

PRAVO
17. 9. 2022
FILM
17. 9. 2022
LJUDSKI
SARAJEVO
FESTIVAL



**PRAVO
LJUDSKI
FILM
FESTIVAL**

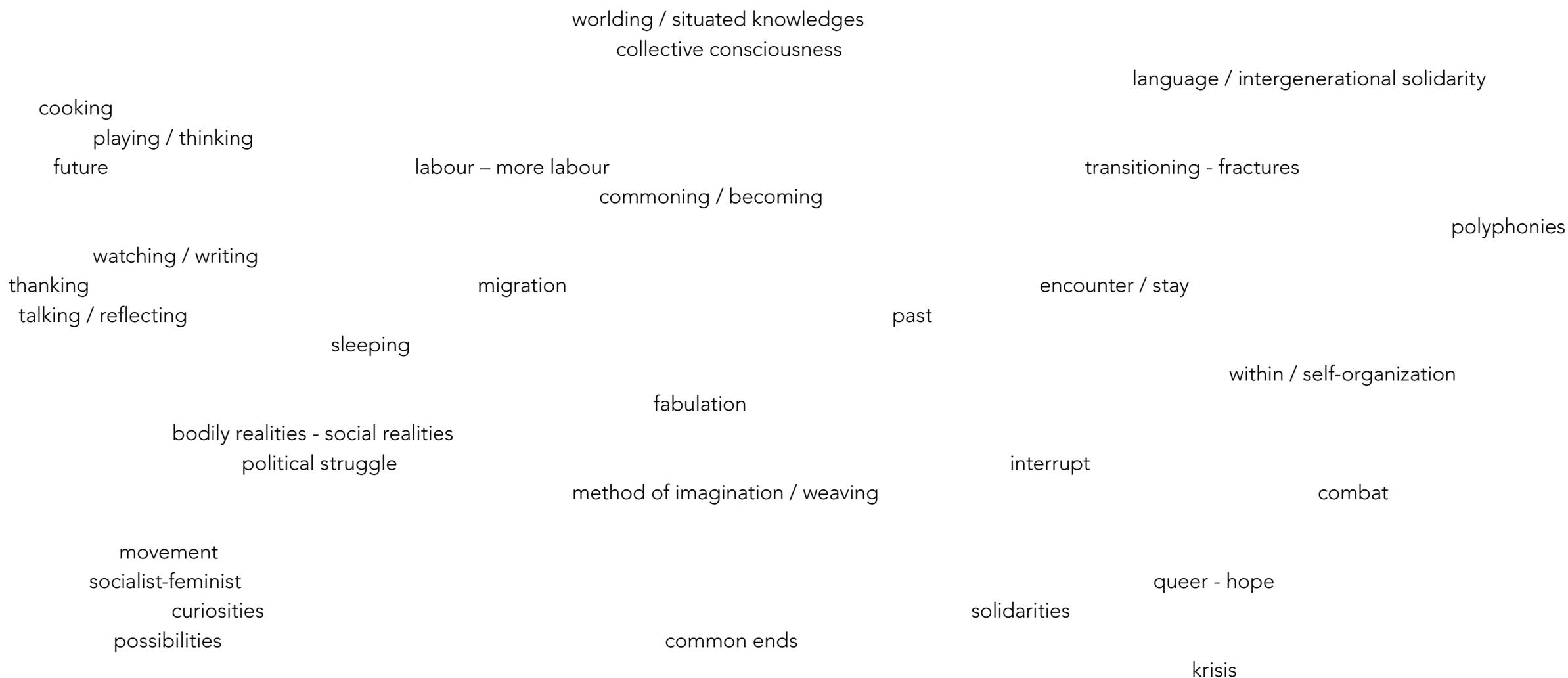
Sarajevo

17. IZDANJE / 17TH EDITION
17. 9–22. 9. 2022.



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Welcome to the 17th Pravo Ljudski Film Festival:



We go with what we can make happen in the room together. A film never ends with its last frame. Instead, we keep searching for “that which is not yet possible but profoundly needed”.

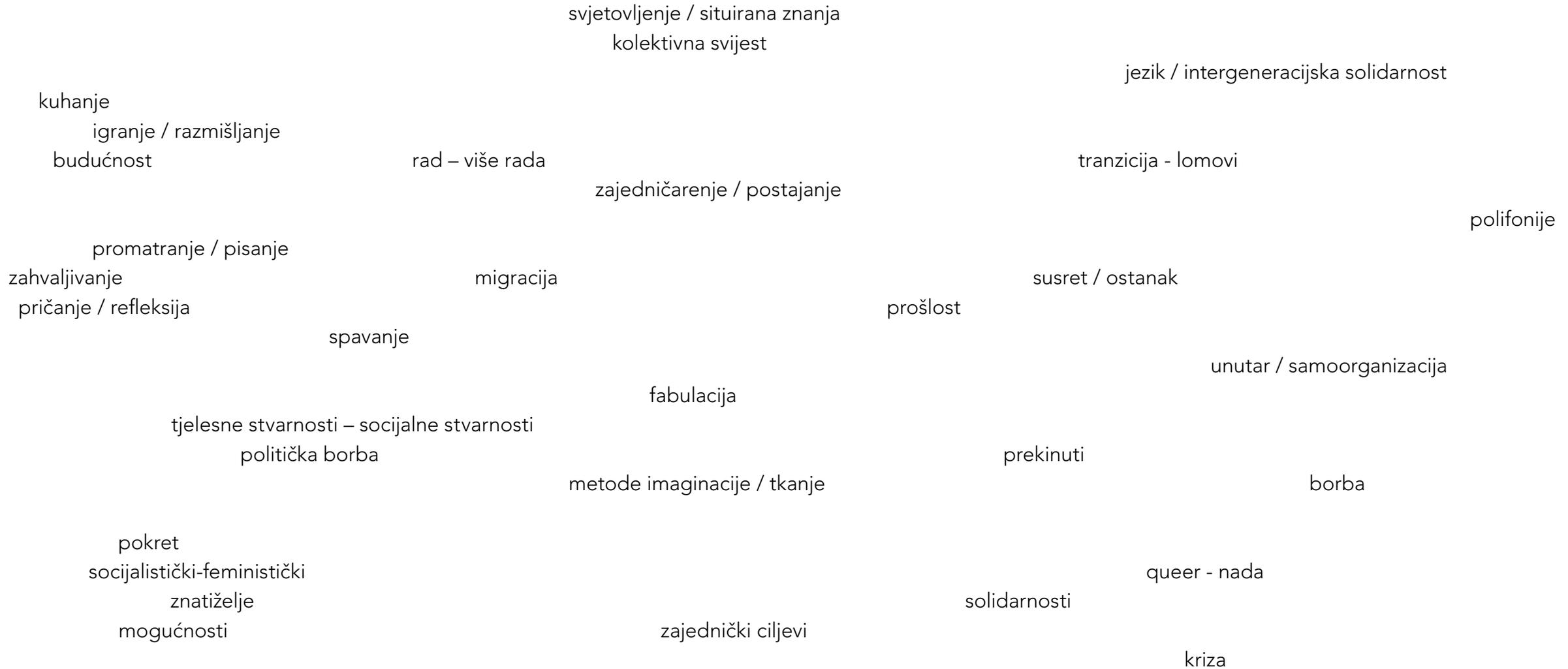
What can still be:

what should be done,

what can be done?

Welcome to the 17th edition of the Pravo Ljudski Film Festival.

Dobro došli na 17. Pravo Ljudski Film Festival:



Nastavljamo sa onim što možemo zajednički ostvariti. Film nikada ne završava zadnjim kadrom. Namjesto toga, nastavljamo potragu za "onim što još nije moguće ali je dubinski potrebno".

Onim što može biti:

što bi se trebalo uraditi,

što se može uraditi?

Dobro došli na 17. izdanje Pravo Ljudski Film Festivala.

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

Programmers / Selektorice:
[Kumjana Novakova](#)
[Farah Hasanbegović](#)

OPENING FILM / FILM OTVARANJA

Newsreel 670 -
Red Forests /
Filmske novosti 670 -
Crvene šume
[Nika Autor](#)

SLOVENIA / 2022 / 17'

Newsreel 4517 -
Across the Water to Freedom /
Filmske novosti 4517 -
Preko vode do slobode
[Nika Autor](#)

SLOVENIA / 2022 / 35'

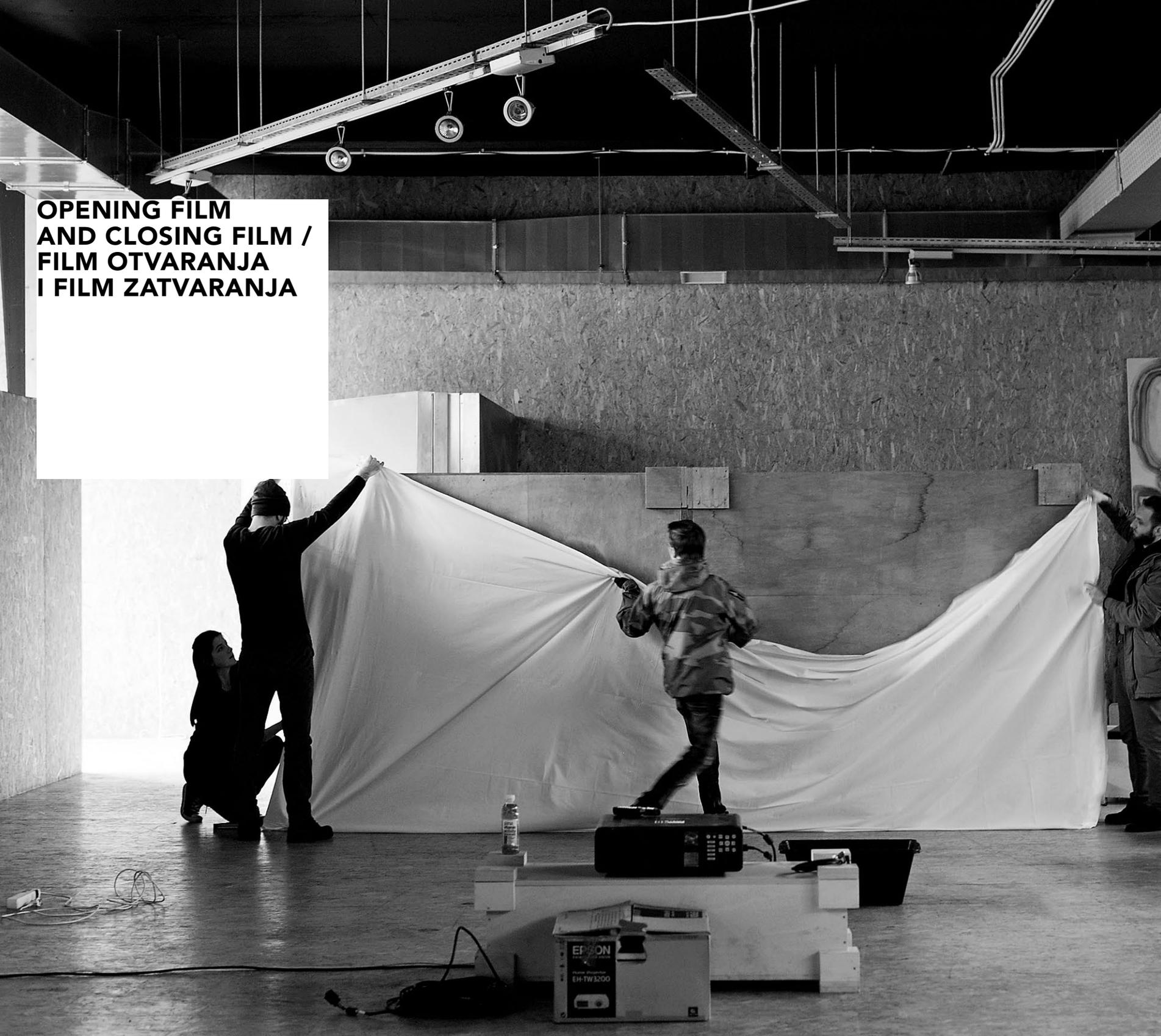
Newsreel 2021 -
Here I Have Picture /
Filmske novosti 2021 -
Ovdje imam fotografiju
[Nika Autor](#)

SLOVENIA / 2022 / 18'

CLOSING FILM / FILM ZATVARANJA

Dry Ground Burning /
Suho tlo gori
[Joana Pimenta, Adirley Queirós](#)

BRAZIL, PORTUGAL / 2022 / 153'



Newsreel 670 - Red Forests / Filmske novosti 670 - Crvene šume

2022 (16')

SLOVENIA / SLOVENIJA

Director / Režija: [Nika Autor](#)

The film is rethinking the erection of the razor wire in the forests and fields along the EU border and considers the forests as a political space. Space that bears history of clandestine refuge as well as of clandestine solidarity practices in different contexts, times and eras.

Film promišlja postavljanje bodljikave žice u šumama i poljima duž granice sa Evropskom unijom, te šume posmatra kao politički prostor. Prostor koji nosi breme historije skrivenih izbjeglica, kao i praksi tajne solidarnosti u različitim kontekstima, vremenima i erama.



Nika Autor is part of the collective Newsreel Front (Obzorniška Fronta). The focus of her work is research into invisibilities/inaudibilities in relation to concealed topics of the forgotten past and the silenced present. Her works examines asylum and migration policies, workers' rights and politics of memory.

Nika Autor članica je kolektiva Filmske novosti (Obzorniška Fronta). Istražuje ono što je često nevidljivo/utišano u sprezi sa skrivenim temama zaboravljene prošlosti i zatamnjene sadašnjosti. U svom radu propituje azil i politike migracije, radnička prava i politike memorije.

Original language / Izvorni jezik:
No dialogue / bez dijaloga
Editor / Montaža:
Nika Autor
Camera / Kamera:
Jošt Franko, Nika Autor
Producer / Producent:
Newsreel Front
Contact / Kontakt:
Nika Autor
E: nika@autor.si



Newsreel 4517 - Across the Water to Freedom / Filmske novosti 4517 - Preko vode do slobode

2022 (35')

SLOVENIA / SLOVENIJA

Director / Režija: [Nika Autor](#)

The film presents a portrait of Zied Abdellaoui who – seeking a better life – came to Austria through the Balkan route. He walked 4517km, experienced 26 illegal push-backs, several violent abuses and now resides in Vienna.

Film portretira Zieda Abdellaouija koji, u potrazi za boljim životom, stiže u Austriju Balkanskom rutom. Prešao je 4517 kilometara, preživio 26 nezakonitih zaustavljanja na granici, nekoliko žestokih napada, i danas živi u Beču.



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Original language / Izvorni jezik:
English / engleski
Cinematographers / Kamera:
[Nika Autor](#), [Jošt Franko](#)
Editor / Montaža:
[Nika Autor](#)
Producer / Producent:
Newsreel Front
Contact / Kontakt:
[Nika Autor](#)
E: nika@autor.si

Newsreel 2021 - Here I Have Picture / Filmske novosti 2021 - Ovdje imam fotografiju

2022 (18')

SLOVENIA / SLOVENIJA

Director / Režija: [Nika Autor](#)

The film presents a fragmented glimpse into the life of people on the move hiding in the forests on the EU borders.

Film predstavlja fragmentirane uvide u živote ljudi u pokretu, koji se skrivaju u šumama na granicama sa Evropskom unijom.



Nika Autor is part of the collective Newsreel Front (Obzorniška Fronta). The focus of her work is research into invisibilities/inaudibilities in relation to concealed topics of the forgotten past and the silenced present. Her works examines asylum and migration policies, workers' rights and politics of memory.

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Original language / Izvorni jezik:

English / engleski

Editor / Montaža:

Nika Autor

Producer / Producent:

Newsreel Front

Contact / Kontakt:

Nika Autor

E: nika@autor.si



Dry Ground Burning / Tlo gori

2022 (153')

BRAZIL, PORTUGAL / BRAZIL, PORTUGAL

Directors / Režija: [Joana Pimenta](#), [Adirley Queirós](#)

In 2013 the military police of the Brazilian Federal District initiated a large operation against drug traffic in the peripheral city of Ceilândia, dismantling a series of illegal networks and arresting sixteen men.

Vojna policija brazilskog Federalnog distrikta započinje veliku operaciju protiv trgovine narkoticima u rubnom gradu Ceilândia 2013. godine, uništavajući lanac ilegalnih mreža i hapseći 16 ljudi.

FESTIVALS / FESTIVALI

Cinema du Réel, France, 2022 – Grand Prize
IndieLisboa, Portugal, 2022 – Grand Prize for Feature Film, Best Portuguese Feature Film, Universidades Award
JEONJU IFF, South Korea, 2022
TIFF, Canada, 2022
Berlinale, Germany, 2022
Sydney FF, Australia, 2022
DokuFest, Kosovo, 2022



Joana Pimenta is a Portuguese filmmaker and academic. Her short films include the Festival selections "The Figures Carved into the Knife by the Sap of the Banana Trees", "An Aviation Field", and, with Adirley Queirós, "Rádio Coração". "Dry Ground Burning" is her most recent film.

Adirley Queirós is a Brazilian filmmaker. He studied at the Universidade de Brasília. His films include "A Cidade é Uma Só?", "White Out, Black In", "Once There Was Brasília" and, with Joana Pimenta, the short "Rádio Coração". "Dry Ground Burning" is his most recent film.

Joana Pimenta je portugalska filmska autorica i profesorica. Njeni festivalski filmovi su: "The Figures Carved into the Knife by the Sap of the Banana Trees", "An Aviation Field", i "Rádio Coração" sa Adirley Queirósom. "Dry Ground Burning" je njihovo najnovije ostvarenje.

Adirley Queirós je brazilski filmski umjetnik koji je studirao na Univerzitetu u Brazilu. Neki od njegovih ostvarenja su: "A Cidade é Uma Só?", "White Out, Black In", "Once There Was Brasília" i kratki film "Rádio Coração" sa Joanom Pimentom. "Dry Ground Burning" je njihovo najnovije ostvarenje.

Original language / Izvorni jezik:

Portugese / portugalski

Cinematographer / Kamera:

Joana Pimenta

Editor / Montaža:

Cristina Amaral

Producers / Producenti:

Adirley Queirós, Terratreme Filmes, Cinco da Norte (BR)

Contact / Kontakt:

E: arturdosreis@terratreme.pt

**SURVIVABILITY
AS POLITICAL
SITE / MOGUĆNOST
PREŽIVLJAVANJA KAO
POLITIČKI PROSTOR**

Programmers / Selektorice:

Kumjana Novakova

Farah Hasanbegović

Datura's Aubade /

Daturin pjev

Bretta Walker, Jean-Jacques Martinod

USA / 2021 / 17'

Dry Ground Burning /

Suho tlo gori

Joana Pimenta, Adirley Queirós

BRAZIL, PORTUGAL / 2022 / 153'

Foragers / Sakupljači hrane

Jumana Manna

PALESTINE / 2022 / 65'

Striking Land /

Zemlja koja se ne zaboravlja

Raul Domingues

PORTUGAL / 2022 / 65'

Tattooed on Our Eyes

We Carry the Aftertaste /

Na očnim kopcima istetovirano nam
je ono što je ostalo iza nas

Diana Toucedo

SPAIN / 2022 / 26'

They Carry Death /

Oni nose smrt

Helena Girón, Samuel M. Delgado

SPAIN, COLOMBIA / 2021 / 75'

Datura's Aubade / Daturin pjev

2021 (17')

USA / SAD

Directors / Režija: [Bretta Walker](#), [Jean-Jacques Martinod](#)

A farmer discovers a fallen meteorite in the high Chihuahuan deserts. The Alien Earth and the Earth Alien commingle under the spell of a deadly nightshade.

Farmer otkriva pali meteorit u visokim predjelima pustinje Chihuahuan. Vanzemaljska Planeta i Zemaljski Vanzemaljac susreću se pod čarima smrtonosne noćne sjene.

FESTIVALS / FESTIVALI

Revolutions Per Minute Festival, USA, 2022
European Media Arts Festival, Germany, 2022
EXIS Experimental Film and Video Festival, South Korea, 2022
l'Alternativa Festival de Cinema Independent de Barcelona, Spain, 2022
Bogotá Experimental FF, Colombia, 2022
Tranås at the Fringe International Arts Festival, Sweden, 2022
Camden IFF, USA, 2021



Bretta Walker is a practitioner of temporal, alchemical, and relational poetics. Her work is that of a deeply personal practice grounded by healing and liberated by process, often addressing liminality, somatic memory, passage, intimacy, and abyss.

Jean-Jacques Martinod is a filmmaker and visual artist based in Montreal. In his films, he delves into the archive and experiments with various documentary techniques and technologies.

Bretta Walker predstavnica je temporalne, alhemijske i relacione poetike. Njen rad korijene ima u dubinski ličnom iskustvu prizemljenom iscjeljenjem i oslobođenom procesima, često propitujući liminalnost, somatsku memoriju, prolaze, intimnost i ponor.

Jean-Jacques Martinod je filmski autor i vizuelni umjetnik koji živi i radi u Montrealu. U svojim filmovima ponire u arhive i eksperimentira različitim vidovima dokumentarističkih tehnika i tehnologija.

Original languages / Izvorni jezici:
English, Spanish / engleski, španski
Cinematographer / Kamera:
Bretta Walker
Sound / Zvuk:
Alex Lane
Contact / Kontakt:
Jean-Jacques Martinod
E: jjmartinod@protonmail.com

Dry Ground Burning / Suho tlo gori

2022 (153')

BRAZIL, PORTUGAL / BRAZIL, PORTUGAL

Directors / Režija: [Joana Pimenta](#), [Adirley Queirós](#)

In 2013 the military police of the Brazilian Federal District initiated a large operation against drug traffic in the peripheral city of Ceilândia, dismantling a series of illegal networks and arresting sixteen men.

Vojna policija brazilskog Federalnog distrikta započinje veliku operaciju protiv trgovine narkoticima u periferijskom gradu Ceilândia 2013. godine, uništavajući lanac ilegalnih mreža i hapseći 16 ljudi.

FESTIVALS / FESTIVALI

Cinema du Réel, France, 2022 – Grand Prize
IndieLisboa, Portugal, 2022 – Grand Prize for Feature Film, Best Portuguese Feature Film, Universidades Award
JEONJU IFF, South Korea, 2022
TIFF, Canada, 2022
Berlinale, Germany, 2022
Sydney FF, Australia, 2022
DokuFest, Kosovo, 2022



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Original language / Izvorni jezik:
Portuguese / portugalski
Cinematographer / Kamera:
Joana Pimenta
Editor / Montaža:
Cristina Amaral
Producers / Producenti:
Adirley Queirós, Terratreme
Filmes, Cinco da Norte (BR)
Contact / Kontakt:
E: arturdosreis@terratreme.pt



Foragers / Sakupljači hrane

2022 (65')



Jumana Manna is a visual artist and filmmaker. Her work explores how power is articulated, focusing on the body, land and materiality in relation to colonial inheritances and histories of place. Through sculpture, filmmaking, and occasional writing, Manna deals with the paradoxes of preservation practices, particularly within the fields of archaeology, agriculture and law.

Jumana Manna je vizuelna umjetnica i filmska autorica. U svom radu istražuje načine artikulacije moći, fokusirajući se na tijelo, zemlju i materijalnost u svezi sa kolonijalnim nasljedem historije mjesta. Putem skulpture, filmske umjetnosti i povremenog pisanja, Mana se suočava sa paradoksima očuvanja praksi, naročito unutar polja arheologije, agrikulturne i prava.

PALESTINE / PALESTINA

Director / Režija: [Jumana Manna](#)

The film depicts the dramas around the practice of foraging for wild edible plants in Palestine/Israel with wry humor and a meditative pace. Shot in the Golan Heights, the Galilee and Jerusalem, it employs fiction, documentary and archival footage to portray the impact of Israeli nature protection laws on these customs.

Film daje uvid u dramatične situacije iznikle iz praksi sakupljanja divljih jestivih biljaka u Palestini/Izraelu, uz meditativni tempo i uvrnuti humor. Sniman u predjelima Golanske visoravni, Galileje i Jerusalema, film podjednako upošljava fikciju, dokumentarizam i arhivske snimke, portretirajući uticaj izraelskih zakona o očuvanju okoliša na ove običaje.

FESTIVALS / FESTIVALI

Visions du Réel, Switzerland, 2022 – International Feature Film Competition
MIFF, Australia, 2022
Take One Action FF, Scotland, 2022
DokuFest, Kosovo, 2022

Original languages / Izvorni jezici:
Arabic, Hebrew / Arapski, hebrejski
Cinematographers / Kamera:
Marte Vold, Yaniv Linton, Ashraf Dowani
Editors / Montaža:
Jumana Manna, Katrin Ebersohn
Producer / Producent:
Jumana Manna
Contact / Kontakt:
Jumana Manna
E: jumana.manna@gmail.com



Striking Land / Zemlja koja se ne zaboravlja

2022 (65')

PORTUGAL / PORTUGAL

Director / Režija: [Raul Domingues](#)

It is told that in the past, two wrongdoers came to serve their sentence of taking care of an uninhabited and fallow land. Their sentence was passed from generation to generation and was inherited by the men who work it.

A barefoot woman is tilling the land and is surprised by a leaf.

Priča se da su nekada davno dva čovjeka koji su prekršili zakon, služili kaznu tako što su brinuli o nenaseljenoj i jalovoj zemlji. Njihova kazna prenosila se sa koljena na koljeno, da bi je konačno naslijedili ljudi koji istu zemlju obrađuju.

Bosonoga žena popločava zemlju, i iznenađuje je jedan list.

FESTIVALS / FESTIVALI

Berlinale, Germany, 2022
Play-Doc, Spain, 2022



Raul Domingues (Portugal, 1991) has graduated in Sound and Image at the Caldas da Rainha School of Arts and Design and started working as a film editor in short and feature films. His films "Alice e Darlene" (2013) and "Flour Azul" (2014) have been in several screenings and festivals. This is his second feature film.

Raul Domingues (Portugal, 1991) diplomirao je zvuk i sliku pri Školi umjetnosti i dizajna Caldas da Rainha i potom počeo raditi kao montažer na kratkim i dugometražnim filmovima. Njegovi filmovi "Alice e Darlene" (2013) i "Flour Azul" (2014) prikazivani su u više selekcija i festivala. Ovo je njegov drugi dugometražni film.

Original language / Izvorni jezik:
Portugese / portugalski
Cinematographer / Kamera:
Raul Domingues
Editor / Montaža:
Raul Domingues
Producers / Producenti:
Oublaum Filmes, Etnograf Filmes,
Terratrema
Contact / Kontakt:
Nevena Desivojević



Tattooed on Our Eyes We Carry the Aftertaste / Na očnim kopcima istetovirano nam je ono što je ostalo iza nas

2022 (26')

SPAIN / ŠPANIJA

Director / Režija: [Diana Toucedo](#)

The shellfish gatherers of Redondela strive every day of the tide to sow, dig and care for the threshold between the sea and the sand. In symbiosis, a collective consciousness and affection emerge from their bodies, their gestures and their words.

Kada plima nastupi, sakupljači školjki sa Redondele nastoje sijati, prekopavati i brinuti se za prag zemlje koji dijeli more i pijesak. U simbiozi, kolektivna svijest i privrženost izranjaju iz njihovih tijela, pokreta i riječi.

FESTIVALS / FESTIVALI

Visions du Réel, Switzerland, 2022 – International Medium Length and Short
Film Competition
Play-Doc, Spain, 2022



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

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

Original language / Izvorni jezik:

Galician / galicijski

Cinematographer / Kamera:

Diana Toucedo

Editor / Montaža:

Diana Toucedo

Producer / Producent:

Diana Toucedo

Contact / Kontakt:

Diana Toucedo

E: dianatoucedo@gmail.com



They Carry Death / Oni nose smrt

2021 (75')

SPAIN, COLOMBIA / ŠPANIJA, KOLUMBIJA

Directors / Režija: [Helena Girón](#), [Samuel M. Delgado](#)

1492. Among the crew captained by Christopher Columbus, travel three men who should have been dead by now. They have managed to avoid their sad fate by participating in this uncertain journey. When reaching the Canary Islands they flee, taking one of the ship's sails with them. Meanwhile, in the "Old World", a woman tries to save her dying sister by bringing her to a healer. Both of these journeys attempt to laugh at death. Both journeys are at the mercy of History.

Godina je 1492. U posadi Kristofera Kolumba putuju trojica ljudi koji su trebali umrijeti. Izbjegli su svoju tužnu sudbinu pristajući na ovo nesigurno putovanje. Bježe po dolasku na Kanarska ostrva, uzimajući sa sobom jedno od brodskih jedara. Istovremeno, na Starom kontinentu, žena pokušava spasiti umiruću sestru vodeći je iscjelitelju. Oba putovanja su pokušaj ruganja smrti. Oba putovanja su ostavljena na milost Historiji.

FESTIVALS / FESTIVALI

Venice IFF, 2021, Italy – International Film Critics' Week
San Sebastián FF, Spain, 2021 – Zabaltegi-Tabakalera Special Mention
Mar Del Plata FF, Spain, 2021 – Altered States Competition
Brisbane IFF, Australia, 2021
Cairo IFF, Egypt, 2021



Helena Girón (1988) graduated in Audiovisual Communication and got her Master in Screenwriting for film and TV from the University of Carlos III in Madrid and a Master in Editing for Film at the ESCAC. She teaches at the ECAM, EQZE and IFIC.

Samuel M. Delgado (1987) has a degree in Audiovisual Communication and got his Master in Screenwriting for film and TV from the University of Carlos III in Madrid. He has participated in international workshops at the EICTV in direction and production. He co-wrote the script for "Blanco En Blanco", a Venice IFF award winner.

Helena Girón (1988) diplomirala je audiovizuelne komunikacije i posjeduje MA u oblasti scenarističkog filmskog i TV pisanja sa Univerziteta Carlos III u Madridu, te MA za filmsku montažu na ESCAC-u. Predaje na ECAM, EQZE i IFIC.

Samuel M. Delgado (1987) diplomirao je audiovizuelne komunikacije i postdiplomac je scenarističkog filmskog i TV pisanja sa Univerziteta Carlos III u Madridu. Učestvovao je na internacionalnim radionicama na EICTV u oblasti režije i produkcije. Jedan je od scenarista za "Blanco en Blanco", film nagrađen na Venecijanskom filmskom festivalu.

Original languages / Izvorni jezici:
Spanish, Galician / španski, galicijski
Cinematographer / Kamera:
José Ángel Alayón
Editor / Montaža:
Manuel Muñoz Rivas
Producers / Producenti:
Beli Martínez; Filmika Galaika,
El Viaje Films, La Banda Negra,
Blond Indian Films
Contact / Kontakt:
Bendita Films
E: festivals@benditafilms.com

**HOW DO WE
IMAGINE POLITICAL
WORK / KAKO
ZAMIŠLJAMO
POLITIČKI RAD?**



Programmers / Selektori:
[Kumjana Novakova](#)
[Farah Hasanbegović](#)

The Gallery / Galerija
[Cordula Rieger](#)
AUSTRIA / 2021 / 8'

I Am Trying to Remember /
Pokušavam se sjećati
[Pegah Ahangarani](#)
IRAN, CZECH REPUBLIC / 2021 / 16'

In Flow of Words /
U protoku riječi
[Eliane Esther Bots](#)
NETHERLANDS / 2021 / 22'

Mara / Mara
[Sasha Kulak](#)
FRANCE, GEORGIA / 2022 / 60'

MUTZENBACHER /
MUTZENBACHER
[Ruth Beckermann](#)
AUSTRIA / 2022 / 100'

Swing and Sway /
Njiši se i pleši
[Chica Barbosa, Fernanda Pessoa](#)
BRAZIL / 2022 / 82'



The Gallery / Galerija

2021 (8')

AUSTRIA / AUSTRIJA

Director / Režija: [Cordula Rieger](#)

At the start are close-ups, they are blurred. Eyes, mouths, noses, hands enter the picture. Scattered, nearly puzzle-like. The tone is also minimal and offers no clues as to what we are actually looking at; we hear paper, glass. We grope in the dark, it is silent. Step by step—after a fade-in of the title—the camera offers more context: the paper that is being written on, the writing, the drying of the paper. It seems as though we are reminded of Japanese or Chinese calligraphy: a ritual that accompanies production of an artwork.

Na početku su krupni kadrovi, mutni. Oči, usta, nosevi, ruke ulaze u kadar. Raštrkani, gotovo nalik na slagalice. Zvuk je minimalan i ne odaje u šta gledamo; čujemo papir, staklo. Tapkamo po mraku, tiho je. Korak po korak – nakon što nestane naslov – kamera nudi više konteksta; papir po kojem se piše, pisanje, sušenje papira. Čini se da nas podsjeća na japansku ili kinesku kaligrafiju: ritual koji prati stvaranje umjetnosti.

FESTIVALS / FESTIVALI

Still Voices Short FF, Ireland, 2021

Girona FF, Spain, 2021

Porto Femme FF, Portugal, 2021 – Special Mention Jury (Student Competition)

Roma Creative Contest ISFF, 2021

Dresden Filmfest, Germany, 2022



Cordula Rieger (2000) is a French and Austrian film student. Since October of 2020, she is studying directing in the class of Michael Haneke at Filmakademie Wien. She has written and directed several fictional and experimental short films, as well as documentaries.

Cordula Rieger (2000) je francuska i austrijska studentica filma. Od oktobra 2020. godine studira režiju u klasi Michaela Hanekea na Filmskoj akademiji u Beču. Scenaristkinja je i režiserka nekoliko fikcionalnih i eksperimentalnih kratkih i dokumentarnih filmova.

Original languages / Izvorni jezici:
English, German / engleski, njemački
Cinematographer / Kamera:
Anna Viola Haderer
Editors/ Montaža:
Célia Caroubi, Cordula Rieger
Contact / Kontakt:
Cordula Rieger
E: riegercordula@yahoo.com



I Am Trying to Remember / Pokušavam se sjećati

2021 (16')

IRAN, CZECH REPUBLIC / IRAN, ČEŠKA

Director / Režija: [Pegah Ahangarani](#)

I asked: "Why have they erased you?" He said: "Maybe they are scared." I said: "Whoever is scared, should erase themselves." He said: "In that case, the faces of the living would all be gone and only the dead would remain."

Pitala sam: "Zašto su te izbrisali?". Rekao je: "Možda se boje". Rekla sam: "Onaj ko se boji, treba se izbrisati". Rekao je: "U tom slučaju, lica živućih bi nestala i samo bi mrtvi ostali".

FESTIVALS / FESTIVALI

IDFA, Netherlands, 2021 – Short Documentary Competition
IndieLisboa, Portugal, 2021
DokuFest, Kosovo, 2021
ZagrebDox, Croatia, 2021
Hot Docs, Canada, 2021
Thessaloniki FF, Greece, 2021



Pegah Ahangarani (1984) is an Iranian actress, film director and musician. She has directed seven documentaries and acted in more than 40 feature films. Her movies (where she starred or directed) have been shown in many festivals, including Berlinale, TIFF, Venice FF. She has received many prizes in different festivals: Best Actress in Cairo FF; Best Actress in Locarno FF; Best Director for "Ghazaleh Alizadeh" in Cinema Verité IFF; Best Director in Isfahan IFF for "Tamashakhaneh"; Best Creativity for "Dehnamakiha" in Khane Cinema FF etc.

Pegah Ahangarani (1984) je iranska glumica, filmska režiserka i muzičarka. Režirala je sedam dokumentarnih filmova i glumila u preko 40 dugometražnih filmova. Njeni filmovi (sa glumačkom ili režiserskom ulogom) prikazani su na brojnim festivalima poput Berlinalea, TIFF i venecijanskog FF. Primila je nagrade za najbolju glumicu na filmskim festivalima u Kairu i Locarnu; za najbolju režiju za "Ghazaleh Alizadeh" na Cinema Verité IFF; za "Tamashakhaneh" na isfahanskom IFF; za kreativnost za "Dehnamakiha" na Khane Cinema FF itd.

Original language / Izvorni jezik:
Farsi / perzijski
Cinematographer / Kamera:
Pegah Ahangarani
Editor / Montaža:
Farahnaz Sharifi
Producer / Producent:
Kaveh Farnam / Europe Media Nest
Contact / Kontakt:
Europe Media Nest
E: gabriela.daniels@medianest.net



In Flow of Words / U protoku riječi

2021 (22')

NETHERLANDS / NIZOZEMSKA

Director / Režija: [Eliane Esther Bots](#)

Film follows the narratives of three interpreters of the International Criminal Tribunal for the former Yugoslavia. They interpreted shocking testimonies from witnesses, victims and perpetrators, without ever allowing their own emotions, feelings and personal histories to be present. Contrary to their position at the tribunal, this film places their voices and experiences center stage.

Film prati narative tri prevodioca Međunarodnog suda za ratne zločine počinjene na području bivše Jugoslavije. Prevodili su stravične ispovijesti svjedoka, žrtava i počinitelaca, ne dopuštajući emocijama, osjećajima i ličnim historijama da prevladaju. Nasuprot njihovim ulogama na Tribunalu, ovaj film daje glavnu ulogu njihovim glasovima i iskustvima.

FESTIVALS / FESTIVALI

Locarno FF, Switzerland, 2021 – Best Direction Prize - Leopards of Tomorrow (International Competition)
Chicago IFF, USA, 2021 – Best Documentary Short Competition
Clermont-Ferrand ISFF, France, 2021 – Best Documentary, International Competition Award
DocAviv FF, Israel, 2021 – Best Short Film Award
Minneapolis St. Paul IFF, 2021, USA – Best Documentary Short
Hamptons IFF, USA, 2021 – Golden Starfish Award
IDFA, Netherlands, 2021



Eliane Esther Bots (Netherlands, 1986) graduated University of the Arts Utrecht in 2008. She participated in the post-graduate program "Document and contemporary art" at École Européenne Supérieure de l'image (France) in 2012. In 2016 she graduated cum laude from the Master of Film at the Film Academy in Amsterdam.

Eliane Esther Bots (Nizozemska, 1986) diplomirala je na Univerzitetu za umjetnost u Utrehtu 2008. Upisala je postdiplomske studije za dokumentarističku i savremenu umjetnost pri École Européenne Supérieure de l'image u Francuskoj 2012. Diplomirala je sa počastima na master studiju Filmske akademije u Amsterdamu 2016.

Original languages / Izvorni jezici:
English, Bosnian, Serbian, Croatian /
engleski, bosanski, srpski, hrvatski
Cinematographer / Kamera:
Daniel de Oliveira Donato
Editor / Montaža:
Eliane Esther Bots
Producer / Producent:
Manon Bovenkerk / near/by film
Contact / Kontakt:
Eliane Esther Bots
E: info@twosmallthings.com
W: twosmallthings.com

Mara / Mara

2022 (60')

FRANCE, GEORGIA / FRANCUSKA, GRUZIJA

Director / Režija: [Sasha Kulak](#)

“Mara” is a hybrid experimental documentary essay. The film flips between esthetical dream images and real footage of police brutality. This is an essay about a communal nightmare, a nightmare which has bound a whole nation together.

“Mara” je hibridni eksperimentalni dokumentaristički esej. Film oscilira između estetskih snoviđenja i stvarnih snimaka policijskog nasilja. Ovo je esej o zajedničkoj noćnoj mori, onoj koja je povezala jednu naciju.

FESTIVALS / FESTIVALI

Ji.hlava IDFF, Czech Republic, 2021 – Silver Eye Award
IFFR, Netherlands, 2022 – Official Selection
Artdocfest, Russia, 2022 – Jury Special Mention Award



Sasha Kulak's work in film spans a variety of visual projects ranging from documentary to fashion and music videos to photography and curation. Her films have taken her across the world with her first award-winning documentary “Salamanca” (2015), premiering at IDFA 2015 and screening at HotDocs, Camden and a number of other festivals. Sasha's films explore fascinating and bizarre stories of heroes and communities living on the margins of society.

Sasha Kulak svoj filmski rad ostvaruje kroz vizuelne projekte od dokumentarnih filmova do modnih i muzičkih videa, fotografije i kuriranja. Njeni su filmovi osvojili svijet počevši sa nagrađivanim dokumentarnim filmom “Salamanca” (2015), sa premijernim prikazivanjem na IDFA i kasnije HotDocs, te brojnim drugim festivalima. Sashini filmovi prikazuju fascinantne i bizarne priče o herojima i zajednicama na društvenim marginama.

Original languages / Izvorni jezici:

Russian, Belorussian / ruski, bjeloruski

Cinematographer / Kamera:

Sasha Kulak

Editor / Montaža:

Sasha Kulak

Producers / Producenti:

Louis Beaudemont, Ksenia Gorenstein

Contact / Kontakt:

Ksenia Gorenstein

E: ksenia.gorenstein@gmail.com

T: +447894825162

MUTZENBACHER / MUTZENBACHER

2022 (100')

AUSTRIA / AUSTRIJA

Director / Režija: [Ruth Beckermann](#)

With an ad in a newspaper, Ruth Beckermann announces a casting call for a film based on a well-known pornographic text. For more than a hundred years, the novel, "Josefine Mutzenbacher or The Story of a Viennese Whore" has been the subject of controversy for its lustful depiction of child and female sexuality. Though banned for a period, it has also been celebrated as a world-renowned work of Viennese literature. This film sees a hundred men confronted with excerpts from the novel at a time when sex is more ubiquitous than ever, and yet is met with a highly charged moral environment.

Oglasom u novinama Ruth Beckermann objavljuje kasting za film baziran na dobro znanom pornografskom tekstu. Više od stotinu godina, novela "Jozefina Mutzenbacher ili Priča jedne bečke kurve kako ju je ispričovala sama" kontraverzno odjekuje zbog požudnih prikaza dječije i ženske seksualnosti. Iako jedno vrijeme zabranjena, ujedno je i slavljena kao remek-djelo bečke literature. Ovaj film prati stotinu muškaraca suočenih sa isječcima ovog teksta, u vremenu svepristutnosti seksa, ali i visoko moralne okoline.

FESTIVALS / FESTIVALI

Berlinale, Germany, 2022 – Encounters Award Winner, Berlinale Documentary Award Competition
Subversive FF, Croatia, 2022 – Special Jury Prize Award
Cinéma du Réel, France, 2022 – Cinéma du Réel Award Competition
Hong Kong IFF, China, 2022 – Golden Firebird Award Competition
San Sebastián IFF, Spain, 2022 – Zabaltegi-Tabakalera Prize Competition



Ruth Beckermann is a filmmaker and author based in Vienna. Her films include "The Paper Bridge", "East of War" and "American Passages". In 2014 her film "Those Who Go Those Who Stay" received the big documentary film prize at the Diagonale in Graz. Two years later, "The Dreamed Ones" was also honored there as best feature film. "The Waldheim Waltz" received several awards, including the Glashütte Original – Documentary Award for best documentary film at the Berlinale 2018, as well as an Oscar nomination. In 2019 she created the installation "Joyful Joyce" for the Salzburg Festival.

Ruth Beckermann je filmska autorica i spisateljica iz Beča. Neki od njenih filmova su "The Paper Bridge", "East of War" i "American Passages". Film "Those Who Go Those Who Stay" je 2014. osvojio značajnu nagradu na Diagonaleu u Grazu. Dvije godine poslije, "The Dreamed Ones" je proglašen najboljim dugometražnim filmom. "The Waldheim Waltz" je osvojio brojne nagrade uključujući i dokumentarističku nagradu Glashütte Original za najbolji film na Berlinaleu 2018. godine, kao i nominaciju za Oskara. Ruth je 2019. Kreirala "Joyful Joyce" instalaciju za Festival u Salzburgu.

Original language / Izvorni jezik:
German / njemački
Cinematographer / Kamera:
Johannes Hammel
Editor/ Montaža:
Dieter Pichler
Producent / Producent:
Ruth Beckermann Filmproduktion
Contact / Kontakt:
Ruth Beckermann Filmproduktion
E: sekretariat@ruthbeckermann.com



Swing and Sway / Njiši se i pleši

2022 (82')

BRAZIL / BRAZIL

Directors / Režija: [Chica Barbosa](#), [Fernanda Pessoa](#)

The year in which everything radically changed, where real and invisible borders took on another dimension, is the root of a filmic provocation. Two girlfriends, separated by the north and south hemispheres of America, intend to dance in the tumult of images, violence, frustrations and desires. They do it through a game where registering themselves and the women around them enables a dialogue that becomes real and vivid, as an encounter and a hug determined to resist the distance.

Godina tokom koje se sve radikalno promijenilo, kada su stvarne i nevidljive granice poprimile druge dimenzije, izvor je filmskog zapleta. Dvije prijateljice razdvojene sjevernom i južnom američkom hemisferom, namjeravaju zaplesati u metežu slika, nasilja, frustracija i žudnji. Kroz igru u kojoj registruju sebe i žene oko sebe, ostvaren je dijalog koji postaje stvaran i živopisan, poput susreta i zagrljaja riješenog da prkosi udaljenosti.

FESTIVALS / FESTIVALI

Sheffield DocFest, UK, 2022 – International Competition
Olhar de Cinema IFF, Brazil, 2022 – Official Selection



Chica Barbosa is an award winning Brazilian-Mexican filmmaker based in Los Angeles. Her short film "La Flaca" (2018) was selected to over 100 festivals around the world and won several awards. Her work has been shown at IDFA, RIDM, DOC NYC, Message to Man, Frameline, Fribourg IFF, among others.

Fernanda Pessoa is a Brazilian filmmaker and artist. Her first documentary "Stories Our Cinema Did (Not) tell" (2017) was screened in over 25 festivals and was distributed on Brazilian Netflix. Her work has been shown at IDFA, RIDM, DOC NYC, DocLisboa, DOC NYC, Festival du Nouveau Cinéma, Bienalsur, Calarts, among others.

Chica Barbosa je nagrađivana brazilsko-meksička filmska autorica sa adresom u Los Angelesu. Njen kratki film "La Flaca" (2018) prikazan je na preko 100 svjetskih festivala i osvojio je više nagrada. Njeni radovi su prikazani na festivalima IDFA, RIDM, DOC NYC, Message to Man, Frameline, Fribourg IFF itd.

Fernanda Pessoa je brazilaska filmska autorica i umjetnica. Njen prvi dokumentarni film "Stories Our Cinema Did (Not) tell" (2017) prikazan je na preko 25 festivala i brazilskom Netflixu. Njeni filmovi su prikazivani i na festivalima IDFA, RIDM, DOC NYC, DocLisboa, DOC NYC, Festival du Nouveau Cinéma, Bienalsur, Calarts, itd.

Original languages / Izvorni jezici:
Portuguese, Spanish, English /
portugalski, španski, engleski
Cinematographers / Kamera:
Chica Barbosa, Fernanda Pessoa
Editors / Montaža:
Chica Barbosa, Fernanda Pessoa
Producers / Producenti:
Vulcana Cinema, Pessoa Produções
Contact / Kontakt:
Vulcana Cinema
W: vulcanacinema.com
T: + 55 51 30624400

**FEW NOTES
ON PERSONAL
GEOGRAPHIES /
NEKOLIKO
BILJEŠKI O LIČNIM
PROSTORIMA**

Programmers / Selektorice:

Kumjana Novakova

Farah Hasanbegović

How to Save a Dead Friend /
Kako spasiti mrtvog prijatelja

Marusya Syroechkovskaya

**SWEDEN, NORWAY, FRANCE,
GERMANY / 2022 / 103'**

A Pile of Ghosts /

Gomila duhova

Ella Raidel

AUSTRIA, SINGAPORE / 2021 / 70'

Saint-Désir l'Exil /

Saint-Désir l'Exil

Natacha Nisic

FRANCE / 2020 / 10'

Sounds of Weariness /

Zvuci zamora

Taymour Boulos

**BELGIUM, PORTUGAL, HUNGARY,
LEBANON / 2021 / 13'**

Without / Bez

Luka Papić

SERBIA / 2022 / 63'

Works from Work /

Radovi s posla

Zlatan Hadžifejzović

BOSNIA AND HERZEGOVINA, UK / 2019 / 13'



How to Save a Dead Friend / Kako spasiti mrtvog prijatelja

2022 (103')

SWEDEN, NORWAY, FRANCE, GERMANY / ŠVEDSKA, NORVEŠKA,
FRANCUSKA, NJEMAČKA

Director / Režija: [Marusya Syroechkovskaya](#)

Marusya is 16 and, like many Russian teenagers, is determined to end her life. Then she meets her soulmate in another millennial, Kimi. They spend a decade filming the euphoria and anxiety, the happiness and misery of their youth, muzzled by a violent and autocratic regime in the midst of a “depressed Russia”. This film is a cry from the heart, a tribute to an entire silenced generation.

Marusya ima 16 godina i, kao i mnogi ruski tinejdžeri, želi se ubiti. Tada upoznaje srodnu dušu u tijelu drugog milenijalca, Kimi. Provode deceniju snimajući euforiju i anksioznost, sreću i mizeriju svoje mladosti, zarobljeni u nasilnom i autokratskom režimu u jeku ere “depresivne Rusije”. Ovaj film je krik srca, oda jednoj utišanoj generaciji.

FESTIVALS / FESTIVALI

Visions du Réel, Switzerland, 2022 – Special Mention (International Competition)
Subversive FF, Croatia, 2022 – Wild Dreamer Award for Best Documentary
Underhill Festival, Montenegro, 2022 – Maslačak Award in International Competition
Guanajuato IFF, Mexico, 2022 – Special Jury Mention (Feature Documentary)
Indielisboa, Portugal, 2022
Dok.fest Munich, Germany, 2022
Dokufest, Kosovo, 2022



Marusya Syroechkovskaya (1989) is a Moscow-born award-winning filmmaker and visual artist, who had to flee Russia as the March 2022 crackdown on opposition voices increased. Her student short, “Exploration of Confinement” received a Jury Award at the New Orleans FF 2013 and qualified for the 2013 Academy Awards. It was also selected for the 35th Moscow IFF, the Message to Man IFF 2013, Tenerife Shorts FF 2014, and a number of other international film festivals.

Marusya Syroechkovskaya (1989) je filmska autorica i vizuelna umjetnica rođena u Moskvi, a izbjegla iz Rusije u martu 2022. godine sa jačanjem pritiska na opoziciju. Njen kratki studentski film “Exploration of Confinement” dobitnik je Nagrade žirija na New Orleans FF 2013, a bio je u selekciji za dodjelu Oskara iste godine. Također, bio je i u selekciji za IFF Moskve, Message to Man, Tenerife Shorts FF 2013, te drugim filmskim festivalima.

Original language / Izvorni jezik:

Russian / ruski

Cinematographers / Kamera:

Kimi Morev, Marusya Syroechkovskaya

Editor / Montaža:

Qutaiba Barhamji

Producers / Producenti:

Ksenia Gapchenko/Docs Vostok; Mario

Adamson/Sisyfos film

Contact / Kontakt:

Anna Berthollet

LightDox

E: anna@lightdox.com

A Pile of Ghosts / Gomila duhova

2021 (70')

AUSTRIA, SINGAPORE / AUSTRIJA, SINGAPUR

Director / Režija: [Ella Raidel](#)

A ghost story of urbanisation. The last hotel, which has been condemned for demolition like the rest of the town, is still standing. The owner Charles imagines himself with a female visitor in the scenes of a Hollywood classic. The vexing interplay of documentary and fiction, in which construction workers, investors and real estate agents appear, takes place in contemporary China, where cities are built entirely on speculation, dictated by the fictions of capitalism.

Mračna priča o urbanizaciji. Posljednji hotel osuđen na rušenje poput ostatka grada, još uvijek stoji netaknut. Vlasnik Charles se zamišlja sa gošćom u scenama holivudskih klasika. Uznemirujuće preplitanje dokumentarizma i fikcije, sa građevincima, investitorima i agentima za nekretnine, smješteno je u savremenu Kinu gdje novi gradovi nastaju na nagađanjima, vođeni fikcijama kapitalizma.

FESTIVALS / FESTIVALI

Jihlava IDFF, Czech Republic, 2021
this human world IHRFF, Austria, 2021
Rotterdam Architecture FF, Netherlands, 2021
Crossing Europe FF, Austria, 2022
Human Rights FF, Kosovo, 2022
Diagonale, Austria, 2022
SiciliAmbiente Festival, Italy, 2022



Ella Raidel, Ph.D., is a filmmaker, artist and researcher. In her interdisciplinary works – films, videos, research and discourses – she focuses on the socio-cultural aspects of globalization, urbanization and the representation of images. Her hybrid practice is to create a discursive space for filmmaking, art and research. Raidel's works has participated in international biennials, exhibitions, conferences, and presented at numerous International film festivals, among those IFF Rotterdam, CPH:DOX Copenhagen IDFF, DOK Leipzig, Hot Docs Canada, and Chicago IFF.

Ella Raidel je doktorantica, filmska autorica, umjetnica i istraživačica. U svom interdisciplinarnom radu – filmovima, istraživanju i diskurzivnoj praksi – fokusira se na sociokulturne aspekte globalizacije, urbanizacije i reprezentacije prizora. Njena hibridna praksa je stvaranje diskurzivnog prostora za filmove, umjetnost i istraživanja. Radovi Raidelove su u selekcijama internacionalnih bijenala, izložbi, konferencija, kao i internacionalnih filmskih festivala poput IFF Rotterdam, CPH:DOX Copenhagen, DOK Leipzig, Hot Docs Kanada i Chicago IFF.

Original language / Izvorni jezik:
Chinese / kineski
Cinematographers / Kamera:
Ella Raidel, Djordje Arambasic, Karel Picha, Vincent Zheng
Editor / Montaža:
Daniel Hui
Producer / Producent:
Ella Raidel
Contact / Kontakt:
Ella Raidel
W: ellaraidel.com



Saint-Désir l'Exil / Saint-Désir l'Exil

2020 (10')

FRANCE / FRANCUSKA

Director / Režija: [Natacha Nisic](#)

In the heart of Saint-Désir l'Exil there is a swimming pool. In the heart of the pool are the noxious bodies. Next to the pool, my mother lives her last moments under the sun.

U centru Saint-Désir l'Exil postoji bazen. U srcu bazena su štetna tijela. Uz bazen, moja majka proživljava posljednje životne trenutke.



Natacha Nisic is an artist and filmmaker. She weaves links between history and collective memory in investing its implications into the political, social and cultural fields. She explores the relationships between images, words, interpretation, symbol and ritual. Her work questions the nature of language, image and sound through different media: Super 8, 16MM, video, photography and drawing. She has been awarded of the Lea und Hans Gründig Prize in 2021 for the creation of "The Crown Letter" (2020), an international platform of women artists, in response to the Corona virus crisis.

Natacha Nisic je umjetnica i filmska autorica. Plete veze između historije i kolektivnog sjećanja istražujući njihov uticaj u političkom, društvenom i kulturalnom. Istražuje odnose između slika, riječi, interpretacija, simbola i rituala. Njeni radovi propituju prirodu jezika, slike i zvuka kroz različite medije: Super 8, 16MM, video, fotografiju i crteže. Dobitnica je Lea und Hans Gründig nagrade za stvaranje "The Crown Letter" (2020), internacionalne platforme za umjetnice kao odgovor krizi nastaloj uslijed koronavirusa.

Original language / Izvorni jezik:

French / francuski

Contact / Kontakt:

Natacha Nisic

W: natachanisic.net

Sounds of Weariness / Zvuci zamora

2021 (13')

**BELGIUM, PORTUGAL, HUNGARY, LEBANON /
BELGIJA, PORTUGAL, MAĐARSKA, LIBAN**

Director / Režija: [Taymour Boulos](#)

In the middle of one of his recurrent anxiety attacks, a Lebanese young man living in Brussels finds rest in a laundromat. From the embodied eye of a spinning washing machine, we see him traveling around the place along with his microphone, driven by the obsession of understanding the origin of his discomfort. A symphony of washing machine reverberations and human voices celebrating encounters of people in everyday places.

Tokom jednog od svojih hroničnih anksioznih napada, mladi Libanac sa adresom u Briselu mir pronalazi u vešeraju. Okom veš mašine koja se vrti, vidimo ga kako korača sa mikrofonom, gonjen opsesivnom potrebom razumijevanja izvora svoje nelagode. Simfonija zvukova veš mašine i ljudski glasovi koji slave susrete na svakodnevnim mjestima.

FESTIVALS / FESTIVALI

DocLisboa, Portugal, 2021
Goshort, Netherlands, 2021
Écrans du Réel, Lebanon, 2021
Tirana IFF, Kosovo, 2021
Festival Dei Popoli, Italy, 2021
Ji.hlava IDFF, Czech Republic, 2021



Taymour Boulos is a Lebanese filmmaker based in Beirut. He is a BA of Film Directing at the Lebanese Academy of Fine Arts, and is a graduate from the DocNomads Joint Masters Degree. His short films include "Anything Can Happen Now" (2020), "A package and a crane" (2020), "It's Just Another Dragon" (2020) (Yamagata IDFF and London Short FF 2021), and "Encounters on an uncertain spring" (2022). He is currently a lecturer at the Lebanese Academy of Fine Arts.

Taymour Boulos je libanski filmski autor sa adresom u Bejrutu. Diplomirao je filmsku režiju pri Akademiji scenskih umjetnosti u Libanu, a diplomac je zajedničkog master programa DocNomads. Neki od njegovih filmova su "Anything Can Happen Now" (2020), "A package and a crane" (2020), "It's Just Another Dragon" (2020) (Yamagata IDFF i London Short FF, 2021. godine), i "Encounters on an uncertain spring" (2022). Trenutno je predavač na Akademiji scenskih umjetnosti u Libanu.

Original languages / Izvorni jezici:

French, Arabic / francuski, arapski

Cinematographer / Kamera:

Taymour Boulos

Editor / Montaža:

Taymour Boulos

Producer / Producent:

Docnomads Joint Masters

Contact / Kontakt:

Taymour Boulos

E: boulostaymour@gmail.com

Without / Bez

2022 (63')



Luka Papić (Serbia, 1989) started his studies at the HFBK Hamburg Academy of Arts in the Film Department in 2011. In 2016 graduated MFA studies in the class of Angela Schanelec. Received Encouraging New Talent Award grant (support for graduation plans) for the best graduation work of the 2016 at HFBK Hamburg for the short film "Grapevines", 2016.

SERBIA / SRBIJA

Director / Režija: [Luka Papić](#)

After losing his dog, an eccentric artist from Belgrade embarks on a journey to look for his pet. Throughout his quest, we will get to know a number of strange characters. The filmmaker's humorous approach opens up a dialogue about different philosophical questions related to art, representation, identity, nature, history, ethics and politics.

Luka Papić (Srbija, 1989) je 2011. godine počeo studije na Akademiji umjetnosti u Hamburgu, na Odsjeku za film. Postiplomske studije je završio u klasi Angele Schanelec. Za svoj kratki film "Grapevines" nagrađen je grantom za obećavajuće mlade talente (podrška diplomskom radu) za najbolji diplomski film 2016. godine pri matičnoj Akademiji.

Nakon što izgubi psa, ekscentrični beogradski umjetnik odlazi na putovanje da ga nađe. Tokom ovog poduhvata, upoznat ćemo brojne čudnovate ličnosti. Autorski humoristični pristup otvara dijalog o različitim filozofskim pitanjima umjetnosti, predstavljanja, identiteta, prirode, historije, etike i politike.

FESTIVALS / FESTIVALI

Visions du Réel, Switzerland, 2022 – International Medium Length & Short Film Competition Award
Beldocs, Serbia, 2022 – Grand Prix
Underhill Fest, Serbia, 2022 – Special Mention
Dokufest, Kosovo, 2022

Original language / Izvorni jezik:

Serbian / srpski

Cinematographer / Kamera:

Luka Papić

Editor/ Montaža:

Jelena Maksimović

Producer / Producent:

Srđa Vučo

Contact / Kontakt:

E: kinoverige@gmail.com





Works from Work / Radovi s posla

2019 (13')

**BOSNIA AND HERZEGOVINA, UK /
BOSNA I HERCEGOVINA, VELIKA BRITANIJA**
Director / Režija: [Zlatan Hadžifejzović](#)

“Works from Work” is short film made by Zlatan Hadžifejzović at his place of employment, which he is transforming into his atelier. Creative process is happening covertly, where this artist is using every opportunity to make art.

“Radovi s posla” je kratki film autora Zlatana Hadžifejzovića sa mjesta na kojem radi, a koje transformira u atelje. Kreativni proces se odvija potajno, a umjetnik koristi svaku priliku za stvaranje umjetnosti.



Zlatan Hadžifejzović (1992) is a Bosnian and Herzegovinian artist. He graduated within an MA in Sculpture from the Academy of Fine Arts Sarajevo. He lives and works in London.

Zlatan Hadžifejzović (1992) je bosanskohercegovački umjetnik. Magistrirao je kiparstvo pri Akademiji likovnih umjetnosti u Sarajevu. Živi i radi u Londonu.

Original language / Izvorni jezik:
English / engleski
Writer / Scenarij:
Zlatan Hadžifejzović
Producer / Producent:
Sanae Yamada
Contact / Kontakt:
Zlatan Hadžifejzović
E: Zlatan.hadzifejzovic@gmail.com

**REVERSAL LANDSCAPES.
FROM THE POLITICAL
WORLD TO A POLITICS
OF THE WORLD /
PEJZAŽI PROMJENE.
OD POLITIČNOG
SVIJETA DO POLITIKA
SVIJETA**

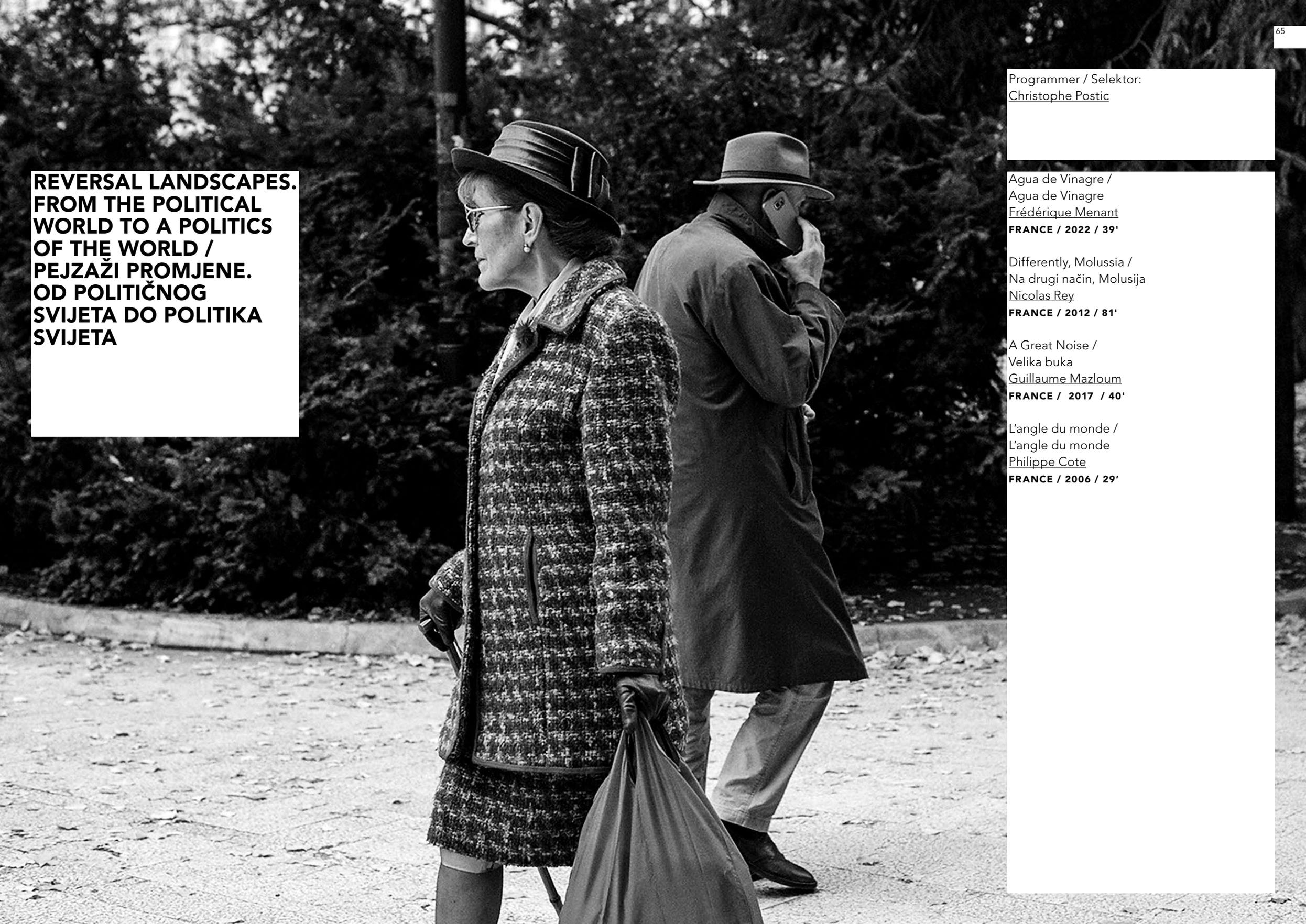
Programmer / Selektor:
Christophe Postic

Agua de Vinagre /
Agua de Vinagre
Frédérique Menant
FRANCE / 2022 / 39'

Differently, Molussia /
Na drugi način, Molusija
Nicolas Rey
FRANCE / 2012 / 81'

A Great Noise /
Velika buka
Guillaume Mazloum
FRANCE / 2017 / 40'

L'angle du monde /
L'angle du monde
Philippe Cote
FRANCE / 2006 / 29'



Reversal landscapes. From the political world to a politics of the world

When Kumjana Novakova invited me to programme a section for the Festival, environment was one of the possible directions. How can films connect us to the world around us, through a sensitive and intelligible experience of inscription in the world that is both physical and political? The films proposed here are not films about the world but films inside the world, which confront it. The proposal is a joint crossing of language and landscape through cinema: what the body does to language and what the landscape does to language, after language has created it from scratch. Landscape is a notion born of poetry in China, around the 3rd century, centuries before it was overexploited, territorialized, denatured, lacerated or cast in concrete, revealing the marks of power.

"Differently, Molussia" offers a literary and cinematographic, philosophical and political experience with Günther Anders and by Nicolas Rey. Anders' novel dates from almost a century ago and the film more modestly from a decade ago, but this period saw the rise of nationalism, the breeding ground of fascism in many countries of the world. Seeing this film again today still has a terrible resonance. The film is a dialectical and eminently political confrontation of language with landscape, a first attempt at inversion or reversibility, including physical reversal when the landscape tilts and turns. Geography is a place for the exercise of power and the possible rewriting of history. What smoulders in the landscape or what covers it?

Guillaume Mazloum, with "A Great Noise", surveys industrial landscapes shaped by the dominant political system, capitalism. He films them in defiance of the spectacular aesthetics of these spaces, architectures, non-places, from which sometimes arises a heavy nostalgia with which poetry – spoken, read and heard – battles. Faced with the destruction of the world, poetry, of which Henri Meschonnic says "it is what a body does to language", becomes a power of subversion against a real debauchery of the rational. The film looks at the speaking body, looks to hear and share an intimate experience of reading and a possible form of struggle.

In "Agua de Vinagre", the poetry of landscape and language is Frédérique Menant's recourse to expose us to an intimate experience of resistance.

It is a film of love and sorrow, where making new encounters and trying to feel deeply the elements of the earth become the only means to rebuild and find ways of being in the world. A film whose inscription of light on film is also a way to find a calm and intensity to watch and listen to. The moments of encounters, women, men and landscapes, become disturbing poems, to glimpse the world with her, differently, again.

The most inhospitable lands are sometimes inhabited and the silence of "L'angle du monde" is filled with the movement of the earth, the skies and the ocean, against the clatter of the world, the great noise of the world. Here the language of words disappears, but the first word was probably an image. Finis terrae tells the "end of the earth" that Philippe Cote has captured with all the poetry that lies in the light and in the reversibility of the movement of the ocean, raging of sea of oil, on which human beings and ghosts sail. But "L'angle du monde" does not quite say the end, perhaps just a passage.

How can we think of a politics of the living world? To think about a politics of the world, we must be able to look at it and listen to it, entirely, that is to say, to take back the time and reconstruct the space necessary for a relationship and a possible personal and political inscription. How can we constantly relearn how to stay alive?

Last but not least, this programme brings together films that were all made on film (and three will be screened in 16 mm) and worked on in the shared laboratories of L'Abominable and L'Etna in the Paris region, another film-making policy...

Christophe Postic

Pejzaži promjene. Od političnog svijeta do politika svijeta

Kada me Kumjana Novakova pozvala da budem selektor ovog festivalskog programa, tema okoliša je bila jedna od opcija. Kako nas film može povezati sa okolnim svijetom, kroz osjetljivo i pronicljivo iskustvo upisivanja u svijetu podjednako materijalnom i političkom? Izabrani filmovi nisu filmovi o svijetu, već unutar svijeta, koji se sa istim svijetom suočavaju. Ideja je zajedničko ukrštanje jezika i pejzaža kroz film ; šta tijelo, a šta pejzaž čini jeziku nakon što ih je jezik u potpunosti stvorio. Pejzaž je ideja rođena iz kineske poezije nastale oko trećeg stoljeća, stoljećima prije eksploatacije, teritorijalizacije, oneprirođenja, rezanja ili zatvaranja u beton, otkrivajući tako tragove moći.

"Na drugi način, Molusija" predstavlja literarno i filmsko, filozofsko i političko iskustvo sa Ginterom Andersom, okom Nicolasa Reya. Andersov roman je nastao gotovo prije jednog stoljeća ; sam film je nešto skromnije sniman jednu deceniju prije, ali u ovom periodu u mnogim zemljama primjećen je porast nacionalizma, plodnog tla za fašizam. Gledanje ovog filma u sadašnjosti i dalje odzvanja užasom. Film je dijalektička i eminentno politička konfrontacija jezika sa pejzažem, prvi pokušaj inverzije promjene, uključujući materijalnu promjenu, kada se pejzaž kosi i okreće. Prostori su mjesta iskazivanja moći i mogućeg preupisivanja historije. Šta je ugušeno u pejzažu, ili šta ga prekriva?

Guillame Mazloum i njegova "Velika buka" ispituju industrijske pejzaže oblikovane dominantnim političkim sistemom – kapitalizmom. On ih snima kao čin otpora veličanstvenoj estetici ovih prostora, arhitektura, ne-prostora iz kojih povremeno probija teška nostalgija sa kojom se poezija – izgovorena, čitana i slušana – bori. Suočena sa uništenjem svijeta, poezija o kojoj Henri Meschonnic kaže da je ona "ono što tijelo čini jeziku" postaje moć subverzije protiv istinske raskalašenosti racionalnog. Film se doima poput tijela koje govori, nastoji slušati i dijeliti intimno iskustvo čitanja i moguće oblike borbe.

U "Agua de Vinagre", poezija pejzaža i jezika je rakurs Frédérique Menant, koji nas izlaže intimnom iskustvu otpora.

Film je to o ljubavi i tuzi, u kojem stupanje u nove susrete i pokušaj dubinskog osjećanja elemenata zemlje postaje jedino sredstvo novog oblikovanja i nalaženja načina postojanja u svijetu. Film čije upisivanje svjetlosti na filmskoj traci je također način traženja mira i intenziteta koji se posmatra i sluša. Trenuci susreta žena, muškaraca i pejzaža postaju uznemirujuće poeme, kako bismo na trenutak progledali u svijet sa njom, ponovo, na drugi način.

Najnegostoljubiviji krajolici nekada su naseljeni tišinom, i tišina u filmu "L'angle du monde" puna je pokreta zemlje, neba i oceana nasuprot meteža svijeta, velike buke svijeta. Ovdje nestaje jezik riječi, ali je prva riječ vjerovatno bila slika. Finis terrae priča o "kraju planete" koju je Phillipe Cote sazeo svom poezijom koja leži u svjetlosti i u promjeni pokreta oceana, bješenu mora ulja, na kojem ljudska bića i duhovi plove. Međutim, "L'angle du monde" ne najavljuje kraj eksplicitno, više govori o prolazu.

Kako možemo promišljati politike živućeg svijeta? Kako bismo razmišljali o politikama svijeta, moramo biti u mogućnosti da ih posmatramo i slušamo, što znači da moramo povratiti vrijeme i rekonstruisati prostore potrebne za veze i moguća lična i politička upisivanja. Kako možemo stalno i nanovo učiti da ostanemo živi?

I na kraju, ovaj program povezuje filmove stvorene na filmskoj traci (svi će biti prikazani na 16mm), koji su izrađeni u zajedničkim laboratorijama L'Abominable i L'Etna u pariškoj regiji, što je još jedna filmska politika...

Christophe Postic



Agua de Vinagre / Agua de Vinagre

2022 (39')



Frédérique Menant makes film-poems in 16mm. She is a member of the artist-run laboratories L'Etna and L'Abominable.

Frédérique Menant stvara poeme na 16mm traci. Članica je umjetničkih filmskih laboratorija L'Etna i L'Abominable.

FRANCE / FRANCUSKA

Director / Režija: [Frédérique Menant](#)

"Two tropical islands on either side of the Atlantic ocean.

One deserted, the other organic.

Two trips, twenty years apart. From each one I came back with images.

'Agua de Vinagre' is a travel film suspended between these two moments in time. An exploration of my presence through the images, the impossible expectation for an absent person to appear, there in front of the shutter of my camera.

A cine-mourning."

"Dva tropska ostrva na suprotnim stranama Atlanskog okeana.

Jedno napušteno, drugo prirodno.

Dva putovanja, sa dvadeset godina razlike. Sa svakog sam se vratila sa slikama.

'Agua de Vinagre' je putopisni film zaustavljen između ova dva trenutka. Istraživanje mog postojanja kroz ove slike, nemoguće iščekivanje pojavljivanja odsutne osobe, tamo ispred objektiva mog aparata.

Filmsko oplakivanje".

Original language / Izvorni jezik:

French / francuski

Cinematographer / Kamera:

Frédérique Menant

Editor/ Montaža:

André Fèvre

Producer / Producent:

Cristophe Postic / À Vif Cinémas

Contact / Kontakt:

E: fredemenant@gmail.com

Differently, Molussia / Na drugi način, Molusija

2012 (81')

FRANCE / FRANCUSKA

Director / Režija: [Nicolas Rey](#)

“We don't elect people we like, but like those we elect.”

A film in nine chapters, shown in random order and based on fragments from Günther Anders's “The Molussian Catacomb” (1932–1936). Prisoners of an imaginary fascist State, Molussia, relate stories about the outside world and philosophical fables.

“Ne biramo ljude koje volimo, već volimo one koje biramo”.

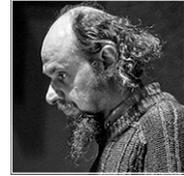
Film u devet poglavlja prikazanih nasumično i baziran na fragmentima romana “Molusijske katakombe” Günther Andersa (1932–1936). Zarobljenici imaginarne fašističke države Molussije povezuju priče o vanjskom svijetu i filozofskim naracijama.

FESTIVALS / FESTIVALI

Berlinale, Germany, 2012

Cinéma du reel, France, 2012 – Grand Prix

États généraux du film documentaire, France, 2012 – Expériences du regard



Nicolas Rey is a cinematographer and director, known for “Differently, Molussia” (2012), “Schuss!” (2006) and “Les soviets plus l'électricité” (2002). In 1995, he contributed to the founding of the L'Abominable, a collective workshop in Paris, a place to develop and edit films.

Nicolas Rey je kinematograf i režiser poznat po filmovima “Na drugi način, Molusija” (2012), “Schuss!” (2006) i “Les soviets plus l'électricité” (2002). Dao je svoj doprinos osnivanju radioničkog kolektiva L'Abominable u Parizu 1995. godine, kao centru za razvijanje i montažu filmova.

Original language / Izvorni jezik:

German / njemački

Cinematographer / Kamera:

Nicolas Rey

Editor / Montaža:

Nicolas Rey

Producer / Producent:

Tout à Trac Productions

Contact / Kontakt:

E: nicolas@l-abominable.org



A Great Noise / Velika buka

2017 (40')



Guillaume Mazloum (1981) lives and works in Paris. He is a member of the artist-run film labs l'Etna and l'Abominable.

Guillaume Mazloum (1981) živi i radi u Parizu. Član je umjetničkih filmskih laboratorija l'Etna i L'Abominable.

FRANCE / FRANCUSKA

Director / Režija: [Guillaume Mazloum](#)

Anarchists, utopians, situationists, surrealists, mystical thoughts? Twentieth-century poets, for whom words are both breath and meaning. Sound and sigh, text and texture, page and image. Crossing a century of horror and promise, of barbarity and technology, whose burden discharges heavily onto any future. And very low, in the clamor of time, the poet deals the blows of words that we stubbornly refuse to hear: we'll need to work 'til the end of time, we'll need to rediscover both the gesture and the word.

Anarhisti, utopisti, situacionisti, nadrealisti, mistične misli? Pjesnici dvadesetog vijeka, za koje su riječi podjednako dah i značenje. Zvuk i uzdah, tekst i tkivo, stranica i slika. Prolazak stoljeća užasa i obećanja, barbarizma i tehnologije, čije se breme teško obrušava na budućnost. I jako nisko, u žamoru vremena, pjesnik dijeli udarce riječima koje tvrdoglavo odbijamo čuti: morat ćemo raditi do kraja vremena, morat ćemo nanovo otkriti pokret i riječ.

FESTIVALS / FESTIVALI

Doclisboa, Portugal, 2017

Original language / Izvorni jezik:
French / francuski
Cinematographer / Kamera:
Guillaume Mazloum
Editor / Montaža:
Guillaume Mazloum
Producer / Producent:
L' Orée
Contact / Kontakt:
E: guillaumemazloum@gmail.com

L'angle du monde / L'angle du monde

2006 (29')

FRANCE / FRANCUSKA

Director / Režija: [Philippe Cote](#)

The film was born of the desire to point the camera at landscapes, spaces and people, to be surprised and amazed. Metamorphoses of light, water, earth, sky and humans. A tribute to a poetic current of "island cinema" and its filmmakers: Michael Powell, Robert Flaherty and Jean Epstein.

Film je rođen iz želje da se kamera usmjeri ka pejzažima, prostorima i ljudima, kako bi gledalac bio iznenađen i ushićen. Metamorfoza svjetlosti, vode, zemlje, neba i ljudi. Oda poetskoj struji "ostrvskog filma" i njegovim autorima: Michaelu Powellu, Robertu Flahertyju i Jeanu Epsteinu.



Philippe Cote has made nearly twenty films since 1998, shown in festivals and various places in Paris, in the provinces and abroad. He was one of the members of the Etna cooperative, an artisanal laboratory founded in 1997. This filmmaker, with a sensitive and radical approach, essentially worked on the motif of the body, matter, light and color using techniques that range from film without a camera, to artisanal re-filming, including painting on film. His cinema then turned towards a poetic approach to documentary.

Philippe Cote je snimio dvadesetak filmova od 1998. godine, redom prikazanih na festivalima i drugim umjetničkim manifestacijama u Parizu, okolini i inostranstvu. Bio je član umjetničkog laboratorija Etna, osnovanog 1997. Sa senzibilnošću i radikalnošću pristupa, ovaj autor je uglavnom obrađivao motive tijela, materije, svjetla i boje koristeći tehnike filma bez kamere, umjetničkog presnimavanja, te čak slike na filmu. Tada je svoj poetski pristup usmjerio ka dokumentarnom filmu.

Original language / Izvorni jezik:
No dialogue / bez dijaloga
Cinematographer / Kamera:
[Philippe Cote](#)
Editor/ Montaža:
[Philippe Cote](#)
Contact / Kontakt:
Light Cone
W: lightcone.org

**SPECIAL
PROGRAMMES /
SPECIJALNI
PROGRAMI**

KINO
MEETING
POINT

KINO
MEETING
POINT

KINO
MEETING
POINT

Programmers / Selektorice:
Kumjana Novakova
Farah Hasanbegović

Expanded Cinema Exhibition:
Like a little water in the palm of the hand /
Izložba proširenog filma:
Kao malo vode na dlanu

Public Talk: On the Route of Solidarity /
Javni razgovor: Na ruti solidarnosti

Public Talk: Interrogating Hierarchies:
Gender and Sexuality /
Javni razgovor: Propitujući hijerarhije:
Rod i seksualnost

Thinking Space:
Situated Political Ecologies Platform /
Prostor promišljanja:
Platforma za situirane političke ekologije



Expanded Cinema Exhibition: Like a little water in the palm of the hand / Izložba proširenog filma: Kao malo vode na dlanu



Mireia Sallarès (Spain, 1973) is a visual artist graduated in Fine Arts at University of Barcelona and with film studies at New School University and the FVA in New York. She is guest lecturer at ISDAT (Institut Supérieur des Arts de Toulouse), France. She lives between Barcelona and other foreign cities in which she carries out her artistic research projects because foreignness is an essential register in her artistic practice. Her work has been presented internationally and she has received important grants and awards as the Leonardo Grant for Reserachers of BBVA Foundation. "Las Muertes Chiquitas", a long investigation on female orgasm as a political problem carried out in Mexico, is the project with which she has obtained the greatest international recognition.

Mireia Sallarès (Španija, 1973) je vizuelna umjetnica sa diplomom Univerziteta u Barseloni i završenim studijama filma pri Univerzitetu New School i FVA u New Yorku. Gostujuća je predavačica na Višem institutu za umjetnost u Tuluzu u Francuskoj. Živi u Barseloni i drugim gradovima gdje nastavlja svoje umjetničke istraživačke projekte s obzirom na to da je pozicija strankinje fokalna tačka u njenoj umjetničkoj praksi. Njeni radovi su prikazivani internacionalno, a dobitnica je važnih grantova i nagrada poput Granta za istraživače Leonardo BBVA fondacije. Meksički projekat "Las Muertes Chiquitas", dugotrajno istraživanje ženskog orgazma kao političkog problema je njen najnagrađivaniji rad.

Museum of History BiH / Historijski muzej BiH

Exhibition on view / Izložba otvorena

15 – 20.9.2022.

„Kao malo vode na dlanu“ (Like a little water in the palm of the hand) by Mireia Sallarès is part of her still unfinished Trilogy of Trash Concepts: prolonged researches into life in relation to the doubtful political prestige of concepts such as truth, love and work. Love as a trash concept asks about to the economy of love and the recyclable or unusable condition of love in political terms. What is the amorous thinking we have incorporated, who exploits it and who abuses it? What inequalities does it generate and what withholding of recognition does it entail? Is love, when all is said and done, a passion of domination or of emancipation? Does it contribute to the reproduction of inequalities or can it subvert them? Can it be a productive force or only reproductive? Is it a simple passion or a democratic passion, with libertarian roots?

Excerpt from a text by Joana Masó.

„Kao malo vode na dlanu“ Mireie Sallarès dio je njene još nedovršene Trilogije otpadnih koncepata: dugotrajna istraživanja života u odnosu na sumnjiv politički prestiž koncepata kao što su istina, ljubav i rad. Ljubav kao koncept smeća postavlja pitanje o tome koliko je ljubav reciklabilna ili neupotrebljiva u političkom smislu. Kakvo je to ljubavno razmišljanje koje smo utjelovili, ko ga eksploatiše, a ko zloupotrebljava? Koje nejednakosti stvara i šta to uskraćivanje priznanja podrazumijeva? Da li je ljubav, na kraju krajeva, strast dominacije ili emancipacije? Da li ona doprinosi reprodukciji nejednakosti ili ih može nadvladati? Može li to biti produktivna snaga, ili samo reproduktivna? Je li to obična strast ili demokratska strast, slobodarskih korijena?

Iz teksta Joane Masó.

Public talk: On the Route of Solidarity / Javni razgovor: Na ruti solidarnosti

Participants / Učesnice: [Nidžara Ahmetašević](#), [Milica Švabić](#),
[Barbara Matejčić](#), [Aigul Hakimova](#)

17.9.2022. / MEETING POINT CINEMA, SARAJEVO

Thousands of people cross over the route between the well-fortified walls of Europe.

Violence, persecutions, humiliation, and unsanitary camps are just a fragment of a nightmare they go through.

Solidarity is our only hope.

What should and could we do in the spirit of solidarity to break through the cracks in the walls?

Hiljade ljudi svaki dan se kreće rutom između dobro utvrđenih zidina Europe.

Nasilje, protjerivanja, poniženje, neuslovni kampovi samo su dio noćne more koju proživljavaju. Solidarnost je jedina nada za sve.

Šta možemo i trebamo uraditi solidarno kako bismo otvorili procepe u zidinama?

PRAVO LJUDSKI Film Festival

Nidžara Ahmetašević is a journalist and a researcher, as well as human rights and migration activist, living and working in Sarajevo.

Milica Švabić is an activist and legal aid in NGO „KlikAktiv“ and is active in the area of migration and asylum for eight years. She is specifically oriented towards providing assistance to refugees in Serbia, with no access to the state asylum system and institutions, tracking migration routes, violent pushbacks on the outer EU borders, and other specific topics.

Barbara Matejčić is a freelance journalist, writer, and researcher focusing on social subjects and human rights. She is a regular correspondent for printed and online media in Croatia and abroad, as well as a collaborator with international research, media, and human rights organizations.

Aigul Hakimova is a Kyrgyz activist living and working in Ljubljana, Slovenia for more than 20 years. She has been involved in many initiatives and actions supporting freedom to move and stay. She is a member of Info Kolpa Collective.

Nidžara Ahmetašević je novinarka i istraživačica, aktivistkinja u oblasti ljudskih prava i migracija. Živi i radi u Sarajevu.

Milica Švabić je aktivistkinja i pravnikinja u NVO "KlikAktiv" i već osam godina radi u oblasti migracija i azila. Poseban fokus njenog rada se odnosi na pružanje pomoći izbjeglicama u Srbiji koje nemaju pristup državnom azilnom sistemu i institucijama, praćenju migracionih tokova, nasilju na vanjskim EU granicama i drugim temama.

Barbara Matejčić je slobodna novinarka, spisateljica i istraživačica fokusirana na društvene teme i ljudska prava. Piše redovito za štampane i internetske medije u Hrvatskoj i inozemstvu, suraduje s međunarodnim istraživačkim, medijskim i ljudsko-pravaškim organizacijama.

Aigul Hakimova je aktivistkinja iz Kirgistanu koja već više od 20 godina živi i djeluje u Ljubljani, Slovenija. Tokom godina je bila uključena u rad mnogih inicijativa i borbi za slobodu kretanja i pravo na ostanak, te je dio kolektiva Info Kolpa.



mi je spas ovaj maj pasao
 im po njihov dan do kasno
 i manje nemojstvam.
 da je Aida sa djecom
 iz Zagreba sam uspjela
 a i sad se čujemo, kad
 pozn. djvoj i djevoj je dobro
 sam joj uspjela poslati
 ba i broj telefona od tetke
 se uspjela i sa njim jednom
 rekobilo puta, a i sa
 manjste oraje u jaknoj
 uao iz Zagreba i prenio
 n dobro.
 i Sarajeva, zlatom plaku.
 a, a rekobilo dečki su doveli
 su oni davno iz Sarajeva
 na početku rata ili još
 i (Lilijana Simić) je u prava
 MZanci. Tu joj sin jedna sestra,
 i hibid. i uveć

dam, pošto nema ko da ga
 dopišem.
 Aida mi je janića da je Eula
 sa njim sam se čula. On je dobro, još
 žali, pa me malo razgovorom. Uzdore
 Zagreb i tad ću vam pravo njega posla
 ko kate da nema mogućnost da se pošla
 ali i pare vrijede, još se sad može po
 da se kupi iako je sve jako skup. On
 „Hvala ti tetka što si nam rodila. Bu
 je mnogo pomagao, a posebno meni, i
 pravi čao.“ Draga meja djeco, on
 super kad sve ovo preživljavate. doli
 mama se uvijek i ponosila tobom, a
 prete, gubit ću stope kuda ti ideš
 Draga meja Sanjice, Fama mi je
 mi kćerka i binem se za vas obeje
 Samo mi se ni prite i čuvajte i da
 mama sve igra i izlubi.
 Dragu mi prite i puno je po

Public talk: Interrogating Hierarchies: Gender and Sexuality / Javni razgovor: Propitujući hijerarhije: Rod i seksualnost

Participants / Učesnice/i: Paula Petričević, Nebojša Jovanović

19.9.2022. / MEETING POINT CINEMA, SARAJEVO

Building upon the complex cinematic work of MUTZENBACHER (2022) by Ruth Beckermann, Paula Petričević and Nebojša Jovanović will enter into a dialogue on the ways in which diverse feminist histories can be mapped, understood and related to one another. Loosely framed as an encounter and an exchange between past and present feminisms, the dialogue, as the film itself, will subvert the hegemonic model of history which reproduces a linear master narrative on gender and sexuality, and instead break the distances between here and there, now and then.

Histories are generally perceived as arrested in time, instead of as a vibrant matter. Gendered histories, just like histories of sexuality and all others, change over time, make new marks and deserve new conversations.

Nadovezujući se na „MUTZENBACHER“, kompleksni filmski uradak režiserke Ruth Beckermann iz 2022. godine, Paula Petričević i Nebojša Jovanović će diskutovati o načinima mapiranja, shvatanja i međusobnog povezivanja raznovrsnih feminističkih historija. Labavo povezan susretima i razmjenama prošlih i sadašnjih feminizama, dijalog će, kao i sam film, subvertirati hegemonski model historije koji proizvodi linearni vladajući narativ o rodu i seksualnosti i, namjesto toga, slamati udaljenosti između ovdje i tamo, sada i onda.

Historije se, namjesto živom materijom, generalno percepiraju statičnom tačkom u vremenu. Orodnjene historije poput historija seksualnosti i svih drugih, mijenjaju se vremenom, ostavljaju nove tragove i zaslužuju nove razgovore.



Paula Petričević. Philosopher, feminist theorist, activist, and member of ANIMA Center for Women and Peace Studies. Completed her studies in philosophy at the Faculty of Philosophy and obtained her MA at the Faculty of Political Sciences, both at the University of Belgrade. Her areas of interest include gender studies, ethics in media, and politics in media representations. She published papers on these topics in both national and international journals.

Nebojša Jovanović. Graduated from the Faculty of Philosophy at the University of Sarajevo, after which he continues his postgraduate studies at the Central European University in Budapest, obtaining first a Master's degree and then a PhD in comparative gender studies. He continues in the role of guest lecturer at the same university. He has been active with Radio ZID Sarajevo, Open Society Foundation BiH, as well as being a member of Sarajevske Sveske periodical and a regular collaborator for the Sarajevo Film Festival and Festival Pravo Ljudski.

Paula Petričević. Filozofkinja, feministička teoretičarka, aktivistkinja, članica NVO ANIMA Centra za žensko i mirovno obrazovanje. Završila je Filozofski fakultet Univerziteta u Beogradu, odsjek za filozofiju i magistrirala na Fakultetu političkih nauka na istom univerzitetu. Oblasti njenog interesovanja su: studije roda, medijska etika i politika medijskih reprezentacija. Objavljivala je radove iz ovih oblasti u domaćoj i međunarodnoj periodici.

Nebojša Jovanović. Diplomirao na Filozofskom fakultetu Univerziteta u Sarajevu nakon čega nastavlja akademski rad na Central European University u Budimpešti, gdje stiče zvanja magistra i doktora filozije iz komparativnih rodnih studija. Na istom univerzitetu stiče i prva pedagoška iskustva kao gostujući predavač, a radio je za Radio ZID Sarajevo, Fondaciju Otvoreno društvo BiH, bio je dio redakcije časopisa Sarajevske sveske, aktivno saraduje sa Sarajevo Film Festivalom, te Festivalom Pravo Ljudski.



Thinking Space: Situating Political Ecologies Platform / Prostor promišljanja: Platforma za situirane političke ekologije

PRAVO LJUDSKI Film Festival

The Situated Political Ecologies platform is a thinking space and collective action in becoming: on what is possible and what is necessary nowadays, focusing on the processes of doing art, cinema, environmentalism, social justice and feminism.

As such it becomes a space of unlearning, a collective subjectivity living and thinking life differently, including and through engagements with post-humanist ecologies, while engaging with other world views and other ways of knowing.

The Situated Political Ecologies platform is a collective action in becoming formed by filmmakers, artists, researchers, scientists, academics, activists, and anyone curious, bringing other kinds of networks of thought and practice into conversation and collaboration.

Platforma za situirane političke ekologije je prostor promišljanja i zajedničke akcije u nastajanju: onoga što je moguće i nužno u ovom trenutku, fokusirajući se na procese bavljenja umjetnošću, filmom, okolišem, društvenom pravdom i feminizmom.

Kao takav, ovaj prostor postaje mjesto ne-učenja, kolektivna subjektivnost koja živi i promišlja život na drugi način, uključujući i kroz angažmane sa posthumanističkim ekologijama dok se istovremeno susreće sa drugačijim životnim perspektivama i načinima saznanja.

Platforma za situirane političke ekologije je kolektivni poduhvat u nastajanju, koji oblikuju filmski autori i autorice, umjetnici i umjetnice, istraživači i istraživačice, naučnici i naučnice, akademici i akademkinje, aktivisti i aktivistice i svi radoznali i radoznale, sa različitim oblicima misaonih mreža i praksi u diskusijama i saradnji.

PLJ17 participants of the Situated Political Ecologies Platform, includes but it is not limited to:

Christophe Postic
Diana Toucedo
Farah Hasanbegović
Kumjana Novakova
Sunčica Fradelić
Tanja Vrvilo
Viola Gaba

PLJ17 učesnici i učesnice Platforme za situirane političke ekologije su trenutno, ali ne i isključivo:

Christophe Postic
Diana Toucedo
Farah Hasanbegović
Kumjana Novakova
Sunčica Fradelić
Tanja Vrvilo
Viola Gaba

Adis Spahić
Adisa Džino Šuta
Amir Berbić
Ana Hadžić
Anamarija Capek
Andrea Blazanovic
Cultural Heritage without Borders Bosnia and Herzegovina
Christophe Postic
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Diana Toucedo
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Thomas Bauer
Veton Nurkollari
Tamara de la Fuente Méndez
Zana Dokic

plj 17

...all the volunteers whose selfless support made this Pravo Ljudski Film Festival edition possible.
...kao i svim volonterkama/ima čije je nesebično djelovanje omogućilo i ovo izdanje Pravo Ljudski Film Festivala.

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