art Festival, Germany, 2015



Katrien Vanagt (Belgium, 1977) studied Romance Philology, and Cultural and Intellectual History of the Renaissance in Ghent, Paris and London. In one of her research projects, Vanagt reconstructed historical experiments dealing with eyes and the camera obscura. The film *In Waking Hours* is based on these experiments.

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

Katrien Vanagt (Belgia, 1977) studirala je Romansku filologiju te Kulturnu i intelektualnu historiju renesanse u Gentu, Parizu i Londonu. U jednom od svojih istraživačkih projekata Vanagt rekonstruirala historijske eksperimente u vezi sa vidom i kamerom opskurom. Film *U budnim satima* zasnovan je na takvim eksperimentima.

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:

No dialogue / bez dijaloga

Cinematographers / Kamera:

Artur Castro Freire assisted by Son Doan / Artur Castro Freire uz asistenciju Sona Doana

Editor / Montaža:

Effi Weiss

Producer / Producent:

Sarah Vanagt – Balthasar

Contact / Kontakt:

Argos

Werfstraat 13, 1000 Brussels

T: +32 2 229 00 03

E: distribution@argosarts.org



The Island That Was / Otok kakav je bio

2014 (10')

ITALY / ITALIJA

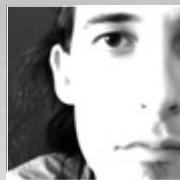
Director / Režija: [Alberto Gambato](#)

In 1954, legendary Italian neorealist director Renato Dall'Ara shot his first short film, helped by a group of friends and communist Polesian cinema lovers. Being self-taught, he started the project almost just for fun about a fact which happened in Scano Boa, a thin, 5 kilometers long, sandy island full of Mediterranean flora, the last one to separate the Po river delta from the Adriatic sea. 60 years later, Lamberto Morelli is the sole survivor of that troupe.

Godine 1954. legendarni italijanski režiser škole neorelizma, Renato Dall'Ara, snimio je svoj prvi kratki film uz pomoć grupe prijatelja i polezijskih komunista-ljubitelja kina. Kako je bio samouk, projekat je počeo samo iz zabave, a ticalo se događaja na Scano Boa, majušnom, pet kilometara dugom pješčanom otoku bujajuće mediteranske flore, posljednjem koje razdvaja ušće rijeke Po od Jadranskog mora. Nakon 60 godina, Lamberto Morelli je posljednji preživjeli iz grupe.

FESTIVALS / FESTIVALI

Green Screen Fest, Serbia, 2014 – Special Mention
 Valdarno Cinema Fedic, Italy, 2015 – Best Film "Marzocco" Award, Best Short "Fabbri" Award
 É Tudo Verdade – 20º Festival Internacional de Documentários, Brasil, 2015 – Official Selection
 Sisak Eco FF, 2015, Croatia – Official Selection
 Videoconcorso Francesco Pasinetti, Italy, 2015 – Official Selection
 Brescello FF, Italy, 2015 – Official Selection



Alberto Gambato (Rovigo, 1978) received in 2007 a degree in Film Direction at the Film School directed by Marco Bellocchio. In 2011 he shot the documentary *La lunga marcia dei 54* which now counts about 50 screenings in Italy. In 2015, together with Laura Fasolin, he shot the documentary *Presi a caso*. His shorts *velleità* (2003), *dopo chi* (2004) and *uno in più* (2005) got several selections and awards at Italian festivals between 2003 and 2007.

Alberto Gambato (Rovigo, 1978) diplomirao je 2007. godine na programu filmske režije u filmskoj školi pod palicom Marca Bellocchija. Snimio je dokumentarni film *La lunga marcia dei 54* 2011. godine, koji do danas bilježi do 50 prikazivanja širom Italije. Tokom 2015. godine snimio je dokumentarni film *Presi a caso* u koautorstvu sa Laurom Fasolin. Njegovi kratki filmovi *velleità* (2003), *dopo chi* (2004) i *uno in più* (2005) nagradivani su i izabrani u zvanične selekcije italijanskih filmskih festivala u periodu 2003–2007.

Original language / Izvorni jezik:

Italian / italijanski
Cinematographer / Kamera:
 Alberto Gambato
Editor / Montaža:
 Alberto Gambato
Producer / Producent:
 Alberto Gambato

Contact / Kontakt:
 Alberto Gambato
 Via Frassinella 33, 45100 Rovigo, Italy
 E: gambatoalberto@gmail.com
www.vimeo.com/albertogambato



May We Sleep Soundly / Spavajmo mirno

2015 (15')



Denis Côté (New Brunswick) studied film at Ahuntsic College in Montreal. He has directed numerous shorts in addition to the features *Les états Nordiques*, *Nos vies privées*, *Carcasses*, *Curling*, and *Bestiaire*, all of which played at the Festival, and the Canada's Top Ten Festival selection *Vic + Flo ont vu un ours*. *May We Sleep Soundly* is his latest short.

Denis Côté (Novi Brunswick) studirao je filmsku umjetnost pri Ahuntsis Koledžu u Montrealu. Režirao je brojne kratke, kao i dugometražne filmove *Les états Nordiques*, *Nos vies privées*, *Carcasses*, *Curling* i *Bestiaire*, svi su prikazani na TIFF-u, a film *Vic + Flo ont vu un ours* i u festivalskoj selekciji Canada's Top Ten. Film *Spavajmo mirno* je njegov najrecentniji kratki uradak.

Canada, Québec / Kanada, Québec

Director / Režija: Denis Côté

Winter persists. Something happened. At the heart of the woods, on the slopes of mountains, in the streets and even inside homes, a strange silence took up residence. Will there remain a soul to witness the recent event?

Zima traje. Nešto se desilo. U samom srcu šume, na planinskim padinama, na ulicama, pa čak i domovima zavladala je čudnovata tišina. Da li će ijedna duša svjedočiti posljednjim dešavanjima?

FESTIVALS / FESTIVALI

Vancouver IFF, Canada, 2015
Toronto IFF, Canada, 2015

Original language / Izvorni jezik:
No dialogue / bez dijaloga
Cinematographer / Kamera:
Jessica Lee Gagné
Editor / Montaža:
Daniel Karolewicz
Producer / Producent:
Denis Côté

Contact / Kontakt:
[www.ladistributrice.ca/catalogue-films/
que_nous_nous_assoupissions/](http://www.ladistributrice.ca/catalogue-films/que_nous_nous_assoupissions/)

YUGOSLAV EXPERIMENT(S)

Bosnia and
Herzegovina /
Bosna i Hercegovina
Montenegro /
Crna Gora



Auditor / Revizor
Mirjana Zoranović

YUGOSLAVIA / 1983 / 19'

Chanchari / Čančari
Midhat Mutapčić

YUGOSLAVIA / 1967 / 13'

Heave Ho! / Hop Jan
Vlatko Filipović

YUGOSLAVIA / 1967 / 11'

In the Inn / U kafani
Vefik Hadžismajlović

YUGOSLAVIA / 1969 / 9'

Ismet Kozica's Mission / Misija Ismeta Kozice
Petar Ljubojev

YUGOSLAVIA / 1977 / 22'

Provincial Towns / Kasabe
Mirza Idrizović

YUGOSLAVIA / 1977 / 10'

When even a Bird cannot Fly onto a Roof /
Kad ni tica na krov ne može da sleti
Petar Ljubojev

YUGOSLAVIA / 1970 / 10'

Juda / Judas
Vlatko Gilić

YUGOSLAVIA / 1972 / 11'



Auditor / Revizor

1983 (19')

YUGOSLAVIA / JUGOSLAVIJA

Director / Režija: Mirjana Zoranović

Auditor is one of the pearls of the Bosnian documentary cinema, an audi-visual painting in every sense of the term. However, Mirjana Zoranović's work, besides the fact that she is one of the most important film-makers of Bosnia and Herzegovina from the ex-Yugoslavia period, stays unknown for the new generations.

Revizor je jedan od dragocjenih primjera bosanskog dokumentarnog filma, odnosno audiovizuelna slika u svakom smislu riječi. Ipak, rad Mirjane Zoranović, bez obzira što je jedna od najvažnijih filmskih autorica Bosne i Hercegovine iz perioda bivše Jugoslavije, ostaje nepoznat novim generacijama.



Mirjana Zoranović has created her career both in theater and documentary film. She was employed by Tuzla National Theater, and was active in documentary filmmaking during the 80s as a short film director. Her documentary film *TO EUROPE WITH LOVE* (1993) is a bitter condemnation attacking the passivity of the outside world to the horrors of wartime in BH and has been shown at numerous international film festivals.

Mirjana Zoranović se aktivno bavila pozorištem i dokumentarnim filmom. Bila je dugogodišnja uposlenica Narodnog pozorišta u Tuzli, a posebno je bila aktivna tokom 80-ih kada je režirala kratke dokumentarne filmove. Njen dokumentarni film *EVROPI S LJUBAVLJU* (1993) je ostra osuda pasivnosti Evrope prema ratu u Bosni i Hercegovini, a prikazan je na brojnim međunarodnim filmskim festivalima.

Cinematographer / Kamera:

Mustafa Mustafić

Editor / Montaža:

Zora Branković

Sound / Zvuk:

Kruno Mitrović

Music / Muzika:

Braca Vranešević

Script / Scenarij:

Mirjana Zoranović

Contact / Kontakt:

Adis Bakrač

Film Center Sarajevo

E: abfilmskicentar@gmail.com



Chancari / Čančari

1967 (13')

YUGOSLAVIA / JUGOSLAVIJA

Director / Režija: Midhat Mutapčić

Sentimental portrait of Karavlaši, and their life with and from woods...

Dirljivi portret Karavlaša i njihovog življenja sa i od šume...

Midhat Mutapčić (1923–1974) was a Bosnian director. Some of his films are: Doktor Mladen (1975), Via vita (1973), Put je život (1972), Nada (1970), Čančari (1967), Teferič (1967) and others.

Midhat Mutapčić (1923–1974) bio je bosanski režiser. Neki od njegovih filmova su: Doktor Mladen (1975), Via vita (1973), Put je život (1972), Nada (1970), Čančari (1967), Teferič (1967) i drugi.

Cinematographer / Kamera:
Miroljub Dikosavljević
 Editor / Montaža:
Blanka Jelić
 Producer / Producent:
Sutjeska film

Contact / Kontakt:
Adis Bakrač
 Film Center Sarajevo
 E: abfilmksicentar@gmail.com



Heave Ho! / Hop-Jan

1967 (11')



Vlatko Filipović (1936) became a film director instead of becoming the third generation of train dispatchers. He made four feature films: *Moja strana svijeta* (1968), *Deveto čudo na istoku* (1974), *Nastojanje* (1982), *Kako ubiti Griega u Sarajevu* (1995), as well as more than 40 documentaries and short films. Besides filming he also worked as the Art Director of Sutjeska Film. He won numerous awards home and abroad.

YUGOSLAVIA / JUGOSLAVIJA
Director / Režija: Vlatko Filipović

This film is about the beginning of the sculpting act, the process starting at the quarry on Brač Island, and ending in the works of art by Meštrović, Kršinić, Roden... to the stone-paved streets of Stradun in Dubrovnik, stone bridges... (it is well known that many houses and palaces were built of the stone from Brač quarry, from Diocletian's Palace to the White House in Washington). The film won numerous awards and is the first film from former Yugoslavia enlisted among the Films of the Museum of Modern Arts in New York.

Film govori o početku stvaranja kiparskih djela, procesa sa početkom u kamenolomu na Braču, a završava s umjetničkim djelima Meštrovića, Kršinića, Rodena... do ulica kamenom popločanog Straduna u Dubrovniku, kamenog mosta... (iz bračkog kamenoloma, zna se, izgrađeno je puno kuća i palača, od Dioklecijanove palače do Bijele Kuće u Washingtonu). Film je osvojio brojna priznanja i prvi je film bivše Jugoslavije koji je uvršten u kolekciju Muzeja moderne umjetnosti u New Yorku.

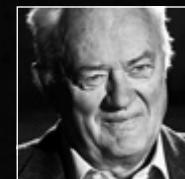
Cinematographer / Kamera:
Đorđe Jolić
Editor / Montaža:
Zora Branković
Producer / Producent:
Sutjeska Film

Contact / Kontakt:
Adis Bakrač
Film Center Sarajevo
E: abfilmsticentar@gmail.com



In the Inn / U kafani

1969 (8')



Vefik Hadžismajlović (1929–2014) devoted himself to directing in the sixties. At first he was working on animated shorts, continuing on features and documentaries where he left the biggest impact. He won an Ivica Matić Award for the contribution to BH film, given by Association of Film Workers of Bosnia and Herzegovina.

Vefik Hadžismajlović (1929–2014) se posvetio režiji 60-ih godina prošlog stoljeća. Isprva je radio animirane kratke filmove, a kasnije igrane i dokumentarne, u kojima je ostavio najsnažniji trag. Dobitnik je nagrade Udruženja filmskih radnika BiH Ivica Matić za doprinos bh. filmu.

YUGOSLAVIA / JUGOSLAVIJA

Director / Režija: Vefik Hadžismajlović

This short documentary almost doesn't use words at all, but it manages to create very eloquent portrait of mentality of Bosnian people whose life pace confronts hectic rhythm of the city.

U ovom kratkom dokumentarnom filmu gotovo se ne koriste riječi, no uspijeva se elokventno portretirati mentalitet bosanskih ljudi čiji se ritam života sukobljava sa grozničavim ritmom grada.

Cinematographer / Kamera:
Eduard Bogdanić
Producer / Producent:
Sutjeska Film

Contact / Kontakt:
Adis Bakrač
Film Center Sarajevo
E: abfilmskicentar@gmail.com



Ismet Kozica's Mission / Misija Ismeta Kozice

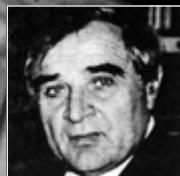
1977 (22')

YUGOSLAVIA / JUGOSLAVIJA

Director / Režija: Petar Ljubojev

This film is about the unusual task of the tailor Ismet Kozica who goes to the villages in the surrounding mountains as soon as the little garment factory expands, and he brings back shepherdesses to work in the factory. The director Ljubojev permeated this story about the charming political personnel Kozica with individual fates and their understanding of social transformations as they enter the new industrial age.

Film govori o jednom neobičnom zadatku krojača Ismeta Kozice koji, kada se mala fabrika konfekcije proširi, odlazi u sela po okolnim planinama i dovodi čobanice na rad u novu fabriku. Ljubojev je ovu filmsku priču o šarmantnom "kadroviku" Kozici prožeо sudbinama ličnosti koje doživljavaju svoj društveni preobražaj ulaskom u novo industrijsko doba.



Petar Ljubojev (1938–2000). He was the editor of Sarajevo newspapers *Naši dani*, magazine *Odjek* and art director of *Sutjeska* film, postgraduate at the Department of Film Directing in Warsaw. He has a doctorate in sociology of culture, is an excellent pedagogue and author of approximately hundred scientific papers. He is a winner of multiple acknowledgments and awards.

Petar Ljubojev (1938–2000). Bio je urednik sarajevskih novina *Naši dani*, časopisa *Odjek* i umjetnički direktor *Sutjeska* filma, postdiplomac na filmskoj režiji u Varšavi, doktor sociologije kulture, vrstan pedagog i autor stotinak naučnih radova. Dobitnik je mnogobrojnih priznanja i nagrada za svoje filmove.

Cinematographer / Kamera:
Dragan Rasner
Editor / Montaža:
Blanka Jelić
Producer / Producent:
Sutjeska film

Contact / Kontakt:
Adis Bakrač
Film Center Sarajevo
E: abfilmskicentar@gmail.com



Provincial Towns / Kasabe

1977 (10')

YUGOSLAVIA / JUGOSLAVIJA

Director / Režija: Mirza Idrizović

The collage of everyday impressions of social modernization; mixed cultures of old and new mediums, traditions and folklore...

Kolaž svakodnevnih utisaka društvene modernizacije; mješane kulture mladih i novih medija, tradicija i folklor...



Mirza Idrizović used to work as a production designer in the beginning, and also as an assistant to a few foreign and local directors. Among other things, he used to work as an editor of documentary and feature programs for TV Sarajevo. His film *Miris Dunja* (1983) was a Yugoslavian Oscar candidate. Through his films he evoked childhood memories; he inspired them with an unusual humor-like nostalgia and a profound understanding for the multietnicity of his homeland.

Mirza Idrizović je na početku karijere radio kao scenograf, te kao asistent nekolicini stranih i domaćih režisera. Između ostalog, radio je i kao urednik dokumentarnih iigranih programa na TV Sarajevo. Njegov film *Miris Dunja* (1983) je bio jugoslovenski kandidat za Oskara. U svim svojim filmovima evocira je uspomene iz djetinstva, nadahnjivao ih neobičnom humornom nostalgijom i dubokim razumijevanjem za multietničnost svog rodnog podneblja.

Cinematographer / Kamera:

Dragan Resner

Editor / Montaža:

Zlata Miličević

Sound / Zvuk:

Ljubo Petek

Script / Scenarij:

Zuko Džumhur

Contact / Kontakt:

Adis Bakrač

Film Center Sarajevo

E: abfilmskicentar@gmail.com



When even a Bird cannot Fly onto a Roof / Kad ni tica na krov ne može da sleti

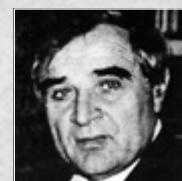
1970 (10')

YUGOSLAVIA / JUGOSLAVIJA

Director / Režija: Petar Ljubojev

The earthquake in Banja Luka demolished scores of schools. The pupils were evacuated to various towns in Yugoslavia where, in improvised classes, they continue their education.

Zemljotres u Banjoj Luci uništava školske zgrade. Učenici su evakuirani u razne jugoslavenske gradove gdje u improviziranim učionicama nastavljaju svoje obrazovanje.



Petar Ljubojev (1938–2000). He was the editor of Sarajevo newspapers *Naši dani*, magazine *Odjek* and art director of *Sutjeska* film, postgraduate at the Department of Film Directing in Warsaw. He has a doctorate in sociology of culture, is an excellent pedagogue and author of approximately hundred scientific papers. He is a winner of multiple acknowledgments and awards.

Petar Ljubojev (1938–2000). Bio je urednik sarajevskih novina *Naši dani*, časopisa *Odjek* i umjetnički direktor *Sutjeska* filma, postdiplomac na filmskoj režiji u Varšavi, doktor sociologije kulture, vrstan pedagog i autor stotinak naučnih radova. Dobitnik je mnogobrojnih priznanja i nagrada za svoje filmove.

Cinematographer / Kamera:
Zijo Bačvić
Editors / Montaža:
Blanka Jelić, Nino Jelić
Music / Muzika:
Mario Arkus

Contact / Kontakt:
Adis Bakrač
Film Center Sarajevo
E: abfilmksicentar@gmail.com



Judas / Juda

1972 (11')

YUGOSLAVIA / JUGOSLAVIJA

Director / Režija: Vlatko Gilić

Seemingly simple and at the same time very specific expression of Gilić's creativity involves the viewer to confront his own Inner Self. The call of the wilderness which we listen in, the confrontation like a touch of evil forces which haunt us, the demons which we tackle. This director is trying to overcome this game which takes as on in a paradoxical way. The personification of fate of Judas, which we can perceive in the image of snakes that attack our protagonist.

Ovaj naizgled jednostavan, istovremeno i poseban izraz Gilićevog stvaralaštva izaziva gledaoca na suočavanje sa sopstvenim bićem. Zov divljine koji osluškujemo, sukob kao dodir zlih sila koje nas proganjaju, demoni sa kojima se hvatamo u koštač. Reditelj ovaj problem nastoji da savlada u igri koja plijeni na paradoksalan način. Personifikacija usuda Jude, koju možemo spoznati u zmijama koje se bore sa glavnim junakom.



Vlatko Gilić (1935) is a film director from Belgrade. He graduated at the Faculty of Architecture of the University in Belgrade, and is a professor at the Department for Directing at the Fine Arts Academy in Novi Sad. He received numerous awards and recognitions at the international film festivals for his shorts and features for which he also wrote screenplays. Three of his films are a part of MOMA collection.

Vlatko Gilić (1935) je filmski režiser iz Beograda. Diplomirao je na Arhitektonskom fakultetu Univerziteta u Beogradu, a profesor je pri Katedri za režiju Akademije umetnosti u Novom Sadu. Za svoje dugometražne i kratkometražne igrane filmove, za koje piše i scenarije, dobija veliki broj nagrada i priznanja na nacionalnim i mnogim međunarodnim filmskim festivalima. Tri su Gilićeva filma uvrštena u kolekciju Galerije modernih umetnosti u New Yorku.

Original language / Izvorni jezik:
No dialogue / bez dijaloga
Cinematographer / Kamera:
Ljubomir Ivković
Editor / Montaža:
Aleksandar Ilić
Producer / Producent:
Dunav Film

Contact / Kontakt:
Adis Bakrač
Film Center Sarajevo
E: abfilmskicentar@gmail.com

YUGOSLAV EXPERIMENT(S)

Croatia / Hrvatska



Afternoon (The Gun) / Poslije podne (puška)
Lordan Zafranovic

YUGOSLAVIA / 1968 / 15'

Bulldozers Devouring Dirt /
 Bageri proždiru zemlju
Martin Crvelin

YUGOSLAVIA / 1967 / 5'

Concert / Koncert
Lordan Zafranovic

YUGOSLAVIA / 1965 / 16'

Encounter / Sretanje
Vladimir Petek

YUGOSLAVIA / 1963 / 6'

Fluorescences / Fluorescencije
Ante Verzotti

YUGOSLAVIA / 1967 / 4'

The Forenoon of a Faun / Prije
 podne jednog fauna
Tomislav Gotovac

YUGOSLAVIA / 1963 / 8'

Gal / Žemsko
Dunja Ivanisevic

YUGOSLAVIA / 1968 / 6'

I'm Mad / I'm Mad
Ivan Martinac

YUGOSLAVIA / 1967 / 5'

Monologue on Split /
 Monolog o Splitu
Ivan Martinac

YUGOSLAVIA / 1961-62 / 7'

Monument / Monument
Sanja Ivekovic

YUGOSLAVIA / 1976 / 4'

Personal Cuts / Osobni rezovi
Sanja Ivekovic

YUGOSLAVIA / 1982 / 4'

Scuza signorina / Scuza signorina
Mihovil Pansini

YUGOSLAVIA / 1963 / 7'

Today...? / Danas...?
Ante Verzotti

YUGOSLAVIA / 1966 / 7'

Wal(l)zen / Wal(l)zen
Ivan Ladislav Galeta

YUGOSLAVIA / 1989 / 7'

666

*Love for the creation of a private world
and a totally exceptional capability
needed to prove that love
A figure in the center of camera movements
the spiritual and mental merging of men
and mechanism
shooting
Weight
Rhythrical contrasts
Relaxedness
The opposition of escape
A funeral of the heart imprinted in celluloid
Unsuppressed sense of gag
and the tragic reverse side of a gag
A boiling experiment
blurred by the ephemere problems of the world
Sfumato
Stillness and Harmony
the beauty of an exposed shot
a ray
of our specific nights
the tragedy of banal relationships
Refined documentary quality
The feeling of ambience
or man
and situation
The growth of movement
into more intensive movement
and movement into stillness
The rope of editing over the abyss of content
666
What time is it man?*

Ivan Martinac

666

*Ljubav prema kreiranju privatnog svijeta
i sasvim izuzetna sposobnost
potrebna da se ta ljubav i dokaže
Ličnost u centru kretanja kamere
duhovna i duševna stopljenost čovjeka
i mehanizma
koji snima
Težina
Ritmički kontrasti
Opuštenost
Suprotnost bjesomučnog bijega
Pogreb srca utisnut u celuloid
Nepotisnuti smisao za geg
i tragično naličje gega
Uzavreli eksperiment
zamućen efemernim problemima svijeta
Sfumato
Mirnoća i Skladnost
Ljepota eksponiranog kadra
Sumrak dalmatinskog pejzaža
zraka
naše specifične noći
Tragičnost banalnih odnosa
Oplemenjena dokumentarnost
Osjećaj ambijenta
čovjeka
i situacije
Prerastanje kretanja
u još intezivnije kretanje
i kretanja u mirovanje
Konopac montaže iznad provalije sadržaja
666
What time is it man?*

Ivan Martinac



Poslije podne (puška) / Afternoon (The Gun)

1968 (15')

YUGOSLAVIA / JUGOSLAVIJA

Director / Režija: Lordan Zafranović

On a hot summer afternoon in a city courtyard, a young man amuses himself by aiming air guns at random targets. A dramaturgical nerve hits a boy, bringing a helpless sparrow as a target... The man hits gradually, indifferently and skillfully; the kid helps him showing no less viciousness. In the end, the killing and torturing of the bird signifies the irrationality of evil blinded by the heat in leisure nonsense. Film examines the roots and manifestations of Evil, which will become the director's permanent concern.

Jednog toplog ljetnog poslijepodneva mladić se zabavlja u gradskom dvorištu ciljajući zračnim pištoljem u nasumične mete. Dramaturški nerv se budi u dječaku, svrgavajući bespomoćnog vrapca kao metu... Čovjek cilja postepeno, indiferentno i vješto; dječak mu pomaže sa ništa manje okrutnosti. Na kraju, ubijanje i mučenje ptice simbolizira iracionalnost zla zaslijepljenog vrućinom besmislene dokolice. Film preispituje korijene i manifestacije Zla što će ujedno postati režiserova primarna tematika.



Lordan Zafranović (Maslinica, 1944). Graduated at Marine school, got a degree in literature and fine arts at Teacher Training College in Split; making films from the age of 16 as member of Cinema Club Split. He received a Ph.D. in film directing. For the last 5 years, he has been working in Zagreb on his documentary TV serial about Tito, entitled The last Witnesses of Heritage.

Lordan Zafranović (Maslinica, 1944). Maturirao pri Pomorskoj školi, a diplomirao u oblasti Književnosti i likovne umjetnosti pri Visokoj pedagoškoj akademiji u Splitu; snima filmove od 16. godine kao član Kino Kluba Split. Doktorirao je u oblasti filmske režije. Posljednjih pet godina radi u Zagrebu na dokumentarnom serijalu o Titu pod nazivom Posljednji svjedoci testamonta.

Original language / Izvorni jezik:
Serbo-Croatian / srpskohrvatski
Cinematographer / Kamera:

Ivica Rajković
Editor / Montaža:
Katja Majer
Producer / Producent:
Filmski autorski studio – FAS

Kontakti:
Diana Nenadić
Croatian Film Association
Tuškanac 1
10000 ZAGREB, Croatia
E: diana.nenadic@hfs.hr
www.hfs.hr



Bulldozers Devouring Dirt / Bageri proždiru zemlju

1967 (5')



YUGOSLAVIA / JUGOSLAVIJA

Director / Režija: Martin Crvelin

In this film, the archetypal scenes and figures of elderly walkers on Split's waterfront are juxtaposed with naval mechanization in the port as a "menace" to the daily order of things. The flight of a seagull over open sea in that context loses its value of a typically postcard feature and depicts solitude...

U ovom filmu, arhetipske scene figura starijih šetača na splitskoj rivi su u jukstapoziciji sa mornaričkom mehanizacijom u luci kao prijetnja dnevnom poretku stvari. Let galeba preko otvorenog mora u tom kontekstu gubi na svojoj vrijednosti tipske fotografije sa razglednice i opisuje samoću...

Martin Crvelin was awarded several times for his editing skills on Club festivals; Crvelin found his place among the authors with a dozen of films he directed. At the same time, he also marked some of the most important "Split School" films as actor, with his distinctive physical appearance, especially Martinac's Armageddon or the end (1964).

Martin Crvelin nagrađen je nekoliko puta za svoje montažne sposobnosti na klupskim festivalima; Crvelin je pronašao svoje mjesto među filmskim autorima kroz desetak filmova u vlastitoj režiji. Istovremeno, kao glumac je obilježio neke od najvažnijih filmova Splitske škole zbog upečatljivog izgleda, naročito u Martinčevom Armagedon ili kraj (1964).

Cinematographer / Kamera:
Andrija Pivčević
Editor / Montaža:
Martin Crvelin
Producer / Producent:
Kino Klub Split

Contact / Kontakt:
E: produkcija@kinoklubsplit.hr



Concert / Koncert

1965 (16')

YUGOSLAVIA / JUGOSLAVIJA

Director / Režija: Lordan Zafranović

Musicians, after a heavy night, perform a concerto on a vast beach.

Nakon teške noći, muzičari izvode koncert na prostranoj plaži.



Lordan Zafranović (Maslinica, 1944). Graduated at Marine school, got a degree in literature and fine arts at Teacher Training College in Split; making films from the age of 16 as member of Cinema Club Split. He received a Ph.D. in film directing. For the last 5 years, he has been working in Zagreb on his documentary TV serial about Tito, entitled The last Witnesses of Heritage.

Lordan Zafranović (Maslinica, 1944). Maturirao pri Pomorskoj školi, a diplomirao u oblasti Književnosti i likovne umjetnosti pri Visokoj pedagoškoj akademiji u Splitu; snima filmove od 16. godine kao član Kino Kluba Split. Doktorirao je u oblasti filmske režije. Posljednjih pet godina radi u Zagrebu na dokumentarnom serijalu o Titu pod nazivom Posljednji svjedoci testamenta.

Cinematographer / Kamera:

Mihovil Drušković

Editor / Montaža:

Lordan Zafranović

Producer / Producen:

Kino Klub Split

Contact / Kontakt:

E: produkcija@kinoklubsplit.hr



Encounter / Sretanje

1963 (5')

YUGOSLAVIA / JUGOSLAVIJA

Director / Režija: Vladimir Petek

Unencumbered by a professional education and open to new ideas, as a very young amateur filmmaker, Vladimir Petek was energetically exploring in the 1960s what film could do as a medium if used in non-standard ways. In his early works, the obsession with the medium was connected to his youthful delight with the beauty of women, and he created some of the most striking portrait films in Croatian cinema. *Encounter* offers a portrait of a woman whose face becomes mysterious, desirable, and endlessly captivating on film, all the more so because of Petek's various interventions in the film stock.

Nesputan formalnom edukacijom i otvoren za nove ideje, Vladimir Petek je kao jako mlad amaterski filmski autor 60-ih godina prošlog vijeka istraživao na koje načine film kao medij funkcionira ukoliko se koristi van standarda. U svojim ranim radovima, opsesija ovim medijem bila je usko skopčana sa mladalačkim oduševljenjem ženskom ljepotom, te je tako stvorio neke od najupečatljivijih filmova-portreta hrvatskog filma. *Sretanje* je portret žene čije lice postaje misteriozno, poželjno i beskrajno općinjavajuće u samom filmu, a još više zbog Petekovih stalnih intervencija na filmskoj traci.



Vladimir Petek (1940–2003), cinematographer and one of the most important Croatian experimental filmmakers whose amateur films made between 1960 and 1962 in Kinoklub Zagreb initiated the debate Anti-film and us, which eventually led to the launching of the Genre Film Festival (GEFF, Zagreb 1963–1970). Since the late 1950s, he made more than 130 experimental and documentary films, as well as numerous videos experimenting with computer graphics.

Vladimir Petek (1940–2003), snimatelj i jedan od najvažnijih hrvatskih eksperimentalnih filmskih autora čiji su amaterski filmovi snimljeni u periodu 1960–1962 u produkciji Kinokluba Zagreb inicirali debatu Antifilm i mi, a koja je u konačnici dovela do pokretanja Genre Film Festivala (GEFF, Zagreb, 1963–1970). Od kasnih pedesetih godina prošlog vijeka snimio je više od 130 eksperimentalnih i dokumentarnih filmova, kao i brojna video ostvarenja-eksperimente sa kompjuterskom grafikom.

Cinematographer / Kamera:
Vladimir Petek
Producer / Producent:
Kinoklub Zagreb

Kontakti:
Diana Nenadić
Croatian Film Association
Tuškanac 1
10000 ZAGREB, Croatia
E: diana.nenadic@hfs.hr
www.hfs.hr



Fluorescences / Fluorescencije

1967 (4')

YUGOSLAVIA / JUGOSLAVIJA

Director / Režija: Ante Verzotti

Before leaving for university, Verzotti did experimental piece in colour, in *Fluorescences* (1967), seemingly a film action painting, realized with an 8mm camera instead of a painter's brush. Split's panoramas, shot from dawn till dusk, transform through flickering camera moves into fascinating abstract plays of light and colour, to a choreography accompanied by a Ray Charles's song, playing on a record spinning at the wrong speed (...)

Prije odlaska na univerzitet, Verzotti je snimio eksperimentalni film u boji, *Fluorescencije* (1967), naizgled dinamiziranu filmsku sliku stvorenu osmomilimetarskom kamerom namjesto kista. Splitske panorame zabilježene od zore do sumraka preobražavaju se trepčućim okom kamere u fascinantne igre svjetla i boje, uz koreografizaciju pjesama Raya Charlesa, puštanim na ploči koja se kreće pogrešnom brzinom...



Ante Verzotti (Split, 1942). After participating in Cinema Club Split, he enrolles at FAMU in Prague, where he graduates Film and Television Cinematography. He's a photographer since 1973, and also a filmmaker. He teaches as an Associate Professor at Departement of Photography and Film and Television Cinematography since the founding of Art Academy UMAS in Split. He's currently living and working in Split.

Ante Verzotti (Split, 1942). Nakon djelovanja u Kino klubu Split, upisuje FAMU u Pragu, a 1973. diplomira filmsko i televizijsko snimanje. Fotografijom se bavi od 1958. godine, a paralelno se bavio i snimanjem filmova. Na Umjetničkoj akademiji UMAS u Splitu predaje od njezina osnutka 1997. godine, kao izvanredni profesor na Kolegiju fotografije i filmskog i TV snimanja. Živi i djeluje u Splitu.

Cinematographer / Kamera:
Ante Verzotti

Editor / Montaža:

Ante Verzotti

Producer / Producent:

Kino Klub Split

Contact / Kontakt:
E: produkcija@kinoklubsplit.hr



The Forenoon Of A Faun / Prije podne jednog fauna

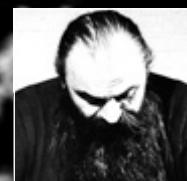
1963 (8')

YUGOSLAVIA / JUGOSLAVIJA

Director / Režija: Tomislav Gotovac

The film consists of three sequences – three blocks, all shot with the camera in a fixed position. In the first block the camera is static while in the second and third blocks the focal length changes (zooms). Most of the principle characteristics of Tomislav Gotovac's later structural films are already present here: the choice of a particular method for each of the sections; arranging the various sections and methods into consecutive sequences; the use of soundtracks from other films; the emphasis on a primarily methodological approach to film by the use of inserts (blanks).

Film se sastoji od tri sekvence – tri bloka, a svi su snimani sa kamerom u fiksiranoj poziciji. U prvom bloku kamera je statična, dok se u drugom i trećem bloku žarišna dužina mijenja (zumira). Neke od elementarnih karakteristika Gotovčevih kasnijih strukturalnih filmova već su prisutne: izbor naročite metode za svaki dio; aranžiranje različitih dijelova i metoda u konsekutivnim sekvencama; upotreba soundtracka iz drugih filmova; naglasak na primarno metodološkom pristupu filmu kroz upotrebu inserata (praznina).



Tomislav Gotovac (1937–2010), multimedia artist and filmmaker. Starting in early sixties, he created a series of photographs with his body as the central motive. He has also made collages, installations and objects made from material gathered from his surroundings. His works are featured in collections of prominent museums all over the world.

Tomislav Gotovac (1937–2010), multimedijalni umjetnik i filmski autor. Počevši od ranih šezdesetih godina prošlog vijeka, stvarao je fotografске serije sa svojim tijelom kao centralnim motivom. Takoder je izradivao kolaže, instalacije i predmete sačinjeno od materijala prikupljenog u okolini. Njegovi su radovi uključeni u kolekcije značajnih svjetskih muzeja.

Original language / Izvorni jezik:

No dialogue / bez dijaloga

Cinematographers / Kamera:

Vladimir Petek, Tomislav Gotovac

Editor / Montaža:

Tomislav Gotovac

Producer / Producen:

Kinoklub Zagreb

Kontakti:

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Gal / Žemsko

1968 (6')



Tatjana Ivanišević (Split, 1942), better known as Dunja. Until proven otherwise, Dunja Ivanišević is the author of first croatian feminist film *Gal*, filmed in 1968 on few meters of 8mm colour film, which was given to her generously by male crowd gathered in Cinema Club Split, after a strict film course and a few script changes.

Tatjana Ivanišević (Split, 1942), poznatija je kao Dunja. Dok se ne dokaže suprotno, Dunja Ivanišević autorica je prvog hrvatskog feminističkog filma *Žemsko*, snimljenog daleke 1968. na nekoliko metara 8mm vrpce u boji, koju joj je – nakon strogog filmskog tečaja i više scenarističkih dorada – milosrdno dodijelo tadašnje muško društvo okupljeno u Kino klubu Split.

YUGOSLAVIA / JUGOSLAVIJA

Director / Režija: Dunja Ivanišević

As well as putting female body and energy, obsession with its own physical beauty (male also) and (erotic) desires in the center of attention, this little film also looked and sounded attractive. It had the rhythm of its licentious and psychedelic age, so it's completely inexplicable and quite a pity that it spent 19 years in a club basement. Unarguably so, the gender declaratory title gained more of its symbolic value with time, so *Gal*, along with its story of misunderstood author, travels the world nowadays as a paradigmatic model of croatian feminist culture.

Osim što je u središte pozornosti stavio žensko tijelo i energiju, opsesije vlastitom (ali i muškom) ljepotom i (erotske) žudnje, taj filmić je izgledao i zvučao atraktivno. "Disao" je upravo u ritmu svojeg raspojasanog i psihodeličnog doba, pa je upravo zato najveća šteta što je, posve neobjašnjivo, proveo devetnaest godina u klupskom "bunkeru". Dakako, rodno deklarativni naslov filma sa vremenom je dobio još veću simboličku vrijednost, pa *Žemsko*, zajedno sa pričom o neshvaćenosti njezine autorice, danas kruži svijetom kao ogledni rani primjerak hrvatske feminističke kulture.

Cinematographer / Kamera:

Andrija Pivčević

Editor / Montaža:

Dunja Ivanišević

Producer / Producent:

Kino Klub Split

Contact / Kontakt:

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I'm Mad / I'm Mad

1967 (5')

YUGOSLAVIA / JUGOSLAVIJA

Director / Režija: Ivan Martinac

The idyllic Yugoslav Riviera. A large, empty terrace overlooking the blue Adriatic. A man with a glass of wine. Haunting, riotous voices of the masses end the peace. The mythological, unconditional peace is disturbed. A touch of madness? A smile? And drums. Hunting him or them, heard or not, the drums drum. – He is, or must be, mad.

Idilična jugoslavenska rivijera. Velika prazna terasa sa pogledom na plavo Jadransko more. Čovjek sa čašom vina. Jezivi, buntovni glasovi mase naglo prekidaju spokoj. Mitski, nepomućeni mir je narušen. Dodir ludila? Osmijeh? I bubnjevi. Bubnjevi bubenjaju, proganjajući ga ili njih, bez obzira čuju li ih ili ne. On jeste – ili mora biti – lud.



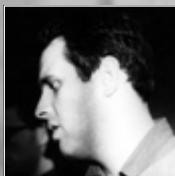
Ivan Martinac (Split, 1938–2005). He started writing scripts and filming during his architecture studies in Belgrade, and then in Cinema Club Split, as well as professional production companies. His most distinguished achievements are carefully edited and ritmical poetic reflections on life and death, space and time, and at the same time, structural findings on pure film.

Ivan Martinac (Split, 1938–2005). Počeo je snimati filmove prema vlastitim scenarijima, za studija arhitekture u Beogradu, a potom u Kino klubu Split i u produkciji profesionalnih filmskih kuća. Najistaknutija Martinčeva ostvarenja pomno su montažno ritmizirane poetske refleksije o životu i smrti, prostoru i vremenu, a istodobno strukturalna traganja za čistim filmom.

Cinematographer / Kamera:
Ivan Martinac

Editor / Montaža:
Ivan Martinac
Producer / Producent:
Kino Klub Split

Contact / Kontakt:
E: produkcija@kinoklubsplit.hr



Monologue on Split / Monolog o Splitu

1961-1962 (7')

YUGOSLAVIA / JUGOSLAVIJA

Director / Režija: Ivan Martinac

For Martinac, Split would eventually become a metaphysical landscape with flowing life and throbbing “transience”, with time embodied in the walls of the Diocletian’s Palace, stone streets, silhouettes of accidental passers-by or people he felt close to (father, mother, sister, friends), even in himself. The philosopher in him (or “philosopher”) made sure these ephemeral fragments gained a higher sense. What is transient becomes meaningful for him only if it was incorporated into a new “organism” ...

Za Martinca, Split u konačnici postaje metafizički pejzaž prolaznog života i pulsirajuće nepostojanosti, sa vremenom utjelovljenim u zidovima Dioklecijanove palače, kamenim ulicama, siluetama slučajnih prolaznika ili ljudi kojima je bio blizak (otac, majka, sestra, prijatelji), pa i njega samog. Filozof u njemu (ili “filozof”) pobrinuo se da ovi efemerni fragmenti poprime viši smisao. Ono što je prolazno za njega dobija značaj jedino kada biva inkorporirano u novu materiju...

Ivan Martinac (Split, 1938–2005). He started writing scripts and filming during his architecture studies in Belgrade, and then in Cinema Club Split, as well as professional production companies. His most distinguished achievements are carefully edited and ritmical poetic reflections on life and death, space and time, and at the same time, structural findings on pure film.

Ivan Martinac (Split, 1938–2005). Počeo je snimati filmove prema vlastitim scenarijima, za studija arhitekture u Beogradu, a potom u Kino klubu Split i u produkciji profesionalnih filmskih kuća. Najistaknutija Martinčeva ostvarenja pomno su montažno ritmizirane poetske refleksije o životu i smrti, prostoru i vremenu, a istodobno strukturalna traganja za čistim filmom.

Cinematographer / Kamera:
Ivan Martinac

Editor / Montaža:
Ivan Martinac

Producer / Producenat:
Kino Klub Split

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Monument / Monument

1976 (4')

YUGOSLAVIA / JUGOSLAVIJA

Director / Režija: Sanja Iveković

As a member of the new artistic practice, Iveković was, among early video artists, most prone to dynamic-modular registration of her surroundings. In this video she was preoccupied with finding the link between the process of shooting and sculpturing, between shooting and sculptural perception that "monumentalise" the object. Using a simple given method, she shot Dalibor Martinis (with whom she made many important video works) circling around him, gradually raising the eye of the camera from feet to the head and up.

Kao članica nove umjetničke prakse, Iveković je među ranim video umjetnicima bila najsklonija dinamičko-modularnom bilježenju okoline. U ovom videu interesuje je traženje poveznice između procesa snimanja i oblikovanja, između snimanja i oblikovne percepcije koja "monumentalizira" predmet. Koristeći jednostavnu metodu, snimala je Dalibora Martinisa (sa kojima je prije surađivala na važnim video radovima) kružeći oko njega, postepeno podižući kameru od stopala prema glavi i nagore.



Sanja Iveković (Zagreb, 1949) graduated from The Academy of Fine Arts and had her first solo exhibition in 1970. Her art production has spanned a range of media such as photography, performance, video and installations. The point of departure of her work was (and has remained until today) her own person, her own life - and by putting this theme into a broader context – the situation of women in our time and society.

Sanja Iveković (Zagreb, 1949) diplomirala je na Akademiji likovnih umjetnosti i imala je svoju prvu samostalnu izložbu 1970. godine. Raspon njenog umjetničkog stvaralaštva obuhvata fotografiju, performans, video i instalacije. Polazna tačka njene kreacije bila je i ostala njena ličnost i vlastiti život – a stavljajući ovu temu u širi kontekst – i položaj žene u našem vremenu i društvu.

Cinematography / Kamera:
Sanja Iveković

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Personal Cuts / Osobni rezovi

1982 (4')

YUGOSLAVIA / JUGOSLAVIJA

Director / Režija: Sanja Ivezović

Exploring the relationship of the individual, society and the television medium, the author uses this video to create a performance in the close-up: she is cutting holes with big scissors in the black stocking covering her face, "filling" each new hole with a new excerpt from the TV show *The History of Yugoslavia*. The act of baring her face and "freeing" personal identity is also an anxious testimony of how we are defined by the social stereotypes communicated through the television image.

Istražujući vezu između individualnog, društva i TV medija, autorica koristi video kako bi kreirala performans u groplanu: izrezuje rupe velikim makazama unutar crne najlonske čarape koja joj prekriva lice, "puneći" svaku novu rupu još jednim isječkom iz TV emisije *Historija Jugoslavije*. Čin otkrivanja lica i "oslobadanja" vlastitog identiteta je još jedno tjeskobno svjedočanstvo o načinu definiranja kroz društvene stereotipe prikazane u televizijskim prizorima.



Sanja Ivezović (Zagreb, 1949) graduated from The Academy of Fine Arts and had her first solo exhibition in 1970. Her art production has spanned a range of media such as photography, performance, video and installations. The point of departure of her work was (and has remained until today) her own person, her own life - and by putting this theme into a broader context - the situation of women in our time and society.

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Original language / Izvorni jezik:
Serbo-Croatian / srpskohrvatski

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Scuza Signorina / Scuza Signorina

1963 (7')

YUGOSLAVIA / JUGOSLAVIJA

Director / Režija: [Mihovil Pansini](#)

As a strong opponent of mainstream conventions and norms which tend to isolate cinema from life, as well as the main promoter of “anti-film” movement, Pansini made a series of films in 1963, in which he observed the consequences of procedures that deeply defy the filming standards. *Scuza Signorina* was shot by the author carrying the camera turned backwards, making it shoot without any control. Thus he wanted to demonstrate that movie might be made without any conscious construction of the author, or to show how film enters life, and vice versa, how life enters the film, without our consent.

Kao veliki protivnik konformiteta, konvencija i normi koje izoliraju film od života samog, ali kao i glavni zagovarač pokreta antifilma, Pansini je 1963. godine napravio seriju filmova u kojima je promatrao posljedice procedura koje se dubinski protive filmskim standardima. *Scuza Signorina* je film koji je autor snimao noseći kameru okrenutu unatrag, na taj način stvarajući bez ikakve kontrole nad materijalom. Na ovaj je način želio pokazati da film može biti napravljen bez ikakve svjesne autorske intencije ili kako film uranja u život, i obrnuto, kako život uranja u film bez našeg dopuštenja.



Mihovil Pansini (1926–2015), a physician with the title of “master of amateur film,” was one of the Croatian most influential avant-garde filmmakers. Under the influence of new tendencies in a broader cultural environment, especially in visual arts, theatre and music, he became an advocate of a radical reduction in cinematic expression. These ideas found their fullest manifestation in his own films made in 1963, such as *K3 – čisto nebo bez oblaka* or *Scuza Signorina*.

Mihovil Pansini (1926–2015), doktor sa počasnom titulom stručnjaka amaterskog filma, bio je jedan od najutjecajnijih hrvatskih avangardnih filmskih autora. Pod paskom novih tendencija u širem kulturnom okruženju, naročito vizuelnim umjetnostima, teatru i muzici, počeo je zagovarati radikalnu redukciju filmske ekspresije. Ove su se ideje u potpunosti odrazile na njegove filmove iz 1963. godine, poput *K3 – čisto nebo bez oblaka* ili *Scuza Signorina*.

Cinematographer / Kamera:
Mihovil Pansini
Producer / Producent:
Kinoklub Zagreb

Contact / Kontakt:
Diana Nenadić
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www.hfs.hr



Today...? / Danas...?

1966 (7')

YUGOSLAVIA / JUGOSLAVIJA

Director / Režija: Ante Verzotti

Although *Today...?*, like many other films belonging to the Split School, has some documentary qualities (a living street of Split is shown in the discontinuous walk) and, due to the engaged verses of the song, could also evoke some political interpretations, what is in the foreground again is the dialectics, the counterpointing of image and music, the testing of the adaptability of the camera to the movement which is given collocation in space by the marginally captured passers-by, ambiences, automobiles and architecture.

Iako *Danas...?*, kao i mnogi drugi filmovi koji pripadaju Splitskoj školi, ima određene dokumentarističke kvalitete (splitske pješačke zone prikazane u diskontinuiranom hodu), a s obzirom na angažirane pjesničke dionice, može usmjeriti na politička učitavanja, u prvom je planu i dalje dijalektika, kontrapunkt slike i muzike, testiranje prilagodljivosti kamere pokretu čija je prostorna promjenljivost usputno zabilježena prizorima prolaznika, ambijentom, autima i arhitekturom.



Ante Verzotti (Split, 1942). After participating in Cinema Club Split, he enrolles at FAMU in Prague, where he graduates Film and Television Cinematography. He's a photographer since 1973, and also a filmmaker. He teaches as an Associate Professor at Departement of Photography and Film and Television Cinematography since the founding of Art Academy UMAS in Split. He's currently living and working in Split.

Ante Verzotti (Split, 1942). Nakon djelovanja u Kino klubu Split, upisuje FAMU u Pragu, a 1973. diplomiра filmsko i televizijsko snimanje. Fotografijom se bavi od 1958. godine, a paralelno se bavio i snimanjem filmova. Na Umjetničkoj akademiji UMAS u Splitu predaje od njezina osnutka 1997. godine, kao izvanredni profesor – Kolegij fotografije i filmskog i TV snimanja. Živi i djeluje u Splitu.

Cinematographer / Kamera:
Ante Verzotti

Editor / Montaža:
Ante Verzotti

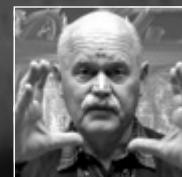
Producer / Producent:
Kino Klub Split

Contact / Kontakt:
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Wal(l)zen / Wal(l)zen

1989 (7')



Ivan Ladislav Galeta (1947–2014), a experimental filmmaker and multimedia artist. He was one of the founders and main editors (from 1977 to 1990) of the Centre for multimedia research at the Student center in Zagreb. Since 1980, he has been working as a guest lecturer at European universities and in different cultural centers. As an author, he has been working on film, and later video, since 1968.

YUGOSLAVIA / JUGOSLAVIJA

Director / Režija: Ivan Ladislav Galeta

If we understand *Wal(l)zen* as a quest for a gravitational center or point where elements of the whole of the universe merge, then detecting the center owes more to the perception of its (auditory and temporal) structure than the actual setting of a single motif at the center of the picture. The traces can be found in the parts of Chopin's piano Waltz [op. 64, no. 2], performed by pianist for the film *Forward-Backward: Piano* in 1977. Twelve years later, Galeta deconstructed the performance – variations of forward and backward movement in the manner of playing, shooting the playing, and reproducing the film.

Ukoliko posmatramo *Wal(l)zen* kao potragu za gravitacijskim centrom ili tačkom u kojoj se elementi svemira integrišu, onda je detektovanje centra više stvar percepcije njegove (auditivne i temporalne) strukture nego same postavke motiva u centar prizora. Tragovi mogu biti uočeni u dijelovima Šopenovog Valcera na klaviru [op. 64, br. 2] koje izvodi pijanist za film *Forward-Backward: Piano* 1977. godine. Dvanest godina kasnije, Galeta dekonstruira izvođenje – varijacije pokreta naprijed i nazad u maniru sviranja, snimanja i sviranja, te reprodukcije filma.

Cinematographer / Kamera:
Ivan Ladislav Galeta
Producer / Producent:
Zagreb film

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YUGOSLAV EXPERIMENT(S)

Animations /
Animirani film



Cow on the Moon / Krava na mjesecu
Dušan Vukotić

YUGOSLAVIA / 1959 / 11'

Curiosity / Znatiželja
Borivoj Dovniković – Bordo

YUGOSLAVIA / 1966 / 8'

Don Quixote / Don Kihot
Vlado Kristl

YUGOSLAVIA / 1961 / 10'

Fisheye / Riblje Oko
Joško Marušić

YUGOSLAVIA / 1980 / 9'

Inventor of Shoes Prof. Balthazar /
Izumitelj cipela Prof. Balthazar
Zlatko Grgić

YUGOSLAVIA / 1967 / 9'

Little and Big / Mali i veliki
Zlatko Grgić

YUGOSLAVIA / 1966 / 8'

Octave of Fear / Oktava Straha
Leo Fabiani

YUGOSLAVIA / 1977 / 5'

The Playful Robot / Nestašni robot
Dušan Vukotić

YUGOSLAVIA / 1956 / 8'



Cow on the Moon / Krava na mjesecu

1959 (11')

YUGOSLAVIA / JUGOSLAVIJA

Director / Režija: Dušan Vukotić

Imp and a slacker, mischevious reveler – all in one – constantly juggling his soccer ball, is disrupting some serious and dedicated inventive work of one little girl, wanting to spite her. But she doesn't seem concerned at all, calmly continuing her work, seemingly not paying any attention to the boy. It seems that she's just waiting a moment for revenge, which is coming soon.

Ugursuz i lijencina, mangup i nestaska, sve u jednom liku, koji stalno žonglira nogometnom loptom, ometa na svakom koraku miran i ozbiljan izumiteljski rad male djevojčice u želji da joj napakosti. No ona se izgleda zbog toga ni malo ne uzrujava, već mirno nastavlja svoj posao, na oko se ne obazirući na dječaka. Čini nam se da ona ipak čeka čas revanša, koji uskoro i dolazi.



Dušan Vukotić (1927–1998), caricaturist, director, screenwriter, leading draftsman and animator. He spreaded the fame of Zagreb Animated Film School and received an Oscar Award for the film *Surogat*, which was the first Oscar given for animated film outside of USA.

Dušan Vukotić (1927–1998), karikaturist, režiser, scenarist, glavni crtač, glavni animator. Pronio je slavu Zagrebačke škole crtanog filma, a 1962. godine dodijeljena mu je nagrada Oscar za film *Surogat* što je bio i prvi Oscar dodijeljen animiranom filmu izvan SAD-a.

Original language / Izvorni jezik:
No dialogue / bez dijaloga
Animation / Animacija:
Zlatko Grgić
Music / Muzika:
Stipica Kalodera
Producer / Producent:
Zagreb Film

Contact / Kontakt:
Zagreb Film
Zagreb 10 000, Vlaška 70, Croatia
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Curiosity / Znatiželja

1966 (8')



Borivoj Dovniković - Bordo (1930) is one of the pioneers of Croatian (Yugoslav) animation – he was there at the birth of the Zagreb School of Animated Film. He began his career as a caricaturist and illustrator. Some of his award-winning films are: Curiosity (1967), Learning to Walk (1978) and Exciting Love Story (1989).

YUGOSLAVIA / JUGOSLAVIJA

Director / Režija: [Borivoj Dovniković - Bordo](#)

This is a film about human curiosity – an affliction for which no cure has ever been found.

Ovo je film o ljudskoj znatiželji – bolesti za koju lijek nikada nije pronađen.

Borivoj Dovniković - Bordo (1930) je jedan od pionira hrvatske (jugoslavenske) animacije – učestvovao je u procesu začetka Zagrebačke škole crtanog filma. Počeo je karijeru kao karikaturist i ilustrator. Neki od njegovih nagradivanih filmova su: *Znatiželja* (1967), *Škola hodanja* (1978) i *Uzbuđljiva ljubavna priča* (1989).

Original language / Izvorni jezik:

No dialogue / bez dijaloga

Cinematographer / Kamera:

Ivan Hercigonja

Animation / Animacija:

Borivoj Dovniković - Bordo

Music / Muzika:

Tomica Simović

Producer / Producent:

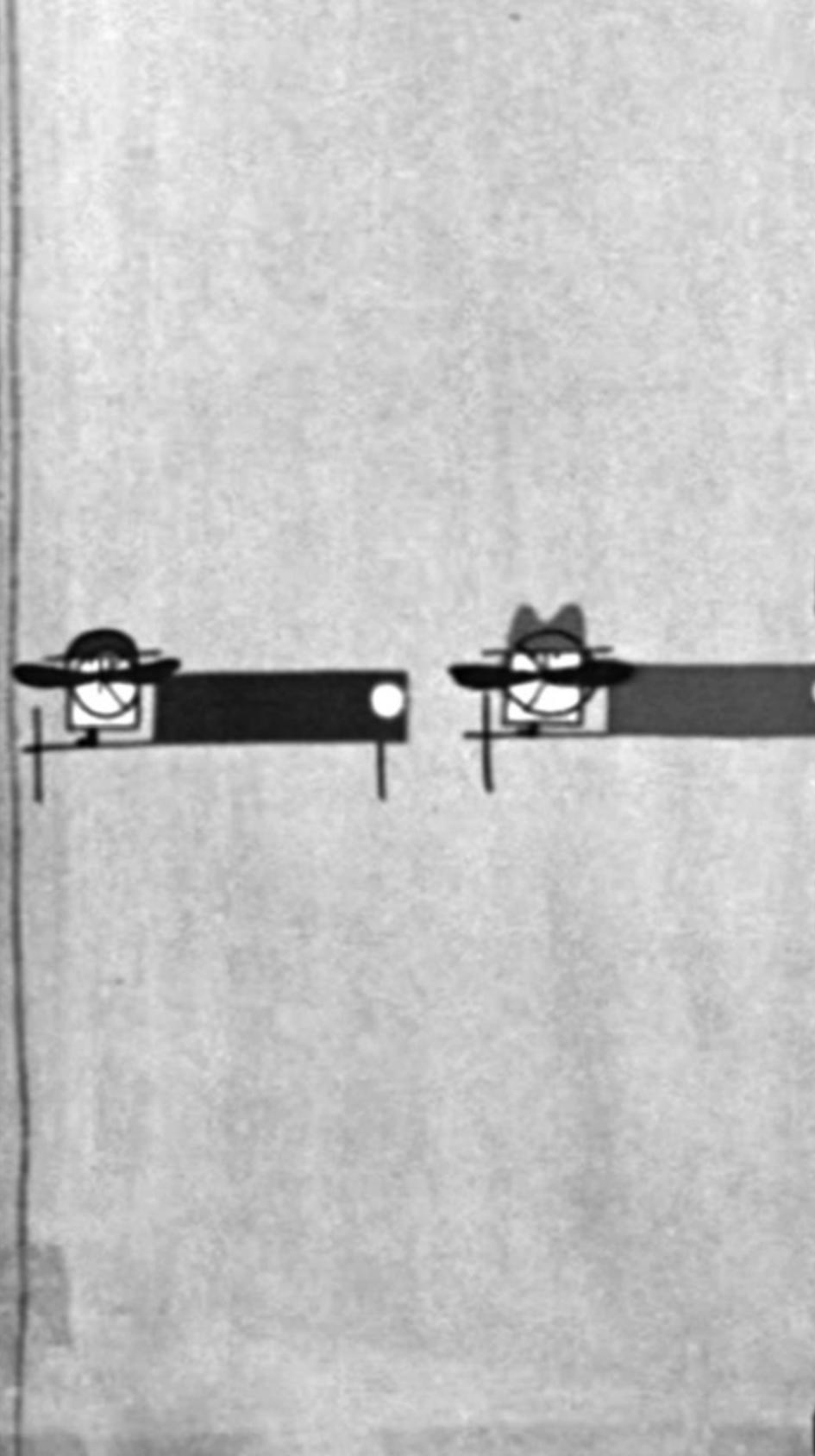
Zagreb film

Contact / Kontakt:

Zagreb film

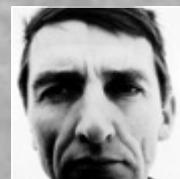
Zagreb 10 000, Vlaška 70, Croatia

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Don Quixote / Don Kihot

1961 (10')



Vlado Kristl (1923–2004) was a filmmaker of broad range of interests that expand from pioneer work on animated and experimental film to poetry, performance and painting. Following his relocation to Germany, he continued making films that can hardly be compared with anything similar in context of European postwar cinematography.

Vlado Kristl (1923–2004) bio je stvaratelj upečatljivo širokih interesa koji se protežu od pionirskih radova u animiranom i eksperimentalnom filmu do poezije, performansa i slikarstva. Odselivši se u Njemačku, nastavio je snimati filmove teško usporedive s ićime u kontekstu evropske poslijeratne kinematografije.

YUGOSLAVIA / JUGOSLAVIJA

Director / Režija: Vlado Kristl

Objects, figures and elements plunge out of the image: our hero stumbles through this allegory of a world which has slipped into uncontrollable turbulence full of caprice and insanity.

Predmeti, figure i elemnti izranjavaju iz slike; naš junak posrće kroz ovu alegoriju svijeta potonulog u nekontrolisanu turbulenciju punu hira i ludila.

Original language / Izvorni jezik:

No dialogue / bez dijaloga

Animation / Animacija:

Vlado Kristl

Music / Muzika:

Milko Kelemen

Producer / Producent:

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Contact / Kontakt:

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Fisheye / Riblje Oko

1980 (9')

YUGOSLAVIA / JUGOSLAVIJA

Director / Režija: Joško Marušić

Fisheye, directed by Josko Marusic, depicts a cruel reversal of nature when monster fish invade and demolish a fishing village.

Riblje Oko, film koji je režirao Joško Marušić, predstavlja okrutnu preobrazbu prirode u trenutku kada riba-čudovište napada i uništava ribarsko seoce.



Joško Marušić graduated from Classical Gymnasium in Split, and later on studied architecture in Zagreb, where he graduated in 1975. He is a caricaturist, he illustrates books, and he used to be editor and author of film program *Obojena svjetlost* since 1982 to 1989. He is best known for his animated films.

Joško Marušić je završio Klasičnu gimnaziju u Splitu, potom studira arhitekturu u Zagrebu, gdje je diplomirao 1975. godine. Bavi se stripom, karikaturom, ilustrira knjige, a od 1982. do 1989. godine urednik je i autor emisije o filmu *Obojena svjetlost*. No, najpoznatiji je kao autor animiranih filmova.

Original language / Izvorni jezik:

No dialogue / bez dijaloga

Cinematographer / Kamera:

Franjo Malogorski

Animation / Animacija:

Joško Marušić

Music / Muzika:

Tomislav Simović

Producer / Producent:

Zagreb Film

Contact / Kontakt:

Zagreb Film

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Inventor of Shoes Prof. Balthazar / Izumitelj cipela Prof. Balthazar

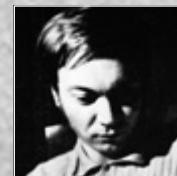
1967 (9')

YUGOSLAVIA / JUGOSLAVIJA

Director / Režija: Zlatko Grgić

Professor Balthazar was an inventor. One day he invented unusual shoes. Shoes that could fly, dance, jump, go fast like a car – magical shoes. Professor Balthazar was a good man and he gave all the shoes away. But he also made mistakes. And one day after a lab explosion, he found himself in a hospital.

Prof. Balthazar je bio izumitelj. Jednog dana izumio je neobične cipele. Cipele koje su mogle letjeti, plesati, skakati, juriti kao automobil – čudesne cipele. Prof. Balthazar bio je dobar čovjek i sve ih je ispodklanjao. Ali, Prof. Balthazar je i grijeošio. I jednoga dana, poslije eksplozije u laboratoriju Prof. Balthazar našao se u bolnici.



Zlatko Grgić (1931–1988), Croatian animated films author and caricaturist. He was involved in animation since 1951 first as a draftsman and animator, and doing independent directing work since 1964. He codirected a few films, as well as few episodes of Professor Balthazar animated series. He codirected a film *Dream Doll* which received an Oscar nomination. He's one of the leading authors of second generation of Zagreb school of animated films.

Zlatko Grgić (1931–1988), hrvatski autor crtanih filmova i karikatura. Crtanim filmom bavio se od 1951., i to najprije kao crtač i animator, a samostalno je režirao od 1964. Ostvario je više filmova u korežiji te nekoliko epizoda serije o Prof. Baltazaru. U Kanadi je korežirao film *Lutka snova* koji je nominiran za Oscara. Jedan je od vodećih autora druge generacije Zagrebačke škole crtanog filma.

Original language / Izvorni jezik:
Serbo-Croatian / srpskohrvatski
Cinematographer / Kamera:
Ivan Hercigonja
Animation / Animacija:
Zlatko Grgić
Music / Muzika:
Aleksandar Bubanović
Producer / Producent:
Zagreb Film

Contact / Kontakt:
Zagreb Film
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E: zagrebfilm@zagrebfilm.hr



Little and Big / Mali i veliki

1966 (8')

YUGOSLAVIA / JUGOSLAVIJA

Director / Režija: Zlatko Grgić

A film grotesque in which the author parodies a certain type of engaged films pretentiously trying to impose strong messages, doing so through the antagonism of two film figures, Little and Big.

Filmska groteska u kojoj kroz antagonistam dvaju figura, Malog i Velikog, autor parodira izvjesni tip angažiranih filmova koji tendenciozno pretendiraju u nametanju velikih poruka.



Zlatko Grgić (1931–1988), Croatian animated films author and caricaturist. He was involved in animation since 1951 first as a draftsman and animator, and doing independent directing work since 1964. He codirected a few films, as well as few episodes of Professor Balthazar animated series. He codirected a film *Dream Doll* which received an Oscar nomination. He's one of the leading authors of second generation of Zagreb school of animated films.

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Original language / Izvorni jezik:

No dialogue / bez dijaloga

Cinematographer / Kamera:

Ivan Hercigonja

Animation / Animacija:

Zlatko Grgić

Music / Muzika:

Davor Kajfeš

Producer / Producent:

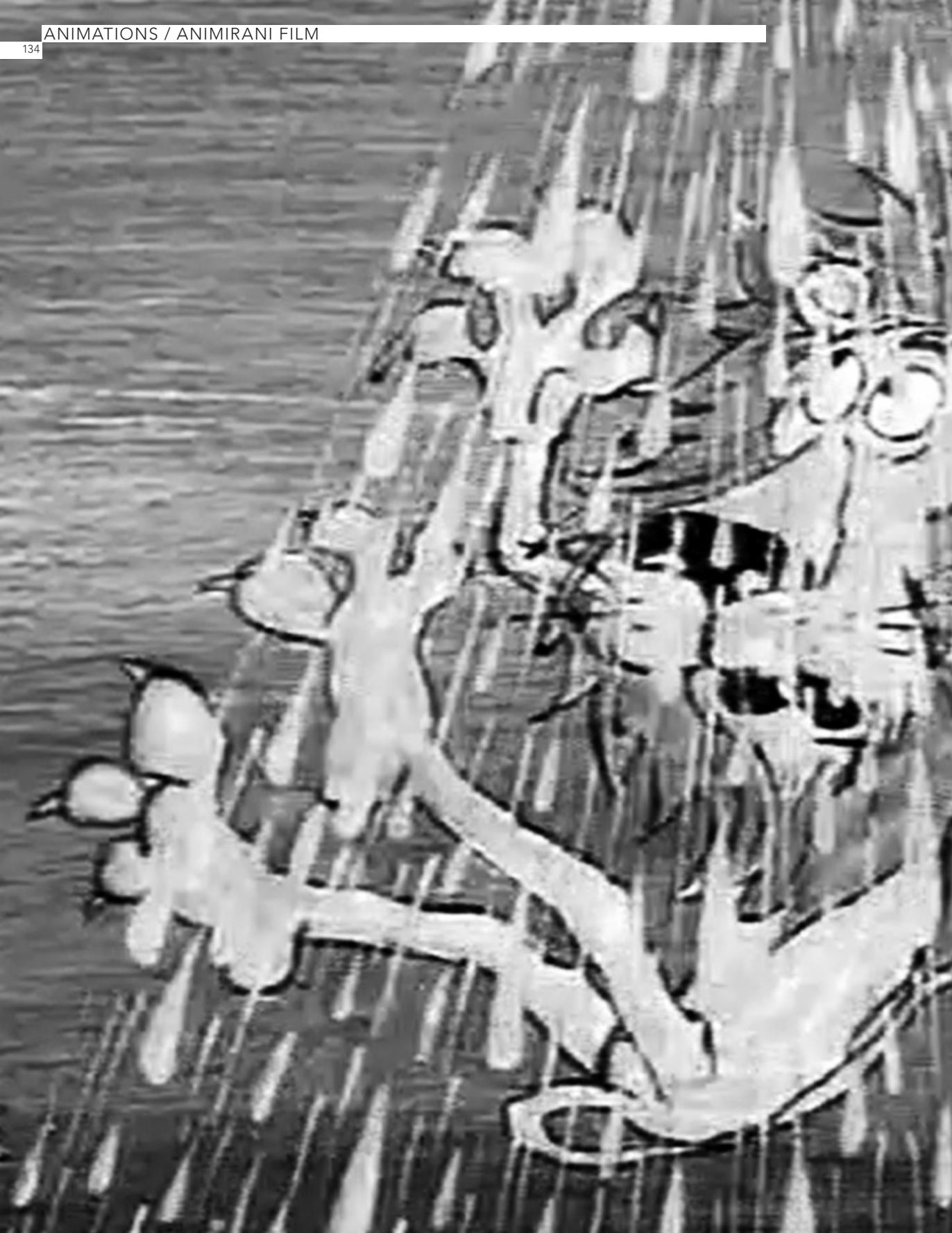
Zagreb Film

Contact / Kontakt:

Zagreb Film

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Octave of Fear / Oktava Straha

1977 (5')

YUGOSLAVIA / JUGOSLAVIJA

Director / Režija: Leo Fabiani

Everybody has someone to be afraid of. As one gets stronger, he takes on the hierarchy. The biggest Tyrant can be stripped of his strengths and force, even if are weak, and he is strong. It is easier to achieve something in life then to preserve it!

Svako ima nekog iznad sebe koga se boji. Što je neko jači, to se više uspinje. I najvećem Silniku moguće je oduzeti snagu i žestinu, makar bili i slabici, a on jak. Lakše je u životu nešto ostvariti nego to sačuvati!

Leopold (Leo) Fabiani (Slovenija, 1928-2003), Croatian film animator and director. Fabiani studied Law, but when he got involved in Animated Film Sector in Zagreb Film in 1956, he decided on animation and drawing which was his professional career choice until he died. He also did book illustrations.

Leopold (Leo) Fabiani (Slovenija, 1928-2003), hrvatski animator i režiser crtanih filmova. Fabiani je studirao pravo, no kad se 1956. uključio u rad Studija za crtani film u Zagreb filmu, odlučio se za animaciju i crtanje kojima se profesionalno bavio do kraja života. Također je radio na ilustraciji i opremi knjiga.

Original language / Izvorni jezik:

No dialogue / bez dijaloga

Cinematographer / Kamera:

Franjo Malogorski

Animation / Animacija:

Leo Fabiani

Music / Muzika:

Ozren Depolo

Producer / Producent:

Zagreb Film

Contact / Kontakt:

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The Playful Robot / Nestašni robot

1956 (8')

YUGOSLAVIA / JUGOSLAVIJA

Director / Režija: Dušan Vukotić

In a super modern Laboratory, a professor and scientist constructed an automatic robot to use him as his servant. As soon as the professor went to bed, robot took the spare parts to build other robots that, badly assembled, make everything topsy-turvy creating an unbelievable disorder. The professor intervenes at the very last moment to restore order.

U supermodernoj laboratoriji, profesor i naučnik sastavili su automatskog robota kako bi ga koristili kao slugu. Čim je profesor otišao spavati, robot je uzeo rezervne dijelove kako bi napravio druge robote koji, loše sastavljeni, prave potpuni nered. Profesor spašava situaciju u posljednjem trenutku.



Dušan Vukotić (1927-1998), caricaturist, director, screenwriter, leading draftsman and animator. He spreaded the fame of Zagreb Animated Film School and received an Oscar Award for the film *Surogat*, which was the first Oscar given for animated film outside of USA.

Dušan Vukotić (1927-1998), karikaturist, režiser, scenarist, glavni crtač, glavni animator. Pronio je slavu Zagrebačke škole crtanog filma, a 1962. godine dodijeljena mu je nagrada Oscar za film *Surogat* što je bio i prvi Oscar dodijeljen animiranom filmu izvan SAD-a.

Original language / Izvorni jezik:

No dialogue / bez dijaloga

Animation / Animacija:

Vjekoslav Kostanjšek, Vladimir Jutriša

Music / Muzika:

Aleksandar Bubanović

Producer / Producent:

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Contact / Kontakt:

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YUGOSLAV EXPERIMENT(S)

Serbia / Srbija



Metamorphosis / Metamorfoza
Marko Babac

YUGOSLAVIA / 1955 / 6'

The Seal / Pečat
Dušan Makavejev

YUGOSLAVIA / 1955 / 17'

Antonije's Broken Mirror /
Antonijev razbijeno ogledalo
Dušan Makavejev

YUGOSLAVIA / 1957 / 11'

Don't Believe in Monuments /
Spomenicima ne treba verovati
Dušan Makavejev

YUGOSLAVIA / 1958 / 5'

Tears / Suze
Vojislav Kokan Rakonjac

YUGOSLAVIA / 1959 / 17'

The Wall / Zid
Vojislav Kokan Rakonjac

YUGOSLAVIA / 1960 / 8'

Tryptych on the Matter and Death /
Triptih o materiji i smrti
Živojin Pavlović

YUGOSLAVIA / 1960 / 9'

Report from Women's Block /
Reportaža iz ženskog bloka
Dragoslav Lazić

YUGOSLAVIA / 1960 / 8'

Arms in the Purple Distance /
Ruke ljubičastih daljina
Sava Trifković

YUGOSLAVIA / 1962 / 11'

Smoke and Water / Dim i voda
Dragoslav Lazić

YUGOSLAVIA / 1962 / 12'

Direction (Stevens Duke) /
Pravac (Stevens-Duke)
Tomislav Gotovac

YUGOSLAVIA / 1964 / 10'

Blue Rider (Godard-Art) /
Plavi jahač (Godard-Art)
Tomislav Gotovac

YUGOSLAVIA / 1964 / 14'

Circle (Jutkevich - Count) /
Kružnica (Jutkevič-Count)
Tomislav Gotovac

YUGOSLAVIA / 1964 / 12'

Head-Circle / Glava – krug
Zoran Popović

YUGOSLAVIA / 1968–69 / 5'

Composition / Kompozicija
Vjekoslav Nakić

YUGOSLAVIA / 1970 / 6'

The Garden of Forking Paths /
Vrt sa stazama što se račvaju
Slobodan Šijan

YUGOSLAVIA / 1971 / 4'

Journey / Putovanje
Bojana Vujanović

YUGOSLAVIA / 1972 / 2'

From Me to You / Od mene do tebe
Mirko Avramović, Miodrag Tarana

YUGOSLAVIA / 1972 / 4'

And the Evening and the Morning Were
the Seventh Day / I bi veče, i bi jutro, dan sedmi
Miodrag Milošević

YUGOSLAVIA / 1975 / 7'

Gerdy, The Wicked Witch /
Gerdy, zločesta vještica
Ljubomir Šimunić

YUGOSLAVIA / 1973–76 / 10'

Last Tango in Paris / Poslednji Tango u Parizu
Miodrag Milošević

YUGOSLAVIA / 1983 / 6'

Pure Film: Memento of GEFF /
Čisti film: sećanje na GEFF
Miroslav Bata Petrović

YUGOSLAVIA / 1984 / 5'



Metamorphosis / Metamorfoza

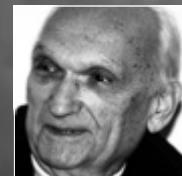
1955 (6')

YUGOSLAVIA / JUGOSLAVIJA

Director / Režija: Marko Babac

This early work of Marko Babac is a critique of the post-war transformation and changes many went through.

Ovo rano ostvarenje Marka Babca predstavlja kritiku postratnih transformacija i promjena kroz koje su mnogi prošli.



Marko Babac (1935–2014) was a film theorist, director, founder and a long-time lecturer of film editing on academies in Belgrade, Ljubljana, Sarajevo and Novi Sad. He is known for his films: Kavez, Braća, Čežnja, Ko puca otvorice mu se and others. He received a Pula Film Festival award for directing for his film Kapi vode, ratnici in 1962.

Marko Babac (1935–2014) bio je teoretičar filma, režiser, osnivač i višedecenijski predavač filmske montaže na akademijama u Beogradu, Ljubljani, Sarajevu i Novom Sadu. Poznat je po filmovima: Kavez, Braća, Čežnja, Ko puca otvorice mu se i drugim. Za film Kapi vode, ratnici 1962. godine dobio je nagradu za režiju na Pulskom festivalu.

Cinematographer / Kamera:

Aleksandar Petković

Editor / Montaža:

Marko Babac

Cast / Glumačka postava:

Dragoljub Ivkov

Producer / Producent:

Kino Klub Beograd

Contact / Kontakt:

Miodrag Milošević

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The Seal / Pečat

1955 (17')

YUGOSLAVIA / JUGOSLAVIJA

Director / Režija: Dušan Makavejev

Inspired by the 1928 experimental film by Robert Florey and Slavko Vorkapich, *The Life and Death of 9413*, this amateur short is the story of a man who spends his entire life under the thumb of anonymous bureaucrats. The titular seal adorns everything in life, from birth to death, in a criticism of bureaucracy and power over the individual, in a film that makes stylistic references to silent cinema.

Inspirisan eksperimentalnim filmom *The Life and Death of 9413* autora Roberta Floreyja i Slavka Vorkapicha iz 1928. godine, ovaj amaterski kratki film je priča o čovjeku koji cijelo bivstvo provodi pod paskom anonimnih birokrata. Pečat iz filmskog naslova obilježava sve u životu, od rođenja do smrti, u ovoj kritici birokratije i moći koji nadvladavaju individuu, u filmu koji se stilistički referira na koncept nijemog filma.



Dušan Makavejev, the Yugoslavian filmmaker, who rose to cinematic fame or infamy (depending on who you ask) in Communist Yugoslavia in the sixties and early seventies, believed in breaking all the rules. Through collage and juxtaposition, Buñuelian absurdity and sexual confrontation, Makavejev freed narrative cinema from all oppressive norms.

Dušan Makavejev, jugoslavenski filmski autor koji je postigao filmsku slavu ili zloglasnost (ovisno ko tvrdi) u vrijeme komunističke Jugoslavije 60-ih i ranih 70-ih; vjerovao je u rušenje svih pravila. Kroz kolaž i jukstapoziciju, buñuelijanski apsurd i seksualno sukobljavanje, Makavejev je oslobođio narativni film svih susprežućih normi.

Cast / Glumačka postava:
Jovan Ćirilov, Mila Radosavljević

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Antonije's Broken Mirror / Antonijevo razbijeno ogledalo

1957 (11')

YUGOSLAVIA / JUGOSLAVIJA

Director / Režija: Dušan Makavejev

Obsessed, by his own admission, with Italian Neorealism and its antiheroes, Makavejev made his third short a "neorealist tale" about a charming but lonely and aimless street magician who becomes a victim of his own illusions. Wandering through the city, Anthony falls in love with a mannequin in the window of a tailor's shop: the doll looks inanimate to everyone around him but comes alive in Anthony's eyes, the Galatea to his Pygmalion.

Po vlastitom priznanju opsjednut italijanskim neorealizmom i njegovim antiherojima, Makavejev predstavlja svoj treći kratki film kao "neorealističku priču" o šarmantnom ali usamljenom i bescilnjom uličnom madioničaru koji postaje žrtva vlastitih iluzija. Lutajući kroz grad, Anthony se zaljubljuje u lutku sa izloga krojačke radnje; lutka je neživa za sve oko njega, ali u njegovim očima oživljava – kao Galatea svom Pigmalionu.



Dušan Makavejev, the Yugoslavian filmmaker, who rose to cinematic fame or infamy (depending on who you ask) in Communist Yugoslavia in the sixties and early seventies, believed in breaking all the rules. Through collage and juxtaposition, Buñuelian absurdity and sexual confrontation, Makavejev freed narrative cinema from all oppressive norms.

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Cinematographers / Kamera:
Aleksandar Petković, Vojislav Lukić
Editor / Montaža:
Marko Babac

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Don't Believe in Monuments / Spomenicima ne treba verovati

1958 (5')

YUGOSLAVIA / JUGOSLAVIJA

Director / Režija: Dušan Makavejev

A young woman tries to make love to a park statue, but despite her passionate efforts, the monument remains cold and heartless. *Don't Believe in Monuments* is an early short, where Makavejev subtly ridicules Yugoslav state-sponsored monument and history worship.

Mlada žena pokušava voditi ljubav sa statuom u parku. Međutim, uprkos njenim strastvenim naporima, spomenik ostaje hladan i bezdušan. *Spomenicima ne treba verovati* je rani kratki film u kojem Makavejev ismijava opsesiju jugoslavenskog vladajućeg aparata historijom i monumentima.



Dušan Makavejev, the Yugoslavian filmmaker, who rose to cinematic fame or infamy (depending on who you ask) in Communist Yugoslavia in the sixties and early seventies, believed in breaking all the rules. Through collage and juxtaposition, Buñuelian absurdity and sexual confrontation, Makavejev freed narrative cinema from all oppressive norms.

Dušan Makavejev, jugoslavenski filmski autor koji je postigao filmsku slavu ili zloglasnost (ovisno ko tvrdi) u vrijeme komunističke Jugoslavije 60-ih i ranih 70-ih; vjerovao je u rušenje svih pravila. Kroz kolaž i jukstapoziciju, buñuelijanski apsurd i seksualno sukobljavanje, Makavejev je oslobođio narativni film svih susprežućih normi.

Cinematographers / Kamera:
Vojislav Lukić
Editor / Montaža:
Marko Babac

Contact / Kontakt:
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Tears / Suze

1959 (17')

YUGOSLAVIA / JUGOSLAVIJA

Director / Režija: Vojislav Kokan Rakonjac

The first local Yugoslav film that was banned since it portrayed the courageous Partizans in sentimental, and thus negative manner, was *Tears* (1959) – a Belgrade cine club film by Rakonjac. One of his Academic Film Center films that followed *Tears*, and is presented in the program of the Yugoslav experiment(s) is *Wall* (1960). *Wall* while being equally socially engaged, is more poetic, delivering the morbid, existential angst that would stamp the work of Rakonjac.

Prvi jugoslavenski film koji je bio zabranjen zbog prikazivanja hrabrih partizana na emotivan, samim time negativan način, su *Suze* (1959), film beogradskog Kino kluba, a Rakonjeva tvorevina. Jedan od filmova Akademskog filmskog centra koji je slijedio *Suze* je bio *Zid*, također predstavljen u selekciji Jugoslovenskih eksperimenata. Iako je jednako socijalno angažiran, ipak je poetičniji u svojoj perspektivi morbidne, egzistencijalne tjeskobe koja će obilježiti Rakonjev opus.



Vojislav Kokan Rakonjac is one of the founders of Kino Klub Beograd. During his eight year long career, he made four shorts, as well as six features. His stories are central in omnibuses *Grad i Kapi*, *vode*, *ratnici*. Two of the films he participated in were forbidden for screening; short film *Zid* (unofficially), and omnibus *Grad* is the only officially forbidden film in Yugoslav history. He died unexpectedly and very young in 1969.

Vojislav Kokan Rakonjac je jedan od osnivača Kino kluba Beograd. Za svojih osam godina karijere snimio četiri kratka filma i šest dugometražnih. Njegove priče su centralne i u omnibusima *Grad i Kapi*, *vode*, *ratnici*. Dva filma u kojima je učestvovao bila su zabranjivana; kratkometražni *Zid* (nezvanično) i omnibus *Grad* kao jedini zvanično zabranjeni film u istoriji Jugoslavije. Umro je vrlo mlad iznenadnom smrću 1969. godine.

Cinematographer / Kamera:
Branko Perak
Editor / Montaža:
Vojislav Kokan Rakonjac
Cast / Glumačka postava:
Ljubomir Ćipranić, Dragoslav Lazić,
Sava Trifković, Zorica Vuković

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The Wall / Zid

1960 (8')

YUGOSLAVIA / JUGOSLAVIJA

Director / Režija: Vojislav Kokan Rakonjac

A dark film, with surreal imagery that spreads existential and morbid anguish. An artwork of one of the most prominent representatives of the Academic Film Center of Belgrade.

Mračan film sa nadrealnim elementima koji šire egzistencijalnu i morbidnu agoniju. Umjetnički rad jednog od najuglednijih članova Akademskog filmskog centra u Beogradu.



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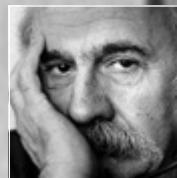
Cast / Glumačka postava:
Branka Jovanović

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Triptych on the Matter and Death / Triptih o materiji i smrti

1960 (9')



Živojin Pavlović (1933) is one of the most important avant-garde Yugoslav directors. He started writing about film and art when he was 19, and he graduated fine arts in Belgrade. His films are Ljuba Popović (1958), Žive vode from the omnibus Kapi, vode, ratnici (1962). He died on November 29 in 1998 in Belgrade.

Yugoslavia / Jugoslavija

Director / Režija: [Živojin Pavlović](#)

Triptych on Matter and Death is a dreamlike vision of a lone woman in distress, navigating a desolate landscape in which she ultimately meets her demise. This narrative through-line serves as the basis for an unofficial trilogy including the films *The Wall* (Kokan Rakonjac, 1960) and *Distant Purple Hands* (Sava Trifković, 1962).

Triptih o materiji i smrti je snovita vizija usamljene i uznemirene žene koja luta napuštenim predjelima gdje će u konačnici dočekati i svoj kraj. Ova narativna nit predstavlja bazu za zvaničnu trilogiju koja uključuje i filmove *Zid* (Kokon Rakonjac, 1960) i *Ruke ljubičastih daljina* (Sava Trifković, 1962).

Cinematographer / Kamera:
Aleksandar Petković
Editor / Montaža:
Živojin Pavlović
Cast / Glumačka postava:
Jelena Crnobrnja

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Report from Women's Block / Reportaža iz ženskog bloka

1960 (8')

Yugoslavia / Jugoslavija

Director / Režija: Dragoslav Lazić

Many of the cine club authors were inspired by or documenting students and student life. *The Report from Women's Block* is a provocative piece, looking at the life inside a women's space.

Mnogi autori-članovi kino kluba su bili inspirisani ondašnjim studentskim životom ili njegovim bilježenjem. *Reportaža iz ženskog bloka* je provokativan rad koji otvara vrata u unutrašnjost ženskog prostora.



Dragoslav Lazić (Jagodina, 1946). For half of century life's work he made about ten feature films, doing directing as well as screenwriting. His well known films are: *Tople godine* (1966), *Sirota Marija* (1968) and *Ranjena zemlja* (1999).

Dragoslav Lazić (Jagodina, 1946). Za pola vijeka rada na filmu realizovao je desetakigranih filmova kao režiser i scenarista. Njegovi najpoznatiji filmovi su: *Tople godine* (1966), *Sirota Marija* (1968) i *Ranjena zemlja* (1999).

Script / Scenarij:
Dragoslav Lazić

Contact / Kontakt:
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Arms in the Purple Distance / Ruke ljubičastih daljina

1962 (11')



Sava Trifković is a director and actor, known for Praistorija Vojvodine (1975), Drug Djavo (1980) and Ruke ljubičastih daljina (1962). He was the quintessential amateur of the film clubs; an unemployed architect who never really pursued a film career but remained a valued member of the Belgrade film clubs.

Sava Trifković je režiser i glumac najpoznatiji po filmovima Praistorija Vojvodine (1975), Drug Djavo (1980) i Ruke ljubičastih daljina (1962). Bio je kvintesencijalni amater-pripadnik filmskih klubova; nezaposleni arhitekta koji nikada nije želio karijeru u filmu, ali je ostao vrijedan član beogradskih filmskih klubova.

YUGOSLAVIA / JUGOSLAVIJA

Director / Režija: Sava Trifković

A distressed young woman, possibly on the run is surrounded by nothing but barren landscapes of forests and fields. As she progresses to an indiscernible denouement, the film contorts shape into a circular series of pulsating images that touches on the horror and the metaphysical.

Uznemirena mlada žena u bijegu okružena je samo šumovitim pejzažima i poljima. Kako se bliži nerazlučivom raspletu, film distorzira oblik u kružne serije pulsirajućih prizora koji se razlučuju u zastrašujućem i metafizičkom.

Original language / Izvorni jezik:
No dialogue / bez dijaloga
Cinematographer / Kamera:
Nemanja Budisavljević
Editor / Montaža:
Sava Trifković
Producer / Producenat:
AKK Beograd

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Smoke and Water / Dim i voda

1962 (12')

YUGOSLAVIA / JUGOSLAVIJA

Author / Autor: Dragoslav Lazić

An experimental documentary in which subjects are trains and train yards. The decade that followed turned the railway in key iconic symbols of the Yugoslav Black Wave films.

Eksperimentalni dokumentarni film u kojem je fokus na vozovima i željezničkim stanicama. Decenija koja je uslijedila transformirala je željeznicu u jedan do amblematskih simbola jugoslavenskih crnotalasnih filmova.



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Dragoslav Lazić (Jagodina, 1946). Za pola vijeka rada na filmu realizovao je desetakigranih filmova kao režiser i scenarista. Njegovi najpoznatiji filmovi su: Tople godine (1966), Sirota Marija (1968) i Ranjena zemlja (1999).

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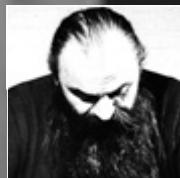
Direction (Stevens Duke) / Pravac (Stevens-Duke)

1964 (10')

YUGOSLAVIA / JUGOSLAVIJA
Director / Režija: Tomislav Gotovac

Dedicated to his American heroes – the filmmaker George Stevens and the jazz-musician Duke Ellington – *Straight Line* is the first part of Tomislav Gotovac's Belgrade trilogy, which, along with *Straight Line*, included *Blue Rider* and *Circle*, all made in 1964. Conceptually elegant in its simplicity and logical consistency, the trilogy stands out as the culmination of avant-garde film practice in ex-Yugoslavia and its earliest example of structuralist film.

Pravac je prvi dio beogradske trilogije autora Tomislava Gotovca, a posvećen je njegovim američkim herojima – filmskom autoru Georgeu Stevensu i jazz muzičaru Dukeu Ellingtonu. Ostatak trilogije uključuje filmove *Plavi jahač* i *Kružnica* (svi su nastali 1964. godine). Konceptualno elegantna u jednostavnosti i logičkoj konzistentnosti, trilogija se izdvaja kao kulminacija avangardne filmske prakse u bivšoj Jugoslaviji i najraniji je primjer strukturalističkog filma.



Tomislav Gotovac (1937–2010), multimedia artist and filmmaker. Starting in early sixties, he created a series of photographs with his body as the central motive. He has also made collages, installations and objects made from material gathered from his surroundings. His works are featured in collections of prominent museums all over the world.

Tomislav Gotovac (1937–2010), multimedijalni umjetnik i filmski autor. Počevši od ranih šezdesetih godina prošlog vijeka, stvarao je fotografске serije sa svojim tijelom kao centralnim motivom. Takoder je izradivao kolaže, instalacije i predmeta sačinjene od materijala prikupljenog u okolini. Njegovi su radovi uključeni u kolekcije značajnih svjetskih muzeja.

Cinematographer / Kamera:
Tomislav Gotovac
Editor / Montaža:
Tomislav Gotovac

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Blue Rider (Godard-Art) / Plavi jahač (Godard-Art)

1964 (14')

YUGOSLAVIA / JUGOSLAVIJA

Director / Režija: Tomislav Gotovac

Under the direction of the director, the cameraman filming – random encounters, people in restaurants, inns and cafés of Zagreb, capital of Croatia. The soundtrack is borrowed from the American television series Bonanza.

Pod režiserskom palicom i snimateljskim okom – slučajni susreti, ljudi u restoranima, svratištima i kafeima Zagreba, glavnog grada Hrvatske. Soundtrack je preuzet iz američke serije Bonanza.



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Editor / Montaža:
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Circle (Jutkevich-Count) / Kružnica (Jutkevič-Count)

1964 (12')

YUGOSLAVIA / JUGOSLAVIJA
Director / Režija: Tomislav Gotovac

In *Kružnica (Jutkevich - Count)*, Gotovac recorded the landscape from atop a building by rotating a camera 360 degrees, capturing the surroundings while simultaneously emphasizing the means of doing so—the film medium itself.

U *Kružnici (Jutkevič-Count)* Gotovac je snimio pejzaž sa vrha zgrade rotirajući kameru za 360 stepeni, na taj način bilježeći okolinu, istovremeno naglašavajući sredstva same aktivnosti, odnosno film kao medij.



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Editor / Montaža:
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Head-Circle / Glava-krug

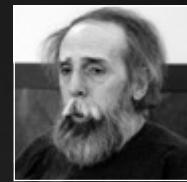
1968-1969 (5')

YUGOSLAVIA / JUGOSLAVIJA

Author / Autor: Zoran Popović

Short experimental films such as *Head-Circle* managed to capture a diversified flow of information related to artists, exhibitions and events, thus affirming the importance of documenting actions and works. *Head-Circle* is a conceptual audiovisual artwork following a rotary motion of the camera around the head of a model.

Kratki eksperimentalni filmovi poput filma *Glava-krug* uspjeli su uloviti razuđeni tok informacija vezanih za umjetnike, izložbe i događaje, na taj način afirmišući važnost dokumentovanja radnji i ostvarenja. *Glava-krug* je konceptualni audiovizuelni umjetnički rad koji prati kružno kretanje kamere oko glave modela.



Zoran Popović (Belgrade, 1944). He graduated from the Academy of Fine Arts in Belgrade in 1973, and amongst his peers was the protagonist of radical art practice that put Serbia on the top of avant-garde movement of that time. Popović's art works can be found in collections such as Rockefeller, MoMA (New York), Bruno Delarue Gallery (Paris) and Kunsthalle Fridericianum (Kassel).

Zoran Popović (Beograd, 1944). Magistrirao je pri Akademiji likovnih umjetnosti u Beogradu 1973. godine, a sa umjetnicima svoje generacije bio je protagonisti radikalne umjetničke prakse koja je u to vrijeme svrstala umjetnost u Srbiji u vrh svjetskih avangardnih kretanja. Popovićevi radovi se nalaze i u kolekcijama Rockefeller i MoMA u New Yorku, Galerije Bruno Delarue u Parizu i Kunsthalle Fridericianum u Kasselu.

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Composition / Kompozicija

1970 (6')



Vjekoslav Nakić (Drniš, 1943) made 14 films as a member of Cinema Club Split. He was working at the Academic Cinema Club in Belgrade since 1969 to 1973 where he made three films. He was a screenwriter, director and editor in all of his films, and a cinematographer in eight of them.

Vjekoslav Nakić (Drniš, 1943) je kao član Kino kluba Split realizovao 14 filmova. Od 1969. do 1973. radi u Akademskom kino klubu u Beogradu gde je snimio tri filma. U svim svojim filmovima bio je scenarist, režiser i montažer, a u osam i snimatelj.

YUGOSLAVIA / JUGOSLAVIJA

Director / Režija: Vjekoslav Nakić

An experimental film with no plot. Consists mostly of static shots portraying train wagons. The word “composition” in Serbian has a triple meaning here – a train composition, composition of a shot, and music composition. Regarding the third meaning, the soundtrack of the film is a 5 second loop that keeps repeating itself over and over again.

Eksperimentalni film bez zapleta. Uglavnom je sastavljen od statičnih snimaka vagona. Riječ “kompozicija” u filmu ima trostruko značenje – željeznička kompozicija, kompozicija kadra i muzička kompozicija. Uzimajući u obzir treće značenje, soundtrack filma je sekvenca od pet sekundi u neprestanoj repeticiji.

Editor / Montaža:
Vjekoslav Nakić
Sreenplay / Scenarij:
Vjekoslav Nakić

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The Garden of Forking Paths / Vrt sa stazama što se račvaju

1971 (4')

YUGOSLAVIA / JUGOSLAVIJA

Author / Autor: Slobodan Šijan

With a background in painting, Slobodan Šijan experiments with cinema and in cinema, bravely researching the film as medium. *The Garden of Forking Paths* leaves the feeling of an audiovisual painting, even if tension is not only present in the piece but is consciously employed as an element giving the feeling of narrative structure.

Sa negdašnjim slikarskim iskustvom, Slobodan Šijan eksperimentira sa filmom i u filmu, hrabro istražujući film kao medij. *Vrt sa stazama što se račvaju* je film koji stvara ugodaj audiovizuelne slike, čak iako napetost nije samo prisutna u ostvarenju, već je i svjesno angažovana kao element narativne strukture.



Slobodan Šijan (Belgrade, 1946) is one of the most important Balkan film directors. He is the author of the cult feature films such as *Ko to tamo peva*, *Maratonci trče počasni krug*, *Kako sam sistematski uništen od idiota* and *Davitelj protiv davitelja*. He is also involved in scriptwriting, pedagogic practice, film criticism and publishing, as well as fine arts, video and multimedia.

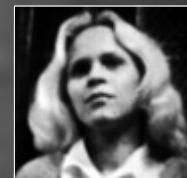
Slobodan Šijan (Beograd, 1946) je jedan je od najznačajnijih filmskih režisera sa područja Balkana. Autor je kulturnih dugometražnih filmova među kojima su *Ko to tamo peva*, *Maratonci trče počasni krug*, *Kako sam sistematski uništen od idiota* i *Davitelj protiv davitelja*. Bavi se i pisanjem scenarija, pedagoškim radom, filmskom kritikom i publicistikom, a ugledni je likovni, video i multimedijalni umetnik.

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Journey / Putovanje

1972 (2')



Bojana Vujanović was a member of the Belgrade cine-club since 1968 and encountered some of her influences there. The role women have played within the avant-garde film scene in Yugoslavia remains under-acknowledged.

YUGOSLAVIA / JUGOSLAVIJA

Author / Autorica: Bojana Vujanović

The *Journey* partly reflects Bojana's fascination with the work of the cinematographer Petar Blagojević who shot Gotovac's *Kružnica*. Vujanović's film depicts a woman (Bogumila Milla, who also acted in Vujanović's other films) going up a stylish modernist lift. As the lift ascends, the camera pans through 360 degrees in a spiral movement, resulting in a feeling of dizziness. The film was made from a single continuous shot. Developed partially in black and white and partially in color, the piece was initially to be a part of Vujanović's project, *Vanishing Belgrade* (1968), which included filming old streets, buildings and parks.

Putovanje djelomično odražava Bojaninu fascinaciju radovima snimatelja Petra Blagojevića koji je odgovoran za Gotovčevu *Kružnicu*. Bojanin film predstavlja ženu (Bogumila Milla koja je glumila i u njenim drugim filmovima) koja se penje u savremenom, stilski dekorisanom liftu. Dok se lift spušta, kamera se pomiče za 360 stepeni u kružnim pokretima, izazivajući gledalačku vrtoglavicu. Film je urađen iz jednog kontinuiranog snimka. Djelomično razvijano i u crno-bijelom i koloru, ovo ostvarenje je prvotno bilo namijenjeno za autoričin projekat *Vanishing Belgrade* (1968) u kojem su prikazivani snimci starih ulica, zgrada i parkova.

Bojana Vujanović je bila članica beogradskog kino kluba od 1968. godine gdje se susrela sa individuama koje su kasnije utjecale na njen rad. Inače, uloga koju su žene imale u kontekstu jugoslovenskog avangardnog filma i dalje ostaje nedovoljno priznata.

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From Me to You / Od mene do tebe

1972 (4')

YUGOSLAVIA / JUGOSLAVIJA

Authors / Autori: Mirko Avramović, Miodrag Tarana

The film *From Me to You* is characterized by a dedicated cinephilia, which plays out as a jubilant dance of cameras and cameramen. This is cinema as celebration, also an evocation of the inherent communicative capacity of the art form.

Film *Od mene do tebe* karakteriše posvećena kinofilija koja se realizira u razdraganom plesu kamere i snimatelja. Ovo je film slavlja, ali podjednako i evokacija inheretne komunikacijske sposobnosti umjetničkog stvaranja.

Miodrag Tarana started amateur filming in high school. He was working in Sarajevo as a TV director for 15 years until the start of the war. In the beginning of July 1992 he founded Public Film Company of Republic of Srpska "Srna film", where he was also the first executive. He died in 1993.

Miodrag Tarana je počeo amatersko bavljenje filmom još kao srednjoškolac. U Sarajevu je radio 15 godina kao TV režiser, sve do početka rata u BiH. Početkom jula 1992. osnovao je Javno filmsko preduzeće Republike Srpske "Srna film", kome je bio i prvi direktor. Poginuo je 1993. godine.

Mirko Avramović made a few influential amateur films. He remains briefly in TV Sarajevo where he meets Miodrag Tarana again. Eventually he moves to Venezuela where he continues his film work until the end. He died in 2005.

Mirko Avramović je snimio je više značajnih amaterskih filmova. Kasnije kratko radi u TV Sarajevo, gde se ponovo susreće s Miodragom Taronom. Konačno, osamdesetih godina odlazi u Venecuelu gde do kraja života radi na filmu. Umro je 2005. godine.

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And the Evening and the Morning Were the Seventh Day / I bi veče, i bi jutro, dan sedmi

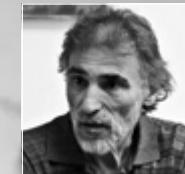
1975 (7')

YUGOSLAVIA / JUGOSLAVIJA

Author / Autor: Miodrag Milošević

Milošević's own work like *And the Evening and the Morning Were the Seventh Day* (1975), demonstrates a kinship to the works of the Black Wave directors, not in style but definitely in his subjects of class, representation and sexuality.

Milošević's work, similar to the film *I bi veče, i bi jutro, dan sedmi* (1975), shows a close relationship with the works of the Black Wave directors, particularly in its themes of class, representation, and sexuality.



Miodrag Milošević (Belgrade, 1951). He graduated from the Faculty of Dramatic Arts in Belgrade. He has been directing experimental and short documentary films since 1974. He is doing cinematography in feature films as are the ones of the authors such as Želimir Žilnik and Dušan Makavejev. He made a large number of short, as well as feature-length and documentary films.

Miodrag Milošević (Beograd, 1951). Diplomirao na Fakultetu dramskih umetnosti u Beogradu. Režira eksperimentalne i kratke dokumentarne filmove od 1974. Direktor fotografije u igranim filmova, uključujući filmove Želimira Žilnika i Dušana Makavejeva. Snimio veliki broj kratkih i dugometražnih igranih i dokumentarnih filmova.

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Gerdy, The Wicked Witch / Gerdy, zločesta vještica

1973-1976 (10')

YUGOSLAVIA / JUGOSLAVIJA

Author / Autor: Ljubomir Šimunić

Initially, *Pression* or *Gerdy, The Wicked Witch* overwhelm with their abundance of imagery and musical rhythm. The images are painstakingly edited-in camera over a period of 3 to 5 years, during which Šimunić kept his double 8mm camera in the fridge to prevent the undeveloped celluloid from expiring. Found footage of the most amazing strength is hand-picked from his television set, becoming a document of viewing in mid-70s Yugoslavia as well as a train of thought, superimposed on his spaced out „taxi rides”.

U početku, *Pression* ili *Gerdi, zločesta vještica* očaravaju svojim bogatstvom slika i muzičkih ritmova. Slike su pažljivo i do tančina montirane unutar kamere tokom perioda od tri do pet godina, tokom kojih je Šimunić držao svoju duplu 8mm kameru u frižideru da bi sprječio da nerazvijenoj celuloidnoj filmskoj traci ne istekne rok trajanja. Pronađeni materijal nevjerovatne snage je ručno odabran sa njegovog televizora i tako je postao dokument gledanja tokom sredine 70-ih godina u Jugoslaviji, kao i čitav niz razmišljanja iskazanih i efektom superimpozicije integrisanih u njegovim suludom radu “vožnje taksijem”.



Ljubomir Šimunić (Belgrade, 1942) started as actor in films made by Slobodan Šijan and Dragomir Zupanc, the new generation directors. His first films are realized in cooperation with painter Kosta Buneševac. Street – or to be precise – women on the streets are in the focus of his interest. Images of everyday life's pleasant erotica producing the agreeable waves of erection burst in front of our eyes.

Ljubomir Šimunić (Beograd, 1942) otpočeo je kao glumac u filmovima Slobodana Šijana i Dragomira Zupanca, generacije novih režisera. Njegovi prvi filmovi realizovani su u saradnji sa slikarem Kostom Bunuševcom. U žži njegovog interesovanja su ulica, ili preciznije, žene na ulici. Slike iz svakodnevnog života sa prijatnom erotikom proizvode dopadljive talase erotičnih nabroja i prskanja pred našim ocima.

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www.dksg.rs



Last Tango in Paris / Poslednji Tango u Parizu

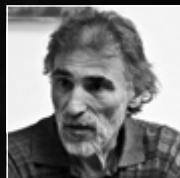
1983 (6')

YUGOSLAVIA / JUGOSLAVIJA

Author / Autor: Miodrag Milošević

In 1983, experimental filmmaker Miodrag Milošević made a 20-minute film by appropriating parts of Bernardo Bertolucci's feature-length *Last Tango in Paris* (1972). Unlike the art-house original, shot in vivid color and widescreen by Vittorio Storaro, Milošević's own *Last Tango in Paris* is a grainy, 16mm black and white film. Its sovereign beauty notwithstanding – provides the material base for an exercise in imaginary cinema.

Filmski autor Miodrag Milošević je 1983. godine snimio 20-ominutni film preuzimajući dijelove dugometražnog filma *Poslednji tango u Parizu* (1972) Bernarda Bertoluccija. Za razliku od izvornog filma snimanog u boji i widescreen formatiranom od strane Vittorija Storara, Miloševićev *Poslednji tango u Parizu* je zrnasti 16-omilimetarski crno-bijeli film. Bez obzira na to, njegova suverena ljepota predstavlja materijalnu osnovu za poigravanje u imaginarnom filmu.



Miodrag Milošević (Belgrade, 1951). He graduated from the Faculty of Dramatic Arts in Belgrade. He has been directing experimental and short documentary films since 1974. He is doing cinematography in feature films as are the ones of the authors such as Želimir Žilnik and Dušan Makavejev. He made a large number of short, as well as feature-length and documentary films.

Miodrag Milošević (Beograd, 1951). Diplomirao na Fakultetu dramskih umetnosti u Beogradu. Režира eksperimentalne i kratke dokumentarne filmove od 1974. Direktor fotografije u igranim filmova, uključujući filmove Želimira Žilnika i Dušana Makavejeva. Snimio veliki broj kratkih i dugometražnih igranih i dokumentarnih filmova.

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Pure Film: Memento of GEFF / Čisti film: sećanje na GEFF

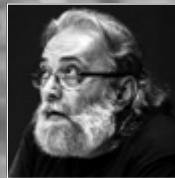
1984 (5')

YUGOSLAVIA / JUGOSLAVIJA

Author / Autor: Miroslav Bata Petrović

Pure Film: Memento of GEFF deals with the results of the materialist approach to film.

Čisti film, sećanje na GEFF bavi se rezultatima materijalističkog pristupa filmu.



Miroslav Bata Petrović (1949) is one of the most dedicated members of the Serbian film clubs' experimental film sector and remains a prime mover, writer and organizer of events to this day. As a filmmaker, he worked across a wide range of styles and his collaboration with Julijana Terek on film Personal Discipline (1982) gives one of the earliest examples of punk aesthetics in Yugoslav cinema.

Miroslav Bata Petrović (1949) je jedan od najposvećenijih članova srpskih klubova eksperimentalnog filma i ostao je glavni pokretač, pisac i organizator dogadaja do današnjeg dana. Kao filmski autor, iskušavao je različite stilove i njegova saradnja sa Julijanom Terek na filmu Lična disciplina je jedan od najranijih primjeraka punk estetike u jugoslavenskom filmu.

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OF HUMANS AND GODS: THE "GOOD", THE "BAD" AND THE "UGLY" MIGRANT

Lampedusa in Winter / Lampedusa zimi
Jakob Brossmann

AUSTRIA, ITALY, SWITZERLAND / 2015 / 93'

LogBook Serbistan / Destinacija Serbistan
Želimir Žilnik

SERBIA / 2015 / 94'

Notes from the Border / Bilješke sa granice
Iva Radivojević

USA / 2015 / 10'



Lampedusa in Winter / Lampedusa zimi

2015 (93')

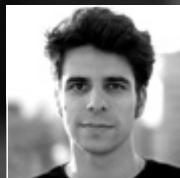
**AUSTRIA, ITALY, SWITZERLAND /
AUSTRIJA, ITALIJA, ŠVICARSKA**
Director / Režija: Jakob Brossmann

The Italian “refugee island” of Lampedusa is in the firm grip of winter’s tristesse. Tourists have left, the remaining refugees fight to be taken to the mainland. As a fire destroys the worn down ferry, that connects the island to Italy, the mayor Giusi Nicolini and the local fishermen struggle for a new ship. The tiny community at the edge of Europe is engaged in a desperate struggle for solidarity with those who many consider the cause of the ongoing crisis: the African boat people.

Italijansko “izbjegličko ostrvo” Lampedusa u čvrstom je stisku zimske pustoši. Turisti su otišli, a preostale izbjeglice bore se za prijevoz na ostrvo. Nakon što vatra uništi trošni trajekt koji povezuje ostrvo s Italijom, gradonačelnik Giusi Nicolini se uz pomoć domaćih ribara bori za novi brod. Majušna zajednica na rubu Evrope učestvuje u očajničkoj borbi u želji da pokaze solidarnost prema onima koje mnogi smatraju krivcima za tekući krizu: Afrikancima sa brodova.

FESTIVALS / FESTIVALI

Festival del film Locarno, Switzerland, 2015 – Semaine de la Critique



Jakob Brossmann (Austria, 1986) is a director, stage designer and an artist. His filmography includes films such as: Tagwerk (2011), Rückruf (2010) and #unibrennt - Bildungsprotest 2.0 (2009).

Jakob Brossmann (Austrija, 1986) je režiser, scenograf i umjetnik. Njegova filmografija uključuje ostvarenja poput: Tagwerk (2011), Rückruf (2010) i #unibrennt - Bildungsprotest 2.0 (2009).

Original languages / Izvorni jezici:
Italian, Arabic, Tigrinya, English /
italijanski, arapski, tigrinja, engleski

Cinematographers / Kamera:

Serafin Spitzer, Christian Flatzek

Editor / Montaža:

Nela Märki

Producers / Producenti:

Finali Film

Wortschatz Produktion

Miramontefilm

Contact / Kontakt:

Aleksandar Govedarcica

Taskovski Films LTD.

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E: festivals@taskovskifilms.com



LogBook Serbistan / Destinacija Serbistan

2015 (94')



Želimir Žilnik (Niš, 1942) has written and directed numerous feature and documentary films which have reaped many awards at domestic and international film festivals. Žilnik is renowned as an initiator of the docudrama genre. From the very beginning his films have focussed on contemporary issues, featuring social, political and economic assessments of everyday life.

Želimir Žilnik (Niš, 1942) napisao je i režirao brojne dugometražne i dokumentarne filmove nagradene na domaćim i svjetskim filmskim festivalima. Žilnika imenjuju začetnikom žanra doku-drame. Od samog početka njegovi su filmovi usmjereni na svakodnevno relevantne probleme uključujući društvene, političke i ekonomske procjene dnevnog života.

Illegal immigrants and asylum seekers in Serbia, placed in asylum centers after their dramatic journeys from war-torn and poverty-stricken areas of North Africa, Near and Middle East go through a period of adaptation to life and social circumstances in Serbia. In most cases, however, their goal is to reach one of the EU countries. Docu-drama is a space for them to, beside the socio-political context in which they found themselves, show their individual values, becoming heroes that viewers can identify with and whose destiny and struggle they can understand.

Ilegalni imigranti i azilanti u Srbiji, smješteni u azilantske centre nakon svojih dramatičnih putovanja iz ratom razorenih i siromaštvom pogodenih područja Sjeverne Afrike, Bliskog i Srednjeg Istoka, adaptiraju se životu i društvenim okolnostima Srbije. U većini slučajeva, cilj je doći do jedne od zemalja Evropske Unije. Doku-drama predstavlja njihovu mogućnost da, pored socio-političkog konteksta u kojem su se našli, prikažu vlastite živote, tako postajući herojima sa kojima se gledaoci identificiraju i čiju sudbinu i borbu razumiju.

FESTIVALS / FESTIVALI

ZagrebDox, Croatia, 2015
goEast IFF, Germany, 2015
MakeDox FF, Macedonia, 2015
Doclisboa, Portugal, 2015
Belgrade Documentary and Short FF, Serbia, 2015
DokuFest, Kosovo, 2015

Original languages / Izvorni jezici:
English, Serbian, Arabic, Somali, French / engleski, srpski, arapski, somalijski, francuski

Cinematographers / Kamera:
Miodrag Milošević, Orfeas Skutelis

Editor / Montaža:
Vuk Vukmirović

Producer / Producent:
Sarita Matijević – Playground Producija

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Notes from the Border / Bilješke sa granice

2015 (10')

USA / SAD

Director / Režija: Iva Radivojević

Notes from the Border documents the refugee experience on the borders of Europe during the summer of 2015 through the tale of one man's journey to the continent.

Film *Bilješke sa granice* dokumentira izbjegličko iskustvo na evropskim granicama tokom ljeta 2015. godine, a kroz priču putovanja jednog čovjeka prema kontinentu.

FESTIVALS / FESTIVALI

New York FF, USA, 2015



Iva Radivojević spent her early years in Yugoslavia and Cyprus before settling in NYC. Her films have screened at New York FF, Rotterdam IFF, SXSW, Museum of Modern Art (MOMA), New York Times Op-Docs. She's the recipient of the 2015 Guggenheim Fellowship and was named one of 25 New Faces of Independent Film. Iva's debut documentary *Evaporating Borders* received numerous awards worldwide.

Iva Radivojević provela je svoje prve godine u Jugoslaviji i na Kipru prije života u New Yorku. Njeni filmovi su prikazivani na New York FF-u, Rotterdam IFF-u, SXSW, u Muzeju moderne umjetnosti (MOMA) i New York Times Op-Docs. Stipendistkinja je Fondacije Guggenheim za 2015. godinu, a u izboru je rubrike 25 novih lica neovisnog filma. Njen prvi dokumentarni film *Granice* koje nestaju dobitnik je mnogobrojnih svjetskih nagrada.

Original languages / Izvorni jezici:

Greek, Arabic, English /
grčki, arapski, engleski

Cinematographer / Kamera:

Iva Radivojević

Editor / Montaža:

Iva Radivojević

Producers / Producenti:

First Look Media

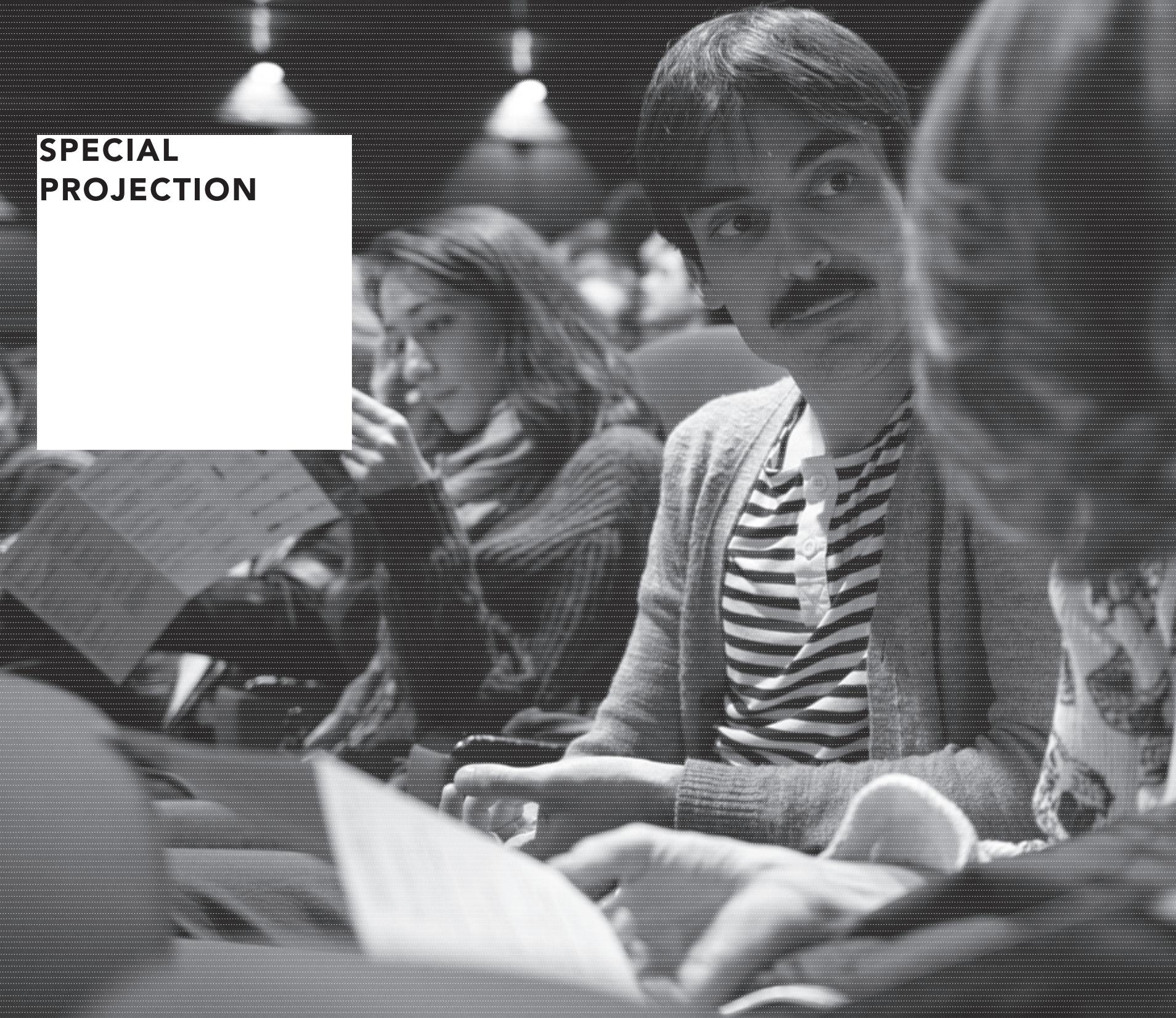
Intercept – Field Of Vision

Contact / Kontakt:

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E: ivarad@gmail.com

SPECIAL PROJECTION



No Home Movie / Ovo nije kućni video

Chantal Ackerman

BELGIUM / 2015 / 115'



No Home Movie / Ovo nije kućni video

2015 (115')

BELGIUM / BELGIJA

Director / Režija: [Chantal Akerman](#)

The great Belgian filmmaker Chantal Akerman crafts a moving portrait of her relationship with her mother, an Auschwitz survivor whose harrowing past and chronic anxiety has greatly shaped her daughter's art.

Izvanredna belgijska filmska autorica Chantal Akerman slika dirljivi portret vlastitog odnosa sa majkom, negdašnjom zatvorenicom Aušvica čija je užasavajuća prošlost skupa sa hroničnom anksioznošću uveliko oblikovala kćerkinu kreativnost.

FESTIVALS / FESTIVALI

TIFF, Canada, 2015

Festival del film Locarno, Switzerland, 2015

New York FF, USA, 2015



Chantal Akerman (1950–2015, Brussels) was an influential voice in experimental cinema. Her many films include *Jeanne Dielman, 23 Quai du Commerce, 1080 Bruxelles* (1975), which premiered at the 1975 Cannes Film Festival, and the Festival selections *Je, tu, il, elle* (1977), *Toute une nuit* (1982), *Histoire d'Amérique* (1989), *Night and Day* (1991), *From the East* (1993), *The Captive* (2000), *Tomorrow We Move* (2004), *Almayer's Folly* (2011), and *No Home Movie* (2015).

Chantal Akerman (1950–2015, Brisel) bila je utjecajna ličnost u oblasti eksperimentalnog filma. Njeni mnogobrojni radovi uključuju *Jeanne Dielman, 23 Quai du Commerce, 1080 Bruxelles* (1975) koji je imao premijeru na Filmskom festivalu u Kanu 1975. godine, a tu su i filmovi zastupljeni u festivalskim selekcijama: *Je, tu, il, elle* (1977), *Toute une nuit* (1982), *Histoire d'Amérique* (1989), *Night and Day* (1991), *From the East* (1993), *The Captive* (2000), *Tomorrow We Move* (2004), *Almayer's Folly* (2011) i *No Home Movie* (2015).

Original languages / Izvorni jezici:

French, Hebrew, Spanish / francuski, hebrejski, španski

Cinematographer / Kamera:

Chantal Akerman

Editor / Montaža:

Claire Atherton

Producers / Producenti:

Chantal Akerman, Patrick

Quinet, Serge Zeitoun

Paradise Films, Liaison

Cinématographique, Chemah IS

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DISCUSSIONS



Sergio Oksman: A Story after the Modlins / Priča poslije Modlinovih

The Yugoslav Avant-Garde: ex-partisans, artists of general practice, revolutionaries and contra-revolutionaries, experimenters / Jugoslovenska avangarda: bivši/e partizani/ke, umjetnici/e opće prakse, revolucionari/ke i kontrarevolucionari/ke, eksperimentalci/ke



A Story after the Modlins / Priča poslije Modlinovih



Sergio Oksman (São Paulo, 1970), Madrid-based filmmaker of Brazilian origin. He studied Journalism in São Paulo and Film in New York. He is a film teacher in Madrid and heads up Dok Films productions. His filmography as director includes *The Beautician*, (2004), *Goodbye, America* (2007), *Notes on the Other* (2009) and *A Story for the Modlins* (2012).

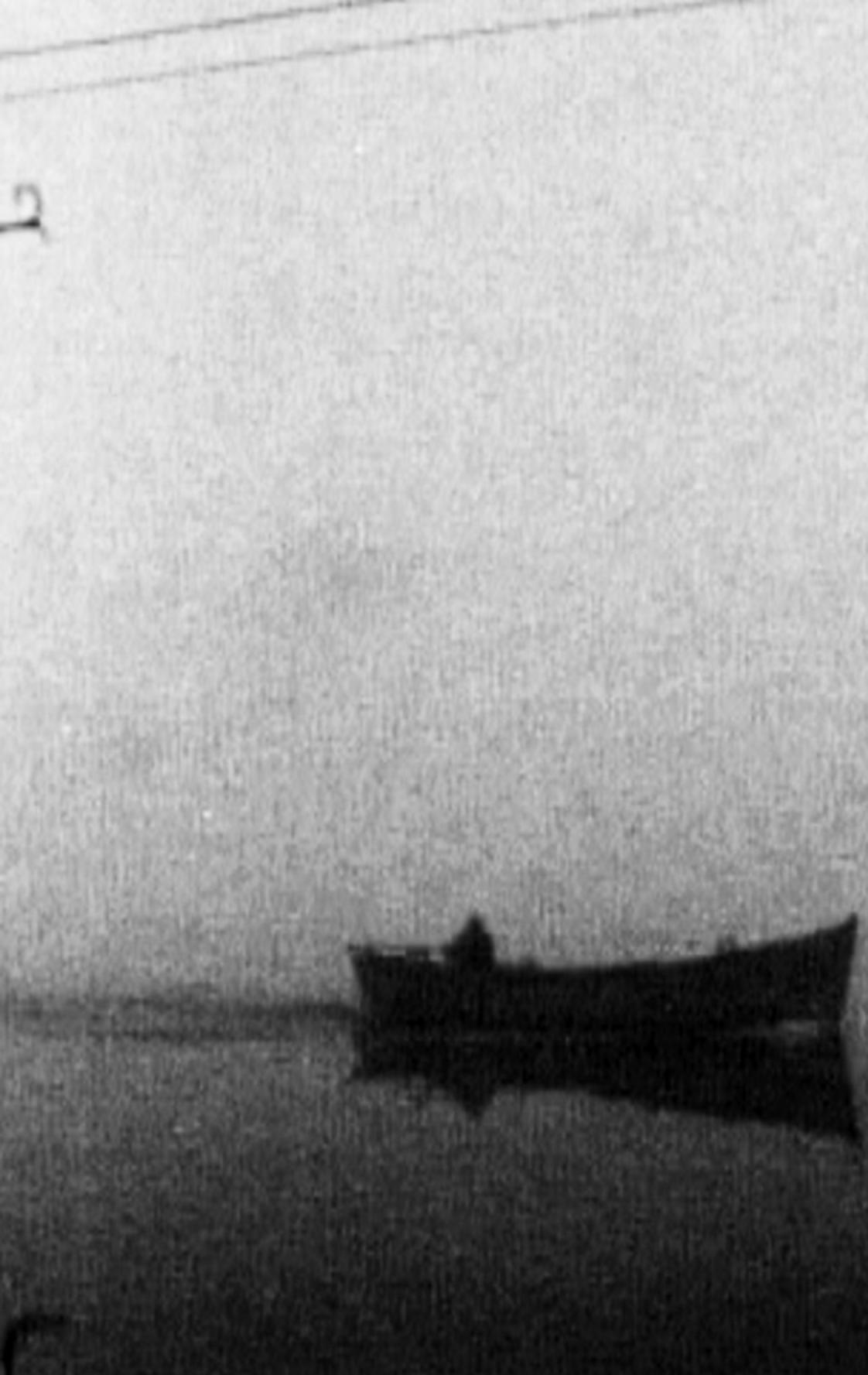
Sergio Oksman (São Paulo, 1970), filmski autor brazilskog porijekla sa madridskom adresom. Studirao je žurnalistiku u São Paulu i film u New Yorku. Poučava o filmu u Madridu i vodi produksijsku kuću Dok Films. Režirao je filmove *Kozmetičarka* (2004), *Zbogom, Ameriko* (2007), *Bilješke o drugom* (2009) i *Priča za Modlinove* (2012).

Sergio Oksman's *A Story for the Modlins* was one of the most awarded short films in 2013 and 2014. A winner of the prestigious Goya Award and a nominee for the European Film Award, this avant-garde piece promised sensibility of the industry both to his up-coming works, as well as to other new authors who bravely experiment with the film language. In a conversation, Sergio will share on the ups and downs of the production process of a feature-length film after the success of his previous piece.

Film *Priča za Modlinove* autora Sergia Oksmana je jedan od najnagrađivanih kratkih filmova u 2013. i 2014. godini. Kao dobitnik prestižne nagrade Goya i nominacije za Evropsku filmsku nagradu, ovo avangardno ostvarenje naslutilo je senzibilnost filmske industrije za njegove rade u nastanku, kao i za nove autore koji hrabro eksperimentišu u sferi filmskog jezika. Sergio će kroz razgovor podijeliti uspone i padove produksijskog procesa dugometražnog filma nakon uspjeha njegovog prethodnog uratka.

FESTIVALS / FESTIVALI

Goya Award, Best Short Film - Documentary (Mejor Cortometraje Documental)
 European Film Awards Nomination for Best Short Film Award
 Grand Prix, Festival International du Court Métrage, Clermont-Ferrand
 Miglior Cortometraggio Documentario, Festival dei Popoli, Firenze
 Best Short Film - "Avant-garde and genre" section, BAFICI
 City of Neubrandenburg Award, dokumentART
 Cinema Eye Honors Awards, US



The Yugoslav Avant-Garde: ex-partisans, artists of general practice, revolutionaries and contra-revolutionaries, experimenters / Jugoslovenska avangarda: bivši/e partizani/ke, umjetnici/e opće prakse, revolucionari/ke i kontrarevolucionari/ke, eksperimentatori/ice

14. 11. 2015 / 18H00 / CONTEMPORARY ARTS
MUSEUM ARS AEVI / MUZEJ SAVREMENE
UMJETNOSTI ARS AEVI / SARAJEVO

The times of the 1960s to 1980s proved to be one of the most vibrant periods for the avant-garde and experimental cinema scene of Yugoslavia. The amateur cine clubs were gathering diverse authors “researching” cinematic expression, and experimenting with form and language. While the 1950s and 1960s were marked with narrative alternative filmmaking, politically engaged with the currents of the system and employing surrealist apparatus, the 1970s and the video inspired a new wave of authors, bravely exploring the video as a medium. The 10th edition of the Pravo Ljudski Film Festival is devoted to the avantgarde and experimental cinema authors of the Yugoslav space(s).

Kumjana Novakova

Period od 60-ih do 80-ih godina prošlog vijeka se pokazao jednim od najživahnijih vremena za avangardnu i eksperimentalnu filmsku scenu Jugoslavije. Amaterski filmski klubovi su okupljali različite autore u potrazi za filmskim izrazom i eksperimentom na planu forme i jezika. Dok su 50-e i 60-e godine bile markirane narativnim alternativnim filmskim stvaranjem, politički uključenim u aktuelnosti sistema i angažujući surrealistički aparat, 70-e su godine, kao i video inspirisali nove generacije autora koji su hrabro istraživali video kao medij. 10. izdanje Pravo Ljudski Film Festivala je posvećeno avangardnim i eksperimentalnim filmskim umjetnicima jugoslavenskog prostora.

Kumjana Novakova

With... / Sa...
[Diana Nenadić](#)
[Lordan Zafranović](#)
[Sunčica Fradelić](#)
[Vesko Kadić](#)
[Vjekoslav Nakić](#)

Moderated by / Moderacija:
[Kumjana Novakova](#)

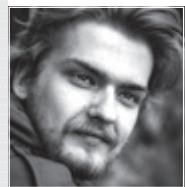
ZOOM RIGHTS





Aid Bešić, 19-year-old freelance filmmaker and photographer currently living in Bosanska Otoka. Graduated high school in Bihać. One of the participants of *Ko je video video? #3* creative documentary film school. He won first place (Gold Švenk) with a short documentary film *Kafa* at Švenk Film Festival. He is also a winner of 10 awards total on film festival organised by Photographic Association Of Bosnia And Herzegovina and one of the participants of the Talents Sarajevo on Sarajevo Film Festival 2015. He will continue his studies in Germany.

Aid Bešić je 19-ogodišnji freelance filmski autor i fotograf sa trenutnim prebivalištem u Bosanskoj Otoci. Završio je srednju školu u Bihaću. Učesnik je Škole dokumentarnog filma *Ko je video video? #3*. Osvorio je Glavnu nagradu Zlatni Švenk sa svojim kratkim dokumentarnim filmom *Kafa* na Srednjoškolskom festivalu kratkog filma Švenk. Dobitnik je ukupno 10 nagrada na filmskom festivalu u organizaciji Asocijacije umjetničke fotografije u BiH, a učesnik je ovogodišnjeg programa Talents Sarajevo na SFF-u 2015. Nastavit će studije u Njemačkoj.



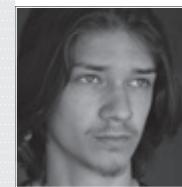
Darko Nabakov, born in 1994 in Skopje, Macedonia. He is a student of drama and art history as well as the participant of MakeDox creative documentary film festival for the last four years. He was a participant of documentary school ACTive#2 in Krushevo.

Darko Nabakov je rođen 1994. godine u Skoplju, Makedoniji. Student je dramaturgije i historije umjetnosti, a tokom posljednje četiri godine učestvovao je na MakeDox FF-u. Bio je i polaznik škole dokumentarnog filma ACTive#2 u Kruševu.



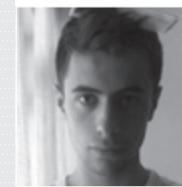
Emina Adilović was born on April 30th, 1995 in Zenica. After she graduated high school, she enrolled in Comparative literature and Librarianship Department at Faculty of Philosophy in Sarajevo. She is a long-term volunteer at a library in Zenica as a part of a project Summer in a library. She became familiar with journalism at the Sarajevo Film Festival Press Department, where she perfected her skills. She is a short story writer, and some of these stories were published and awarded. Right now she divides her attention between literature and newly found interest – filmmaking.

Emina Adilović je rođena 30. aprila 1995. u Zenici. Poslije završene gimnazije upisuje Komparativnu književnost i bibliotekarstvo na Filozofskom fakultetu u Sarajevu. Dugogodišnja je volonterka u Općoj biblioteci u Zenici u sklopu projekta Ljeto u biblioteci. Novinarski posao upoznaje i usavršava radeći u Press odjelu Sarajevo Film Festivala. Piše kratke priče od kojih su neke nagrađene i objavljene. Trenutno joj je pažnja podjeljena između književnosti i novootkrivenog afiniteta – filmske umjetnosti.



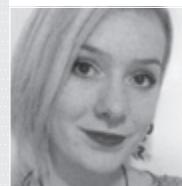
Enes Begovski's passion is to look and see everything, to travel around the world and meet all kinds of people and cultures. He studies music for film.

Enes Begovski strastveno želi tražiti i vidjeti sve, putovati širom svijeta i upoznati ljude i kulture. Studira muziku za film.



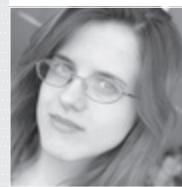
Jon Dujaka was born on December 25th, 1995 in Kosovo. Studies computer engineering, but is always looking to satisfy his eclectic interests through personal projects and various workshops.

Jon Dujaka je rođen 25. decembra 1995. godine na Kosovu. Studira kompjuterski inžinjering iako uvek traži načine kojima bi zadovoljio svoje eklektične interese kroz vlastite projekte i različite radionice.



Lejla Šubo was born on March 6, 1997 in Sarajevo. She is a first year student of Departments of French Language and Literature and Art History at Faculty of Philosophy in Sarajevo. As a result of Creative Documentary Film School #filmuglavi, Lejla and her team showed their first film *Deset minuta šutnje* on April 2015. She was also a participant of Creative Documentary Film School ACTive in August 2015.

Lejla Šubo je rođena 6. marta 1997. godine u Sarajevu. Studentica je prve godine Filozofskog fakulteta na odjelicima Francuski jezik i književnost i Historija umjetnosti. U aprilu 2015. godine je u sklopu Škole kreativnog dokumentarnog filma #filmuglavi, zajedno sa svojim timom prikazala prvi film *Deset minuta šutnje*. U augustu iste godine je učestvovala u Školi kreativnog dokumentarnog filma ACTive.



Nevena Jovanović was born on March 18th, 1994 in Belgrade. Her hobbies are photography, writing and wasting time. Her profession is not yet known, but she has a lifetime to decide. She is a great dreamer and loves to visit new places even if it is in her dreams only. Her greatest flaws are lack of organization and confusion.

Nevena Jovanović je rođena 18. marta 1994. u Beogradu. Njeni hobiji su fotografija, pisanje i gubljenje vremena. Profesija joj još uvek nije poznata, ali ima cijeli život da odluči. Veliki je sanjar i voli da ide na nova mesta, pa makar i samo u mislima. Najveće mane su joj neorganizovanost i izgubljenost.



Sanja Milović was born on February 6th 1997 in Sarajevo. She currently studies Philosophy in Faculty of Philosophy in Sarajevo. She was connected to art early on. She used to draw and sculpt. After some time, her love towards fine arts faded, but was replaced with another art form – film. She participated in a lot of film workshops in the previous year, as well as trying to make her own films.

Sanja Milović je rođena 6. februara 1997. godine u Sarajevu. Trenutno studira Filozofiju na Filozofskom fakultetu Univerziteta u Sarajevu. Od malena je bila vezana za umjetnost. Često je crtala i pravila razne skulpture. No, vremenom je izgubila ljubav prema likovnoj umjetnosti, a zato se pronašla u drugoj formi – filmu. U protekloj godini je učestvovala u mnogim radionicama vezanim za film, i sama se trudila da pravi "filmove" za sebe.



Shqipdona Ademaj grew up and studied at Prishtina, Kosovo. She participated in several workshops and at the International High School Film Festival 2014 she won Best Documentary Award for her film *Veç ty po t'kallxoj*. Since then, she has been studying as well as guiding new participants at different workshops as a director and video editor.

Shqipdona Ademaj je odrasla i završila studije u Prištini, Kosovu. Učesnica je nekoliko radionica, a osvojila je nagradu za najbolji dokumentarni film na Internacionalnom Srednjoškolskom Filmskom Festivalu 2014. godine za film *Veç ty po t'kallxoj*. Od tada pojednako studira i vodi nove učesnike različitih radionica kao režiserka i montažerka.

ZOOM DOCUMENTARY FILM



Miles to Go Before I Sleep / Još mnogo kilometara do spokojnog sna
Hanna Hovitie

FINLAND / 2015 / 13'

Quota / Kvota
Namsuk Kim

BOSNIA AND HERZEGOVINA / 2015 / 74'

They Will Have to Kill Us First /
Morat će nas prvo ubiti
Johanna Schwartz

UK / 2015 / 100'

This is the Way / To je pravi način
Giacomo Abbruzzese

FRANCE / 2014 / 27'

Živan Makes Punk Festival /
Živan Pravi Pank Festival
Ognjen Glavonić

SERBIA / 2014 / 64'



Miles to Go Before I Sleep / Još mnogo kilometara do spokojnog sna

2015 (13')

FINLAND / FINSKA
Director / Režija: [Hanna Hovitie](#)

A story of a nomadic life and a broken identity. As Achat was seven years old, her parents sent her away from Congo to be adopted in France. After her adoptive mother's death, years of ordinary life in Paris turned into a nightmare. In the film Achat shares her story of becoming a victim of abuse and child trafficking. Through twists and turns beyond belief, she is thrown into a whirlwind of drifting between continents.

Priča o nomadskom životu i razorenom identitetu. Kada je Achat imala sedam godina, roditelji su je poslali iz Konga na usvajanje u Francusku. Nakon smrti pomajke, godine dotadašnjeg normalnog pariškog života pretvorile su se u noćnu moru. U filmu Achat dijeli priču o postajanju žrtvom nasilja i trgovine djecom. Nevjerovatnim sudbinskim preokretima, Achat je bačena na milost lutanju od kontinenta do kontinenta.

FESTIVALS / FESTIVALI
Helsinki IFF - Love & Anarchy, Finland, 2015

Original language / Izvorni jezik:
English / engleski
Cinematographer / Kamera:
Hanna Hovitie
Editor / Montaža:
Noora Kuparinen
Producer / Producent:
Emmi Vuokko

Contact / Kontakt:
Hanna Hovitie
Viides linja 14 A 5, 00530 Helsinki, Finland
T: +358 44 328 9973
E: hannahovitie@gmail.com

Hanna Hovitie (Finland, 1991). After graduating from high school in 2010, she started working in various Finnish film production companies as an assistant. In 2011 Hovitie was accepted to study cinematography and editing in Metropolia University of Applied Sciences in Helsinki. In 2015 Hovitie graduated from Metropolia with a Bachelor's degree in Culture and Arts.

Hanna Hovitie (Finska, 1991). Nakon svršetka srednje škole 2010. godine, počela je raditi kao asistentica za brojne finske produkcjske kuće. Hovitie je primljena na studije kinematografije i montaže na helsinškom Univerzitetu primijenjenih nauka Metropolia 2011. godine, gdje je i diplomirala 2015. godine kao Bachelor Kulture i umjetnosti.



Quota / Kvota

2015 (74')



Kim Namsuk (1986) grew up in both South Korea and United States and began his film career in New York, 2009. After he graduated from Hunter College, he moved to Sarajevo to pursue his graduate study at film.factory. And since 2011, he has been the co-founder of a collective/production company called SEGAJI VIDEO.

Kim Namsuk (1986) odrastao je u Južnoj Koreji i SAD-u, a počeo je svoju filmsku karijeru 2009. godine u New Yorku. Nakon što je diplomirao na Hunter Koledžu, preselio se u Sarajevo kako bi upisao postdiplomske studije na programu film.factory. Od 2011. godine je suosnivač kolektiva/producjske kuće SEGAJI VIDEO.

BOSNIA AND HERZEGOVINA / BOSNA I HERCEGOVINA

Director / Režija: [Kim Namsuk](#)

Born during the Bosnian War, a gang of young street rebels of Sarajevo dreams to live a decent life. But they're always out on the street, slowly falling into temptation.

Rodeni tokom posljednjeg rata u BiH, članovi grupice mladih sarajevskih uličnih buntovnika sanjaju o normalnom životu. Međutim, uvijek su na ulici, uvijek padajući u iskušenje.

FESTIVALS / FESTIVALI

Sarajevo Film Festival, Bosnia and Herzegovina, 2015
Doclisboa, Portugal, 2015

Original language / Izvorni jezik:
Bosnian / bosanski
Cinematographer / Kamera:
[Kim Namsuk](#)
Editor / Montaža:
[Kim Namsuk](#)
Producers / Producenti:
[Kim Namsuk](#)
film.factory

Contact / Kontakt:
[Kim Namsuk](#)
E: kimnamsuk.work@gmail.com



They Will Have to Kill Us First / Morat će nas prvo ubiti

2015 (99')

UNITED KINGDOM / VELIKA BRITANIJA

Director / Režija: Johanna Schwartz

Islamic extremists have banned music in Mali, but its musicians won't give up. This film follows Mali's musical heroes fighting for their right to sing. These extraordinary musicians narrate the film themselves through their songs, detailing the backstory of Mali's North/South divide.

Islamski ekstremisti zabranili su muziku u Maliju, ali lokalni muzičari ne odustaju. Ovaj film prati muzičke heroje Malija u borbi za svoje pravo na glas. Ovi nevjerojatni muzičari koriste vlastita djela kao narativnu podlogu, time pričajući o podjeli na Sjever i Jug u Maliju.

FESTIVALS / FESTIVALI

CIMMFest, USA, 2015 - Best Feature Documentary
 Hot Docs, Canada, 2015
 Durban IFF, South Africa, 2015
 SXSW (South by SouthWest), USA, 2015
 CPH:DOX, Denmark, 2015
 IndieBo, IFF, Colombia, 2015
 BFI London FF, UK, 2015



Johanna Schwartz is an award-winning filmmaker who creates thought-provoking documentaries with a profound sense of place and time, and a highly praised natural filming style. The films she has worked on have won numerous awards including TV Story of the Year at the Foreign Press Association Media Awards and a Prix Italia nomination.

Johanna Schwartz je nagradivana filmska autorica koja stvara provokativne dokumentarne filmove sa duboko prisutnim osjećanjem vremena i mjesta, te njeguje jedinstven prirodni način snimanja. Filmovi na kojima je radila osvajali su brojne nagrade uključujući nagrade TV priča godine u sklopu Medijskih nagrada Udruženja strane štampe, te nominaciju za Prix Italia.

Original languages / Izvorni jezici:
 French, English, Bambara, Tamashék/
 francuski, engleski, Bambara, Tamašek

Cinematographer / Kamera:
 Karelle Walker
Editors / Montaža:
 Andrea Carnevali, Guy Creasey
Producers / Producenci:
 Sarah Mosses, Johanna Schwartz,
 John Schwartz, Kat Amara Korba

Contact / Kontakt:
 Sophie Freeman
 Together Films
 Newman House, 27 Newman
 Street, London
 T: 07985410199
 E: Sophie@TogetherFilms.org
 www.TherFilms.org



This is the Way / To je pravi način

2014 (28')

FRANCE / FRANCUSKA

Director / Režija: [Giacomo Abbruzzese](#)

Joy has two lesbian mothers, Mo and Frei, and two gay fathers, Floor and Coen. She has a boyfriend of Nigerian origins, Timo, and a Portuguese girlfriend, Bibi. She is eighteen and she was born through an insemination passed in a jar of peanut butter. A documentary film about a girl coming from the future, shot with a mobile phone.

Joy ima dvije majke lezbejke, Mo i Frei, i dva oca homoseksualca, Floora i Coena. Ima momka nigerijskog porijekla, Tima i portugalsku djevojku Bibi. Osamnaest joj je godina i rođena je procesom oplodnje sjemenom prenesenim u tegli kikiriki putera. Dokumentarni film o djevojci iz budućnosti, sniman mobitelom.

FESTIVALS / FESTIVALI

Pančevo FF, Serbia, 2014 – Best Documentary Award
 Coté Court Pantin, France, 2014 – Experimental Competition
 Torino FF, Italy, 2014 – Waves
 Queer Lisboa, Portugal, 2014 – International Competition



Giacomo Abbruzzese (Taranto, 1983). A graduate of Le Fresnoy. His short films have been screened at many international festivals including Oberhausen, Viennale, Clermont-Ferrand, Tampere, IndieLisboa and others. In 2013 he has been selected by the Cannes Film Festival at the Cinefondation Residence for his project of first feature film.

Giacomo Abbruzzese (Taranto, 1983). Diplomirao je na Le Fresnoy. Njegovi kratki filmovi učestvovali su na mnogim festivalima kao što su Oberhausen, Viennale, Clermont-Ferrand, Tampere, IndieLisboa i drugi. Razvijao je projekat za svoj prvi dugometražni film u Rezidenciji Kinofondacije, pod pokroviteljstvom Festivala u Kanu 2013. godine.

Original language / Izvorni jezik:

Dutch / holandski
Cinematographer / Kamera:
 Giacomo Abbruzzese
Editor / Montaža:
 Marco Rizzo
Producer / Producent:
 Sébastien Hussenot – La Luna Productions

Contact / Kontakt:
 La Luna Productions
 E: diffusion@lunaprod.fr
 fr, festival@lunaprod.fr



Živan Makes a Punk Festival / Živan Pravi Pank Festival

2014 (64')

SERBIA / SRBIJA

Director / Režija: Ognjen Glavonić

Four days in the life of the daydreamer.

Četiri dana u životu sanjara.

FESTIVALS / FESTIVALI

Rotterdam IFFR, Netherlands, 2015
CPH:DOX, Denmark, 2014
Cinéma du Réel, France, 2014
Festival dei Popoli, Italy, 2014
TIFF, Canada, 2015
IndieLisboa, Portugal, 2015
One World FF, Czech Republic, 2015
Crossing Europe FF, Austria, 2015



Ognjen Glavonić (1985, Yugoslavia) graduated film directing at the Faculty of Dramatic Arts, Belgrade. His short films have been screened at more than fifty international film festivals. He is currently producing his first fiction feature film, *THE LOAD*.

Ognjen Glavonić (Jugoslavija, 1985) diplomirao je u oblasti filma na Fakultetu dramskih umjetnosti u Beogradu. Njegovi kratki filmovi prikazani su na više od 50 internacionalnih filmskih festivala. Trenutno producira svoj prvi dugometražni fikcionalni film *THE LOAD*.

Original language / Izvorni jezik:
Serbian / srpski
Cinematographer / Kamera:
Relja Ilić
Editor / Montaža:
Sara Santini
Producers / Producenti:
Mladen Bulbuk, Ognjen Glavonić
Non-Aligned Films

Contact / Kontakt:
Ognjen Glavonić
E: ognjenglavonic@gmail.com

**FUTURE
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REGIONAL CREATIVE DOCUMENTARY FILM SCHOOL ACTive



A fist of memory / Šaka sjećanja
Aid Bešić, Shqipdona Ademaj

**BOSNIA AND HERZEGOVINA, KOSOVO,
MACEDONIA / 2015 / 22'**

Flutter / Treptaj
Norika Sefa

**BOSNIA AND HERZEGOVINA, KOSOVO,
MACEDONIA / 2015 / 10'**

The Monument / Spomenik
Enes Begovski, Jon Dujaka, Nevena Jovanović
**BOSNIA AND HERZEGOVINA, KOSOVO,
MACEDONIA / 2015 / 18'**

Tar on fingers / Katran na prstima
Emina Adilović, Branko Avramovski
**BOSNIA AND HERZEGOVINA, KOSOVO,
MACEDONIA / 2015 / 16'**

To love is to live | Voljeti znači živjeti
Aleksandra Aleksovská, Venesa Mušović
**BOSNIA AND HERZEGOVINA,
KOSOVO, MACEDONIA / 2015 / 7'**

Pusta Reka / Pusta Reka
Darko Nabakov, Lejla Šubo
**BOSNIA AND HERZEGOVINA, KOSOVO,
MACEDONIA / 2015 / 33'**



A fist of memory / Šaka sjećanja

2015 (22')

**BOSNIA AND HERZEGOVINA, KOSOVO, MACEDONIA /
BOSNA I HERCEGOVINA, KOSOVO, MAKEDONIJA**

Directors / Režija: Aid Bešić, Shqipdona Ademaj

A fist of memory is a short film about Dimitri and his memories. He remembers his loves from the army, his father's life, happy and unhappy moments. He was left with a photo albums, filled with people that don't exist.

Šaka sjećanja je kratki film o Dimitriju i njegovim uspomenama. Prisjeća se svojih ljubavi iz vojnog perioda, očevog života, sretnih i nesretnih trenutaka. Ostavljen mu je album pun ljudi koji više ne postoje.



Aid Bešić, 19-year-old freelance filmmaker and photographer currently living in Bosanska Otoka. He won first place (Gold Švenk) with a short documentary film *Kafa* at Švenk Film Festival.

Aid Bešić je 19-ogodišnji freelance filmski autor i fotograf sa trenutnim prebivalištem u Bosanskoj Otoci. Osvojio je Glavnu nagradu Zlatni Švenk sa svojim kratkim dokumentarnim filmom *Kafa* na Srednjoškolskom festivalu kratkog filma Švenk.

Shqipdona Ademaj grew up and studied in Prishtina, Kosovo. She has been studying as well as guiding new participants at different workshops as a director and video editor.

Shqipdona Ademaj je odrasla i završila studije u Prištini, Kosovu. Studira i vodi nove učesnike različitih radionica kao režiserka i montažerka.

Original languages / Izvorni jezici:
Macedonian, Albanian, English,
Serbo-Croatian / makedonski,
albanski, engleski, srpskohrvatski
Cinematographers / Kamera:
Aid Bešić, Shqipdona Ademaj
Editors / Montaža:
Aid Bešić, Shqipdona Ademaj
Producer / Producent:
ACTive Creative Documentary
Film School

Contact / Kontakt:
Pravo Ljudski Film Festival
www.pravoljudski.org



Flutter / Treptaj

2015 (10')



Norika Sefa (Kosovo, 1991). Finished her BA in Dramaturgy and Screenwriting. Now she's studying screenwriting in FAMU.

Norika Sefa (Kosovo, 1991). Bachelor je Dramaturgije i scenarija. Sada studira scenarij pri FAMU.

**BOSNIA AND HERZEGOVINA, KOSOVO, MACEDONIA /
BOSNA I HERCEGOVINA, KOSOVO, MAKEDONIJA**

Director / Režija: Norika Sefa

People of the town hidden between the stonewalls. A short film observation of how do daily movements seem almost weird if you observe them for a longer time, from the distance, hidden between stonewalls.

Ljudi iz grada skriveni iza kamenih zidova. Kratki filmski osvrt o čudnovatosti dnevnih pokreta ukoliko ih duže posmatrate iz daljine, skriveni iza kamenih zidova.

Original language / Izvorni jezik:
Macedonian / makedonski
Cinematographer / Kamera:
Norika Sefa
Editor / Montaža:
Norika Sefa
Producer / Producent:
ACTive Creative Documentary Film School

Contact / Kontakt:
Pravo Ljudski Film Festival
www.pravoljudski.org



The Monument / Spomenik

2015 (18')

**BOSNIA AND HERZEGOVINA, KOSOVO, MACEDONIA /
BOSNA I HERCEGOVINA, KOSOVO, MAKEDONIJA**

Directors / Režija: Enes Begovski,
Jon Dujaka, Nevena Jovanović

Exploration of Makedonium through sounds and video images. It focuses on the monument itself, instead of its historical value.

Istraživanje spomenika Makedonium kroz zvukove i video slike. Istraživanje je više fokusirano na spomenik kao artefakt, a u drugom je planu njegovo historijsko značenje.



Enes Begovski's passion is to look and see everything, to travel around the world and meet all kinds of people and cultures. He studies music for film.

Enes Begovski strastveno želi tražiti i vidjeti sve, putovati širom svijeta i upoznati ljude i kulture. Studira muziku za film.

Jon Dujaka (Kosovo, 1995). He's always looking to satisfy his eclectic interests through personal projects and various workshops.

Jon Dujaka (Kosovo, 1995). Uvijek traži načine kojima bi zadovoljio svoje eklektične interese kroz vlastite projekte i različite radionice.

Nevena Jovanović (Belgrade, 1994). Her hobbies are photography, writing and wasting time. Her profession is not yet known, but she has a lifetime to decide.

Nevena Jovanović (Beograd, 1994). Njeni hobiji su fotografija, pisanje i gubljenje vremena. Profesija joj još uvek nije poznata, ali ima cijeli život da odluči.

Original language / Izvorni jezik:

No dialogue / Bez dijaloga

Cinematographers / Kamera:

Enes Begovski, Jon Dujaka,

Nevena Jovanović

Editors / Montaža:

Enes Begovski, Jon Dujaka,

Nevena Jovanović

Producer / Producent:

ACTive Creative Documentary Film School

Contact / Kontakt:

Pravo Ljudski Film Festival

www.pravoljudski.org



Tar on Fingers / Katrana na prstima

2015 (16')

**BOSNIA AND HERZEGOVINA, KOSOVO, MACEDONIA /
BOSNA I HERCEGOVINA, KOSOVO, MAKEDONIJA**

Directors / Režija: Emina Adilović, Branko Avramovski

This short movie, at first sight, tells us a story about one working process. In this specific case we see tobacco workers and their everyday challenges. On the other hand, another line follows two different ways of living, thinking and unique time and space structure that appears as the consequence of crash those two worlds.

Na prvi pogled, ovaj kratki film priča priču o jednom radnom procesu. U ovom slučaju, vidimo radnike u fabrići duhana u suočavanju sa dnevnim izazovima. Sa druge strane, slijedimo dva različita načina života, razmišljanja te jedinstvenu vremensko-prostornu strukturu koja se pojavljuje kao posljedica sudara ova dva svijeta.



Emina Adilović (Zenica, 1995).

A student of Comparative literature and Librarianship Department at Faculty of Philosophy in Sarajevo.

Emina Adilović (Zenica, 1995). Studentica Komparativne književnosti i bibliotekarstva na Filozofskom fakultetu u Sarajevu.

Branko Avramovski is a Cinematography student at the Faculty of Dramatic Arts in his hometown Skopje, Macedonia.

Branko Avramovski, student kinematografije na Fakultetu dramskih umjetnosti u rodnom gradu Skoplju.

Original language / Izvorni jezik:

Macedonian / makedonski

Cinematographers / Kamera:

Emina Adilović, Branko Avramovski

Editors / Montaža:

Emina Adilović, Branko Avramovski

Producers / Producenti:

ACTive Creative Documentary Film School

Contact / Kontakt:

Pravo Ljudski Film Festival

www.pravoljudski.org



To Love is to Live / Voljeti znači živjeti

2015 (7')

**BOSNIA AND HERZEGOVINA, KOSOVO, MACEDONIA /
BOSNA I HERCEGOVINA, KOSOVO, MAKEDONIJA**

Directors / Režija: Aleksandra Aleksovska, Venesa Mušović

Film is a result of a spontaneous encounter between authors and lovely old couple living in the small city of Kruševac. The main thread of this film is the energy, honesty and desire for life that Duško and Danče share. Closeness and openness between the filmmakers and the couple reached in a short period of time, gives ethical value to the filming process. The "love emotion" is what this short film is trying to communicate with the audience.

Film je rezultat spontanog susreta autorica i dražesnog starijeg para naseljenog u malom gradu Kruševu. Osnovna nit filma je energija, iskrenost i želja za životom koju Duško i Danče dijele. Brzo ostvarena bliskost i iskrenost između filmskih autorica i para daje etičku vrijednost samom procesu snimanja. Osjećanje ljubavi je esencija koju ovaj kratki film komunicira publici.



Venesa Mušović holds a BA degree in Ethnology and Anthropology from the University of Belgrade. Her passion for photography, documentary films and writing keep her near to the filmmakers with whom she often shares her anthropological perspective on ordinary and everyday life.

Venesa Mušović je Bachelor etnologije i antropologije pri Univerzitetu u Beogradu. Strast prema fotografiji, dokumentarnim filmovima i pisaranju zbljižava je sa filmskim autorima sa kojima često dijeli svoja antropološka promišljanja o običnom i svakodnevnom životu.

Aleksandra Aleksovska studies Industrial design at University of Skopje. She is an author of a few short documentary films dealing with the environmental issues.

Aleksandra Aleksovska studira Industrijski dizajn na Univerzitetu u Skoplju. Autorica je nekoliko kratkih dokumentarnih filmova sa ekološkom tematikom.

Original language / Izvorni jezik:
Macedonian / makedonski
Cinematographers / Kamera:
Aleksandra Aleksovska, Venesa Mušović
Editors / Montaža:
Aleksandra Aleksovska, Venesa Mušović
Producer / Producent:
ACTive Creative Documentary Film School

Contact / Kontakt:
Pravo Ljudski Film Festival
www.pravoljudski.org



Pusta Reka / Pusta Reka

2015 (33')

**BOSNIA AND HERZEGOVINA, KOSOVO, MACEDONIA /
BOSNA I HERCEGOVINA, KOSOVO, MAKEDONIJA**

Directors / Režija: Darko Nabakov, Lejla Šubo

The film shows us a tame place and a beautiful landscape with its small population and many animals that are inhabited there. The quiet, peaceful and industrious life of the people in that small place enthuses us, especially all those things that nature gives. The story itself leaves a strong impression about nature and life, far away from the everyday life.

Film prikazuje krotko mjesto i predivan pejzaž male populacije i mnogo životinja koje тамо obitavaju. Tih, miran i radnički život ljudi u ovom malom mjestu nas oduševljava, naročito zarad svih plodova prirode. Sama priča nudi jaku poruku o prirodi i životu daleko od svakodnevnice.



Darko Nabakov (Macedonia, 1994) is a student of drama and art history as well as the participant of MakeDox FF for the last four years.

Darko Nabakov (Makedonija, 1994) je student dramaturgije i historije umjetnosti, a tokom posljednje četiri godine učestvovao je na MakeDox FF-u.

Lejla Šubo (Sarajevo, 1997) is a first year student of Departments of French Language and Literature and Art History at Faculty of Philosophy in Sarajevo. She was also a participant of Creative Documentary Film School ACTive on August 2015.

Lejla Šubo (Sarajevo, 1997) je studentica prve godine Filozofskog fakulteta na odsjecima Francuski jezik i književnost i Historija umjetnosti. Učestvovala je u Školi kreativnog dokumentarnog filma ACTive 2015. godine.

Original language / Izvorni jezik:
Macedonian / makedonski
Cinematographers / Kamera:
Darko Nabakov, Lejla Šubo
Editors / Montaža:
Darko Nabakov, Lejla Šubo
Producer / Producent:
ACTive Creative Documentary Film School

Contact / Kontakt:
Pravo Ljudski Film Festival
www.pravoljudski.org

ACTIVIST ART LAB: A-LAB



He Survived / Preživio je
Adis Hukanović

BOSNIA AND HERZEGOVINA / 2015 / 3'

Remembrance / Sjećanje
Dejana Kušić

BOSNIA AND HERZEGOVINA / 2015 / 2'

Silence / Tišina
Inga Kukobat

BOSNIA AND HERZEGOVINA / 2015 / 4'

Sound Memory / Glasno sjećanje
Amina Agović

BOSNIA AND HERZEGOVINA / 2015 / 10'

Violet World / Ljubičasti svijet
Ivanino DeVillano Đukić

BOSNIA AND HERZEGOVINA / 2015 / 3'

Swimming / Plivanje
Anastasija Vlatković

BOSNIA AND HERZEGOVINA / 2015 / 2'

Wall / Zid
Neven Hercegovac

BOSNIA AND HERZEGOVINA / 2015 / 4'



He Survived / Preživio je

2015 (3')



Adis Hukanović is human rights activist and psychologist who works on the topic of missing persons and culture of remembrance in Bosnia and Herzegovina. His work is mainly concentrated in the North-Western part of Bosnia and Herzegovina.

Adis Hukanović je aktivista za ljudska prava i psiholog koji radi na temama nestalih u ratu i kulturi sjećanja u Bosni i Hercegovini. Primarno je fokusiran na područje Sjeverozapadne Bosne.

BOSNIA AND HERZEGOVINA / BOSNA I HERCEGOVINA

Author / Autor: Adis Hukanović

The film *He Survived* has two layers. The first layer reconstructs the last moments of Adis's father who survived his execution after which he was hiding in the woods around the town of Sanski Most in Bosnia and Herzegovina from May 1992 till January 1994. Twenty two years later he started to investigate his disappearance in the hope of finding some answers about his fate. The anticipation of finding some answers creates the second layer of the film.

Film *Preživio je* ima dva sloja. Prvi predstavlja rekonstrukciju posljednjih trenutaka Adisovog oca koji je preživio streljanje nakon kojeg se skriva u šumama oko Sanskog Mosta od maja 1992. do januara 1994. godine. Poslije 22 godine, Adis počinje istraživati očev nestanak u nadi da će pronaći odgovore. Iščekivanje predstavlja drugi filmski sloj.

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Original language / Izvorni jezik:

No dialogue / bez dijaloga

Tutors / Tutori:

Manel Raga, Luciano Pérez Savoy, Kumjana Novakova

Producer / Producent:

Pravo Ljudski Film Festival

Contact / Kontakt:

Pravo Ljudski Film Festival
www.pravoljudski.org



Remembrance / Sjećanje

2015 (2')



Dejana Kušić is a film lover from Trebinje. She is attending Gymnasium, enjoys acting and running. Her biggest inspiration is her grandfather.

Dejana Kušić je filomofil iz Trebinja. Pohađa gimnaziju, uživa u glumi i trčanju. Njena najveća inspiracija je njen djed.

BOSNIA AND HERZEGOVINA / BOSNA I HERCEGOVINA

Author / Autorica: Dejana Kušić

Buzzing of the bees brings back memories of a beautiful time Dejana spent with her grandfather.

Zujuće pčela priziva uspomene lijepog perioda koji je Dejana provela sa djedom.

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Original language / Izvorni jezik:
Bosnian/Croatian/Serbian /
bosanski/hrvatski/srpski

Tutors / Tutori:
Manel Raga, Luciano Pérez
Savoy, Kumjana Novakova
Producer / Producent:
Pravo Ljudski Film Festival

Contact / Kontakt:
Pravo Ljudski Film Festival
www.pravoljudski.org



Silence / Tišina

2015 (4')



Inga Kukobat is a young filmmaker and poetry writer. She is a student of Academy of Arts in Banja Luka, Department of Film and Television Directing.

Inga Kukobat je mlada filmska autorica i pjesnikinja. Studentica je Akademije umjetnosti u Banjoj Luci pri Odsjeku za filmsku i TV režiju.

BOSNIA AND HERZEGOVINA / BOSNA I HERCEGOVINA

Author / Autorica: Inga Kukobat

Space full of destroyed desires and strong emotions of a girl that lives in a rut of her own torments and fears. The constant struggle with a feeling of discomfort and melancholy, as well as the need to run from a never ending circle. The sound that leads us to the duel between dreams and reality.

Prostor pun pregaženih želja i jakih emocija djevojke koja živi u kolotečini sopstvenih muka i strahova. Borba sa unutrašnjim osjećajem nelagode i melanholijski potrebe za bijegom iz kruga koji nema kraja. Zvuk koji nas vodi u dvoboju jave i sna.

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Original language / Izvorni jezik:
Bosnian / bosanski
Tutors / Tutori:
Manel Raga, Luciano Pérez Savoy, Kumjana Novakova
Producer / Producent:
Pravo Ljudski Film Festival

Contact / Kontakt:
Pravo Ljudski Film Festival
www.pravoljudski.org



Sound Memory / Glasno sjećanje

2015 (10')



Amina Agović (Sarajevo, 1995). Beside loving arts, she is also aiming to become a biological scientist and she studies at Genetics and Bioengineering Department in Sarajevo.

Amina Agović (Sarajevo, 1995). Pored ljubavi prema umjetnosti, također želi postati biologinja te studira Genetiku i bioinžinjering u Sarajevu.

BOSNIA AND HERZEGOVINA / BOSNA I HERCEGOVINA

Author / Autorica: Amina Agović

A young woman is asked to analyze thoroughly her old photography and to say what she hears from it. As details show up, she remembers forgotten memories and describes her family members in a completely different and personal way.

Mlada žena je zamoljena da podrobno analizira svoju staru fotografiju i kaže šta osluškuje iz nje. Kako detalji iskrasavaju, prisjeća se zaboravljenih uspomena i opisuje članove porodice na potpuno drugačiji i intiman način.

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Original languages / Izvorni jezici:
Bosnian, English / bosanski, engleski
Tutors / Tutori:

Manel Raga, Luciano Pérez
Savoy, Kumjana Novakova
Producer / Producent:
Pravo Ljudski Film Festival

Contact / Kontakt:
Pravo Ljudski Film Festival
www.pravoljudski.org



Violet World / Ljubičasti svijet

2015 (3')

BOSNIA AND HERZEGOVINA / BOSNA I HERCEGOVINA

Author / Autor: Ivanino DaVillano

Nismo više ono što smo nekad bili, niti imamo ono što smo nekad imali. Dani su snježni, snježni kao ja.

We are not what we used to be, we don't have what we used to have.
Days are covered with snow as am I.



Ivanino DaVillano (Prijedor, 1996) graduated from Electrical Engineering School. He's been showing interest for film and photography for the last few years. He did four short films.

Ivanino DaVillano (Prijedor, 1996) je završio Elektrotehničku školu. Već par godina pokazuje interes za film i fotografiju. Iza sebe ima četiri kratka filma.

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A-Lab učesnici i učesnice programa za film imaju priliku surađivati na kreativnim dokumentarnim filmovima kroz koje se, uz pomoć slike i zvuka, osvrću na društvenu stvarnost. Jedinstvene audio-vizualne priče mladih autora i autorica nastale tokom A-Laba razvijene su iz suradnje mladih umjetnika, spajajući njihove raznovrsne sklonosti i ideje.

Original language / Izvorni jezik:
Bosnian/Croatian/Serbian /
bosanski/hrvatski/srpski
Tutors / Tutori:

Manel Raga, Luciano Pérez

Savoy, Kumjana Novakova

Producer / Producent:

Pravo Ljudski Film Festival

Contact / Kontakt:
Pravo Ljudski Film Festival
www.pravoljudski.org



Swimming / Plivanje

2015 (2')

BOSNIA AND HERZEGOVINA / BOSNA I HERCEGOVINA

Author / Autorica: Anastasija Vlatković

Ordinary things can remind us of something special from the past, present, future or some other period only familiar with us. While for some people a simple object means nothing it awakes a whole universe of memories in others. This film represents Anastasija's reflection of feelings in a puddle. It will be coloured with various feelings and beauty as long as you let it be.

Najjednostavnije i naizgled obične stvari nas mogu podsjećati na nešto posebno iz prošlosti, sadašnjosti, budućnosti ili nekog drugog, samo nama poznatog perioda. Dok za neke ljudje jednostavna pojava ne predstavlja ništa, u nekim pak budi cijeli univerzum uspomena. Ovaj film predstavlja Anastasijin odraz osjećaja u lokvi. On će biti prošaran različitim osjećajima i ljepotom samo ako mu vi to dozvolite.



Anastasija Vlatković (Trebinje, 1998) is a student of Gymnasium Jovan Dučić in Trebinje. She enjoys film ever since her first impressions about this kind of art. She always wanted to embody her experience through film which she has done through this project.

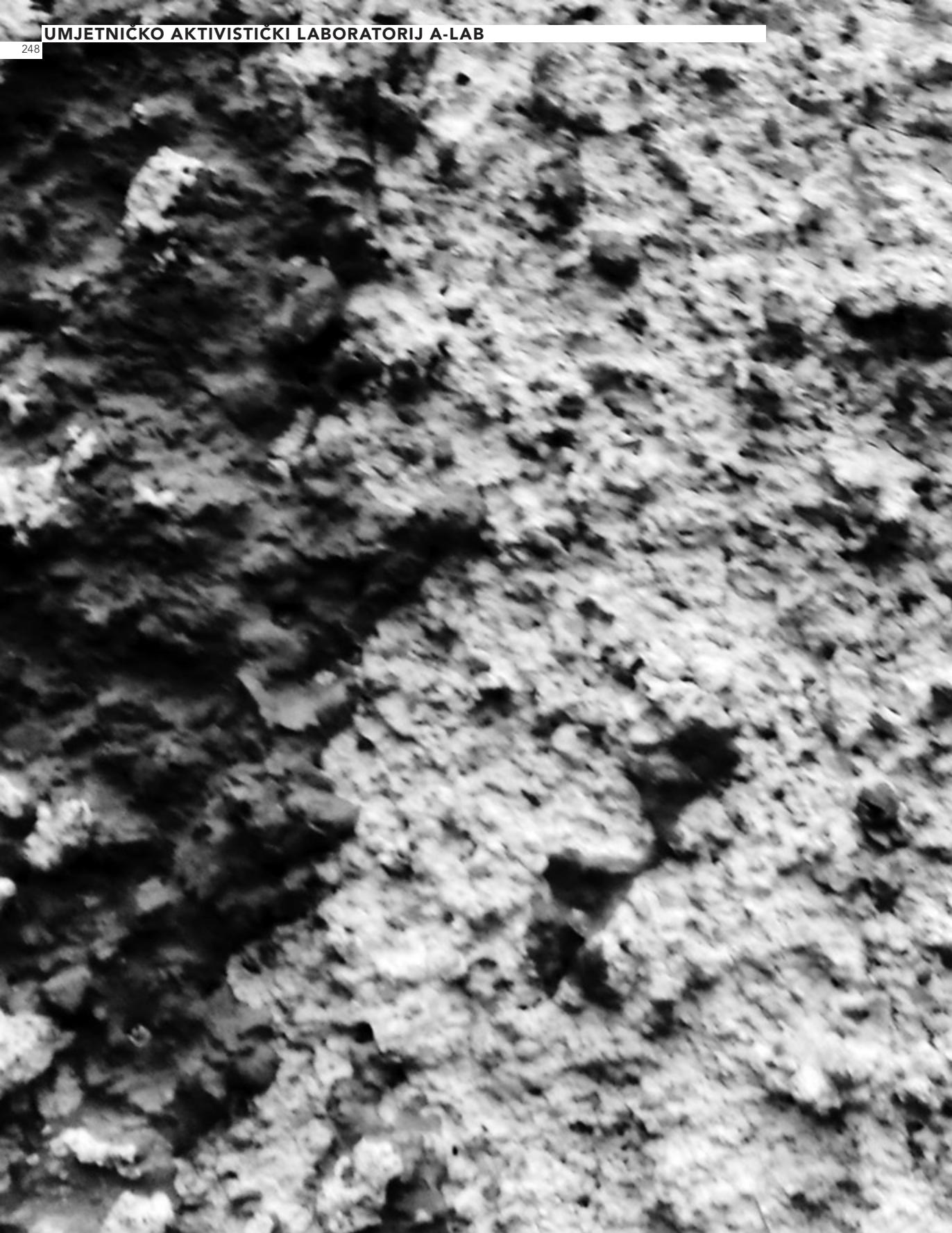
Anastasija Vlatković (Trebinje, 1998) je učenica Gimnazije Jovan Dučić u Trebinju. U filmu uživa od prvih utisaka o ovoj umjetnosti. Oduvijek je imala želju realizovati neki svoj doživljaj kroz film, što je kroz ovaj projekat i učinila.

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Original language / Izvorni jezik:
Serbian / srpski
Tutors / Tutori:
Manel Raga, Luciano Pérez Savoy, Kumjana Novakova
Producer / Producent:
Pravo Ljudski Film Festival

Contact / Kontakt:
Pravo Ljudski Film Festival
www.pravoljudski.org



Wall / Zid

2015 (4')

BOSNIA AND HERZEGOVINA / BOSNA I HERCEGOVINA

Author / Autor: Neven Hercegovac

Wall taking into childhood memories, post-war time and early morning.

Zid koji vodi u djetinje uspomene, poslijeratno vrijeme i jedno rano jutro.



Neven Hercegovac (Brčko, 1994) is attending University of Novi Sad in Serbia, where he's studying Serbian literature. Always loved art, mostly visual. Preferred film and photography.

Neven Hercegovac (Brčko, 1994) je student Odsjeka za srpsku književnost pri Univerzitetu u Novom Sadu. Uvijek je volio umjetnost, naročito vizuelnu. Preferirao je film i fotografiju.

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A-Lab učesnici i učesnice programa za film imaju priliku suradivati na kreativnim dokumentarnim filmovima kroz koje se, uz pomoć slike i zvuka, osvrću na društvenu stvarnost. Jedinstvene audio-vizualne priče mladih autora i autorica nastale tokom A-Laba razvijene su iz suradnje mlađih umjetnika, spajajući njihove raznovrsne sklonosti i ideje.

Original language / Izvorni jezik:
Bosnian/Croatian/Serbian /
bosanski/hrvatski/srpski

Tutors / Tutori:
Manel Raga, Luciano Pérez
Savoy, Kumjana Novakova
Producer / Producen:
Pravo Ljudski Film Festival

Contact / Kontakt:
Pravo Ljudski Film Festival
www.pravoljudski.org

#FILMUGLAVI



The Era of Men / Muško doba
Emina Đapo, Sanja Milović

BOSNIA AND HERZEGOVINA / 2015 / 6'

Seesaw of Life / Klackalica života
Lamija Nović, Nejra Kravić, Boško Krljaš

BOSNIA AND HERZEGOVINA / 2015 / 5'

Ten Minutes of Silence / Deset minuta šutnje
Benjamin Konjicija, Hana Baličevac

- Johnna, Lejla Šubo

BOSNIA AND HERZEGOVINA / 2015 / 10'

The Way of Rhythm / Kako ritam kaže
Armin Zimić, Hannah Sladić

BOSNIA AND HERZEGOVINA / 2015 / 7'



The Era of Men / Muško doba

2015 (6')

BOSNIA AND HERZEGOVINA / BOSNA I HERCEGOVINA

Authors / Autori: Emina Đapo, Sanja Milović

The Era of Men is a close and calm encounter with a male ballet dancer telling his story – and defending his case.

Muško doba je blizak i miran susret sa baletskim plesačem koji priča svoju priču – i staje u svoju odbranu.

FESTIVALS / FESTIVALI

Sarajevo FF, 2015



Emina Đapo (17), a student of Second Gymnasium in Sarajevo. She likes acting, modeling, painting and design. Film is one of her interests.

Emina Đapo (17), učenica Druge gimnazije u Sarajevu. Bavi se glumom, manekenstvom, slikanjem, dizajnom. Film joj je jedan od interesa.

Sanja Milović is a student of Faculty of Philosophy in Sarajevo. She likes photography, calligraphy, drawing, painting and dancing, but film is one of her biggest interests.

Sanja Milović je studentica Filozofskog fakulteta u Sarajevu. Bavlila se fotografijom, kaligrafijom, crtanjem, slikanjem i plesom, ali film je najviše privlači.

Original language / Izvorni jezik:
Bosnian/Croatian/Serbian /
bosanski/hrvatski/srpski

Producers / Producenti:
Sabrina Begović Čorić – Hava Film
Kumjana Novakova – Pravo
Ljudski Film Festival

Contact / Kontakt:
Pravo Ljudski Film Festival
www.pravoljudski.org



The Seesaw of Life / Klackalica života

2015 (5')

BOSNIA AND HERZEGOVINA / BOSNA I HERCEGOVINA

Authors / Autori: Lamija Nović, Nejra Kravić, Boško Krljaš

The Seesaw of Life is a profile of balance in the relationship of a young couple, which seeks to find the universal in how they feel about the world, their future and ultimately, each other.

Klackalica života je profil ravnoteže u vezi mladog para koji traži ono univerzalno u pogledima na ličnu budućnost, svijet i, u konačnici, međusobni odnos.

FESTIVALS / FESTIVALI

Sarajevo FF, 2015



Lamija Nović (18), student of Faculty of Mechanical Engineering in Sarajevo. She will continue to pursue film in the future because of unforgettable experiences and meeting new people.

Nejra Kravić (18), studentica Mašinskog fakulteta u Sarajevu. U budućnosti će nastojati da se što više bavi filmom zbog nezaboravnih iskustava i poznanstava.

Boško Krljaš (19), a student of Second Gymnasium Sarajevo. She's planning to enroll in FAMU Academy in Prague, Dramatic Arts Academy in Sarajevo or Tisch School of Arts in New York.

Nejra Kravić (17), učenica sarajevske Druge gimnazije. Namjerava upisati FAMU akademiju u Pragu, Akademiju Scenskih Umjetnosti u Sarajevu ili Tisch School of Arts u New Yorku.

Boško Krljaš (19) is a member of Student Theatre Troupe from Pale; as their member, he performed more than 30 times all over BH. Reading and film are two of his greatest passions.

Boško Krljaš (19) član je Studentskog pozorišta Pale sa kojim je igrao preko 30 puta u bh. gradovima. Njegove najveće strasti su čitanje i film.

Original language / Izvorni jezik:
Bosnian/Croatian/Serbian /
bosanski/hrvatski/srpski
Producers / Producenti:
Sabrina Begović Čorić – Hava Film
Kumjana Novakova – Pravo
Ljudski Film Festival

Contact / Kontakt:
Pravo Ljudski Film Festival
www.pravoljudski.org



Ten Minutes of Silence / Deset minuta šutnje

2015 (10')

BOSNIA AND HERZEGOVINA / BOSNA I HERCEGOVINA

Authors / Autori: [Benjamin Konicija](#), [Lejla Šubo](#), [Hana Balićevac-Johnna](#)

Ten Minutes of Silence follows a story of growing up with an abusive family member. What is revealed is a necessary sense of struggle, escape and of what is lost in the narrative as she moves from the unfortunate to the unknown.

Deset minuta šutnje prati priču o odrastanju sa nasiljem u porodici. Otkriven je neizbjegjan smisao borbe, bijega i onoga što bude izgubljeno na putu od nesreće do nepoznatog.



Lejla Šubo (18), student of Faculty of Philosophy in Sarajevo. She used to volunteer at Pravo Ljudski Film Festival.

Lejla Šubo (18), studentica Filozofskog fakulteta u Sarajevu. Radila je kao volonterka na Pravo Ljudski Film Festivalu.

Benjamin Konjicija (18) is making awarded amateur movies and videos since he was 12. He made a film *Puževa supa* in 2015.

Benjamin Konjicija (18) od 12. godine snima amaterske filmove i video radove od kojih su neki nagradivani. Snimio je film *Puževa supa* 2015. godine.

Hana Balićevac (16), Applied Arts High School student in Sarajevo. She wants to be an actress in the future.

Hana Balićevac (16), učenica sarajevske Srednje škole primijenjenih umjetnosti. U budućnosti se namjerava baviti glumom.

Original languages / Izvorni jezici:
Bosnian/Croatian/Serbian /
bosanski/hrvatski/srpski
Producers / Producenti:
Sabrina Begović Čorić – Hava Film
Kumjana Novakova – Pravo Ljudski Film Festival

Contact / Kontakt:
Pravo Ljudski Film Festival
www.pravoljudski.org



The Way of Rhythm / Kako ritam kaže

2015 (8')

BOSNIA AND HERZEGOVINA / BOSNA I HERCEGOVINA

Authors / Autori: Hannah Sladić, Armin Zimić

The Way of Rhythm listens in on a musical life, searching for the thread between people, places and sounds that aren't made to match - but do.

Kako ritam kaže prislушкиje muzikalni život, tražeći sponu među ljudima, mjestima i zvukovima koji se poklapaju mada nisu isprva predviđeni za to.



Hannah Sladić (17), Music High School student in Sarajevo. She wants to enroll in one of the academies abroad and continue to pursue music.

Hannah Sladić (17), učenica Srednje muzičke škole u Sarajevu. U budućnosti namjerava upisati neku akademiju van BiH, te baviti se muzikom.

Armin Zimić (19), a big comics fan. He writes and draws comics.

Armin Zimić (19) je veliki ljubitelj stripova. Bavi se pisanjem i crtanjem stripova.

Original language / Izvorni jezik:
Bosnian/Croatian/Serbian /
bosanski/hrvatski/srpski
Producers / Producenti:

Sabrina Begović Čorić – Hava Film
Kumjana Novakova – Pravo
Ljudski Film Festival

Contact / Kontakt:
Pravo Ljudski Film Festival
www.pravoljudski.org

DOKUFEST: DOCUMENTARY FILM SCHOOL



Afternoon talk / Poslijepodnevni razgovor
Arianit Bobaj

KOSOVO / 2015 / 8'

Its not all about the movie / Nije sve u filmu
Leart Rama, Adis Cena

KOSOVO / 2015 / 4'

Life with Uzi / Život sa Uzi
Uresa Selimi

KOSOVO / 2015 / 7'

Ergys / Ergys
Rina Celina

KOSOVO / 2015 / 5'

Silent words / Tišina riječi
Leart Rama, Adis Cena

KOSOVO / 2015 / 8'



Afternoon Talk / Poslijepodnevni razgovor

2015 (8')

KOSOVO / KOSOVO

Director / Režija: Arianit Bobaj

Arianit, a 17 year old boy from Korishë village, spends a day walking on stilts. During this time he talks with his friends about their concerns for the current situation in Kosovo.

Arianit, 17-ogodišnji mladić iz sela Koriša provodi dan hodajući na štulama. Za to vrijeme razgovara sa prijateljima o zabrinutosti za trenutnu situaciju na Kosovu.

FESTIVALS / FESTIVALI

DokuFest, Kosovo, 2015



Arianit Bobaj, born in Germany, currently lives in the village Korishë. He is a member of Merula theatre and volunteer at Lumbardhi Cultural Center in Prizren, Kosovo.

Arianit Bobaj, rođen u Njemačkoj, trenutno živi u kosovskom selu Koriša. Član je Tetara Merula i volontira u Kulturnom centru Lumbardhi u Prizrenu na Kosovu.

Original language / Izvorni jezik:
Albanian / albanski
Cinematographer / Kamera:
Arianit Bobaj
Editors / Montaža:
Gazmend Bajri, Blerta Zeqiri, Guillermo Carreras-Candi, Arianit Bobaj
Producer / Producent:
DokuFest

Contact / Kontakt:
DokuFest
Marin Barleti nn.
T: +381 29 233 718
E: info@dokufest.com



It's not all about a movie / Nije sve u filmu

2015 (4')

KOSOVO / KOSOVO

Directors / Režija: Leart Rama, Adis Cena

A film that remained unfilmed because the patient lying in the department of Hematology in CUCK affected from Leukemia gave up. A conversation about this film between a tutor in a Film School and a student.

Film koji je ostao nezavršen jer je pacijent koji je bolovao od leukemije na Odjelu za hematologiju Kliničkog i univerzitetskog centra u Kosovu, podlegao. Razgovor o filmu između tutora i učenika u filmskoj školi.

FESTIVALS / FESTIVALI

DokuFest, Kosovo, 2015



Leart Rama (18), from Rahovec, Kosovo. He has a great passion for film and photography. His first film The Last Breath (2014) was officially selected in TIFF.

Leart Rama (18), iz Rahoveca, Kosovo. Gaji veliku strast prema filmu i fotografiji. Njegov prvi film The last breath (2014) bio je u zvaničnoj selekciji na TIFF-u.

Adis Cena (17), from Rahovec, Kosovo. He always had an interest in cinema and film. He hopes to become a director in near future.

Adis Cena (17), iz Rahoveca, Kosovo. Uvijek se zanimalo za kino i film. Želi postati režiser u bliskoj budućnosti.

Original language / Izvorni jezik:
Albanian / albanski

Cinematographers / Kamera:

Leart Rama, Adis Cena

Editors / Montaža:

Gazmend Bajri, Blerta Zeqiri, Guillermo Carreras-Candi, Leart Rama, Adis Cena

Producer / Producent:

DokuFest

Contact / Kontakt:

DokuFest

Marin Barleti nn.

T: +381 29 233 718

E: info@dokufest.com



Life With Uzi / Život sa Uzi

2015 (7')

KOSOVO / KOSOVO

Director / Režija: [Uresa Selimi](#)

Small parts of a teenager's life recorded within two years with a mobile phone, intertwined with her friends and her thoughts about herself, the present and the future in Kosovo.

Djelići života tinejdžerke snimani mobitelom tokom dvije godine, isprepleteni sa životima prijatelja i mislima o njoj samoj, sadašnjosti i budućnosti na Kosovu.

FESTIVALS / FESTIVALI

DokuFest, Kosovo, 2015



Uresa Selimi (Švicarska, 1998) known as Uzi, lives in Prishtina, Kosovo. Likes impossible things, taking ugly photos, birthdays, dressing like a boy, a peaceful world, herself and everyone.

Uresa Selimi (Švicarska, 1998), poznata kao Uzi, živi u Prištini, Kosovu. Voli nemoguće stvari, voli ružne fotografije, rođendane, oblačiti se kao dječak, miran svijet, sebe i sve ostale.

Original language / Izvorni jezik:
Albanian / albanski
Cinematographer / Kamera:
Uresa Selimi
Editors / Montaža:
Gazmend Bajri, Blerta Zeqiri,
Guillermo Carreras-Candi, Uresa Selimi
Producer / Producent:
DokuFest

Contact / Kontakt:
DokuFest
Marin Barleti nn.
T: +381 29 233 718
E: info@dokufest.com



Ergys / Ergys

2015 (5')

KOSOVO / KOSOVO

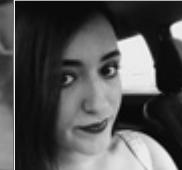
Director / Režija: [Rina Celina](#)

In this documentary we experience a childish spirit of a boy named Ergys, who is a beggar from Albania but he has been in Prizren for a while. His elder brother, new companion, friends who are not always good to him, and that little hope which keeps him alive are everything he has. His days are almost always the same. But what he misses are his parents. Regardless everything else he has the spirit of a child like all his peers have, and tries to find the joy in everything and in every instant.

Ovaj dokumentarni film utjelovljuje djetinji duh dječaka Ergysa, albanskog prosjaka koji duže vrijeme živi u Prizrenu. Njegov stariji brat, novi drug, prijatelji koji nisu uvijek dobri prema njemu i ono malo nade koja ga održava su sve što ima. Dani su mu uvijek isti. Nedostaju mu roditelji. Usprkos svemu, i dalje održava duh djeteta primjereno njegovim vršnjacima i pokušava pronaći radost u svakom trenutku.

FESTIVALS / FESTIVALI

DokuFest, Kosovo, 2015



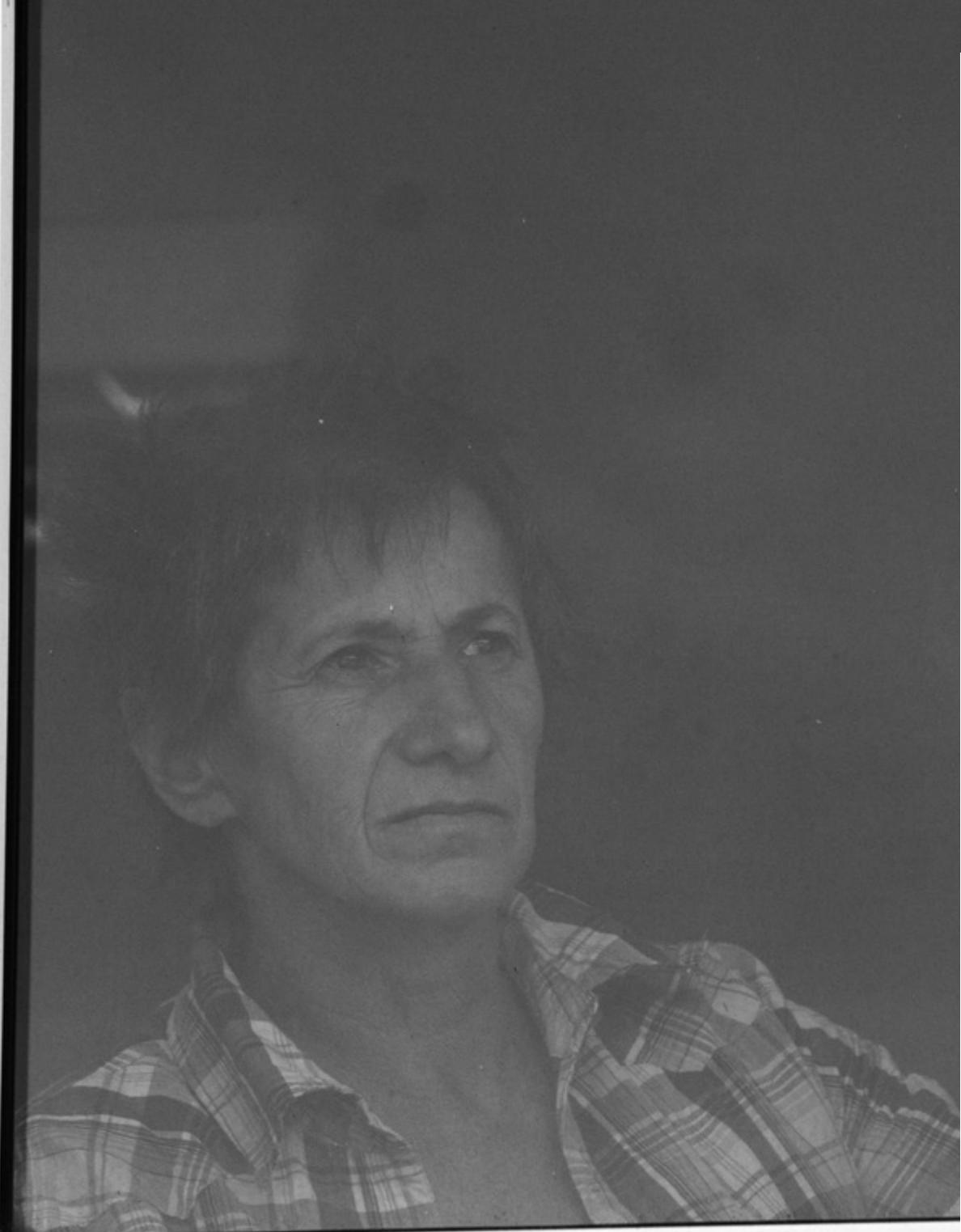
Rina Celina (18), lives in Prizren, Kosovo. This year she graduated at Loyola Gymnasium. She likes drawing. Ergys is her first film.

Rina Celina (18), živi u Prizrenu, Kosovo. Ove je godine maturirala u Gimnaziji Loyola. Voli crtati. Ergys je njen prvi film.

Original language / Izvorni jezik:
Albanian / albanski

Cinematographer / Kamera:
Rina Celina
Editors / Montaža:
Gazmend Bajri, Blerta Zeqiri, Guillerm Carreras-Candi, Rina Celina
Producer / Producent:
DokuFest

Contact / Kontakt:
DokuFest
Marin Barleti nn.
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E: info@dokufest.com



Silent Words / Tišina riječi

2015 (8')

KOSOVO / KOSOVO

Directors / Režija: Leart Rama, Adis Cena

A normal day in Psychiatric Hospital in Shtime. Images that cannot be seen elsewhere, wrong prejudices, a lot of words by the patients, but still there is a huge silence.

Uobičajen dan u Psihijatrijskoj bolnici u Štimlju. Prizori koje ne vidamo na drugim mjestima, predrasude, mnogo izgovorenih riječi od strane pacijenata, ali još uvijek preovladava velika tišina.

FESTIVALS / FESTIVALI

DokuFest, Kosovo, 2015



Leart Rama (18), from Rahovec, Kosovo. He has a great passion for film and photography. His first film The Last Breath (2014) was officially selected in TIFF.

Leart Rama (18), iz Rahoveca, Kosovo. Gaji veliku strast prema filmu i fotografiji. Njegov prvi film The last breath (2014) bio je u zvaničnoj selekciji na TIFF-u.

Adis Cena (17), from Rahovec, Kosovo. He always had an interest in cinema and film. He hopes to become a director in near future.

Adis Cena (17), iz Rahoveca, Kosovo. Uvijek se zanimalo za kino i film. Želi postati režiser u bliskoj budućnosti.

Original language / Izvorni jezik:

No dialogue / bez dijaloga

Cinematographers / Kamera:

Leart Rama, Adis Cena

Editors / Montaža:

Gazmend Bajri, Blerta Zeqiri, Guillermo Carreras-Candi, Leart Rama, Adis Cena

Producer / Producent:

DokuFest

Contact / Kontakt:

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TINY ZOOMERS



Cow on the Moon / Krava na mjesecu
Dušan Vukotić

YUGOSLAVIA / 1959 / 11'

Inventor of Shoes Prof. Balthazar /
Izumitelj cipela Prof. Balthazar
Zlatko Grgić

YUGOSLAVIA / 1967 / 9'

Little and Big / Mali i veliki
Zlatko Grgić

YUGOSLAVIA / 1966 / 8'

Octave of Fear / Oktava Straha
Leo Fabiani

YUGOSLAVIA / 1977 / 5'

The Playful Robot / Nestašni robot
Dušan Vukotić

YUGOSLAVIA / 1956 / 8'



Cow on the Moon / Krava na mjesecu

1959 (11')



Dušan Vukotić (1927–1998), caricaturist, director, screenwriter, leading draftsman and animator. He spreaded the fame of Zagreb Animated Film School and received an Oscar Award for the film *Surogat*, which was the first Oscar given for animated film outside of USA.

Dušan Vukotić (1927–1998), karikaturist, režiser, scenarist, glavni crtač, glavni animator. Pronio je slavu Zagrebačke škole crtanog filma, a 1962. godine dodijeljena mu je nagrada Oscar za film *Surogat* što je bio i prvi Oscar dodijeljen animiranom filmu izvan SAD-a.

YUGOSLAVIA / JUGOSLAVIJA

Director / Režija: Dušan Vukotić

Imp and a slacker, mischevious reveler – all in one – constantly juggling his soccer ball, is disrupting some serious and dedicated inventive work of one little girl, wanting to spite her. But she doesn't seem concerned at all, calmly continuing her work, seemingly not paying any attention to the boy. It seems that she's just waiting a moment for revenge, which is coming soon.

Ugursuz i lijencina, mangup i nestaska, sve u jednom liku, koji stalno žonglira nogometnom loptom, ometa na svakom koraku miran i ozbiljan izumiteljski rad male djevojčice u želji da joj napakosti. No ona se izgleda zbog toga ni malo ne uzrujava, već mirno nastavlja svoj posao, na oko se ne obazirući na dječaka. Čini nam se da ona ipak čeka čas revanša, koji uskoro i dolazi.

Original language / Izvorni jezik:

No dialogue / bez dijaloga

Animation / Animacija:

Zlatko Grgić

Music / Muzika:

Stipica Kalodera

Producer / Producent:

Zagreb Film

Contact / Kontakt:

Zagreb Film

Zagreb 10 000, Vlaška 70, Croatia

E: zagrebfilm@zagrebfilm.hr



Inventor of Shoes Prof. Balthazar / Izumitelj cipela Prof. Balthazar

1967 (9')

YUGOSLAVIA / JUGOSLAVIJA

Director / Režija: Zlatko Grgić

Professor Balthazar was an inventor. One day he invented unusual shoes. Shoes that could fly, dance, jump, go fast like a car – magical shoes. Professor Balthazar was a good man and he gave all the shoes away. But he also made mistakes. And one day after a lab explosion, he found himself in a hospital.

Prof. Balthazar je bio izumitelj. Jednog dana izumio je neobične cipele. Cipele koje su mogle letjeti, plesati, skakati, juriti kao automobil – čudesne cipele. Prof. Balthazar bio je dobar čovjek i sve ih je ispodklanjao. Ali, Prof. Balthazar je i grijeošio. I jednoga dana, poslije eksplozije u laboratoriju Prof. Balthazar našao se u bolnici.

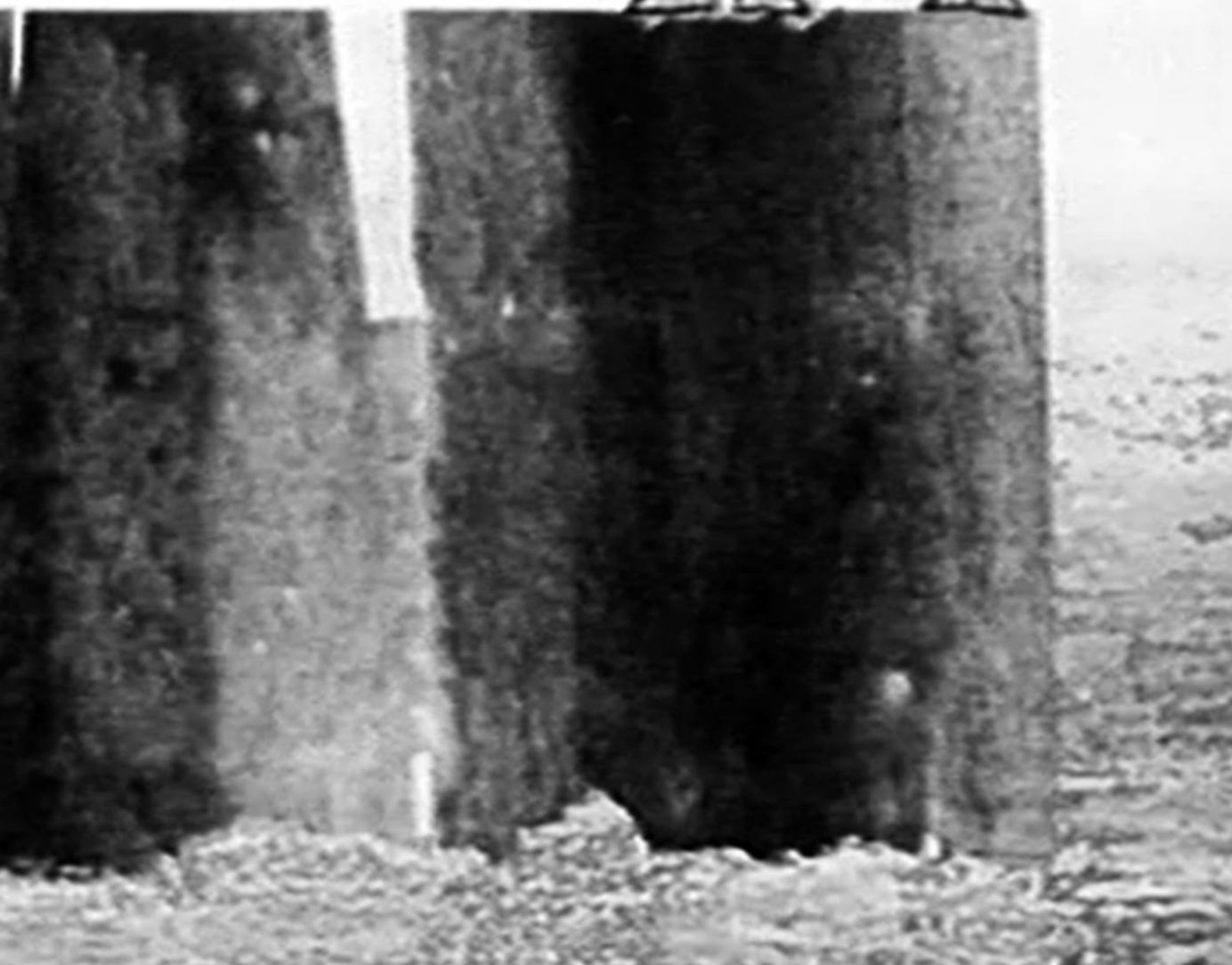


Zlatko Grgić (1931–1988), Croatian animated films author and caricaturist. He was involved in animation since 1951 first as a draftsman and animator, and doing independent directing work since 1964. He codirected a few films, as well as few episodes of Professor Balthazar animated series. He codirected a film Dream Doll which received an Oscar nomination. He's one of the leading authors of second generation of Zagreb school of animated films.

Zlatko Grgić (1931–1988), hrvatski autor crtanih filmova i karikatura. Crtanim filmom bavio se od 1951., i to najprije kao crtači animator, a samostalno je režirao od 1964. Ostvario je više filmova u korežiji te nekoliko epizoda serije o Prof. Baltazaru. U Kanadi je korežirao film Lutka snova koji je nominiran za Oscara. Jedan je od vodećih autora druge generacije Zagrebačke škole crtanog filma.

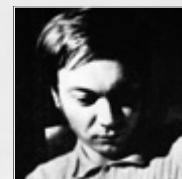
Original language / Izvorni jezik:
Serbo-Croatian / srpskohrvatski
Cinematographer / Kamera:
Ivan Hercigonja
Animation / Animacija:
Zlatko Grgić
Music / Muzika:
Aleksandar Bubanović
Producer / Producent:
Zagreb Film

Contact / Kontakt:
Zagreb Film
Zagreb 10 000, Vlaška 70, Croatia
E: zagrebfilm@zagrebfilm.hr



Little and Big / Mali i veliki

1966 (8')



YUGOSLAVIA / JUGOSLAVIJA

Director / Režija: Zlatko Grgić

A film grotesque in which the author parodies a certain type of engaged films pretentiously trying to impose strong messages, doing so through the antagonism of two film figures, Little and Big.

Filmska groteska u kojoj kroz antagonistam dvaju figura Malog i Velikog, autor parodira izvjesni tip angažiranih filmova koji tendenciozno pretendiraju u nametanju velikih poruka.

Zlatko Grgić (1931–1988), Croatian animated films author and caricaturist. He was involved in animation since 1951 first as a draftsman and animator, and doing independent directing work since 1964. He codirected a few films, as well as few episodes of Professor Balthazar animated series. He codirected a film Dream Doll which received an Oscar nomination. He's one of the leading authors of second generation of Zagreb school of animated films.

Zlatko Grgić (1931–1988), hrvatski autor crtanih filmova i karikatura. Crtanim filmom bavio se od 1951., i to najprije kao crtač i animator, a samostalno je režirao od 1964. Ostvario je više filmova u korežiji te nekoliko epizoda serije o Prof. Baltazaru. U Kanadi je korežirao film Lutka snova koji je nominiran za Oscara. Jedan je od vodećih autora druge generacije Zagrebačke škole crtanog filma.

Original language / Izvorni jezik:

No dialogue / bez dijaloga

Cinematographer / Kamera:

Ivan Hercigonja

Animation / Animacija:

Zlatko Grgić

Music / Muzika:

Davor Kajfeš

Producer / Producent:

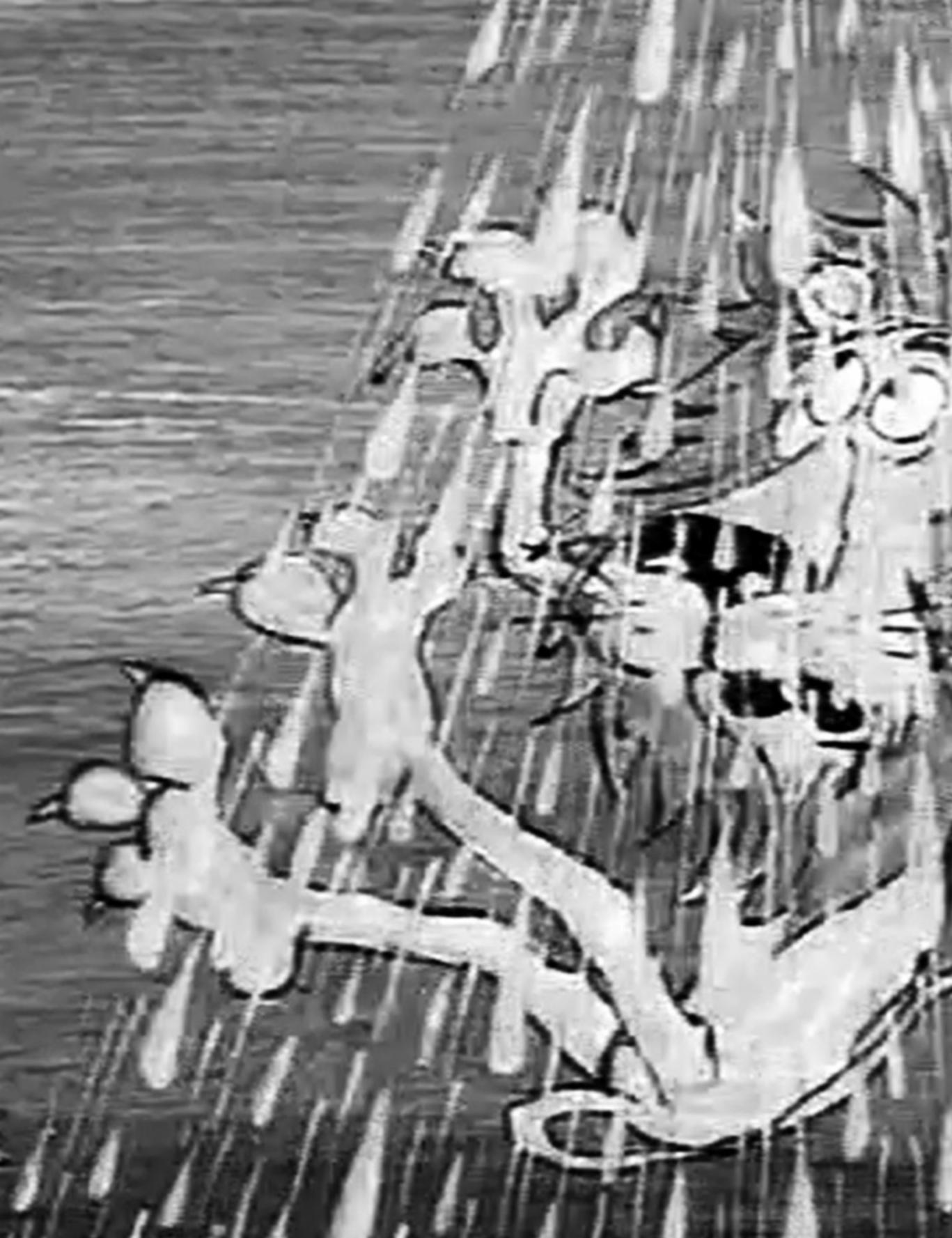
Zagreb Film

Contact / Kontakt:

Zagreb Film

Zagreb 10 000, Vlaška 70, Croatia

E: zagrebfilm@zagrebfilm.hr



Octave of Fear / Oktava Straha

1977 (5')

YUGOSLAVIA / JUGOSLAVIJA

Director / Režija: Leo Fabiani

Everybody has someone to be afraid of. As one gets stronger, he takes on the hierarchy. The biggest Tyrant can be stripped of his strengths and force, even if are weak, and he is strong. It is easier to achieve something in life then to preserve it!

Svako ima nekog iznad sebe koga se boji. Što je neko jači, to se više uspinje. I najvećem Silniku moguće je oduzeti snagu i žestinu, makar bili i slabici, a on jak. Lakše je u životu nešto ostvariti nego to sačuvati!

Leopold (Leo) Fabiani (Slovenija, 1928-2003), Croatian film animator and director. Fabiani studied Law, but when he got involved in Animated Film Sector in Zagreb Film in 1956, he decided on animation and drawing which was his professional career choice until he died. He also did book illustrations.

Leopold (Leo) Fabiani (Slovenija, 1928-2003), hrvatski animator i režiser crtanih filmova. Fabiani je studirao pravo, no kad se 1956. uključio u rad Studija za crtani film u Zagreb filmu, odlučio se za animaciju i crtanje kojima se profesionalno bavio do kraja života. Također je radio na ilustraciji i opremi knjiga.

Original language / Izvorni jezik:

No dialogue / bez dijaloga

Cinematographer / Kamera:

Franjo Malogorski

Animation / Animacija:

Leo Fabiani

Music / Muzika:

Ozren Depolo

Producer / Producent:

Zagreb Film

Contact / Kontakt:

Zagreb Film

Zagreb 10 000, Vlaška 70, Croatia

E: zagrebfilm@zagrebfilm.hr



The Playful Robot / Nestašni robot

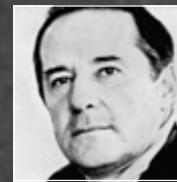
1956 (8')

YUGOSLAVIA / JUGOSLAVIJA

Director / Režija: Dušan Vukotić

In a super modern Laboratory, a professor and scientist constructed an automatic robot to use him as his servant. As soon as the professor went to bed, robot took the spare parts to build other robots that, badly assembled, make everything topsy-turvy creating an unbelievable disorder. The professor intervenes at the very last moment to restore order.

U supermodernoj laboratoriji, profesor i naučnik sastavili su automatskog robota kako bi ga koristili kao slugu. Čim je profesor otišao spavati, robot je uzeo rezervne dijelove kako bi napravio druge robe koji, loše sastavljeni, prave potpuni nered. Profesor spašava situaciju u posljednjem trenutku.



Dušan Vukotić (1927-1998), caricaturist, director, screenwriter, leading draftsman and animator. He spreaded the fame of Zagreb Animated Film School and received an Oscar Award for the film *Surogat*, which was the first Oscar given for animated film outside of USA.

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Original language / Izvorni jezik:

No dialogue / bez dijaloga

Animation / Animacija:

Vjekoslav Kostanjšek, Vladimir Jutiša

Music / Muzika:

Aleksandar Bubanović

Producer / Producent:

Zagreb Film

Contact / Kontakt:

Zagreb Film

Zagreb 10 000, Vlaška 70, Croatia

E: zagrebfilm@zagrebfilm.hr

EXHIBITIONS



Life Routes / Mapa priča

Activist Art Lab: A-Lab / Umjetničko
aktivistički laboratorij A-Lab



Life Routes / Mapa priča

12 – 16. 11. 2015 / Art Kino Kriterion / Sarajevo

Authors / Autori/ce: **Aldin Krivan**, Bosnia and Herzegovina/ Bosna i Hercegovina
Aldijana Ademović, Bosnia and Herzegovina / Bosna i Hercegovina
Emina Džubur, Bosnia and Herzegovina / Bosna i Hercegovina
Filip Matić, Bosnia and Herzegovina / Bosna i Hercegovina
Marina Pejović, Bosnia and Herzegovina / Bosna i Hercegovina
Vanja Škrba, Bosnia and Herzegovina / Bosna i Hercegovina

Life Routes is a collaborative, creative mapping project that allowed six young people living in Sarajevo/East Sarajevo to explore connections between their everyday lives, the spaces and histories of the city, and the lives and stories of other city-dwellers, young and old.

Mapa priča je kolaborativni i kreativni projekt mapiranja Sarajeva koji je omogućio da šest mladih osoba koji žive u Sarajevu/ Istočnom Sarajevu istraži povezanost između svakodnevnog života, prostora i povijesti grada, kroz svoje životne priče i priče drugih stanovnika, starih i mladih.

Tutors / Tutori/ce:
Sandy Marshall, Saša Buljević, Vanja Čelebičić

youcitizen

Life Routes is part of a larger study about youth citizenship in divided societies called YouCitizen. Collaboration between YouCitizen project and two Sarajevo based NGOs, Motus Adulescenti and the New Sarajevo Youth Council, resulted in Life Routes.

Mapa priča je dio šireg istraživanja koje se zove YouCitizen i kroz koji se istražuje osjećaj pripadnosti mladih osoba koje žive u podijeljenim društvima. Mapa priča je proizvod suradnje između YouCitizen projekta i dvije nevladine organizacije sa sjedištem u Sarajevu, Motus Adulescenti i Vijeće mladih Općine Novo Sarajevo.



Activist Art Lab: A-Lab / Umjetničko aktivistički laboratorij A-Lab

13 – 20. 11. 2015 / Art Kino Kriterion

Photography Authors / Autori/ce fotografija: **Emir Ademović, Jovan Jović, Jelena Medan, Lejla Karabeg, Medina Huseinović, Tamara Tica**

Documentary Comics Authors / Autori/ce dokumentarnih stripova:
Andela Aćimović, Igor Pavković, Ilija Borković, Mileko Bogdanović

The Photography Lab was guided towards questioning and understanding the relationship that can exist between a person and a landscape. The purpose of the Lab was to engage the participants to question themselves as artists, to view humans and society inside a naturally and historically rich place, and to discover new ways of representation through photography.

The Documentary Comics Lab encouraged authors to use the fantastic, imaginative and dynamic language of comic books to construct their visions of world surrounding them. Through words and drawings authors created storylines and images of their realities giving them the personal insights and critical view.

Laboratorij za fotografiju je usmjeren ka propitivanju i razumijevanju veze koja može postojati između individue i okoliša. Svrha laboratorija je uključivanje učesnika u proces preispitivanja sebe kao umjetničke individue, vizura pojedinaca/ki i društva unutar prirodnog i historijski bogatog prostora i otkrivanje novih načina reprezentacije kroz fotografiju.

Laboratorij dokumentarnog stripa ohrabruje autore/ice da koriste fantastički, imaginativni i dinamički jezik stripova kako bi stvorili vlastitu viziju svijeta koji ih okružuje. Kroz riječi i crteže, autori/ice kreiraju priče i slike vlastitih stvarnosti, tako im dajući lične uvide i kritički pogled.

Photography Tutors / Tutori za fotografiju:
Gaetano Liberti, Michael Szekelyhidi

Documentary Comics Tutors / Tutori za dokumentarni strip:
Filip Andronik, Neven Misaljević

A lab

The Activist Art Laboratory is framework designed to entice creative reflection, exploration and collaborative creation between young artists from diverse environments in Bosnia and Herzegovina. It consists of Documentary Comics, Film and Photography Labs. The first part of the A-Lab took place in the National Park Kozara and in the city of Prijedor, where A-Labers created their artworks, and upon their return to their respective communities they created new works, inspired by their environments and with the knowledge and skills they gained at A-Lab.

Umjetnički aktivistički laboratorij
A-Lab je okvir namijenjen za kreativnu refleksiju, istraživanje i suradničku kreaciju između mlađih umjetnika/ica iz različitih dijelova BiH. Sastoji se od segmenta Dokumentarnog filma i Laboratorija za fotografiju. Prvi dio A-Laba se odvijao u Nacionalnom parku Kozara u Prijedoru, gdje su učesnici izradivali svoje radove, a po povratku u svoje gradove stvarali nova djela inspirisani okruženjem i opremljeni novim znanjem i vještinama A-Laba.

WORKSHOPS



Alternative Geography Workshop /
Radionica alternativne geografije

Creative Documentary Photography
Workshop #soubosnia / Radionica kreativne
dokumentarne fotografije #soubosnia

Workshop: Presenting Forum Theatre /
Radionica: Predstavljanje Teatra potlačenih



Alternative Geography Workshop / Radionica alternativne geografije

13 – 15. 11. 2015 / Sarajevo

Tutors / Tutori: Vanja Čelebičić, Filip Andronik

Alternative Geography is a three-day workshop which aims to encourage young people to think critically about space through the use of various artistic approaches. During the workshop 15 young people from all over BH will create individual maps of Sarajevo, which will eventually be combined into one map. Maps will consist of photographs and comics, produced during participants' personal explorations of the city.

Alternativna geografija je trodnevna radionica koja ima za cilj da potakne mlade ljude da, upotrebom različitih umjetničkih disciplina, počnu kritički razmišljati o prostoru. Tokom radionice, 15 mlađih iz BiH će stvoriti sopstvene, intimne mape Sarajeva, koje će kasnije sklopiti u zajedničko djelo. Mape će biti kreirane od fotografija i stripova koje će producirati učesnici kroz vlastite procese istraživanja grada.



Vanja Čelebičić (1979) je vizuelna antropologinja. Vanja je doktorirala na odjelu za socijalnu antropologiju na Univerzitetu u Mančesteru u Velikoj Britaniji. Područje njenog istraživanja uključuje teme kao što su granice, lokalitet, prostor, temporalnost i vizuelna antropologija. Vanja trenutno radi na Univerzitetu u Duramu u Velikoj Britaniji na istraživačkom projektu YouCitizen.

Vanja Čelebičić (1979) is a visual anthropologist. Vanja holds a doctorate from the University of Manchester, UK. Her field of research includes subjects such as borders, locality, space, temporality and visual anthropology. At the moment Vanja works at the University of Durham, UK, on a research project called YouCitizen.

Filip Andronik (1981) is an award winning comic artist, designer and stand-up comic based in Sarajevo, BH. So far, he has worked on comics published in newspapers and magazines in BH, 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.

Filip Andronik (1981) je nagradivani crtač stripova, dizajner i stand-up komičar iz Sarajeva, BiH. 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 s problemom sa pamćenjem je njegov najpoznatiji autorski projekat.



Creative Documentary Photography Workshop #soubosnia / Radionica kreativne dokumentarne fotografije #soubosnia

14. – 15. 11. 2015 / Sarajevo

Tutor / Tutor: Ziyah Gafić

#soubosnia will open its doors to the new photographers. During a two-day workshop in Sarajevo with young people from Kakanj and Visoko, Ziyah will share his knowledge and experiences with aspiring documentary photographers. The workshop aims at actively involving new authors in a visual exploration of their social surrounding(s).

State of the Union is a photography road trip of Ziyah Gafić, designed as a visual inquiry into the life and people of nowadays Bosnia and Herzegovina. While capturing life, **#soubosnia** is both a memoir of Bosnia and Herzegovina as a space and a research inquiry into the social landscape(s). It researches, documents and presents the country as it stands 20 years after the war.

#soubosnia će otvoriti vrata novim fotografima/kinjama. Tokom dvodnevne radionice sa mladima iz Kakanja i Visokog, Ziyah će podijeliti svoja znanja i iskustva sa budućim fotografima/kinjama. Cilj radionice je aktivno uključivanje novih autora i autorica u vizuelno istraživanje svojih društvenih okolnosti.

State of the Union je fotografsko putovanje Ziyaha Gafića, koncipirano kao vizuelno propitivanje života i ljudi današnje Bosne i Hercegovine. Kao zabilješka života, **#soubosnia** je podjednako i memoar Bosne i Hercegovine kao prostora i potraga za društvenim predjelom(ima). To je istraživanje, dokumentovanje i predstavljanje zemlje onakve kakva je 20 godina poslije rata.



Ziyah Gafić is an award winning photojournalist since 1999, regularly featured in the leading international publications. Ziyah is a TED speaker and TED fellow. He covered major news stories from over 40 countries, specializing in stories on human rights, conflict and post-conflict societies. He is author of several books. For his work, he has received some of the most important awards, grants and accolades in photojournalism. He regularly teaches at an MA course in photojournalism at the London College of Communication.

Ziyah Gafić je višestruko nagradjivani fotoreporter od 1999. godine, čije radove redovno objavljaju vodeće međunarodne publikacije. On je TED govornik i član TED Fellows. Izvještavao je o značajnim vijestima iz preko 40 zemalja, sa posebnim naglaskom na ljudska prava, konflikt i postkonfliktna društva. Ziyah je autor mnogih knjiga, a primio je neke od najprestižnijih nagrada i priznanja za fotožurnalizam. Predaje fotožurnalizam na master studiju na London College of Communication.



Workshop: Presenting Forum Theatre / Radionica: Predstavljanje Teatra potlačenih

14. 11. 2015 / Sarajevo

Coaches / Treneri: Ana Isaković, Demir Mekić

The richness of the Theatre of the Oppressed lays in artistic power that encourages changes in the real world, here and now. Forum Theatre is the most popular technique used widely as "the official means for social changes". By representing the scene of Forum Theatre, it is our goal to question the possibilities of using theatre art as a transforming tool for our everyday experiences as queer persons in BH. The workshops of Forum Theatre are a part of a project of Association Okvir: "Through the Limits: To Public Space of Transformation, Love and Freedom".

Bogatstvo Teatra potlačenih leži u umjetničkoj snazi koja potiče promjene u realnosti, sada i ovdje. Forum teatar je najpopularnija tehnika koja se koristi danas u svijetu kao "zvanično sredstvo za socijalne promjene". Prikazom scene Forum teatra želimo da propitamo mogućnosti korištenja pozorišne umjetnosti kao alata transformacije naših svakodnevnih iskustava kao queer osoba u BiH. Radionice Forum teatra su dio projekta Udruženja Okvir: "Kroz okvire: Ka javnom prostoru transformacije, ljubavi i slobode".



Ana Isaković is a theatre critic from Belgrade. She is currently employed as a program assistant in Center for Cultural Decontamination in Belgrade, and she also writes critiques for various media in Serbia.

Ana Isaković je pozorišna kritičarka iz Beograda. Trenutno radi u Centru za kulturnu dekontaminaciju u Beogradu kao program asistent, te piše kritike za različite medije u Srbiji.

Demir Mekić, sociologist and coach for the Theatre of the Oppressed, a coach on the subject of gender equality and a youth worker. He is working closely with the community through non-formal education, most frequently using theatre as the means for doing so. He is engaged in projects of multiple youth and cultural organizations, as well as organizations for human rights.

Demir Mekić, sociolog i trener Teatra potlačenog, trener na temu rodne ravnopravnosti i omladinski radnik. Radi sa zajednicom kroz neformalno obrazovanje, najčešće koristeći teatar kao sredstvo. Angažovan na projektima raznih omladinskih, kulturnih organizacija i organizacija za ljudska prava.



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Adela Galešić, *Producentica festivala / Festival Producer*
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Vanja Čelebičić, Filip Andronik & Saša Buljević, *Tutori / Tutors*
Amina Agović, *hospitality*

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WORKSHOP #SOUBOSNIA

Zijah Gafić, *Tutor / Tutor*
Adnan Bajramović, *Asistent radionice / Workshop Assistant*

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Filip Andronik & Neven Misaljević,
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Emir Ademović, Jovan Jović, Jelena Medan, Lejla Karabeg,
Medina Huseinović, Tamara Tica,
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The Creative Documentary Film School ACTive is a diverse, informal educational program for young authors that provides a thorough foundation in documentary cinema.

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This project is generously supported by the National Endowment for Democracy.



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Radiosarajevo.ba i Pravo Ljudski Film Festival: zajedno u promociji angažirane umjetnosti 11-12.10.2015

Promocija pravednog društva jednakih mogućnosti, podrška manjinama i borba protiv diskriminacije svih vrsta, visoko su na listi vrijednosti koje u svom svakodnevnom izvještavanju poštuje portal www.radiosarajevo.ba. Bitnu podršku ovaj portal daje društveno angažiranoj umjetnosti i nezavisnom kulturnom sektoru.

Dugogodišnje medijsko pokroviteljstvo iskaz je ne samo prijateljstva s timom Festivala već i značajna podrška kreativnom dokumentarnom filmu.

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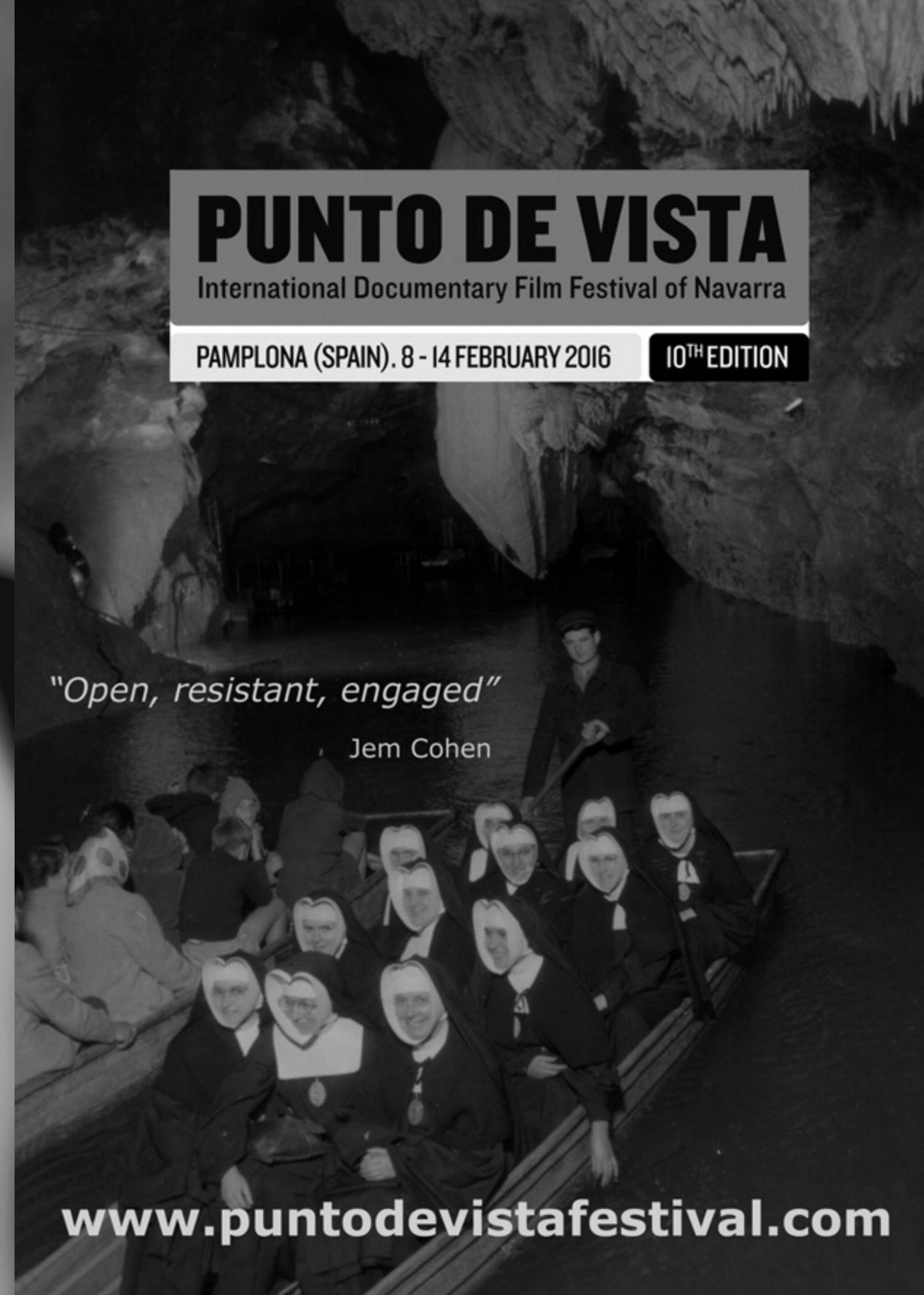
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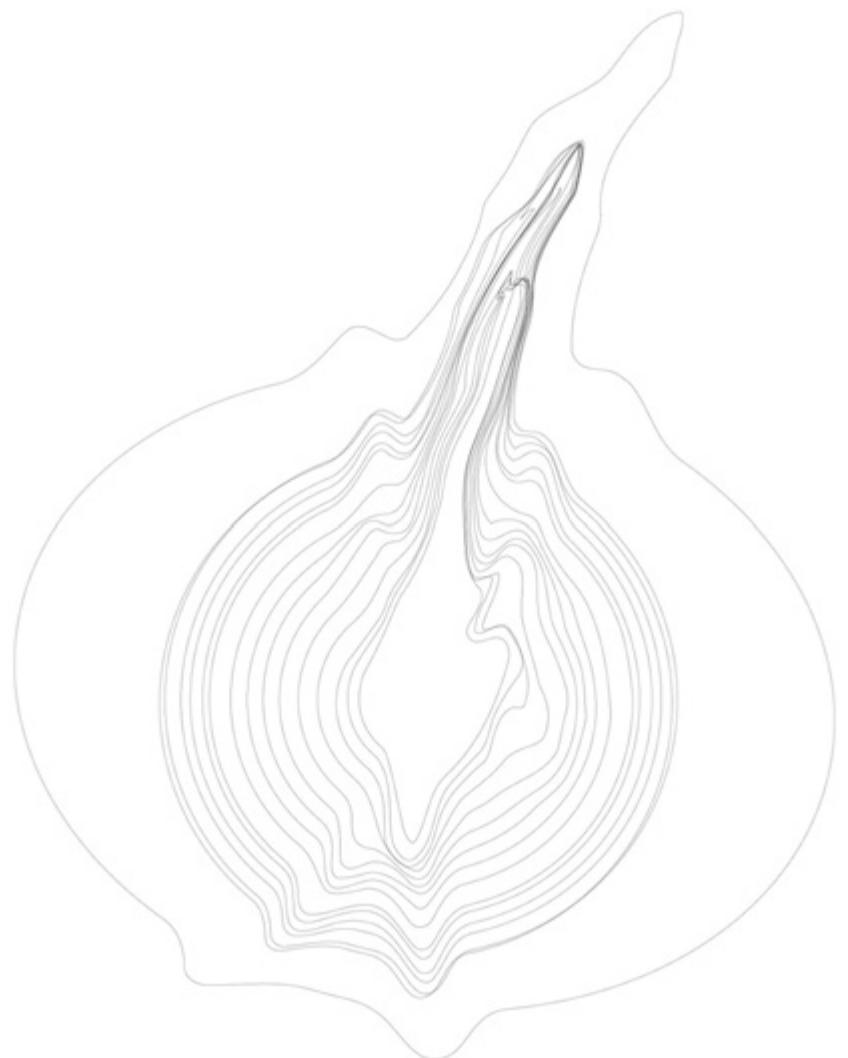


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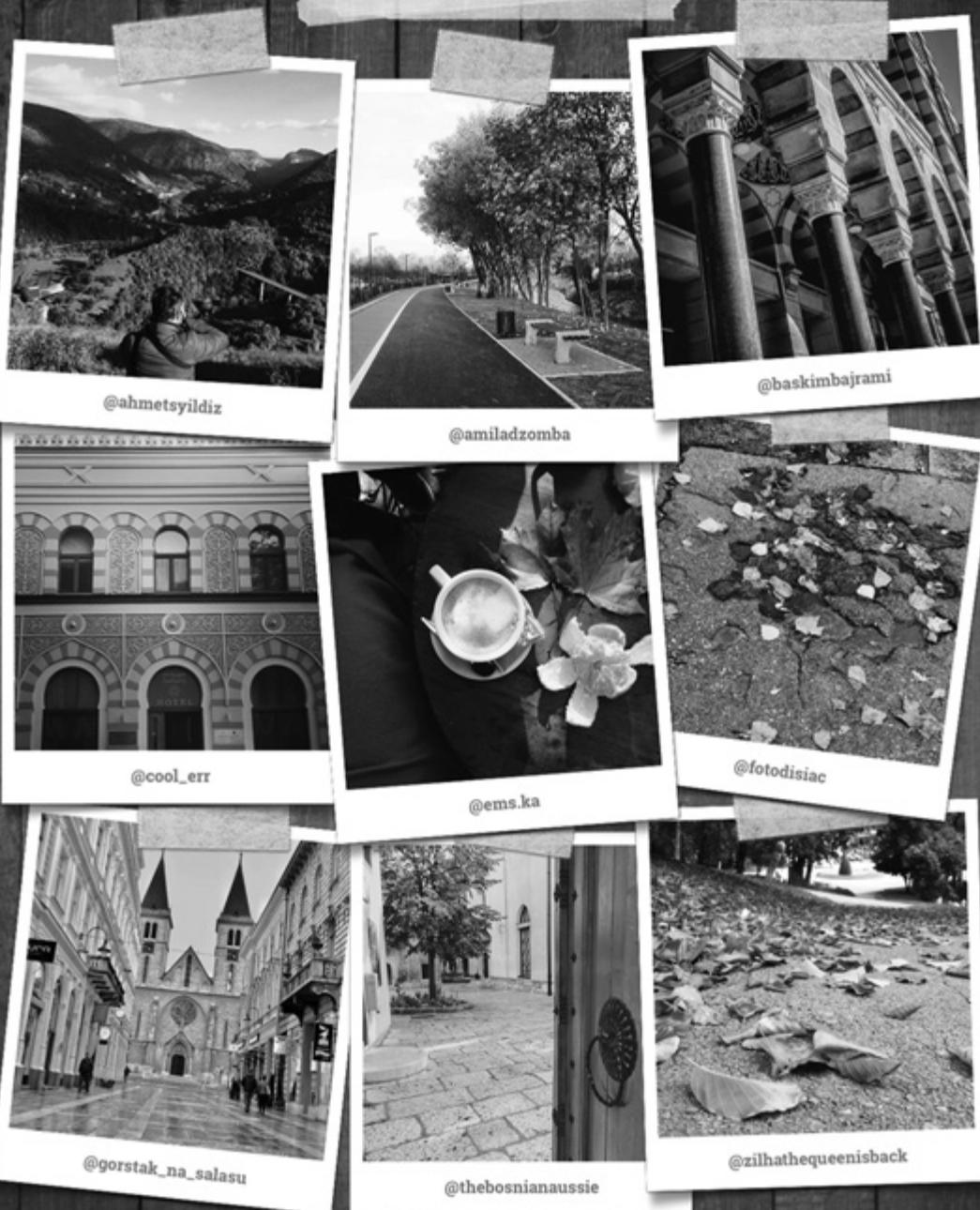


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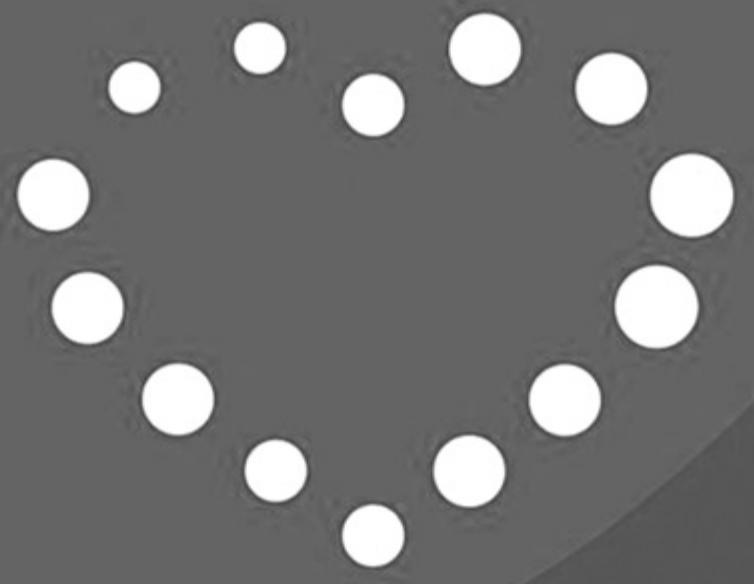
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U vrijeme kada revijalna štampa više podsjeća na promotivne kataloge kozmetičkih i modnih kuća, u Urban magazinu i dalje vjeruju kako su dobar tekst i fotografija jedini preduslovi za dobre novine.

Kristina Ljevak, Almin Zrno, Aleksandra Nina Knežević, Marko Tomaš, Lamija Begagić, Tamara Zablocki, Nina Tikveša, Irfan Hošić, Filip Andronik, Edin Tuzlak i Lejla Panjeta samo su dio autorskog tima zahvaljujući kom nastaje Urban magazin. Potražite ga svakog 15. u mjesecu na kioscima širom Bosne i Hercegovine.



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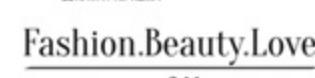
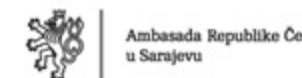
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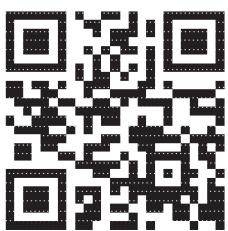


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