

**15.**

# **PRAVO LJUDSKI FILM FESTIVAL**







**PRAVO  
LJUDSKI  
FILM  
FESTIVAL**

Sarajevo

15. IZDANJE / 15<sup>TH</sup> EDITION  
25.11–20.12.2020.

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**plj** 15

Welcome to the  
15th Pravo Ljudski  
Film Festival

Uvodni pozdrav,  
15. Pravo Ljudski  
Film Festival

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





Programmers / Selekcija:  
Kumjana Novakova, Diogo Pereira

OPENING FILM / FILM OTVARANJA

The Cordillera of Dreams / Kordiljeri snova  
Patricio Guzmán  
**CHILE, FRANCE / 2019 / 84'**

CLOSING FILM / FILM ZATVARANJA

State Funeral / Sahrana Države  
Sergei Loznitsa  
**NETHERLANDS, LITHUANIA / 2019 / 135'**



# The Cordillera of Dreams / Kordiljeri snova

**2019 (84')**



**CHILE, FRANCE / ČILE, FRANCUSKA**  
Director / Režija: Patricio Guzmán

Patricio Guzmán left Chile more than 40 years ago when the military dictatorship took over the government. However, he never stopped thinking about a country, a culture and a place on the map.

Patricio Guzmán napustio je Čile prije više od 40 godina, u trenutku kada je militantna diktatorska vlast preuzeila kormilo države. Ipak, nikada nije prestao misliti o ovoj zemlji, kulturi i mjestu na mapi.

## FESTIVALS / FESTIVALI

Cannes FF, France, 2019 – Official Selection

**Patricio Guzmán** (1941, Chile) studied at the Official School of Film Art in Madrid. He has dedicated his career to documentary filmmaking. His films have been screened in many festivals and have gained international recognition. From 1972 to 1979, he directed "The Battle of Chile", a five-hour-long trilogy on Salvador Allende's government and its downfall. This film laid the foundation for his work as a director. The North American periodical CINEASTE described it as one of the ten best political films in the world.

**Patricio Guzmán** (1941, Čile) studirao je na Glavnoj akademiji filmske umjetnosti u Madridu. Posvetio je karijeru dokumentarnom filmu. Njegovi su filmovi prikazivani na mnogim festivalima i internacionalno su prepoznati. Režiser je petosatne trilogije "Borba za Čile" koja je nastajala u periodu od 1972. do 1979. godine i prikazuje uspon i pad vlade Salvadora Allendea; ovo je i film koji je cementirao njegov režiserski status. Periodični sjevernoamerički magazin CINEASTE proglašio ga je jednim od 10 najboljih političkih filmova u svijetu.

Original language / Izvorni jezik:

Spanish / španski

Editor / Montaža:

Emmanuelle Joly

Cinematographer / Kamera:

Samuel Lahu

Producers / Producenti:

Nicolas Lasnibat, Renate Sachse



# State Funeral / Sahrana Države

**2019 (135')**



**NETHERLANDS, LITHUANIA / HOLANDIJA, LITVANIJA**

Director / Režija: Sergei Loznitsa

Unique, mostly unseen before, archive footage from March 1953, presents the funeral of Joseph Stalin as the culmination of the dictator's personality cult. The news of Stalin's death on March 5, 1953, shocked the entire Soviet Union. The burial ceremony was attended by tens of thousands of mourners. We observe every stage of the funeral spectacle, described by Pravda newspaper as "the Great Farewell", and receive an unprecedented access to the dramatic and absurd experience of life and death under Stalin's reign.

Jedinstveni i uglavnom nevideni arhivski snimci iz marta 1953. godine, o sahrani Jozefa Staljina kao kulminaciji kulta ličnosti jednog diktatora. Novosti o Staljinovoj smrti su 5. marta 1953. godine šokirale cjelekupan Sovjetski savez. Sahrani su prisustvovale desetine hiljada ožalošćenih. Posmatramo svaku fazu ovog grobnog spektakla, u Pravdi opisanog kao "veličanstveni oproštaj" i pristupamo nevjerovatnom dramatičnom i apsurdnom iskustvu života i smrti pod Staljinovim režimom.

## FESTIVALS / FESTIVALI

Toronto IFF, Canada, 2019  
 Mar del Plata IFF, Argentina, 2019  
 New York FF, USA, 2019  
 Stockholm IFF, Sweden, 2019  
 Tallinn Black Nights Film Festival 2019  
 Amsterdam IFF, Netherlands, 2019  
 Viennale, Austria, 2019  
 CPH:DOX, Denmark, 2020  
 IndieLisboa, Portugal, 2020  
 Visions du Réel, Switzerland, 2020  
 FICUNAM, Mexico, 2020

**Sergei Loznitsa** (USSR, 1964) is an Ukrainian filmmaker. He grew up in Kiev, and in 1987 graduated from the Kiev Polytechnic with a degree in Applied Mathematics. In 1987-1991 Sergei worked as a scientist at the Kiev Institute of Cybernetics, specializing in artificial intelligence research. He also worked as a translator from Japanese. In 1997 Loznitsa graduated from the Russian State Institute of Cinematography (VGIK) in Moscow, where he studied feature film making. Loznitsa has been making documentary films since 1996 and is the author of 21 documentaries, as well as 4 feature films.

**Sergei Loznitsa** (USSR, 1964) je ukrajinski filmski autor. Odrastao je u Kijevu, a 1987. godine je diplomirao na kijevskom Politehničkom fakultetu u oblasti primijenjene matematike. Radio je kao naučnik od 1987. do 1991. na Kijevskom kibernetičkom institutu, sa specijalizacijom u istraživanju umjetne inteligencije. Radio je i kao prevodilac sa japanskog jezika. Diplomirao je na ruskom Državnom kinematorafskom institutu (VGIK) u Moskvi, na režiji dugometražnih filmova. Sa dokumentarnom filmskom gradom radi od 1996. godine i autor je 21 dokumentarnog filma, od kojih su četiri dugometražna.

## Original language / Izvorni jezik:

Russian / ruski

## Cinematographer / Kamera:

Archive footage / arhivski snimci

## Editor / Montaža:

Danielius Kokanauskis

## Producers / Producenti:

ATOMS&VOID / Sergei Loznitsa,

Maria Choustova; Studio

Uljana Kim / Uljana Kim

## Contact / Kontakt:

Maria Choustova

E: maria.choustova@atomsvoid.com

MAIN PROGRAMME /  
GLAVNI PROGRAM

AFTER THE MAP  
OF THE EARTH  
HAS COVERED  
THE EARTH /  
NAKON ŠTO MAPA  
ZEMLJE  
PREKRIJE ZEMLJU





Programmers / Selekcija:  
Kumjana Novakova, Diogo Pereira

Apiyemiyeķi? / Apiyemiyeķi?  
Ana Vaz

**BRAZIL, FRANCE, PORTUGAL,  
NETHERLANDS / 2019 / 27'**

As Above, So Below / Kako na  
nebu, tako i na zemlji  
Sarah Francis

**LEBANON / 2020 / 70'**

Fordlandia Malaise / Fordlandija Slabost  
Susana De Sousa Dias

**PORTUGAL / 2019 / 41'**

Icemeltland Park / Park otapajućeg leda  
Liliana Colombo

**ITALY, UK / 2020 / 40'**



Rift Finfinnee / Rift Finfinnee  
Daniel Kötter

**GERMANY / 2020 / 80'**

Spoon / Kašika  
Laila Pakalnina

**LATVIA, NORWAY, LITHUANIA / 2019 / 66'**

Vestiges (An Archipelago) / Ostaci (arhipelag)  
Enar De Dios Rodríguez

**AUSTRIA, AUSTRALIA / 2020 / 40'**

Victoria / Viktorija  
Sofie Benoot, Liesbeth De Ceulaer,  
Isabelle Tollenaere

**BELGIUM / 2019 / 71'**

You Have the Night / Ti imaš noć  
Ivan Salatić

**MONTENEGRO, SERBIA, QATAR / 2018 / 82'**



# Apiyemiyekî? / Apiyemiyekî?

2019 (27')



**BRAZI, FRANCE, PORTUGAL, THE NETHERLANDS / BRAZIL,  
FRANCUSKA, PORTUGAL, HOLANDIJA**

Director / Režija: Ana Vaz

An archive of drawings made by the Waimiri-Atroari during their first literacy experience builds a collective visual memory from their learning process, perspective and territory while documenting their encounter with “civilised man”.

Arhiva crteža naroda Waimiri-Atroari, nastala u njihovoj prvoj fazi opismenjavanja, predstavlja kolektivno vizuelno sjećanje poniklo iz procesa njihovog učenja, perspektive i teritorija dok njihov susret sa “civiliziranim čovjekom” biva dokumentovan.

## FESTIVALS / FESTIVALI

Punto de Vista IDFF of Navarra, Spain, 2020 – Grand Prize for Best Film  
Go Short International Short FF Nijmegen, Netherlands, 2020 – European Competition  
European Media Art Festival, Germany, 2020 – Honorable Mention,  
Dialogue Prize International Short Film  
Festival Oberhausen, Germany, 2020  
Vienna Shorts Festival, Austria, 2020 – Jury Prize, FIDO Fiction and Documentary International Competition  
Indie Lisboa, Portugal, 2020 – Silvestre Competition  
Lima Alterna Festival Internacional de Cine, Spain, 2020 – Competencia Internacional de Cortometrajes  
25 FPS, Croatia, 2020 – Grand Prix  
NYFF, USA, 2020 – Currents  
Black Canvas, Festival de Cine Contemporaneo, USA, 2020 – Best Director Prize, Beyond the Canvas Competition

**Ana Vaz** (1986, Brazil) is an artist, film-maker and founder of the in(ter)disciplinary collective COYOTE. Her film-poems are underpinned by experimental collages of images and sounds, discovered and produced, to reflect upon situations and contexts which are historically and geographically marked by narratives of violence and repression. Her films have been screened in film festivals, seminars and institutions such as the Tate Modern, Palais de Tokyo, Jeu de Paume, LUX Moving Images, New York FF, IFFR, TIFF Wavelengths, BFI, Cinéma du Réel, CPH:DOX, Courtisane, TABAKALER.

**Ana Vaz** (1986, Brazil) je umjetnica, filmska autorica i osnivačica in(ter)discipliniranog kolektiva COYOTE. Njeni filmovi-poeme izviru iz eksperimentalnih kolaža slika i zvukova, otkrivenih i produciranih kako bi predstavili situacije i kontekste koji su historijski i geografski obilježeni narativima nasilja i represije. Njeni su filmovi prikazivani na filmskim festivalima, seminarima i institucijama poput Tate Modern, Palais de Tokyo, Jeu de Paume, LUX Moving Images, New York FF, IFFR, TIFF Wavelengths, BFI, Cinéma du Réel, CPH:DOX, Courtisane, TABAKALER.

## Original language / Izvorni jezik:

Portuguese (Brazil) / portugalski (Brazil)  
Cinematographer / Kamera:

Ana Vaz

Editor / Montaža:

Ana Vaz

Producers / Producenti:

Spectre Productions, Stenar Projects,  
De Productie

Contact / Kontakt:

E: catarina@stenarprojects.com



# As Above, So Below / Kako na nebu, tako i na zemlji

2020 (70')



## LEBANON / LIBANON

Director / Režija: Sarah Francis

A group of people roams in a bare landscape around a set of swings as their only settlement, as if mapping, exploring, reorganizing the open territory they are in. As they move, changes in soundscapes make them virtually cross geographies. In the sky, a moon-like satellite roves above their heads, following them like an omen. The moon, once symbolizing cyclical times, myths and new beginnings, is now the satellite waiting to be conquered and colonized. Reality and fantasy intertwine in an existential quest. Is a new beginning really possible? As below, so above.

Grupa ljudi luta ogoljenim pejzažom, krećući se oko ljuljački kao jedine utvrde, kao da mapiraju, istražuju, reorganiziraju otvoreni prostor u kojem se nalaze. Kako se kreću, promjene u zvukovima ih virtuelno nose ka drugim prostorima. Na nebu, mjesecoliki satelit kruži iznad njihovih glava, slijedeći ih poput znamena. Mjesec koji je nekad simbolizirao ciklična vremena, mitove i nove početke, sada je satelit kojeg treba osvojiti i kolonizirati. Stvarnost i fantazija se prepliću u ovoj egzistencijalnoj potrazi. Da li je novi početak stvarno moguć? Kako na zemlji, tako i na nebu.

## FESTIVALS / FESTIVALI

Berlinale, Germany, 2020 – Forum Section  
IFF Sao Paolo, Brazil, 2020  
Imagine Science, 2020, USA  
LatinArab, 2020, Argentina  
Pacific Meridian IFF Vladivostok, Russia, 2020  
The Hague FF, Netherlands, 2020

**Sarah Francis** grew up and studied in Beirut. In 2005 her graduation short movie: "Interferences" won the students film competition at the European Film Festival 2005. In this very first project, the theme of Beirut city was already present. She participated in several international workshops. Since 2006, she has been working as a freelance director for several production companies. Her first feature film and documentary "Birds of September" (2013), which she directed and produced, premiered in the CPH:DOX main competition then screened in over 30 international festivals and museums and won several awards. "As Above so below" is second feature film and premiered at the Berlinale Forum 2020. She is currently developing her first narrative project.

**Sarah Francis** odrasla je i studirala u Bejrutu. Njen kratki diplomski film "Interferences" je 2005. osvojio nagradu za najbolji studentski film na Evropskom filmskom festivalu. Tema Bejruta je bila prisutna već u ovom prvom projektu. Učestvovala je u nekoliko internacionalnih radionica. Radi kao freelance režiserka za nekoliko produkcijskih kompanija od 2006. Njen prvi dugometražni dokumentarni film "Septembarske ptice" (2013), u njenoj režiji i produkciji, imao je premijeru u glavnom programu CPH:DOX, a prikazivan je na preko 30 internacionalnih festivala i muzeja, uz niz osvojenih nagrada. "Kako na nebu, tako i na zemlji" je njen drugi dugometražni film koji je premijeru imao na Berlinaleu 2020. Trenutno radi na svom prvom narativnom projektu.

## Original language / Izvorni jezik:

Arabic / arapski  
Cinematographer / Kamera:  
Bassem Fayad  
Editor / Montaža:  
Sarah Francis  
Producer / Producant:  
Sarah Francis

## Contact / Kontakt:

mec film Berlin, Germany  
E: info@mecfilm.de  
W: mecfilm.de



# Fordlandia Malaise / Fordlandija Slabost

2019 (41')



## PORUGAL / PORTUGAL

Director / Režija: Susana de Sousa Dias

A film about the memory and the present of Fordlandia, the company town founded by Henry Ford in the Amazon rainforest in 1928.

A film that blends together archive imagery, testimonies, drone shootings, tales and narratives, myths and songs.

Film o sjećanju i sadašnjosti Fordlandije, kompanijskom gradu koji je osnovao Henry Ford u kišnim šumama Amazonije 1928. godine.

Melanž arhivskih fotografija, svjedočanstava, snimaka dronom, priča i narativa, mitova i pjesama.

## FESTIVALS / FESTIVALI

Berlinale, Germany – Forum Expanded  
BAFICI IFF, Argentina  
DocumentaMadrid, Spain  
IndieLisboa FF, Portugal  
Sheffield Doc/Fest, England  
Chicago IFF, USA  
RIDM Montreal, Canada

**Susana de Sousa Dias's** cinematic works have been exhibited worldwide at film festivals, art exhibitions and venues such as Berlinale, Viennale, Sarajevo IFF, Torino FF, RIDM Canada, Visions du Réel, etc. She has received several awards, among them the Grand Prix Cinéma du Réel and the FIPRESCI award (DokLeipzig) for her film "48". She was guest artist at the Robert Flaherty Film Seminar, New York. She was co-Director of the International Film Festival Doclisboa in 2012 and 2013 opening up new sections as Cinema of Urgency and Passages (Documentary & Contemporary Art). She has a PhD in Fine Arts/Video and teaches at the Fine Arts Faculty of the University of Lisbon.

**Susana de Sousa Dias** je filmska autorica čiji su radovi prikazivani su širom svijeta na filmskim festivalima, izložbama i okruženjima poput Berlinalea, Viennalea, Sarajevo IFF, Torino FF, RIDM Canada, Visions du Réel i dr. Dobitnica je nekoliko nagrada, od kojih su najznačajnije Grand Prix Cinéma du Réel i FIPRESCI nagrada (DokLeipzig) za film "48". Bila je gostujuća umjetnica na filmskom seminaru Roberta Flahertyja u New Yorku. Korežiserka je Internacionalnog filmskog festivala Doclisboa za 2012. i 2013. godinu, osnivajući i nove programe: Cinema of Urgency i Passages (Dokumentaristička i savremena umjetnost). Doktorirala je primijenjene umjetnosti i video, te poučava na Fakultetu primijenjenih umjetnosti na Univerzitetu u Lisabonu.

## Original language / Izvorni jezik:

Portuguese / portugalski

## Cinematographer / Kamera:

Susana de Sousa Dias

## Editor / Montaža:

Susana de Sousa Dias

## Producer / Producent:

Ansgar Schaefer / Kintop

## Contact / Kontakt:

Kintop

E: info@kintop.pt



# Icemeltland Park / Park otapajućeg leda

2020 (40')



**ITALY, UK / ITALIJA, UK**

Director / Režija: Liliana Colombo

An amusement park designed for families, couples, friends and everyone wanting to visit. You don't know where to go on holidays? Or not sure how to spend your honeymoon? Come to Icemeltland Park, you won't regret it!

Zabavni park za porodice, parove, prijatelje i sve koji su željni posjeti. Ne znate gdje ići za praznike? Ili možda niste sigurni gdje provesti medeni mjesec? Dodite u Park otapajućeg leda, nećete zažaliti!

#### FESTIVALS / FESTIVALI

Berlinale, Germany – Forum Expanded  
BAFICI IFF, Argentina  
DocumentaMadrid, Spain  
IndieLisboa FF, Portugal  
Sheffield Doc/Fest, England  
Chicago IFF, USA  
RIDM Montreal, Canada

**Liliana Colombo** (1984, Italy) lives and works between Milan and London. She studied and practised ballet for over 15 years in Italy and France. Liliana graduated with an MA in Experimental Film from the Kingston School of Art in London after 4 years spent in Los Angeles studying and working in post-production. Her films have screened at international film festivals such as the Locarno FF, British Film Institute, Institute of Contemporary Art London, Pesaro FF, DocumentaMadrid where her short film "xxxxxx" won the Jury Special Mention in 2017.

**Liliana Colombo** (1984, Italija) živi i radi na liniji Milano-London. Studirala je i bavila se baletom u Italiji i Francuskoj preko 15 godina. Liliana posjeduje MA diplomu iz oblasti eksperimentalnog filma pri Kingston akademiji umjetnosti u Londonu, nakon što je četiri godine provela u Los Angelesu studirajući i radeći postprodukciju. Njeni su filmovi prikazivani na internacionalnim festivalima poput Locarno FF, British Film Institute, Institute of Contemporary Art London, Pesaro FF, DocumentaMadrid. Na posljednjem je njen kratki film "xxxxxx" osvojio Specijalno priznanje publike 2017. godine.

#### Original languages / Izvorni jezici:

English, French, Spanish, Italian, German, Japanese / engleski, francuski, španski, italijanski, njemački, japanski

#### Editor / Montaža:

Liliana Colombo

#### Producer / Producent:

Independent

#### Contact / Kontakt:

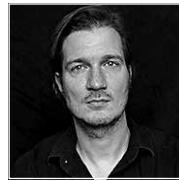
Liliana Colombo

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# Rift Finfinnee / Rift Finfinnee

**2020 (80')**



**GERMANY / NJEMAČKA**

Director / Režija: Daniel Kötter

The film "Rift Finfinnee" takes the viewer on a journey through the periphery of Ethiopian capital Addis Ababa. The film takes the concrete geography, architecture and the every day life as the starting point for an allegorical narrative about the becoming urban of an African society on the edge of civil war.

Film "Rift Finfinnee" gledaoca vodi na putovanje periferijama etiopijskog glavnog grada Addis Abebe. Ovaj film preuzima konkretni topoz, arhitekturu i svakodnevni život kao polaznicu za alegorijski narativ o urbaniziranju afričkog društva na samom rubu gradanskog rata.

**FESTIVALS / FESTIVALI**

DOK Leipzig, Germany, 2020  
Ji.hlava IDFF, Czech Republic, 2020

**Daniel Kötter** (1975) is a german film and theatre director whose work oscillates deliberately between different media and institutional contexts, combining techniques of structuralist film with documentary elements and experimental music theater. His research based practice focuses on questions of urbanity in East Europe, Middle East and Africa.

**Daniel Kötter** (1975) je njemački filmski i pozorišni režiser čiji radovi osciliraju između različitih medijskih i institucionalnih konteksta, kombinujući tehnike strukturalističkog filma sa dokumentarističkim elementima i teatrom eksperimentalne muzike. Njegove prakse temeljene na istraživanjima, i bave se pitanjima urbanosti Istočne Evrope, Bliskog Istoka i Afrike.

Original languages / Izvorni jezici:  
Oromo, Amharic / Oromo, Amara  
Editor / Montaža:  
Daniel Kötter  
Cinematographer / Kamera:  
Daniel Kötter  
Producer / Producant:  
Meike Martens

Contact / Kontakt:

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Berlin, Germany  
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# LEN İSTİLİK NASOSU



# Spoon / Kašika

2019 (66')



**LATVIA, NORWAY, LITHUANIA / LATVIJA, NORVEŠKA, LITVANIJA**

Director / Režija: Laila Pakalnina

A film about a plastic spoon and a society that has reached a high level of development – oil is being retrieved from subterranean depths, transported to processing plants, turned into plastic, transported to another plant, where it acquires the shape of a spoon, transported to convenience stores, where we buy it, and is then soon tossed into the trash. In other words, this is a film about the efforts put into making a spoon that can be thrown away so effortlessly.

Film o plastičnoj kašiki i društvu koje je dostiglo visok stepen razvoja – zemno ulje se izvlači iz podzemnih dubina, transportuje se u fabrike, pretvara u plastiku, potom prebacuje u drugu fabriku gdje biva uobličeno u kašiku koja je potom poslana u prodavnice u kojima ih kupujemo, a uskoro i bacamo u smeće. Drugim riječima, ovo je film o naporima uloženim u izradu jedne kašike koja se zatim sa lakoćom baca u smeće.

## FESTIVALS / FESTIVALI

Karlovy Vary IFF, Czech Republic

FIDBA, Argentina

Black Canvas Festival de Cine Contemporáneo, Mexico

Riga IFF, Latvia

Minsk IFF "Listapad", Belarus

Baltic FF in New York, USA

SCANORAMA, Lithuania

Tallinn Black Nights FF, Estonia

"Cinema Verite" Iran IDFF, Iran

Construir Cine, Argentina

Thessaloniki Documentary Festival, Greece

**Laila Pakalnina** graduated from the Moscow Film Institute (VGIK), Department of Film Direction, in 1991. A director and scriptwriter of 31 documentaries, 5 shorts, and 6 fiction features, altogether she has 42 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** diplomirala je na Moskovskom filmskom institutu (VGIK), Odsjek za filmsku režiju, 1991. godine. Režiserka je i scenaristkinja 31 dokumentarnog filma, 5 kratkih i 6 igranih dugometražnih – sveukupno, iza nje su 42 filma, 2 djece, 1 muž, 2 psa i 2 bicikla. I mnogo ideja za nove filmove. Njeni su radovi prikazivani u glavnim selekcijama u Cannesu, Veneciji, Berlinalu, Locarnu, Karlovy Vary, Rimu, Tallinu i drugim internacionalnim festivalima, sa mnoštvom osvojenih nagrada.

## Original language / Izvorni jezik:

No dialogue / bez dijaloga

## Editor / Montaža:

Silvija Vilkaite

## Cinematographer / Kamera:

Gints Berzins

## Producers / Producenti:

Laila Pakalnina / Hargla Company; Hege Dehli /Mechanix Film; Dagnė Vildžiūnaitė / Film Just A Moment

## Contact / Kontakt:

Laila Pakalnina

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# Vestiges (an archipelago) / Ostaci (arhipelag)

2020 (40')



**AUSTRIA, AUSTRALIA / AUSTRIJA, AUSTRALIJA**

Director / Režija: Enar de Dios Rodríguez

Composed as a typology of islands, “Vestiges (an archipelago)” is a video essay that investigates humans’ insatiable demand of sand, the most extracted natural resource after water. A poetic narrative maze where colonialism, dredging machines or land reclamation projects emerge. A story of how sand is entangled in a global machine that has been named progress, constantly shaping how landscapes, natural resources or geo-political values are being assembled.

Sklopljen u vidu tipologije ostrva, “Ostaci (arhipelag)” je video esej koji istražuje neutaživu ljudsku potrebu za pijeskom, najtraženijim prirodnim resursom nakon vode. Poetički narativni labirint iz kojeg izranjavaju kolonijalizam, bageri i potražnja za zemljom. Priča o pjesku prepletenom sa radom globalne mašine pod imenom progres, koja konstatno oblikuje način okupljanja zemljanih i prirodnih resursa, kao i geopolitičkih vrijednosti.

## FESTIVALS / FESTIVALI

Zwischenräume-Festival, Salzburger Kunstverein, Austria, 2020

DokuFest, Kosovo, 2020

Girona FF, Spain, 2020

Curtocircuito IFF, Spain, 2020

**Enar de Dios Rodríguez** (1986, Spain) is an interdisciplinary visual artist whose research-based projects reflect upon the production of space and its socio-political and environmental consequences. Her work has been exhibited in disparate places such as the Contemporary Jewish Museum (San Francisco), Project Space (Melbourne) or the Palazzo Strozzi (Florence), and in festivals such as Ars Electronica (Linz), DokuFest (Prizren) or Curtocircuito (Santiago de Compostela). She is the founder of the Bay Area Online Exhibitions Archive, founding collaborator of the science-art project SEEC Photography and member of the Golden Pixel Cooperative.

**Enar de Dios Rodríguez** (1986, Španija) je interdisciplinarna vizuelna umjetnica čiji se istraživački projekti dodiruju tematike produkcije prostora, te sociopolitičkih i okolišnih posljedica. Izlagala je u konceptualno različitim prostorima poput Savremenog jevrejskog muzeja (San Francisco), Project Space (Melbourne) ili Palazzo Strozzi (Firenca), te festivalima poput Ars Electronica (Linz), DokuFest (Prizren) ili Curtocircuito (Santiago de Compostela). Osnivačica je Bay Area arhiva virtualnih izložbi, osnivačica i saradnica naučno-umjetničkog projekta SEEC Photography i članica je Golden Pixel Cooperative.

## Original language / Izvorni jezik:

English / engleski

Editor / Montaža:

Enar de Dios Rodríguez

Cinematographer / Kamera:

Enar de Dios Rodríguez

Producer / Producant:

Enar de Dios Rodríguez

## Contact / Kontakt:

Enar de Dios Rodríguez

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T: +436605305895



# Victoria / Viktorija

2019 (71')



## BELGIUM / BELGIJA

Directors / Režija: Sofie Benoot, Liesbeth De Ceulaer, Isabelle Tollenaere

In the desert of Southern California lies the unfinished city of California City. It was a predesigned city, originally intended to mirror Los Angeles in size and population, but it was never completed. At the centre of Victoria stands Lashay T. Warren, who left behind his turbulent past in LA to make a fresh start within this grid of thousands of crumbling streets. Lashay willfully makes his way through the vast city on foot.

U pustinji južne Kalifornije leži nezavršeni grad imena California City. Bio je to osmišljen grad, zamišljen kao replika Los Angeleza po veličini i naseljenosti, ali nikada završen. U fokusu filma je Lashay T. Warren koji je ostavio svoju burnu prošlost u L.A. kako bi nanovo počeo unutar ove mreže hiljade načetih ulica. Lashay svojevoljno korača ulicama ovog ogromnog grada.

## FESTIVALS / FESTIVALI

Berlinale, Germany, 2019

**Sofie Benoot** makes films that are patchworks of different stories, which are carefully puzzled together to reveal hidden connections. She teaches at LUCA School of Arts in Brussels.

**Liesbeth De Ceulaer** is a Belgian independent filmmaker based in Brussels, whose films explore the tense and complex relationship between man and his environment.

**Isabelle Tollenaere** is a Belgium independent filmmaker, making short and feature length films that playfully move between the codes and conventions of documentary and fiction, film and contemporary art.

**Sofie Benoot** stvara filmove kao patchwork različitih priča, pažljivo sastavljenih kako bi otkrile skrivene veze. Profesorica je u Umjetničkoj školi LUCA u Briselu.

**Liesbeth De Ceulaer** je belgijska nezavisna filmska autorica, sa sjedištem u Briselu, čiji filmovi propituju napetu i kompleksnu vezu čovjeka i njegove okoline.

**Isabelle Tollenaere** je nezavisna filmska autorica iz Belgije. Njeni kratki i dugometražni filmovi poigravaju se konceptima normativa i konvencija dokumentarnog i fikcionalnog, filma i savremene umjetnosti.

**Original languages / Izvorni jezici:**  
English, Belgium / engleski, belgijski  
**Editors / Montaža:**  
Sofie Benoot, Liesbeth De Ceulaer,  
Isabelle Tollenaere  
**Cinematographer / Kamera:**  
Isabelle Tollenaere  
**Producer / Producant:**  
Caviar



# You Have the Night / Ti imaš noć

2018 (82')



**Ivan Salatić** (1982, Dubrovnik) grew up in Herceg Novi. His short films, in which he combines documentary and fiction, have been presented at many international festivals, including Venice Film Festival, where his short 'Backyards' premiered in 2015. 'You Have the Night' is his first feature-length film.

**MONTENEGRO, SERBIA, QATAR / CRNA GORA, SRBIJA, KATAR**

Director / Režija: Ivan Salatić

After leaving the ship on which she works, Sanja finds herself stranded, with nowhere to go but home. The shipyard has filed for bankruptcy, leaving many workers out of work. Boats covered with tarpaulin are scattered around the landscape, set aside for better days. A storm comes. One life is lost. Luka is waiting for the night in the woods. The night when everything could change.

Nakon što ostavlja brod na kojem je radila, Sanja je napuštena, sa jedinim preostalim izborom – da ide kući. Brodogradilište je bankrotiralo i većina radnika ostaje bez posla. Brodovi prekriveni ceradama su raštrkani širom obzorja, čekajući bolje sutra. Oluja dolazi. Jedan je život izgubljen. Luka čeka noć u šumi. Noć koja će sve promijeniti.

#### FESTIVALS / FESTIVALI

Seville European FF, Spain, 2018

Thessaloniki FF, Greece, 2018

Viennale, Austria, 2018

Hong Kong IFF, China 2019 –Young Cinema Competition (World) Award

IFFR, Netherlands, 2019

Sarajevo FF, Bosnia and Herzegovina, 2019

São Paulo IFF, Brazil, 2019

Munich FF, Germany, 2019

Original languages / Izvorni jezici:  
Serbo-Croatian, Italian, English / srpsko-hrvatski, italijanski, engleski

Cinematographer / Kamera:

Ivan Marković

Editor / Montaža:

Jelena Maksimović

Producers / Producenti:

Jelena Angelovski, Dušan Kasalica

Contact / Kontakt:

Ivan Salatić

E: ivan.salatic@gmail.com



MAIN PROGRAMME /  
GLAVNI PROGRAM

ON MY DECOMPOSING  
BODY, THE PEOPLE  
WILL SOW  
THEIR FUTURE /  
NA MOM  
RASPADAJUĆEM  
TIJELU, LJUDI ĆE  
VESTI SVOJU  
BUDUĆNOST



Programmers / Selekcija:  
Kumjana Novakova, Diogo Pereira

Cause of Death / Uzrok smrti  
Jyoti Mistry  
**SOUTH AFRICA, AUSTRIA / 2020 / 20'**

Her Name Was Europa / Zvala se Europa  
Anja Dornieden, Juan David González Monroy (OJOBOCA)  
**GERMANY / 2020 / 76'**

letter to a friend / Pismo prijatelju  
Emily Jacir  
**PALESTINE / 2019 / 43'**

Mutts / Džukele  
Halima Ouardiri  
**CANADA, MOROCCO / 2019 / 18'**

Ouvertures / Ouvertures  
Louis Henderson, Olivier Marboeuf  
**UK, HAITI / 2019 / 132'**

Purple Sea / Purpurno more  
Amel Alzakout, Khaled Abdulwahed  
**GERMANY / 2020 / 67'**

The Reel 11004 / Filmska traka 11004  
Mirabelle Fréville  
**FRANCE / 2020 / 19'**

A Storm Was Coming / Nadolazila je oluja  
Javier Fernández Vázquez  
**SPAIN / 2020 / 88'**

A Story from Africa / Priča iz Afrike  
Billy Woodberry  
**PORTUGAL / 2019 / 32'**

There Will Be No More Night /  
Noći neće više biti  
Eléonore Weber  
**FRANCE / 2020 / 76'**



# Cause of Death / Uzrok smrti

2020 (20')



**Jyoti Mistry** (South Africa, 1970) works with film as an interplay between cinematic traditions and installation art. Her films have screened at festivals including Toronto, Winterthur, Rotterdam and Durban and in exhibitions at Kunsthaus Zürich, Museum der Moderne Salzburg and Kunsthalle Wien. She has been artist in residence at the Netherlands Film Academy in Amsterdam and the California College of the Arts in San Francisco and was a member of the International Short Film Jury at the 68th Berlinale. She is currently professor for film at the University of Gothenburg.

**SOUTH AFRICA, AUSTRIA / JUŽNA AFRIKA, AUSTRIJA**

Director / Režija: Jyoti Mistry

Womens' bodies are always at risk. An autopsy report describes the physical impact on the body that results in death but hides the structural and recurrent violence on women's bodies that leads to femicide. Through archival film footage, animation and spoken word poetry an experience of structural violence against women is exposed.

Ženska tijela su uvijek u opasnosti. Izvještaj autopsije opisuje fizičko dejstvo sa smrtnim ishodom na tijelo, skrivajući strukturno i ponavljajuće nasilje nad ženskim tijelima, što vodi femicidu. Kroz arhivske snimke, animaciju i poetsku naraciju, razotkriva se iskustvo strukturnog nasilja nad ženama.

## FESTIVALS / FESTIVALI

Africa in Motion, Ireland, 2020

Festival International du Film, France, 2020

Gijon IFF, Spain, 2020

IDFA, Netherlands, 2020

BIEFF, Romania, 2020

IDFF, Czech Republic, 2020

Uppsala International Short FF, Sweden, 2020

Festival de Cine Africano, Spain, 2020

Festival des Cinemas Differents Collectif Jeune Cinema, France, 2020

Queerlisboa Lesbian & Gay Festival, Portugal, 2020

Internationales Kurzfilmfestival, Germany, 2020

Original language / Izvorni jezik:

English / engleski

Editor / Montaža:

Nikki Comninou

Producer / Producenat:

Florian Schattauer / Süd Nord Film

Contact / Kontakt:

Dietmar Schwärzler

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# Her Name Was Europa / Zvala se Europa

2020 (76')



## GERMANY / NJEMAČKA

Directors / Režija: Anja Dornieden, Juan David González Monroy (OJOBOCA)

Aurochs is the name given to the wild ancestor of modern cattle. The aurochs has the distinction of being the first documented case of extinction. The last known wild aurochs died in the Jaktorów Forest in Poland in 1627. Both, hunting and the introduction of domesticated cattle led to its decline and disappearance. Its value, however, derived not just from being a source of sustenance. Traits that were attributed to the animal, such as speed, strength and courage, imbued it with great symbolic power. Some of its body parts were ascribed with supernatural powers. In the 20th century, efforts to bring back the aurochs from extinction began to materialize.

Tur je ime dato divljem pretku sadašnje stoke. Turovi su prve životinje u historiji čije je istrebljenje dokumentovano. Posljednji divlji tur uginuo je u poljskoj Jaktorów šumi 1627. godine. I lov i pojava pritomljene stoke vodile su njihovom opadanju i nestanku. Međutim, njihova vrijednost nije proizilazila isključivo iz hranidbenih svojstava. Osobine poput brzine, snage i hrabrosti koje su se pripisivale ovoj životinji, imale su izuzetnu simboličku moć. Određenim dijelovima tijela tura pripisivane su nadnaravne sposobnosti. U 20. vijeku, ustrajnost ka vraćanju turova će rezultirati plodom.

## FESTIVALS / FESTIVALI

Viennale, Austria, 2020

Linea d'Ombra Festival, Italy, 2020

Imagine Science FF, USA, 2020

Festival Internacional de Cine Independiente de La Plata FestiFreak, Argentina 2020

Black Canvas Festival de Cine Contemporáneo, Mexico, 2020

Lima Alterna Festival Internacional de Cine, Peru, 2020

Cinematik FF, Slovakia, 2020

New York FF, USA, 2020 – Currents

IndieLisboa, Portugal, 2020

20 Sunsets, Haus der Kulturen der Welt, Germany, 2020

## Anja Dornieden and Juan David González

**Monroy** are filmmakers based in Berlin.

They work together under the moniker OJOBOCA. Together they practice Orrorism, a simulated method of inner and outer transformation. They have presented their films and performances in a wide variety of venues and festivals worldwide. Both González Monroy and Dornieden are members of the artist-run film lab LaborBerlin.

## Anja Dornieden i Juan David González

**Monroy** su filmadžije sa sjedištem u Berlinu.

Skupa rade pod pseudonimom OJOBOCA, te prakticiraju Orrorisam, simuliranu metodu unutarnje i vanjske transformacije. Svoje su filmove i performanse predstavljali na brojnim festivalima i umjetničkim galerijama širom svijeta. Oboje su članovi umjetničkog filmskog laboratorija LaborBerlin.

## Original language / Izvorni jezik:

English / engleski

## Editors/ Montaža:

Anja Dornieden, Juan David González Monroy

## Cinematographers / Kamera:

Anja Dornieden, Juan David González Monroy

## Producer / Producant:

OJOBOCA GbR

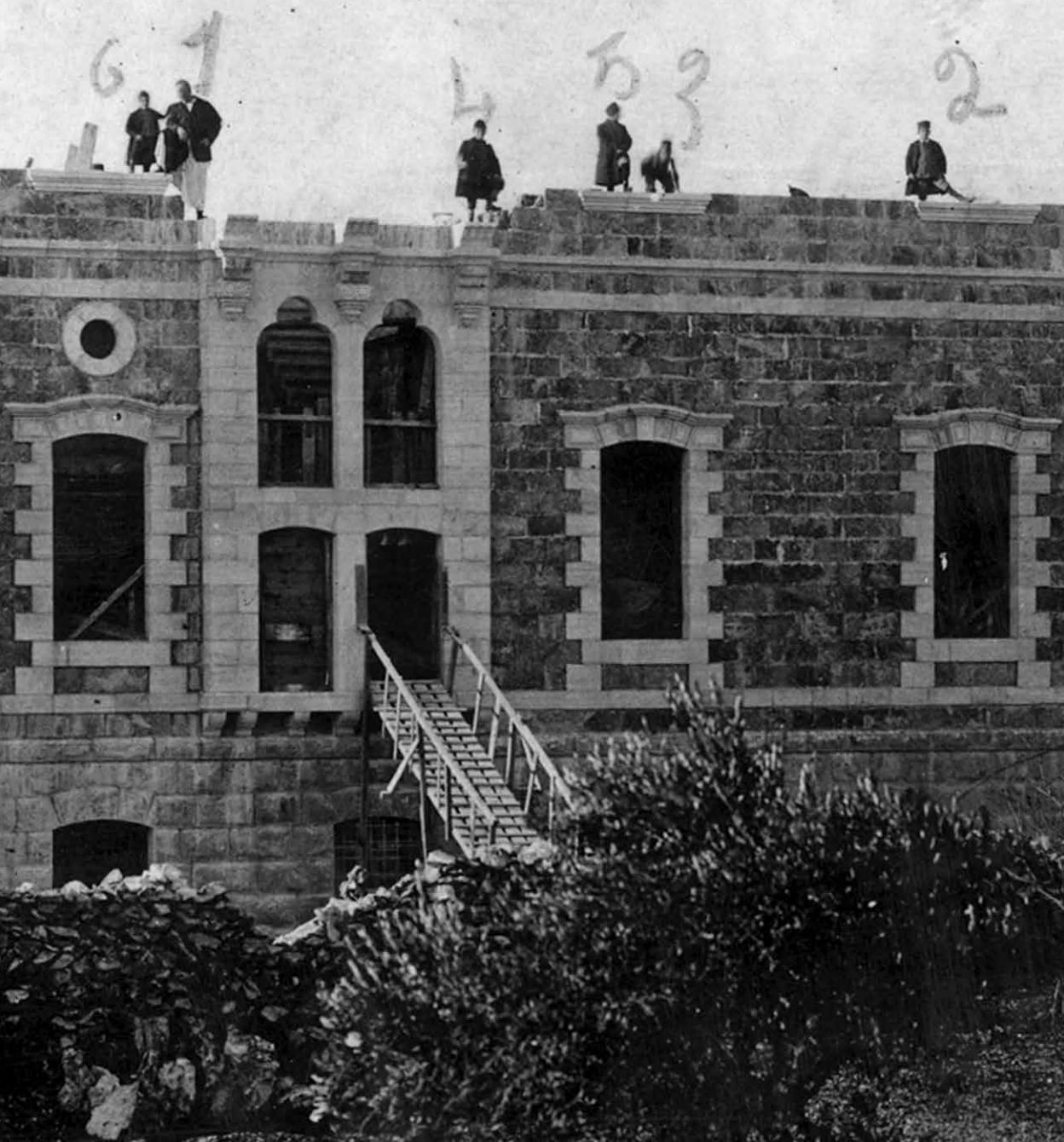
## Contacts / Kontakti:

Juan David González Monroy

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Anja Dornieden

E: anjadornieden@gmail.com



# letter to a friend / Pismo prijatelju

(2019) 43'



## PALESTINE/ PALESTINA

Director / Režija: Emily Jacir

A close friend is asked to start an investigation before an inevitable act occurs. Interlacing images, textures, movements, traces and sounds of over a century, "letter to a friend" recounts in minute detail a home and street in Bethlehem.

Blizak prijatelj je zamoljen da počne istragu prije nego što se neizbjježno desi. Preplićući slike, teksture, pokrete, tragove i zvukove tokom više od jednog stoljeća, "Pismo prijatelju" iznimno precizno predstavlja jedan dom i ulicu u Betlehemu.

## FESTIVALS / FESTIVALI

Berlinale, Germany, 2020  
Valdivia IFF, Chile, 2020

**Emily Jacir** lives in the Mediterranean and is an artist and filmmaker who is primarily concerned with transformation, questions of translation, resistance and silenced historical narratives. Her work investigates personal and collective movement through public space and its implications on the physical and social experience of transmediterranean space and time. Jacir has built a complex and compelling oeuvre through a diverse range of media and methodologies that include unearthing historical material, performative gestures, and in-depth research. She is the recipient of several awards, with works shown internationally. She is the Founding Director of Dar Yusuf Nasri Jacir for Art and Research in Bethlehem.

**Emily Jacir** živi u Mediteranskoj regiji, a umjetnica je i filmska autorica prvotno fokusirana na transformaciju, pitanja prijevoda, otpora i utišanih historijskih narativa. Njen rad istražuje lične i kolektivne pokrete u javnom prostoru, kao i njihove implikacije na fizičko i socijalno iskustvo transmediteranskog prostora i vremena. Jacir je izgradila kompleksan i privlačan opus koristeći različit spektar medija i metodologija poput razotkrivanja historijskog materijala, performativnih gesti i dubinskog istraživanja. Međunarodno je priznata umjetnica koja je izlagala širom svijeta. Osnivačica je Dar Yusuf Nasri Jacir za umjetnost i istraživanje u Betlehemu.

## Original language / Izvorni jezik:

English / engleski

## Editor / Montaža:

Emily Jacir

## Cinematographer/ Kamera:

Emily Jacir

## Producer / Producent:

Emily Jacir

## Contact/Kontakt:

Emily Jacir

E: ejacir@protonmail.com



# Mutts / Džukele

2019 (18')



**CANADA, MOROCCO / KANADA, MAROKO**

Director / Režija: Halima Ouardiri

The animals' brown, beige, white and black coats blend into the ochre earth and sunbaked walls. After the calm of rest hour, a deafening cacophony breaks out at feeding time, as the dogs bark excitedly. In a stray-dog refuge in Agadir, Morocco, more than 750 animals find help and protection while awaiting adoption. Each day is the same as the last, the only excitement provided by mealtime. Empathetic and alert to subtleties of light and texture, Halima Ouardiri observes the rhythm of the animals' lives, their suspended existence paralleling the far more tragic waiting endured by millions of human beings in search of a new home.

Smeđa, bež, bijela i crna životinjska krvzna stupaju se sa oker zemljom i suncem prženim zidovima. Nakon mirnoće uspavanog sata, zaglušujuća kakofonija se prolama u vrijeme obroka, dok psi uzbudeno laju. U psećem azilu u Agadiru u Maroku, više od 750 životinja nalazi utočište i zaštitu dok čeka na usvajanje. Svaki je dan nalik prethodnom, a jedino uzbudjenje nastaje u vrijeme hranjenja. Sa empatijom i sluhom za finoću svjetla i teksture, Halima Ouardiri prati ritam psećih života, njihovo postojanje na čekanju, koje se zrcali u znatno tragičnijem isčekivanju miliona ljudskih bića dok traže novi dom.

## FESTIVALS / FESTIVALI

Berlinale, Germany, 2020 – Special Prize of the Generation 14plus International  
Jury for the Best Short Film  
Montreal IDF, Canada, 2019  
FICFA, Canada, 2019 – Best Canadian Short Award  
Doxa Documentary Festival, Canada, 2020  
Hong Kong IFF, China, 2020  
IDFA, Netherlands, 2020  
Viennale, Austria, 2020

## Original language / Izvorni jezik:

Arabic / arapski

## Editor/ Montaža:

Xi Feng

## Cinematographer / Kamera:

Anna Cooley

## Producer / Producent:

Halima Ouardiri

## Contact / Kontakt:

Serge Abiaad

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# Ouvertures / Ouvertures

(2019) 132'

**UK, HAITI / UK, HAITI**

Directors / Režija: Louis Henderson, Olivier Marboeuf

Moving from the frozen landscapes of the Jura mountains to the urban centres of Port-au-Prince, "Ouvertures" brings the Haitian revolutionary Toussaint Louverture back to life. In France a Haitian researcher tries to read the past within the stratigraphic layers of Jurassic limestone, whilst in Haiti a group of young actors translate and rehearse scenes from "Monsieur Toussaint", a play written by Édouard Glissant, that recounts the last days in the life of Louverture dying in exile in a prison cell in the Jura, 1803.

Od ledenih pejzaža Jurskih masiva pa sve do urbanih centara Port-au-Princea, "Ouvertures" oživljavaju haićanskog revolucionara Toussainta Louverturea. U Francuskoj, haićanski istraživač nastoji odgometnuti prošlost u stratigrafskim slojevima jurskog vapnenca, dok istovremeno na Haitiju mladi glumački kolektiv prevodi i vježba scene iz drame "Monsieur Toussaint", pisca Édouarda Glissant, koja prati posljednje dane života Louverturea koji umire u egzilu u zatvorskoj celiji na Jurskim planinama 1803. godine.

## FESTIVALS / FESTIVALI

Berlinale, Germany, 2020 – Special Mention, Fipresci Award  
CPH:DOX, Denmark, 2020  
Thessaloniki Documentary FF, Greece, 2020  
Durban IFF, South Africa, 2020  
Indielisboa, Portugal, 2020  
New York FF, USA, 2020  
Belo Horizonte IFF, Brazil, 2020  
Kasseldocfest, Germany, 2020  
Torino IFF, Italy, 2020 – International Competition  
IDFA, Netherlands, 2020



**Louis Henderson and Olivier Marboeuf** are the members of the Living and the Dead Ensemble, group of artists, performers and poets from Haiti, France and the United Kingdom. They initially came together in Haiti 2017, to produce the Haitian Creole translation and performance of the play Monsieur Toussaint by Édouard Glissant. Initiated from an original idea by Louis Henderson and Olivier Marboeuf, who have been collaborating as a director/producer partnership since 2014, the Ensemble's first film "Ouvertures" has been premiered at Berlinale 2020. Their work explores different possible methods of telling the history and the present from a caribbean perspective. The rest of the Ensemble members are: Mackenson Bijou, Rossi Jacques Casimir, Dieuvela Cherestal, James Desiris, Léonard Jean Baptiste, Cynthia Maignan, Sophonie Maignan and Mimétik Nèg.

**Louis Henderson i Olivier Marboeuf** članovi su Living and the Dead ansambla – grupe umjetnika, performera i pjesnika sa Haitija u Francuskoj, i iz UK. Počinju sa radom na Haitiju 2017., okupljeni oko ideje prijevoda i izvedbe drame "Monsieur Toussaint" Édouarda Glissant, na haićanskom kreolskom jeziku. Ideja je prvotno potekla od dvojice članova koji od 2014. sarađuju u režisersko-producijskom duetu. Prvi film Ansambla, "Ouvertures" imao je premijeru na Berlinaleu 2020. Njihov rad istražuje različite načine govora o prošlosti i sadašnjosti iz karipske perspektive. Ostali članovi kolektiva su: Mackenson Bijou, Rossi Jacques Casimir, Dieuvela Cherestal, James Desiris, Léonard Jean Baptiste, Cynthia Maignan, Sophonie Maignan i Mimétik Nèg.

Original languages / Izvorni jezici:  
Haitian Creole, French / haićanski kreolski, francuski

Editor / Montaža:

Louis Henderson

Cinematographers / Kamera:

Diana Vidrascu, Louis Hendersons

Producer / Producent:

Spectre Productions

Contact/Kontakt:

Spectre Productions

E: production@spectre-productions.com



# Purple Sea / Purpurno more

2020 (67')



## GERMANY / NJEMAČKA

Directors / Režija: Amel Alzakout, Khaled Abdulwahed

"I see everything," she says, as if it was a curse. Brilliant sunshine, clear blue skies. The sea is calm, framed by a piece of railing. A peaceful moment if it weren't for the fact that the sea is standing upright, vertical, like a waterfall. A rush of images, twirling, upside down, jolting. People in the boat, in the water, screams, life jackets, emergency whistles. There's no horizon any more, no sky, no up or down, only deepness and nothing to hold on to. Even time's flow comes to a halt, contracting into the brutal present. She is filming and speaking. To beat being tired, being cold, the fact that help isn't coming. To beat dying, just for something to remain.

"Vidim sve", kaže ona, kao da je riječ o kletvi. Briljantna sunčeva svjetlost, čista plava nebesa. More je mirno, uokvireno dijelom ograde. Bio bi to spokojan tren da nije mora koje stoji uspravno, vertikalno, poput vodopada. Nalet slika, kovitlac, naopačke, poskakivanje. Ljudi u brodu, u vodi, vrisci, prsluci za spasavanje, zviždaljke za uzbunu. Nema više horizonta, nema neba, ni gore ni dolje, samo dubina, bez ikakvog oslonca. Čak i vrijeme više ne teče, sažimajući se u okrutnu sadašnjost. Ona snima i govori. Kako bi pobjedila umor, hladnoću, činjenicu da pomoći ne dolazi. Kako bi pobjedila smrt, samo da nešto preostane.

## FESTIVALS / FESTIVALI

Berlinale, Germany, 2020

Visions du Réel, Switzerland, 2020

Dokumentar Film Woche Hamburg, Germany, 2020

Open City Documentary FF, UK, 2020

Taiwan Int. Human Rights FF, Taiwan, 2020

Inconvenient Films HRFF, Lithuania, 2020 – Best Film Award

**Amel Alzakout** (Syria, 1988) is an artist and film maker based in Leipzig. She studied journalism at Cairo University, Egypt, as well as art at Weißensee Art Academy in Berlin and is currently in media art studies at the Academy of Visual Art (HGB) in Leipzig, Germany. The film "Purple Sea" has won the Film Prize for International Cooperation Germany/Arab World by the Robert Bosch Foundation in 2018.

**Khaled Abdulwahed** (Syria, 1975) is an artist, photographer and filmmaker based in Leipzig. He studied Fine Arts and Graphic Design at Adham Ismail Art School in Damascus, Syria and at Frederick University in Nicosia, Cyprus. His artwork was exhibited in many art spaces, festivals, universities and TV channels over the world. In 2015 he was invited to Berlinale Talents. In 2018 his short film "Backyard" celebrated its world premiere and won the CNAPaward at FID Marseille.

**Amel Alzakout** (Sirija, 1988) je umjetnica i filmska autorica sa sjedištem u Leipzigu. Studirala je novinarstvo na Univerzitetu u Kairu (Egipat), umjetnost na Akademiji Weißensee u Berlinu (Njemačka), a trenutno studira medijsku umjetnost na Akademiji vizuelnih umjetnosti (HGB) u Leipzigu (Njemačka). Film "Purpurno more" osvojio je filmsku nagradu za internacionalnu saradnju njemačkog/arapskog naroda Fondacije Robert Bosch 2018. godine.

**Khaled Abdulwahed** (Sirija, 1975) je umjetnik, fotograf i filmski autor sa sjedištem u Leipzigu. Studirao je umjetnost i grafički dizajn na Adham Ismail Umjetničkoj školi u Damasku, Siriji, i na Frederick Univerzitetu u Nikoziji, Kipar. Njegova djela su izlagana u brojnim umjetničkim prostorima, na festivalima, univerzitetima i prikazivana na TV programima širom svijeta. Pozvan je da bude članom Berlinale Talents 2015. godine. Njegov film "Backyard" je 2018. godine imao svjetsku premiju i osvojio CNAPaward na FID Marseille.

## Original language / Izvorni jezik:

Arabic / arapski

Editor/ Montaža:

Philip Scheffner

Cinematographer / Kamera:

Amel Alzakout

Producer / Producent:

Pong Film

Contact / Kontakt:

Nevena Milašinović

E: nevena@lightdox.com



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HIROSHIMA DATE APRIL

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# The Reel 11004 / Filmska traka 11004

2020 (19')



**Mirabelle Fréville** (1962) began to work on the TV channel arte to buy short movies. Then she was artistic director on some film festivals and photographic exhibitions. Since ten years she became researcher for documentary movies and directed two short movies.

## FRANCE / FRANCUSKA

Director / Režija: Mirabelle Fréville

In 1946, eight months after the atomic bombings, an American army film team made a feature documentary in Japan. Several reels are shot in Hiroshima and Nagasaki but when they arrive in the United States, the viewed images are immediately classified “secret defense”. “The Reel 11004” explores the 19 minutes of a reel of these rushes and reveals, frame by frame, the first censorship of nuclear history.

Godine 1946., osam mjeseci nakon atomskog bombardiranja, filmski tim američke vojske snima dugometražni dokumentarni film u Japanu. Nekoliko traka filma je snimljeno u Hirošimi i Nagasakiju. Međutim, po povratku u SAD, snimljeni materijal je odmah klasificiran kao “vojna tajna”. Ovaj film istražuje 19 minuta filmske trake, sa svi iznenađenjima i otkrićima, sliku po sliku, prvi slučaj cenzure nuklearne historije.

## FESTIVALS / FESTIVALI

Visions du Réel, Switzerland, 2020

Festival Curtas Vila do Conde, Portugal, 2020

Festival de Douarnenez, France, 2020

IFF of Bilbao ZINEBI, Spain, 2020

## Original language / Izvorni jezik:

English / engleski

## Editor/ Montaža:

Denis Le Paven

## Cinematographer / Kamera:

Harry Mimura

## Producer / Producenat:

Les 48° Rugissants Productions

## Contact / Kontakt:

Les 48° Rugissants

E: contact@48rugissants.com



# A Storm Was Coming / Nadolazila je oluja

2020 (88')



**SPAIN / ŠPANIJA**

Director / Režija: Javier Fernández Vázquez

In 1904, Ńsáasi Eweera, the last native Bubi leader who opposed the Spanish rule at the current island of Bioko (Equatorial Guinea) was detained by colonial guards and forcefully taken to Santa Isabel, the colony's capital. Imprisoned and fatally wounded, Ńsáasi Eweera died three days later. His home village was burned down and most of its inhabitants disappeared. An incomplete record of those events is classified in Spain's General Administration Archive. Meanwhile, some native oral accounts have survived and opposed Spanish official version.

Godine 1904., Ńsáasi Eweera, posljednji domorodački Bubi voda koji se suprotstavljao španskoj vladavini na sadašnjem ostrvu Bioko (Ekvatorijalna Gvineja) završio je u rukama kolonijalnih vojnika i silom je odveden u Santa Isabel, glavni krad kolonije. Zarobljen i smrtno ranjen, Ńsáasi Eweera je umro tri dana kasnije. Njegovo rodno selo je zapaljeno, a većina naseljenika nikad nisu pronađeni. Nepotpuni zapisi o ovim događajima su pohranjeni u Generalnom administracijskom arhivu Španije. U međuvremenu, određena domorodačka svjedočanstva su preživjela, a direktno su se kosila sa španskom zvaničnom historijom.

## FESTIVALS / FESTIVALI

Berlinale, Germany, 2020

Festival Internacional de Cartagena de Indias, Colombia, 2020

Jeonju IFF, South Korea

Dokufest, Kosovo, 2020

Black Canvas FCC, Mexico, 2020

Festival Internacional de Cine de Valdivia, Chile, 2020

Pápa International Historical Film Festival, Hungary, 2020

Viennale, Austria, 2020

Doclisboa, Portugal, 2020

Frames of Representation, UK, 2020

**Javier Fernández Vázquez** (Bilbao, 1980) is a filmmaker, anthropologist and visual culture researcher. In 2008, he founded with Luis López Carrasco and Natalia Marín Sancho the experimental and documentary film collective, Los Hijos. Their first feature-length film, "Los materiales" ("The Materials") (2010), won the Jean Vigo award to the best direction in Punto de Vista Pamplona International Film Festival 2010 and a special mention in FID Marseille 2010. In 2015, Javier Fernández Vázquez began an academic career in Film Studies and Visual Culture that has led him to research on issues related to history, memory, colonialism, visual culture and object theory. "Anunciaron tormenta" ("A storm was coming") (2020) is his first solo feature-length film.

**Javier Fernández Vázquez** (Bilbao, 1980) je filmski autor, antropolog i istraživač vizuelne kulture. Skupa sa Luisom López Carrascom i Natalijom Marin Sancho osnovao je kolektiv eksperimentalnog i dokumentarnog filma, Los Hijos. Njihov prvi dugometražni film, "Los materiales" ("The Materials") (2010), osvojio je Jean Vigo nagradu za najbolju režiju na Punto de Vista Pamplona IFF 2010. godine, te specijalno priznanje na FID Marseille iste godine. Započinje akademsku karijeru 2010. godine na Odjelu za filmske studije i vizuelnu kulturu, što ga je odvelo u istraživanja pitanja na temu historije, sjećanja, kolonializma, vizuelne kulture i predmetne teorije. "Anunciaron tormenta" ("Nadolazila je oluja") (2020) je njegov prvi samostalni dugometražni film.

**Original languages / Izvorni jezici:**

Spanish, Bubi / španski, Bubi

**Editor / Montaža:**

Javier Fernández Vázquez

**Cinematographer / Kamera:**

Lati Maraňa AEC

**Producer / Producent:**

Javier Fernández Vázquez

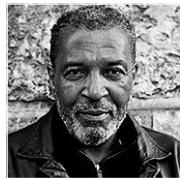
**Contact / Kontakt:**

Javier Fernández Vázquez



# A Story from Africa / Priča iz Afrike

2019 (32')



## PORUGAL / PORTUGAL

Director / Režija: Billy Woodberry

Following the 1885 Berlin Conference resolution on the partition of Africa, the Portuguese army uses a talented ensign to register the effective occupation of the territory conquered in 1907 to the Cuamato people, in the south of Angola. "A Story from Africa" enlivens this rarely seen photographic archive through the tragic tale of Calipalula, the Cuamato nobleman essential to the unfolding of events in this Portuguese pacification campaign.

Nakon rezolucije Berlinske konferencije iz 1885. godine o podjeli Afrike, portugalska vojska će iskoristiti talentiranog zastavnika kako bi trenutnu okupaciju teritorija oslobođenog 1907. godine pripisala narodu Cuamato, na jugu Angole. "Priča iz Afrike" oživljava ovaj rijetko videni fotografski arhiv kroz tragičnu priču Calipalule, Cuamato plemića koji je imao ključnu ulogu u razvoju događaja u ovoj portugalskoj kampanji pomirenja.

## FESTIVALS / FESTIVALI

Berlinale, Germany, 2019 – Forum Expanded

Curitiba IFF, Brazil, 2019

Documentary Fortnight, USA, 2020

Festival Ecrã of Audiovisual Experimentations, Brazil, 2020

**Billy Woodberry** (1950, Dallas) is one of the founders of the L.A. Rebellion film movement. His first feature film "Bless Their Little Hearts" (1983) is a pioneer and essential work of this movement, influenced by Italian neo-realism and the work of Third Cinema filmmakers. The film was awarded with an OCIC and Interfilm awards at the Berlin International Film Festival and was added to the National Film Registry of the Library of Congress in 2013. His latest feature film "And when I die, I won't stay dead" (2015) about the beat poet Bob Kaufman was the opening film of MoMA's Doc Fortnight in 2016.

**Billy Woodberry** (1950, Dallas) je jedan od osnivača filmskog pokreta L.A. Rebellion. Njegov prvi dugometražni film "Bless Their Little Hearts" (1983) pionirsko je i esencijalno djelo pokreta, nastalo pod utjecajem neorealizma i djela filmadžija Trećeg kina. Film je nagraden OCIC i Interfilm nagradama na Berlinskom FF, a postao je dijelom Nacionalnog filmskog registra Kongresne biblioteke 2013. godine. Njegovo posljednje ostvarenje "And when I die, I won't stay dead" (2015) o beat pjesniku Bobu Kaufmanu, otvorilo je MoMA-in Doc Fortnight 2016. godine.

Original language / Izvorni jezik:

English / engleski

Editor / Montaža:

Luís Nunes

Producer / Producent:

Divina Comédia

Contact / Kontakt:

Teresa de Jesus Andrade

E: teresa@divinacomedia.pt

21 24 284 33 N



# There will be no more night / Noći neće više biti

2020 (76')



**FRANCE / FRANCUSKA**

Director / Režija: Eléonore Weber

"There will be no more night" is based on video recordings from the American and the French armed forces in Afghanistan, Iraq, Syria... The film diverts these propaganda images and shows how far the desire to see can lead to, when it is used without limit.

Film "Noći neće više biti" zasnovan je na video snimcima američkih i francuskih vojnih snaga u Afganistanu, Iraku, Siriji... Film rekonstruira ove propagandne snimke i pokazuje čemu može voditi želja za videnjem, kada nema nikakvih ograničenja.

## FESTIVALS / FESTIVALI

Cinéma du Réel, France, 2020 – The Young Jury Award and Special Mention from Prix de l'Institut Français

Astra FF, Romania, 2020 – Special Jury Mention

Pesaro FF, Italy, 2020 – Youth Jury Special Mention

Festival L'Europe autour de l'Europe, France, 2020

IndieLisboa, Portugal, 2020

Festival ECRĀ, Brazil, 2020

IDFA, Netherlands, 2020

ZINEBI International FDSF of Bilbao, Spain, 2020

Ji.hlava IDFF, Czech Republic, 2020

**Eléonore Weber** is an author, a theatre and a film director. Her approach until now explores both the theatre and cinema languages. Regarding cinema, she directed a short and a medium length fiction film, "Temps mort" and "Les hommes sans gravité". She has also directed a documentary, "Night Replay (Arte -La Lucarne)", co-written with Patricia Allio. The film relies on re-enactments from a role-play invented by migrants.

**Eléonore Weber** je autorica, pozorišna i filmska režiserka. Njen dosadašnji pristup jednako istražuje pozorišne i filmske izražaje. Režirala je kratke i srednjemetražne igrane filmove "Temps mort" i "Les hommes sans gravité". Dokumentarni film "Night Replay (Arte -La Lucarne)" režirala je u saradnji sa Patricijom Allio, koscenaristkinjom. Film predstavlja dramatizacije izmišljenih uloga koje igraju migranti.

Original language / Izvorni jezik:

French / francuski

Editors/ Montaža:

Charlotte Tourrès, Fred Piet, Eléonore Weber

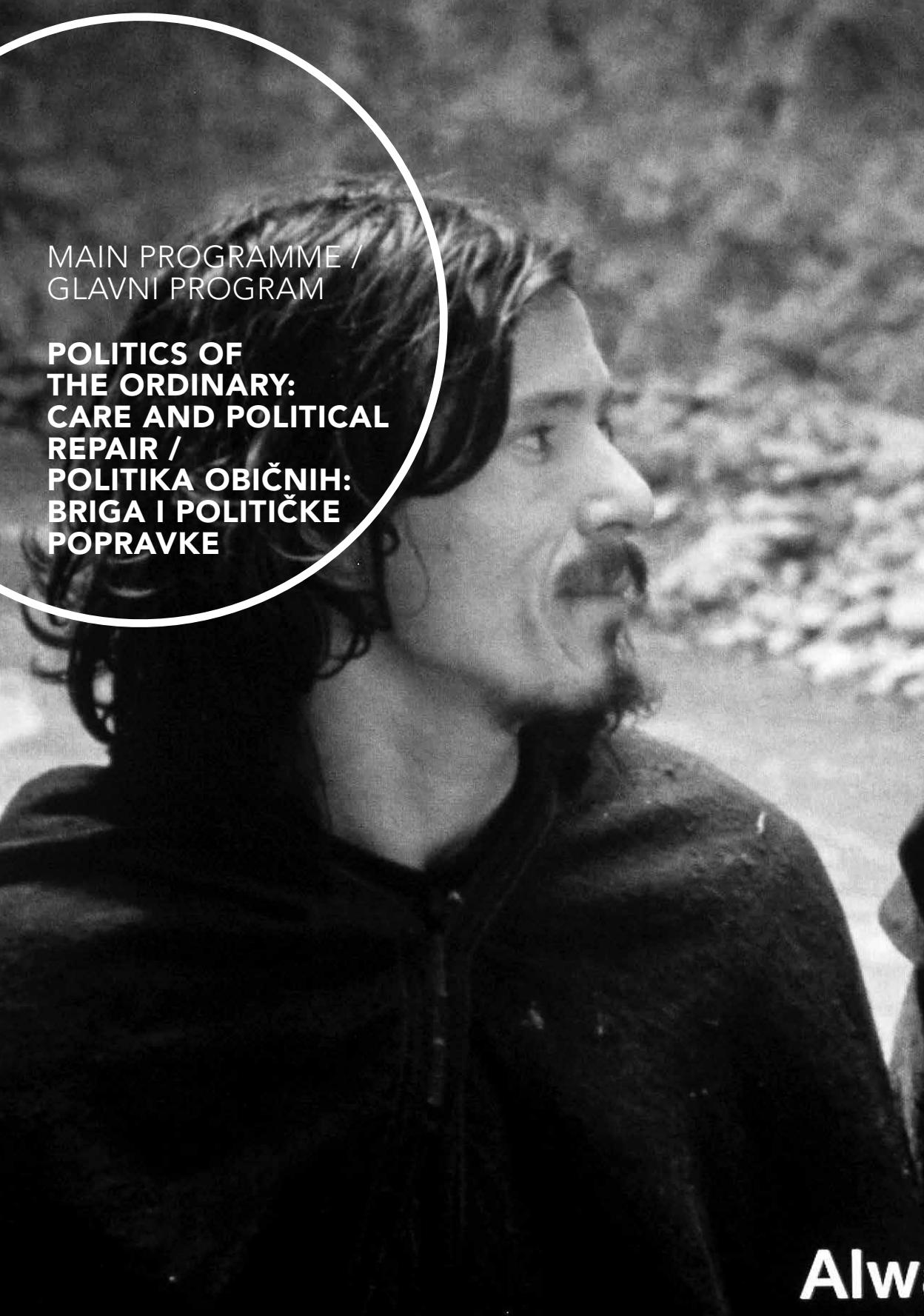
Producer / Producent:

Gaëlle Jones / Perspective Films

Contact / Kontakt:

Gaëlle Jones, Perspective Films

E: contact@perspectivefilms.fr



MAIN PROGRAMME /  
GLAVNI PROGRAM

**POLITICS OF  
THE ORDINARY:  
CARE AND POLITICAL  
REPAIR /  
POLITIKA OBIČNIH:  
BRIGA I POLITIČKE  
POPRAVKE**

Alw



Programmers / Selekcija:  
Kumjana Novakova, Diogo Pereira

Cenote / Cenote  
Kaori Oda

**JAPAN, MEXICO / 2019 / 75'**

Cochihza / Cochihza  
Kchristine Gillard

**BELGIUM / 2013 / 59'**

Homelands / Domovine  
Jelena Maksimović

**SERBIA / 2020 / 63'**

The Last Autumn / Posljednja jesen  
Yrsa Roca Fannberg

**ICELAND / 2019 / 78'**

Naturales Historiae / Naturales Historiae  
Pauline Julier

**SWITZERLAND / 2019 / 56'**

The Plastic House / Plastenik  
Allison Chhorn

**AUSTRALIA / 2019 / 46'**

Thinking Like a Mountain / Misliti kao planina  
Alexander Hick

**COLOMBIA, GERMANY / 2018 / 90'**

Those That, at a Distance, Resemble Another /  
Oni koji, na udaljenosti, liče na druge  
Jessica Sarah Rinland

**UK, ARGENTINA, SPAIN / 2019 / 67'**

The Two Sights / Dva pogleda  
Joshua Bonnetta

**UK, CANADA / 2020 / 87'**

You Think the Earth Is a Dead Thing /  
Ti misliš da je zemlja mrtva stvar  
Florence Lazar

**FRANCE / 2019 / 70'**



# Cenote / Cenote

2019 (75')



**JAPAN, MEXICO / JAPAN, MEKSIKO**

Director / Režija: Kaori Oda

In Northern Yucatan, Mexico, natural sinkholes called 'cenotes' constituted the sole water source for Mayans not living near a river or lake. Some cenotes were used for ritual sacrifices, and the Mayans believed that these holy springs connected this world to the afterlife. The past and present of those living around the cenotes coalesce in this mysterious place. Long-lost memories echo in hallucinatory turquoise underwater footage, an entrancing game of light and dark. Swimming in these sinkholes, director Oda Kaori encounters intriguing shapes and beams of light, the water heaves, drops fall like razor blades.

U sjevernom Jukatanu u Meksiku, prirodno formirane vrtače, zvane "cenote" bile su jedinim izvorom vode za Maje koje nisu živjele u blizini rijeke ili jezera. Neke cenote korištene su za obredna žrtvovanja, a Maje su vjerovale da ovi sveti izvori predstavljaju sponu sa onozemaljskim životom. Prošlost i sadašnjost onih koji žive u blizini cenota, prepliću se na ovom misterioznom mjestu. Davno izgubljene uspomene odzvanjaju u snimcima opijajuće tirkizne podvodne sredine, kao očaravajuća igra svjetlosti i mraka. Plivajući u ovim vrtačama, režiserka Oda Kaori spoznaje misteriozne oblike i snopove svjetlosti, dizanje vode, kapi koje padaju poput oštrica noža.

## FESTIVALS / FESTIVALI

Yamagata IDFF, Japan, 2019

**Kaori Oda** (1987) is a Japanese filmmaker who has mainly worked in the field of documentary, where she tries to explore the memories of human beings through image and sound. Her first film, a documentary about her coming-out, won an audience award in the student section of Nara IFF in 2011. During the following years, she studied in Sarajevo under the supervision of Hungarian filmmaker Béla Tarr. Her first full-length film, "Aragane" (2015), originated from that period. Shot in a Bosnian coal mine, it has been screened at numerous festivals, such as Doclisboa, Mar del Plata and Taiwan IDF.

**Kaori Oda** (1987) je japanska filmska autorica koja je uglavnom radila na polju dokumentarnog filma gdje istražuje ljudska sjećanja kroz sliku i zvuk. Njen prvi film, dokumentarni rad o njenom coming out trenutku, osvojio je nagradu publike u studentskoj selekciji Nara IFF 2011. godine. Narednih godina studirala je u Sarajevu pod mentorstvom mađarskog režisera Béla Tarra. Njen prvi dugometražni film "Aragan" (2015) nastao je u tom periodu. Sa mjestom radnje u bosanskom rudniku, film je prikazan na brojnim festivalima poput Doclisboa, Mar del Plata i Taiwan IDF.

Original language / Izvorni jezik:

Spanish / španski

Cinematographer / Kamera:

Kaori Oda

Editors / Montaža:

Kaori Oda, Takeshi Hata

Producers / Producenti:

Kaori Oda, Echigoya Takashi, Jorge Bolado, Marta Hernaiz / FieldRain, Aichi Arts Center, cinevendaval

Contact / Kontakt:

Emi Ueyama

E: emi@articlefilms.com



# Cochihza / Cochihza

2013 (59')



**Khristine Gillard** (1972) lives and works in Brussels – Belgium. Filmmaker, founding member of LABO Bxl —shared cinematographic lab for research on celluloid. She directed “Des Hommes” (2008), “Miramen” (2011), “Cochihza” (2013), “Eau Vive - Conversation with a Cinematographer” (2015). Working with sound and image, her projects can take the form of installations, photographs and other chemical experiments. She creates the visuals for the music project PRAIRIE. Her films are screened in various international festivals and venues (e.a. MoMA Documentary Fortnight NY, Visions du Réel, IFFR Rotterdam, TIDF Taiwan, Torino FF, etc.).

## BELGIUM / BELGIUM

Director / Režija: Khristine Gillard

"she awakens the sleeping one", one says about the Cuicuitzcal swallow, in Nahuatl, the language of the ancestors. In Nahuatl, many words are derived from the root cochi — to sleep. It expresses both sleep and dream, but also lying down, the dinner, the subsistance, the cocoon built by caterpillars, the eyelashes, leaving, yawning, making love to a woman, sleeping next to her, the place where one sleeps, waking up, pretending to sleep...

"Ona budi onog koji spava", kaže se o Cuicuitzcal lastavici, na Nahuatl, jeziku predaka. U Nahuatl jeziku, brojne riječi izvedene su iz korijena "cochi", što znači "spavati". Značenje podjednako obuhvata i spavanje i sanjanje, ali također i ležanje, zijevanje, vođenje ljubavi sa ženom, spavanje do nje, mjesto gdje neko spava, budi se, ili se pretvara da spava...

**Khristine Gillard** (1972) živi i radi u Briselu, Belgiji. Režiserka je i osnivačica LABO Bxl, partnerskog kinematografskog laboratorija za istraživanja na celuloиду. Režirala je "Des Hommes" (2008), "Miramen" (2011), "Cochihza" (2013), "Eau Vive - Conversation with a Cinematographer" (2015). U kombinaciji rada sa zvukom i slikom, njeni projekti mogu poprimiti formu instalacija, fotografija i drugih hemijskih eksperimenta. Radila je vizuale za muzički projekat PRAIRIE. Njeni filmovi su prikazani na brojnim internacionalnim festivalima i galerijama (npr. MoMA Documentary Fortnight NY, Visions du Réel, IFFR Rotterdam, TIDF Taiwan, Torino FF itd.).

## FESTIVALS / FESTIVALI

Festival Filmer à Tout Prix, Belgium, 2013

Visions du Réel, Switzerland, 2014

Taiwan IDFF, 2014, China

Punto de Vista, Italy

## Original language / Izvorni jezik:

Spanish / španski

## Cinematographer / Kamera:

Sébastien Koeppl

## Editor / Montaža:

Julien Contreau

## Producer / Producent:

Sophie Bruneau / AlterEgo Films

## Contact / Kontakt:

CBA

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T: +32 2 227 22 34



# Homelands / Domovine

2020 (63')



**Jelena Maksimović** is a film editor and director born in Belgrade, SFR Yugoslavia. She graduated editing at the Faculty of Dramatic Arts in Belgrade. She has edited films that have been shown at major film festivals. Together with Ivan Salatić, she co-directed the short experimental documentary *Heavens* in 2014. In 2018, together with Dušan Grubin, she co-directed feature documentary *Taurunum boy*. She is a recipient of numerous awards for Best Editing. She teaches at the Faculty of Media and Communications in Belgrade and at film workshops in the region.

## SERBIA / SRBIJA

Director / Režija: Jelena Maksimović

A young woman discovers her grandmother's mountain village, from which she fled during the Greek Civil War. There, she faces ruins and oblivion. The summer brings her back to the village, along with a feeling of imminent change.

Djevojka otkriva planinsko selo svoje bake, iz kojeg je pobegla tokom grčkog građanskog rata. Tamo je čekaju ruševine i ništavilo. Ljeto je vraća nazad u selo, sa osjećajem neminovne promjene.

## FESTIVALS / FESTIVALI

FIDMarseille, France, 2020

Viennale, Austria 2020

Doclisboa IFF, Portugal, 2020

**Jelena Maksimović** je filmska montažerka i režiserka rođena u Beogradu, bivša Jugoslavija. Diplomirala je na Fakultetu dramskih umjetnosti u Beogradu. Montirala je filmove koji su prikazivani na velikim svjetskim festivalima. Sa Ivanom Salatićem je režirala kratki eksperimentalni film "Heavens" 2014. godine. Suradivala je i sa Dušanom Grubinom u režiji dugometražnog dokumentarnog filma "Taurunum boy". Primila je brojne nagrade za najbolju režiju. Profesorica je na Fakultetu za medije i komunikacije u Beogradu, te vodi filmske radionice širom regiona.

Original languages / Izvorni jezici:  
Serbo-Croatian, Greek, English / srpsko-hrvatski, grčki, engleski

Cinematographer / Kamera:

Dušan Grubin

Editor / Montaža:

Jelena Maksimović

Producers / Producenti:

Jelena Angelovski - ENFM, Taurunum film, Meander Film

Contact / Kontakt:

Jelena Angelovski

E: lenka.angelovski@gmail.com



# The Last Autumn / Posljednja jesen

2019 (78')



## ICELAND / ISLAND

Director / Režija: Yrsa Roca Fannberg

More than a thousand autumns ago, humans arrived with their animals to a land pushed up against the Arctic ocean. Autumns came and autumns went. Where the road ends, Úlfar, the last in a long line of farmers, lives with his wife. As autumn returns their grandchildren arrive from the city to attend the last herding of the flock. Next autumn farming will cease and all the sheep will be gone, but the landscape pushed up against the Arctic ocean will continue to tell about that one Last Autumn at the end of the world.

Prije više od hiljadu jeseni, ljudska bića su stigli sa svojim životinjama na područje stisnuto uz Arktički ocean. Jeseni su dolazile i odlazile. Tamo gdje cesta završava, Úlfar, zadnji član duge farmerske loze, živi sa svojom ženom. Po povratku jeseni, njihova unučad stiže iz grada kako bi vidjela posljednju ispašu stada. Sljedeće jeseni, ratarstvo će prestati i ovce će nestati, ali kraj stisnut uz Arktički ocean će nastaviti prijavljati o toj Zadnjoj jeseni na kraju svijeta.

## FESTIVALS / FESTIVALI

Karlovy Vary IDFF, Czech Republic

Reykjavík IFF, Iceland

Riga IFF, Latvia

Dok Leipzig, Germany – International Programme

Jerusalem Anthropological FF, Israel

CPH: DOX, Denmark

Glasgow FF, Ireland

HotDocs, USA

Doxa, Canada,

Thessaloniki IDFF, Greece

Nordisk Panorama, Sweden

MajorDocs, Spain

**Yrsa Roca Fannberg** was born in Iceland, brought up in Sweden with Catalan heritage. Her first documentary "Salóme" (2014) won several awards, amongst them Best Nordic documentary at Nordisk Panorama. "The Last Autumn" (2019) is her first feature documentary and is produced by Akkeri Films and Biti Aptan Bæði. Her third feature documentary "Across the Ocean" is in pre-production stage.

**Yrsa Roca Fannberg** rođena je na Islandu, a odrasla u Švedskoj, sa katalonskim korijenima. Njen prvi dokumentarni film "Salóme" (2014) osvojio je brojne nagrade, od kojih se izdvaja Nagrada za najbolji nordijski dokumentarni film Festivala Nordisk Panorama. "The Last Autumn" (2019) je njen prvi dugometražni dokumentarni film, u produkciji Akkeri Films i Biti Aptan Bæði. Treći dugometražni rad "Across the Ocean" trenutno je u preprodaju.

Original language / Izvorni jezik:

Icelandic / islandski

Cinematographer / Kamera:

Carlos Vásquez Méndez

Editor / Montaža:

Federico Delpero Bejar

Producers / Producenti:

Hanna Björk Valsdóttir / Akkeri films & Yrsa Roca Fannberg / Biti aptan bæði

Contact / Kontakt:

Raina Film Festival Distribution

E: info@rainafilms.com



# Naturales Historiae / Naturales Historiae

2019 (56')



**SWITZERLAND / ŠVICARSKA**

Director / Režija: Pauline Julier

Through different natural histories filmed between China, France and Italy, "Naturales Historiae" challenges the idea of Nature as an objective, universal and invariable concept. The film offers a critical exploration of different thoughts and practices, and reveals with insight the complex relationships between humans, nature and images that represent it.

Kroz različite prirodne historije snimane u Kini, Francuskoj i Italiji, "Naturales Historiae" poigrava se sa idejom Prirode kao objekta, univerzalnog i nepromjenljivog koncepta. Film nudi jedno kritičko istraživanje različitih ideja i praksi, i dubinski otkriva kompleksne odnose među ljudima, prirodom i slikama koje ih predstavljaju.

## FESTIVALS / FESTIVALI

Visions du Réel, Switzerland, 2019  
Doclisboa, Portugal, 2019

**Pauline Julier** studied at the École Nationale Supérieure de la Photographie d'Arles and obtained the Master SPEAP at the Science Po (Paris). Her films have been shown in many contemporary art centres, institutions and festivals around the world, the Centre Pompidou (Paris); Loop Festival (Barcelona); Tokyo Wonder Site; Geneva Contemporary Art Center; the Cinémathèque (Toronto), the Pera Museum (Istanbul), MAM (Tanzanie), Palazzo Grassi (Venice) among others. Julier received the Prix d'art Féderal Suisse in 2010 and had a solo exhibition at the Centre Culturel Suisse in Paris (2017).

**Pauline Julier** studirala je na École Nationale Supérieure de la Photographie d'Arles (Fotografska akademija), a Master je eksperimentalnog programa političkih nauka (SPEAP) na Science Po u Parizu. Njeni filmovi su prikazivani u mnogim savremenim umjetničkim centrima, institucijama i festivalima širom svijeta: Centre Pompidou (Pariz); Loop Festival (Barselona); Tokyo Wonder Site; Centar za savremenu umjetnost u Zenevi; Cinémathèque (Toronto), Pera muzej (Istambul), MAM (Tanzanija), Palazzo Grassi (Venecija) i drugi. Julier je nositeljica Federalne švicarske umjetničke nagrade za 2010. godinu, i samostalno je izlagala u Kulturnom švicarskom centru u Parizu (2017).

Original languages / Izvorni jezici:  
Mandarin, French / mandarinski, francuski  
Editor / Montaža:  
Pauline Julier  
Cinematographer / Kamera:  
Marion Neumann  
Producer / Producent:  
Les Films du Chalet

Contact/Kontakt:  
Les films du chalet  
E: contact@lesfilmsduchalet.ch



# The Plastic House / Plastenik

2019 (46')



AUSTRALIA / AUSTRALIJA

Director / Režija: Allison Chhorn

A young woman constructs a solitary reality by imagining what life would be like after the passing of her parents. Absorbed in the slow process of working alone in the family's green house, she relives shadow memories of her Cambodian mother and father. The healing ritual of physical labour gradually reveals itself over time. As the plastic roof bears the weight of natural elements, the increasingly precarious weather threatens this new life alone.

Djevojka konstruira usamljenu stvarnost zamišljajući kakav bi joj život bio nakon smrti roditelja. Uvučena u spori tempo usamljeničkog rada u porodičnom plasteniku, proživljava potisnuta sjećanja na svog kambodžanskog oca i majku. Ritual zacjeljivanja kroz fizički rad se postepeno otkriva. Dok plastični krov nosi breme prirodnih elemenata, sve neizvjesnije vrijeme prijeti ovom novom samačkom životu.

## FESTIVALS / FESTIVALI

OzAsia Festival, Australia, 2019 – World Premiere  
Visions du Réel FF, Switzerland, 2020 – International Premiere  
Sydney Film FF, Australia, 2020  
Melbourne IFF, Australia, 2020  
Festival ECRĀ, Brazil, 2020  
FIDBA, Argentina, 2020  
New York FF, USA, 2020 – Currents Section  
Lima Alterna FF, Peru, 2020 –International Competition Award

**Allison Chhorn** is a Cambodian-Australian film-maker and multidisciplinary artist whose work explores themes of migrant displacement, trauma and the repetition of memory. Graduating from UniSA with an Honours degree in Visual Arts, she has since directed numerous short films including "Close Ups", "Last Time" and the forthcoming "Blind Body". The docu-fiction hybrid The "Plastic House" is her first solo mid-length film which had its international premiere at Visions du Réel film festival, Switzerland, 2020.

**Allison Chhorn** je filmska autorica kambodžansko-australskog porijekla, i multidisciplinarna umjetnica koja propituje teme migrantskog lutanja, trauma i repeticije sjećanja. Nakon diplomiranja vizuelnih umjetnosti na UniSA sa izuzetnim uspjehom, režirala je brojne kratke filmove poput "Close Ups", "Last Time" i skoroće kivani "Blind Body". Dokumentarna fikcija "Plastenik" je njen prvi samostalni srednjemetražni film, sa svjetskom premijerom na švicarskom Visions du Réel festivalu 2020. godine.

## Original language / Izvorni jezik:

Khmer / kmer

## Editor / Montaža:

Allison Chhorn

## Cinematographer / Kamera:

Allison Chhorn

## Producer / Producent:

Chris Luscri

## Contact/Kontakt:

Chris Luscri

E: chrisluscri@gmail.com



# Thinking like a Mountain / Misliti kao planina

2018 (90')



**COLOMBIA, GERMANY/ KOLUMBIJA, NJEMAČKA**

Director / Režija: Alexander Hick

The Arhuacos are the guardians of the forest and the ice of Colombia's highest mountain. While on the surface this ancient culture appears not to have changed in centuries, "Thinking Like a Mountain" reveals a much more complex reality.

Članovi plemena Arhuakos su čuvari šume i leda najviše kolumbijske planine. Dok se isprva čini da se ova antička kultura nije stoljećima mijenjala, "Misliti kao planina" otkriva znatno kompleksniju realnost.

## FESTIVALS / FESTIVALI

Visions du Réel, Switzerland, 2018 – International Competition  
Cervino Cinemountain Festival, Italy, 2018 – International Competition  
HRFF Inconvenient Films, Lithuania, 2018 – International Competition  
Astra Filmfestival, Romania, 2018 – International Competition  
German Film Academy, Germany, 2018 – Best Newcomer Documentary  
Mountainfilmfestival Graz, Austria, 2018 – International Competition  
Autrans IFF, France, 2018 – International Competition  
Filmfestival Max Ophüls Preis, Germany, 2019 – Feature Documentary Competition  
Festival Internacional de Cine Cartagena de Indias, Colombia, 2019 – Feature Documentary Competition

**Alexander Hick** studied Fine Arts with Prof. Kosuth in Munich and in Barcelona and Documentary Films in Munich (HFF) and Mexico City (CCC). He is IFMGA certified mountain guide and cofounded "Flipping the coin", a Berlin based artist collective. "Scorched Water" was his first feature documentary. His films and media installations successfully screened at International Film Festivals (Zurich Filmfestival, Morelia Filmfestival, Visions du Reel, Leipzig Dokfest, Filmfest Munich, DokFest Munich, FICCI Colombia) and museums (Macba, Haus der Kunst, Pinakothek der Moderne).

**Alexander Hick** studirao je primjenjenu umjetnost u klasi profesora Kosutha u Minhenu i Barseloni, a dokumentarni film u Minhenu (HFF) i Mexiku (CCC). Certificiran je planinarski vodič i suosnivač umjetničkog kolektiva "Flipping the coin", sa sjedištem u Berlinu. "Scorched Water" je njegov prvi dugometražni dokumentarni film. Njegovi filmovi i medijske instalacije prikazivani su na internacionalnim filmskim festivalima (Zurich Filmfestival, Morelia Filmfestival, Visions du Réel, Leipzig Dokfest, Filmfest Munich, DokFest Munich, FICCI Colombia) i muzejima (Macba, Haus der Kunst, Pinakothek der Moderne).

Original languages / Izvorni jezici:  
Chibcha, Spanish, German / čibča, španski, njemački

Editor / Montaža:

Julian Sarmiento

Cinematographer / Kamera:

Immanuel Hick

Producer / Producent:

Flipping the coin Films

Contact/Kontakt:

Alexander Hick

E: hick@flippingthecoin.de



# Those That, at a Distance, Resemble Another / Oni koji, na udaljenosti, liče na druge

2019 (67')

**UK, ARGENTINA, SPAIN / UK, ARGENTINA, ŠPANIJA**

Director / Režija: Jessica Sarah Rinland

With an elephant's ivory tusk as the protagonist, "Those That, at a Distance, Resemble Another" meditates upon the endless tactility of museological and ecological conservation, inviting reflection upon forms of representation, replicas, and embodiments of various materials, disciplines, and institutions.

Sa slonovom kljovom kao protagonistom, "Oni koji, na udaljenosti, liče na druge" promišlja o beskrajnoj taktilnošći muzejskih i ekoloških konzervacija, prizivajući refleksiju o formama reprezentacije, replikama i utjelovljenjima raznih materijala, disciplina i institucija.

## FESTIVALS / FESTIVALI

Locarno, Switzerland, 2019 – Special Mention: Moving Ahead

Toronto IFF, Canada, 2019

Mar del Plata IFF, Argentina, 2019

Valdivia IFF, Chile, 2019

Viennale, Austria, 2019

Jeonju IFF, South Korea, 2020

Cinéma du Réel, France, 2020



**Jessica Sarah Rinland** is an Argentine-British artist filmmaker, exhibiting work in galleries, cinemas and internationally renowned film festivals and universities. She has won awards including Primer Premio at Bienale de Imagen en Movimiento, Arts + Science Award at Ann Arbor FF, ICA's Best Experimental Film at LSFF, and M.I.T's Schnitzer prize for excellence in the arts. She has received grants from Arts Council England, Wellcome Trust, Elephant Trust and elsewhere. Residencies include the MacDowell Colony, Kingston University, Locarno Academy and Berlinale Talents. She is currently an Associate Artist at Somerset House Studios and a Film Studies Center Fellow at Harvard University.

**Jessica Sarah Rinland** je argentinsko-britanska filmska autorica koja izlaže radove u galerijama, kinima i internacionalnim filmskim festivalima i univerzitetima. Osvojila je nagrade poput Primer Premio na Bijenalu de Imagen en Movimiento, Arts + Science nagradu na Ann Arbor FF, ICA's Best Experimental Film na LSFF, and M.I.T's Schnitzer nagradu za izvrsnost u umjetnosti. Dobitnica je grantova Umjetničkog savjeta Engleske, zaklada Wellcome i Elephant i drugih. Umjetničke rezidencije u kojima je učestvovala su Kolonija MacDowell, Univerzitet Kingston, Locarno akademija i Berlinale Talents. Trenutno je umjetnička saradnica u Somerset House Studios i saradnica Centra za filmske studije Univerziteta u Harvardu.

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

Cinematographers / Kamera:

Jessica Sarah Rinland, Luis Arnáiz

Editor / Montaža:

Jessica Sarah Rinland

Producers / Producenti:

Jessica Sarah Rinland, Beli Martínez

Contact / Kontakt:

Jessica Sarah Rinland

E: jrinland2@aol.com



# The Two Sights / Dva pogleda

2020 (87')

UK, CANADA / UK, KANADA

Director / Režija: Joshua Bonnetta

The closing titles say “The Two Sights” was “collected” on various islands of the Outer Hebrides from 2017–19, but what does the film gather? There are the images, captured on a 16mm camera, which survey all this ravishing landscape contains, taking in its rocky cliffs, beaches and plains, alighting on its flora and fauna and the houses and ships sprinkled over it, picking out currents, reflections and shifts in light. Then there are the sounds, recorded with the mic visible in the first shots, keening birds, the roaring wind, the crashing, gurgling, trickling of the water. In voiceover, a whole anthology of tales can be heard, narrated in both English and Gaelic, stories of dog skeletons, drowned villages, and family members passing away, although songs, silence and the shipping forecast are just as at home there. But like any great collection, it’s not about the individual elements, but how they overlap, about how the crow hanging on barbed wire conjures up another story never told, about how the ripples seem to reverberate along with the woman’s harmonies, about how each anecdote floats over the rushing air. Sight by eye, sight by ear, two sights that ripple and flow together.

(James Lattimer, Berlinale Forum)

Završna špica kaže da je materijal filma “Dva pogleda” “prikupljen” na brojnim ostrvima Zapadnog otočja u period 2017-2019, ali što ustvari film skuplja? Tu su slike na 16 mm kamери, koje sažimaju svu zanosnu ljepotu predjela, njihove kamene litice, plaže i zaravni, probirući struje, refleksije i pomake svjetla. Zatim su tu zvukovi, snimljeni mikrofonom vidljivim u prvim kadrovima, revnosne ptice, urlajući vjetar, lomjava, grgljanje i kapanje vode. U voiceoveru se može čuti cijela antologija pripovijetki, sa naracijom na engleskom i galskom, priče o psećim skeletonima, potopljenim selima, članovima porodice koji umiru, iako pjesme, tišina i prognoze za brodove podjednako bivaju dijelom ambijenta. Ali, kao i u svakoj veličanstvenoj kolekciji, stvar nije u pojedinačnim elementima, već u njihovom preklapanju, o tome kako vrana koja visi na pocijančanoj žici priziva još jednu nikada ispričanu priču, o tome kako mreškanje kao odjekuje istovremeno sa ženskom pjesmom, o tome kako svaka anegdota pluta iznad užurbanog zraka. Pogled vidom, pogled sluhom, dva pogleda koja žubore i teku zajedno.

(James Lattimer, Berlinale Forum)

FESTIVALS / FESTIVALI

Berlinale, Germany, 2020



**Joshua Bonnetta** (1979) is a Canadian artist and filmmaker working in sound and moving image across installation, performance, and theatrical exhibition.

**Joshua Bonnetta** (1979) je kanadski umjetnik i filmski autor koji radi na zvučnim i slikovnim elementima kroz instalacije, performans i teatarske izložbe.

Original languages / Izvorni jezici:

Gaelic, English / galski, engleski

Editor / Montaža:

Joshua Bonnetta

Cinematographer / Kamera:

Joshua Bonnetta

Producers / Producenti:

Joshua Bonnetta, Taigh Chearsabhagh Museum & Arts Centre, Uist Film

Contact/Kontakt:

Arsenal - Institut für Film und Videokunst e.V. Distribution

A: Potsdamer Str. 2 10785 Berlin

E: distribution@arsenal-berlin.de



# You Think The Earth Is a Dead Thing / Ti misliš da je zemlja mrtva stvar

**2019 (70')**

**FRANCE / FRANCUSKA**

Director / Režija: Florence Lazar

A quarter of the land of Martinique is severely polluted following decades of unregulated use of chlordenecone, a highly toxic insecticide used to treat banana plantations, the source of the island's chief agricultural export industry.

Četvrtina zemljišta Martinique je izuzetno zagađena nakon decenija nekontrolisanog korištenja klordekona, visoko toksičnog insekticida koji se koristi za plantaže banana, temelje industrije osnovnog izvoznog proizvoda ostrva.

**FESTIVALS / FESTIVALI**

IDFA, Netherlands, 2019

Cinéma du Réel, France, 2020

Sheffield Doc/Fest, United Kingdom, 2020



**Florence Lazar** is a French filmmaker and visual artist. For the past 20 years, her videos, photographs, and art installations have been shown in museums and contemporary art centers in France and abroad. Historical inquiry and historical transmission are the principal vectors of her work.

**Florence Lazar** je francuska filmska autorica i vizuelna umjetnica. Posljednjih 20 godina, njeni video radovi, fotografije i umjetničke instalacije prikazivane su u muzejima i centrima savremene umjetnosti u Francuskoj i šire. Osnovni pravci njenog djelovanja su propitivanja historije i historijska transmisija.

Original languages / Izvorni jezici:  
French, Creole / francuski, kreolski

Editor / Montaža:

Julien Loustau

Cinematographers / Kamera:

Roland Edzard, Julien Loustau

Producer / Producenat:

Julie Paratian / Sister Productions

Contact/Kontakt:

Florence Lazar

E: florencelazar@free.fr



MAIN PROGRAMME /  
GLAVNI PROGRAM

**CO-SHAPING  
THE PLURAL AND  
THE COLLECTIVE:  
TO KNOW DIFFERENTLY,  
TO IMAGINE OTHERWISE /**  
**ZAJEDNIČKO  
OBLIKOVANJE  
PLURALNOG I  
KOLEKTIVNOG:  
ZNATI DRUGAČIJE,  
ZAMIŠLJATI  
RAZLIČITO**



Programmers / Selekcija:  
Kumjana Novakova, Diogo Pereira

Calamity Jane & Delphine Seyrig, A Story /  
Calamity Jane & Delphine Seyrig, priča  
Babette Mangolte

**FRANCE, USA / 2020 / 86'**

The End of Suffering (A Proposal) /  
Kraj patnje (Prijedlog)  
Jacqueline Lentzou

**GREECE / 2020 / 15'**

Is This Just a Story? / Je li ovo samo priča?  
Yugantar

**INDIA / 1983 / 25'**

The Metamorphosis of Birds /  
Metamorfoza ptica  
Catarina Vasconcelos

**PORTUGAL / 2020 / 101'**

Once Upon a Youth / O jednoj mladosti  
Ivan Ramljak

**CROATIA / 2020 / 78'**

Oroslan / Oroslan  
Matjaž Ivanišin

**SLOVENIA, CZECH REPUBLIC / 2019 / 72'**

Our Defeats / Naši porazi  
Jean-Gabriel Périot

**FRANCE / 2019 / 87'**

Shady River / Mutna rijeka  
Tatiana Mazú González

**ARGENTINA / 2020 / 82'**

Tobacco Embers / Žar cigareta  
Yugantar

**INDIA / 1982 / 25'**

White Christmas / Bijeli Božić  
Josip Lukic

**CROATIA / 2020 / 27'**



# Calamity Jane & Delphine Seyrig: A Story / Calamity Jane & Delphine Seyrig: priča

2020 (86')



**Babette Mangolte** (France, 1941) is a graduate of the Ecole Nationale Supérieure Louis-Lumière as head operator. She moved to New York in the early 1970s and met director Chantal Akerman: they shared a feminist point of view and collaborated on numerous films. A privileged witness of the New York art scene, she made several films about performance, dance and theatre with Trisha Brown, Yvonne Rainer and Robert Morris. She then directed her first film "What Maisie Knew" in 1975, which was the beginning of a list of other productions such as "Camera : Je ou La Camera" and "The Cold Eye" in 1980.

**FRANCE, USA / FRANCUSKA, SAD**

Director / Režija: Babette Mangolte

This film is a tribute to Delphine Seyrig and her fascination with the book "Calamity Jane's Letters to her Daughter". These letters, which are letters from a mother to her absent daughter, became an emblem of feminism in the late 1970s. Delphine Seyrig had planned to make a film about Calamity Jane to reveal all the sensitivity she expressed, as well as her view of life, in these letters, which were never received by her daughter because they were never sent. The reading of this correspondence opens the way to a personal reflection on feminism and the mother-daughter relationship. It is also a tribute to feminine creativity, as well as a form of commitment to continue sharing women's stories.

Ovaj film je omaž Delphini Seyrig i njenoj očaranošću knjigom "Pisma Calamity Jane za kćerku". Ova pisma – pisma majke odsutnoj kćerki, postaju ambalem feminizma u kasnim sedamdesetim. Delphine Seyrig je planirala snimiti film o Calamity Jane kako bi prikazala svu osjećajnost koju je ova ispoljavala, ali i njene poglede na život u ovim pismima, nikada primljenim jer nikada nisu ni poslana. Čitanje ove prepiske otvara pristup ka jednoj ličnoj refleksiji feminizma i odnosa majke i kćerke. To je ujedno i priznanje ženskoj kreativnosti, kao i svojevrsnoj obavezi o dijeljenju ženskih priča.

## FESTIVALS / FESTIVALI

Cinéma du Réel, France, 2020  
City of women, Slovenia, 2020  
FILAF, France, 2020

**Babette Mangolte** (France, 1941) diplomirala je na Ecole Nationale Supérieure Louis-Lumière sa zvanjem glavne kamere operaterke. Selj u New York ranih sedamdesetih i tu upoznaje režiserku Chantal Akerman: jednako su bile posvećene feminističkoj perspektivi, a skupa su snimile brojne filmove. Kao privilegovana svjedokinja njujorške umjetničke scene, snimila je nekoliko filmova o performansu, plesu i teatru sa Trishom Brown, Yvonne Rainer i Robertom Morrisom. Potom režira svoj prvi film "What Maisie Knew" 1975. godine, a uskoro stižu i druga ostvarenja: "Camera : Je ou La Camera" i "The Cold Eye" 1980. godine.

## Original languages / Izvorni jezici:

English, French / engleski, francuski

## Cinematographer / Kamera:

Babette Mangolte

## Editor / Montaža:

Babette Mangolte

## Producer / Producent:

Babette Mangolte

## Contact / Kontakt:

Centre Audiovisuel Simone de Beauvoir  
E: doc@centre-simone-de-beauvoir.com



# The End of Suffering (A Proposal) / Kraj patnje (Prijetdlog)

2020 (15')



**GREECE / GRČKA**

Director / Režija: Jacqueline Lentzou

Sofia is panicky, again. The Universe decides to contact her. An other-wordly dialogue. A planet symphony for Mars, where people dream awake and fight for love.

Sofia paničari, ponovo. Univerzum odluči da je kontaktira. Još jedan rječit dijalog. Planetarna simfonija za Mars, gdje ljudi budni sanjaju i bore se za ljubav.

**FESTIVALS / FESTIVALI**

Locarno FF, 2020, Switzerland

**Jacqueline Lentzou** (Greece, 1989) is a writer/director whose cinematic language involves finding poetry in –seemingly– mundane premises and/or creating visual poetry through word and image association. She experiments with formats, duration and feelings. Thematically her films revolve around unconventional family constructs, love (and the lack of it), loneliness and belonging. She has directed four shorts which have screened and won in numerous festivals, the most prestigious one being the Cine Leica Discovery Award in Cannes' Semaine De La Critique (2018) for "Hector Malot: The Last Day of the Year". Currently, she is finalizing her feature debut "MOON:66 QUESTIONS".

**Jacqueline Lentzou** (Grčka, 1989) je spisateljica/režiserka čiji filmski jezik podrazumijeva nalazeње poezije u naizgled svakodnevnim premisama, i/ili stvaranje vizuelne poezije putem riječi i asocijacije slikama. Eksperimentira formatima, trajanjem i osjećajima. Tematski, njeni filmovi se poigraju nekonvencionalnim konstruktima porodice, ljubavi (ili nedostatku iste), samoće i pripadanja. Režirala je četiri kratka filma koji su prikazani na festivalima, osvajajući brojne nagrade od kojih je sigurno najznačajnija Cine Leica Discovery Award na Semaine De La Critique u Cannesu (2018) za film "Hector Malot: The Last Day of the Year". Trenutno finalizira svoj dugometražni debitantski film "MOON:66 QUESTIONS".

Original language / Izvorni jezik:

Greek / grčki

Cinematographer / Kamera:

Konstantinos Koukoulios

Editor / Montaža:

Smaro Papaevangelou

Producer / Producent:

Fenia Cossovitsa / BLONDE S.A.

Contact/Kontakt:

Wouter Jansen (Square Eyes)

E: info@squareeyesfilm.com



# Is This Just a Story? / Je li ovo samo priča?

1983 (25')

**Yugantar** was founded by Deepa Dhanraj, Abha Bhaiya, Navroze Contractor, and Meera Rao in 1980. Between 1980 and 1983, during a time of radical political transformation in India, Yugantar created four pioneering films together with existing or ensuing women's groups.

## INDIA / INDIJA

Director / Režija: Yugantar

This short improvised fiction film is affectionately called Yugantar's 'hit' film. In the midst of the very active autonomous women's movement in India, Yugantar collaborated with the research and feminist activist collective Stree Shakhti Sanghatana, provoked by an urgency to broaden discourses and political practice on domestic violence. Through an intense period of a consciousness raising style sharing of their own varied and multi-layered experiences of domestic violence, members of both collectives created a script that focuses on isolation and depression while also developing a complex female character in the process of articulating her situation and finding support in female friendship.

Ova kratka improvizirana filmska fikcija je iz dragosti prozvana Yugantarovim hit filmom. U jeku izuzetno aktivnog autonomnog ženskog pokreta u Indiji, Yugantar sarađuje sa feminističkom aktivisticom-istraživačicom Stree Shakhti Sanghatana, potaknut važnošću širenja diskursa i političkih praksi u kontekstu porodičnog nasilja. Tokom intenzivnog perioda podizanja svijesti i dijeljenja vlastitih, različitih i višeslojnih iskustava porodičnog nasilja, članice oba kolektiva izrađuju scenarij u čijem su fokusu usamljenost i depresija, istovremeno razvijajući lik složene protagonistkinje u procesu artikulisanja vlastite situacije, ali i nalaženja podrške u ženskom prijateljstvu.

**Yugantar** su osnovale Deepa Dhanraj, Abha Bhaiya, Navroze Contractor i Meera Rao 1980. godine. U periodu od 1980. do 1983. dok je Indija proživljavala radikalnu političku transformaciju, Yugantar je iznjedrio četiri pionirska filma, dok je istovremeno pomagao postojanje ili formiranje ženskih grupa.

## Original language / Izvorni jezik:

Telugu / Telugu

## Cinematographer / Kamera:

Navroze Contractor

## Editor / Montaža:

Lawrence

## Producer / Producent:

Yugantar

## Contact / Kontakt:

Gesa Knolle

E: gk@arsenal-berlin.de



# The Metamorphosis of Birds / Metamorfoza ptica

2020 (101')



## PORUGAL / PORTUGAL

Director / Režija: Catarina Vasconcelos

Beatriz married Henrique on the day of her 21st birthday. Henrique, a naval officer, would spend long periods at sea. Ashore, Beatriz, who learned everything from the verticality of plants, took great care of the roots of their six children. The oldest son, Jacinto (Hyacinth), my father, dreamed he could be a bird. One day, suddenly, Beatriz died. My mom didn't die suddenly, but she too died when I was 17 years-old. On that day, me and my father met in the loss of our mothers and our relationship was no longer just that of father and daughter.

Beatriz se vjenčala sa Henriqueom na svoj 21. rođendan. Henrique, pomorski oficir, znao je provoditi duže periode na pučini. Beatriz, koja je sve naučila iz vertikalnosti biljaka, brižno je njegovala korijene njihovo šestero djece. Najstariji sin Jacinto (Hyacinth), moj otac, sanjao je kako može biti ptica. Jednog dana, iznenada, Beatriz umire. Moja mama nije umrla naglo, ali je također preminula kada sam imala 17 godina. Tog dana, ja i moj otac susreli smo se u gubitku svojih majki i naša veza više nije bila ona između oca i kćerke.

## FESTIVALS / FESTIVALI

Berlinale, Germany, 2020 – FIPRESCI Award

True False FF, USA, 2020

International Debut FF "Spirit of Fire", Russia, 2020

Vilnius IFF, Lithuania, 2020 – Best Film Award

Thessaloniki Documentary Festival, Greece, 2020

Jeonju IFF, South Korea, 2020

Taipei FF, Taiwan, 2020 – Special Jury Prize

DokuFest, Albania, 2020

IndieLisboa, Portugal, 2020

**Catarina Vasconcelos** (Portugal, 1986) moved to London where she pursued a MA at the Royal College of Art after graduating from Lisbon's Fine Arts Academy. Her final project, the short film "Metáfora ou a Tristeza Virada do Avesso" (Metaphor or Sadness inside out), was her first film. "Metáfora" premiered at Cinéma du réel in 2014 where it was awarded the prize for the Best International Short Film. The film was screened in various other festivals. Her first feature film, "A Metamorfoza dos Pássaros" (The Metamorphosis of Birds) had its premiere at the Encounters section at the Berlinale 2020.

**Catarina Vasconcelos** (Portugal, 1986) preselila se u London da bi upisala master studij na Kraljevskom umjetničkom koledžu nakon diplomiranja na Akademiji primijenjenih umjetnosti u Lisabonu. Njen završni projekat, kratki film "Metáfora ou a Tristeza Virada do Avesso" (Metaphor or Sadness inside out) je ujedno i njen prvi film koji je prikazivan i na Cinéma du reel FF 2014. godine, i istovremeno dobio nagradu za najbolji internacionalni kratki film. Prikazan je i na brojnim drugim festivalima. Njen prvi dugometražni film "Metamorfoza ptica" imao je premijeru u selekciji Encounters na Berlinaleu 2020. godine.

## Original language / Izvorni jezik:

Portuguese / portugalski

## Cinematographer / Kamera:

Paulo Menezes

## Editor / Montaža:

Francisco Moreira

## Producers / Producenci:

Pedro Duarte, Joana Gusmão, Catarina Vasconcelos / Primeira Idade

## Contact / Kontakt:

Ana Isabel Strindberg

E: dir@portugalfilm.org



# Once Upon a Youth / O jednoj mladosti

2020 (78')



CROATIA / HRVATSKA

Director / Režija: Ivan Ramljak

13 years after the unexpected death of his one time best friend, filmmaker tries to reconstruct his life and their relationship, using just the photographs and video materials which his friend shot back then. A film about the lost generation of Croatian youth in the end of the 90's, who are trying to find their identity in the aftermath of a devastating war.

Trinaest godina nakon iznenadne smrti nekadašnjeg najboljeg prijatelja, filmadžija pokušava rekonstruirati njegov život i njihov odnos, koristeći fotografije i video materijale koje je onomad snimio njegov prijatelj. Film o izgubljenoj generaciji hrvatske mladosti sa kraja devedesetih godina prošlog vijeka, koja pokušava pronaći svoj identitet na stratištu razornog rata.

## FESTIVALS / FESTIVALI

Dokufest IFF, Kosovo, 2020 – Best Balkan Documentary Award

Dani Hrvatskog Filma, Croatia, 2020 – Grand Prix

Open City Documentary Festival, England, 2020

**Ivan Ramljak** (1974) is a film critic, director and independent curator. Since 2013 he is curating a short film program called Kratki utorak (Short Tuesday) at cinema Tuškanac in Zagreb, and since 2016 he is the artistic director of Tabor Film Festival. So far, he has directed nine shorts and one medium length film, four of those in collaboration with Marko Škobalj. His most successful film so far was the short documentary "Kino otok" (Islands of Forgotten Cinemas), 2016, which was screened on more than 40 international festivals, and won 6 awards, including the FIPRESCI prize for Best Eastern European dox at goEast FF in Wiesbaden.

**Ivan Ramljak** (1974) je filmski kritičar, režiser i nezavisni filmski kustos. Još od 2013. godine, kurator je programa kratkog filma pod nazivom Kratki utorak (Short Tuesday) u kinu Tuškanac u Zagrebu, a od 2016. godine umjetnički je direktor Tabor Film Festivala. Do sada je režirao devet kratkih i jedan srednjometražni film, od kojih su četiri napravljena u saradnji sa Markom Škobaljom. Najuspješniji dosadašnji uradak je kratki dokumentarni film "Kino otok" (Islands of Forgotten Cinemas) iz 2016. godine, prikazan na više od 40 internacionalnih festivala i osvajač šest nagrada, poput FIPRESCI nagrade za za najbolji istočnoevropski dokumentarni film na goEast FF u Wiesbadenu.

Original language / Izvorni jezik:

Croatian / hrvatski

Cinematographer / Kamera:

Marko Čaklović

Editor / Montaža:

Ivor Šonje

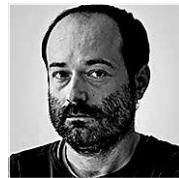
Producer / Producant:

Matej Merlić



# Oroslan / Oroslan

2019 (72')



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

**Matjaž Ivanišin** (Maribor, 1981) upisao je Akademiju pozorišta, radija, filma i televizije u Ljubljani kako bi studirao filmsku i TV režiju 2000. godine. Od diplomiranja 2007. godine radi kao freelance filmski autor.

**SLOVENIA, CZECH REPUBLIC / SLOVENIJA, ČEŠKA**

Director / Režija: Matjaž Ivanišin

When a man known as Oroslan dies, the news quickly spreads through a little village, causing grief and emotion. Later on, actions become words and words become stories. In order to overcome the sorrow and restore the natural flow of life, the villagers start sharing their memories about Oroslan, recreating his image through their tales.

Kada čovjek imena Oroslan umre, vijest se brzo širi majušnim selom, sa prizvukom tuge i sjete. Kasnije, radnje postaju riječi i riječi postaju priče. Kako bi pobjedili tugu i vratili se uobičajenim životnim tokovima, seljani međusobno pričaju priče o Oroslanu, tako rekreirajući njegov lik kroz naraciju.

## FESTIVALS / FESTIVALI

Locarno IFF, Switzerland, 2019

Thessaloniki FF, Greece, 2019

Viennale, Austria, 2019

Jeonju IFF, South Korea, 2020

## Original language / Izvorni jezik:

Slovenian / slovenački

## Cinematographer / Kamera:

Gregor Božič

## Editor / Montaža:

Matic Drakulić

## Producers / Producenti:

Miha Černec, Jordi Niubò

## Contact / Kontakt:

E: office@staragara.com

W: staragara.como



# Our Defeats / Naši porazi

2019 (87')



**FRANCE / FRANCUSKA**

Director / Režija: Jean-Gabriel Périot

Nowadays in France, a group of teenagers reenact iconic films from the 1968's era. While barely able to define neither political commitment nor the idea of revolution at first, they gradually realize that the perspectives from the past still echo on our present politics and that within our defeats may rise the strength to face today's chaos and its challenges.

Trenutno u Francuskoj, grupa tinejdžera ponovo oživljava kultne filmove iz ere '68. Dok isprva jedva uspijevaju definisati političku predanost i ideju revolucije, postepeno će shvatiti da perspektive prošlosti još uvijek odjekuju u današnjoj politici, te da unutar naših poraza može izrasti hrabrost koja će nam pomoći u borbi sa današnjim haosom i njegovim izazovima.

## FESTIVALS / FESTIVALI

Berlinale, Germany, 2019 – Berlinale Forum

Cicae, Germany, 2019 – Art Cinema Award

Subversive Festival, Croatia, 2019 – Wild Dreamer Award For Best Documentary Film

**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 razvila 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

## Editors / Montaža:

Jean-Gabriel Périot, Colin Favre-Bulle

## Cinematographers / Kamera:

Manon Fourneyron, Sophonie Ngokani

Belkie, Amine Berrada

## Producer / Producent:

Envie de Tempête

## Contact/Kontakt:

E: sales@thepartysales.com



# Shady River / Mutna rijeka

2020 (82')



## ARGENTINA/ ARGENTINA

Director / Režija: Tatiana Mazú González

According to the myth still in force in the coal towns of Patagonia, if a woman enters a mine, the earth becomes jealous. Then, there's collapse and death. "Shady River" starts from a dark personal experience to transform in a film about the silence of women who live in men's villages. How to film where our presence is prohibited? How to record the resonances of what doesn't sound? As the fog and smoke from the power plant cover the town, the voices of the women of Shady River force their way between the white of the ice and the hum of the drilling machines, until blowing up the structure of silence.

Prema živućoj legendi rudnika uglja u Patagoniji, ako žena uđe u rudnik, zemlja postaje ljubomorna. Tada dolazi do kolapsa i smrti. Začeta iz ličnog mračnog iskustva, "Mutna rijeka" se transformiše u film o šutnji žena koje žive u muškim selima. Kako snimati tamo gdje je naše prisustvo zabranjeno? Kako zabilježiti odjek onoga što nema zvuka? Dok magla i dim iz fabrike prekrivaju grad, glasovi žena Mutne rijeke probijaju se među bjelinom leda i zujanjem mašina za bušenje, sve dok naprava od tištine ne eksplodira.

## FESTIVALS / FESTIVALI

Fidmarseille, France, 2020 – International prize George de Beauregard  
Camden IFF, USA, 2020  
Cámera Lúcida, Ecuador, 2020  
Antofacine, Chile, 2020 – Prize New Languages  
Mar del Plata IFF, Argentina, 2020  
FIDOCs, Chile, 2020  
Iquique IFF, Chile, 2020

**Tatiana Mazú González** (1989) lives on the outskirts of the city among cats and plants, in what used to be her grandmother's house. She's a documentary-experimental director and visual artist. Left-wing and feminist activist who once wanted to be a biologist or geographer: today her imaginary explores the links between people and spaces, the microscopic and the immense, the personal and the political, the childish and the dark. With her films she has participated in Mar del Plata IFF, DocLisboa, FidMarseille, FICUNAM, Cinélatino - Recontres de Toulouse, FIDOCs, among others film festivals. She is the co-editor of "Owner's Portrait" by Joaquín Maito (Best Debut Film at Jihlava 2018).

**Tatiana Mazú González** (1989) živi na obroncima grada, među mačkama i biljkama, u negdašnjoj bakinjoj kući. Režiserka je dokumentarnog-eksperimentalnog filma i vjezvnu umjetnica. Ljevičarka je i feministička aktivistica koja je nekad željela biti biologinja ili geografskinja; danas kreativno istražuje veze među ljudima i mjestima, mikroskopskim i ogromnim, ličnim i političkim, djetinjastim i mračnim. Sa svojim filmovima je učestvovala na festivalima: Mar del Plata IFF, DocLisboa, FidMarseille, FICUNAM, Cinélatino - Recontres de Toulouse, FIDOCs i mnogim drugim. Saradnica je montaže na filmu "Owner's Portrait" autora Joaquína Maite (najbolji debitantski film na FF Jihlava 2018).

Original language / Izvorni jezik:

Spanish / španski

Editor / Montaža:

Sebastian Zanzottera

Cinematographer / Kamera:

Tatiana Mazú Gonzalez

Producer / Producant:

Florencia Azorin / Antes muerto cine

Contact / Kontakt:

Florencia Azorin

Antes muerto cine

E: azorinflorence@gmail.com



# Tobacco Embers / Žar cigareta

1982 (25')

INDIA / INDIJA

Director / Režija: Yugantar

"Tobacco Embers" documents, re-enacts, and takes forward one of the largest movements of unorganized labor of its time and context, which sparked unionizing processes across India throughout the 1980s. In the spirit of mobilizing for the leftist labor and the women's movements the Yugantar collective spent four months with female tobacco factory workers in Nipani, Karnataka in India, listening to their accounts of exploitative working conditions, discussing strategies for unionizing and steps to broaden solidarities for strike actions, and filming previously unseen circumstances inside the factories. The team followed the workers' leads as to what, where, and how their actions should be recorded, and developed a loose script through the workers' narratives.

"Žar cigareta" dokumentira, oživljava i prati jedan od najvećih pokreta neorganiziranog rada svog vremena i konteksta, što će kasnije katalizirati sindikalnim udruženjima širom Indije osamdesetih godina. U duhu mobilizacije za ljevičarske laburističke partije i ženske pokrete, Yugantar kolektiv proveo je četiri mjeseca slušajući isповijedi o izrabiljivačkim radnim uslovima, diskutujući o strategijama za sindikalne aktivnosti i koracima ka međusobnoj solidarnosti u cilju organizacije štrajka, istovremeno snimajući do tada nevidene uslove unutar fabrika. Tim je slijedio radničke tragove u kontekstu načina, mjesta i obrade snimanja njihovih aktivnosti, i na toj osnovi skrojio labav scenarij radničkih narativa.

**Yugantar** was founded by Deepa Dhanraj, Abha Bhaiya, Navroze Contractor, and Meera Rao in 1980. Between 1980 and 1983, during a time of radical political transformation in India, Yugantar created four pioneering films together with existing or ensuing women's groups.

**Yugantar** su osnovale Deepa Dhanraj, Abha Bhaiya, Navroze Contractor i Meera Rao 1980. godine. U periodu od 1980. do 1983. dok je Indija proživljavala radikalnu političku transformaciju, Yugantar je iznjedrio četiri pionirska filma, dok je istovremeno pomagao postojanje ili formiranje ženskih grupa.

Original language / Izvorni jezik:

Marathi / Marathi

Cinematographer / Kamera:

Navroze Contractor

Producer / Producent:

Yugantar

Contact/Kontakt:

Gesa Knolle

E: gk@arsenal-berlin.de



# White Christmas / Bijeli Božić

2020 (27')



CROATIA / HRVATSKA

Director / Režija: Josip Lukic

A city park – an ideal place to relax.

Gradski park – idealno mjesto za opuštanje.

## FESTIVALS / FESTIVALI

Beldocs, Serbia 2020 - Grand Prix for the Best Short Movie  
Doclisboa, Portugal, 2020 – Green Years Competition

**Josip Lukic** (Split, 1984) graduated from the Faculty of Economics. Since the autumn of 2015 he has become a student of Film and TV Directing at the Zagreb Academy of Dramatic Art. For the documentary movie "Majči" he has received Best Balkan Newcomer Award at Dokufest and Grand Prix at the Days of the Croatian Films. He also directed "The Rex Will Sail In" which won Jury award at Doclisboa Green Years competition and Onion Seed for the best student movie at the Makedoxa. His last short fiction "Summer Fruits" won special mention of the jury at Zagreb FF and Tabor FF and will have international premiere at Brest European Short FF in France.

**Josip Lukic** (Split, 1984) diplomirao je na Ekonomskom fakultetu u Splitu. Od jeseni 2015. godine postaje student filmske i TV režije na zagrebačkoj Akademiji dramske umjetnosti. Za dokumentarni film "Majči" dobio je Nagradu Best Balkan Newcomer na Dokufestu, i Grand Prix na Danima hrvatskog filma. Za režiju filma "The Rex Will Sail In" dobio je Nagradu publike na Doclisboa, u selekciji Green Years, te Onion Seed nagradu za najbolji studentski film na Makedoxu. Njegov kratki fikcionalni film "Summer Fruits" osvojio je Specijalno priznanje žirija na Zagrebačkom FF i Tabor FF, a imat će i internacionalnu premjeru na Brest European Short FF u Francuskoj.

Original language / Izvorni jezik:

Croatian / hrvatski

Cinematographer / Kamera:

Marinko Marinkić

Editor / Montaža:

Elena Radošević

Producer / Producant:

Academy of Dramatic Art, Zagreb /

Akademija dramske umjetnosti, Zagreb

Contact / Kontakt:

Josip Lukic

E: josip\_lukic@yahoo.com

**TALKS,  
DISCUSSIONS,  
INTERVIEWS /  
RAZGOVORI,  
DISKUSIJE  
I INTERVJUI**





TALKS, DISCUSSIONS AND INTERVIEWS /  
RAZGOVORI, DISKUSIJE I INTERVJUI

Rift Finfinnee: Violent Geographies,  
Political Landscapes /  
Nasilne geografije, politički predjeli

Purple Sea:  
Crossing the Seas of Life Vests /  
Purpurno more:  
Prelazeći mora prsluka za spasavanje

Cochihza – Under the Stars,  
With the Memory of the Ancestors /  
Cochiza – Pod zvijezdama,  
sa sjećanjem na pretke

PLJ15 Interviews With... / PLJ15 intervjuji sa...



# Rift Finfinnee: Violent Geographies, Political Landscapes / Rift Finfinnee: Nasilne geografije, politički predjeli

**Talk with Daniel Kötter / Razgovor sa Danielom Kötterom**



**Daniel Kötter** (1975) is a German film and theatre director whose work oscillates deliberately between different media and institutional contexts, combining techniques of structuralist film with documentary elements and experimental music theater. His research based practice focuses on questions of urbanity in East Europe, Middle East and Africa.

**Daniel Kötter** (1975) je njemački filmski i pozorišni režiser čiji radovi namjenjeni osciliraju među različitim medijima i institucionalnim kontekstima, kombinirajući tehnike strukturalističkog filma sa dokumentarističkim elementima i teatrom eksperimentalne muzike. Njegove istraživačke prakse propituju urbanost Istočne Evrope, Bliskog Istoka i Afrike.

Just as none of us is outside or beyond geography,  
none of us is completely free from the struggle over geography.  
That struggle is complex and interesting because it is not only  
about soldiers and cannons but also about ideas, about form,  
about images and imaginings.  
Edward Said.

The small tribes and communities of the past lived within territories that conformed to cohesive geographical regions. The older human experiences and Earth knowledge based on geographical home regions were gradually replaced across the world by drawing lines in the soil - political borders that more often than not were violently imposed by colonialism and later through the nation-states. The legally set borders most of the time cut across bio-geographical areas and community boundaries and zones alike. In his new film Rift Finfinnee, Daniel Kötter portrays the natural and social division between city and village separated by a deep rift, linked by a "very fragile" bridge.

Kao što niko od nas nije izvan ili iznad geografije,  
niko od nas nije u potpunosti oslobođen borbe za geografiju.  
Ta borba je složena i zanimljiva jer nije samo o vojnicima i topovima  
već i o idejama, o formi, o slikama i zamislima.  
Edward Said.

Mala plemena i zajednice prošlosti obitavale su unutar teritorija koji su postojali unutar kohezivnih geografskih regija. Prijašnja ljudska iskustva i zemaljsko znanje bazirano na regijama geografskih domova, postepeno su zamijenjeni širom svijeta iscrtavanjem granica u tlu – političkih granica koje su, više nego što nisu, nasilno nametnute kolonijalizmom i kasnije kroz nacije-države. Zakonski postavljene granice uglavnom podjednako presijecaju bio-geografske oblasti i okvire zajednica i zona. U svom najnovijem ostvarenju "Rift Finfinnee", Daniel Kötter oslikava prirodnu i društvenu diviziju među gradovima i selima razdvojenim dubokim procijepom, povezanim "izuzetno krhkim" mostom.



# Purple Sea: Crossing the Seas of Life Vests / Purpurno more: Prelazeći mora prsluka za spasavanje

**Talk with Amel Alzakout and Khaled Abdulwahed /  
Razgovor sa Amel Alzakout i Kaledom Abdulwahedom**



**Amel Alzakout** (Syria, 1988) is an artist and film maker based in Leipzig. She studied journalism at Cairo University, Egypt, as well as art at Weißensee Art Academy in Berlin and is currently in media art studies at the Academy of Visual Art (HGB) in Leipzig, Germany. The film "Purple Sea" has won the Film Prize for International Cooperation Germany/Arab World by the Robert Bosch Foundation in 2018.

**Khaled Abdulwahed** (Syria, 1975) is an artist, photographer and filmmaker based in Leipzig. He studied Fine Arts and Graphic Design at Adham Ismail Art School in Damascus, Syria and at Frederick University in Nicosia, Cyprus. His artwork was exhibited in many art spaces, festivals, universities and TV channels over the world. In 2015 he was invited to Berlinale Talents. In 2018 his short film "Backyard" celebrated its world premiere and won the CNAPaward at FID Marseille.

The division of Earth through territorialization and borders drawn by the political map of the world of nation-states surely strengthen one "holy" division: the world of the global south, the third world, and the center, the first world, the "civilization". In that world only one immigrant crossing the "holy" border can make the whole system shudder.

"Purple Sea" by filmmakers Amel Alzakout and Khaled Abdulwahed is a glimpse into the agonizing experience of survival of Amel Alzakout during the sinking of the boat she was in when crossing the Mediterranean sea. The film, besides being a testimony, is also a deeply felt and poetical artwork on not having a home but a memory of it, on the experience of being a refugee, on being in a constant movement for survival.

Podjela Zemlje kroz teritorijalizaciju i granice iscrtane političkom mapom svijeta nacionalnih država zasigurno učvršćuje jednu "svetu" diviziju na svijet globalnog juga, trećeg svijeta, i centra, prvog svijeta, "civilizacije". U takvom svijetu, samo jedan imigrant koji pređe "svetu" granicu može uzdrmati cjelokupan sistem.

"Purpurno more" autorice i autora Amel Alzakout i Khaleda Abdulwaheda je pogled u očajničko iskustvo preživljavanja Amel Alzakout tokom potonuća broda kojim je prelazila Sredozemno more. Funkcionirajući kao svjedočanstvo, film je također i duboko osjećajna i poetička umjetnina o neimanju doma, ali o sjećanju na dom, o iskustvu izbjegljice, o stalnom kretanju zarad preživljavanja.

**Amel Alzakout** (Srija, 1988) je umjetnica i filmska autorica sa sjedištem u Leipzigu. Studirala je novinarstvo na Univerzitetu u Kairu (Egipat), umjetnost na Akademiji Weißensee u Berlinu (Njemačka), a trenutno studira medijsku umjetnost na Akademiji vizuelnih umjetnosti (HGB) u Leipzigu (Njemačka). Film "Purpurno more" osvojio je filmsku nagradu za internacionalnu saradnju njemačkog/arapskog naroda Fondacije Robert Bosch 2018. godine.

**Khaled Abdulwahed** (Sirija, 1975) je umjetnik, fotograf i filmski autor sa sjedištem u Leipzigu. Studirao je umjetnost i grafički dizajn na Adham Ismail Umjetničkoj školi u Damasku, Siriji, in a Frederick Univerzitetu u Nikoziji, Kipar. Njegova djela su izlagana u brojnim umjetničkim prostorima, na festivalima, univerzitetima i prikazivana na TV-u širom svijeta. Pozvan je da bude članom Berlinale Talents 2015. godine. Njegov film "Backyard" je 2018. godine imao svjetsku premijeru i osvojio CNAPaward na FID Marseille.



# Cochihza – Under the Stars, With the Memory of the Ancestors / Cochiza – Pod zvijezdama, sa sjećanjem na pretke

## Talk with Khristine Gillard / Razgovor sa Khristine Gillard



**Khristine Gillard** (1972) lives and works in Brussels – Belgium. Filmmaker, founding member of LABO Bxl —shared cinematographic lab for research on celluloid. She directed Des Hommes (2008), Miramen (2011), Cochihza (2013), Eau Vive - Conversation with a Cinematographer (2015). Working with sound and image, her projects can take the form of installations, photographs and other chemical experiments. She creates the visuals for the music project PRAIRIE. Her films are screened in various international festivals and venues (e.a. MoMA Documentary Fortnight NY, Visions du Réel, IFFR Rotterdam, TIDF Taiwan, Torino Film Festival, Festival d'Amiens, Etats Généraux du film documentaire Lussas, Punto de Vista, Docville, Théâtre National de Belgique, Barbican London etc.).

“When finally there was enough to eat in the house, like here on the island, where we all have our 3 or 4 bags of beans in the house... 5 bags of rice... and plantains. More than the king! And fish... And they had a happy life here. Then men began to wonder about the constellations...”

Cochihza

In industrial and post-industrial societies, the connection with the earth, with the land, the rivers, the mountains and the stars, are lost. The capacity of having a dialogue between nature and humans seems infeasible. Thus, for many going to the primal, to the ancestors among some of the existing tribes today becomes a way for reimagining new ways. The main protagonist in Khristine Gillard's film “Cochihza” is an active volcano in Ometepe, Nicaragua. In the island, the residents live according to the natural rhythm of the environment. Traditional life of contemplation and work according to the natural cycles, unlearned and forgotten by our modern societies, is what drives the community.

„Kada je konačno bilo dosta toga da se jede u kući, kao i ovdje na ostrvu, gdje svi imamo naše 3 ili 4 vreće graha u kući... 5 vreća riže... i bokvicu. Više od kralja! I ribu... I tu su sretno živjeli. I onda se muškarci počeše pitati o sazviježđima...“

Cochihza

U industrijskim i postindustrijskim društвима, odnos sa zemljom, sa zemljишtem, rijekama, planinama i zvijezdama je izgubljen. Mogućnost postojanja dijaloga među prirodом i ljudima čini se neizvodljivom. Stoga, povratak primalnom, i precima nekih od postojećih plemena, za mnoge danas postaje način reinventiranja novih putokaza. putokaza. Protagonista filma “Cochihza” autorice Christine Gillard je aktivni vulkan u Ometepeu, Nikaragvi. Na ostrvu, stanovnici žive u skladu sa prirodnim ritmom okoline. Tradicionalni život kontemplacije i rada u skladu sa prirodnim ciklusima, nenučenim i zaboravljenim u našim modernim društвима, pokretač je ove zajednice.

**Khristine Gillard** (1972) živi i radi u Briselu, Belgiji. Režiserka je i suosnivačica LABO Bxl, partnerskog kinematografskog laboratorija za istraživanja na celuloidu. Režirala je "Des Hommes" (2008), "Miramen" (2011), "Cochihza" (2013), "Eau Vive - Conversation with a Cinematographer" (2015). U kombinaciji rada sa zvukom i slikom, njeni projekti mogu poprimiti formu instalacija, fotografija i drugih hemijskih eksperimenata. Radila je vizuale za muzički projekt PRAIRIE. Njeni filmovi su prikazani na brojnim internacionalnim festivalima i galerijama (npr. MoMA Documentary Fortnight NY, Visions du Réel, IFFR Rotterdam, TIDF Taiwan, Torino FF itd.).



# PLJ15 Interviews With... / PLJ15 intervjui sa...

# PRAVO LJUDSKI Film Festival

For the past 15 years, Pravo Ljudski Film Festival was always finding new engaging ways to build community and actively connect with local society as well as festival supporters. This time, we decided to reach out, once again to all cinephiles in the new format of IG live video streams. In the 4 festival weeks, every Tuesday we'll be conducting live interviews with some of the splendid filmmakers included in our programme and discuss with them about their work, their standpoints on the everchanging world around us as well as their current thoughts, feelings and ideas about this „another now“.

Arman Fatić

U proteklih petnaest godina Pravo Ljudski Film Festival uvek je pronalazio nove zanimljive načine za izgradnju zajednice i aktivno povezivanje s lokalnim društvom i publikom. Ovaj put smo odlučili filmofilima ponuditi novi format: IG video prijenos uživo. U 4 festivalske sedmice, svakog utorka ćemo održavati intervjuje uživo sa nekim od sjajnih filmaša uključenih u naš program i razgovarati s njima o njihovom radu, njihovim stajalištima o svijetu koji se mijenja oko nas, kao i njihovim trenutnim promišljanjima, osjećajima i idejama o ovom „drugom sada“.

Arman Fatić

**Week 1** - Ana Vaz, "Apyiemiyeki?"

**Week 2** - Louis Henderson, Olivier Marboeuf,  
"Ouvertures"

**Week 3** - Allison Chhorn, "The Plastic House"

**Week 4** - Matjaž Ivanišin, "Oroslan"

**1. sedmica** - Ana Vaz, "Apyiemiyeki?"

**2. sedmica** - Louis Henderson, Olivier Marboeuf, "Ouvertures"

**3. sedmica** - Allison Chhorn, "Plastenik"

**4. sedmica** - Matjaž Ivanišin, "Oroslan"

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YOUTH PROGRAMME /  
ZUMIRAJ PRAVA  
FESTIVAL ZA MLADE**





Programmers / Selekcija:  
Kumjana Novakova, Diogo Pereira

At Home But Not at Home / Kući, ali i ne baš  
Suneil Sanzgiri

**USA, INDIA / 2019 / 11'**

The Circle / Krug

Lanre Malaolu

**UK / 2019 / 16'**

Dead Sea Dying / Mrtvo more umire

Katharina Rabl, Rebecca Zehr

**GERMANY / 2019 / 29'**

Divinations / Proricanja

Sarah Vanagt

**BELGIUM / 2019 / 35'**

Foreplay / Predigra

Anne Van Campenhout

**NETHERLANDS / 2019 / 15'**

Machini / Machini

Frank Mukunday, Tétshim

**BELGIUM, DEMOCRATIC REPUBLIC OF THE CONGO / 2019 / 10'**

Our Defeats / Naši porazi

Jean-Gabriel Périot

**FRANCE / 2019 / 87'**

Shirley Temple / Shirley Temple

Audrey Nantel-Gagnon

**CANADA / 2018 / 16'**

Trapped in the City of a Thousand Mountains / Zarobljeni u Gradu hiljadu planina

David Verbeek

**NETHERLANDS, CHINA / 2018 / 22'**

Welcome to Sodom / Dobro došli u Sodomu

Florian Weigensamer, Christian Krönes

**AUSTRIA / 2018 / 90'**



# At Home But Not At Home / Kući, ali i ne baš

**2019 (11')**



**USA, INDIA / SAD, INDIJA**

Director / Režija: Suneil Sanzgiri

An essayistic exploration of identity, cinema, and liberation through Skype interviews with my father growing up under Portuguese colonialism in India. Utilizing various methods and modes of seeing at a distance, this film questions the construction of artifice and memory through the moving image.

Esejističko istraživanje identiteta, filma i oslobođanja putem Skype intervjuja sa mojim ocem koji je odrastao u vrijeme portugalskog kolonijalizma u Indiji. Kroz brojne metode i moduse pogleda sa distance, film propituje konstrukciju umjetnosti i sjećanja kroz pokretne slike.

## FESTIVALS / FESTIVALI

IFFR, Netherlands, 2020 – Found Footage Award nomination  
 25 FPS Festival, Croatia, 2020 – Competition  
 Videoex Festival, Switzerland, 2020 – International Competition  
 Queer Lisboa, Portugal, 2020 – Short Film Competition  
 London Indian FF, UK, 2020 – Satyajit Ray Short Film Competition  
 Beijing International Short FF, China, 2020 – Outstanding Artistic Exploration Award nomination  
 London Short FF, UK, 2020  
 Onion City Experimental Film + Video Festival, USA, 2020  
 Alchemy Film and Moving Image Festival, Scotland  
 Maryland FF, USA, 2020  
 Imagine Science FF, UK, 2020  
 Marseille Underground Film and Music Festival, France, 2020

**Suneil Sanzgiri** is an artist, researcher, and filmmaker working to understand how systems of oppression are informed and reinforced by trauma, history, and memory. His work spans experimental film and video, animations, essays, and installations, and contends with questions of identity, heritage, culture and diaspora. Sanzgiri graduated from MIT in 2017 from the Art, Culture and Technology program. His film "At Home But Not At Home" made its world premiere at the IFFR in January 2020, and his follow up film "Letter From Your Far-Off Country" premiered at the New York FF. His work has been screened extensively at festivals and galleries nationally and internationally.

**Suneil Sanzgiri** je umjetnik, istraživač i filmski autor koji pokušava prodrjeti u razumijevanje sistema opresije i njihovog osnivanja i saznanja kroz traumu, historiju i sjećanje. Jednako radi kroz eksperimentalni film i video, animacije, eseje, instalacije, i bavi se pitanjima identiteta, naslijeda, kulture i dijaspore. Sanzgiri je diplomirao na MIT-u 2017. godine na Programu za umjetnost, kulturu i tehnologiju. Njegov film "At Home But Not At Home" imao je svjetsku premijeru na IFFR u januaru 2020., a naredni film "Letter From Your Far-Off Country" na New York FF. Njegovi radovi su prikazivani na festivalima i galerijama na nacionalnom i internacionalnom nivou.

## Original languages / Izvorni jezici:

English, Hindi / engleski, Hindi

## Cinematographers / Kamera:

Suneil Sanzgiri, Kaushik Madkaikar

## Editor / Montaža:

Suneil Sanzgiri

## Contact / Kontakt:

Suneil Sanzgiri

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# The Circle / Krug

**2019 (16')**



**UK / UK**

Director / Režija: Lanre Malaolu

Two brothers have their experiences of growing up in London, racism and family dynamics embodied in dance. The manifestation of thoughts and feelings brings a fluid physicality to the unseen.

Dva brata blizanca imaju svoja iskustva odrastanja u Londonu, dok su rasizam i dinamika porodičnih odnosa utjelovljeni u plesu. Manifestacija misli i osjećaja donosi komponentu fluidne materijalnosti onom nevidljivom.

**Lanre Malaolu** is an award-winning director, choreographer, writer and performance artist working across theatre and film. Lanre's work merges text, hip-hop & contemporary dance with physical theatre to create work which aims to enhance and challenge our social and political worldviews. A key and unique element of Lanre's work stems from Rudolf Laban's movement psychology, which he uses to create dynamic and bold movement charged with truth.

**Lanre Malaolu** je nagradivani režiser, koreograf, pisac i performativni umjetnik koji podjednako radi u mediju teatra i filma. Lanrev rad sažima tekst, hip-hop i moderni film sa tjelesnim teatrom kako bi stvorio umjetnost koja nastoji osnažiti i izazvati naše društvene i političke pogledе. Ključan i jedinstven element Lanrevog rada proizlazi iz psihologije pokreta Rudolfa Labana, koja koristi dinamičan i hrabar pokret ispunjen istinom.

Original language / Izvorni jezik:

English / engleski

Cinematographer / Kamera:

Monika Jastrzębska

Editor / Montaža:

Monika Jastrzębska

Producer / Producent:

Elizabeth Benjamin / UPRA Productions



# Dead Sea Dying / Mrtvo more umire

**2019 (29')**



## GERMANY / NJEMAČKA

Directors / Režija: Katharina Rabl, Rebecca Zehr

On the banks of the Dead Sea, there where God is said to have destroyed the sinful cities of Sodom and Gomorrah, the earth is once again opening up; the sea level is dropping by one meter per year, and there on the banks of the salt lake, date trees and massage parlors are being consumed by sinkholes. While the name of the lake itself seems to be transforming into a self-fulfilling prophecy, tremendous industrial facilities twinkle at night at the site where Sodom once existed. Tourists feel their way around in the waters in search of cures, and behind the beaches, excavators are digging up the land in preparation for the next luxury hotel. A kaleidoscopic look at a dystopian place where people perpetually revolve around themselves.

Na obalama Mrtvog mora, gdje je, kako kažu, Bog uništio griješne gradove Sodoma i Gomoru, zemlja se ponovo otvara; nivo mora opada za metar godišnje, i tamo, na obalama slanog jezera, stabla datulja i saline za masažu gutaju vrtače. Dok samo ime jezera kao da prerasta u ispunjavajuće proročanstvo, ogromni industrijski kompleksi noću svjetlucaju na mjestu gdje je nekada bila Sodoma. Turisti tapkaju u vodama u potrazi za lijekom, a iza plaža, bageri iskopavaju zemlju u pripremi za sljedeći luksuzni hotel. Kaleidoskopska vizura distopiskog mjesta gdje se ljudi kontinuirano vrte u jednoj osi oko samih sebe.

## FESTIVALS / FESTIVALI

Visions du Réel, Switzerland, 2019 – Tenk Award  
 DOK.fest Munich, Germany, 2019 – German Film Critics Award – Best Short Film  
 EDOC Festival Ecuador 2019, Ecuador, 2019  
 Kurzfilm Festival, Germany, 2019  
 dokumentART, Germany, 2019  
 Diagonale, Germany, 2020

**Katharina Rabl** was born in Austria where she studied German Literature at the University of Vienna. During that she gathered her first experiences in theatre and film productions. Since 2016 she is studying documentary film directing at the University of Television and Film in Munich.

**Rebecca Zehr** lived for several years in Ecuador and worked for different international Film Festivals after studying Cultural Anthropology in Munich. Since 2016, Rebecca studies Documentary Filmmaking at the University of Television and Film Munich.

**Katharina Rabl** je rođena u Austriji gdje je i studirala njemačku književnost na Univerzitetu u Beču. Tokom studija je sticala prva iskustva sa radom na teatarskim i filmskim produkcijama. Studira režiju dokumentarnog filma na Univerzitetu televizije i filma u Minhenu od 2016.

**Rebecca Zehr** je nekoliko godina provela u Ekvadoru radeci za brojne internacionalne filmske festivale, i to nakon studija kulturalne antropologije u Minhenu. Studira režiju dokumentarnog filma na Univerzitetu televizije i filma u Minhenu od 2016.

Original languages / Izvorni jezici:  
 English, Hebrew / engleski, hebrejski  
Cinematographer / Kamera:  
 Manuel Lübbbers  
Editor / Montaža:  
 Melanie Jilg  
Producers / Producenti:  
 Katharina Rabl, Rebecca Zehr, Max Scherer, Philipp Link /tarofilms

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# Divinations / Proricanja

**2019 (35')**



## BELGIUM / BELGIJA

Director / Režija: Sarah Vanagt

What kind of futures can be read in the impersonal fragments of our reality? It's a question that inevitably gains attention and importance when it's posed to those who the future, pre-eminently, belongs to. Already in her debut film, "Little Figures" (2003), Sarah Vanagt gauged the historical imagination of children by inviting immigrant children to improvise an imaginary conversation between three historical figures, immortalized as statues, in Brussels. Fifteen years and many transformations later, she decided to reverse the question and ask children to read the future in the elusive imprints of their city. Onto countless abstract patterns, brought to life with the help of an old magic lantern, children from Brussels, Athens and Sarajevo project their own impressions, dreams and fears. The result is a form of "magical reading", as the perception of unforeseen correspondences and constellations that confront us with the undercurrent of the present.

Kakve budućnosti mogu biti pročitane iz bezličnih fragmenata naše stvarnosti? To je pitanje koje nesumnjivo izaziva pažnju i važnost kada je postavljeno onima kojima ta budućnost prvenstveno pripada. Već je kroz svoj debitantski film "Little Figures" (2003) Sarah Vanagt odmjeravala historijsku imaginaciju djece pozivajući troje malih imigranata da improviziraju imaginarni razgovor tri historijske ličnosti, utjelovljene u statuama u Briselu. Petnaest godina i mnogo transformacija poslije, odlučila je pitanja preobratiti i zamoliti djecu da iščitaju budućnost u neuhvatljivim otiscima grada. Na bezbrojnim apstraktним uzorcima oživljenim čarolijom stare magične lampe, djeca iz Brisela, Atine i Sarajeva projektuju vlastite impresije, snove i strahove. Rezultat je svojevrsno "magično očitanje" kao percepcija nepredviđenih susreta i konstelacija sa kojima se suočavamo ispod površine sadašnjosti.

## FESTIVALS / FESTIVALI

IFFR, Netherlands, 2019  
Doclisboa, Portugal, 2019

**Sarah Vanagt** (1976) makes documentaries, video installations and photos, in which she combines her interest for history with her interest for (the origins of) cinema. Her work includes films such as "After Years of Walking" (2003), "Little Figures" (2003), "Begin Began Begun" (2005), "Boulevard d'Ypres" (2010), "The Corridor" (2010), "Dust Breeding" (2013); and video installations such as "Les Mouchoirs de Kabila" (2005), "Power Cut" (2007), "Ash Tree" (2007). Her work is shown at film festivals and in museums.

**Sarah Vanagt** (1976) snima dokumentarne filmove, postavlja video instalacije i fotografije u kojima kombinuje interes za historiju sa zanimanjem za (korijene) filma. Njeni filmovi su: "After Years of Walking" (2003), "Little Figures" (2003), "Begin Began Begun" (2005), "Boulevard d'Ypres" (2010), "The Corridor" (2010), "Dust Breeding" (2013); i video instalacije "Les Mouchoirs de Kabila" (2005), "Power Cut" (2007), "Ash Tree" (2007), i dr. Njeni radovi su prikazivani na brojnim filmskim festivalima i u muzejima.

Original languages / Izvorni jezici:  
Dutch, Greek, English / holandski, grčki, engleski

Cinematographer / Kamera:

Jonathan Wannyn

Editor / Montaža:

Effi Weiss

Producer / Producent:

Balthasar / Sarah Vanagt

Contact / Kontakt:

Sarah Vanagt

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# Foreplay / Predigra

**2019 (15')**



**Anne van Campenhout** (1989) is a film director based in Amsterdam. She specializes in engaged documentary film. Her works are characterized by urgency in topics and creativeness in style. She is also co-director of the SAM foundation, coaching East-African women to become independent.

## NETHERLANDS / HOLANDIJA

Director / Režija: Anne van Campenhout

The most uncomfortable but also the most exciting subject for kids has to be sex education. "Foreplay" shows what these classes are like at five Dutch secondary schools. The filmmakers focus on the reactions of the young teenagers, who snigger and make wisecracks, but also listen with curiosity, while the teachers generally take a cheerful, no-nonsense approach. They talk about genital anatomy, and the kids unroll condoms onto fake penises and pass on liquids in plastic cups to simulate STDs.

Najneugodnija, ali istovremeno i najuzbudljivija tema za djecu je vjerovatno seksualno obrazovanje. "Predigra" prikazuje kako izgleda ova nastava u pet holandskih srednjih škola. Autori se fokusiraju na reakcije mlađih tinejdžera koji se smješkaju i mudruju, ali istovremeno znatiželjno slušaju dok nastavnici uglavnom temi pristupaju vedro i bez zamajavanja. Razgovaraju o genitalnoj anatomiji, a djeca stavljujaju kondome na lažne penise i između sebe razmijenjuju tekućine u čaši kao simulaciju spolno prenosivih bolesti.

## FESTIVALS / FESTIVALI

IDFA, Netherlands, 2019 – Special Mention  
 Indie Junior, Portugal, 2019  
 Kinderdocs, Greece, 2019  
 Cinekid, Netherlands, 2019  
 Bolton FF, USA, 2019  
 MakeDox, North Macedonia, 2019  
 Porny Days Film Art Festival, Switzerland, 2019

Original language / Izvorni jezik:

Dutch / holandski

Cinematographer / Kamera:

Jefrim Rothuizen

Editor / Montaža:

Albert Markus jr.

Producers / Producenti:

JeanMarc van Sambeek & Menna Laura Meijer / mint film office

Contact / Kontakt:

JeanMarc van Sambeek

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# Machini / Machini

**2019 (10')**



**BELGIUM, DEMOCRATIC REPUBLIC OF THE CONGO /**

**BELGIJA, DEMOKRATSKA REPUBLIKA KONGO**

Directors / Režija: Frank Mukunday, Tétshim

By necessity

and especially by the force of the machine

we have become sleepwalking beings

beings deprived of God, the damned of the earth and test subjects  
over the black market of history test subjects of the machine

Potrebe radi

i naročito silom rada mašine

postali smo mjesecarska bića

bića udaljena od Boga, prokleti na zemlji i testni subjekti širom  
crnog tržišta

ili historijski testni subjekti maštine

## FESTIVALS / FESTIVALI

Festival International du Film Francophone de Namur, Belgium, 2019

Dok Leipzig, Germany, 2019

Popoli FF, Italy, 2019

IFFR, Netherlands, 2019

Clermont-Ferrand International Short FF, France, 2019

Tampere FF, Finland, 2019

Annecy International Animation FF, France, 2019

**Frank Mukunday** and **Tétshim** have been producing self-taught animated films since 2010. Starting from the practice of drawing (Tétshim) and video (Frank), their duo founded the studio "Crayon de cuivre" in Lubumbashi. After two experimental films "Cailloux" and "Kukinga", "Machini" is their first film made in professional production conditions.

**Frank Mukunday** i **Tétshim** produciraju samouko animirane filmove od 2010. godine. Od početaka u crtjanju (Tétshim) i videu (Frank), duo je začeo studio "Crayon de cuivre" u Lubumbashiju. Nakon dva eksperimentalna filma "Cailloux" i "Kukinga", "Machini" je prvo filmsko ostvarenje napravljen u profesionalnoj produkciji.

## Original language / Izvorni jezik:

French / francuski

## Cinematographer - Drawing / Kamera - crtanje:

Tétshim

## Editors / Montaža:

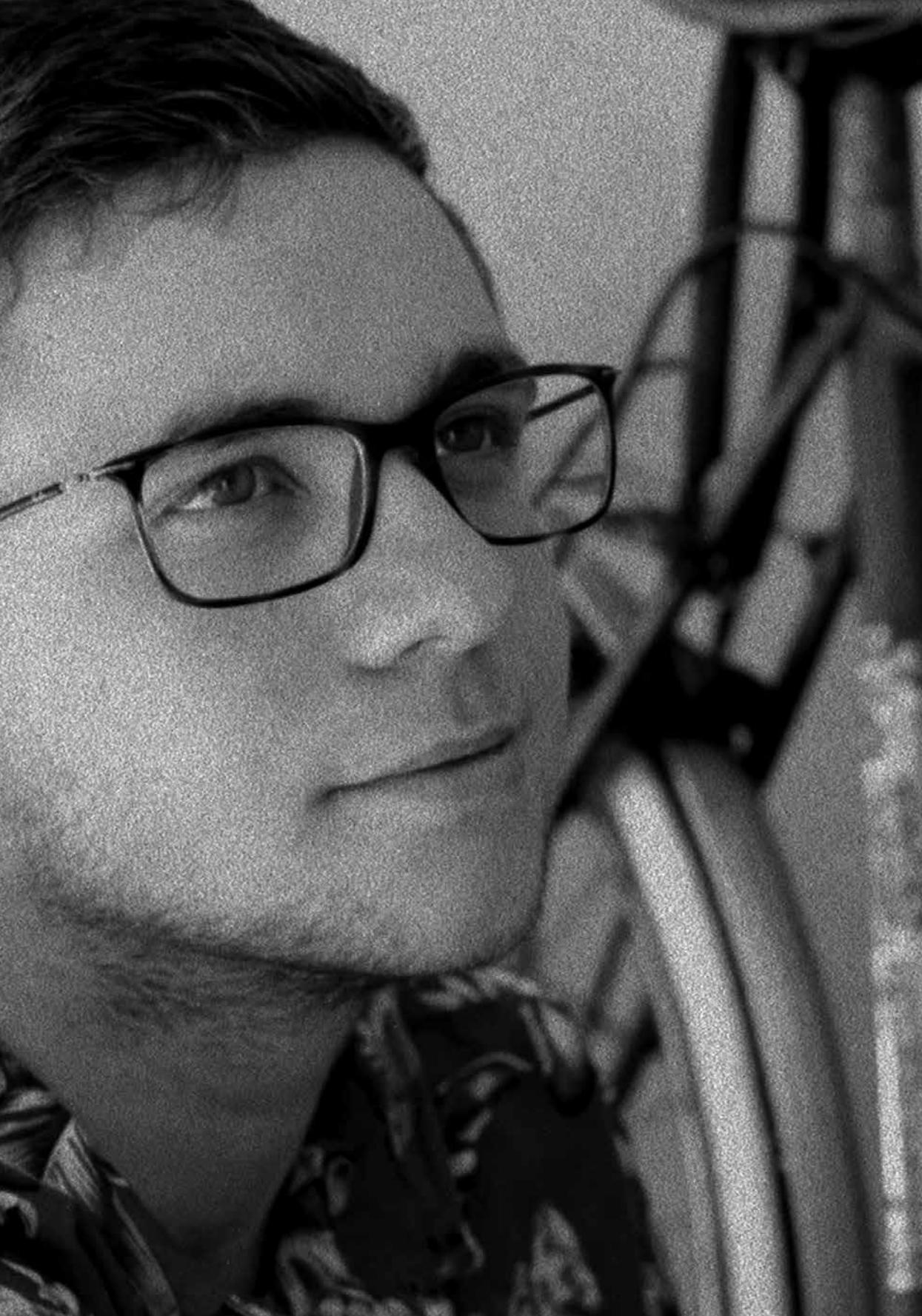
Caroline Nugues-Bourchat, Frank Mukunday

## Producers / Producenti:

Picha l Twenty Nine Studio & Production,  
Atelier Graphoui

## Contact / Kontakt:

Maïlis Fourie



# Our Defeats / Naši porazi

**2019 (87')**



**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.

## FRANCE / FRANCUSKA

Director / Režija: Jean-Gabriel Périot

Nowadays in France, a group of teenagers reenact iconic films from the 1968's era. While barely able to define neither political commitment nor the idea of revolution at first, they gradually realize that the perspectives from the past still echo on our present politics and that within our defeats may rise the strength to face today's chaos and its challenges.

Trenutno u Francuskoj, grupa tinejdžera ponovo oživljava kultne filmove iz ere '68. Dok isprva jedva uspijevaju definisati političku predanost i ideju revolucije, postepeno će shvatiti da perspektive prošlosti još uvijek odjekuju u današnjoj politici, te da unutar naših poraza može izrasti hrabrost koja će nam pomoći u borbi sa današnjim haosom i njegovim izazovima.

**Jean-Gabriel Périot** (Francuska, 1974) režirao je nekoliko kratkih filmova i razvila 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.

## FESTIVALS / FESTIVALI

Berlinale, Germany, 2019 – Berlinale Forum

Cicae, Germany, 2019 – Art Cinema Award

Subversive Festival, Croatia, 2019 – Wild Dreamer Award For Best Documentary Film

## Original language / Izvorni jezik:

French / francuski

## Editors / Montaža:

Jean-Gabriel Périot, Colin Favre-Bulle

## Cinematographers / Kamera:

Manon Fourneyron, Sophonie Ngokani

Belkie, Amine Berrada

## Producer / Producent:

Envie de Tempête

## Contact / Kontakt:

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# Shirley Temple / Shirley Temple

**2018 (16')**



**CANADA / KANADA**

Director / Režija: Audrey Nantel-Gagnon

At 17 years old, Amaryllis and Margot have conquered together most of teenage battles and adolescent pleasures. "Shirley Temple" is about them, but also a tribute to women's friendship at all ages.

Sa svojih sedamnaest godina, Amaryllis i Margot već su izvojevale većinu tinejdžerskih borbi i iskusile adolescentska zadovoljstva. "Shirley Temple" je o njima, ali je ujedno i omaž ženskom prijateljstvu kroz sve uzraste.

#### **FESTIVALS / FESTIVALI**

Festival 48 Images Seconde, France, 2019 – Official Competition, Jury Award  
 Longue Vue sur le Court, Canada, 2019 – Official Competition, Succession Award  
 Filministes, Canada, 2019 – Official Competition, Audience Award  
 Gala Prends Ça Court!, Canada, 2020 – Official Competition  
 Festival 48, France – Jury Award  
 Festival Int. Du Film Francophone de Namur, Belgium, 2018  
 Marché du film de Turin, Italy, 2018  
 FIPADOC, France, 2018 – Official Competition  
 Ciné-Club DAMES DES VUES |2019| Official Screening  
 Sheffield Doc Fest, UK, 2019 – Official Competition

**Audrey Nantel-Gagnon** graduated in filmmaking at the University of Quebec in Montreal in 2018. Her graduation movie, "Shirley Temple", circulated at FIFF Namur, Sheffield Int. Doc. Fest and Palm Springs Short Fest, where it has been nominated. She also won the Jury Prize at the 48-second FF. Audrey is currently working on a new documentary project with the National Film Board (NFB). Her approach places great importance on human observation and character construction, orienting her towards an accessible, dynamic and concrete cinema.

**Audrey Nantel-Gagnon** diplomirala je u oblasti filma na Univerzitetu u Quebecu u Montréalu 2018. godine. Njen diplomski film "Shirley Temple" prikazan je na FIFF Namur, Sheffield Int. Doc. Fest and Palm Springs Short Fest, gdje je bio i nominovan. Takoder je osvojio i Nagradu publike na Festivalu 48-second. Audrey trenutno radi na novom dokumentarnom projektu u saradnji sa Nacionalnim filmskim odborom (NFB). Njen pristup pridaje veliki značaj ljudskoj opservaciji i formiranju likova, tako je okrećući ka pristupačnom, dinamičnom i konkretnom filmskom uobičajenju.

#### Original language / Izvorni jezik:

French / francuski

#### Cinematographer / Kamera:

Sarah Salem

#### Editor / Montaža:

Rébécca Gagnon-Paolitto

#### Producer / Producent:

Catherine Boily / UQAM Film School

#### Contact / Kontakt:

Pierre Brouillette-Hamelin

E: festival@travellingdistribution.com



# Trapped in the City of a Thousand Mountains / Zarobljeni u Gradu hiljadu planina

**2018 (22')**

**NETHERLANDS, CHINA / HOLANDIJA, KINA**

Director / Režija: David Verbeek

A new phenomenon of authentic Chinese rap has taken the internet by storm. But behind the unprecedented gains in popularity, there is a struggle for freedom of speech. Rappers are trying to figure out what they still can and cannot do after new censorship is announced.

Novi fenomen autentičnog kineskog rapa pokorit će Internet. Međutim, iza nepričuvanih plodova popularnosti, prisutna je borba za slobodu govora. Reperi nastoje razumjeti šta im još uvijek jeste i nije dopušteno nakon što je najavljen novi val cenzure.



**David Verbeek** graduated as Director at the Dutch Film Academy in 2005. After graduation, he left for China, returning three years later with his second feature film "Shanghai Trance"; the film was selected for the Tiger Award Competition at the International Film Festival Rotterdam, as well as numerous international festivals. It was released in China in over 250 cinemas. After that he won the Return of the Tiger Award in Rotterdam 2011 for his ultra low-budget film "Club Zeus" about a gang of gigolos in Shanghai.

**David Verbeek** diplomirao je na Holandskoj filmskoj akademiji 2005. godine. Nakon diplomiranja oputovat će u Kinu, a u Holandiju se vraća nakon tri godine sa svojim drugim dugometražnim filmom "Shanghai Trance"; film je izabran u selekciji Tiger Award na IFFR, a kasnije je prikazivan na brojnim festivalima. U Kini je prikazan u više od 250 kina. Na IFFR je osvojio je Nagradu Return of the Tiger 2011. godine, za svoj niskobudžetni film "Club Zeus" koji prati bandu žigola u Šangaju.

Original language / Izvorni jezik:

Chinese / kineski

Cinematographer / Kamera:

David Verbeek

Editor / Montaža:

David Verbeek

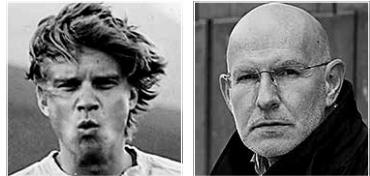
Producer / Producant:

Jos de Putter / Deep Focus Web Docs



# Welcome to Sodom / Dobro došli u Sodomu

**2018 (90')**



**Florian Weigensamer** (1973) is an author of political and social TV films focusing on life in Central and Eastern Europe and Asia.

**Christian Krones** (1961) is a producer and director involved in CEO Blackbox Film&Media and Partner Media TV.

**Florian Weigensamer** (1973) je autor političkih i socijalnih filmova za televiziju, sa fokusom na život i dešavanja u Centralnoj i Istočnoj Evropi i Aziji.

**Christian Krones** (1961) je producent i režiser koji saraduje i sa CEO Blackbox Film&Media i Partner Media TV.

## AUSTRIA / AUSTRIJA

Directors / Režija: Florian Weigensamer, Christian Krönes

Agbogloshi, Accra is the largest electronic waste dump in the world. About 6000 women, men and children live and work here. They call it Sodom. Every year about 250.000 tons of sorted out computers, smartphones, air conditions tanks and other devices from a far away electrified and digitalized world end up here. Illegally.

Cleverly interwoven, the destinies of the various protagonists unravel the complex story of this apocalyptic society. Their very personal inner voices allow a deep insight into life and work at this place – and of Sodom itself.

And you can be sure - it will most probably be the final destination of the smartphone, the computer you buy today.

Agbogloshi, Accra je najmasovnija svjetska deponija elektronskog otpada. Oko 6000 žena, muškaraca i djece ovdje živi i radi. Nazivaju je Sodomom. Godišnje ovdje završi oko 250.000 tona sortiranih kompjutera, smartfona, spremnika klima uređaja i drugih naprava iz dalekih elektriziranih i digitaliziranih svjetova. I to ilegalno.

Britko isprepletene, sudsbine raznih protagonisti razlažu kompleksnu priču o apokaliptičnom društvu. Njihovi iznimno lični glasovi daju jedan dubinski uvid u život i kretanje ovog mjesta – i same Sodome.

I možete biti sigurni – ovo će vrlo vjerovatno biti finalnim odredištem vašeg smartfona ili kompjutera kojeg kupujete danas.

## FESTIVALS / FESTIVALI

CPH:DOX, Denmark

Filmfest München, Germany

Valletta FF, Malta

Melgaço IDF, Portugal

DokuFest, Kosovo

Eine Welt Film Tage Düsseldorf, Germany

DMZ IDFF, South Korea

International Human Rights FF, Albania

Reykjavík IFF, Iceland

Original language / Izvorni jezik:

English / engleski

Cinematographer / Kamera:

Christian Kermer

Editor / Montaža:

Christian Kermer

Producers / Producenti:

Blackbox Film & Medienproduktion GmbH

Contact / Kontakt:

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E: aleksandar@syndicado.com



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 omogućilo da se ostvari i ovo izdanje Pravo Ljudski Film  
 Festivala.

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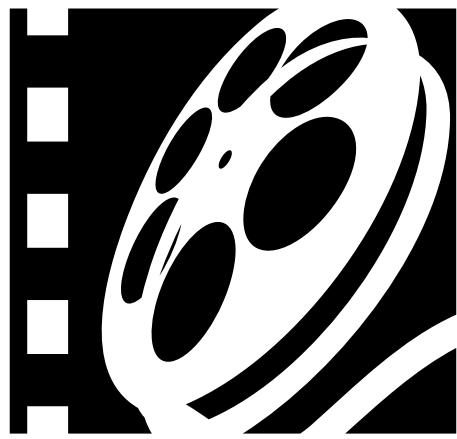
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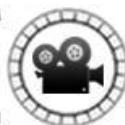
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