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27.11-
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2019.

P R A V O

SARAJEVO

J U D S

F I L M

E F C T U

**PRAVO
LJUDSKI
FILM
FESTIVAL**

Sarajevo

14. IZDANJE / 14TH EDITION
27.11– 2.12.2019.

plj14

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Welcome to the 14th Pravo Ljudski Film Festival

**The Environmental, The Social, The Mental.
Ethics at the End of the World, or, On the
possibility to mount a resistance to degradation
and even to death.**

If there is a material, technological, and industrial pollution, which exposes weather to conceivable risks, then there is also a second pollution, invisible, which puts time in danger, a cultural pollution that we have inflicted on long-term thoughts, those guardians of the Earth, of humanity, and of things themselves. If we don't struggle against the second, we will lose the fight against the first.

The Natural Contract,
Michel Serres

While the 14th edition was on its way – Greta Thunberg stirred the irreversible, irresistible river of our tendency to destroy the Earth, and ourselves. Of course, this brave young woman didn't do or say anything new. But, this time it somehow worked, and this for us was the most important of all.

Surely, we could make one more list of carefully selected statistics if we are about to present you an informed decision on why our film festival programme spots on this irreversible, irresistible river of our tendency to destroy the Earth and ourselves. Yet, while we are all slowly developing a more established sense of the ecological crisis, patiently discussing and reflecting on the questions of weather and climate, pollution and waste – for obviously no other reasons but to define them better – and all this inside our offices or workrooms with closed windows, “immersed only in time, and not weather” – both our time and weather are slipping away from us. Imprisoned in our powers and narrow domains, we are centred on creating a world of spectacle that builds up on the violence of history, where the earth and waters are a mere décor, we fail to perceive the world.

We do not destroy it only with greenhouse gases, but also with great reinforcements of insult.

More than 30 years ago now, in one of his many complex works on the nature and us, the Natural Contract, Serres wrote about all this and much more. One of the greatest moments of the book is, naturally, its very beginning. He references ancient Greek text when dividing the world population on two kinds of men who used to live outdoors, immersed in the intemperate weather: the peasant and the sailor, whose timetables depended, hour by hour, on the state of the sky and the seasons. We have no doubt that we have lost all memory of what we are indebted to these two types of men, from the most rudimentary mechanics to the most refined techniques. Logically, the ancient Greeks divide the Earth into two zones: one in which a particular tool passes for a shovel, the other in which people see it as an oar.

We do not only stop using either the shovel or the oar, we have never seen one.

Failure to perceive the world kills it.

Repeatedly philosophy and art are blindly intuitive, predicting inventions yet to come in the sciences. What would the human being become without the world?

Thus, we share these intuitive works of cinema that capture pieces of the cosmos. The cosmos that might be still out there, but we haven't noticed it for more than half a century now.

And the weather, and the shovel, and the oar.

We have an intergenerational responsibility and a responsibility to all life.

Kumjana Novakova.

Uvodni pozdrav,

14. Pravo Ljudski Film Festival

Okolišno, društveno, mentalno: Etika na kraju svijeta, ili o mogućnosti pokretanja otpora protiv degradacije, čak i smrti.

Ukoliko postoji materijalno, tehnološko i industrijsko zagađenje koje vremenske prilike izlaže izvjesnim rizicima, utoliko postoji i ono drugo, nevidljivo zagađenje, koje vrijeme dovodi u opasnost, kulturološka ukaljanost koju smo nametnuli dugoročnim mislima, tim čuvanima Zemlje, čovječanstvu, samim stvarima. Ukoliko se ne borimo protiv prvog, zasigurno ćemo izgubiti bitku protiv drugog.

Natural Contract,
Michel Serres

Dok je 14. izdanje bilo u pripremi – Greta Thunberg uzbukala je nepovratnu, neodoljivu rijeku naše namjere da uništimo Zemlju i nas same. Naravno, ova hrabra mlada žena nije niti uradila niti izgovorila ništa novo. Međutim, ovaj put je nekako upalilo, i to je, od svega, najvažniji rezultat za nas.

Naravno, mogli bismo napraviti još jednu listu pažljivo izabranih statističkih podataka ukoliko vam želimo predstaviti dobro potkovana odluku o razlozima zbog kojih je naš festivalski program ove godine usmjeren na tu nepovratnu, neodoljivu rijeku naše namjere da uništimo Zemlju i nas same. No, dok polagano razvijamo nešto usredotočeniju svijest o ekološkoj krizi, strpljivo raspravljači i osvrćući se na pitanja vremenskih prilika i klime, zagađenja i otpada – ni iz jednog drugog razloga do onog očitog, da ih bolje definiramo – i to sve unutar naših ureda i radnih prostora sa zatvorenim prozorima, “uronjeni jedino u vrijeme, ne u vremenske prilike” – i vrijeme i vremenske prilike nam izmiču. Zarobljeni (ili zatočeni) unutar svojih moći i uzanih saznanja, usredotočeni smo na izgradnju svijeta spektakla čije je tlo nasilje historije, a zemlja i voda su čisti dekor, te ne uspijevamo pojmiti svijet. Ne uništavamo ga samo stakleničkim plinovima, već i enormnom pojačanju uvrijeđa.

Prije više od trideset godina, u jednom od svojih mnogobrojnih složenih djela o prirodi i nama, “The Natural Contract”, Serres je pisao o ovome i mnogočemu drugome. Jedan od najsajnijih dijelova ove knjige je, naravno, njen početak. Serres referira na antički grčki tekst kada dijeli svjetsku populaciju na dvije vrste ljudi koji su živjeli na otvorenom, prepуšteni neobuzdanim vremenskim mjenama; seljak i mornar čiji su rasporedi iz sata u sat ovisili o izgledu neba i mijeni sezona. Nemamo sumnje da smo izgubili sva sjećanja na dug koji imamo prema ovim dvama vrstama ljudi, od najelementarnije mehanike do najrafiniranijih tehnika. Po svoj logici, antički Grci dijelili su Zemlju u dvije zone: jedna u kojoj određeno oruđe može proći kao lopata, dok u drugoj isto oruđe ljudi vide kao veslo.

Ne samo da smo prestali koristiti i lopatu i veslo, već nikada nismo vidjeli niti jedno, niti drugo. Neuspjeh u pojmljenju svijeta će biti i njegov kraj.

Filozofija i umjetnost su često slijepo intuitivne, predviđajući tek nadolazeće naučne izume. Šta bi ljudsko biće bilo bez svijeta?

Dijelimo ova intuitivna filmska djela koja oslikavaju djeliće kosmosa. Kosmosa koji bi i dalje mogao postojati, tamo u daljinji, ali smo ga prestali primijećivati već više od pola stoljeća.

Kao i vremenske prilike, kao i lopatu, kao i veslo.

Imamo međugeneracijsku odgovornost, i odgovornost prema svekolikom životu.

Kumjana Novakova

**OPENING AND
CLOSING FILM /
FILM OTVARANJA
I FILM ZATVARANJA**



OPENING FILM / FILM OTVARANJA

Playtime / Vrijeme igre

Jacques Tati

FRANCE / 1967 / 125'

CLOSING FILM / FILM ZATVARANJA

Vitalina Varela / Vitalina Varela

Pedro Costa

PORUGAL / 2019 / 124'



Playtime / Vrijeme igre

1967 (125')



FRANCE / FRANCUSKA

Director / Režija: Jacques Tati

Considered by many to be his masterpiece, Playtime was the most ambitious yet risky and expensive work of Tati's career. Monsieur Hulot is set on meeting an American official in the hope of securing a job in a high tech version of Paris. Whilst on his way he encounters a group of female American tourists, resulting in all manner of chaos.

Od mnogih smatran njegovim remek-djelom, Vrijeme igre je jedan od najamibicioznijih, ali i najriskantnijih i skupljih djela Tatijeve karijere. Gospodin Hulot je odlučan u nakani da se nađe sa američkim zvaničnikom sa nadom da će osigurati posao u high tech verziji Pariza. Na putu ka mjestu sastanka, susreće se sa grupom američkih turistkinja, što će rezultirati potpunim haosom.

FESTIVALS / FESTIVALI

Grand Prix de l'Académie du cinéma, France, 1968
 Moscow FF, Russia, 1969 – Silver Prize
 International FF, Austria, 1969 – Vienna Film Award
 Cinema Oscar, Sweden, 1969
 Kunniaikirja Award, Finland, 1969

Though he made only a handful of films, director, writer, and actor **Jacques Tati** ranks among the most beloved of all cinematic geniuses. With a background in music hall and mime performance, Tati steadily built an ever-more-ambitious movie career that ultimately raised sight-gag comedy to the level of high art. In the surrogate character of the sweet and bumbling, eternally pipe-smoking Monsieur Hulot, Tati invented a charming symbol of humanity lost in a relentlessly modernizing modern age.

Iako je snimio svega šačicu filmova, režiser, pisac i glumac **Jacques Tati** važi za jednog od najvoljenijih filmadžija u kinematografskoj historiji. Sa iznimnim iskustvom iz koncertnih dvorana i mimike, Tati je sigurnom rukom gradio iznimno ambicioznu filmsku karijeru koja je izdigla sight-gag komediju na razinu visoke umjetnosti. U liku dragog, posrćućeg gospodina Hulota sa lulom vječito upaljenom, Tati je utjelovio šarmantni simbol ljudskosti izgubljene u nasrtljivom modernom dobu.

Original languages / Izvorni jezici:
 French, English / francuski, engleski
Editor / Montaža:
 Gérard Pollicand
Cinematographer / Kamera:
 Jean Badal, Andreas Winding
Producer / Producenat:
 Bernard Maurice / Specta Films

Contact / Kontakt:

Elisa Romani

E: elisa.romani@tativille.com



Vitalina Varela / Vitalina Varela

2019 (124')



PORUGAL / PORTUGAL

Director / Režija: Pedro Costa

Vitalina Varela, 55-year-old, Cape Verdean, arrives in Lisbon 3 days after her husband's funeral. She's been waiting for her plane ticket for more than 25 years.

Vitalina Varela, 55-godišnjakinja iz Cape Verdea, stiže u Lisabon tri dana nakon muževe sahrane. Čekala je svoju avionsku kartu duže od 25 godina.

FESTIVALS / FESTIVALI

Locarno IFF, Switzerland, 2019
 Toronto IFF, Canada, 2019
 NYFF, USA, 2019
 BFI London FF, UK, 2019
 Chicago IFF, USA, 2019
 Filmfest Hamburg, Germany, 2019
 Viennale, Austria, 2019
 Thessaloniki IFF, Greece, 2019
 Torino FF, Italy, 2019
 FICValdivia, Latin America, 2019

Pedro Costa attended classes taught by the poet and filmmaker António Reis at the Lisbon Theatre and Film School. His first film Blood had its world premiere at the Mostra di Venezia, in 1989. Down to Earth, his second feature, shot in Cabo Verde, screened in Cannes, in 1994. His other works include In Vanda's Room (2000), Colossal Youth, screened in Competition in Cannes, in 2006, and Horse Money, which was awarded the Leopard for Best Direction at the Locarno Film Festival, in 2014. His latest film, Vitalina Varela, was awarded the Gold Leopard for Best Film as well as the Leopard for Best Actress at the Locarno Film Festival, in 2019.

Pedro Costa pohađao je časove pjesnika i filmskog autora António Reisa u Lisabonskom teatru i filmskoj školi. Njegov prvi film Blood imao je svjetsku premiju na Mostra di Venezia, 1989. Drugi dugometražni film, Down to Earth, sniman u Cabo Verdeu, prikazan je u Cannesu 1994. Ostatak filmskih radova su: In Vanda's Room (2000), Colossal Youth, takmičarski film u Cannesu 2006., te Horse Money, dobitnik Leoparda za najbolju režiju na Locarnu 2014. Njegov posljednji film, Vitalina Varela, dobitnik je Zlatnog leoparda za najbolji film i najbolju glumicu na Locarnu 2019.

Original languages / Izvorni jezici:
 Cape Verdean Creole, Portuguese /
 kreolski Cape Verde, portugalski
Editors / Montaža:

João Dias, Vítor Carvalho
Cinematographer / Kamera:

Leonardo Simões

Producer / Producent:
 Abel Ribeiro Chaves - OPTEC, Sociedade
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IN COMPETITION /
TAKMIČARSKI PROGRAM

EXTRA MUROS





Programmers / Selektori
Kumjana Novakova and Diogo Pereira

Accession / Pridruživanje
Armand Yervant Tufenkian, Tamer Hassan
UNITED STATES / 2018 / 49'

From Tomorrow on I will / Od sutra ču
Ivan Marković, Wu Linfeng
GERMANY, CHINA / 2019 / 60'

Odyssey / Odiseja
Sabine Groenewegen
**HOLAND, BELGIUM, FRANCE,
PORTUGAL / 2018 / 71'**

Quicksilver Chronicles / Hronike žive
Sasha Kulak, Ben Guez
UNITED STATES / 2019 / 75'

Story of My Name / Priča o mom imenu
Karin Cuyul
CHILE, BRAZIL / 2019 / 78'

The Tree House / Kuća na drvetu
Trương Minh Quý
**SINGAPORE, VIETNAM, GERMANY,
FRANCE, CHINA / 2019 / 84'**



Adrianna Quena is a Venezuelan activist and filmmaker based in Barcelona. She studied Language Arts and Documentary Filmmaking and since then explores ecopolitical subjects such as post-extractivism, food justice and diasporic identities. Her hybrid work (non-fiction, fiction, animation, interactivity) *Más Allá de la Mina*, *Transition Rumors*, etc., propose cinema as an act to spark and accompany live conversations between loosen actors: scientists/peasants, migrants/dream specialists, urban artist/survivalists. She is now an Associated Professor at the Escola Catalana de Cinematografia, collaborates at Hangar, Center for Audiovisual Research and Production, and postproduces her first long feature hybrid film, *Koita*.

Adrianna Quena je venecuelanska aktivistica i filmska autorka sa staništem u Barceloni. Studirala je lingvistiku i dokumentaristički film, te od tada istražuje ekopolitičke teme poput post-ekstraaktivizma, prehrambene pravde i dijasporskih identiteta. Njeni hibridni radovi (ne-fikcija, fikcija, animacija, interaktivnost) *Más Allá de la Mina*, *Transition Rumors* itd., film postavljaju kao čin koji će pokrenuti i pratiti žive razgovore između labavih protagonisti: naučnika/seljaka, migranata/specijalista za snove, urbanih umjetnika/survivalista. Trenutno je zaposlena kao vanredna profesorka na Escola Catalana de Cinematografia, saradnica je i Centra za audiovizuelna istraživanja i produkciju Hangar, a postprodručila je i svoj prvi dugometražni fikcijski hibridni film, *Koita*.



Andrés Duque is a Spanish filmmaker born in Venezuela. His work stands on the periphery of Spanish non-fiction and has a strong essayistic/documentary slant. His debut film, *Iván Z* is a study of cult filmmaker Iván Zulueta. His works has received numerous awards and recognitions on film festivals around the world (Punto de Vista, Cinéma du Réel, Dokufest, D'A, Unicorn Awards, Goya Awards).

Andrés Duque je španski filmski autor rođen u Venecueli. Njegov rad graniči sa španskim nefikcionalnim filmom, te ima jak dokumentaristički/eseistički duh. Njegov film prvičenac, „Iván Z”, studija je o kulturnom filmadžiji Ivánu Zulueti. Njegovi filmovi dobitnici su mnogobrojnih priznanja na filmskim festivalima širom svijeta (Punto de Vista, Cinéma du Réel, Dokufest, D'A, Unicorn Awards, Goya Awards).



Greg de Cuir Jr is an independent curator, writer, and translator who lives and works in Belgrade (Serbia). He most recently organised the Black Light retrospective at Locarno Film Festival, which travels to Zurich, Amsterdam, Madrid, and other European cities this year and next. In November 2019 he will organise the first UK survey of the cinema of Želimir Žilnik, presented in London at Close-Up Film Centre and LUX.

Greg de Cuir Jr je nezavisni selektor, pisac i prevodilac koji živi i radi u Beogradu (Srbija). Nedavno je organizovao retrospektivu Black Light na Locarno Film Festivalu, koja će dalje putovati u Zurich, Amsterdam, Madrid i druge evropske gradove tokom ove i naredne godine. Tokom novembra 2019. Organizovao je prvi pregled filmova Želimira Žilnika u Velikoj Britaniji, a koji će biti prezentovan u Filmskom centru Close-Up i Luxu u Londonu.



Ivana Kvesic is Director of the Youth FF Schweizer Jugendfilmtage in Zurich and works as a programmer for the international competition of Internationale Kurzfilmtage Winterthur. She is also a programmer for the open-air cinema "Film am See" of Rote Fabrik Zurich. She is executive

Board Member of SWAN (Swiss Women's Audiovisual Network). She has a Master's Degree in economics from the University of Zurich, a CAS in culture management and is currently studying at HyperWerk – post industrial design in Basel at the Art School. In the past, she has done several projects on her own such as exhibitions, performances, special film events. For seven years she was president of the cinema collective "Kino Nische".

Ivana Kvesic je direktorica Omladinskog FF-a Schweizer Jugendfilmtage u Zurichu i radi kao selektorica internacionalne sekcije FF-a Internationale Kurzfilmtage Winterthur, kao i otvorenog kina "Film am See" koje pripada Rote Fabrik Zurich. Izvršna je članica odbora SWAN-a (Švicarska ženska audiovizuelna mreža). Stekla je Master iz ekonomije na Univerzitetu u Zurichu, CAS u kulturnom menadžmentu i trenutno studira HyperWerk – postindustrijski dizajn u Umjetničkoj školi u Bazelu. Radila je i na nekoliko samostalnih projekata kao što su izložbe, performansi te specijalni filmski događaji. Sedam godina bila je predsjednica filmskog kolektiva "Kino Nische".



Jelena Maksimović graduated FTV editing at the Faculty of Dramatic Arts in Belgrade, where she obtained a Master degree in dramatic and audio-visual art – film and TV editing. She is currently employed at the Department for Digital Arts FMK since 2015. She has been involved as an editor, co-director and co-screenwriter at the international film festivals in Cannes, Venice, Berlin, Locarno, Rotterdam, Toronto, Sarajevo... In addition to film, she has collaborated in the aspect of video art, space installations and theatre plays. Her first feature documentary film "Taurunum boy", co-directed with Dušan Grubin, has been featured at numerous festivals such as Cinéma du reel, Paris; Torino IFF, Zagrebdox, DokuFest... This film has won a special jury acknowledgement in Zagreb and Underhill Festival in Podgorica, as well as best cinematography at Beldocs Festival.

Jelena Maksimović diplomirala je FTV montažu na fakultetu Dramskih umetnosti u Beogradu, gde je stekla i zvanje Master dramski i audio-vizuelni umetnik – filmski i televizijski montažer. Radi na Odjelu za digitalne umjetnosti FMK od 2015. godine. Kao montažerka, korediteljka i koscenaristkinja radila je na filmovima koji su prikazivani na internacionalnim filmskim festivalima u Kanu, Veneciji, Berlinu, Lokarnu, Roterdamu, Toronu, Sarajevu... Pored filma, ostvarila je brojne saradnje na polju video radova, prostornih instalacija, pozorišnih predstava. Njen prvi dugometražni dokumentarni film "Taurunum boy", koji je korežirala sa Dušanom Grubinom, prikazivan je na brojnim festivalima kao što su Cinéma du reel u Parizu, Torino IFF, Zagrebdox, DokuFest... Ovaj film je osvojio specijalno priznanje žirija u Zagrebu i na Underhill Festivalu u Podgorici, te nagradu za najbolju kameru na Festivalu Beldocs.



Burning Field / Goruće polje

Mila Panić



extra muros Award for Best New Author of the 14th Pravo Ljudski Film Festival / Extra muros nagrada za najboljeg/u novog/u autora/icu 14. Pravo Ljudski Film Festivala

ANALOGUE PHOTOGRAPH, DIGITAL PRINT, 45X30CM

The photograph is showing the intentional burning of the field which is supposed to be mine one day, as a family inheritance. It is common in the Balkan region to burn crops and weeds on the fields after the autumn harvest, an annual (illegal) process to clear and fertilize the land for the next year, or at least many believe it to be so. With this work, I am asking what my responsibility is towards my heritage and inheritance in the situation of displacement. Our relationship to the landscape often speaks of a longing for the land we are familiar with, which was, or is ours, and has defined our sense of ourselves. On the other side, whilst being a controlled event, the series of photographs recall the tens of thousands of wildfires scorching the earth every year, a number expected to grow exponentially in decades to come.

Fotografija prikazuje namjerni čin spaljivanja polja koje je trebalo biti moje jednog dana, u sklopu porodičnog naslijeda. Uobičajeno je na Balkanu spaljivanje usjeva i sijena na polju nakon jesenje berbe, što se smatra godišnjim (ilegalnim) procesom čišćenja i podubrivanja zemlje koja se priprema za sjetvu naredne godine – ili makar mnogi vjeruju u to. Ovim radom preispitujem vlastitu odgovornost spram mog naslijeda i ostavštine u momentu raščinjenosti. Naš odnos prema zemlji često govori o žudnji prema tlu koje nam je poznato, koje je bilo – ili i dalje jeste – naše, i koje je definiralo naše sopstvo. Sa druge strane, bez obzira što se radi o kontrolisanom dešavanju, serija fotografija podsjeća i na hiljade divljih požara koji haraju zemljom svake godine – brojka koja će eksponencijalno rasti u godinama koje dolaze.

Mila Panić (Brčko, Bosnia and Herzegovina) uses a range of media to redefine the existing narratives of diaspora and the perception of a better life. She holds a BFA from the Academy of Arts in Banja Luka, and an MFA from Bauhaus - Universität Weimar, department of Art in Public Space and New Artistic Strategies. Her work was exhibited at Künstlerhaus, Vienna, Kunsthaus Dresden, and the Museum of Contemporary Art in Skopje, among others. She is an initiator of Fully Funded Residencies, an online resource for art residences, mobility funds, and grants. Currently, she lives and works in Berlin.

Mila Panić (Brčko, Bosna i Hercegovina) redefiniše postojeće narative o dijaspori i percepciju boljeg života kroz spektar medija. Nakon diplomskih studija na Akademiji umjetnosti u Banjoj Luci, magistrirala je umetnost u javnom prostoru i nove umjetničke strategije na Bauhaus Univerzitetu u Vajmaru. Njeni radovi su izlagani u Kunsthaus Dresden, Künstlerhaus u Beču, Muzeju savremene umetnosti u Skoplju, itd. Inicijator je Fully Funded Residencies, onlajn platforme koja omogućava pregled umjetničkih rezidencija, fondova mobilnosti i grantova. Trenutno živi i radi u Berlinu.



Accession / Pridruživanje

2018 (49')



Armand Yervant Tufenkian is a first-generation Armenian-American filmmaker. He studied philosophy, poetry and filmmaking at Duke University and CalArts, and lives in Los Angeles.

Tamer Hassan studied at the School of the Art Institute of Chicago and lives in Chicago. They have worked together since 2008, and their latest film Accession was shown at major festivals such as the Viennale, Art of the Real, Mar del Plata and Underdox.

USA / SAD

Directors / Režija: Tamer Hassan, Armand Yervant Tufenkian

Shooting for more than five years in 13 locations around the U.S., Tamer Hassan and Armand Yervant Tufenkian trace a collection of letters to the homes where each was sent or received in this uniquely process-based documentary. The letters, written to accompany seed packets sent between friends and families and dated as far back as 1806, are read aloud by individual narrators, unfolding as personal-poetic reflections on life and labor in rural America. Via a variety of 16mm film stocks, Accession maps a visual and aural correspondence between anonymous people and places with an exploratory flair.

Snimajući duže od pet godina na 13 različitih lokacija širom SAD-a, u ovom jedinstvom dokumentarnom filmu usmjerenom na strukturu, Tamer Hassan i Armand Yervant Tufenkian ulaze u trag zbirci pisama upućenim ka domovima gdje je svako od njih poslano ili primljeno. Pisma koja su bila prateći dio paketa razmijenjenih između prijatelja i porodica te datiraju čak od 1806. godine, čitaju različiti naratori, na taj način razlažući jedinstvene lično-poetske osvrte na život i rad ruralne Amerike. Kroz mnoštvo 16-milimetarskih snimaka, Pridruživanje mapira vizualnu i auditivnu prepisku među anonimnim ljudima i mjestima, u sjenci istraživačkog duha.

FESTIVALS / FESTIVALI

Underdox, Germany, 2018

Mar Del Plata, Argentina, 2018 – Altered States Competition

Art of the Real, Argentina, 2019

Viennale, Austria, 2019

Original language / Izvorni jezik:

English / engleski

Editors / Montaža:

Tamer Hassan, Armand Yervant Tufenkian

Cinematographers / Kamera:

Tamer Hassan, Armand Yervant Tufenkian

Contacts / Kontakti:

Tamer Hassan, Armand Yervant Tufenkian

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From Tomorrow on I will / Od sutra ču

2019 (60')



Ivan Marković, cinematographer and director born in Belgrade, Yugoslavia. Recently worked as a cinematographer on several features. His documentary film "Centar" had its premiere on Doclisboa 2018. Lives and works between Belgrade and Berlin.

Linfeng Wu was born in China and studied in US and Singapore, where he graduated in Film Directing, Lasalle College of the Art. His short films were shown in several international festivals. In 2013, he moved to Beijing, and started his film production company.

Ivan Marković, snimatelj i režiser rođen u Beogradu (Jugoslavija). Donesavno je radio kao snimatelj na nekoliko dugometražnih filmova. Njegov dokumentarni film „Centar“ imao je premijeru na Doclisboa 2018. Radi i živi na relaciji Beograd-Berlin.

Linfeng Wu je rođen u Kini, a studirao je u SAD-u i Singapuru, gdje je diplomirao filmsku režiju na Lasalle koledžu za umjetnost. Njegovi kratki filmovi prikazani su na nekoliko internacionalnih festivala. Seli se u Peking 2013. godine, gdje osniva vlastitu producijsku kuću.

The vast, growing city remains unexplored. Li works by night and sleeps by day; his roommate's rhythm is the opposite. In an underground housing, the two men share the same bed, but never at the same time. Their brief encounters and the room they share form a temporary shelter, a home they will soon have to leave.

Ogroman, rastući grad ostaje neistražen. Li radi noću i spava danju; ritam njegovog cimera je suprotan. U suterenskom smještaju, dva muškarca dijele isti krevet, ali nikada istovremeno. Njihovi kratki susreti i soba koju dijele čine privremeno sklonište, dom koji će uskoro morati napustiti.

FESTIVALS / FESTIVALI

Jeonju IFF, South Korea
Viennale, Austria,
Thesaloniki IFF, Greece
Belfort Entrevues FF, France

Original language / Izvorni jezik:
Chinese (Mandarin) / kineski (mandarinski)
Editors / Montaža:
Ivan Marković, Linfeng Wu, Dai Gaole
Cinematographer / Kamera:
Ivan Marković
Producers / Producenti:
Ivan Marković, Linfeng Wu - Nanslafu films
Contact / Kontakt:
Nanslafu Films
E: ivancuns@gmail.com



Odyssey / Odiseja

2018 (71')



FRANCE, BELGIUM, THE NETHERLANDS, PORTUGAL /
FRANCUSKA, BELGIJA, HOLANDIJA, PORTUGAL
 Director / Režija: Sabine Groenewegen

Sabine Groenewegen is an artist working with moving image, collage, and immersive experiences. She is currently exploring the ways in which the experiences of our ancestors are part of our present and future psychobiological reality.

Sabine Groenewegen je umjetnica koja radi na materijalu pokretnih slika, kolaža, i dubinskih iskustava. Trenutno istražuje načine kroz koje su iskustva naših predaka dio naše sadašnjosti i buduće psihobiološke stvarnosti.

Undefined intelligences analyze an assemblage of signals they produce about an infected planet when a resistant matter comes and disturbs the flux of stories, time and space they are trying to understand.

Nedefinisane inteligencije analiziraju asemblaž signala tvorenih o inficiranom planetu, kada se ukazuje otporna tvar i ometa fluktuaciju priča, vremena i prostora koji pokušavaju razumjeti.

FESTIVALS / FESTIVALI

Istanbul Experimental FF, Turkey
 Ji.hlava IDFF, Czech Republic
 Cinemigrante Festival Internacional de Cine, Argentina
 FIDMarseille IFF, France
 Doclisboa IFF, Portugal – International Competition

Original languages / Izvorni jezici:
 Dutch, Sranan Tongo, English / holandski,
 Sranan Tongo, engleski

Editors / Montaža:
 Liyo Gong, Sabine Groenewegen
Cinematographer / Kamera:
 Sabine Groenewegen
Producer / Producent:
 Olivier Marbeuf – Spectre Productions

Contact / Kontakt:
 Olivier Marboef
 E: production@spectre-productions.com



Quicksilver Chronicles / Hronike žive

2019 (75')

USA, RUSSIA / SAD, RUSIJA

Directors / Režija: Sasha Kulak, Ben Guez

Quicksilver Chronicles is a portrait of a ghost town of New Idria and the last years of two siblings lives. Kemp and Kate Woods were only two people lived in the town. In 2017, while the film was in production, - Kate - our main character, was killed in a car accident.

Hronike žive je portret grada duhova Nove Idrije, kao i posljednje dvije godine života brata i sestre. Kemp i Kate Woods jedino su dvoje ljudi koji obitavaju u gradu. 2017. godine, dok je film još bio u produkciji, Kate, naša protagonistkinja, poginula je u saobraćajnoj nesreći.

FESTIVALS / FESTIVALI

Moscow IFF, Russia
 Guanajuato FF, Mexico
 Vyborg FF, Russia
 MIDBO, Columbia
 Cali IFF, Columbia



Sasha Kulak is a curator and media artist whose works includes documentaries/video/fashion/music/photography. In 2015, graduated from Saint-Petersburg University Culture and Arts, then from the department of cinematography at the Moscow School of New Cinema.

Ben Guez was born in the Soviet Union and at the age of nine immigrated to Chicago. After graduating with a degree in history and Latin American studies from the University of Arizona in 2006, he resumed his documentation and research of large metropolises and isolated communities in the Americas.

Sasha Kulak je kustosica i medijska umjetnica čiji radovi pokrívaju oblasti dokumentarnih filmova/videa/mode/muzike/fotografije. Diplomirala je pri Univerzitetu za kulturu i umjetnost pri Sankt Peterburgu, a potom i na Odsjeku za snimatelje na Moskovskoj školi novog filma.

Ben Guez rođen je u Sovjetskom Savezu, a kao devetogodišnjak je emigrirao u Chicago. Nakon što je diplomirao historiju i latinoameričke studije pri Univerzitetu u Arizoni 2006., ponovno se vratio dokumentarističkom istraživanju metropola i izoliranih američkih zajednica.

Original languages / Izvorni jezici:
 English, Spanish / engleski, španski
Editors / Montaža:

Sasha Kulak, Ben Guez

Cinematographer / Kamera:

Sasha Kulak

Producer / Producent:

Misha MacLaird

Contact / Kontakt:

Misha MacLaird

E: quicksilver.chronicles@gmail.com



Story of My Name / Priča o mom imenu

2019 (78')



CHILE, BRASIL / ČILE, BRAZIL

Director / Režija: Karin Cuyul

Chilean documentary maker Karin Cuyul was named after Karin Eitel, a young woman who in 1987 was arrested, and questioned and tortured live on television by Pinochet's secret police, on the eve of a referendum that brought an end to a quarter-century of terror. Almost 10 years after this shocking broadcast, the director, as a young girl, met the parents of her namesake, and they took a photo of her. The director travels through Chile, searching for the origin of this photo, reconstructing her own past and that of her parents, about whom she uncovers hidden aspects.

Čileanska dokumentaristkinja Karin Cuyul dobila je ime po Karin Eitel, mladoj ženi koju je 1987. uhapsila, ispitivala i mučila Pinočeva tajna policija u živom TV prijenosu, i to u večeri održavanja referenduma koji je stavio tačku na četvrt stoljeća terora. Nakon gotovo deset godina od šokantnog snimka, režiserka, tada još djevojčica, upoznaje roditelje mučene žene, koji je tada fotografiraju. Karin putuje kroz Čile, istražujući korijene fotografije, istovremeno rekonstruišući vlastitu prošlost, kao i prošlost svojih roditelja o kojima otkriva do tada nepoznate činjenice.

FESTIVALS / FESTIVALI

IFFR, The Netherlands, 2019 – Bright Future Competition, Special Mention
Doc Montevideo, Latin America, 2019
Las Palmas De Gran Canaria IFF, Spain, 2019

Karin Cuyul is a filmmaker and producer who graduated from Universidad Arcis and completed the Executive Production workshop at EICTV in Cuba, 2016. She founded Pequén Producciones the same year along with Joséphine Schroeder. In 2018 she finishes her first feature length documentary „Story of My Name“ a co-production between Chile and Brazil, produced by Cinestación, 3 Moinhos and Pequén Producciones.

Karin Cuyul je filmska autorica i producentica koja je diplomirala na Universidad Arcis i pohađala radionicu izvršne produkcije na EICTV na Kubi 2016. Iste godine je osnovala Pequén Producciones u saradnji sa Joséphine Schroeder. Kompletirala je svoj prvi dugometražni dokumentarni film „Priča o mom imenu“ 2018. godine u koprodukciji Čilea i Brazil-a, a u produkciji kuća Cinestación, 3 Moinhos i Pequén Producciones.

Original language / Izvorni jezik:

Spanish / španski

Editors / Montaža:

Catalina Marín Duarte, Nicolás Tabilo

Cinematographer / Kamera:

Felipe Bello

Producers / Producenci:

Joséphine Schroeder & Karin Cuyul,
Dominga Sotomayor, Ana Alice de Morais

Contact / Kontakt:

Cinestación

W: www.cinestacion.cl



The Tree House / Kuća na drvetu

2019 (84')



**SINGAPORE, VIETNAM, GERMANY, FRANCE, CHINA /
SINGAPUR, VIJETNAM, NJEMAČKA, FRANCUSKA, KINA**
 Director / Režija: Truong Minh Quy

A man living on Mars in the year 2045 examines footage brought back from his encounters with an indigenous community in the jungles of Vietnam. As he experiments, his thoughts drift from matters of identity, aesthetics, and the politics of imagemaking, to ritual burial practices, to the seen and unseen forces that shape cultures. Combining elements of science fiction and ethnography, The Tree House is a powerful exploration of how time and environment relate to our understanding of home.

Čovjek koji živi na Marsu 2045. godine, pregleda snimke svojih susreta sa domorodcima vijetnamskih džungli. Dok eksperimentiše, razmišlja o identitetu, estetici, politici, imidžu, obrednim praksama spaljivanja, te opipljivim i nevidenim silama koje oblikuju kulturu. Kombinujući elemente naučne fikcije i etnografije, „Kuća na drvetu“ je snažno istraživanje o odnosu vremena i okoline naspram našeg razumijevanja doma.

FESTIVALS / FESTIVALI

Locarno FF, Switzerland, 2019
 DMZ Docs, South Korea, 2019
 Vienalle, Austria, 2019
 Seminci Valladolid, Spain, 2019

Truong Minh Quy was born in Buon Ma Thuot, a small city in the Central Highlands of Vietnam. In 2010 he quit Ho Chi Minh City College of Cinema and Theatre in his 2nd year to follow independent filmmaking. Quy lives and works here and there in the vibrancy of memories and present moments, his narratives and images, lying between documentary and fiction, personal and impersonal, draw on the landscape of his homeland, childhood memories, and the historical context of Vietnam.

Truong Minh Quy rođen je u Buon Ma Thuot, malom gradu u centralnim predjelima Vijetnama. Napušta Minh, gradski koledž filma i teatra na drugoj godini kako bi se posvetio nezavisnoj filmskoj produkciji. Quy živi i radi tu i тамо, у вибрацији сјећања и садашњости, својим наративима и слика, између документаризма и фикције, личног и impersonalnog iscrtanog na pejsažu njegovog rodnog kraja, djetinjnih uspomena i historijskog konteksta Vijetnama.

Original languages / Izvorni jezici:

Vietnamese, Ruc, Kor, Jrai /
 vijetnamski, Ruc, Kor, Jrai

Editor / Montaža:

Truong Minh Quy

Cinematographer / Kamera:

Son Doan

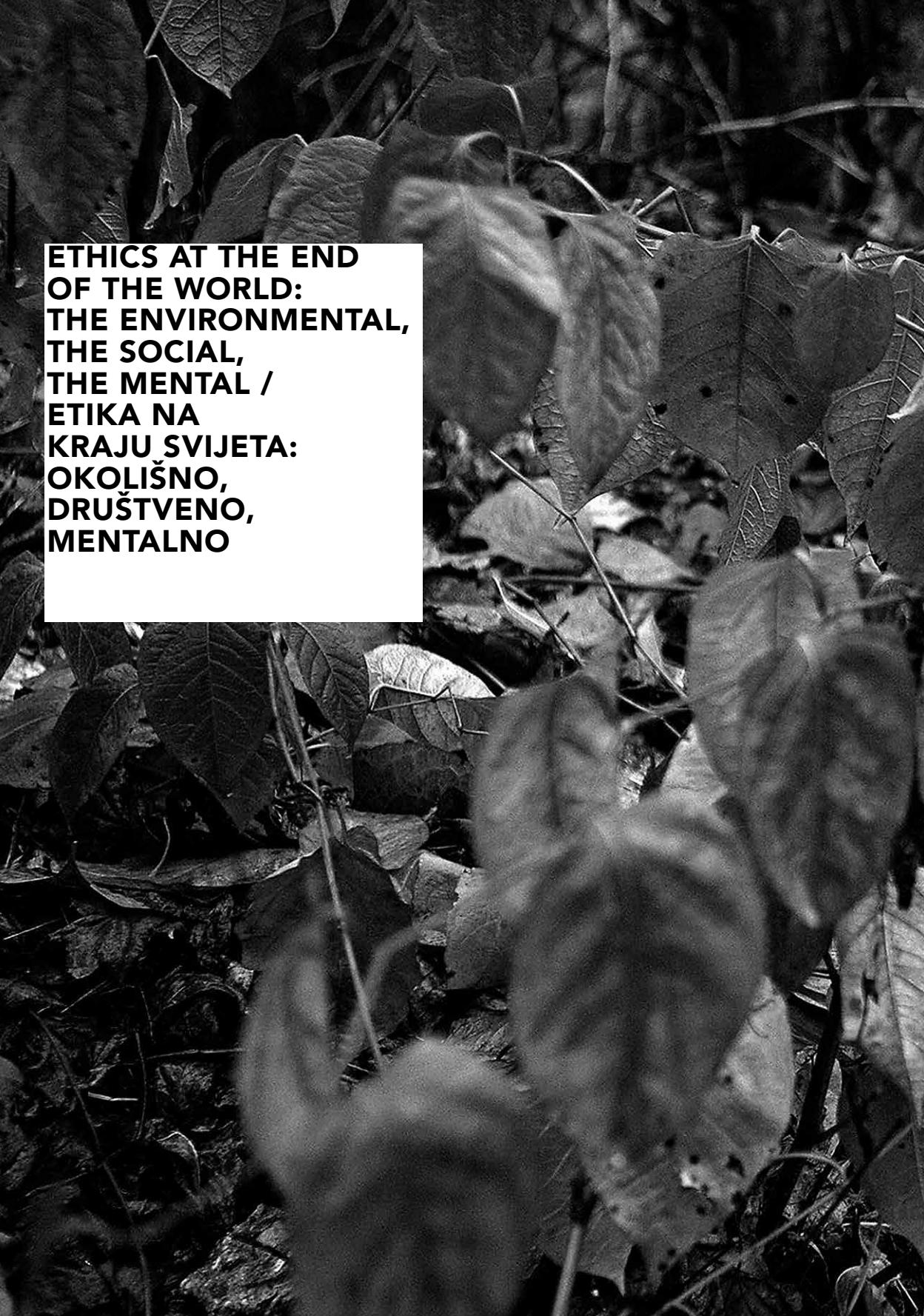
Producer / Producent:

Xiao-Dong Guo - Levo Films Pte. Ltd.

Contact / Kontakt:

Levo Films Pte. Ltd.

E: info@levofilms.com



**ETHICS AT THE END
OF THE WORLD:
THE ENVIRONMENTAL,
THE SOCIAL,
THE MENTAL /
ETIKA NA
KRAJU SVIJETA:
OKOLIŠNO,
DRUŠTVENO,
MENTALNO**

Acid Forest / Kisela šuma

Rugilė Barzdžiukaitė

LITHUANIA / 2018 / 63'

Ah Humanity! / Ah čovječanstvo!

Lucien Castaing-Taylor, Verena Paravel, Ernst Karel

JAPAN, FRANCE / 2015 / 23'

All Come from Dust / Sve iz prašine dolazi

Younes Ben Slimane

TUNISIA / 2019 / 9'

Behemoth / Behemot

Zhao Liang

CHINA, FRANCE / 2015 / 95'

Cemetery / Groblje

Carlos Casas

FRANCE, UK / 2019 / 85'

Centar / Centar

Ivan Marković

SERBIA, GERMANY / 2018 / 48'

Deep Weather / Duboko vrijeme

Ursula Biemann

SWITZERLAND / 2013 / 9'

Diary of Cattle / Dnevnik stoke

Lidia Afrilita, David Darmadi

INDONESIA / 2019 / 17'

Fausto / Faust

Andrea Bussmann

MEXICO, CANADA / 2018 / 70'

Forest Law / Zakon prašume

Ursula Biemann

SWITZERLAND / 2014 / 32'

Half-life in Fukushima / Poluživot u Fukushimi

Mark Olexa, Francesca Scalisi

SWITZERLAND, FRANCE / 2016 / 61'

Karelia: International with Monument /

Karelja: internacionalna sa spomenikom

Andrés Duque

SPAIN / 2019 / 90'

Martirio / Mučeništvo

Vincent Carelli

BRAZIL / 2016 / 162'

Minamata: The Victims and Their World /

Minamata: Žrtve i njihov svijet

Noriaki Tsuchimoto

JAPAN / 1971 / 120'

Movements of a Nearby Mountain /

Pokreti obližnje planine

Sebastian Brameshuber

AUSTRIA, FRANCE / 2019 / 85'

Our Daily Bread / Hljeb naš nasušni

Nikolaus Geyrhalter

AUSTRIA / 2005 / 92'

Realms / Carstva

Patrik Söderlund

FINLAND / 2018 / 20'

Serpent Rain / Zmijska kiša

Arjuna Neuman, Denise Ferreira da Silva

NORWAY / 2016 / 30'

Subatlantic / Subatlantski

Ursula Biemann

SWITZERLAND / 2015 / 11'

Terra / Zemlja

Hiroatsu Suzuki, Rossana Torres

PORTUGAL / 2018 / 60'

Terril / Terril

Bronte Stahl

BELGIUM, PORTUGAL, HUNGARY / 2019 / 13'

Wilcox / Wilcox

Denis Côté

CANADA / 2019 / 66'

Yumen / Jumen

J.P. Sniadecki, Huang Xiang, Xu Ruotao

CHINA, USA / 2013 / 65'



Acid Forest / Kisela šuma

2018 (63')



LITHUANIA / LITVANIJA

Director / Režija: Rugilė Barzdžiukaitė

Tourists from different countries come to see the dead forest, inhabited by the black birds. The forest recalls a nuclear fallout for some of the visitors, while others relate it to Hitchcock's The Birds. We see the tourists from the cormorants' perspective, where they look like a curious species exploring the strange landscape. Gradually, a peculiar story is revealed: there used to be an ancient pine forest, but then several cormorants landed there. Now there are thousands of the birds and they kill the pine trees by...shitting. The human observations and responses to this environment are as multi-layered and bizarre as the history of the forest itself.

Turisti iz različitih zemalja dolaze da vide mrtvu šumu naseljenu crnim pticama. Šuma podsjeća neke posjetioce na nuklearnu katastrofu, dok je drugi povezuju sa Hitchcockovim Pticama. Na turiste gledamo iz kormoranove perspektive, gdje izgledaju kao znatiželjna vrsta koja istražuje čudnovati pejsaž. Postepeno se otkriva jedinstvena priča: nekada je postojala drevna borova šuma dok se nisu naselili kormorani. Sada su tu hiljade ptica koje ubijaju borove... govnima. Ljudske opservacije i reakcije na okolinu su slojevite poput same historije ove šume.

FESTIVALS / FESTIVALI

Locarno FF, Switzerland

Ji.hlava IDFF, The Czech Republic

Montreal IDF, Canada

Rugilė Barzdžiukaitė works as filmmaker and theatre director, based in Lithuania. She completed her MA in Screen Documentary at Goldsmiths, London (2013), BA in Cinematography (2006) and Theatre directing (2008) in Lithuanian Academy of Music and Theatre. In her creative works, Rugile explores the gap between objective and imagined realities, while challenging an anthropocentric way of thinking in a playful way.

Rugilė Barzdžiukaitė radi kao filmska autorica i teatarska režisarka u Litvaniji. Pohadala je Master studij iz dokumentarnog filma na Goldsmithsu u Londonu (2013) a Bachelor diplomu iz snimateljstva (2006) i teatarske režije (2008) stekla je na Litvanskoj akademiji muzike i teatra. U svom kreativnom opusu, Rugilė istražuje jaz između objektivnih i imaginiranih realnosti izazivajući antropocentrični način razmišljanja kroz igrađe.

Original languages / Izvorni jezici:
Lithuanian, English, German, French, Finnish / litvanski, engleski, njemački, francuski, finski

Editor / Montaža:

Rugilė Barzdžiukaitė

Cinematographer / Kamera:

Rugilė Barzdžiukaitė

Producer / Producent:

Neon Realism

Contact / Kontakt:

Rugilė Barzdžiukaitė

E: rugile@neonrealism.lt



Ah Humanity! / Ah čovječanstvo!

2015 (23')



FRANCE, USA, JAPAN / FRANCUSKA, SAD, JAPAN

Directors / Režija: Ernst Karel, Véronique Paravel, Lucien Castaing-Taylor

Ah humanity! reflects on the fragility and folly of humanity in the age of the Anthropocene. Taking the 3/11/11 disaster of Fukushima as its point of departure, it evokes an apocalyptic vision of modernity, and our predilection for historical amnesia and futuristic flights of fancy. Shot on a telephone through a handheld telescope, at once close to and far from its subject, the audio composition combines excerpts from Japanese genbaku film soundtracks, audio recordings from scientific seismic laboratories, and location sound.

Ah čovječanstvo! se osvrće na krhkost i ludost čovječanstva u dobu Antropocena. Uzimajući kao polaznu tačku katastrofu u Fukushimi, 3. novembra 2011. godine, evocira apokaliptičku viziju modernosti, kao i našu sklonost ka historijskoj amneziji i futurističkim uzletima mašteta. Snimana na telefonu učvršćenom teleskopskom drškom, istovremeno blizu i daleko subjektu, audio kompozicija kombinuje muzičke isječke japanskog genbaku filma, audio snimke iz naučnih seizmičkih laboratorija i zvukove okoline.

FESTIVALS / FESTIVALI

New York FF, USA
FICValdivia, Latin America
Saloniki FF, Greece

Castaing-Taylor and Paravel collaborate as anthropologists, artists, and filmmakers in the Sensory Ethnography Laboratory, based in Cambridge, USA, at Harvard University, and in Paris, France. Their work conjugates art's negative capability with an ethnographic attachment to the flux of life.

Ernst Karel's audio work includes electroacoustic music, experimental nonfiction sound works for multichannel installation and performance, and sound for nonfiction film (film/video). He has previously collaborated with Castaing-Taylor and Paravel on their 2012 film Leviathan.

Castaing-Taylor i Paravel saraduju kao antropolozi, umjetnici i filmski autori u Senzornom etnografskom laboratoriju u Cambridgeu, SAD, na Univerzitetu Harvard, te u Parizu, Francuskoj. Njihov rad sublimira negativnu sposobnost umjetnosti sa etnografskim dodatkom na životnoj fluktuaciji.

Audio radovi **Ernsta Karela** obuhvataju elektroakustičnu muziku, eksperimentalne ne-fikcijske auditivne radove za multikanalne instalacije i performanse, i zvuk za ne-fikcijski film (film/video). Sa Castaing-Taylorom i Paravel je saradivao na filmu Leviathan iz 2012. godine.

Original language / Izvorni jezik:

No dialogue / bez dijaloga

Editors / Montaža:

Lucien Castaing-Taylor, Véronique Paravel, Ernst Karel

Cinematographers / Kamera:

Véronique Paravel, Lucien Castaing-Taylor

Producer / Producent:

Sensory Ethnography Lab, F93

Contacts / Kontakti:

E: arretantecinema@gmail.com,
ekarel@klingt.org



All Come From Dust / Sve iz prašine dolazi

2018 (9')



TUNISIA / TUNIS

Director / Režija: Younes Ben Slimane

A black smoke invades the city and destroys it. The only man left alive tries to rebuild using water and dust.

Crni dim napada grad i uništava ga. Jedini preživjeli pokušava nanovo sagraditi uništeno koristeći vodu i prašinu.

FESTIVALS / FESTIVALI

Cinematographic days of Carthage, Tunis

Younes Ben Slimane lives and works in Tunis. He is an architect who studied at the National School of Architecture and Urban Planning in Sidi Bou Said, Tunisia. Early, he also discovered a passion for contemporary art and filmmaking. He was an artist-in-residence at Dar Byquem and Les ateliers coteaux. Since then, he has developed a reflection and an approach that he describes as "existential". The Tunis based Jaou Festival hosted his first exhibition Ready-to-Burn in 2018.

Younes Ben Slimane živi i radi u Tunisu. Diplomirao je arhitekturu pri Nacionalnoj školi arhitekture i urbanog planiranja u Sidi Bou Saidu, Tunis. Usporedo je otkrivaо ljubav prema savremenoj i filmskoj umjetnosti. Bio je član umjetničke rezidencije u Dar Eyuquemu i Les ateliers coteaux. Od tada, razvija osvrt i pristup koji naziva „egzistenciјalnim“. Jaou Festival u Tunisu je ugostio njegovu prvu izložbu Ready-to-Burn 2018. godine.

Original language / Izvorni jezik:

No dialogue / bez dijaloga

Editor / Montaža:

Younes Ben Slimane

Cinematographer / Kamera:

Younes Ben Slimane

Producer / Producent:

Le centre national du cinéma et de l'image

Contact / Kontakt:

E: khatawat2018@gmail.com



Behemoth / Behemot

2015 (95')



CHINA / KINA

Director / Režija: Zhao Liang

Beginning with a mining explosion in Mongolia and ending in a ghost city west of Beijing, political documentarian Zhao Liang's visionary new film Behemoth details, in one breathtaking sequence after another, the social and ecological devastation behind an economic miracle that may yet prove illusory.

Počinjući rudarskom eksplozijom u Mongoliji i završavajući u gradu duhova zapadno od Pekinga, vizionarski politički dokumentarni film Zhaoa Lianga detaljno prikazuje, u slijedećim sekvencama koje oduzimaju dah, sociološku i ekološku devastaciju koja stoji iza naizgled ekonomskog čuda koje se tek treba pokazati iluzornim.

FESTIVALS / FESTIVALI

Stockholm IFF, Sweden, 2015 – Best Documentary
Warsaw IFF, Poland, 2015 – Watch Docs Awards
Venice IFF, Italy, 2015 – Green Drop Award
TOKYO FILMeX Japan, 2015, Special Jury Prize

Zhao Liang was born in Liaoning Province, and graduated from Luxun Academy of Fine Arts in 1992. Living in Beijing since 1993, Zhao Liang has been working as an independent documentary filmmaker as well as a multimedia artist in photography and video art. His films have premiered at Cannes, Venezia, and Berlinale; his art works have been exhibited at the International Center of Photography (New York), Walker Art Center (Minneapolis), Haus der Kulturen der Welt (Berlin), Sala Grande Venezia (Venice), Museo Reina Sofia (Madrid) and numerous film festivals, art galleries and museums worldwide.

Zhao Liang je rođen u Provinciji Liaoning i diplomirao je na Luxun akademiji umjetnosti 1992. Živeći u Pekingu od 1993, Zhao Liang radi kao nezavisni dokumentarista te multimedijski umjetnik u oblasti fotografije i video umjetnosti. Njegovi su radovi doživjeli premijere u Cannesu, Veneciji i Berlinaleu, te su izlagani u Internacionalnom centru za fotografiju (New York), Walker Art Center (Minneapolis), Haus der Kulturen der Welt (Berlin), Sala Grande Venezia (Venice), Museo Reina Sofía (Madrid) te brojnim filmskim festivalima, umjetničkim galerijama i muzejima širom svijeta.

Original language / Izvorni jezik:

Mandarin / mandarinski

Editor / Montaža:

Fabrice Rouaud

Cinematographer / Kamera:

Zhao Liang

Producer / Producent:

Sylvie Blum

Contact / Kontakt:

Zhao Liang

W: zhaoliangstudio.com/work/behemoth



Cemetery / Groblje

2019 (85')



FRANCE, UNITED KINGDOM, POLAND, UZBEKISTAN /

FRANCUSKA, UK, POLSKA, UZBEKISTAN

Director / Režija: Carlos Casas

After a devastating earthquake, Nga, an old elephant and probably the last of its species, and Sanra his mahout are about to embark on a journey to find the mythical elephant's graveyard. A group of poachers, are following them, a journey of discovery starts and an hypnotizing monologue leads us deep into the jungle on a travel of mourning and reincarnation. The poachers will die one after one, under mysterious circumstances and spells, while the spectator will become the only protagonist, on an audiovisual journey into the cemetery and beyond.

Nakon rušilačkog zemljotresa, Nga, stari slon i vjerovatno zadnji svoje vrste, i Sanra, njegov čuvar, pripremaju se za putovanje kako bi pronašli mitsko groblje slonova. Grupa krivolovaca ih slijedi, a putovanje otkrića počinje te nas očaravajući monolozi vode duboko u džunglu, na put oplakivanja i reinkarnacije. Krivolovci će umirati jedan za drugim pod tajnovitim okolnostima i čarolijama, a posmatrač postaje jedini protagonist na ovom audiovizuelnom putovanju prema groblju i dalje.

FESTIVALS / FESTIVALI

FIDMarseille, France, 2019

Carlos Casas is a filmmaker and artist whose practice encompasses film, sound and the visual arts. His films have been screened and awarded in festivals around the world, like the Venice Film Festival, International Film Festival Rotterdam, Buenos Aires International Film Festival, Mexico International Film Festival, FID Marseille, etc... his work has been exhibited and performed in international art institutions and galleries.

Carlos Casas je filmski autor i umjetnik čiji radovi nadilaze film, zvuk i vizuelnu umjetnost. Njegovi filmovi su prikazivani i nagradivani na festivalima širom svijeta, kao što su: Venice Film Festival, International Film Festival Rotterdam, Buenos Aires International Film Festival, Mexico International Film Festival, FID Marseille, itd... a umjetnička djela su izlagana i performansi prikazivani u internacionalnim umjetničkim institucijama i galerijama.

Original languages / Izvorni jezici:
English, Sinhalese / engleski, Sinhalese
Editor / Montaža:
Felipe Guerrero
Cinematographer / Kamera:
Benjamin Echazarreta
Producer / Producent:
Olivier Marboeuf - Spectre, Elena Hill - AMI, Krzysztof Dabrowsky - ETNOGRAF, Saodat Ismailova - Map Productions

Contact / Kontakt:

Carlos Casas

E: carlosmcasas@yahoo.com



Centar / Centar

2018 (48')



Ivan Marković is a filmmaker born in Belgrade, Yugoslavia. He graduated from the Faculty of Drama Arts in Belgrade in 2012 and received a master's degree in film from the University of Arts Berlin in 2019. Recently, he worked as a cinematographer on several feature films including "All the cities of the north", "You have the night" and "I was at home, but..." by Angela Schanelec, which won the Silver Bear at Berlinale 2019. Lives and works between Belgrade and Berlin.

SERBIA, GERMANY / SRBIJA, NJEMAČKA

Director / Režija: Ivan Marković

The architecture of the building still communicates a past idea of the future, while the materials reveal its current state. The vast complex of corridors, atriums and halls now feel almost abandoned. Through their relentless effort, the maintenance workers shoulder the duty of restoring what the space was imagined to be. Their movements are unison, ritual but also their own. Sava Centar is a congress space completed in 1978. in Belgrade, Yugoslavia. It hosted hundreds of international meetings, including World Bank summits and a conference of the Non Aligned Movement. After the breakup of Yugoslavia, its capacities gradually became obsolete. It is now awaiting a privatization and commercial reconstruction.

Prostrani kompleks hodnika, dvorana i kongresnih sala danas djeluje kao odsjaj jedne prošlosti. Arhitektura zgrade odražava nekadašnju ideju budućnosti, dok materijali i površine zgrade svjedoče o sadašnjem stanju. Svojim predanim radom, osoblje koje održava zgradu štiti ostatke nekadašnje vizije. Sinhronim, gotovo ritualnim pokretima njihova tijela se sjedinjuju sa prostorom. Sava Centar je kongresni centar čija je izgradnja završena u rekordnom roku 1978. U vreme SFRJ ovde su se održale stotine internacionalnih sastanaka, uključujući konferencije Interpola, MMF-a kao i samit Pokreta nesvrstanih. Nakon raspada Jugoslavije, kapaciteti prostora su postali preveliki za njegovu prvobitnu namjenu. Zgradi predstoji privatizacija i komercijalna rekonstrukcija.

FESTIVALS / FESTIVALI

Dokufest, Kosovo – Best Balkan Newcomer Award

Arkipel Jakarta International Documentary & Experimental FF, Indonesia -

Special Mention

Beldocs, Serbia - Best Film - National Competition

VAFT, Finland

West Lake IDF, China

Cottbus FF, Germany

Doclisboa, Portugal

Original language / Izvorni jezik:

No dialogue / bez dijaloga

Editors / Montaža:

Ivan Marković, Jelena Maksimović

Cinematographer / Kamera:

Ivan Marković

Producer / Producent:

Jelena Radenković / Big time production

Contact / Kontakt:

Ivan Marković

E: ivancuns@gmail.com



Deep Weather / Duboko vrijeme

2013 (9')



SWITZERLAND / ŠVICARSKA

Director / Režija: Ursula Biemann

Deep Weather draws a connection between the relentless reach for fossil resources with their toxic impact on the climate, and the consequences this has for indigenous populations in remote parts of the world. The video begins above the huge open pit extraction zone in the tar sands in the midst of the vast boreal forests of Northern Canada. Melting Himalayan ice fields, rising planetary sea levels and extreme weather events increasingly define the amphibian lifestyle imposed on the Bangladeshi population. Climate change, exasperated by projects such as the Canadian tar sands, puts the life of large world populations in danger.

Duboko vrijeme povezuje upornu potragu za izvorima prirodnog goriva i njihov toksični utjecaj na klimu, te posljedice koje ovi elementi imaju za domorodačke populacije u udaljenim dijelovima svijeta. Video počinje slikom ogromne otvorene jame ekstrahiranja, smještene u naslagama katrana, usred borelskih šuma Sjeverne Kanade. Dok se tope himalajska ledena polja, rastu nivoi mora širom svijeta, te vremenski uslovi postaju ekstremni, tako se značajno definira amfibijski način života nametnut populaciji Bangladeša. Klimatske promjene, dodatno pojačane projektima poput kanadskog katranskog pijeska, stavlja na kocku živote velikih svjetskih populacija.

FESTIVALS / FESTIVALI

Canada 7th Imagine Science FF, Canada, 2014
State of Time FF, Denmark, 2014

Ursula Biemann is an artist, author, and video essayist based in Zurich, Switzerland. Her artistic practice is strongly research oriented and involves fieldwork in remote locations where she investigates climate change and the ecologies of oil and water. Her video installations are exhibited worldwide in museums and at international art biennials in Liverpool, Sharjah, Shanghai, Sevilla, Istanbul, Montreal, Venice and São Paulo and she had comprehensive solo exhibitions at Neuer Berliner Kunstverein, Bildmuseet Umeå, Lentos Museum Linz and Helmhaus Zurich.

Ursula Biemann je umjetnica, autorica i video esejistkinja sa bazom u Cirkulu, Švicarska. Njena umjetnička praksa je istraživački orijentirana i uključuje terenski rad na udaljenim lokacijama gdje istražuje klimatske promjene i ekologije nafta i vode. Njene video instalacije su prikazivane širom svijeta u muzejima i internacionalnim umjetničkim bijenalima u Liverpulu, Sharjahu, Šangaju, Sevilji, Istanbulu, Montrealu, Veneciji i São Paolu, te je imala opsežne solo izložbe u Neuer Berliner Kunstverein, Bildmuseet Umea, Lentos Museum Linz i Helmhaus Zurich.

Original languages / Izvorni jezici:

English, Saami / engleski, Saami

Editor / Montaža:

Ursula Biemann

Cinematographer / Kamera:

Ursula Biemann

Producer / Producent:

Ursula Biemann

Contact / Kontakt:

Ursula Biemann

E: Ursula@geobodies.org



Diary of a Cattle / Dnevnik stoke

2019 (17')



David Darmadi is a filmmaker currently based in Padang, West Sumatera. His work has screened at international festivals such as Europe On Screen, OK.Video Jakarta International Video Festival, Documentary Film Festival Jogjakarta, Australia, ReelOzInd Australia, Indonesia Short Film Competition and Festival, ARKIPEL – Jakarta International Documentary and Experimental Film Festival, Images Festival Toronto, and Aarhus Kunstabgning Center Denmark.

Lidia Afrilita has a background in documentary, linguistics, and education. In addition to being a language teacher, she currently runs a learning center in a rural area in Jambi, and helps manage the Ingatan Visual project.

David Darmadi je filmski autor koji trenutno živi u Padangu, Zapadna Sumatera. Njegovi su filmovi prikazivani na internacionalnim festivalima poput Europe On Screen, OK.Video Jakarta International Video Festival, Documentary Film Festival Jogjakarta, Australia, ReelOzInd Australia, Indonesia Short Film Competition and Festival, ARKIPEL – Jakarta International Documentary and Experimental Film Festival, Images Festival Toronto i Aarhus Kunstabgning Center u Danskoj.

Lidia Afrilita podjednako je angažovana u dokumentarnim filmovima, lingvistici i obrazovanju. Pored toga što je nastavničica jezika, također vodi i edukativni centar u ruralnom području u Jambi, te asistira u vodenju projekta Ingatan Visual.

Every morning hundreds of cows are herded to a landfill site. They make it their home; they eat, nap, play, and mate here while having to keep themselves safe from the excavators and bulldozers that plow around the site. If not careful, a cow might lose its life here, killed by the heavy machines or trapped under tons of trash. Despite all the risks, this practice has been around for many years as their owners save the trouble of looking for pasture and instead rely on human food waste to feed them.

Svakog jutra, stotine krava gone ka deponijama. One ih učine svojim domom; tu jedu, spavaju, igraju se i nalaze partnere dok istovremeno moraju biti na oprezu od buldožera i bagera koji su preplavili ovo mjesto. Ukoliko nije oprezna, krava ovdje može izgubiti život, pod prijetnjom masivnih mašina ili bivajući zaglavljena ispod tona smeća. Usprkos svim rizicima, ova praksa istrajava godinama, olakšavajući vlasnicima muke oko traženja mjesta za ispašu, te pored toga, obezbjeduje i ljudski otpad za ishranu stoke.

FESTIVALS / FESTIVALI

Visions du Reel, Switzerland, 2019

Sheffield Doc/Fest, UK, 2019

Diversions International Short FF, Croatia, 2019

DMZ Documentary FF, South Korea, 2019

Jean Rouch FF, France, 2019

Singapore IFF, Asia 2019

Original language / Izvorni jezik:

Indonesian / indonezijski

Editor / Montaža:

David Darmadi

Cinematographer / Kamera:

David Darmadi

Producers / Producenti:

Lidia Afrilita, David Darmadi / Ingatan Visual

Contact / Kontakt:

Lidia Afrilita

E: lidiaafrilita@yahoo.com



Fausto / Faust

2018 (70')



MEXICO, CANADA / MEKSIKO, KANADA

Director / Režija: Andrea Bussmann

On the Oaxacan coast rumblings of a time before are never far from the surface. Tales of shapeshifting, telepathy and dealings with the devil are embedded within the colonization and enslavement of the Americas. Characters from the Faust legend mingle with the inhabitants, while attempting to colonize and control nature through a seemingly never-ending building project. Through literature, myth, and local entanglements, the veil between reality and fiction, and the seen and unseen is lifted.

Na obali Oaxace, fragmenti prijašnjeg vremena nikad nisu daleko od površine. Priče o promjeni oblika, telepatiji i suočavanju sa đavolima ukorijenjene su u samu kolonizaciju i porobljavanje Amerike. Likovi iz legende o Fastu miješaju se sa naseljenicima dok pokušavaju kolonizirati i kontrolirati prirodu kroz ono što se čini kao neprestani projekat izgradnje. Kroz književnost, mit i lokalne veze, veo između realnosti i fikcije, videnog i neviđenog je konačno podignut.

FESTIVALS / FESTIVALI

Locarno IFF, Switzerland

Andrea Bussmann earned a Master's in social anthropology and a Master's of Fine Arts in film production. After completing her degrees, she directed her first short, *Aquel cuyo rostro no irradie luz*, in 2011. She produced Zaheed Mawani's short film, *Three Walls* (2011), and his feature, *Harvest Moon* (2018). In 2016, she co-directed with Nicolás Pereda *Tales of Two Who Dreamt*, which premiered at the Berlinale and was awarded the Best Documentary Award at the Festival International de Films de Femmes in 2017.

Andrea Bussmann je pohađala i završila master studij iz socijalne antropologije, kao i master iz filmske produkcije. Nakon završetka studija, režirala je svoj prvi kratki film, *Aquel cuyo rostro no irradie luz* (2011). Producirala je kratki film autora Mawanija, *Three Walls* (2011), kao i njegov dugometražni film, *Harvest Moon* (2018). Bila je korežiserka filma *Tales of Two Who Dreamt*, sa Nicolás Peredom, što je rezultiralo premijerom na Berlinaleu, kao i nagradom za najbolji dokumentarni film na Festival International de Films de Femmes 2017.

Original languages / Izvorni jezici:

Spanish, English, Arabic, French / španski, engleski, arapski, francuski

Editor / Montaža:

Andrea Bussmann

Cinematographer / Kamera:

Andrea Bussmann

Producers / Producenti:

Andrea Bussmann, Nicolás Pereda

Contact / Kontakt:

Andrea Bussmann

E: andybuss@gmail.com



Forest Law / Zakon prašume

2014 (32')



SWITZERLAND / ŠVICARSKA

Director / Režija: Ursula Biemann

Forest Law is a collaborative video project with Paulo Tavares on the cosmopolitics of Amazonia. It draws on research carried out in the oil-and-mining frontier in the Ecuadorian Amazon—one of the most biodiverse and mineral-rich regions on Earth, currently under pressure from the massive expansion of extraction activities. At the heart of Forest Law is a series of landmark legal cases that bring the forest to court and plead for the rights of nature. The artist talk will focus on one particularly paradigmatic trial that has recently been won by the indigenous people of Sarayaku based on their cosmology of the living forest.

Zakon prašume je kolaboracijski video projekat sa Paulom Taversom, o kozmopolitici Amazonije. Poziva se na istraživanja izvođena na predjelu nalazišta nafte na ekvatorskom Amazonu - jednom od najbogatijih regija sa najvećom stopom biodiverziteta na zemlji, trenutno pod pritiskom masivne ekspanzije i eksploracije. U samom fokusu filma su nizovi pravnih slučajeva koji štite šume i zalažu se za prava prirode. Umjetnički aspekt će posebno biti fokusiran na jedan paradigmatski slučaj pobjede domorodačkog naroda Sarayaku, i to bazirane na njihovoj kozmologiji živuće šume.

FESTIVALS / FESTIVALI

OK. PANGAN (OK. FOOD), O.K. Video Festival, Indonesia, 2017

Ursula Biemann is an artist, author, and video essayist based in Zurich, Switzerland. Her artistic practice is strongly research oriented and involves fieldwork in remote locations where she investigates climate change and the ecologies of oil and water. Her video installations are exhibited worldwide in museums and at international art biennials in Liverpool, Sharjah, Shanghai, Sevilla, Istanbul, Montreal, Venice and São Paulo and she had comprehensive solo exhibitions at Neuer Berliner Kunstverein, Bildmuseet Umeå, Lentos Museum Linz and Helmhaus Zurich.

Ursula Biemann je umjetnica, autorica i video eseјistica sa bazom u Cirkulu, Švicarska. Njena umjetnička praksa je istraživački orijentirana i uključuje terenski rad na udaljenim lokacijama gdje istražuje klimatske promjene i ekologije ulja i vode. Njene video instalacije su prikazivane širom svijeta u muzejima i internacionalnim umjetničkim bijenalima u Liverpulu, Sharjhiju, Šangaju, Sevilji, Istanbulu, Montrealu, Veneciji i São Paolu, te je imala opsežne solo izložbe u Neuer Berliner Kunsthalle, Bildmuseet Umea, Lentos Museum Linz i Helmhaus Zurich.

Original languages / Izvorni jezici:
Spanish, English / španski, engleski
Editor / Montaža:
Ursula Biemann
Cinematographer / Kamera:
Ursula Biemann
Producer / Producent:
Ursula Biemann

Contact / Kontakt:
Ursula Biemann
E: Ursula@geobodies.org



新嘉酒店

原本店

中山商店

Half-life in Fukushima / Poluživot u Fukushimi

2016 (61')



SWITZERLAND, FRANCE / ŠVICARSKA, FRANCUSKA

Directors / Režija: Mark Olexa, Francesca Scalisi

Five years after the Fukushima nuclear disaster, a Japanese farmer ekes out a solitary existence within the radiation red zone. Here, the blowing wind is the soundtrack to Naoto's lonely days, spent cultivating his land and feeding his cattle. Naoto fights to build a new life in this post-apocalyptic landscape, fearlessly facing the silent danger of radioactivity. He is a guardian of the past and the symbol of humanity's need for a change.

Pet godina nakon nuklearne katastrofe u Fukushimi, japanski farmer usamljeno živi usred radijacijske crvene zone. Ovdje, vjetar koji puše jedina je muzika Naotovih usamljenih dana koje provodi obrađujući zemlju i hraneći svoku stoku. Naoto se bori da izgradi novi život u ovom postapokaliptičnom pejsažu, neustrašivo se suočavajući sa tihom opasnošću radijacije. On je čuvan prošlosti i simbol ljudske potrebe za promjenom.

Francesca Scalisi is an Italian director and editor. **Mark Olexa** is a Swiss director and producer. In 2012 they founded DokMobile, an independent film production company based in Fribourg, Switzerland. Together they have directed and produced several award-winning documentaries, such as Moriom (2015, short), Half-Life in Fukushima (2016) and Black Line (2017, short). They are also the creators and the artistic directors of the „Flying Film Festival“, a short-film competition held entirely in the air, in partnership with Swiss International Air Lines.

Francesca Scalisi je italijanska režiserka i montažerka. **Mark Olexa** je švicarski režiser i producent. Osnivali su nezavisnu producijsku kompaniju u Fribourgu, Švicarskoj, pod nazivom DokMobile, 2012. Skupa su režirali i producirali nekoliko nagradenih dokumentarnih filmova poput Moriom (2015, kratki), Half-Life in Fukushima (2016) i Black Line (2017, kratki). Oni su također kreatori i umjetnički direktori Flying Film Festivala, natjecanja kratkih filmova prikazanih u zraku, u partnerstvu sa Swiss International Air Lines.

FESTIVALS / FESTIVALI

Hot Docs, Canada

San Francisco IFF, USA

CinemAmbiente, Italy

Doc Buenos Aires, Latin America

Original language / Izvorni jezik:

Japanese / japanski

Editors / Montaža:

Marzia Mete, Francesca Scalisi

Cinematographer / Kamera:

Jakob Stark

Producers / Producenti:

DOK MOBILE - Mark Olexa, Francesca Scalisi; Cinédoc - Christian Lelong

Contact / Kontakt:

Mark Olexa

E: production@dokmobile.ch



Karelia: International With Monument / Karelja: internacionalna sa spomenikom

2019 (90')

SPAIN, RUSSIA / ŠPANIJA, RUSIJA

Director / Režija: Andres Duque

The film explores the mysterious forests of a remote territory on the Finnish-Russian border, an idyllic setting where shamanic magic and the historical trauma of Stalin's purges intersect. With his expressive, inquisitive camerawork and a deliriously idiosyncratic approach to montage, Andrés Duque observes local customs, plays with children in the woods, and follows the fraught efforts to commemorate the purges' forgotten victims, creating a wild, hallucinatory portrait of a place that still bears the traces of ancient folkloric custom—and the wounds of the past.

Film istražuje misteriozne šume usamljenog teritorija na finsko-ruskoj granici, idiličnog pejsaža gdje se susreću šamanska magija i historijska trauma Staljinovih čistki. Sa izražajnim, inkvizitorskim snimateljskim žarom te delirično-idiosinkretičkim pristupom montaži, Andrés Duque opservira lokalne običaje, igra se sa djecom u šumi, te prati izuzetne napore da se oda počast zaboravljenim žrtvama čistki, na taj način čineći divlji, halucinacijski portret mjesta koje još uvijek nosi tragove negdašnjih folkornih običaja – i rana prošlosti.

FESTIVALS / FESTIVALI

Rotterdam IFF, The Netherlands, 2019

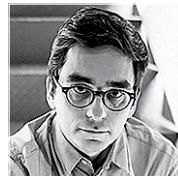
FICUNAM, Israel, 2019 – Young Jury Award

Fid Marseille, France, 2017

DocLisboa, Portugal, 2019

Alcances FF, Spain, 2019 – Best Documentary Award

Viennale, Austria, 2019



Andrés Duque is a Spanish filmmaker born in Venezuela. His work stands on the periphery of Spanish non-fiction and has a strong essayistic/documentary slant. His debut film, Iván Z is a study of cult filmmaker Iván Zulueta. His works has received numerous awards and recognitions on film festivals around the world (Punto de Vista, Cinéma du Réel, Dokufest, D'A, Unicorn Awards, Goya Awards).

Andrés Duque je španski filmski autor rođen u Venecueli. Njegov rad graniči sa španskim nefikcionalnim filmom, te ima jak dokumentaristički/esejički duh. Njegov film prvičenac, „Iván Z, studija je o kulnom filmadžiji Ivánu Zulueti. Njegovi filmovi dobitnici su mnogobrojnih priznanja na filmskim festivalima širom svijeta (Punto de Vista, Cinéma du Réel, Dokufest, D'A, Unicorn Awards, Goya Awards).

Original language / Izvorni jezik:

Russian / ruski

Editor / Montaža:

Andrés Duque

Cinematographer / Kamera:

Andrés Duque

Producer / Producent:

Andrés Duque

Contact / Kontakt:

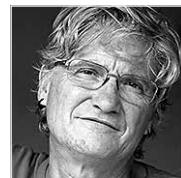
Andrés Duque

E: Andrés Duque



Martírio / Mučeništvo

2016 (162')



BRASIL / BRAZIL

Director / Režija: Vincent Carelli

The great reclaiming march for the sacred Guarani Kaiowá territories through Vincent Carelli's filming, who recorded the birthplace of the movement in the 1980s. Twenty years later, touched by the successive massacres reports, Carelli searches the origins of this genocide, a conflict of disproportionate forces: the peaceful and obstinate insurgency of the dispossessed Guarani Kaiowá against the powerful apparatus of agribusiness.

Veličanstveni marš za povratak svetih teritorija Guarani Kaiowá, kroz filmsko oko Vincenta Carellija, koji je snimio sami začetak pokreta 80-tih godina 20. vijeka. Dvadeset godina poslije, dirnut stalnim raportima o masakru, Carelli pretražuje korijene genocida, konflikta disproportionalnih sila: mirna i uporna pobuna oslobođenih Guarani Kaiowá naspram moćnog aparata agribiznisa.

FESTIVALS / FESTIVALI

49th Brasília FF, South America – Best Feature Film - Popular Jury

40th São Paulo IFF, South America – Best Brazilian Documentary - Public Award

31st Mar del Plata IFF, South America – Best Latin American Feature Film

DocLisboa, Portugal, 2017 – Best Picture: Fundação Inatel Award to the Best

Picture for Cultural Practices and Traditions and the Intangible Heritage of Humanity

Everyday, through our social web network, lies heavily on our conscience, news about a brutal assassination or a violent eviction. On the other side, main press, judicial decisions and speeches of agribusiness lobbyists maintain a system based on ignorance or total omission of history, cynical appropriation of the word „resistance“; to fight against what they dare to call indigenous „terrorism“. This film, Martírio, became a something of utmost importance for me, as I have my life attached to the indigenous. And also to Ernest and Tita, who went along with me through this journey. A moral, ethical, political and (especially) an affective commitment with the Guarani Kaiowá people.

Vincent Carelli

Svakodnevno, kroz kanale društvenih mreža, ležeći kao teret na našoj savjesti, dolaze vijesti o brutalnim ubistvima ili nasilnim protjerivanjima. Sa druge strane, velike medijske kuće, sudske odluke i gorovi poljoprivrednih lobista održavaju sistem baziran na neznanju ili apsolutnim propustima historije, ciničnog prisvajanja riječi „otpor“; boriti se protiv onog što se oni usude nazvati autohtonim „terorizmom“. Ovaj film, Martírio, za mene je postao iznimno važan, jer je moj život vezan za starosjedioce. Kao i za Ernesta i Titu, koji su me pratili na ovom putu. Moralna, etička, politička i (naročito) efektivna obaveza prema narodu Guarani Kaiowá.

Vincent Carelli

Original languages / Izvorni jezici:

Guarani, Português / Guarani, portugalski

Editor / Montaža:

Tita

Cinematographer / Kamera:

Ernesto de Carvalho

Producer / Producent:

Papo Amarelo, Vídeo nas Aldeias

Contact / Kontakt:

Vincent Carelli

E: vcarelli@gmail.com



Minamata: The Victims and Their World / Minamata: Žrtve i njihov svijet

1971 (120')



Noriaki Tsuchimoto is one of the most important figures in the history of Japanese documentary, famous for his compelling films on the shocking mercury poisoning incident in Minamata, Japan, and for his fascinating portraits of a modernizing Japan and a changing Asia.

JAPAN / JAPAN

Director / Režija: Noriaki Tsuchimoto

In the small town of Minamata in Kyushu, far from the metropolitan center, the fertilizer company Chisso built a factory to take advantage of cheap labor and commenced dumping mercury-filled wastewater into the nearby sea. Soon residents began exhibiting symptoms of a mysterious illness, a happening that would eventually develop into the worst case of environmental pollution in postwar Japan.

U gradiću Minamata u Kyushu, daleko od velegradskog centra, Chisso, fabrika proizvodnje gnojiva sagradila je tvornicu iskorištavajući prednost jeftine radne snage i počela sa izbacivanjem otpadne vode pune žive u obližnje more. Uskoro će stanovnici sela početi manifestirati simptome misterioznog oboljenja – dešavanja koje će se uskoro razviti u najgori slučaj zagadenja u postratnom Japanu.

Noriaki Tsuchimoto je jedna od najbitnijih figura u historiji japanskog dokumentarnog filma, poznat po svojim očaravajućim filmovima na temu šokantnog trovanja živom u Minamati (Japan), i po fascinantnim portretima modernog Japana i mijenjajuće Azije.

Original language / Izvorni jezik:

Japanese / japanski

Editors / Montaža:

Noriaki Tsuchimoto, Takako Sekizawa

Cinematographer / Kamera:

Koshiro Otsu

Producer / Producent:

Ryutaro Takagi - Higashi Productions



Movements of a Nearby Mountain / Pokreti obližnje planine

2019 (85')



Sebastian Brameshuber studied scenography at the Vienna University of Applied Arts and cinema at the french audiovisual research center Le Fresnoy – Studio National des Arts Contemporains. Since 2004 his work has been regularly present and occasionally awarded at film and media art festivals such as the Berlinale, Viennale, Cinéma du Réel, FID Marseille, BAFICI, Karlovy Vary FF, Sarajevo FF, EMAF Osnabrueck, Impakt Utrecht, Media Art Friesland, among others.

AUSTRIA, FRANCE / AUSTRIJA, FRANCUSKA

Director / Režija: Sebastian Brameshuber

In a remote, abandoned industrial site near a centuries-old ore mine in the Austrian Alps, a self-taught mechanic runs a business exporting used cars to his native Nigeria. As he pursues his lonely day-to-day activities with wondrous serenity, past, present and future begin to overlap, and memories of a lost friendship resurface against the backdrop of a mysterious promise of everlasting resources.

U napuštenom, usamljenom industrijskom kompleksu u neposrednoj blizini gotovo stogodišnjeg rudarskog okna u austrijskim Alpama, samouki mehaničar vodi posao izvozeći polovna auta u rodnu Nigeriju. Dok se bavi svojim usamljeničkim dnevnim aktivnostima sa čudnovatim spokojem, odjednom se prošlost, sadašnjost i budućnost počinju preklapati, a uspomene na izgubljeno prijateljstvo nanovo izranjavaju iz zapečka misterioznog obećanja nepresušnih izvora.

Sebastian Brameshuber studirao je scenografiju na Univerzitetu primijenjenih umjetnosti u Beču, te film pri francuskom audiovizuelnom istraživačkom centru Le Fresnoy – Studio National des Arts Contemporains. Još od 2004. godine, njegovi su radovi povremeno prisutni i nagradivani na filmskim i umjetničkim festivalima poput Berlinalea, Viennalea, Cinéma du Réel, FID Marseille, BAFICI, Karlovy Vary FF, Sarajevo FF, EMAF Osnabrucka, Impakt Utrecht, Media Art Friesland itd.

FESTIVALS / FESTIVALI

Cinéma du Réel, France, 2019
Art of the Real, USA, 2019
Diagonale, Austria, 2019
Crossing Europe, Austria, 2019
DokuFest, Kosovo, 2019
Art of the Real, Argentina, 2019
Hamburg Filmfest, Germany, 2019
Reykjavík IFF, Island, 2019
DocLisboa, Portugal, 2019
Ji.hlava FF, The Czech Republic, 2019

Original languages / Izvorni jezici:

Igbo, German, English /
Igbo, njemački, engleski

Editors / Montaža:

Sebastian Brameshuber, Dane Komljen

Cinematographer / Kamera:

Klemens Hufnagl

Producers / Producenti:

Ralph Wieser - Mischief Films, David Bohun - Panama Film



Our Daily Bread / Hljeb naš nasušni

2005 (92')



AUSTRIA / AUSTRIJA

Director / Režija: Nikolaus Geyrhalter

Welcome to the world of industrial food production and high-tech farming! To the rhythm of conveyor belts and immense machines, the film looks without commenting into the places where food is produced in Europe: monumental spaces, surreal landscapes and bizarre sounds - a cool, industrial environment which leaves little space for individualism.

Dobro došli u svijet industrijske prehrambene proizvodnje i visokotehnološkog poljodjelstva! U ritmu transportnih traka i masivnih mašina, film bez komentara sagledava mjesta gdje se hrana proizvodi u Evropi: monumentalni prostori, surealni pejsaži i bizarni zvukovi – cool, industrijska atmosfera koja ostavlja malo prostora individualizmu.

Nikolaus Geyrhalter has formed his own production company, Nikolaus Geyrhalter Filmproduktion when he was 22. Geyrhalter's static-camera, well-paced observational films tackle their subjects head-on, whether it's exploring the terrain in Chernobyl, Ukraine (Pripyat - 1998), tracing the route of the Dakar Rally (7915 Km - 2008), or investigating the production of processed foods (Our Daily Bread - 2005). In 2003 received Austrian State Award for Film Art and in 2008 his film "Our Daily Bread" won the Grimme Prize.

Nikolaus Geyrhalter osnovao je svoju producijsku kuću, Nikolaus Geyrhalter Filmproduktion kada je imao 22 godine. Geyrhalterova statična kamera, dobro tempirani opservacijski filmovi se direktno sukobljavaju sa nametnutom temom, bez obzira da li se istražuje teren u Černobilu, Ukrajini (Pripat, 1998), prati ruta Dakarske utrke (7915 km, 2008), ili istražuje proizvodnja obradene hrane (Our Daily Bread, 2005). Primio je Austrijsku državnu nagradu za filmsku umjetnost 2008, a njegov film Hljeb naš nasušni je nosilac Nagrade Grimme.

Original language / Izvorni jezik:

No dialogue / bez dijaloga

Editor / Montaža:

Wolfgang Widerhofer

Cinematographer / Kamera:

Nikolaus Geyrhalter

Producer / Producant:

Nikolaus Geyrhalter Filmproduktion GmbH

Contact / Kontakt:

Nikolaus Geyrhalter

E: info@geyrhalterfilm.com



Realms / Carstva

2018 (20')



FINLAND / FINSKA

Director / Režija: Patrik Söderlund

Short film Realms is a voyage through time, evolution and the kingdoms of life towards the natural destruction wrought upon the planet by the human species.

Kratki film Carstva predstavlja putovanje kroz vrijeme, evoluciju i kraljevstva života naspram prirodnog uništenja nametnutog planeti od strane ljudske vrste.

FESTIVALS / FESTIVALI

IFFR, Netherlands – World premiere, Official Selection „Perspectives“

Tampere FF, Finland - International Competition, Golden Shade Award for Best Cinematographer / Director Collaboration

Film Vest Sundsvall, Sweden

57th Ann Arbor FF, USA - In Competition

Vis Vienna Shorts Festival, Austria – In Competition

International Festival Signes De Nuit, Thailand – Night Award

Arctic FF, Norway – Best Cinematography

Reykjavik IFF, Iceland – Short Film Competition

Signes De Nuit Paris, France – Main Prize „Cinema in Transgression“

Patrik Söderlund is the founding member of artist duo IC-98. Realms is his first film. With backgrounds in visual arts and cultural studies, Söderlund's and Visa Suonpää's 20- year collaboration as IC-98 has produced artist publications, site and context specific projects and interventions, animated moving image installations and various public commissions. Their work has been shown extensively at museums, biennials and festivals in Europe, Asia and the Americas.

Patrik Söderlund je jedan od osnivača umjetničkog duja IC-98. Carstva je njegov prvi kratki film. Sa iskustvom u vizuelnoj umjetnosti i kulturnim studijama, 20-godišnja saradnja Söderlunda i Visa Suonpää u okviru IC-98, rezultirala je umjetničkim publikacijama, specifičnim projektima i intervencijama vezanim za mjesto i kontekst, animiranim instalacijama pokretnih slika i različitim javnim performansima. Njihov je rad uvelikoj prikazivan u muzejima, na bijenalima i festivalima širom Evrope, Azije i Amerike.

Original language / Izvorni jezik:

No dialogue / bez dijaloga

Editors / Montaža:

Mika Taanila, Jussi Eerola

Cinematographer / Kamera:

Jussi Eerola

Producer / Producent:

Jussi Eerola - Elokuvayhtiö Testifilmi Oy

Contact / Kontakt:

Testifilmi Oy

E: jussi@testifilmi.fi



Serpent Rain / Zmajska kiša

2016 (30')



Arjuna Neuman is an artist, filmmaker and writer with recent presentations at Whitechapel Gallery, London; Istanbul Modern, Istanbul; Sharjah Biennial, UAE; Bergen Assembly, Norway and many more. He also grows tomatoes and chillies in his studio.

GERMANY / NJEMAČKA

Directors / Režija: Arjuna Neuman, Denise Ferreira Da Silva

Serpent Rain is as much an experiment in working together as it is a film about the future. The collaboration began with the discovery of a sunken slave ship, and an artist asking a philosopher – how do we get to the post-human without technology? And the philosopher replying – maybe we can make a film without time.

Zmajska kiša je podjednako eksperiment u zajedničkom radu, kao što je i film o budućnosti. Saradnja je počela otkrićem potopljenog gusarskog broda, te umjetnikom koji pita filozofa – kako dolazimo do post-ljudskog perioda bez tehnologije? I filozof odgovara – možda možemo snimiti film bez vremena.

FESTIVALS / FESTIVALI

DocLisboa, Portugal, 2017

Dr. Denise Ferreira da Silva's academic writings and artistic practice address the ethical questions of the global present and target the metaphysical and ontoepistemological dimensions of modern thought. Currently, she is a Professor and Director of The Social Justice Institute (the Institute for Gender, Race, Sexuality, and Social Justice) at the University of British Columbia.

Arjuna Neuman je umjetnik, filmski autor i pisac sa izlaganjima u Galeriji Whitechapel, London; Istanbul Modern, Istanbul, Sharjah Bijenale, UAE; Bergen Assembley, Norveška i mnogim drugim. Također uzgaja paradajz i čili u svom studiju.

Dr. Denise Ferreira da Silva je akademска истраживачица чија је уметничка практика усмерена на етичка питања глобалне садањности, те таргетира метафизичке и онотоепистемолошке димензије модерне мисли. Тренутно је професорика и директорика Института за социјалну правду (Institut za spol, rasu, seksualnost i socijalnu pravdu) на Универзитету British Columbia.

Original language / Izvorni jezik:

English / engleski

Editor / Montaža:

Arjuna Neuman

Cinematographer / Kamera:

Arjuna Neuman

Contact / Kontakt:

Arjuna Neuman

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Subatlantic / Subatlantski

2015 (11')



Ursula Biemann is an artist, author, and video essayist based in Zurich, Switzerland. Her artistic practice is strongly research oriented and involves fieldwork in remote locations where she investigates climate change and the ecologies of oil and water. Her video installations are exhibited worldwide in museums and at international art biennials in Liverpool, Sharjah, Shanghai, Sevilla, Istanbul, Montreal, Venice and São Paulo and she had comprehensive solo exhibitions at Neuer Berliner Kunstverein, Bildmuseet Umeå, Lentos Museum Linz and Helmhaus Zurich.

SWITZERLAND / ŠVICARSKA

Director / Režija: [Ursula Biemann](#)

With an understated touch of science fiction, Ursula Biemann's video essay juxtaposes the science of geology and climatology with human history. The video unfolds across the Subatlantic, the latest climatic phase of the Holocene that began about 2,500 years ago and has registered major civilizational changes. The voiceover alludes to a she-scientist who is making instrumental observations about a changing environment around the last glacial melts.

Sa daškom naučne fantastike, ovaj video esej Ursule Biemann jukstapozira nauku geologije i klimatologije sa ljudskom historijom. Video se odvija tokom subatlantskog razdoblja, najduže klimatske faze Holocena, započete prije 2500 godina, tokom koje su registrovane ogromne civilizacijske promjene. Voiceover aludira na naučnicu koja daje opaske o okolini koja se mijenja nakon posljednjih topljenja glečera.

Ursula Biemann je umjetnica, autorica i video esejistkinja sa bazom u Cirkulu, Švicarska. Njena umjetnička praksa je istraživački orijentirana i uključuje terenski rad na udaljenim lokacijama gdje istražuje klimatske promjene i ekologije ulja i vode. Njene video instalacije su prikazivane širom svijeta u muzejima i internacionalnim umjetničkim bijenalima u Liverpulu, Sharjahu, Šangaju, Sevilji, Istanbulu, Montrealu, Veneciji i São Paolu, te je imala opsežne solo izložbe u Neuer Berliner Kunstverein, Bildmuseet Umeå, Lentos Museum Linz i Helmhaus Zurich.

FESTIVALS / FESTIVALI

Kasseler Dokfest, Denmark, 2016

Arctic Moving Image and Film Festival, Norway, 2016

IMPAKT Festival, The Netherlands, 2017

Original language / Izvorni jezik:

English / engleski

Editor / Montaža:

Ursula Biemann

Cinematographer / Kamera:

Ursula Biemann

Contacts / Kontakti:

Ursula Biemann

E: Ursula@geobodies.org



Terra / Zemlja

2018 (60')



PORUGAL / PORTUGAL

Directors / Režija: Hiroatsu Suzuki, Rossana Torres

Somewhere in the Alentejo, there are two large earth covered kilns where a man makes charcoal. Essential elements like fire, water, air, earth and space reflect, breathe and celebrate the rhythm of the Earth.

Negdje u Alenteju, postoje dvije ogromne, zemljom prekrivene peći gdje ljudi prave ugalj. Esencijalni elementi poput vatre, vode, zraka, zemlje i prostora reflektuju, udišu i slave ritam Zemlje.

FESTIVALS / FESTIVALI

DocLisboa, Portugal, 2018
New Horizons, Poland, 2019
Doc's Kingdom, 2019
Underdox, Germany, 2019

Hiroatsu Suzuki, self-taught film-maker and visual artist. He set off Europe with the aim of perfecting his visual artistic sense via photography and film watching. Having seen some Portuguese films, he came to Portugal to get to know more about this cinema. He met Rossana and began filming around Mértola, making their first film Green Belt.

Rossana Torres born outside Portugal during her parents' political exile. She came to Portugal as a child to study and live in her grandparents' village. She has lived in Mértola for the last 25 years, teaching photography and video and leading film and animation workshops for children and young people. She has founded the "Entre Imagem" Association both for making and producing films and for cultural and educative activities.

Hiroatsu Suzuki, samouki filmski autor i vizuelni umjetnik. Otišnuo se Evropom sa ciljem usavršavanja vizuelnog umjetničkog osjećaja kroz fotografiju i gledanje filmova. Nakon gledanja nekoliko portugalskih filmova, posjetio je ovu zemlju kako bi saznao više o njihovoj filmskoj kulturi. Upoznao je Rosannu i počeli su snimati u okolini Mértole, radeći na prvom filmu Green Belt.

Rossana Torres je rođena van Portugala, tokom političkog egzila njenih roditelja. U Portugal dolazi kao dijete da bi studirala i živjela u selu svog djeda i bake. Živi u Mértoli posljednjih 25 godina, poučavajući fotografiju i video, te vodeći filmske i animacijske radionice za djecu i mlađe. Osnovala je Udruženje „Entre Imagem“ za stvaranje i produkciju filmova, te za kulturne i edukativne aktivnosti.

Original language / Izvorni jezik:

Portuguese / portugalski

Editors / Montaža:

Rossana Torres, Hiroatsu Suzuki

Cinematographer / Kamera:

Hiroatsu Suzuki

Producers / Producenti:

Rossana Torres, Hiroatsu Suzuki - Entre Imagem

Contacts / Kontakti:

Hiroatsu Suzuki

E: hiroatsusuzuki@gmail.com

Rossana Torres

E: Roxana.res@gmail.com



Terril / Terril

2019 (13')



BELGIUM, PORTUGAL, HUNGARY / BELGIJA, PORTUGAL, MAĐARSKA
Director / Režija: Bronte Stahl

The otherwise flat city of Charleroi is defined by slag heaps – hills formed from the waste from coal mines. Filmed entirely from these „terrils“, the film weaves large-scale industrial tragedy with the poetics of ecological rebirth through a data-driven narration in which the terrils are the protagonists.

Inače zaravnjen gradić Charleroi karakterišu šljunčane naslage – brda formirana otpadom rudnika uglja. U potpunosti sniman iz perspektive ovih „brda“, film prepiće ton industrijske tragedije širokih razmjera, sa poetikom ekološkog uskrsnuća kroz naraciju pokretanu informacijama, gdje su brda glavni protagonisti.

Bronte Stahl is a documentary film director who has studied, worked and lived among Rome, Lisbon, Budapest, Brussels, and now Brooklyn. He recently graduated magna cum laude from the European documentary directing masters program DocNomads. His films deal with encounters with the natural world and have screened at international festivals including Rotterdam, DocLisboa, and Uppsala.

Bronte Stahl je dokumentaristički filmski autor koji je studirao, radio i živio na relaciji Rim-Lisabon-Budimpešta-Brisel, i sada Bruxelles. Nedavno je diplomirao sa pohvalama na evropskom Master programu za dokumentarističku režiju DocNomads. Njegovi filmovi se bave susretima sa prirodnim svjetom i prikazivani su na internacionalnim festivalima poput Rotterdam, DocLisboa i Uppsale.

Original language / Izvorni jezik:

English / engleski

Editor / Montaža:

Bronte Stahl

Cinematographer / Kamera:

Bronte Stahl

Producer / Producent:

Bronte Stahl

Contact / Kontakt:

Bronte Stahl

E: brontestahl@gmail.com



Wilcox / Wilcox

2019 (66')



CANADA / KANADA

Director / Režija: Denis Côté

Wilcox is of those whom exist outside the norm. Traversing deserted roads and nameless fields, Wilcox sets off to create his own mythology. Deserter, delinquent, or survivalist, the adventurer quietly roams in search of something; in search of a touchstone of some kind; in search of what could more simply be described as freedom.

Wilcox je jedan od onih koji postoje van normativa. Prelazeći napuštene ceste i bezimena polja, Wilcox će se otisnuti kako bi pronašao vlastitu mitologiju. Dezerter, delinkvent ili onaj koji preživljava, avanturista koji tiho luta u potrazi za nečim; u potrazi za svojevrsnim kriterijima; u potrazi za onim što bi se jednostavnije moglo opisati kao sloboda.

FESTIVALS / FESTIVALI

Locarno FF, Switzerland, 2019

Denis Côté worked as a film critic before directing his first film, Drifting States (2005). He won the Pardo per la migliore regia for All That She Wants (2008) and Curling (2010). Carcasses (2009) was screened in the Directors' Fortnight. Vic + Flo Saw a Bear (2013) won the Silver Bear Alfred Bauer Prize in Berlin. His work has been the subject of more than twenty international retrospectives. His latest film Wilcox has premiered at the Locarno Film Festival 2019.

Denis Côté radio je kao filmski kritičar prije nego je režirao svoj prvi film, Drifting States (2005). Osvojio je nagradu za najbolju režiju za filmove All That She Wants (2008) i Curling (2010). Carcasses (2009) je prikazan na Directors' Fortnight. Vic + Flo Saw a Bear (2013) je osvojio Alfred Bauer Srebrnog medvjeda u Berlinu. Njegovi radovi bili su prikazani na 20 internacionalnih perspektiva. Njegov posljednji film Wilcox prikazan je na Locarno FF 2019.

Original language / Izvorni jezik:

No dialogue / bez dijaloga

Editor / Montaža:

Matthew Rankin

Cinematographers / Kamera:

François Messier-Rheault

Producers / Producenti:

Denis Côté, Annie St-Pierre, Aonan Yang,
Andreas Mendritzki

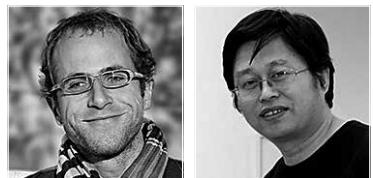
Contact / Kontakt:

E: erratum3@videotron.ca



Yumen / Jumen

2013 (65')



USA, CHINA / SAD, KINA

Directors / Režija: J.P. Sniadecki, Huang Xiang, Xu Ruotao

Set in the quasi-ghost town of Yumen that once thrived with oil production in China's arid northwest, Yumen is a haunting, fragmented tale of hungry souls, restless youth, a wandering artist and a lonely woman, all searching for human connection and a collective past among the town's crumbling landscape.

Smješten u gradu kvazi-duhova, Yumenu, nekada poznatom po bogatoj proizvodnji ulja na kineskom sušnom sjeverozapadu, Jumen predstavlja nezaboravnu, fragmentiranu priču o gladnim dušama, nemirnoj mladosti, lutajućem umjetniku i usamljenoj ženi – svima koji su u potrazi za ljudskim dodirom, te kolektivnom prošlošću unutar narušenog gradskog pejsaža.

FESTIVALS / FESTIVALI

Berlin IFF, Germany, 2013

Punto de Vista IDFF, Spain, 2013

FICUNAM, Mexico, 2013 – Special Jury Award

J.P. Sniadecki is a filmmaker, anthropologist, and professor of documentary media at Northwestern University in Chicago.

Xu Ruotao is a visual artist and film director who lives and works in Songzhuang, a growing artist village on the outskirts of the Beijing municipality. He started making films in 2000 and has produced two features, Yumen (2013) and Ruminination (2009).

Huang Xiang lives and works in Songzhuang. After a performance of *Jasmine Flower*, he spent thirty days in jail on the orders of the Chinese authorities and his freedom to work as an artist was restricted.

J.P. Sniadecki je filmski autor, antropolog i profesor dokumentarnih medija na Univerzitetu Northwestern u Chicagu.

Xu Ruotao je vizuelni umjetnik i filmski režiser koji živi i radi u Songzhuangu, umjetničkoj komuni u procvatu, a na rubovima okoline Pekinga. Počeo je raditi na filmovima 2000. i producirao je dva dugometražna rada, Jumen (2013) i Rumination (2009).

Huang Xiang živi i radi u Shogzhuangu. Nakon izvedbe *Jasmine Flower*, proveo je 30 dana u zatvoru po naredbama kineskih vlasti, a sloboda da djeluje na umjetničkom planu bila je ograničena.

Original language / Izvorni jezik:

Chinese / kineski

Editors / Montaža:

J.P. Sniadecki, Huang Xiang, Xu Ruotao

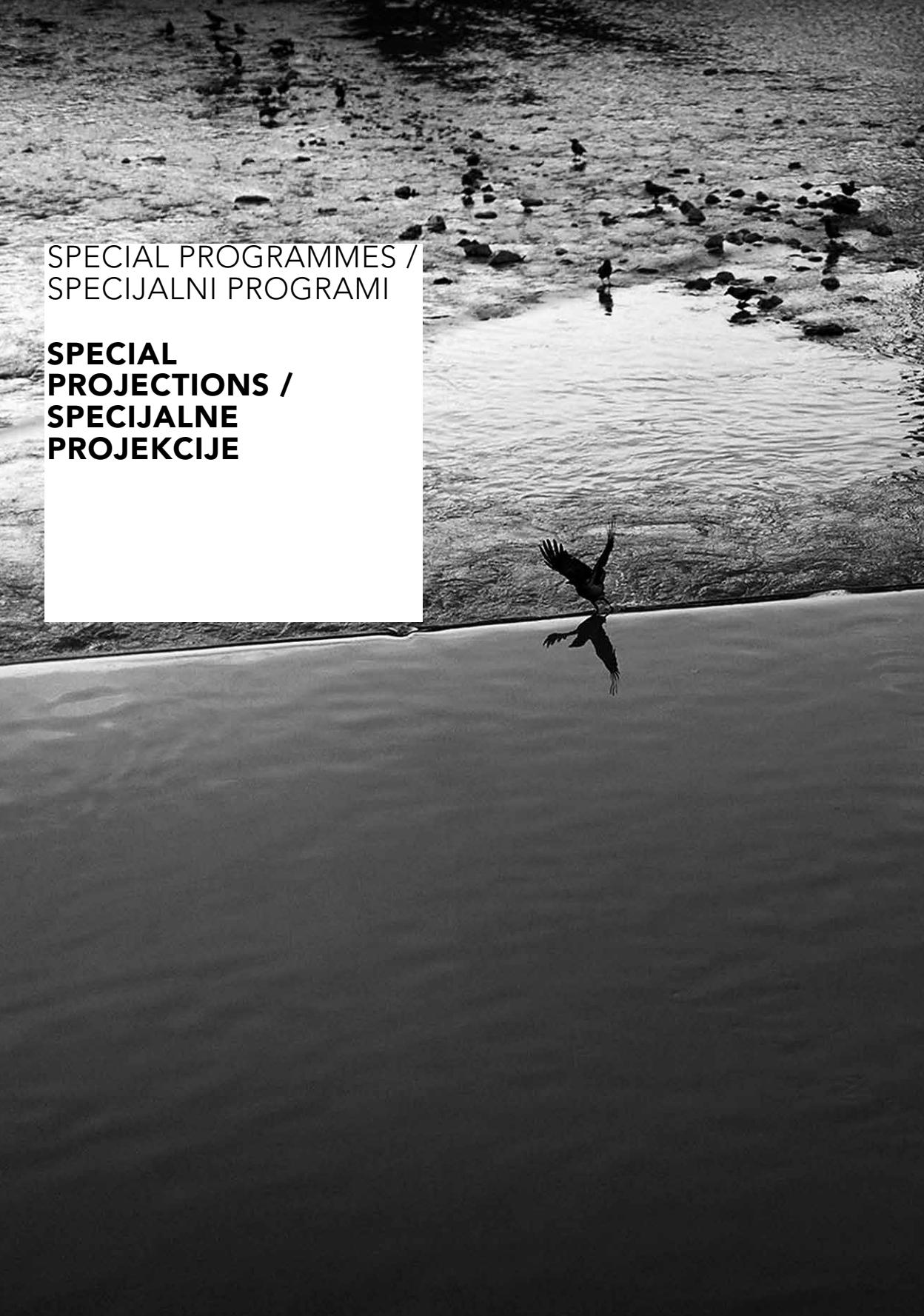
Cinematographers / Kamera:

J.P. Sniadecki, Huang Xiang

Contact / Kontakt:

J.P. Sniadecki

E: jpsniadecki@gmail.com



SPECIAL PROGRAMMES /
SPECIJALNI PROGRAMI

**SPECIAL
PROJECTIONS /
SPECIJALNE
PROJEKCIJE**



Gulyabani / Guljabani
Gürçan Keltek

NETHERLANDS, TURKEY / 2018 / 34'

The House is Black / Kuća je crna
Forough Farrokhzad

IRAN / 1967 / 20'



Gulyabani / Guljabani

2018 (34')



THE NETHERLANDS, TURKEY / HOLANDIJA, TURSKA

Director / Režija: Gürçan Keltek

Gulyabani is an entity, a ghoul, an outsider: She's the restless spirit of desolate and lonely place. Fethiye Sessiz, a notorious clairvoyant of Izmir in '70s and '80s, remembers fractions of her survival from abuse, kidnappings and violence. Recounting the events of her childhood through her diary entries and letters to her estranged son, Gulyabani recollects the emotional landscape in the most violent period of post Republic Turkey, where the memory of the future and fragments of the past come together at once.

Gulyabani je stvorene, čudovište, autsajderka; ona je nemirni duh usamljenog i napuštenog mjesta. Fethiye Sessiz, zloglasna vidovnjakinja Izmira 70-ih i 80-ih godina prošlog vijeka, prisjeća se djelića svog preživljavanja zlostavljanja, otmica i nasilja. Kroz reminescenciju događaja iz djetinjstva, tragom dnevničkih zapisa i pisama otuđenom sinu, Gulyabani priziva emocionalni pejsaž najnasilnijg perioda postrepubličke Turske, gdje se memorija budućnosti i fragmenti prošlosti napokon susreću.

FESTIVALS / FESTIVALI

Locarno FF, Switzerland
 IFFR, The Netherlands
 FICUNAM, Latin America
 Istanbul FF, Turkey
 Art of the Real, USA
 Beldocs, Serbia
 Filmadrid, Spain
 Viennale, Austria
 RIDM Montreal IDF, Canada - Special Jury Mention
 Torino FF, Italy

Gürçan Keltek studied film at Dokuz Eylül University before directing several shorts including Overtime (2012), screened at Visions Du Réel. His medium-format film, Colony (2015), was screened at FIDMarseille. Meteorlar (2017), his first feature film, won more than twenty awards including First Feature Film Award and Boccolino d'Oro Film Critics' Award at Locarno Film Festival and nominated for European Film Awards. Film was screened at many international film festivals including Rotterdam, BAFICI, Viennale and Art of The Real.

Gürçan Keltek studirao je filmsku umjetnost na Univerzitetu Dokuz Eylül prije režiranja nekoliko kratkih filmova uključujući Overtime (2012), prikazan na Visions Du Réel. Njegov srednjemetražni film Colony (2015) prikazan je na FIDMarseille. Meteorlar (2017) je njegov prvi dugometražni film sa preko 20 osvojenih nagrada, uključujući i onu za najbolji dugometražni prvičac, nagradu filmskih kritičara Boccolino d'Oro na Locarnu, te je nominovan za Evropsku filmsku nagradu. Film je prikazan na brojnim internacionalnim festivalima poput Rotterdam, BAFICI, Viennalea i Art of The Real.

Original language / Izvorni jezik:

Turkish / turski

Editors / Montaža:

Fazilet Onat, Gürçan Keltek

Cinematographers / Kamera:

Murat Tuncel, Gürçan Keltek

Producers / Producenti:

Fazilet Onat, Gürçan Keltek

Contact / Kontakt:

Gürçan Keltek

E: gurcankeltek@gmail.com



The House Is Black / Kuća je crna

1963 (20')



IRAN / IRAN

Director / Režija: Forough Farrokhzad

For her first film, Forough Farrokhzad went straight to the most unwatchable: leprosy, lepers. And if was needed the gaze of a woman, if is always needed the look of a woman to establish the right distance with suffering and hideousness, without complacency and self-pity, her gaze still transformed her subject, and by bypassing the abominable trap of the symbol, succeed in binding, besides the truth, this leprosy to all the leprosies of the world.

Za svoj prvi film, Forough Farrokhzad odabrala je ono najnegledljivije: gubavost, lepru. Ukoliko je bio potreban pogled žene, ukoliko je uvijek potreban pogled žene kako bi se uspostavila prava distanca naspram patne i odvratnosti, bez sučuti i samosažaljenja, taj je pogled uvijek transformirao svoj subjekt, i kroz prevazilaženje gnusne zamke simbola, uspijeva u vezivanju, pored istine, ove gube sa svim gubama svijeta.

FESTIVALS / FESTIVALI

Locarno FF, Switzerland

Venice FF, Italy

The New York FF, USA

IFFR, The Netherlands

International Documentary FF Amsterdam, The Netherlands

Viennale, Austria

Forough Farrokhzad (1935-67) is widely regarded as one of most influential modernist poets of 20th century Iran, articulating the innermost world of women, breaking social and cultural taboos. Her published works include *The Captive*, *The Wall*, *Rebellion*, *Reborn*, and *Let Us Believe in the Dawn of the Cold Season*. Recruited by pioneer of auteur cinema and intellectual Ebrahim Golestan to work in his studio, she directed one film before her promising career tragically ended in a fatal car accident at the age of 32.

Forough Farrokhzad (1935-67) smatra se jednom od najutjecajnijih modernističkih iranskih pjesnikinja 20. vijeka, koja uspijeva doreći naturnji svijet žene istovremeno rušeci društvene i kulturne tabue. Njeni objavljeni radovi su *The Captive*, *The Wall*, *Rebellion*, *Reborn*, i *Let Us Believe in the Dawn of the Cold Season*. Njen je talent bio prepoznat od strane pionira auteur filma i intelektualca Ebrahima Golestana kojem je asistirala u studiju, te je uspjela režirati samo jedan film prije tragičnog okončanja karijere u fatalnoj saobraćajnoj nesreći, u 32. godini.

Original language / Izvorni jezik:

Farsi / Farsi

Editor / Montaža:

Forough Farrokhzad

Cinematographer / Kamera:

Soleiman Minassian

Producer / Producent:

Golestan Film Studio

DISCUSSIONS /
RAZGOVORI

**WOMEN OF
KRUŠČICA /
ŽENE
KRUŠČICE**







And the Forest made its first appearance in court

Discussion/Talk / Diskusija/Razgovor

Participants / Učesnici:

Tahira Mika Tibolt,
Maida Bilal

Moderated by / Moderatorica: Alma Midžić

For more than 500 days and nights, a group of women from the village of Kruščica blocked a bridge crossing the river of the same name, thereby preventing two hydropower plants from being built.

Believing that women would not be attacked by the security forces, women from the village of Kruščica were the only ones blocking the bridge over the river from August 2017 to December 2018.

Neither police violence nor attempts at intimidation by the investor could make the courageous women give up defending their river. It was only shortly before Christmas 2018 that the women decided to leave the bridge. The relevant court had supported the objections against the planned hydropower plants, bringing the peaceful 18-month protest of the women of Kruščica to a happy end for the time being.

Više od 500 dana i noći, grupa žena iz sela Kruščica blokira istoimeni most koji spaja dvije riječne obale, iz protesta prema gradnji dvije hidroelektrane.

Vjerujući da neće biti napadnute od strane sigurnosnih trupa, žene iz sela Kruščica su jedine blokirale most od augusta 2017. do decembra 2018.

Niti policijsko nasilje, niti pokušaji zastrašivanja nisu uspjeli obeshrabriti ove neustrašive žene u odbrani rijeke. Tek su netom prije Božića 2018. godine napustile most. Nadležni sud je podržao prigovore protiv izgradnje hidroelektrana, čime se sretno okončao 18-mjesečni protest žena iz Kruščice – za sada.



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Don't Blink / Ne trepći
Amar Mujkić, Adhana Mulalić, Saira Delić
BOSNIA AND HERZEGOVINA / 2019 / 4'

Potonji il' prvi / Potonji il' prvi
Alja Banjić, Dženana Selmanović,
Berin Rizvanović
BOSNIA AND HERZEGOVINA / 2019 / 7'

BORDER PASS / GRANIČNI PRIJELAZ

Corridors of Stories / Koridor priča
Berin Rizvanović, Marko Ničić,
Samuel Scheidegger
BOSNIA AND HERZEGOVIA / 2019 / 5'

Inside / Unutra
Matija Ilić, Ella Rocca, Djibril Vuille
BOSNIA AND HERZEGOVINA / 2019 / 9'

Koža / Koža
Benjamin Hrbenić, Dženana
Selmanović, Nikolaj Jaberg
BOSNIA AND HERZEGOVIA / 2019 / 3'

Purgatory / Čistilište
Ilija Gavrilović, Lolita Mikhailova,
Maya de Roche
BOSNIA AND HERZEGOVIA / 2019 / 5'

Work on Rails / Rad na šinama
Edin Mujkanović, Eldar Bektić, Paula Savary
BOSNIA AND HERZEGOVIA / 2019 / 5'



Don't Blink / Ne trepći

2019 (4')

**PRAVO
LJUDSKI
Film Festival**

BOSNIA AND HERZEGOVINA / BOSNA I HERCEGOVINA

Directors / Režija: Amar Mujkić, Adnana Mulalić, Saira Delić

Don't blink is an essay looking at the Austro-Hungarian buildings in Sarajevo by comparing their life to the human one. The revisited buildings and statues witnessed events, unable to feel anything, without a single blink. They saw all of it, and couldn't close their eyes even for a moment, even with a blink.

Ne trepći je esej koji analizira austrougarske zgrade u Sarajevu, poredeći njihovo postojanje sa ljudskim. Nanovo se posjećuju građevine i statue koje su svjedočile dogadjima, u nemogućnosti osjećaja, bez ijednog treptaja. Sve su vidjele, a nisu mogle zatvoriti oči – ni za jedan tren, niti jednom trepnuti.

Original language / Izvorni jezik:

English / engleski

Editors / Montaža:

Amar Mujkić, Adnana Mulalić, Saira Delić

Cinematographers / Kamera:

Amar Mujkić, Adnana Mulalić, Saira Delić

Producer / Producen:

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Contact / Kontakt:

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Potonji il' prvi / Potonji il' prvi

2019 (7')

PRAVO LJUDSKI Film Festival

BOSNIA AND HERZEGOVINA / BOSNA I HERCEGOVINA

Directors / Režija: Alja Banjić, Dženana Selmanović,
Berin Rizvanović

Potonji il' prvi builds upon the passage of time in one building and one monument in Bosnia and Herzegovina, both connected with revolution and the struggle against fascism.

Potonji il' prvi fokusira se na prolazak vremena kroz jednu zgradu i jedan spomenik u Bosni i Hercegovini, oba povezana revolucijom i borbom protiv fašizma.

Original language / Izvorni jezik:

Bosnian / bosanski

Editors / Montaža:

Alja Banjić, Dženana Selmanović, Berin Rizvanović

Cinematographers / Kamera:

Alja Banjić, Dženana Selmanović, Berin Rizvanović

Producer / Producent:

Pravo Ljudski

Contact / Kontakt:

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Corridors of Stories / Koridor priča

2019 (5')

**PRAVO
LJUDSKI
Film Festival**

BOSNIA AND HERZEGOVINA / BOSNA I HERCEGOVINA

Directors / Režija: Berin Rizvanović, Marko Ničić,
Samuel Scheidegger

The train station in Sarajevo becomes a space of witnessing the current period of immigration in Bosnia and Herzegovina, and the struggle of people that travel thousands of kilometers to look for a better life in Europe.

Željeznička stanica u Sarajevu postaje prostor koji svjedoči imigraciji u BiH, te borbi ljudi koji prelaze hiljade kilometara u potrazi za boljim životom u Evropi.

Original language / Izvorni jezik:

English / engleski

Editors / Montaža:

Berin Rizvanović, Marko Ničić, Samuel Scheidegger

Cinematographers / Kamera:

Berin Rizvanović, Marko Ničić, Samuel Scheidegger

Producer / Producen:

Pravo Ljudski

Contact / Kontakt:

W: www.pravoljudski.org



Inside / Unutra

2019 (9')

PRAVO LJUDSKI Film Festival

BOSNIA AND HERZEGOVINA / BOSNA I HERCEGOVINA

Directors / Režija: Matija Ilić, Ella Rocca, Djibril Vuille

The film portrays the diversity of people riding the tram in Sarajevo through their gestures and postures, while becoming an attentive observation of the types of social classes that take this public transport.

Film portretira različitosti ljudi koji se voze sarajevskim tramvajem, a sve kroz njihove geste i položaje tijela, i tako film postaje pažljivom opservacijom predstavnika društvenih slojeva, koji koriste javni prijevoz.

Original language / Izvorni jezik:

No dialogue / bez dijaloga

Editors / Montaža:

Matija Ilić, Ella Rocca, Djibril Vuille

Cinematographers / Kamera:

Matija Ilić, Ella Rocca, Djibril Vuille

Producer / Producent:

Pravo Ljudski

Contact / Kontakt:

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Koža / Koža

2019 (3')

**PRAVO
LJUDSKI
Film Festival**

BOSNIA AND HERZEGOVINA / BOSNA I HERCEGOVINA

Directors / Režija: Benjamin Hrbenić, Dženana Selmanović,
Nikolaj Jaberg

Observing different texture of building facades, the film becomes a metaphor for the aging of the skin in humans.

Opservirajući raznovrsne teksture fasada građevina, film postaje metafora starenja ljudske kože.

Original language / Izvorni jezik:

No dialogue / bez dijaloga

Editors / Montaža:

Benjamin Hrbenić, Dženana Selmanović,
Nikolaj Jaberg

Cinematographers / Kamera:

Benjamin Hrbenić, Dženana Selmanović,

Nikolaj Jaberg

Producer / Producent:

Pravo Ljudski

Contact / Kontakt:

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Purgatory / Čistilište

2019 (5')

**PRAVO
LJUDSKI
Film Festival**

BOSNIA AND HERZEGOVINA / BOSNA I HERCEGOVINA

Directors / Režija: Ilija Gavrilović, Lolita Mikhailova,
Maya de Roche

In waiting rooms of different hospitals in Sarajevo, through postures and gestures or different people, the films closely observes the anxieties of the patients waiting in this metaphorical purgatory.

U čekaonicama različitih sarajevskih bolnica, kroz stavove i geste različitih ljudi, ovaj film pažljivo posmatra anksioznosti pacijenata koji čekaju u ovom metaforičkom čistilištu.

Original language / Izvorni jezik:

Bosnian / bosanski

Editors / Montaža:

Ilija Gavrilović, Lolita Mikhailova, Maya de Roche

Cinematographers / Kamera:

Ilija Gavrilović, Lolita Mikhailova, Maya de Roche

Producer / Producent:

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Work on Rails / Rad na šinama

2019 (5')

**PRAVO
LJUDSKI
Film Festival**

BOSNIA AND HERZEGOVINA / BOSNA I HERCEGOVINA

Directors / Režija: Edin Mujkanović, Eldar Bektić,
Paula Savary

The film is a portrait of Samina Begić, a woman train conductor in Sarajevo.

Film je portret Samine Begić, revizorke sarajevskih tramvaja.

Original language / Izvorni jezik:

Bosnian / bosanski

Editors / Montaža:

Edin Mujkanović, Eldar Bektić, Paula Savary

Cinematographers / Kamera:

Edin Mujkanović, Eldar Bektić, Paula Savary

Producer / Producent:

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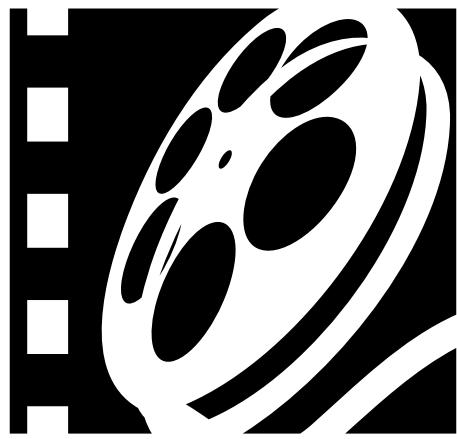
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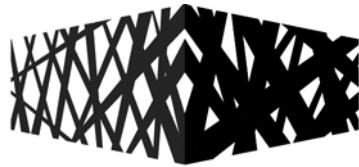
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