

16.

PRAVO LJUDSKI FILM FESTIVAL

SARAJEVO

**PRAVO
LJUDSKI
FILM
FESTIVAL**

Sarajevo

16. IZDANJE / 16TH EDITION
01.12– 17.12.2021.

plj 16

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SEARCHING FOR THE COMMON-ENOUGH. /
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Welcome to the 16th Pravo Ljudski Film Festival: Reconfiguring the “real”, searching for the common-enough.

*What is it truly to live responsibly in times of
exterminations, extinctions, and genocides?*

D. Haraway

The beginning of this festival edition is set in the anthropogenic environments, specifically in the Capitalocene. I prefer the welcome you with the term Capitalocene regardless of its symbolical weight, as it points to the system as the direct reason for the biospheric crisis and many other injustices we live with.

The Capitalocene, among many other aspects, is marked by technologically mediated social relations, destabilizing the idea of ‘the human’, and even the very definition of the human. Facing its environmental and other terrors, we are finally realizing it: the humans are not alone and have never been alone, we live together with the nonhuman, and therefore we need to take them into consideration – in geopolitical, as in eco-philosophical manner. We need to design conceptual structures that will allow to comprehend the unity and the interdependence of the human, the bodily and its historical ‘others’ at the moment when these others reappear to disrupt the humanistic or the anthropocentric worldview.

The interconnectedness, the relationality of the world, and our context being one of complexity and radical connectivism, interlacing cultural with environmental, political with biological, in the age of the hybrid becoming – makes no space for isolated theoretical, and even less so isolated artistic gestures. Films and hopefully also film festivals are interventions into, and interruptions of, the current logics of power and reconfigurations of reigning affective-cognitive realities. Configurations of a different world-in-common. In the breaks, gaps, ruptures that we make through and in

cinema, imagination emerges. Imagination as a zone of contest for emancipatory purposes, reconfiguring the “real” into common. Common-enough.

Thus, we would like to invite you to search for the becoming of the film, its possibility for growing a subjectivity - as a nomadic device - as a form of new thinking. New thinking able to generate new spaces of knowledge and inquiry, not only visualizing the “real” but un-layering the oppressive. As to impose is not the solution, but to compose – to compose methodological practices that can build possibilities for relational, common-enough world. And, it could not be proposed in a stronger and more articulated way than the Opening film does: the last film of Diana Toucedo, Camille & Ulysse, which is a theoretical audio-visual plateau proposing fabulation as a new methodology of social, environmental and political imagination initiated through the work of Donna Haraway and Vinciane Despret. *Camille & Ulysse* is the beginning of a journey through and with 49 films - introducing pluralist imagination, worlds within worlds, practices inside of practices, intensities, nets, failures, ideas and hopes.

Welcome to the 16th edition of Pravo Ljudski Film Festival. Archives will remember it as a hybrid festival edition: adapting to its times and building languages through composing methodologies. As “death is not the problem, but cutting of the tissue of ongoingness is the problem.”¹

Kumjana Novakova,
Pravo Ljudski Film Festival

¹ Donna J. Haraway, Cary Wolfe, *Manifestly Haraway* (Minneapolis: University of Minnesota Press, 2016): 359.

Dobro došli na 16. Pravo Ljudski Film Festival: Rekonfigurirajući "stvarnosno", tražeći dovoljno zajedničko.

*Šta zaista znači živjeti odgovorno u vremenu
istrebljenja, uništenja i genocida?*

D. Haraway

Ovo festivalsko izdanje otvaramo u antropogenom okruženju – bolje rečeno, u Kapitalocenu. Bez obzira na simbolički teret, želim vam poželjeti dobrodošlicu sa terminom "Kapitalocen", jer ukazuje na sistem kao istinski razlog i za biosfersku krizu, i brojne nepravde sa kojima svakodnevno živimo.

Kapitalocen, pored svakojakih aspekata, označava tehnološki posredovane društvene relacije, destabilizaciju ideje "ljudskog", pa čak i same definicije ljudskog bića. Suočavajući se sa okolišnim i drugim terorima, konačno shvatamo: ljudska bića nisu sama, niti su to ikada bila; živimo zajedno sa ne-ljudskim bićima i stoga ih moramo uzeti u obzir – u geopolitičkom, eko-filosofskom smislu. Moramo osmisliti konceptualne strukture koje će nam dopustiti da razumijemo jedinstvo i međuovisnost ljudskih bića, tjelesnosti i historijskih "drugih" u trenutku kada se ti drugi pojavljuju kako bi uzburkali humanističku ili antropocentričnu perspektivu.

Međupovezanost, relationalnost svijeta i naš kontekst kojeg porađa kompleksnost i radikalni konektivizam, preplićući kulturnalno sa okolišnim, političko sa biološkim, u vremenu formiranja hibrida – ne ostavljaju prostora izoliranim teoretskim, i još manje izoliranim umjetničkim gestama. Filmovi, a nadajmo se i filmski festivali, predstavljaju intervencije u, i smetnje trenutnoj logici moći i refiguraciju vladajućih afektivno-kognitivnih stvarnosti. Konfiguraciju drugačijeg zajedničkog svijeta. U lomovima, prazninama, napuknućima koje pravimo kroz i u filmu, imaginacija izranja.

Imaginacija kao zona utrke za emancipatorne slike, rekonfigurirajući "stvarnosno" u zajedničko. Dovoljno zajedničko.

Dakle, pozivamo vas da istražite postajanje filma, njegove mogućnosti za formiranje subjektiviteta – kao nomadskog sredstva – kao forme novog mišljenja. Novog mišljenja koje može generisati nove prostore znanja i propitivanja ne samo kroz vizualizaciju "stvarnosnog", već kroz raslojavanje opresivnog. Jer, rješenje nije nametati, već sklapati – sklapati metodološke prakse koje mogu formirati mogućnosti za relacionalan, dovoljno zajednički svijet. I sve to nije moglo biti snažnije, i jače artikulisano nego što je to u filmu otvaranja: posljednji film Diane Toucedo, "Kamila & Uliks", teoretska audio-vizuelna platforma koja predlaže fabulaciju kao novu metodologiju društvene, okolišne i političke imaginacije sažete u radu Donne Haraway i Vinciane Despret. "Kamila & Uliks" predstavlja početak putovanja kroz i sa 49 filmova – predstavljajući pluralističku imaginaciju, svjetove unutar svjetova, prakse unutar praksi, intenziteta, mreža, neuspjeha, ideja i nada.

Dobro došli na 16. izdanje Pravo Ljudski Film Festivala. U arhivama će biti zabilježeno kao hibridno festivalsko izdanje; prilagođavajući se vremenima u kojima nastaje, i konstruirajući jezike kroz kompostne metodologije. Jer "smrt nije problem, već je problem rezanje tkiva trajanja".¹

Kumjana Novakova,
Pravo Ljudski Film Festival

¹ Donna J. Haraway, Cary Wolfe, *Manifestly Haraway* (Minneapolis: University of Minnesota Press, 2016): 359.

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





Programmers / Selektorice:
Adrianna Quena
Kumjana Novakova

OPENING FILM / FILM OTVARANJA

Camille & Ulysse / Kamila & Uliks
Diana Toucedo
SPAIN, FRANCE / 2021 / 46'

CLOSING FILM / FILM ZATVARANJA

Extra-Terrestrial Ecologies (Retroreflectors:
the astronaut, the robot, the alien) /
Izvanzemaljske ekologije (Retroflektori:
astronaut, robot, vanzemaljac)
Ralo Mayer
AUSTRIA / 2018 / 43'



Camille & Ulysse / Kamila & Uliks

2021 (46')



SPAIN, FRANCE / ŠPANIJA, FRANCUSKA

Director / Režija: Diana Toucedo

In an indefinite future, Camille and Ulysses tell the interwoven stories of the first generation of their communities of humans and non-humans: the communities of compost. Camille is associated symbolically with monarch butterflies, whose migration routes and habitats in the US, Mexico and Canada are under threat. Ulysses, like all Ulysses in the community, experiments with the possibility of living in the presence of the extinct octopus by learning the animals' highly unique gestures, language and forms of sensitivity.

U dalekoj budućnosti, Kamila i Uliks priprovijedaju isprepletene priče o prvoj generaciji zajednica ljudskih i neljudskih bića: zajednice komposta. Kamila simbolički podsjeća na monarch leptire čije su migracijske rute i staništa u SAD-u, Meksiku i Kanadi, ugroženi. Uliks, kao i svaki Uliks u zajednici, eksperimentira sa mogućnošću življena sa izumrlim hobotnicama kroz proučavanje njihovih jedinstvenih pokreta, jezika i vidova senzibiliteta.

FESTIVALS / FESTIVALI

IDFA Lab, the Netherlands, 2021

Octobre Numérique - Faire Monde, France, 202

Play-doc IDF, Spain, 2021

Diana Toucedo is a Spanish filmmaker and film editor, whose practise stands at the intersection between cinema and research. Her work has been selected in cinema festivals such as the Berlinale, San Sebastián International Film Festival, Nara International Film Festival, Sao Paulo International Film Festival, FIDBA, Pesaro or DocLisboa, among others. Currently she combines her profession with teaching at UPF, ESCAC and coursing a practice-based Communication PhD, exploring how moving images address identities, memories, historical crystallizations and social tensions.

Diana Toucedo je španska filmska autorica i montažerka čiji rad sažima film i istraživanje. Njeni su filmovi bili dijelom selekcija festivala poput Berlinalea, San Sebastián IFF-a, Nara IFF-a, Sao Paulo IFF-a, FIDBA-e, Pesara ili DocLisboe, između ostalih. Trenutno je, pored filmova, angažovana i kao predavačica na UPF, ESCAC i praktičarskom doktorskom studiju u oblasti komunikacija, gdje istražuje kako se kroz filmove adresiraju pitanja identiteta, sjećanja, historijske kristalizacije i socijalnih tenzija.

Original languages / Izvorni jezici:

French, Spanish / francuski, španski

Cinematographers / Kamera:

Nicolás Pereda, Claudio Napoli

Editor / Montaža:

Diana Toucedo

Producers / Producenti:

Centre Cultura Contemporánea de Barcelona (CCCB), Centre Pompidou

Contact / Kontakt:

Distribution Fabbula

fabien@fabbula.com



Extra-Terrestrial Ecologies (Retroreflectors: the astronaut, the robot, the alien) / Izvanzemaljske ekologije (Retroflektori: astronaut, robot, vanzemaljac)

2018 (43')

AUSTRIA / AUSTRIJA

Director / Režija: Ralo Mayer

Mayer's film deals with the oikos – with the house that is wanted, and therefore home, and haunted, and therefore not a home. In the absence of a foundational nature and in the presence of various post-human bodies – both more insistent than existent in their traces and remains – we see oikos' ecology turn into hauntecology. It's all a matter of being together; which begs the question: with whom?

Mayerov film se bavi oikosom – kućom koja je željena – samim tim biva dom; i ukleta – dakle, nije dom. U odsustvu osnivačke prirode i prisustvu mnoštva post-ljudskih tijela – više trajnih nego postojećih u tragovima i ostacima – vidimo kako se ekologija oikosa preobražava u ukletologiju. Samo je bitno biti zajedno, što izaziva pitanje: s kim?

FESTIVALS / FESTIVALI

Jihlava, Czech Republic, 2018

Diagonale, Festival des Österreichischen Films, Austria, 2018

Perth IFF, Australia, 2019

EFFA, Australia, 2019

IndieLisboa, Portugal, 2019

Dokumentarfilmwoche, Germany, 2019

Olomouc, Czech Republic, 2020



Ralo Mayer's work delineates "ecologies of contemporary history" linking past futures and present-day speculations. Based on extensive research, he interweaves objects from space exploration, ecology, or the Science Fiction of everyday life into multilayered narratives and translates these into cross-media ensembles between installation, film, text, or performance. His work has been presented at international exhibitions, festivals, and conferences, and won several awards, for instance the Otto Mauer award for Contemporary Art in 2012. For his artistic research PhD project, Mayer currently investigates "Space Un-Settlements".

Ralo Mayer u svom radu iscrtava "ekologije savremene historije", povezujući prošle budućnosti sa današnjim nagadanjima. Prethodno dubinski istražujući, preplice predmete iz oblasti istraživanja svemira, ekologije ili naučne fantastike svakodnevnog života u višeslojne narative, te ih prevedu u intermedijalne ansamble koji se kreću između instalacije, filma, teksta ili performansa. Njegovi radovi su predstavljeni na internacionalnim izložbama, festivalima, konferencijama, te su osvojili brojne nagrade poput Nagrada za savremenu umjetnost Otto Mauer 2012. U sklopu svog umjetničkog istraživanja za doktorat, Mayer trenutno radi na "Space Un-Settlements".

Original language / Izvorni jezik:

English / engleski

Cinematographers / Kamera:

Ben Pointeker, Ralo Mayer

Producer / Producant:

Ralo Mayer

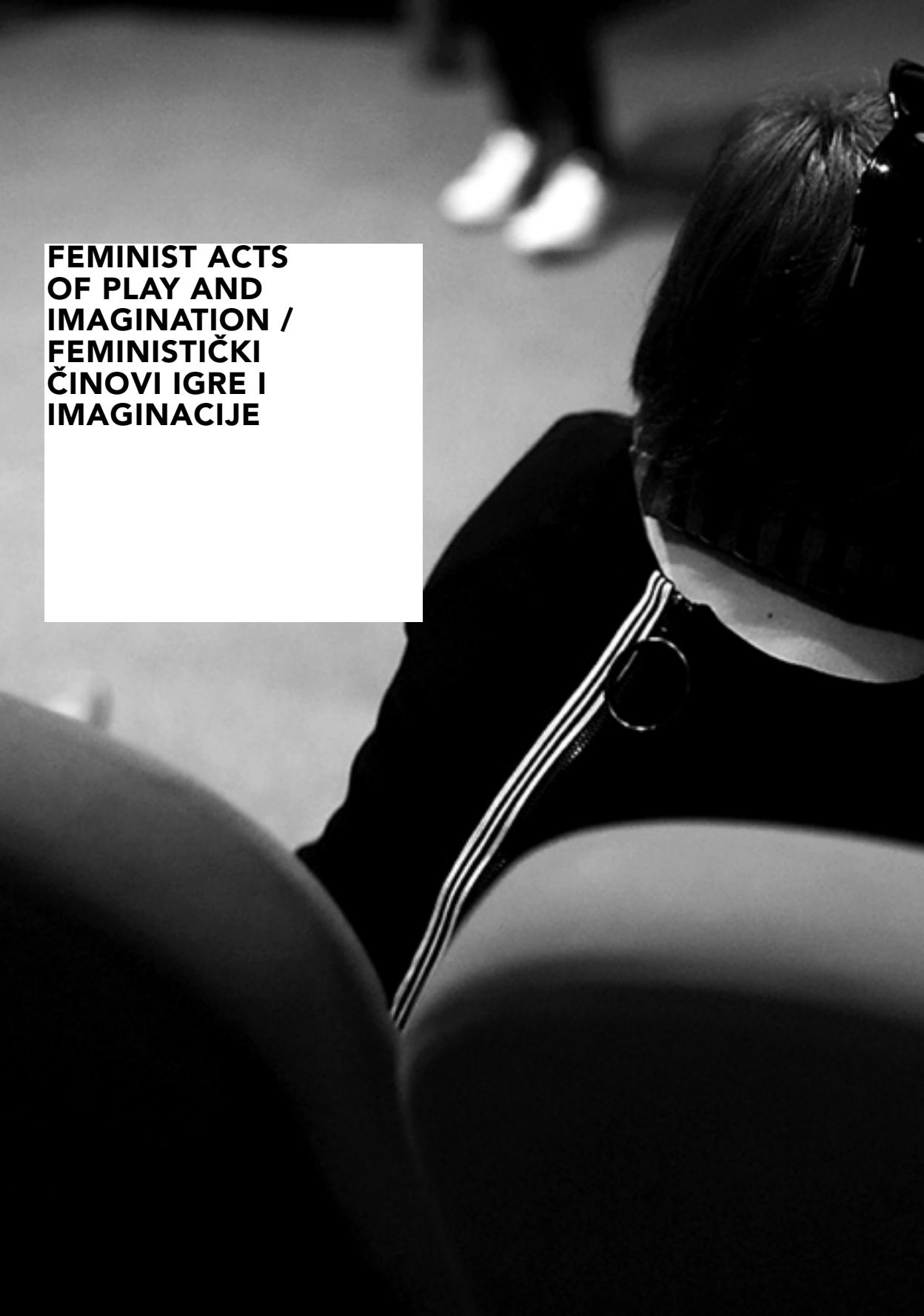
Contact / Kontakt:

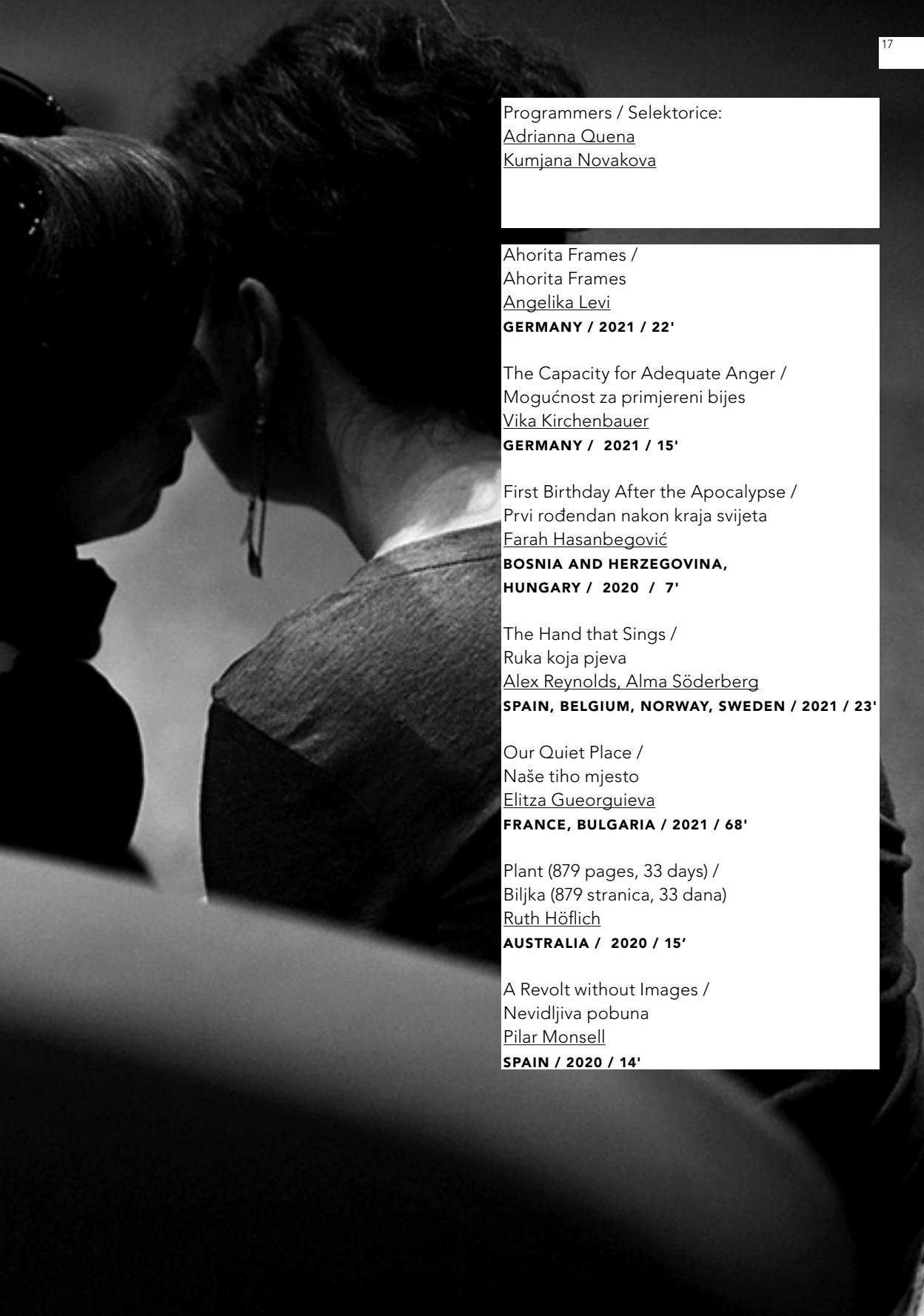
Isabella Reicher, Sixpack Film

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**FEMINIST ACTS
OF PLAY AND
IMAGINATION /
FEMINISTIČKI
ČINOVI IGRE I
IMAGINACIJE**





Programmers / Selektorice:
Adrianna Quena
Kumjana Novakova

Ahorita Frames /
Ahorita Frames
Angelika Levi
GERMANY / 2021 / 22'

The Capacity for Adequate Anger /
Mogućnost za primjereni bijes
Vika Kirchenbauer
GERMANY / 2021 / 15'

First Birthday After the Apocalypse /
Prvi rođendan nakon kraja svijeta
Farah Hasanbegović
**BOSNIA AND HERZEGOVINA,
HUNGARY / 2020 / 7'**

The Hand that Sings /
Ruka koja pjeva
Alex Reynolds, Alma Söderberg
SPAIN, BELGIUM, NORWAY, SWEDEN / 2021 / 23'

Our Quiet Place /
Naše tiho mjesto
Eliza Gueorguieva
FRANCE, BULGARIA / 2021 / 68'

Plant (879 pages, 33 days) /
Biljka (879 stranica, 33 dana)
Ruth Höflich
AUSTRALIA / 2020 / 15'

A Revolt without Images /
Nevidljiva pobuna
Pilar Monsell
SPAIN / 2020 / 14'



AEL'S ART GALLERY
RAMSES

Ahorita Frames / Ahorita Frames

2021 (22')



GERMANY / NJEMAČKA

Director / Režija: Angelika Levi

At the PedWest border crossing in Tijuana, stranded migrants re-stage the history of the Latin American women who cleaned the “Ground Zero” of the World Trade Center without residence permits and without proper respiratory protection.

Na PedWest graničnom prijelazu u Tihuani, preostali migranti oživljavaju historiju Latinoamerikanke koje je čistila tzv. Ground Zero na kojem su se nalazili tornjevi Svjetskog trgovackog centra, bez regulisanog boravka i bez odgovarajuće respiratorne zaštite.

FESTIVALS / FESTIVALI

Dumbo FF, USA, 2021

EQUIS - Ecuador's Feminist FF, USA, 2021

Vilnius IFF, Lithuania, 2021

Kasseler Dokfest, Germany, 2021

Angelika Levi studied at the German Film and Television Academy in Berlin. Her work has been shown at international film festivals, cinemas and exhibitions, and won numerous awards such as the No Budget Video Prize Hamburg, as well as awards by IFF Berlin in 2003, and 2012. Levi is also working as a producer, editor and a dramatic advisor. She teaches at various media and art schools.

Angelika Levi studirala je na njemačkoj Filmskoj i televizijskoj akademiji u Berlinu. Njeni filmovi su prilazivani na internacionalnim filmskim festivalima, kinima i izložbama, i osvajali su mnogobrojne nagrade poput No Budget Video Prize Hamburg, i nagrade IFF Berlin 2003. i 2012. godine. Levi također radi i kao producentkinja, montažerka i dramska savjetnica. Radi i kao predavačica na različitim medijskim i umjetničkim školama.

Original languages / Izvorni jezici:
Spanish, English / španski, engleski
Cinematographer / Kamera:
Angelika Levi
Editor / Montaža:
Angelika Levi
Producer / Producant:
weltfilm GmbH

Contact / Kontakt:
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The Capacity for Adequate Anger / Mogućnost za primjereni bijes

2021 (15')

GERMANY / NJEMAČKA

Director / Režija: Vika Kirchenbauer

This film constitutes an attempt at a personal and self-reflexive form of artistic critique that considers contemporary art, in its production as well as its presentation, from a perspective of class. Alongside questions around the intersections of negative affect and political agency, the work problematises notions around upward mobility that the field of contemporary art both produces and presupposes. Deploying an essayistic approach, the video work reflects upon the manifold meanings of distance in both its subjective and social senses.

Ovaj film predstavlja pokušaj lične i autorefleksivne forme umjetničke kritike koja razmatra savremenu umjetnost, od njenog stvaranja do prezentacije, iz klasne perspektive. Pored pitanja koja nastaju kod dodira negativnog efekta i političkog agensa, rad problematizira pretpostavke mobilnosti više hijerarhije, koju polje moderne umjetnosti jednako proizvodi i prepostavlja. Putem eseističkog pristupa, ovaj video rad zrcali višesložna značenja daljine u njenom subjektivnom i društvenom smislu.

FESTIVALS / FESTIVALI

Toronto IFF, Canada, 2021



Vika Kirchenbauer is an artist, filmmaker, writer and music producer based in Berlin. With particular focus on affective subject formation, she examines violence as it attaches to different forms of visibility and invisibility, and considers the ways in which subjects are implicated in and situated within institutional power structures. Her films and installations have been exhibited in group shows and screenings at, among others, the Tainan Art Museum, Taiwan; the Whitechapel Gallery, London; Kunsthall Charlottenborg, Copenhagen; the Berlin IFF, the New York FF and the Toronto IFF.

Vika Kirchenbauer je umjetnica, filmska autorica, spisateljica i muzička producentica iz Belina. Naročito fokusirajući afektivnu formaciju subjekta, ona propituje nasilje koje se pripaja različitim formama vidljivosti i nevidljivosti, te razmatra načine kroz koje su subjekti implicirani u, i situirani unutar institucionalnih struktura moći. Njeni filmovi i instalacije su izlagani u grupnim postavkama i prikazivani u, između ostalih, Tainan muzeju u Taiwanu; Whitechappel galeriji u Londonu; Kunsthall Charlottenborg u Kopenhagenu; Berlinskom IFF-u, FF-u New Yorku i Toronto IFF-u.

Original language / Izvorni jezik:

English / engleski

Cinematographer / Kamera:

Vika Kirchenbauer

Editor / Montaža:

Vika Kirchenbauer

Contact / Kontakt:

Vika Kirchenbauer

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First Birthday After the Apocalypse / Prvi rođendan nakon kraja svijeta

2020 (6')



Farah Hasanbegović is a filmmaker from Bosnia and Herzegovina, working in animated documentary. Farah explores feelings of isolation and nostalgia, and draws on a strong connection to their childhood to create whimsical personal films. They are a DocNomads and film.factory alumni.

BOSNIA AND HERZEGOVINA, HUNGARY /

BOSNA I HERCEGOVINA, MAĐARSKA

Director / Režija: Farah Hasanbegović

The end of the world has been coming for years. In a crossover between a cooking show and animated images, a child recalls their first encounter with depression.

Kraj svijeta se približava odavno. U melanžu između kulinarske emisije i animiranih slika, dijete se prisjeća prvog susreta sa depresijom.

FESTIVALS / FESTIVALI

Ji.hlava, Czech Republic, 2020 –Best Documentary Short

Doclisboa, Portugal, 2020

Zagrebdox, Croatia, 2021

Original language / Izvorni jezik:

Bosnian / bosanski

Producer / Producent:

DocNomads

Contact / Kontakt:

Farah Hasanbegović

farahhasanbegovich@gmail.com



The Hand that Sings / Ruka koja pjeva

2021 (23')



SPAIN, BELGIUM, NORWAY, SWEDEN /
ŠPANIJA, BELGIJA, NORVEŠKA, ŠVEDSKA

Directors / Režija: Alex Reynolds, Alma Söderberg

A voice says 'bird' and a bird appears in the eye, when only a second ago it was a hand, or a tree, or a whistle.

Glas kaže "ptica" i ona se pojavi u oku, gdje je samo sekundu prije bila ruka, ili drvo, ili zviždaljka.

FESTIVALS / FESTIVALI

Documenta Madrid, Spain, 2021
Curtocircuito IFF, Spain, 2021
BFI London FF, UK, 2021

Choreographer **Alma Söderberg** and filmmaker **Alex Reynolds** met in Brussels in 2016. Since then, their practices are intertwined. Although they work in different fields they share an obsession for the tension between the aural and the visual and its political, ethical, and aesthetic implications. They think about background and foreground, and about how listening is a tool to move into the depths of seeing.

Koreografinja **Alma Söderberg** i filmska autorica **Alex Reynolds** upoznale su se u Briselu 2016. godine. Od tada naovamo, njihove aktivnosti su isprepletene. Iako rade u različitim poljima, dijele zajedničku opsесiju za napetošću između slušnog i vizuelnog, te njihovih političkih, etičkih i estetskih implikacija. Razmišljaju o onom što je u pozadini i što ih čeka, i o tome da je čin slušanja način poniranja u dubine vida.

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

Cinematographers / Kamera:
Alex Reynolds, lennert de Taeye, Curro Tardio
Editor / Montaža:
Alex Reynolds

Contact / Kontakt:
reynolalex@gmail.com

Span

Cache's

Cache's



Our Quiet Place / Naše tiho mjesto

2021 (68')



FRANCE, BULGARIA / FRANCUSKA, BUGARSKA

Director / Režija: Elitza Gueorguieva

Elitza Gueorguieva films the making of the novel that her Belarusian alter-ego Aliona begins about her father, a maritime adventurer, physicist and dreamer, who disappeared off the Turkish coast in 1995. In accompanying this process of loss and emancipation through writing, the filmmaker invents her own visual language amplifying the tension between dream and reality, poetry and memory.

Elitza Gueorguieva snima proces nastanka romana koji njen bjeloruski alter-ego, Aliona, započinje o svom ocu, pomorskom avanturisti, fizičaru i sanjaru, nestalom na turskoj obali 1995. godine. Uz proces gubitka i emancipacije kroz pisanje, autorica osmišljava vlastiti vizuelni jezik, pojačavajući napetost između sna i stvarnosti, poezije i sjećanja.

FESTIVALS / FESTIVALI

Visions de Réel, Switzerland, 2021

États Généraux Du Film Documentaire, France, 2021

Dokleipzig, Germany, 2021

Elitza Gueorguieva (Bulgaria, 1982) has lived and worked in France since 2000. After studies in film and literature, she devoted herself to a wide range of artistic projects combining film, literary writing, and multimedia performances. She published her first novel "Cosmonauts Just Passing By" (2016).

Elitza Gueorguieva (Bugsarska, 1982) živi i radi u Francuskoj od 2000. godine. Nakon filmskog i književnog studija, posvetila se radu na različitim umjetničkim filmovima, sažimajući film, fikcionalno pisanje i multimedijalne performanse. Objavila je svoj prvi roman "Cosmonauts Just Passing By" (2016).

Original languages / Izvorni jezici:

French, Russian, English /

francuski, ruski, engleski

Cinematographers / Kamera:

Thomas Favel, Elitza Gueorguieva

Editor / Montaža:

Mélanie Braux

Producers / Producenti:

Eugénie Michel-Villette - Les Films du Bilboquet; Martichka Bozhilova - AGITPROP, Téenk Tv - Pictanovo

Contact / Kontakt:

Lisa Reboulleau - Tangente Distribution
tangente.distribution@gmail.com



Plant (879 pages, 33 days) / Biljka (879 stranica, 33 dana)

2020 (15')



Ruth Höflich is a Munich-born, currently Melbourne based visual artist with a practice primarily grounded in film, video and photography. Her films have been screened at festivals and institutions internationally, including Rotterdam IFF. In 2019 she was the recipient of the Georges Mora Fellowship at the State Library of Victoria in Melbourne and was previously awarded the Emerging Artists Prize of the City of Munich (2016). She holds an MFA from Bard College, New York.

AUSTRALIA / AUSTRALIJA

Director / Režija: Ruth Höflich

During the 1980s, the transcript of a witch trial was found in the archive of a private property in south-west Germany. "Plant (879 pages, 33 days)" unfolds as a conversation between mother and daughter that switches between historical facts from the surviving testimony and personal, ancestral connections to the site. A collection of digital and analog photographs, handled, scrolled and spliced throughout the film replace the missing protagonists, determined to conjure the space between unseen histories and intergenerational transmissions.

Osamdesetih godina dvadesetog vijeka, u privatnoj arhivi u jugozapadnoj Njemačkoj, pronađen je transkript sudjenja vješticama. Ovaj film se odvija na fonu razgovora majke i kćerke, varirajući između historijskih činjenica preživjelog svjedočanstva do ličnih, predaćkih veza sa dogadjajem. Kolekcija analognih i digitalnih fotografija koje se prenose, razvijaju i prepliću kroz čitav film zamjenjuju protagoniste, u namjeri da prizovu prostor između neviđenih historija i međugeneracijskih transmisija.

FESTIVALS / FESTIVALI

IFFR, the Netherlands, 2021

New Holland Island International Debut Festival, Russia, 2021

Festival Internacional de Cine Independiente, Argentina, 2021

Ruth Höflich, porijeklom iz Minhenia, sa trenutnom adresom u Melburnu, je vizuelna umjetnica koja prvenstveno radi sa filmom, videom i fotografijom. Njeni su filmovi prikazivani internacionalno na različitim festivalima i institucijama, uključujući i roterdamski IFFR. Dobitnica je Georges Mora granta koji dodjeljuje Državna biblioteka Viktorije u Melburnu, a dobila je i Nagradu za najbolju debitantsku umjetničku pojavu Grada Minhenia (2016). Završila je master iz filmskih studija Bard koledža u New Yorku.

Original language / Izvorni jezik:

German / njemački

Cinematographer / Kamera:

Ruth Höflich

Editor / Montaža:

Ruth Höflich

Producer / Producant:

Ruth Höflich

Contact / Kontakt:

Ruth Höflich



A Revolt without Images / Nevidljiva pobuna

2020 (14')



SPAIN / ŠPANIJA

Director / Režija: Pilar Monsell

One of the most unknown uprisings of our history, "The bread mutiny", was led by women in Cordoba, May 1652. There are no faces, there are neither names. There is no image of them. How can we recover the gestures of resistance that we cannot see?

Jednu od historijski najpoznatijih pobuna, "Pobunu za hleb", vodila je žena iz Kordobe, u maju 1652. godine. Nema lica, niti imena. Nema niti jedne njihove slike. Kako možemo povratiti suštinu pokreta koji ne možemo vidjeti?

FESTIVALS / FESTIVALI

Festival de Málaga, Spain, 2020

NYFF, USA, 2020

Menorca Doc Fest, Spain, 2020

Festival de Cine Europeo de Sevilla, Spain, 2020

ALCINE, Spain, 2020

Festival dei Popoli, Italy, 2020

Doclisboa, Portugal, 2021

La inesperada - Festival de Cine, Spain, 2021

D'A Film Festival Barcelona, Spain, 2021

Experimental Film Festival Process, Latvia, 2021

Pilar Monsell (Spain, 1979) is a filmmaker, artist, editor, and researcher. She studied Creative Documentary Film at the Pompeu Fabra University of Barcelona (2007) and is currently based in Madrid, where she carries out artistic and audiovisual projects for both television and cinema using some registers, from film-essay to documentary through cinema experimental or memory and archive film.

Pilar Monsell (Španija, 1979) je filmska autorica, umjetnica, montažerka i istraživačica. Studirala je kreativni dokumentarni film na Univerzitetu Pompeu Fabra u Barceloni (2007), a trenutno boravi u Madridu gdje se bavi umjetničkim i audiovizuelnim projektima za televiziju i film kroz korištenje registara, preko film eseja i dokumentarizma do eksperimentalnog filma ili sjećanja, ili arhivskog filma.

Original language / Izvorni jezik:

Spanish / španski

Cinematographer / Kamera:

Pilar Monsell

Editor / Montaža:

Pilar Monsell

Producer / Producant:

Pilar Monsell (proxemica)

Contact / Kontakt:

Marvin&wayne

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marvinwayne.com

**CREATIVE ECOLOGIES
FOR A WORLD
COMMON-ENOUGH /
KREATIVNE EKOLOGIJE
ZA DOVOLJNO
ZAJEDNIČKI SVIJET**



Programmers / Selektorice:
Adrianna Quena
Kumjana Novakova

Can a Mountain Recall /
Može li se planina sjećati
Delfina Carlota Vázquez

ARGENTINA, MEXICO / 2021 / 20'

El Lado Quiet /
El Lado Quiet
Carolina Fusilier, Miko Reverea
MEXICO, KOREA, ARGENTINA,
PHILIPPINES / 2020 / 70'

Holgut /
Holgut
Liesbeth de Ceulaer
BELGIUM / 2021 / 75'

Life in Common /
Život koji dijelimo
Diogo Pereira
PORUGAL / 2020 / 76'

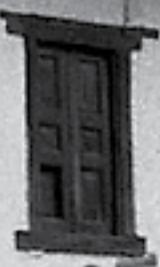
Nothing but the Sun /
Ništa osim sunca
Arami Ullón
SWITZERLAND, PARAGUAY / 2020 / 74'

Rock Bottom Riser /
Rock Bottom Riser
Fern Silva
USA / 2021 / 70'

Taming the Garden /
Ukroćujući vrt
Salomé Jashi
SWITZERLAND, GERMANY, GEORGIA / 2021 / 91'

Where We Are /
Gdje smo
Amélie Bargetzi
SWITZERLAND / 2020 / 35'

HOPP



SCH

U + G
COLONIA

B
B
B

meerkat

QUE NO SE CALMEN LAS AGUAS

Can a Mountain Recall / Može li se planina sjećati

2021 (20')



ARGENTINA, MÉXICO / ARGENTINA, MEKSIKO

Director / Režija: Delfina Carlota Vazquez

A personal diary of a period living in Mexico and a portrait of the Popocatepetl, an active volcano. During the conquest, the mexican revolution, the rise of the EZLN and nowadays the feminist outburst, the volcano replied with its eruptions to the social claim. Can a mountain recall?

Lični dnevnik pisan tokom bivanja u Meksiku, i potret Popokatepetla, aktivnog vulkana. Tokom osvajanja, meksičke revolucije, uspona EZLN-a i današnjeg jačanja feminizma, vulkan je odgovarao erupcijama na socijalne zahtjeve. Može li se planina sjećati?

FESTIVALS / FESTIVALI

E tudo verdade, Latin America, 2021
Kinoforum, Latin America, 2021
Blackcanvas, Latin America, 2021
Festifreak, Latin America, 2021
RIDM, Canada, 2021

Delfina Carlota Vazquez (Argentina, 1993) studied audiovisual arts in the UNA (Argentina) and the BUAP (Mexico). She developed as DOP in several documentaries and videoclips. Her photobook "Kypros" was a finalist in the enCMYK 2017 competition in CDF Montevideo. Since 2018 she participates in Asolar and Proyectorazo, both artistic collectives. In 2021 she wrote and directed "Can a Mountain Recall".

Delfina Carlota Vazquez (Argentina, 1993) studirala je audiovizuelne umjetnosti na UNA (Argentina) i BUAP-u (Meksiko). Kao snimateljka se razvila kroz rad na nekoliko dokumentarnih filmova i videoklipova. Njena knjiga fotografija "Kypros" je bila u finalu enCMYK 2017 takmičenja u CDF Montevideo. Od 2018. godine također učestvuje u umjetničkim kolektivima Asolar i Proyectorazo. Napisala je i režirala film "Može li se planina sjećati" 2021. godine.

Original language / Izvorni jezik:

Spanish / španski

Cinematographers / Kamera:

Delfina Carlota Vazquez, Evelyn Muñoz
Editor / Montaža:

Tatiana Mazu Gonzalez

Producer / Producent:

Florencia Azorin - Antes muerto cine

Contacts / Kontakti:

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Florencia Azorin
azorinflorence@gmail.com
Antes Muerto Cine
antesmuertocine@gmail.com



El Lado Quiet / El Lado Quiet

2020 (70')

MEXICO, KOREA, ARGENTINA, PHILIPPINES /

MEKSIKO, KOREJA, ARGENTINA, FILIPINI

Directors / Režija: Carolina Fusilier, Miko Reverea

Off the pacific coast of Mexico remains the island of Capaluco. Once a busy vacation resort catering to passing cruise ships, now empty of humans. A curious sea creature emerges from the water after travelling the strong current from the Philippines. The film navigates through the architectural afterlife of the island, interacting with the spectral sounds. Somewhat of a science fiction embedded within a documentary, "El Lado Quiet" speculates on the future inhabitants of architectural remains.

Na krajnjim obroncima meksičke obale smješteno je ostrvo Capaluco. Nekada je to bilo živo odmalište za kruzere; sada, napušteno od ljudi. Znatiželjno morsko stvorenje izranja iz vode, nakon što je bilo nošeno jakom filipinskom strujom. Film navigira arhitektonskim ostacima života ovog ostrva, u interakciji sa spektralnim zvukovima. Svojevrsna naučna fantastika ukorijenjena u dokumentarni film, "El Lado Quiet" postavlja pitanja o budućim naseljenicima ovih arhitektonskih ostataka.

FESTIVALS / FESTIVALI

Open City FF, UK

Dok Leipzig, Germany

DMZ IDFF, South Korea

Yamagata IFF, Japan

Black Canvas, USA

Camara Lucida, USA

IDFA, the Netherlands



Miko Reverea is a stateless filmmaker. His upbringing as an undocumented immigrant and current exile from the US informs his relationship with moving images. His work was screened at Locarno FF, IFFR, NYFF, among many other festivals.. He is a Vilcek Prize Recipient for Creative Promise in Filmmaking (2021).

Carolina Fusilier is a multidisciplinary artist. Has received the Pollock-Krasner Foundation Grant (2019, USA) and her project "Kitchen with a view" (2019) has been supported by Fundación Jumex (Mexico) and Locust Projects (USA).

Miko Reverea je filmski autor bez adrese. Njegovo odrastanje u sjeni imigrantskog iskustva bez ličnih dokumenata i trenutni egzil iz SAD-a formirali su njegov odnos prema filmu. Njegovi radovi su prikazivani na Locarno, IFFR, NYFF i drugim festivalima. Dobitnik je Vilcek nagrada za obećavajuće filmsko stvaralaštvo (2021).

Carolina Fusilier je multidisciplinarna umjetnica. Dobitnica je granta Fondacije Pollock-Krasner (2019, SAD), a njen projekt "Kitchen with a view" (2019) podržali su Fundación Jumex (Meksiko) i Locust Projects (SAD).

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

Cinematographers / Kamera:

Carolina Fusilier, Miko Reverea

Editors / Montaža:

Carolina Fusilier, Miko Reverea

Producer / Producent:

Arquitectura Parlante

Contact / Kontakt:

arquitecturaparlantefilms@gmail.com



Holgut / Holgut

2021 (75')



Liesbeth de Ceulaer is a Belgian independent filmmaker based in Brussels, whose films explore the tense and complex relationship between man and his environment. These cinematic explorations lead to captivating worlds, in which documentary and fiction are in continuous exchange.

BELGIUM / BELGIJA

Director / Režija: Liesbeth de Ceulaer

The Siberian permafrost is melting. Ancient bones rise up from the ground and wild animals seem to have disappeared. Three Yakutians venture into the vast wilderness on different quests. Villager Roman and city boy Kyym hunt for a rare reindeer while not so far away, scientist Semyon scours an enormous crater for a viable cell of the mammoth. In the midst of an ongoing mass-extinction, of a Siberian Ivory Rush, and at the dawn of de-extinction, a contemporary myth unfolds. While the three men close in on their goals, both the frozen earth that they walk on and reality itself melt into another state. Down the mammoth-hole, science fiction seems to become reality and reality seems to become myth.

Sibirski led se topi. Prastare kosti izranjaju iz tla i čini se da divlje životinje nestaju. Tri Jakutijanca odlaze u nepreglednu divljinu, svako sa različitim naumima. Seljanin Roman i gradski dečko Kvym love rijetkog irvasa a nešto dalje, naučnik Semyon pustoši ogromni krater u potrazi za opipljivom celijom mamuta. U jeku tekućeg masovnog izumiranja i sibirske groznice za slonovačom, u praskozorju odumiranja, savremena mitologija se razvija. Dok se tri muškarca približavaju ostvarenju svojih ciljeva, istovremeno se smrznuta zemlja kojom hodaju i sama stvarnost pretapaju u drugo stanje. Na dnu mamutske rupe, naučna fantastika postaje stvarnost, a stvarnost postaje mit.

FESTIVALS / FESTIVALI

Visions du Reel, Switzerland, 2021

CPH:DOX, Denmark, 2021 – Special Mention, International Competition

DOK.fest Munich, Germany, 2021

Docville, Belgium, 2021 – Best Belgian Film

IndieLisboa, Portugal, 2021

Shanghai IFF, China, 2021

Sao Paolo IFF, USA, 2021

London BFI, UK, 2021

Beldocs, Serbia, 2021

RIDM, Canada, 2021

Original languages / Izvorni jezici:

Yakut, Russian/jakutski, ruski

Cinematographer / Kamera:

Jonathan Wannyn

Editor / Montaža:

Guillaume Graux

Producer / Producent:

Minds Meet

Contact / Kontakt:

Filmotor

michaela@filmotor.com



Life in Common / Život koji dijelimo

202 (76')



Diogo Pereira (Portugal, 1994) is a filmmaker and photographer based in Lisbon and Sarajevo. Diogo completed his BA studies in Sarajevo, his first film "Espadim" made during his study at film. factory had its world premiere in Doclisboa and was also shown in Sarajevo Film Festival on the BH Film section. His last film "Life in Common" had the world premiere at Doclisboa and it was also shown at DMZ Docs in the International Competition section.

PORUGAL / PORTUGAL

Director / Režija: Diogo Pereira

Film follows a period in the life of Poeta and Belinha, a couple of Cape Verdean origin who lives in a community scheduled to be dismantled: the neighbourhood of Barruncho, in Odivelas. Uncertain about the future, Poeta and Belinha take care of their animals and crops, and adjust to the daily changes.

Film prikazuje jedan djelić života Poete i Belinhe, para porijeklom iz Cape Verde, koji žive u zajednici kojoj prijeti kraj: naselju Barruncho u Odivelasu. Sa neizvjesnom budućnošću pred sobom, Poeta i Belinha se brinu o svojim životinjama i usjevima, i prilagođavaju se dnevnim promjenama.

FESTIVALS / FESTIVALI

Doclisboa, Portugal, 2020 – Spaces of Intimacy

DMZ Docs, South Korea, 2020 – International Competition

Diogo Pereira (Portugal, 1994) je filmski autor i fotograf koji živi na relaciji Lisabon-Sarajevo. Diogo je završio diplomske studije u Sarajevu, a prvi film "Espadim" je snimio tokom studiranja na film.factory, sa svjetskom premijerom na Doclisboa te prikazivanju u selekciji bh. filmova na Sarajevo Film Festivalu. Njegov posljednji film "Život koji dijelimo" imao je svjetsku premijeru na Doclisboa, a prikazan je i na DMZ Docs u internacionalnoj selekciji.

Original languages / Izvorni jezici:
Cape Verdean Creole, Portuguese /
kreolski sa Cape Verde, portugalski
Cinematographer / Kamera:

Diogo Pereira

Editor / Montaža:

Diogo Pereira

Producers / Producenti:

Américo Pereira, Piedade Duarte,

Diogo Pereira

Contact / Kontakt:

Diogo Pereira

diogo.filipe_pereira@hotmail.com



Nothing but the Sun / Ništa osim sunca

2020 (74')



SWITZERLAND, PARAGUAY / ŠVICARSKA, PARAGVAJ

Director / Režija: Arami Ullón

Facing the consequences of a violent uprooting, Mateo Sobode Chiqueno has been recording stories, songs, and testimonies of his Ayoreo people since the seventies. In an attempt to preserve fragments of a disappearing culture, Mateo walks across communities in the arid and desolate Paraguayan Chaco region, and registers on cassettes the experiences of other Ayoreo who, like him, were born in the vast forest, free and nomadic, without any contact with white civilization, until religious missionaries forced them to abandon their ancestral territory, their means of subsistence, their beliefs and their home.

Suočavajući se sa posljedicama nasilne pobune, Mateo Sobode Chiqueno snima priče, pjesme i svjedočanstva svog Ayoreo naroda još od sedamdesetih. Kako bi sačuvao fragmente jedne kulture koja iščezava, Mateo posjećuje zajednice sušne i napuštene paragvajske Chaco regije, i na kasetama bilježi iskustva drugih pripadnika Ayoreo naroda koji su, poput njega, rođeni u ogromnim šumama, slobodni nomadi, bez kontakta sa bijelom civilizacijom, sve do dolaska religioznih misionara koji su ih primorali da napuste zemlju predaka, načine preživljavanja, vjerovanja i domove.

FESTIVALS / FESTIVALI

IDFA, the Netherlands

HotDocs, Canada

Gijon, Spain

Locarno, Switzerland

Kosmorama, Norway

Moov, the Netherlands

Arami Ullón produced “18 and a half Cigarettes”, and directed the feature documentaries “El Tiempo Nublado” and “Apenas el Sol”. Her feature documentary debut was awarded the Regard Neuf for Best First Film at Visions du Réel (2014) and was the first Paraguayan entry to the Oscars (2016). Her second documentary was the Opening Film at IDFA (2020). She produces, writes and directs, between Switzerland and Paraguay.

Arami Ullón producirala je film “18 and a half Cigarettes”, a režirala je dugometražne dokumentarne filmove “El Tiempo Nublado” and “Apenas el Sol”. Njen dugometražni dokumentarni prvičen nagraden je Regard Neuf nagradom za najbolji debitantski film na Visions du Réel (2014), i prvi je paragvajski film u selekciji za nagradu Oscar (2016). Drugi dokumentarni film otvorio je IDFA (2020). Producira, piše i režira na relaciji Švicarska-Paragvaj.

Original language / Izvorni jezik:

Spanish / španški

Cinematographer / Kamera:

Gabriel Lobos

Editors / Montaža:

Rebecca Trösch, Valeria Racioppi

Producers / Producenti:

Cinemworx Filmproduction,

Arami Ullón Cine

Contact / Kontakt:

xavier@filmrepublic.biz



Rock Bottom Riser / Rock Bottom Riser

2021 (70')



USA / SAD

Director / Režija: Fern Silva

As lava continues to flow from the earth's core on the island of Hawaii – posing an imminent danger – a crisis mounts. Astronomers plan to build the world's largest telescope on Hawaii's most sacred and revered mountain, Mauna Kea. Based on ancient Polynesian navigation, the arrival of Christian missionaries, and the observatory's ability to capture the origins of the universe, "Rock Bottom Riser" surveys the influence of settler colonialism, the search for intelligent life, and the discovery of new worlds as we peer into our own planet's existence.

Dok lava kulja iz zemljinog središta na Havajima, prijeteći okolini, kriza se pomalja. Astronomi planiraju izgradnju najvećeg svjetskog teleskopa na najsvetijoj i obožavanoj havajskoj planini, Mauna Kea. Na temeljima antičke polinezijске navigacije, dolasku katoličkih misionara i mogućnosti opservatorija da sažme začetke svemira, "Rock Bottom Riser" propituje utjecaj naseljeničkog kolonijalizma, potragu za oblicima inteligentnog života, i otkriće novih svjetova dok zurimo u postojanje vlastite planete.

FESTIVALS / FESTIVALI

Berlinale, Germany, 2021

Fern Silva (USA/Portugal, 1982) is an artist who began working as an editor and cameraperson in NYC. His early films centered on his relationship to Portugal and have since expanded, underlining the influence of industry on culture and the environment. For over a decade, his 16mm films have been screened widely in festivals, museums, and cinematheques including the Toronto, Berlin, Locarno, Rotterdam, New York, London, Melbourne, and Hong Kong International Film Festivals, MOMA PS1, New Museum, Anthology Film Archive, and the Harvard Film Archive.

Fern Silva (SAD/Portugal, 1982) je umjetnik koji je počeo kao urednik i kameraman u New Yorku. Njegovi prvi filmovi akcentirali su vezu sa Portugalom ali su od tada značajno proširili fokus, sa utjecajem industrije na kulturu i okoliš u pozadini. Više od desetljeća, njegovi 16mm filmovi su prikazivani na festivalima, u muzejima i kinotekama uključujući Toronto, Berlin, Locarno, Rotterdam, New York, London, Melbourne i Hong Kong IFF, MOMA PS1, Novi muzej, Antologiski filmski arhiv i Filmski arhiv Harvara.

Original language / Izvorni jezik:

English / engleski

Cinematographer / Kamera:

Fern Silva

Editor / Montaža:

Fern Silva

Producer / Producent:

Fern Silva

Contact / Kontakt:

Fern Silva

fernsilva860@gmail.com



Taming the Garden / Ukroćujući vrt

2021 (91')



**SWITZERLAND, GERMANY, GEORGIA /
ŠVICARSKA, NJEMAČKA, GRUZIJA**
Director / Režija: Salomé Jashi

A powerful man and anonymous man has developed an unusual hobby. He buys century-old trees, some as tall as 15-story buildings, from communities along the Georgian coast and has them excavated to collect them for his private garden. In order to transplant trees of such dimensions, the landscape surrounding them is ripped apart and the people living around them are forced to adapt to the disruption. As the film follows this process, it portrays the needs and values of today's Georgian society and reflects on the theme of forced migration, where "uprooting" is more than a metaphor.

Moćnik i anonimus imaju neobičan hobi. On kupuje stoljetna stabla, neka visoka poput zgrada od 15 spratova, od zajednica širom gruzijske obale, i iskopava ih iz korijena kako bi ih skupljao u svom privatnom vrtu. Kako bi premjestili stabla tih dimenzija, okolno tlo biva u potpunosti uništeno i ljudi koji žive u blizini su primorani da se adaptiraju. Film istovremeno slijedi ovaj proces i portretira potrebe i vrijednosti današnjeg gruzijskog društva, te zrcali teme prisilne migracije, gdje je iskorjenjivanje više od metafore.

FESTIVALS / FESTIVALI

Sundance FF, USA, 2021
Berlinale, Germany,
Cinéma du reel, France, 2021 – Special Mention of the Young Jury Prize
FICUNAM, USA, 2021 – Best Film of the International Competition
Docudays UA, Ukraine, 2021 – Best Film of the DOCU/WORLD Competition
FICMEC, Spain, 2021 – Best Documentary Feature Award
Qara FF, Kazakhstan, 2021 – Special Jury Prize
CinéDOC Tbilisi, Georgia, 2021 – Special Jury Mention
CPH:DOX, Denmark, 2021
Hot Docs, Canada, 2021

Salomé Jashi (Georgia, 1981) first studied journalism and worked as a reporter for several years. In 2005 she was awarded a British Council scholarship to study documentary filmmaking at Royal Holloway, University of London. "The Dazzling Light of Sunset" (2016) was awarded the Main Prize at Visions du Réel's Regard Neuf Competition as well as at ZagrebDox, Jihlava IDFF, Valdivia IDFF, and several other festivals. Salomé is the founder of two production companies: Sakdoc Film and Microcosmos, both producing documentaries and fiction of high artistic quality. She was a fellow of Nipkow Scholarship in 2017 and DAAD Artists-in-Berlin Program in 2020.

Salomé Jashi (Gruzija, 1981) studirala je žurnalistikam i radila kao novinarka nekoliko godina. Nagradena je stipendijom British Councila za studij dokumentarističkog filma na Royal Holloway, Univerzitet u Londonu. Njen film "The Dazzling Light of Sunset" (2016) nagradjen je glavnom nagradom selekcije Regard Neuf Visions du Réel festivala, te na ZagrebDoxu, Jihlava IDFF-u, Valdivia IDFF-u i drugim festivalima. Salomé je osnivačica dvije produkcjske kuće: Sakdoc Film i Microcosmos koje produciraju dokumentarne filmove i fikciju visokog umjetničkog kvaliteta. Bila je Nipkow stipendistkinja 2017. godine, i učesnica DAAD Artists-in-Berlin programa za 2020. godinu.

Original languages / Izvorni jezici:
Georgian, Mingrelian / gruzijski,
mingrelski

Cinematographers / Kamera:
Goga Devdariani, Salomé Jashi

Editor / Montaža:

Chris Wright

Producers / Producenti:

Vadim Jendreyko, Erik Winker,
Martin Roelly, Salomé Jashi / Mira Film,
CORSO Film, Sakdoc Film

Contact / Kontakt:

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Where We Are / Gdje smo

2020 (35')



Amélie Bargetzi (Switzerland, 1994). Bachelor in Photography and Video from HEAD-Genève (Haute École d'Art et de Design). In 2020 she obtained a Master in Fine Arts from Zurich University of the Arts (ZHdK). Through the medium of video she explores ecological problems and the relationship to our own memory. Her previous works "Presque Comme Une Ventouse" (2019) and "Mon-Idée" (2016) were exhibited respectively at the Werkschau 2019 at Museum Haus Konstruktiv Zurich and at the Kunsthalle Mulhouse 2021.

SWITZERLAND / ŠVICARSKA

Director / Režija: Amélie Bargetzi

The small industrial port-city of Fos-sur-mer is located in the South of France. The city and the local population are suffocated by atmospheric pollution from the many refineries and industries surrounding them. Residents have developed strategies based on the convergence of economy and ecology. A culture of togetherness emerged.

Mali industrijski lučki grad Fos-sur-mer nalazi se na jugu Francuske. Grad i njegovo stanovništvo guše se u maglama atmosferskog zagađenja, rezultata rada mnogih rafinerija i industrijskih postrojenja u okolini. Stanovnici su razvili strategije bazirane na konvergenciji ekonomije i ekologije. Kultura zajedništva izranja.

Amélie Bargetzi (Švicarska, 1994).

Diplomirala je fotografiju i video na HEAD-Ženevi (Visoka škola umjetnosti i dizajna). Magistrirala je likovnu umjetnost na Umjetničkom univerzitetu u Cirišu (ZHdK). Koristeći video kao medij, propituje ekološke probleme i relaciju sa vlastitim memorijom. Njeni prethodni radovi "Presque Comme Une Ventouse" (2019) i "Mon-Idée" (2016) izlagani su na Werkschau 2019. godine, i u ciriškom Muzeju Haus Konstruktiv u Kunsthalle Mulhouse 2021. godine.

FESTIVALS / FESTIVALI

Vision du Réel, Switzerland, 2021
Duisburger Filmwoche, Germany, 2021
DE & Smart & Sustainable FF, China, 2021

Original language / Izvorni jezik:

French / francuski

Cinematographer / Kamera:

Amélie Bargetzi

Editor / Montaža:

Amélie Bargetzi

Producers / Producenti:

Amélie Bargetz & University of Arts of Zurich (Fine Arts Department)

Contact / Kontakt:

Amélie Bargetzi

amelie.bargetzi@bluewin.ch



**OUR PAST
REVOLUTIONS, OUR
FUTURE STRUGGLES /
NAŠE PROŠLE
REVOLUCIJE, NAŠE
BUDUĆE BITKE**



Programmers / Selektorice:
Adrianna Quena
Kumjana Novakova

Bicentenario /
Bicentenario
Pablo Alvarez Mesa

COLOMBIA, CANADA / 2020 / 43'

Chronicles of That Time /
Hronike tog vremena
Maria Iorio, Raphaël Cuomo

SWITZERLAND, ITALY / 2021 / 76'

Fixed Barricade at Hamdalaye Crossing /
Čvrsta barikada na prijelazu Hamdalaye
Thomas Bauer

FRANCE, GUINEA / 2021 / 70'

The Inheritance /
Naslijede
Ephraim Asili

USA / 2020 / 100'

Just a Movement /
Samo pokret
Vincent Meessen

BELGIUM, FRANCE / 2021 / 110'

Let's Say Revolution /
Revolucija, recimo
Elisabeth Perceval, Nicolas Klotz

FRANCE / 2021 / 128'

Past Futures /
Prošle budućnosti
Johannes Gierlinger

AUSTRIA / 2021 / 98'

Returning to Reims (Fragments) /
Povratak Reimsu (Fragmenti)
Jean-Gabriel Périot

FRANCE / 2021 / 83'



ESTA
TIERRA DE ALTA
ALTITUD
ES UNA
TIERRA DE
MAGIA,
UN LUGAR
DE
ENCANTO.
LA
TIERRA DE
LOS
CERROS
Y
VALLES
QUE
CONVIERTEN
LA
TIERRA
EN
UN
PARADISO
NATURAL.
LA
TIERRA
DE
LOS
CERROS
Y
VALLES
QUE
CONVIERTEN
LA
TIERRA
EN
UN
PARADISO
NATURAL.

Bicentenario / Bicentenario

2020 (43')



Pablo Alvarez-Mesa is a filmmaker and cinematographer working mainly in non-fiction. His films have played at international film festivals including Berlinale, IFFR, Viennale, MoMA, Visions du Réel, and RIDM. Pablo is an Berlinale Talents and CFC alumnus.

COLOMBIA, CANADA / KOLUMBIJA, KANADA

Director / Režija: Pablo Alvarez Mesa

On the 200th anniversary of Simon Bolivar's liberation journey across Colombia, "Bicentenario" reflects on the far-reaching consequences of the Liberator's legacy, a legacy kept alive through a wide range of intentional and unintentional rituals of remembrance. Summoning Bolivar's spirit in the exact landscapes that witnessed the battles, "Bicentenario" reveals the contemporary social rituals that perpetuate the ongoing violence residing deep within the social and political unconscious.

Na dvjestotu godišnjicu oslobođilačkog putovanja Simona Bolivara kroz Kolumbiju, "Bicentenario" oslikava dalekosežne posljedice nasljedstva Oslobodioca, nasljedstva koje je održano putem širokog spektra namjenskih i nenamjenskih rituala sjećanja. Prizivajući Bolivarov duh u istim onim pejzažima koji su svjedočili bitkama, "Bicentenario" otkriva savremene društvene rituale koji perpetuiraju tekuće nasilje ukorijenjeno duboko u društvenom i političkom nesvjesnom.

FESTIVALS / FESTIVALI

Berlinale, Germany

Camden, UK

Viennale, Austria

FICUNAM, USA

Punto de Vista, Spain

Open City, UK

RIDM, Canada

Festival dei Popoli, Italy

DOXA, Canada

Original language / Izvorni jezik:

Spanish / španski

Cinematographer / Kamera:

Pablo Alvarez-Mesa

Editor / Montaža:

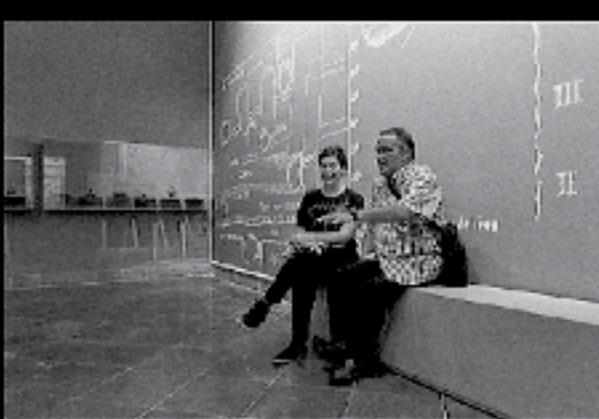
Pablo Alvarez-Mesa

Producer / Producent:

Pablo Alvarez-Mesa

Contact / Kontakt:

Pablo Alvarez Mesa



Chronicles of That Time / Hronike tog vremena

2021 (75')

SWITZERLAND, ITALY / ŠVICARSKA, ITALIJA

Directors / Režija: Maria Iorio, Raphaël Cuomo



Maria Iorio/Raphaël Cuomo are an artist duo based in Geneva and Berlin. Favoring a collaborative praxis and long-term development, the duo's artistic projects retrace different past and present mobility regimes and manifest the intertwined histories of these movements of life and migrant cultures. Their recent films focus on the conditions under which narratives can emerge and resistant knowledge be transmitted and translated.

Maria Iorio/Raphaël Cuomo predstavljaju umjetnički duo sa adresama u Ženevi i Berlinu. Kroz saradničke prakse i dugoročan razvoj, umjetnički projekti dva novano iscrtavaju različite prošlosti i prijašnje režime mobilnosti, te manifestuju prepletene historije ovih pokreta života i migrantskih kultura. Njihovi posljednji filmovi usredotočeni su na uslove u kojima narativi mogu iskrasnuti, a otporno znanje može biti preneseno i prevedeno.

“Reconstruct the melody to reconstruct a chronicle of that time”. The film is in search of the melody a friend shared with the filmmakers 15 years ago when they were travelling together between North Africa and Sicily. As a seasonal worker from Tunisia, who lived on the island of Lampedusa, Abdelhamid had become the witness to the shift from the past border regime to a new one, to the borderisation process taking place in southern Europe. What has happened between the moment when this melody was recorded on now obsolete videotape and the moment when it is taken up again today, continued in the form of new musical performances?

“Rekonstruirati melodiju znači rekonstruirati hronike tog vremena”. Film je u potrazi za melodijom koju je prijatelj podijelio sa autorima prije 15 godina, dok su skupa putovali između sjeverne Afrike i Sicilije. Kao sezonski radnik iz Tunisa, koji je živio na Lampeduzi, Abdelhamid je postao svjedokom transformacije jednog graničnog režima u novi, koji proces ograničavanja smješta u južnu Evropu. Šta se desilo od trenutka kada je melodija snimljena na staroj videotraci, do današnjeg trena kada ona ponovo oživljava u vidu novih muzičkih performansa?

FESTIVALS / FESTIVALI

Visions du Réel, Switzerland, 2021 – Prix du Jury National

FID Marseille, France, 2021

Videoex Zürich, Germany, 2021

Original languages / Izvorni jezici:
Arabic, Italian, French / arapski, italijanski, francuski

Cinematographers / Kamera:

Maria Iorio, Raphaël Cuomo

Editors / Montaža:

Maria Iorio, Raphaël Cuomo

Producer / Producent:

Le réel et le possible

Contact / Kontakt:

Laurence Alary, ARGOS distribution



Fixed Barricade at Hamdalaye Crossing / Čvrsta barikada na prijelazu Hamdalaye

2021 (20')

GUINEA, FRANCE / GVINEJA, FRANCUSKA

Director / Režija: Thomas Bauer

Conakry, Guinea. On 28 September, 2009, the day of the first round of the presidential election, the elite praetorian guard carried out a massacre at the Stade. In 2010, before the second round, many acts of violence broke out in the suburbs, at Hamdalaye. In 2018, Thomas Bauer met a group of young plaintiffs. They set up rehearsals for a hypothetical trial. Judging, investigating? Something else is at stake here: how to tackle History and its charades.

Conakry, Gvineja. Tokom prve runde predsjedničkih izbora, 28. septembra 2009. godine, elitna pretorijanska straža masakrirala je stadijum. Prije druge runde, 2010. godine, došlo je do eskalacije nasilje u mnogim predgradima u Hamdalayu. Godine 2018. Thomas Bauer upoznaje grupu mladih tužilaca. Organizovali su probe za hipotetsko suđenje. Suditi, istraživati? Nešto je drugo u igri: kako se izboriti sa Historijom i njenim šaradama.

FESTIVALS / FESTIVALI

FIDMarseille, France, 2020
Sheffield Doc/Fest, UK, 2021



Thomas Bauer (1968) filmmaker and art teacher. From 1998, he directed three films in the United States including "Rene O". He regularly teaches filmmaking in different schools of Fine Arts in France. Some of his films are "Captain For Example", "Parades" (production and co-direction), and more. The film "Fixed Barricade at Hamdalaye Crossing" (2020) is his latest work.

Thomas Bauer (1968) je filmski autor i nastavnik umjetnosti. Od 1998. godine, režirao je tri filma u SAD-u, uključujući "Rene O". Redovni je predavač filmske umjetnosti u različitim filmskim školama širom Francuske. Neki od njegovih filmova su "Captain For Example", "Parades" (produkcija i pomoćna režija), i drugi. Film "Čvrsta barikada na prijelazu Hamdalaye" (2020) je njegov posljednji rad.

Original languages / Izvorni jezici:

Pulaar, French / Pulaar, francuski

Cinematographer / Kamera:

Thomas Bauer

Editor / Montaža:

Félix Rehm

Producers / Producenti:

OGDH / Poteau d'angle

Contact / Kontakt:

Poteau d'angle / Thomas Bauer
thomas.bauer/etc@gmail.com

ANNE WAM

LACHINOISE

UN FILM DE
JEAN-LUC GODARD

ANNE WAM

BERKU



The Inheritance / Naslijede

2020 (100')



USA / SAD

Director/ Režija: Ephraim Asili

Ephraim Asili (USA, 1979). Born in 1979 in Roslyn, Pennsylvania. He studied film and video art and works as a filmmaker, DJ and radio host in New York. After several short and medium-length works, "The Inheritance" is his first feature.

Ephraim Asili (SAD, 1979). Rođen u Roslynu, Pennsylvania. Studirao je film i video umjetnost, a radi kao filmski autor i radio voditelj u New Yorku. Nakon nekoliko kratkih i srednjemetražnih filmova, snima "Naslijede", svoj dugometražni prvijenac.

A scripted drama of characters attempting to work towards political consensus — based partly on Asili's own experiences in a Black liberationist group — weaves with a documentary recollection of the Philadelphia liberation group MOVE, the victim of a notorious police bombing in 1985. Ceaselessly finding commonalities between politics, humor, and philosophy, with Black authors and radicals at its edges, "The Inheritance" is a remarkable film about the world as we know it.

Režirana drama o likovima koji pokušavaju sklopliti politički koncenzus – zasnovana dijelom i na Asilijevim vlastitim iskustvima pripadanja afroameričkoj liberalističkoj grupi – prepiće se sa dokumentarističkom gradom liberalističke grupe iz Philadelphije pod nazivom MOVE, žrtve zloglasnog policijskog bombaškog napada 1985. Neumorno tražeći sličnosti između politike, humora i filozofije, sa afroameričkim autorima i radikalima na rubu, "Naslijede" je nevjerovatan film o svijetu danas.

FESTIVALS / FESTIVALI

Toronto IFF, Canada, 2020
Cinéma du réel, France, 2021
Berlinale, Germany, 2021
New York FF, USA, 2020

Original language / Izvorni jezik:

English / engleski

Cinematographer / Kamera:

Ephraim Asili

Editor / Montaža:

Ephraim Asili

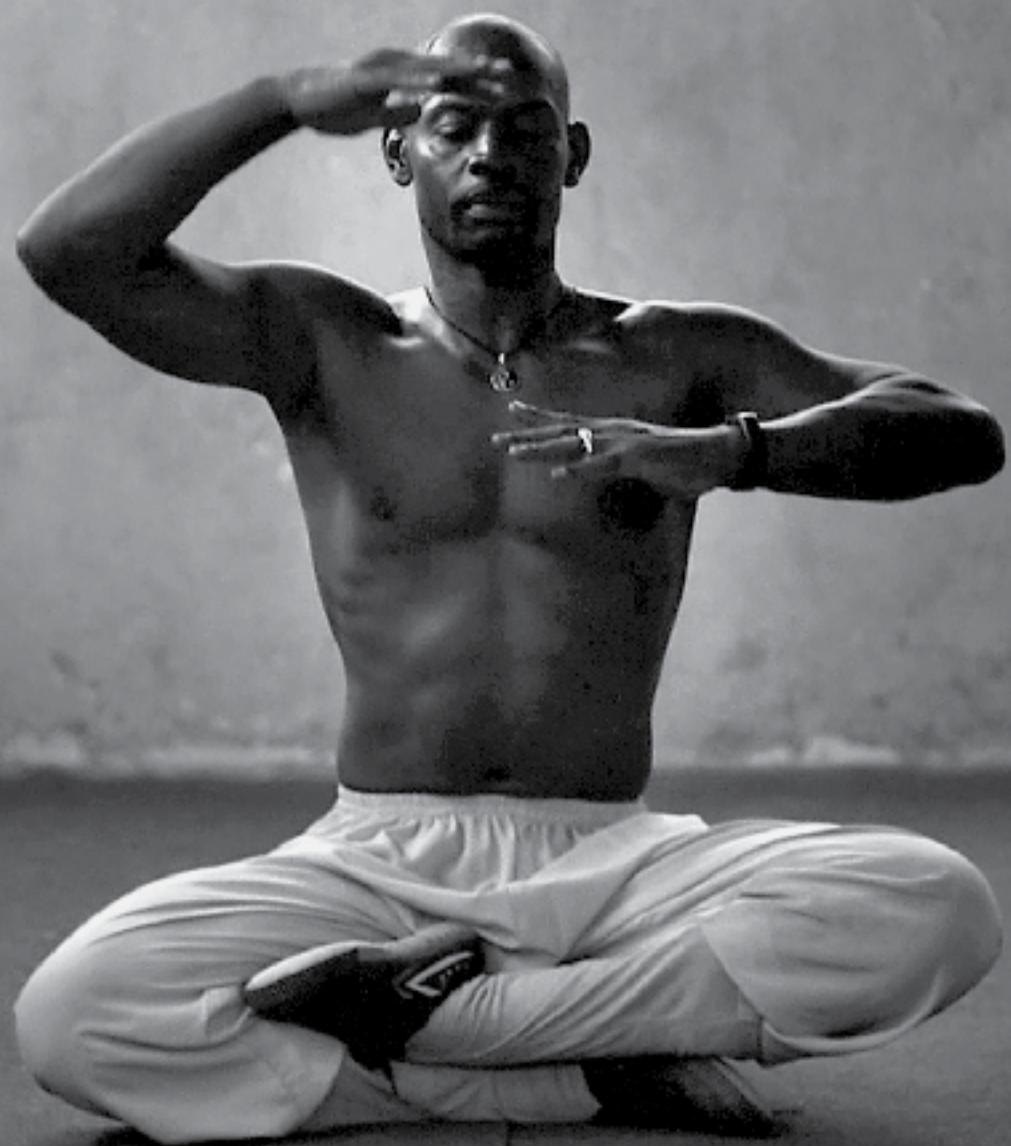
Producers / Producenti:

Ephraim Asili, Asili Vision, EMPAC

Contact / Kontakt:

Ephraim Asili

effieasilis@gmail.com



Just a Movement / Samo pokret

2021 (110')



Vincent Meessen (USA, 1971) lives and works in Brussels. His artistic work is woven from a constellation of actors, gestures, and signs that maintain a polemical and sensible relation to the writing of history and the westernization of imaginaries. He decenters and multiplies gazes and perspectives to explore the variety of ways in which colonial modernity has impacted the fabric of contemporary subjectivities. With ten guest artists, Meessen represented Belgium at the 56th Venice Biennale in 2015.

BELGIUM, FRANCE / BELGIJA, FRANCUSKA

Director / Režija: Vincent Meessen

In Senegal, the name of Omar Blondin Diop is associated with an unpunished state crime. In France, he has mostly gone down in history as a Marxist activist featuring in "La Chinoise", a fiction of political anticipation by Jean-Luc Godard. Today in Dakar, his brothers and friends remember him while the local youth play their own fate under the imperfect present of China-Africa.

U Senegalu, ime Omar Blondin Diop asocira na nekažnjeni državni zločin. U Francuskoj se spominje kao marksistički aktivista koji se pojavljuje u "La Chinoise", fikciji političke anticipacije Jean-Luc Godarda. Danas, u Dakaru, njegova braća i prijatelji ga se prisjećaju dok istovremeno lokalna mladež kroji vlastitu sudbinu u nesavršenoj sadašnjosti Kine-Afrike.

Vincent Meessen (USA, 1971) živi i radi u Briselu. Njegov umjetnički rad istkan je od konstelacija glumaca, gesta i znakova koji ostvaruju polemički i senzibilan odnos prema ispisivanju historije i vesternizaciji imaginarija. Decentrira i multiplicira poglede i perspektive kako bi preispitao različite načine kroz koje kolonijalna modernost djeluje na stvaranje savremenih subjektiviteta. Sa deset gostujućih umjetnika, Meessen je predstavljao Belgiju na 56. Venecijanskom bijenalu 2015. godine.

FESTIVALS / FESTIVALI

Berlinale, Germany, 2021

New York FF, USA, 2021

Hot Docs, Canada, 2021

Sheffield DocFest, UK, 2021

RIDM, Canada, 2021

Original languages / Izvorni jezici:
Wolof, Chinese, French / volofski, kineski, francuski
Cinematographer / Kamera:
Vincent Pinckaers
Editor / Montaža:
Simon Arazi
Producers / Producenti:
Geneviève de Bauw / Thank You & Good Night production

Contact / Kontakt:

CBA

promo@cbadoc.be



Let's Say Revolution / Revolucija, recimo

2021 (128')



FRANCE / FRANCUSKA

Directors / Režija: Nicolas Klotz, Elisabeth Perceval

A shamanic documentary whose common thread is manhunt across eras and continents and whose driving force is dance as an art of war and healing to ward off, and organize the resistance of bodies and souls.

Šamanski dokumentarni film čija je zajednička nit progon erama i kontinentima, a pokretačka sila ples kao umjetnost rata i zacjeljivanja u odbijanju i organizaciji otpora tijela i duša.

FESTIVALS / FESTIVALI

Doclisboa, Portugal, 2021 – Best International Competition Film Nominee
FIDMarseille, France, 2021 – International Competition Award Nominee

Nicolas Klotz is a director and writer, known for "Paria" (2000), "Hamlet en Palestine" (2017) and "La question humaine" (2007).

Elisabeth Perceval is a writer and director, known for "Let's Say Revolution" (2021), "L'héroïque lande - La frontière brûle" (2017) and "Low Life" (2011).

Nicolas Klotz je režiser i pisac poznat po filmovima "Paria" (2000), "Hamlet en Palestine" (2017) i "La question humaine" (2007).

Elisabeth Perceval je spisateljica i režiserka poznata po filmovima "Let's Say Revolution" (2021), "L'héroïque lande - La frontière brûle" (2017) i "Low Life" (2011).

Original languages / Izvorni jezici:

French, Wolof, Spanish / francuski, volofski, španski

Cinematographer / Kamera:

Nicolas Klotz

Editors / Montaža:

Elisabeth Perceval, Nicolas Klotz

Producers / Producenți:

Bertrand Scalabre / Unexpected Films, ARTE France - La Lucarne, Centre Pompidou



Past Futures / Prošle budućnosti

2021 (98')



AUSTRIA / AUSTRIJA

Director / Režija: Johannes Gierlinger

“Past Futures” is a political and poetic reflection on the nature and effects of revolutions. An exemplary starting point for this essayistic film is the March Revolution of 1848 in Vienna. What remains of a revolution? When is it considered to have failed and when and how are its achievements manifested? The film combines historical struggles with today's forms of resistance and reflects on how the practice of collective memory inscribes itself in the present of a city and the actions of its residents.

“Prošle budućnosti” je politička i poetska refleksija na prirodu i posljedice revolucija. Egzemplarna početna tačka ovog filma eseja je Martovska revolucija 1848. godine u Beču. Šta je ostalo od revolucije? Kada se smatra propalom, te kada i kako se manifestuju njena postignuća? Film kombinuje historijske sukobe sa današnjim formama otpora, te prikazuje kako se praksa kolektivnog sjećanja upisuje u sadašnjost grada i djela njegovih građana.

FESTIVALS / FESTIVALI

Diagonale Filmfestival Graz, Austria, 2021

Ifa Galerie Stuttgart in cooperation with Bienal de Artes Mediales in Santiago de Chile, 2021

This Human World FF, Austria, 2021

Johannes Gierlinger (1985). In his work he deals with history, memory and resistance as well as with their forms of representation. He explores readings, doubts and possible future images in the form of essays. His work has been shown at national and international film festivals and institutions, including Visions Du Réel Nyon, Belvedere21 Vienna, Werkleitz Center for Media Art, CPH:DOX, Edinburgh IFF, Das Weisse Haus Vienna, Salzburger Kunstverein, Mumok Cinema, Diagonale Graz. Lives and works in Vienna.

Johannes Gierlinger (1985). Obračunava se sa historijom, sjećanjem i otporom kroz svoj rad, kao i sa formama njihove reprezentacije. Istražuje iščitavanja, sumnje i moguće slike iz budućnosti u formi eseja. Njegovi radovi su prikazivani na nacionalnim i internacionalnim filmskim festivalima i izložbama, uključujući Visions Du Réel Nyon, Belvedere21 Beč, Werkleitz centar za umjetnost, CPH:DOX, Edinburgh IFF, Das Weisse Haus Vienna, Salzburger Kunstverein, Mumok kino i Diagonale Graz. Živi i radi u Beču.

Original language / Izvorni jezik:

German / njemački

Cinematographer / Kamera:

Johannes Gierlinger

Editor / Montaža:

Johannes Gierlinger

Producers / Producenti:

Johannes Gierlinger & Subobscura Films

Contact / Kontakt:

Johannes Gierlinger

mail@johannesgierlinger.com



NON AU REFERENDUM

Returning to Reims (Fragments) / Povratak Reimsu (Fragmenti)

2021 (83')

FRANCE / FRANCUSKA

Director / Režija: Jean-Gabriel Périot

Through the text of Didier Eribon interpreted by Adèle Haenel, "Returning to Reims (Fragments)" tells in archives an intimate and political story of the French working class from the beginning of the 1950s to today.

Zasnovan na tekstu Didiera Eribona, u interpretaciji Adèle Haenel, "Povratak Reimsu (Fragmenti)" tragom arhiva priča intimnu i političku storiju o francuskoj radnoj klasi sa početka pedesetih godina dvadesetog vijeka do danas.

FESTIVALS / FESTIVALI

Cannes, France, 2021 – Golden Eye Nominee; Queer Palm Nominee

Guanajuato IFF, Latin America, 2021 – Best International Documentary Feature Nominee

San Sebastián IFF, Spain, 2021

Viennale, Austria, 2021

IDFA, the Netherlands, 2021



Jean-Gabriel Périot (France, 1974) directed several short movies and develops his own editing style with archives. Between documentary, animation and experimental, most of his works deal with violence and history. His short works, including "Dies Irae", "Even If She Had Been A Criminal...", "Nijuman no Norei" and "The Devil" were shown in numerous festivals and were honoured by many prizes. "A German Youth", his first documentary feature film, opened the Panorama section of the Berlinale 2015 and was released in France, Germany and Switzerland and received many prizes in festivals.

Jean-Gabriel Périot (Francuska, 1974) režirao je nekoliko kratkih filmova i razvija vlastiti stil montaže kroz arhivske snimke. U vidu dokumentarnog filma, animacije i eksperimentalnog filma, njegov rad često propituje teme nasilja i historije. Kratki filmovi poput "Dies Irae", "Even If She Had Been A Criminal...", "Nijuman no Norei" i "The Devil" prikazani su i nagradivani na brojnim festivalima. "A German Youth", njegov prvi dokumentarni dugometražni film otvorio je selekciju Panorama na Berlinaleu 2015. godine, a prikazan je i u Francuskoj, Njemačkoj i Švicarskoj sa mnogo osvojenih nagrada.

Original language / Izvorni jezik:

French / francuski

Cinematographer / Kamera:

Julia Mingo

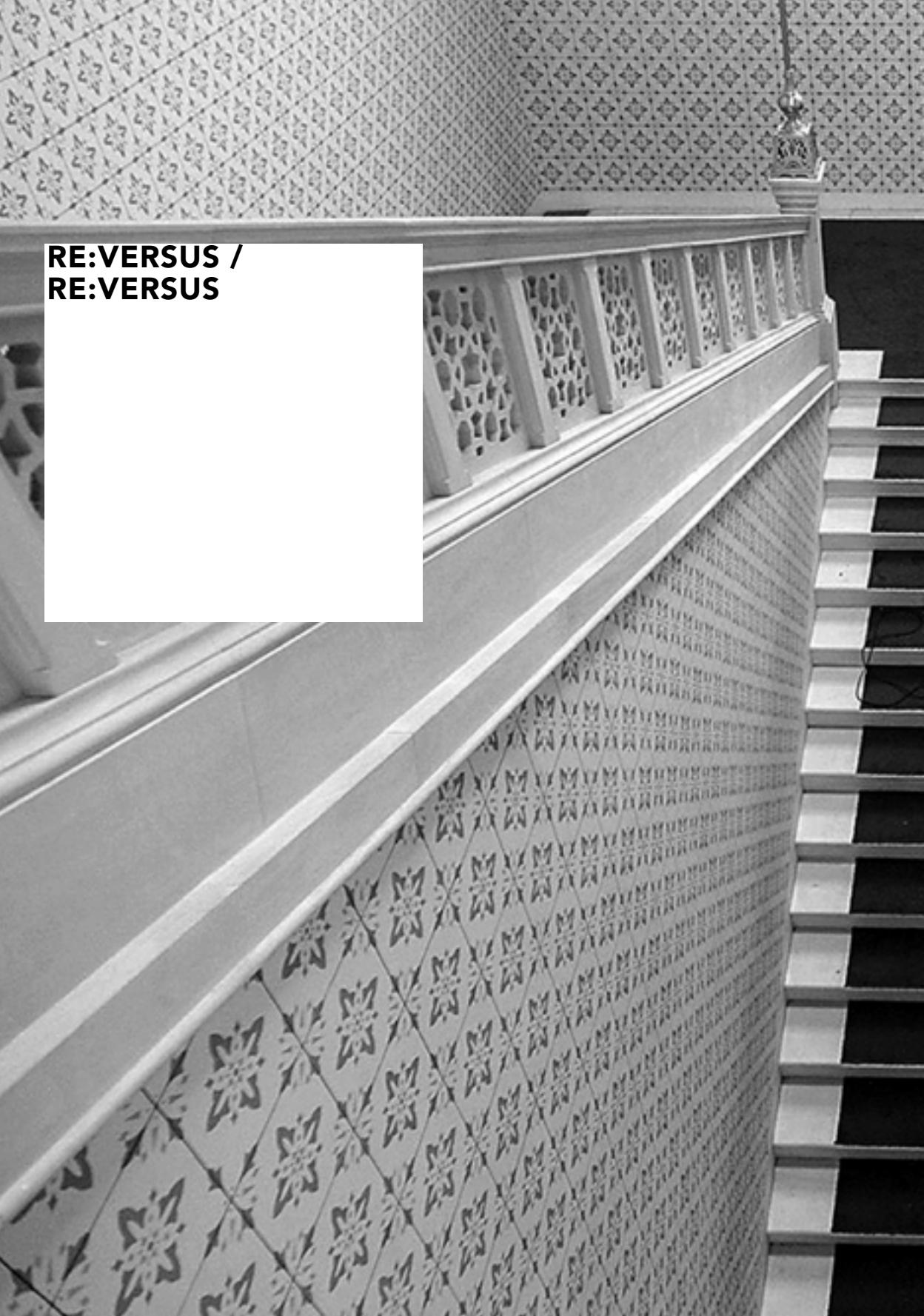
Editor / Montaža:

Jean-Gabriel Périot

Producers / Producenti:

Marie-Ange Luciani / Les Films de Pierre,
ARTE France

RE:VERSUS /
RE:VERSUS





Programmers / Selektorice:
Adrianna Quena
Kumjana Novakova

Futura / Futura
Pietro Marcello, Francesco Munzi,
Alice Rohrwacher

ITALY / 2021 / 108'

Homes / Domovi
Laila Pakalnina
LATVIA / 2021 / 121'

Mr Bachman and His Class /
Gosp. Bachman i njegov razred
Maria Speth

GERMANY / 2021 / 217'

The New Gospel / Novi gospel
Milo Rau

GERMANY, SWITZERLAND, ITALY / 2020 / 107'

The Other Side of the River /
Druga strana rijeke
Antonia Kilian

GERMANY, FINLAND / 2021 / 90'



Futura / Futura

2021 (108')



ITALY / ITALIJA

Directors / Režija: Pietro Marcello, Francesco Munzi,
Alice Rohrwacher

"Futura" is a truly collective work, where collectiveness is at the service of a whole project. It explores what boys and girls from 15 to 20 think about the future, through a series of interviews filmed during a long journey across Italy. It is a portrait of the country, as seen through the eyes of a group of teens who talk about the places they live in, their dreams, expectations, desires and fears.

"Futura" je istinski kolektivni rad, gdje je sam pojam kolektiva baza cijelog projekta. Film istražuje kako djevojke i momci od 15 do 20 godina razmišljaju o budućnosti kroz seriju intervjuja snimanih tokom dugog putovanja kroz Italiju. To je portret zemlje videne očima tinejdžera koji razgovaraju o mjestima gdje su živjeli, o snovima, očekivanjima, željama i strahovima.

FESTIVALS / FESTIVALI

Antalya Golden Orange FF, Turkey, 2021 – International Feature Film
Competition Award Nominee
Cannes, France, 2021 – Golden Eye Nominee
TIFF, Canada, 2021

Pietro Marcello (Italy, 1976) is a director and writer, known for "Bella e perduta" (2015), "Martin Eden" (2019) and "La bocca del lupo" (2009).

Francesco Munzi (Italy, 1969) is a director and writer, known for "Anime nere" (2014), "Saimir" (2004) and "Il resto della note" (2008).

Alice Rohrwacher (Italy, 1982) is a director and writer, known for "Lazzaro felice" (2018), "Corpo celeste" (2011) and "Le meraviglie" (2014).

Pietro Marcello (Italija, 1976) je režiser i pisac poznat po filmovima "Bella e perduta" (2015), "Martin Eden" (2019) i "La bocca del lupo" (2009).

Francesco Munzi (Italija, 1969) je režiser i pisac poznat po filmovima "Anime nere" (2014), "Saimir" (2004) i "Il resto della note" (2008).

Alice Rohrwacher (Italija, 1982) je režiserka i spisateljica poznata po filmovima "Lazzaro felice" (2018), "Corpo celeste" (2011) i "Le meraviglie" (2014).

Original language / Izvorni jezik:

Italian / talijanski

Cinematographer / Kamera:

Ilya Sapeha

Editor / Montaža:

Aline Hervé

Producers / Producenti:

Alessio Lazzareschi, Giulia Moretti



Homes / Domovi

2021 (121')



LATVIA / LATVIJA

Director / Režija: Laila Pakalnina

We go to peoples' homes, ask them to go outside and we film them through their own windows – this is how we are making film about people, their homes and about filmmaking.

Posjećujemo domove ljudi, zamolimo ih da izadu vani i onda snimamo kroz njihove prozore – ovako nastaje film o ljudima, njihovim domovima i samom činu filmskog stvaranja.

FESTIVALS / FESTIVALI

IDFA, the Netherlands, 2021
Tallinn Black Nights IFF, Estonia, 2021

Laila Pakalnina graduated from the Moscow Film Institute (VGIK), Department of Film Direction, in 1991. A director and scriptwriter of 32 documentaries, 5 shorts, and 6 fiction features, altogether she has 43 films, 2 children, 1 husband, 2 dogs and 2 bicycles. And many ideas for new films. Her films have screened in official programmes at Cannes, Venice, Berlinale, Locarno, Karlovy Vary, Rome, Tallinn and other international festivals, where they have won numerous awards.

Laila Pakalnina je 1991. godine diplomirala na Moskovskom filmskom institutu (VGIK), na Odsjeku za filmsku režiju. Režiserka je i scenaristkinja 32 dokumentarna filma, pet kratkih, šest fikcionalnih dugometražnih, a iza nje je ukupno 43 filma, dvoje djece, jedan muž, dva psa i dva bicikla. I mnogo ideja za nove filmove. Njeni filmski radovi su prikazivani u sklopu oficijelnih selekcija u Cannesu, Veneciji, Berlinaleu, Locarnu, Karlovy Vary, Rimu, Tallinu i drugim internacionalnim festivalima, sa mnogobrojnim osvojenim nagradama.

Original languages / Izvorni jezici:

Latvian, Russian, English /

latvijski, ruski, engleski

Cinematographer / Kamera:

Gints Berzins

Editor / Montaža:

Ieva Veiveryte

Producer / Producent:

Laila Pakalnina / Hargla Company

Contact / Kontakt:

Laila Pakalnina

laila.pakalnina@inbox.lv

Papa



Mr Bachmann and His Class / Gosp. Bachmann i njegov razred

2021 (217')

GERMANY / NJEMAČKA

Director / Režija: Maria Speth

"Mr Bachmann and His Class" is an intimate documentary portraying the bond between an elementary school teacher and his students. His unconventional methods clash with the complex social and cultural realities of the provincial German industrial town they live in.

"Gosp. Bachmann i njegov razred" je intimistički dokumentarni film koji portretira odnos između učitelja u osnovnoj školi i njegovih učenika. Njegove neobične metode su u sukobu sa složenom društvenom i kulturnom stvarnošću njemačkog industrijskog provincijskog grada u kojem žive.

FESTIVALS / FESTIVALI

Berlinale, Germany, 2021 – Competition Audience Award; Silver Berlin Bear;
Golden Berlin Bear Nominee
Hong Kong IFF, China, 2021 – Golden Firebird Award
European Film Awards, 2021 – European Film Award Nominee



Maria Speth is a writer, director, and producer of features and documentaries. Her films have won her the VPRO Tiger Award, DEFA Foundation Award, Incentive Prize for Film and Media Arts, German Metropolis Award and many more. She is currently working on a feature film and a project, both supported with funds through the German Federal Government.

Maria Speth je spisateljica, režiserka i producentica dugometražnih i dokumentarnih filmova. Njeni filmovi su osvajali, između ostalog, VPRO Tiger nagradu, Nagradu DEFA fondacije, Poticajnu nagradu za film i medijsku umjetnost, German Metropolis nagradu i druge. Trenutno razvija dugometražni film i projekat uz podršku Njemačke federalne vlade.

Original language / Izvorni jezik:
German / njemački
Cinematographer / Kamera:
Reinhold Vorschneider
Editor / Montaža:
Maria Speth
Producer / Producent:
Maria Speth

Contact / Kontakt:
Madonnen Film GmbH
Am Lappien 27 14169 Berlin
info@madonnenfilm.de
+49 30 847 19 535



The New Gospel / Novi gospel

2020 (107')



GERMANY, SWITZERLAND, ITALY / NJEMAČKA, ŠVICARSKA, ITALIJA
Director / Režija: Milo Rau

"The New Gospel" is both a live recording of the play, and a glimpse behind the scenes. We see Sagnet grow into his role as Jesus, while in between mobilizing groups of laborers working nearby Matera into a large-scale protest dubbed the "Revolt of Dignity." And dignity is precisely what this film is aiming towards in its portraits of activists and actors alike.

"Novi gospel" je istovremeno i živa snimka jedne predstave, ali i djelić atmosfere iza scene. Pratimo Sagneta koji srasta sa ulogom Isusa dok regrutuje radničke grupe u okolini Matere, za masovni protest pod nazivom "Revolt dostojanstva". A dostojanstvo je upravo osnovni fokus ovog filma pri portretiranju i aktivista i glumaca.

FESTIVALS / FESTIVALI

IDFA, the Netherlands, 2020 – Feature-Length Documentary Competition
Dokufest, Kosovo, 2020 – Human Rights Doc Competition
Solothurn FF, Switzerland, 2021 – Prix de Soleure Competition

Milo Rau is director, writer and artistic director of NTGent (Belgium). Rau studied sociology, German and Romance languages and literature in Paris, Berlin and Zurich. Since 2002 he has published over 50 plays, films, books and actions for which he has received numerous awards. His theatre productions have been shown at all major international festivals and have been touring in over 30 countries worldwide.

Milo Rau je režiser, pisac i umjetnički direktor NTGent (Belgija). Rau je studirao sociologiju, njemački jezik te romanske jezike i književnost u Parizu, Berlinu i Cirkulu. Od 2002. godine objavio je više od 50 pozorišnih drama, filmova i knjiga koje su osvojili mnoge nagrade. Njegova pozorišna djela prikazivana su na velikim internacionalnim festivalima i proputovala su preko 30 svjetskih zemalja.

Original languages / Izvorni jezici:
Italian, French, English / italijanski,
francuski, engleski
Cinematographer / Kamera:
Thomas Eirich-Schneider
Editor / Montaža:
Katja Dringenberg
Producers / Producenti:
Arne Birkenstock / Fruitmarket Kultur
und Medien GmbH, Sebastian Lemke
/ Fruitmarket Kultur und Medien
GmbH, Olivier Zobrist / Langfilm, IIPM -
International Institute of Political Murder

Contact / Kontakt:
CAT&Docs



The Other Side of the River / Druga strana rijeke

2021 (90')



Antonia Kilian is a director, cinematographer and producer. She studied Visual Communication as well as Art and Media at the Berlin University of Arts and Cinematography in Film University in Potsdam Babelsberg and at the ISA in Havana, Cuba. In this time she worked as DoP for several films, both fiction and documentary that run on numerous international festivals. Since 2018 she is based between Kassel and Berlin and runs her own production company Pink Shadow Films.

GERMANY, FINLAND / NJEMAČKA, FINSKA
Director / Režija: Antonia Kilian

19-year-old Hala crossed the Euphrates River to escape a forced marriage and her IS supporting family. She finds shelter in a Military Academy where she is trained with a weapon to free other women in danger. After the Kurdish military takes over her city from ISIS, she returns to free her sisters from her parents' house.

Devetnaestogodišnja Hala prešla je Eufrat bježeći od prisilnog braka i porodice koja je podržavala Islamsku državu. Nalazi utočište u vojnoj akademiji gdje se obučava da rukuje oružjem kako bi spašavala druge žene u opasnosti. Nakon što kurdske vojne snage preuzimaju grad od ISIS-a, vraća se kako bi oslobodila sestre iz roditeljske kuće.

Antonia Kilian je režiserka, snimateljka i producentica. Studirala je vizuelne komunikacije i umjetnost i medije na berlinskom Univerzitetu umjetnosti i kinematografije na Univerzitetu filma u Potsdam Babelsbergu, i na ISA u Havani, Kuba. U tom periodu radila je i kao snimateljka za nekoliko fikcionalnih i dokumentarnih filmova koji su osvajali nagrade na internacionalnim festivalima. Od 2018. godine živi na relaciji Kassel-Berlin, i vodi vlastitu producijsku kuću Pink Shadow Films.

FESTIVALS / FESTIVALI

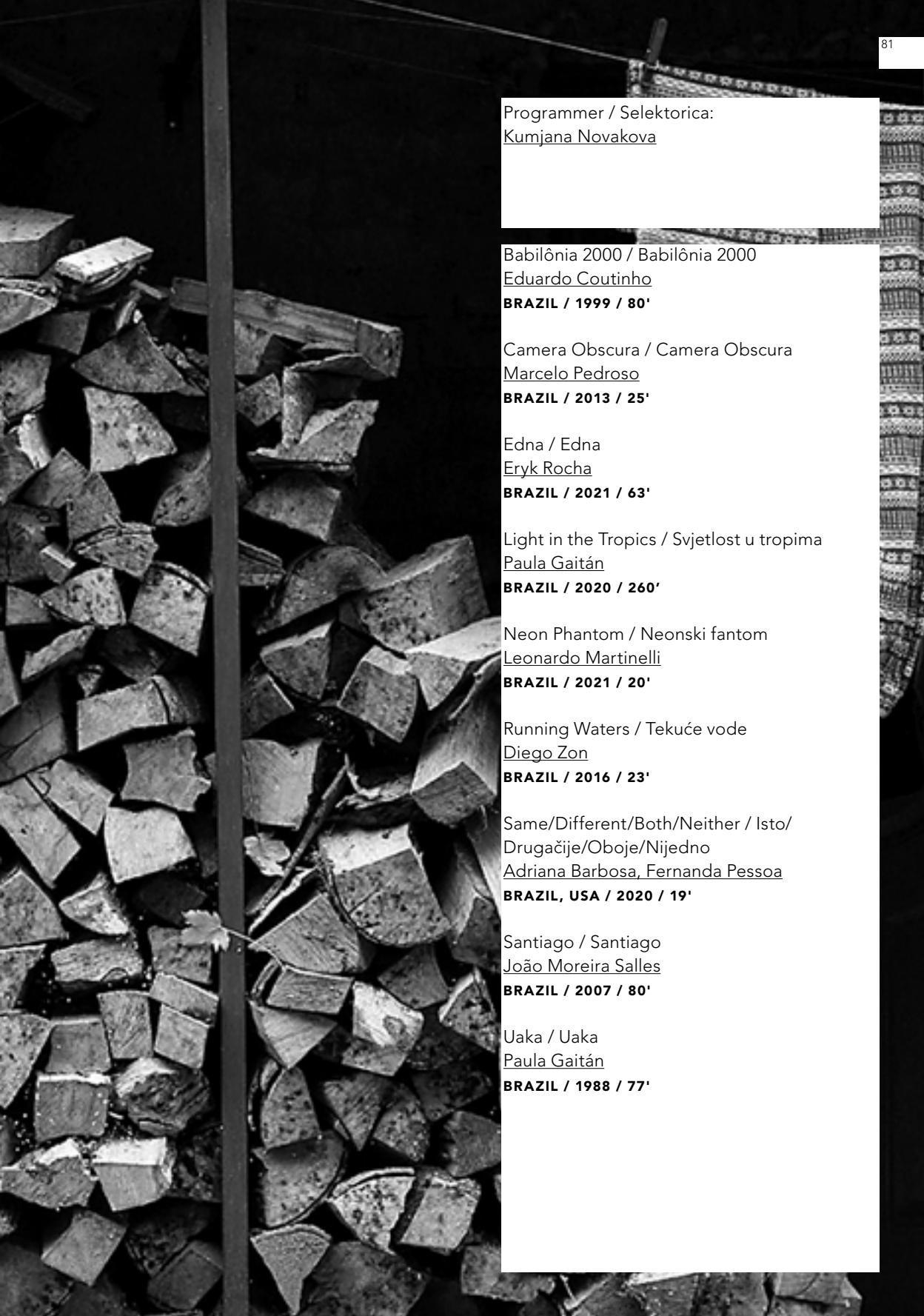
CPH:DOX, Denmark, 2021
Biografilm Festival, Italy, 2021
Docs Against Gravity FF, Poland, 2021
DOK.fest Munich, Germany, 2021
Chicago IFF, USA, 2021

Original languages / Izvorni jezici:
Arabic, Kurdish, German / arapski, kurdski, njemački
Cinematographer / Kamera:
Antonia Kilian
Editor / Montaža:
Arash Asadi
Producers / Producenti:
Doppelplusultra Filmproduktion GmbH,
Pink Shadow Films
Contact / Kontakt:
Syndicado Film Sales
admin@syndicado.com



SPECIAL PROGRAMMES /
SPECIJALNI PROGRAMI

**MORE THAN ANYTHING
ELSE I WANTED
TO STAY AWHILE -
CONTEMPORARY
BRAZILIAN CINEMA /
VIŠE OD SVEGA,
ŽELJELA SAM
JOŠ MALO OSTATI
– SAVREMENI
BRAZILSKI FILM**



Programmer / Selektorica:
Kumjana Novakova

Babilônia 2000 / Babilônia 2000
Eduardo Coutinho
BRAZIL / 1999 / 80'

Camera Obscura / Camera Obscura
Marcelo Pedroso
BRAZIL / 2013 / 25'

Edna / Edna
Eryk Rocha
BRAZIL / 2021 / 63'

Light in the Tropics / Svjetlost u tropima
Paula Gaitán
BRAZIL / 2020 / 260'

Neon Phantom / Neonski fantom
Leonardo Martinelli
BRAZIL / 2021 / 20'

Running Waters / Tekuće vode
Diego Zon
BRAZIL / 2016 / 23'

Same/Different/Both/Neither / Isto/
Drugacije/Oboje/Nijedno
Adriana Barbosa, Fernanda Pessoa
BRAZIL, USA / 2020 / 19'

Santiago / Santiago
João Moreira Salles
BRAZIL / 2007 / 80'

Uaka / Uaka
Paula Gaitán
BRAZIL / 1988 / 77'



Babilônia 2.000 / Babilônia 2.000

1999 (80')



BRAZIL / BRAZIL

Director / Režija: Eduardo Coutinho

On the morning of December 31, 1999, a film crew enters Babilônia hill in Rio de Janeiro, where two slums with over 4 thousand inhabitants overlook the glamorous Copacabana oceanfront. At midnight, a crowd of people gather to watch the fireworks and celebrate New Year's. For 16 hours, five digital cameras spread around the hill record the preparations for the party. Residents reminisce about their lives and reveal their expectations for 2000.

U jutro 31. decembra 1999. godine, filmska ekipa dolazi na Babilônia brdo u Rio de Janeiru, na kojem dva sirotinjska kvarta sa četiri hiljade stanovnika gledaju na glamuroznu rivu Copacabane. U ponoć, gomila posmatra vatromet i slavi Novu godinu. U narednih 16 sati, pet digitalnih kamera postavljenih širom brdovitog područja bilježe pripreme za feštu. Stanovnici se prisjećaju i otkrivaju svoja očekivanja za 2000. godinu.

FESTIVALS / FESTIVALI

IDFA, the Netherlands, 2001

It's All True Festival, Brazil, 2001

Festival du Cinéma Brésilien de Paris, France, 2001

Eduardo Coutinho, after an early career divided between fiction and documentary films, opted for the latter following a formative period spent working on the television news program "Twenty Years Later" (1964-1984), his attempt to settle old scores with history and with one of his old film projects, became a classic of Brazilian cinema. His filmography includes: "Santo Forte" (1999), "Babilônia 2000", "Master, A Building in Copacabana" (2002), and others.

Eduardo Coutinho je izabrao dokumentarni film namjesto fikcionalnog nakon formativnih godina provedenih na televizijskom informativnom programu "Twenty Years Later" (1964-1984), njegov pokušaj obračuna sa historijom i jedan od starijih filmskih projekata, postao je brazilska klasična. Njegovu filmografiju čine, između ostalog, i filmovi: "Santo Forte" (1999), "Babilônia 2000", "Master, A Building in Copacabana" (2002) i mnogi drugi.

Original language / Izvorni jezik:

Portuguese / portugalski

Editor / Montaža:

Jordana Berg

Producer / Producent:

VideoFilmes

Contact / Kontakt:

Fernanda Tavares



Camera Obscura / Camera Obscura

2013 (25')



Marcelo Pedroso (Brazil, 1979) is an editor, director and screenwriter. Some of his best known works include: "The Last Image", "A Place to Take Away" and "High Rise" (editing); "Brasil S/A" (directing) and "A Journey for Mario" (screenwriting).

BRAZIL / BRAZIL

Director / Režija: Marcelo Pedroso

Marcelo Pedroso (Brazil, 1979) je montažer, režiser i scenarista. Neki od njegovih najpoznatijih radova su: "The Last Image", "A Place to Take Away" i "High Rise" (montaža); "Brasil S/A" (režija) i "A Journey for Mario" (scenarij).

When images of illuminated objects penetrate a dark chamber through a small hole and get projected onto a white paper sheet positioned a certain distance from that hole, one can see inverted objects with their own shapes and colors on the sheet.

Kada slike osvjetljenih predmeta prođu u mračnu komoru kroz mali otvor, a zatim bivaju projicirani na bijelu papirnu podlogu postavljenu na izvjesnoj udaljenosti od otvora, mogu se vidjeti invertirani objekti koji prave vlastite oblike i boje na podlozi.

Cinematographer / Kamera:

Marcelo Pedroso

Editor / Montaža:

Marcelo Pedroso

Producer / Producent:

Marcelo Pedroso

Contact / Kontakt:

Marcelo Pedroso

marcelo.pedroso@gmail.com



Edna / Edna

2021 (64')



BRAZIL / BRAZIL

Director / Režija: Eryk Rocha

Living on the edge of Transbrasiliana highway in the Brazilian Amazon, Edna is a witness of a land in ruins built upon massacres. Raised only by her mother, she experiences in her body and hers descendants, the marks of a “war that never ends” – a war for land. Through her reports and writings, the movie builds a hybrid narrative that moves between reality and imaginary. Everything’s woven from Edna’s memory and her diary entitled “Story of My Life”.

Živeći na samoj granici sa autoputem Transbrasiliana u brazilskoj Amazoniji, Edna svjedoči ovoj ruiniranoj zemlji izrasloj na masakrima. Odrasla samo uz majku, ona u svom i tijelu svojih potomaka osjeća tragove “neprekidnog rata” – rata za zemlju. Kroz svjedočenja i zapise, ovaj film gradi hibridni narativ između stvarnosti i imaginarija. Sve je istkano iz Edninog sjećanja, a njen dnevnik je nazvan “Priča mog života”.

FESTIVALS / FESTIVALI

Visions du Réel, Switzerland, 2021

Pesaro FF, Italy, 2021 – Special Honorable Mention Prize of the Young Jury

Festival Biarritz Amerique Latine, France, 2021 – The Young Jury prize for Best Documentary Feature Film

Festival Internacional de Cine de Viña del Mar, Latin America, 2021 – Best Director Award

FICG Festival Internacional de Cine en Guadalajara, Latin America, 2021 – Best Cinematography Award

Eryk Rocha (Brazil, 1978) grew up living throughout Latin America with his filmmaking parents, his father being of the founders of the Cinema Novo movement. He is a director and writer, known for “Cinema Novo” (2016), “Transeunte” (2010) and “Pachamama” (2008). “Cinema Novo” was awarded as Best Documentary Film in Cannes FF and was premiered in La Semana del Documental – DocMontevideo 2016. “Edna” is his ninth feature film.

Eryk Rocha (Brazil, 1978) odrastao je seleći se duž Latinske Amerike sa roditeljima filmađnjama; njegov otac je jedan od osnivača pokreta Cinema Novo. Režiser je i pisac, poznat po filmovima “Cinema Novo” (2016), “Transeunte” (2010) i “Pachamama” (2018). “Cinema Novo” je nagradeni najbolji dokumentarni film u Cannesu, i imao je premijeru na La Semana del Documental – Montevideo 2016. “Edna” je njegov deveti dugometražni film.

Original languages / Izvorni jezici:

Brazilian, Portuguese /
brazilski, portugalski

Cinematographers / Kamera:

Eryk Rocha, Jorge Chechile

Editor / Montaža:

Renato Vallone

Producers / Producenti:

Eryk Rocha, Gabriela Carneiro da Cunha

Contact / Kontakt:

Aruac Filmes

margarida@aruacfildes.com.br



Light in the Tropics / Svjetlost u tropima

2020 (260')



BRAZIL / BRAZIL

Director / Režija: Paula Gaitán

"Light in the Tropics" is an homage to the abundant greenery of the Amazon region, the woods of New England in winter and the indigenous populations of both Americas. A film that is as free-flowing as a winding river.

"Svjetlost u tropima" je omaž raskošnom zelenilu amazonske regije, zimskim šumama Nove Engleske i domorodačkom narodu obje Amerike. Ovaj film teče slobodno poput vijugave rijeke.

FESTIVALS / FESTIVALI

Berlinale, Germany, 2020 – World Premiere

Lima Alterna Festival Int. de Cine, Latin America, 2020 – Award for Best Ibero American Film

Olhar de Cinema, Brasil, 2000 – Award for Best Film

Cámara Lúcida, Latin America, 2020 – Encuentros Cinematográficos

CineBH – Mostra Internacional de Cinema de Belo Horizonte, Latin America, 2020/2021 Mostra de Cinema de Tiradentes, Latin America, 2021

DocLisboa, Portugal, 2021

Paula Gaitán (France, 1952) is a Colombian-Brazilian filmmaker, currently residing in São Paulo, Brazil. She directed her first feature film, "Uaka", in 1987. Since then, she has directed dozens of feature films, videos, television series and installations that have been internationally awarded, including "Diário de Sintra" (2008), "Exilados do Vulcão" (2013), "Subtle Interferences" (2016), "É Rocha and Rio Negro Leo" (2020) and "Light in the Tropics" (2020).

Paula Gaitán (Francuska, 1952) je kolumbijsko-brazilska filmska autorica sa adresom u São Paulu, Brazil. Režirala je svoj prvi dugometražni film "Uaka" 1987. U narednom periodu, režirala je desetine dugometražnih filmova, videa, televizijskih serija i instalacija ovjenčanih međunarodnim priznanjima, od kojih se izdvajaju: "Diário de Sintra" (2008), "Exilados do Vulcão" (2013), "Subtle Interferences" (2016), "É Rocha and Rio Negro Leo" (2020) i "Light in the Tropics" (2020).

Original languages / Izvorni jezici:
Kuikuro, Portuguese, French, Russian, English / kuikuro, portugalski, francuski, ruski, engleski

Cinematographer / Kamera:

Pedro Urano

Editor / Montaža:

Paula Gaitán

Producer / Producent:

Aruac Filmes

Contacts / Kontakti:

Paula Gaitán

paulagaitan@gmail.com

Aruac Filmes

aruacfildes@gmail.com

Vitor Graize

vitorgraize@gmail.com



Neon Phantom / Neonski fantom

2021 (20')



BRAZIL / BRAZIL

Director / Režija: Leonardo Martinelli

A delivery man dreams of having a motorcycle. He was told that everything would be like a musical film.

Dostavljač sanjari o vlastitom motoru. Rečeno mu je da će sve biti kao u mjuziklu.

FESTIVALS / FESTIVALI

Locarno FF, Switzerland, 2021 – Pardino D'oro for Best International Short Film
San Sebastian IFF, Spain, 2021
BFI London FF, UK, 2021
Gent FF, Belgium, 2021
Bosphorus FF, Turkey, 2021 – Best International Short Fiction Film
Reykjavik IFF, Island, 2021
Festival Internacional de Cine en Guadalajara, Latin America, 2021
Vancouver IFF, Canada, 2021
VGIK IFF, Russia, 2021

Leonardo Martinelli is an audiovisual artist from Rio de Janeiro. His films have been selected at more than three hundred film festivals and museums worldwide, including Locarno, San Sebastian, BFI London, Montreal and others. Through a vote among several film critics, Leonardo Martinelli was listed as one of the Top 10 New Brazilian Filmmakers by Papo de Cinema. In 2021, his film "Fantasma Neon" won the Golden Leopard for Best International Short Film at the Locarno Film Festival. He is also a Master's candidate in Social Communication at PUC-Rio.

Leonardo Martinelli je audiovizuelni umjetnik iz Rio de Janeira. Njegovi filmovi bili su uvršteni u selekcije više od tristo festivala i muzeja širom svijeta, uključujući Locarno, San Sebastian, BFI London, Montreal i druge. Papo de Cinema uvrstio ga je u 10 najboljih novih brazilskih režisera prema glasovima kritičara. Film "Neonski fantom" osvojio je Zlatnog leoparda za najbolji internacionalni kratki film 2021. godine na Locarnu. Priprema tezu za master studij u socijalnim komunikacijama na PUC-RIO.

Original language / Izvorni jezik:

Portuguese / portugalski

Cinematographer / Kamera:

Felipe Quintelas

Editor / Montaža:

Lobo Mauro

Producer / Producant:

Ayssa Yamaguti Norek, Leonardo Martinelli, Rafael Teixeira

Contact / Kontakt:

Leonardo Martinelli

fantasmaneonfilme@gmail.com



Running Waters / Tkuće vode

2016 (23')



BRAZIL / BRAZIL

Director / Režija: Diego Zon

The vastness of man is a place suspended in time, bordered by sky, land, river and sea. "Running Waters" is the memory of the Rio Doce ("Sweet River"), one of Brazil's most important rivers, before it was devastated by toxic mud on November 5th, 2015.

Ljudsko prostranstvo je prostor zamrznut u vremenu, oivičen nebesima, zemljom, rijekama i morem. "Tkuće vode" je film snimljen u sjećanje na Rio Doce (Slatka rijeka), jednu od najvažnijih brazilskih rijeka prije uništenja toksičnim blatom 5. novembra 2015. godine.

FESTIVALS / FESTIVALI

Berlinale, Germany, 2016

Tehran International Short FF, Iran, 2016

Viña del Mar IFF, Latin America, 2016

Diego Zon (1986) is a Brazilian filmmaker that presented his short films in several festivals across Latin America such as Tiradentes FF, Rio de Janeiro IFF, FF of Uruguay and Habana FF. His latest short "Running Waters" had its world premiere at the 66th Berlin International Film Festival, nominated for Golden Bear. Diego has a master's degree in film at Lisbon Theatre and Film School (Portugal) and currently he is preparing his first feature films "Submersal" (Ancine) and "The Plant Under The Wild Land" (Biennale College).

Diego Zon (1986) je brazilski filmski autor koji je predstavljao svoje kratke filmove na brojnim festivalima diljem Latinske Amerike poput Tiradentes FF, Rio de Janeiro IFF, FF Urugvaja i Habana FF. Njegov posljednji kratki film "Tekuće vode" je imao svjetsku premiju na 66. Berlinaleu i nominovan je za Zlatnog medvjeda. Diego je magistrirao film u okviru Škole teatra i filma u Lisabonu (Portugal) i trenutno priprema prve dugometražne filmove: "Submersal" (Ancine) i "The Plant Under The Wild Land" (Biennale College).

Original language / Izvorni jezik:

Portuguese / portugalski

Cinematographer / Kamera:

Patrick Tristão

Editor / Montaža:

Marcelo Moll

Producers / Producenti:

Djanira Bravo, Diego Zon / De Repente o Rio

Contact / Kontakt:

De Repente o Rio

contato@derepenteorio.com

derepenteorio.com



Same/Different/Both/Neither / Isto/Drugačije/Oboje/Nijedno

2020 (19')



BRAZIL, USA / BRAZIL, SAD

Directors / Režija: Adriana Barbosa, Fernanda Pessoa

A noisy anti-Bolsonaro protest in São Paulo; moving house in Los Angeles to the accompaniment of an ice cream truck's merry whine; a Black Lives Matter demonstration; the digging out and reinforcement of a neighbor's building foundations. These appear at first to be random scenes—some shot in grainy black and white, others in crisp color—but in fact all of them are video messages sent by two girlfriends to each other during lockdown in Brazil and the United States.

Bučni protest protiv Bolsonarovog režima u São Paulu; selidba u Los Angelesu u pratnji veselog civiljenja kombija sladoledara; Black Lives Matter demonstracije; iskopavanje i osnaživanje temelja susjednih zgrada. Isprva, čini se da je riječ o nasumičnim scenama – nekim snimljenim u crno-bijelom maniru, drugim u živim bojama – ustvari, radi se o videoporukama koje dvije prijateljice šalju jedna drugoj tokom lockdowna u Brazilu i SAD-u.

FESTIVALS / FESTIVALI

IDFA, the Netherlands, 2020 – Short Documentary Competition

Vienna Shorts, Austria, 2021 – Expedition Programme

Short Waves Festival, Poland, 2021 – 2nd Award at International Competition

Short FF, Germany, 2021

Adriana Barbosa is a Mexican-Brazilian filmmaker based in Los Angeles, US. Her work focuses on non-fiction cinema, experimental and hybrid narratives, addressing themes like immigration, colonization, LGBTQ+ rights, identity and faith as resistance.

Fernanda Pessoa is a Brazilian filmmaker and visual artist, working primarily on documentary, experimental cinema and videoinstallations.

Adriana Barbosa je meksičko-brazilska filmska autorica iz Los Angelesa, SAD. U radu prvenstveno tematizira ne-fikcionalnost, eksperimentalne i hibridne narative i teme poput imigracije, kolonizacije, LGBTQ+ prava, identiteta i vjere kao otpora.

Fernanda Pessoa je brazilska filmska autorica i vizuelna umjetnica koja primarno radi u mediju dokumentarnog i eksperimentalnog filma, te videoinstalacija.

Original languages / Izvorni jezici:
Portuguese, Spanish, English / portugalski, španski, engleski

Cinematographers / Kamera:
Adriana Barbosa, Fernanda Pessoa,
Thiago Zanato

Editors / Montaža:

Fernanda Pessoa, Adriana Barbosa

Producers / Producenti:

Fernanda Pessoa/Pessoa Produções;
Adriana Barbosa/En Caliente Filmes



Santiago / Santiago

2007 (80')



BRAZIL / BRAZIL

Director / Režija: João Moreira Salles

“Santiago” is a documentary about the failure of a film. It was shot in 1992, but the director could not edit them at the time. In 2005 the director returned to the footage, in search of a reason for his false start. Santiago had served as butler in the house where he grew up and was a man of vast culture and a prodigious memory, whose idiosyncrasies left a profound mark on the family’s memories. Reflecting on the past time, the narrator closes in on the film’s secret. Santiago is a film on identity, memory, and the very nature of documentary.

“Santiago” je dokumentarni rad o neuspjehu filma. Snimljen je 1992. godine, ali ga režiser tada nije mogao montirati. Vraća se materijalima 2005. godine, u potrazi za razlogom lošeg početka. Santiago je bio batler u domaćinstvu gdje je odrastao; bio je izuzetno obrazovan i čudesnog pamćenja čije su idiosinkrizije ostavile dubok trag na porodično sjećanje. Prisjećajući se prošlih vremena, narator daje naslutiti porodičnu tajnu. “Santiago” je film o identitetu, sjećanju i samoj prirodi dokumentarnog filma.

FESTIVALS / FESTIVALI

Cinéma du Réel, France, 2007 – Grand Prix
Doclisboa, Portugal, 2007
Hotdocs, Canada, 2007
Visions du Réel, Switzerland, 2011

João Moreira Salles is a Brazilian documentary filmmaker. He has directed, among others, “Notícias de uma guerra particular”, “Entreatos, Santiago”, and “No intenso agora”. In 1985, he and Walter Salles started the independent film production company VideoFilmes. From 1999 onwards, João produced all of Eduardo Coutinho’s films. In 2006, he founded piauí Magazine, of which he is Editor. In 2019, João spent six months on assignment in the Amazon biome. His reporting resulted in a series of seven long-form pieces published in 2020 and 2021 about the manner in which the rainforest was occupied.

João Moreira Salles je brazilijski dokumentaristički autor. Neki od njegovih filmova su: “Notícias de uma guerra particular”, “Entreatos, Santiago”, i “No intenso agora”. Skupa sa Walterom Sallesom osnovao je nezavisnu producijsku kuću VideoFilmes 1985. Producirao je sve filmove Eduarda Coutinha od 1999. godine. Osnivač je i urednik magazina piauí (2006). Boravio je šest mjeseci u amazonском шумама 2019., nakon чега је objavio seriju reportaža 2020. i 2021. године о искориштавању тропских шума.

Original language / Izvorni jezik:

Portuguese / portugalski

Cinematographer / Kamera:

Walter Carvalho, A. B. C

Editors / Montaža:

Eduardo Escorel, Livia Serpa

Producer / Producent:

Brazil/VideoFilmes

Contact / Kontakt:

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Uaka / Uaka

1988 (77')



Paula Gaitán (France, 1952) is a Colombian-Brazilian filmmaker, currently residing in São Paulo, Brazil. She directed her first feature film, "Uaka", in 1987. Since then, she has directed dozens of feature films, videos, television series and installations that have been internationally awarded, including "Diário de Sintra" (2008), "Exilados do Vulcão" (2013), "Subtle Interferences" (2016), "É Rocha and Rio Negro Leo" (2020) and "Light in the Tropics" (2020).

BRAZIL / BRAZIL

Director / Režija: Paula Gaitán

In Xingu, the Quarup – a great festive event in which men steal the divine fire, spreading it across the earth – is celebrated every year in the Kamaiurá village. Nine tribes take part in the ritual to the sound of uruá flutes, where the pajés (shamans) Tacuma, Sapaim, and Prepori, among others, are present.

U Xingu, veliki ceremonijalni festival Quarup tokom kojeg muškarci kradu sveti plamen i šire ga diljem zemlje, slavi se svake godine u selu Kamaiurá. Devet plemena učestvuju u ritualu, uz zvuke uruá flauta i prisustvo pajés (šamana) Tacume, Sapaima, Preporija i drugih.

FESTIVALS / FESTIVALI

Amiens IFF, France, 1988 – Special Jury Prize
Brasilia Festival, Latin America, 1988 – Best Assembly, Best Sound Editing, Best Photography and Special Jury Prize
Bogotá Festival, Latin America, 1990 – Jury Special Prize

Paula Gaitán (Francuska, 1952) je kolumbijsko-brazilska filmska autorica sa adresom u São Paulu, Brazil. Režirala je svoj prvi dugometražni film "Uaka" 1987. U narednom periodu, režirala je desetine dugometražnih filmova, videa, televizijskih serija i instalacija ovjenčanih međunarodnim priznanjima, od kojih se izdvajaju: "Diário de Sintra" (2008), "Exilados do Vulcão" (2013), "Subtle Interferences" (2016), "É Rocha and Rio Negro Leo" (2020) i "Light in the Tropics" (2020).

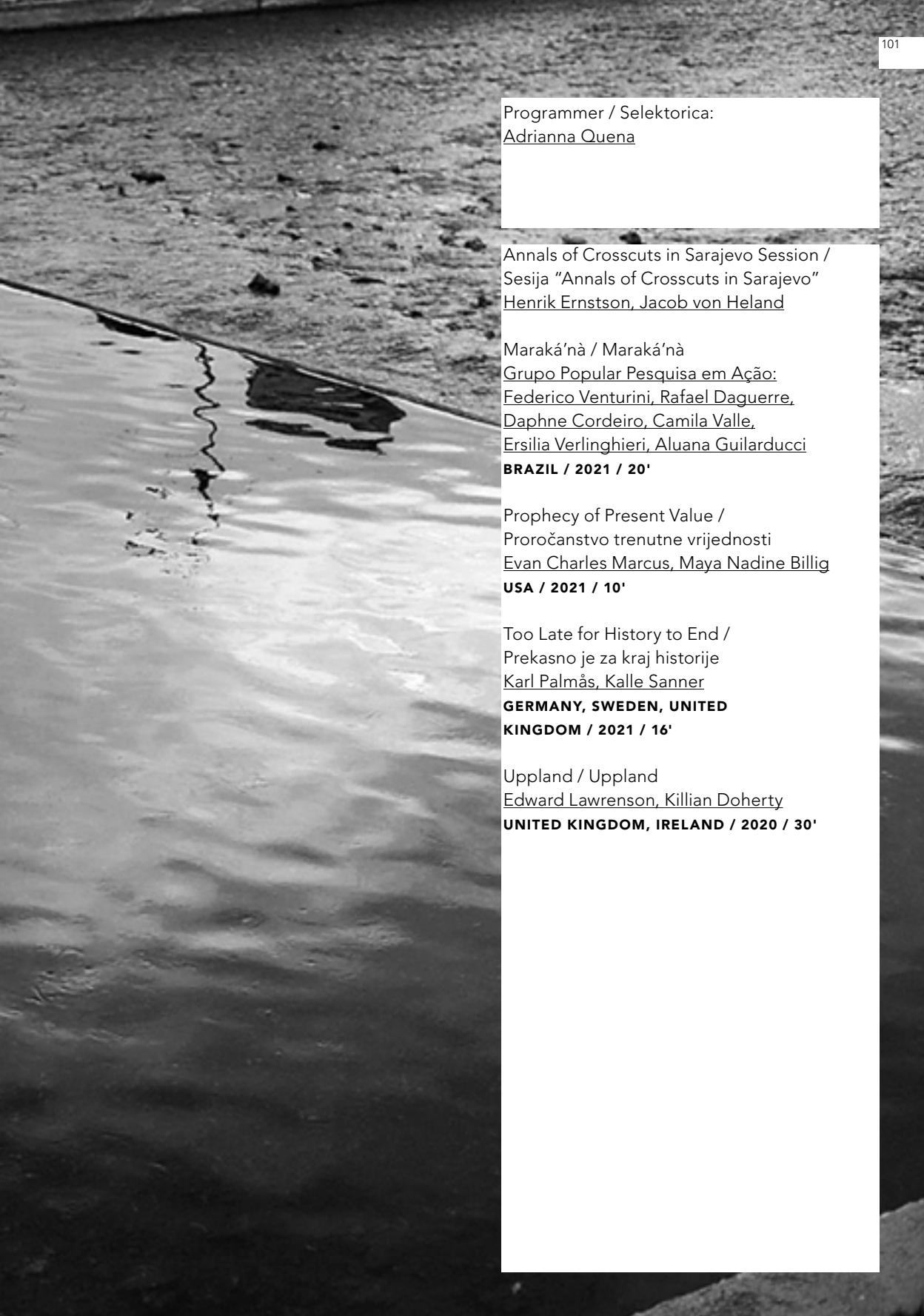
Original language / Izvorni jezik:
kamauirá / kamauirá
Cinematographer / Kamera:
Johnny Howard
Editor / Montaža:
Aida Marques
Producer / Producent:
Paula Gaitán

Contacts / Kontakti:
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paulagitan@gmail.com
Margarida Serrano
margarida@aruacfildmes.com.br

SPECIAL PROGRAMMES /
SPECIJALNI PROGRAMI

**ANNALS OF
CROSSCUTS
IN SARAJEVO /
ANNALS OF
CROSSCUTS
U SARAJEVU**





Programmer / Selektorica:
Adrianna Quena

Annals of Crosscuts in Sarajevo Session /
Sesija "Annals of Crosscuts in Sarajevo"
Henrik Ernstson, Jacob von Heland

Maraká'nà / Maraká'nà
Grupo Popular Pesquisa em Ação:
Federico Venturini, Rafael Daguerre,
Daphne Cordeiro, Camila Valle,
Ersilia Verlinghieri, Aluana Guilarducci
BRAZIL / 2021 / 20'

Prophecy of Present Value /
Proročanstvo trenutne vrijednosti
Evan Charles Marcus, Maya Nadine Billig
USA / 2021 / 10'

Too Late for History to End /
Prekasno je za kraj historije
Karl Palmås, Kalle Sanner
GERMANY, SWEDEN, UNITED KINGDOM / 2021 / 16'

Uppland / Uppland
Edward Lawrenson, Killian Doherty
UNITED KINGDOM, IRELAND / 2020 / 30'



Annals of Crosscuts in Sarajevo Session / Sesija "Annals of Crosscuts in Sarajevo"

Speakers / Govornici: Henrik Ernstson, Jacob von Heland

"Annals of Crosscuts" is a peer-reviewed publication for film-based research. It supports the use of film and cinema as integral practices in the environmental humanities. During this session, its editors, Henrik Ernstson & Jacob von Heland, will share the methodology they have used, and they will also screen some films that have resulted from this methodology –all programmed in Annals of Crosscuts 2020, The "Rupture Times" 2021 issue. The session will close with a roundtable about experiences, processes and possible futures for transmodal research and creation.

"Annals of Crosscuts" je naučno recenzirana publikacija za filmska istraživanja. Bazira se na korištenju filma i pokretnih slika kao integralnih praksi u okviru okolišne humanistike. Tokom ove sesije, urednici Henrik Ernstson i Jacob von Heland će govoriti više o metodologiji koju su koristili, te će prikazati nekoliko filmova koji su rezultat ovog procesa – svi prikazani u Annals of Crosscuts 2020 izdanju, pod nazivom "Rupture Times" iz 2021. godine. Na kraju sesije, bit će održan okrugli stol koji će tematizirati iskustva, procese i predviđanja za transmodalna istraživanja i stvaranja.



Henrik Ernstson is a lecturer in Human Geography at The University of Manchester. In 2018 he was appointed an Honorary Associate Professor of the African Centre for Cities at the University of Cape Town. He started as a Formas Postdoctoral Fellow at ACC in 2010 and was the Principal Investigator for several projects until 2018.

Jacob von Heland is a Research Fellow at the KTH Environmental Humanities Laboratory and the Division of History of Science, Technology and Environment. Previously he worked in film production (2011–2016) and held researcher positions at the Stockholm Resilience Centre, Stockholm University and other institutions.

Henrik Ernstson je predavač u oblasti ljudske geografije na Univerzitetu u Manchesteru. Imenovan je za počasnog vanrednog profesora pri Afričkom centru za gradove Univerziteta u Cape Townu 2018. godine. Radio je kao Formas postdoktorski istraživač od 2010., a bio je glavni istraživač za nekoliko projekata sve do 2018. godine.

Jacob von Heland je istraživač na KTH Laboratoriju za okolišnu humanistiku i Odsjeku za historiju nauke, tehnologije i okoliša. Radio je i kao filmski producent (2011–2016) i istraživač na brojnim institucijama poput Stockholm Resilience Centre, Univerziteta u Stockholmu i drugim.



Maraká'nà / Maraká'nà

2021 (20')



BRAZIL / BRAZIL

Directors / Režija: Grupo Popular Pesquisa em Ação:
Federico Venturini, Rafael Daguerre, Daphne Cordeiro,
Camila Valle, Ersilia Verlinghieri, Aluana Guilarducci

The Maracanã stadium is not only a space for leisure but, above all, a space of struggle. In this documentary, the Grupo Popular Pesquisa em Ação explores the struggle for education, for housing, for indigenous rights, against capital development. This is a story similar to many struggles throughout Brazil, against the mega-events and the development model imposed from above.

Stadijum Maracanã nije samo mjesto za zabavu već, prije svega, prostor za borbu. U ovom dokumentarnom filmu, Grupo Popular Pesquisa em Ação istražuje borbu za obrazovanje, smještaj, prava domorodačkih naroda, borbu protiv kapitalističkog razvoja. Ovo je priča slična mnogim borbama širom Brazila, koje su usmjerene protiv megadogađaja i razvojnog modela nametnutog od pozicija moći.

FESTIVALS / FESTIVALI

Mostra do Filme Marginal, Latin America, 2019
Annals of Crosscuts – Films of Environmental Humanities, Sweden, 2021
Festival Minuto 90 – M90, Peru, 2021
Filmzeit Kaufbeuren, Germany, 2021

Based in Rio de Janeiro, the **Grupo Popular Pesquisa em Ação** (People's Group Research in Action) was formed in response to traditional ways of producing knowledge (like those adopted by and legitimized through the Academy) and to contest the influences of the market and its logic of productivity. Formed by activists and researchers who understand the importance of research that focuses on social struggles and that is based on their demands, GPPA aimed to be an alternative that simultaneously recognizes the importance of the University and aims to give it another meaning.

Sa centrom djelovanja u Rio de Janeiru, **Grupo Popular Pesquisa em Ação** (Udruženje Istraživanje u akciji) oformljeno je kao odgovor ustaljenim načinima proizvodnje znanja (poput onih koji su usvojeni i legitimizirani kroz Akademiju), te kako bi osporilo uticaj tržišta i njegove logike produktivnosti. Okupljujući aktiviste i istraživače koji su shvatili važnost istraživanja društvenih borbi, koje je stvoreno na temeljima njihovih zahtjeva, ovo društvo je nastojalo biti alternativom koja je istovremeno prepoznavala važnost univerziteta i nastojala mu dodijeliti drugo značenje.

Original language / Izvorni jezik:

Portuguese / portugalski

Cinematographer / Kamera:

Rafael Daguerre

Editors / Montaža:

Rafael Daguerre, Daphne Cordeiro

Producers / Producenti:

Federico Venturini / Grupo Popular Pesquisa em Ação

Contact / Kontakt:

pesquisaemacao@inventati.org



Prophecy of Present Value / Proročanstvo trenutne vrijednosti

2021 (11')

USA / SAD

Directors / Režija: Maya Nadine Billig, Evan Charles Marcus

“Prophecy of Present Value” is a visual poetic exploring the experience of exile in Miami due to climate change that links embodied movement and scholarship. The film makes present the often invisible mechanisms of material extraction and human displacement which cycle forward from an ancestral past.

“Proročanstvo trenutne vrijednosti” je vizuelno poetsko istraživanje iskustva egzila u Miami, uzrokovanih klimatskim promjenama koja povezuje utjelovljeni pokret i školarinu. Film osvještava često nevidljive mehanizme materijalne ekstrakcije i ljudskog premještanja koje napreduje još od predačke prošlosti.

FESTIVALS / FESTIVALI

Screendance, USA, 2021

Annals of Crosscuts – Films of environmental humanities, Sweden, 2021



Maya Nadine Billig is a Miami-based choreographer, director, and dancer. Her dance films have been selected by Crosscuts (Sweden), Prisma Independent Film Awards (Rome), American Dance Festival, and Screendance Miami. Besides receiving her BFA and being classically trained in dance from New World School of the Arts, Maya has trained heavily in contemporary dance, physical theater, and improvisational techniques throughout Europe, Israel, and Australia.

Evan Charles Marcus is a brand director and applied visual anthropologist based out of Quito, Ecuador.

Maya Nadine Billig je koreografkinja, režisarka i plesačica iz Miamija. Njeni plesni filmovi bili su dijelom selekcija Crosscutsa (Švedska), Prisma Independent Film Awards (Rim), Američkog plesnog festivala i Screendancea Miami. Pored BA diplome i klasične plesne spreme stečene u Novoj svjetskoj školi umjetnosti, Maya je posvećena i savremenom plesu, tjelesnom teatru i improvizacijskim tehnikama širom Evrope, Izraela i Australije.

Evan Charles Marcus je brand direktor i primijenjeni vizuelni antropolog iz Quita, Ekvadora.

Original language / Izvorni jezik:

English / engleski

Cinematographers / Kamera:

Maya Billig, Roman Corrales

Editor / Montaža:

Maya Billig

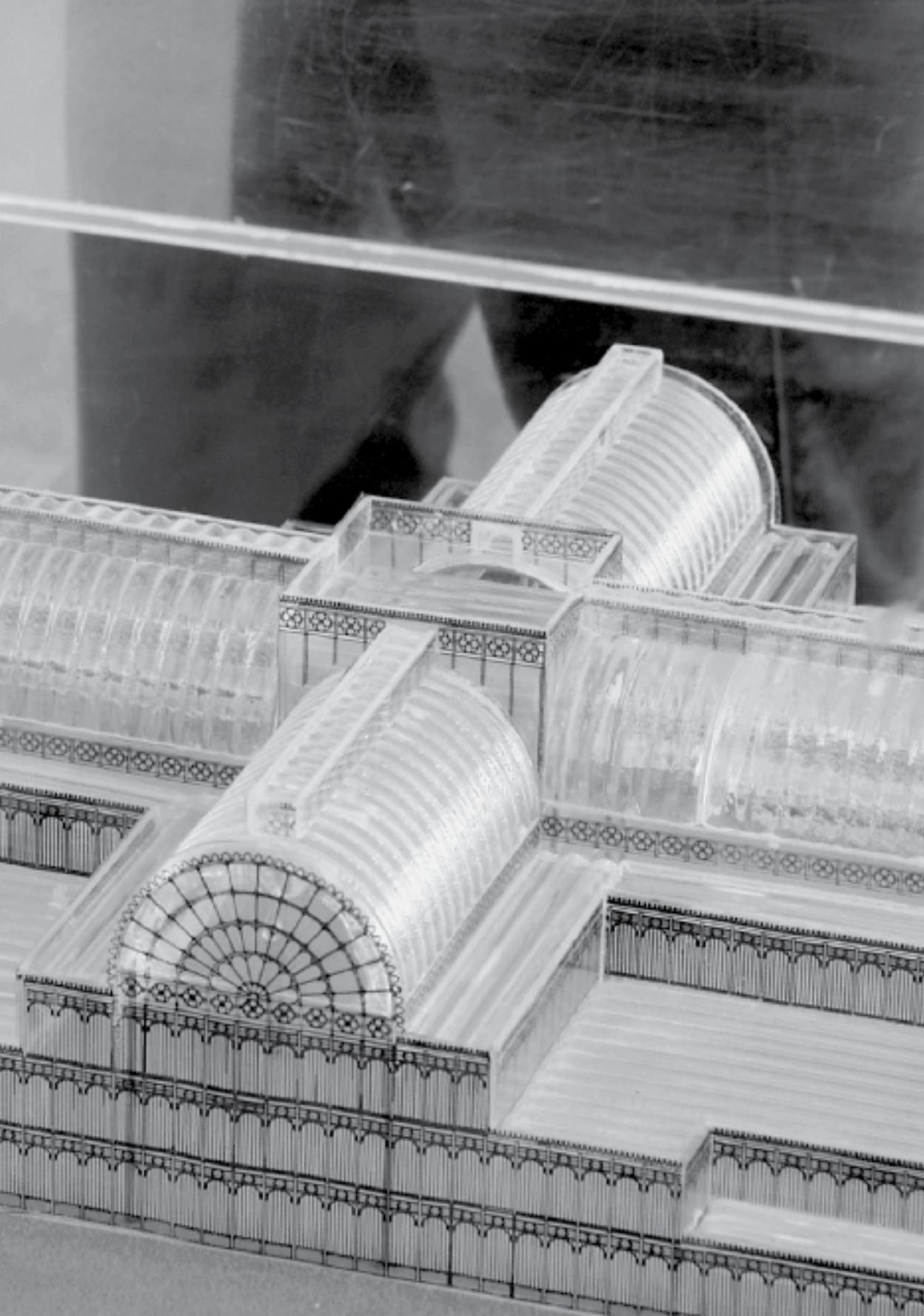
Producers / Producenti:

Maya Billig, Evan Marcus

Contacts / Kontakti:

Maya Billig

Evan Marcus



Too Late for History to End / Prekasno je za kraj historije

2021 (16')



Karl Palmås is a sociologist based at Chalmers University of Technology, in Gothenburg, Sweden.

Kalle Sanner is an artist and photographer living and working in Gothenburg.

Karl Palmås je sociolog sa Tehnološkog univerziteta Chalmers u Geteburgu.

Kalle Sanner je umjetnik i fotograf koji radi i živi u Geteburgu.

USA / SAD

Directors / Režija: Karl Palmås & Kalle Sanner

"Too Late for History to End" forms a part of sociologist Karl Palmås and photographer Kalle Sanner's ongoing collaborative interrogation of how architecture and the built environment relate to socio-political imaginaries, as mediated through photography. It includes three parts, each presenting situated experiences of space and time.

"Prekasno je za kraj historije" predstavlja dio tekućeg zajedničkog propitivanja sociologa Karla Palmåsa i fotografa Kalle Sannera o odnosu arhitekture i izgrađenog okruženja sa sociopolitičkim imaginarijem kroz medij fotografije. Film je sastavljen iz tri dijela, od kojih svaki predstavlja smještenu iskustva prostora i vremena.

FESTIVALS / FESTIVALI

Annals of Crosscuts – Films of environmental humanities, Sweden, 2021
AAG Shorts, USA, 2021
Film Geographies, 2021

Original language / Izvorni jezik:

English / engleski

Cinematographer / Kamera:

Kalle Sanner

Editor / Montaža:

Karl Palmås

Contact / Kontakt:

Karl Palmås



Uppland / Uppland

2020 (30')



Edward Lawrenson is a Scottish filmmaker and writer based in London. His films have played at a number of festivals, including Sundance, BFI London FF and many more.

Killian Doherty is an architect with an interest in post-conflict/disaster built environments. His architectural work, teachings and research have been exhibited at the ICA, the Venice Architecture Biennale and many more.

Edward Lawrenson je škotski filmski autor i pisac sa adresom u Londonu. Njegovi filmovi su prikazivani na brojnim festivalima uključujući Sundance, BFI London FF i mnoge druge.

Killian Doherty je arhitekta koji se bavi postkonfliktnim okruženjima/okruženjima izgradenim tokom kataklizmičnih dešavanja. Svoje je arhitektonске радове и истраживања излагao на ICA, Venecijanskom bijenalu i drugim dogadjajima.

UK, IRELAND / VELIKA BRITANIJA, IRSKA

Directors / Režija: Edward Lawrenson, Killian Doherty

An architect and filmmaker from Europe visit a town in the remote highlands of Liberia, once a thriving mining community, now decaying and desolate: a concrete ruin in the West African bush. Exploring the town, these researchers discover through its buildings a story of the promise of prosperity and forgotten injustices. A film about architecture, about the remnants of colonialism, and the spiritual cost of industrial mining.

Arhitekta i filmadžija iz Evrope posjećuju grad u usamljenim prostranstvima Liberije, nekoć rudarske zajednice u procвату, danas u raspadu i izolaciji: betonska ruševina u zapadnoafričkom grmlju. Dok istražuju grad, u ruševinama zgrada otkrivaju priču o obećanju prosperiteta, i zaboravljene nepravde. Film o arhitekturi, o ostacima kolonijalizma, i duhovnoj cijeni industrijskog ruderstva.

FESTIVALS / FESTIVALI

Cinéma du réel, France, 2021

Open Documentary Festival, UK, 2021

Annals of Crosscuts – Films of environmental humanities, Sweden, 2021

La Biennale di Venezia, Italy, 2021

Original language / Izvorni jezik:
English / engleski

Contacts / Kontakti:
Edward Lawrenson
edlawrenson@yahoo.com
Killian Doherty
killian.doherty@gmail.com

**WORKSHOPS /
RADIONICE**



Programmer / Selektorica:
Kumjana Novakova

To Think Film / Mislići film
Arman Fatić





I ONCE
ENTERED
A GARDEN

To Think Film Workshop / Radionica "Misliti film"

Mentor / Mentor: Arman Fatić

This year we are continuing our practices as once again we want to offer (future) film thinkers, journalists in the field of culture, and young people who write and want to publish art criticism a chance to do so during the festival, building on our festival program, professional mentoring and an exciting festival environment. Five young people with inspiration and motivation will have the opportunity to attend our workshops, work on their critical expression and learn about important socio-political issues of today through the lens of contemporary creative documentary film.

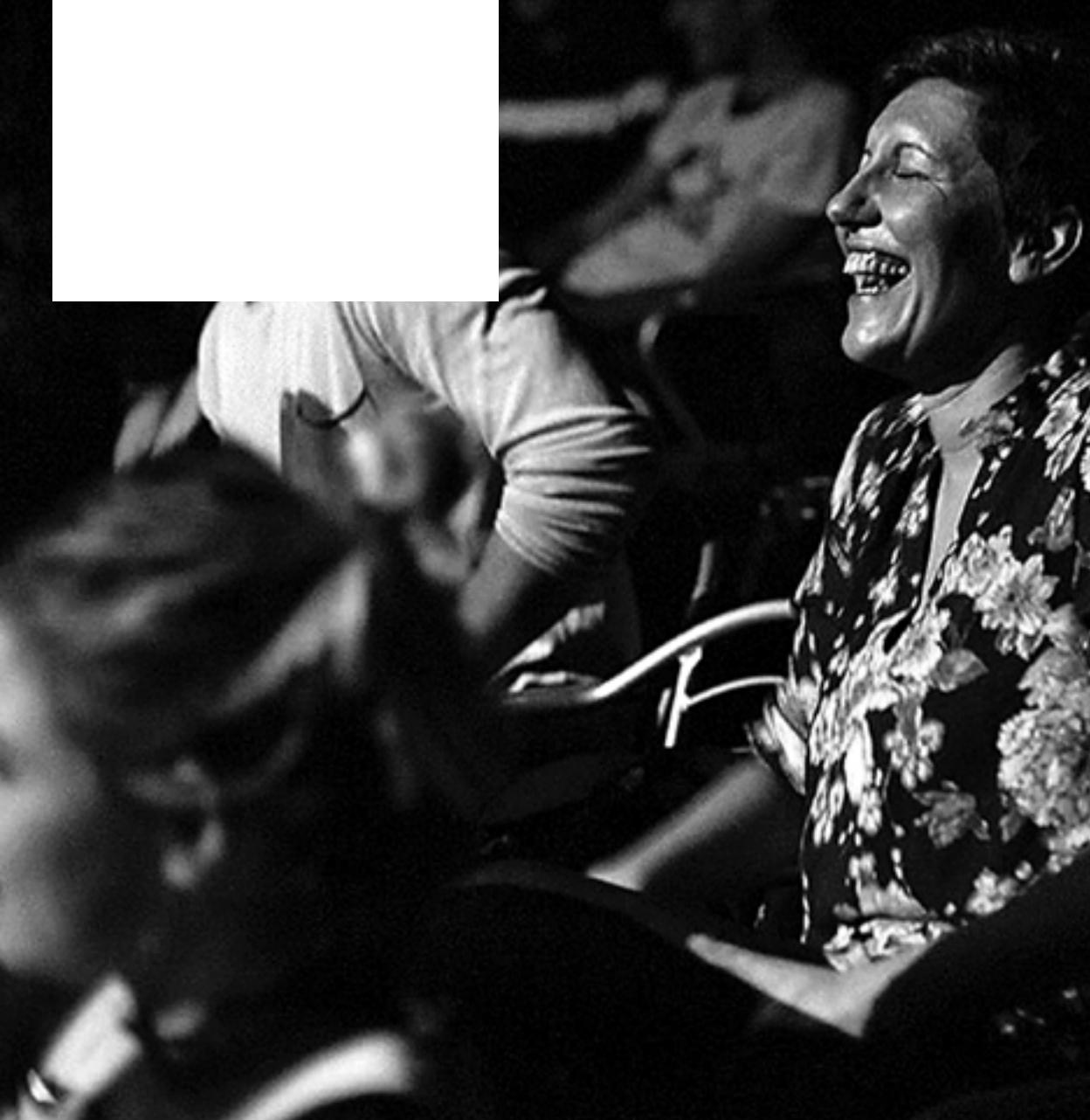
Ove godine nastavljamo naše prakse tako što ponovno želimo (budućim) filmskim misliocima, novinarima i novinarkama u oblasti kulture, te mladim ljudima koji pišu i žele objavljivati umjetničku kritiku ponuditi šansu da to čine u toku festivala, nadograđujući naš program kroz stručno mentorstvo i uzbudljivo festivalsko okruženje. Petero mladih ljudi s inspiracijom i motivacijom imat će priliku pohađati naše radionice, raditi na svom kritičkom izrazu, učiti o važnim društvenopolitičkim pitanjima današnjice kroz okno suvremenog kreativnog dokumentarnog filma.



Pravo Ljudski Film Festival nurtures an active attitude towards the social and public, i.e. a critical view of the world. Over the past decade, a critical film expression has been integrated into the festival as an inseparable part of the Pravo Ljudski identity, striving through this form to present film selection, problematize social and political issues within the context of films, but also promote critical film thinking based on argument, knowledge and sensibility.

Pravo Ljudski Film Festival njeguje aktivan odnos ka društvenom i javnom, odnosno kritički pogled na svijet. U protekloj deceniji, integriran je filmski kritički izraz kao neodvojivi dio Pravo Ljudski identiteta, težeći kroz ovu formu predstaviti filmsku selekciju, problematizirati društvena i politička pitanja sa kojima filmovi na programu polemiziraju, ali i promovirati kritičko mišljenje filma zasnovano na argumentu, znanju i senzibilitetu.

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YOUTH FESTIVAL /
ZUMIRAJ PRAVA
FESTIVAL ZA MLADE**





Programmer / Selektorica:
Kumjana Novakova

Future Foods /
Hrana budućnosti
Gerard Ortín Castellví
SPAIN / 2020 / 21'

Instructions for Survival /
Upute za preživljavanje
Yana Ugreshelidze
GERMANY / 2021 / 72'

Stop-Zemlia /
Stop-Zemlja
Kateryna Gornostai
UKRAINE / 2021 / 122'

Tracing Utopia /
Nacrt utopije
Catarina de Sousa, Nick Tyson
PORUGAL, USA / 2021 / 27'



Future Foods / Hrana budućnosti

2021 (21')



SPAIN / ŠPANIJA

Director / Režija: Gerard Ortín Castellví

“Future Foods” revolves around the making of plastic food at the workshops of Replica LTD, one of the few UK based companies that still manufactures props for films, advertisements and displays. The perception of food, its appealingness and palatability through a constructed image, come into play when observing these hand-crafted manufacturing processes through a camera.

“Hrana budućnosti” prikazuje proizvodnju plastične hrane u radionicama Repliche LTD, jedne od nekoliko britanskih kompanija koje još proizvode rekvizite za filmove, reklame i postere. Percepcija hrane, njene privlačnosti i čulnosti kroz konstruiranu sliku biva prizvana dok okom kamere posmatramo ove ručno vodene procese izrade.

FESTIVALS / FESTIVALI

Visions du Réel, Switzerland, 2021
Open City London, UK, 2021
Curtocircuito, Spain, 2021

Gerard Ortín Castellví (Spain, 1988) is an artist, filmmaker and researcher. After completing an MFA at Sandberg Instituut (Amsterdam), he finished an MA in Artists' Film and Moving Image at Goldsmiths, University of London, where he is currently doing a PhD and teaching at the MA Art & Ecology. His works have been screened in places like the Anthology Film Archives (NY), Centre Georges Pompidou (Paris), LUX (London) and festivals like Open City Film Festival (London), and Visions du Réel (Nyon).

Gerard Ortín Castellví (Španija, 1988) je umjetnik, filmski autor i istraživač. Nakon svršetka filmskog studija na Institutu Sandberg (Amsterdam), završio je i master studij umjetničkog filma i pokretne slike na Goldsmithsu, Univerzitet u Londonu, gdje trenutno radi na doktoratu i predaje na master studiju umjetnosti i ekologije. Njegovi radovi su prikazivani na institucijama poput Antologičkih filmskih arhiva (NY), Centra Georges Pompidou (Pariz), LUX-a (London), i festivalima poput Open City Film Festival (London) i Visions du Réel (Nyon).

Original language / Izvorni jezik:

English / engleski

Cinematographer / Kamera:

Gerard Ortín Castellví

Editor / Montaža:

Gerard Ortín Castellví

Contact / Kontakt:

Gerard Ortín Castellví
gerard.ortin@gmail.com



Instructions for Survival / Upute za preživljavanje

2021 (72')



GERMANY / NJEMAČKA

Director / Režija: Yana Ugrekhelidze

The film is about love story of one couple, Alexandre and Marie. Alexandre is a transgender and lives with his girlfriend Marie. Because of his trans identity and mark "female" in his passport, Alexandre has to lead a secret life. People like him are threatened with persecution and death in his homeland. In order to escape this hopeless situation, Marie opts for a surrogacy. With this money, the couple wants to flee to Europe and finally live freely. With time, their pragmatic plan fails, because Alexandre and Marie fall in love with the child in Marie's belly.

Film prati ljubavnu priču Alexandre i Marie. Alexandre je transgender i živi sa djevojkom Marie. Zbog svog transgender identiteta i oznake "žensko" u pasošu, Alexandre mora voditi život u tajnosti. Osobe poput njega su ugrožene i proganjene u njegovoj domovini. U bijegu od ove beznadežne situacije, Marie odlučuje postati surrogat majkom. Sa ovim novcem par namjerava otići u Evropu kako bi konačno živjeli slobodno. Kako vrijeme prolazi, i njihov plan pada u vodu jer se Alexandre i Marie zaljubljuju u dijete u Marienom stomaku.

FESTIVALS / FESTIVALI

Berlinale, Germany, 2021

Ann Arbor FF, USA, 2021

Frameline San Francisco, USA, 2021

Inside Out Toronto, Canada, 2021

Seoul Women FF, South Korea, 2021 – Best Director

Queer Lisboa, Portugal, 2021

Yana Ugrekhelidze (Georgia, 1984) graduated in translation and linguistics in Georgia, and also has BA in communication design at the Peter Behrens School of Arts in Düsseldorf and a diploma in film and animation at the Academy of Media Arts Cologne. Her first animated film, "Summer Story", premiered at the 2017 International Short FF Oberhausen and was a semi-finalist in the Student Academy Awards. Currently Yana works on her new animation Project "Five Spikelets Law", dedicated to Holodomor - Terror-Famine in 1930s in Soviet Ukraine, that killed millions of Ukrainians.

Yana Ugrekhelidze (Gruzija, 1984) diplomirala je prijevod i lingvistiku u Gruziji, komunikacijski dizajn pri Umjetničkoj školi Peter Behrens u Dizeldorfu, te film i animaciju na Akademiji medijskih umjetnosti u Kolonji. Njen prvi animirani film "Summer Story" imao je premijeru na Internacionalnom festivalu kratkog filma Oberhausen, a bio je i semifinalista na Studentskim akademskim nagradama. Yana trenutno radi na novom projektu animacije, "Five Spikelets Law", posvećen Holodomoru, genocidnom izgladnjivanju sovjetske Ukrajine tridesetih godina 20. vijeka, koji je usmrtio milione Ukrajinaca.

Original languages / Izvorni jezici:

Russian, Georgian, English / ruski, gruzijski, engleski

Cinematographer / Kamera:

Jule Katinka Cramer

Editor / Montaža:

Agata Wozniak

Producer / Producent:

Fortis Fem Film

Contact / Kontakt:

Filmotor

michaela@filmotor.com



Stop-Zemlia / Stop-Zemlja

2021 (122')



Kateryna Gornostai (Ukraine, 1989) is a director, writer and film editor. She has studied filmmaking at Marina Razbezhkina and Mikhail Ugarov's School of Documentary Film and Theatre, and started her career as a documentary filmmaker in 2012. Subsequently, she shifted to fiction films and hybrid forms. Film critics notice her style and ability to portray life without artificiality. Now, she also teaches documentary filmmaking at Kyiv-Mohyla Academy's School of Journalism.

UKRAINE / UKRAJINA

Director/ Režija: Kateryna Gornostai

The introverted high-school girl Masha sees herself as an outsider unless she hangs around with Yana and Senia who share her non-conformist status. While she is trying to navigate through an intense time of the pre-graduation year, Masha falls in love in a way that forces her out of her comfort zone. From a debutant Ukrainian director Kateryna Gornostai, a deeply personal story about self-discovery and the patience it requires.

Introvertne srednjoškolke Masha smatra se autsajderkom kada vrijeme ne provodi sa Yanom i Seniom koje dijele njeni nonkonformistički stav. Dok pokušava navigirati intenzivnom pretposljednjom godinom srednje škole, iznenadnim zaljubljivanjem je prisiljena izaći iz svoje zone komfora. Duboko lična priča o otkrivanju sebe i strpljenju koje to zahtijeva, iz ruku debitantske ukrajinske režiserke Kateryne Gornostai.

Kateryna Gornostai (Ukrajina, 1989) je režiserka, spisateljica i montažerka. Studirala je režiju u Školi dokumentarnog filma i teatra Marine Razbezhkine i Mihaila Ugarova, a 2012. godine počela karijeru kao režiserka dokumentarnih filmova. Vremenom je počela raditi i na dugometražnim filmovima i hibridnim formama. Filmski kritičari su zapazili njen stil i mogućnost portretiranja života bez artificijelnog izražaja. Sada i predaje dokumentarističku režiju u Kyiv-Mohyla akademskoj školi novinarstva.

FESTIVALS / FESTIVALI

Berlinale, Germany, 2021

Original language / Izvorni jezik:

Ukrainian / ukrajinski

Cinematographer / Kamera:

Oleksandr Roshchyn

Editors / Montaža:

Nikon Romanchenko, Kateryna Gornostai

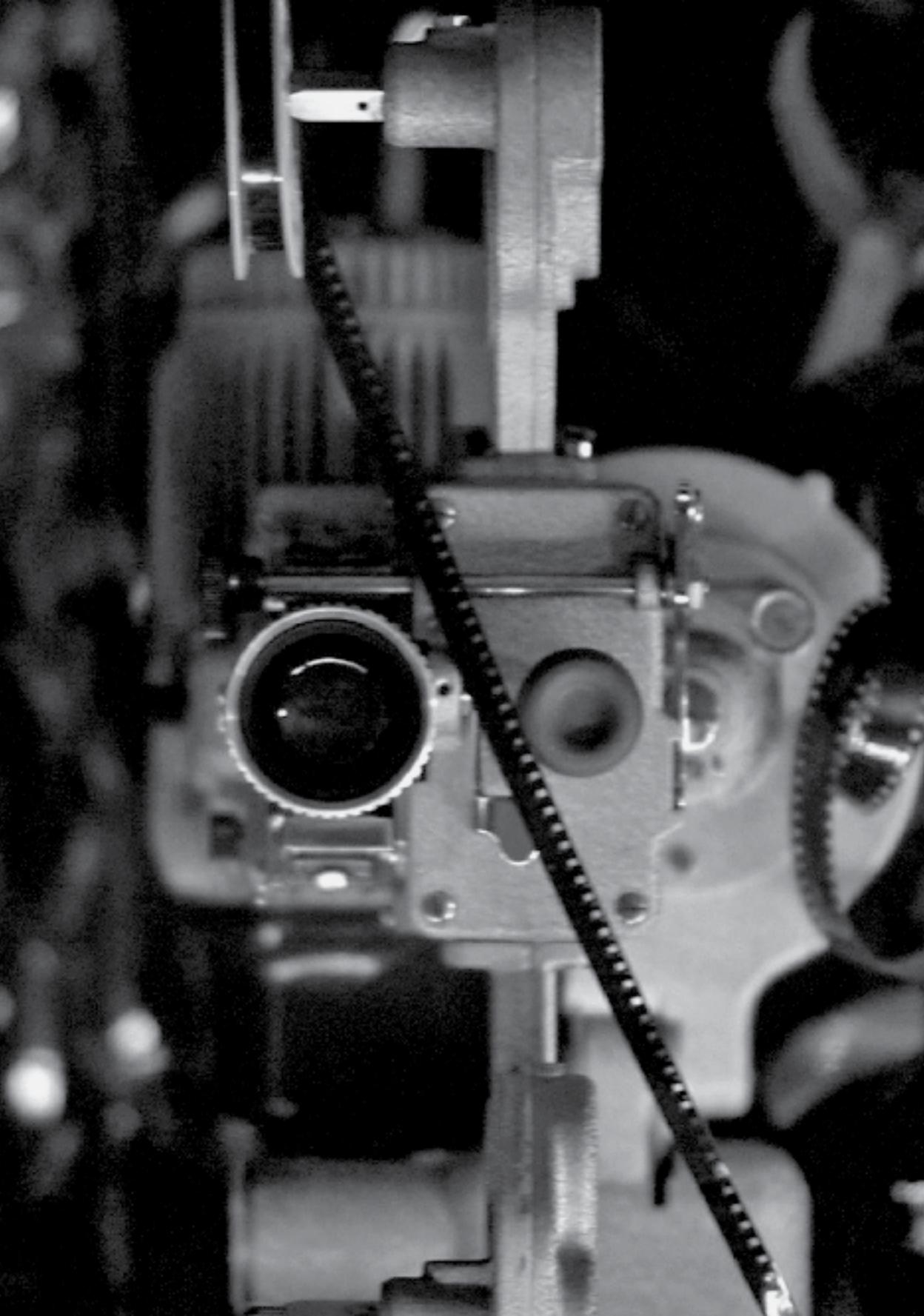
Producers / Producenti:

Vitalii Sheremetiev, Viktoriia Khomenko, Natalia Libet, Olga Beskhmelnytsina/ESSE Production House

Contact / Kontakt:

ESSE Production House

info@essehouse.com



Tracing Utopia / Nacrt utopije

2021 (27')



Catarina De Sousa is a journalist and filmmaker. She has a master's degree in Communication Sciences from the University of Minho.

Nick Tyson is a New York-based writer, researcher and filmmaker. He graduated in Film Studies from Columbia University.

Catarina De Sousa je novinarka i filmska autorica. Završila je master studij u komunikacijskim vještinama pri Univerzitetu Minho.

Nick Tyson je pisac, istraživač i filmski autor iz New Yorka. Diplomirao je filmske studije pri Columbia University.

PORUGAL, USA / PORTUGAL, SAD

Directors/ Režija: Catarina de Sousa, Nick Tyson

A group of teenagers discuss their ideas of a queer utopia. They build online safe spaces within a popular video game and create a manifesto for a more equal and just world where everyone can be their true self. In this moving short documentary, directors Catarina de Sousa and Nick Tyson prove there is much to learn from Generation Z. With humour and kindness, they illustrate the power of a community of love.

Grupa tinejdžera razgovara o vlastitoj viziji queer utopije. Grade online sigurne prostore unutar popularne videoigre, i stvaraju manifesto za svijet sa više jednakosti i pravde, gdje svako može biti svoj. U ovom dirljivom kratkom dokumentarnom filmu, režiserka i režiser, Catarina de Sousa i Nick Tyson dokazuju da se mnogo može naučiti od Generacije Z. Sa humorom i nježnošću, ocrtavaju moć zajednice ljubavi.

FESTIVALS / FESTIVALI

IFFR, the Netherlands, 2021 – Ammodo Tiger Short Competition
KASHISH Mumbai International Queer FF, India, 2021 – Best Documentary
Short Jury Award

Original language / Izvorni jezik:

English / engleski

Cinematographers / Kamera:

Catarina de Sousa, Nick Tyson

Editor / Montaža:

Catarina de Sousa

Producers / Producenti:

Catarina de Sousa, Nick Tyson

Contact / Kontakt:

portugalfilm.org/film/tracing_utopia



A black and white photograph showing a close-up of a rough, textured concrete wall. Above the wall, several vertical shadows are cast onto it, created by what appears to be a metal railing or a series of vertical bars. In the background, a building with multiple windows and dark shutters is visible, along with some foliage.

**CREATIVE
DOCUMENTARY
FILM LAB KO JE
VIDIO VIDEO?! #9 /
ŠKOLA KREATIVNOG
DOKUMENTARNOG
FILMA KO JE VIDIO
VIDEO?! #9**



Programmer / Selektorica:
Kumjana Novakova

-9.4 dBA /

-9.4 dBA

Ali Huremović

BOSNIA AND HERZEGOVINA / 2021 / 9'

The Shed /

Šupa

Berin Rizvanović

BOSNIA AND HERZEGOVINA / 2021 / 4'



-9.4 dBA / -9.4 dBA

2021 (9')



Ali Huremović is the 9th Ko je vidio video?! Creative Doc School participant. He studies film production at the Film Academy in Tuzla. Production is one his passions.

Ali Huremović je učesnik devete Kreativne škole dokumentarnog filma Ko je vidio video?!. Studira produkciju na Akademiji scenskih umjetnosti u Tuzli. Producija je ujedno jedan od njegovih najvećih interesa.

BOSNIA AND HERZEGOVINA / BOSNA I HERCEGOVINA

Director / Režija: Ali Huremović

When the whole world is screaming, sometimes you just need to stop and listen to the birds, enjoy the nature around you, plant some vegetables and take your existence into consideration.

Kada čitav svijet vrišti, samo trebaš zastati i slušati cvrkut ptica, uživati u prirodi oko sebe, saditi biljke i razmišljati o svom postojanju.

Original languages / Izvorni jezici:

Bosnian, Croatian, Serbian / bosanski, hrvatski, srpski

Editor / Montaža:

Ali Huremović

Cinematographer / Kamera:

Ali Huremović

Tutors / Tutori:

Kumjana Novakova, Adrianna Quena,
Diogo Pereira, Luciano Pérez Savoy

Producer / Producent:

Kumjana Novakova

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The Shed / Šupa

2021 (4')



Berin Rizvanović is the 9th Ko je vidio video?! Creative Doc School participant.

Berin Rizvanović je učesnik devete Kreativne škole dokumentarnog filma Ko je vidio video?!.

BOSNIA AND HERZEGOVINA / BOSNA I HERCEGOVINA

Director / Režija: Berin Rizvanović

The connection between a man and the shed he built becomes the foundation for development. A place where time stops and mind becomes free.

Veza između čovjeka i šupe koju je sagradio postaje temelj daljnog razvoja. Mjesto gdje vrijeme staje i um se oslobađa.

Original languages / Izvorni jezici:

Bosnian, Croatian, Serbian / bosanski, hrvatski, srpski

Editor / Montaža:

Berin Rizvanović

Cinematographer / Kamera:

Berin Rizvanović

Tutors / Tutori:

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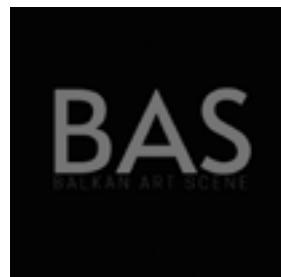


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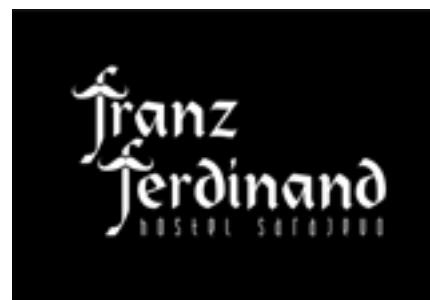


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