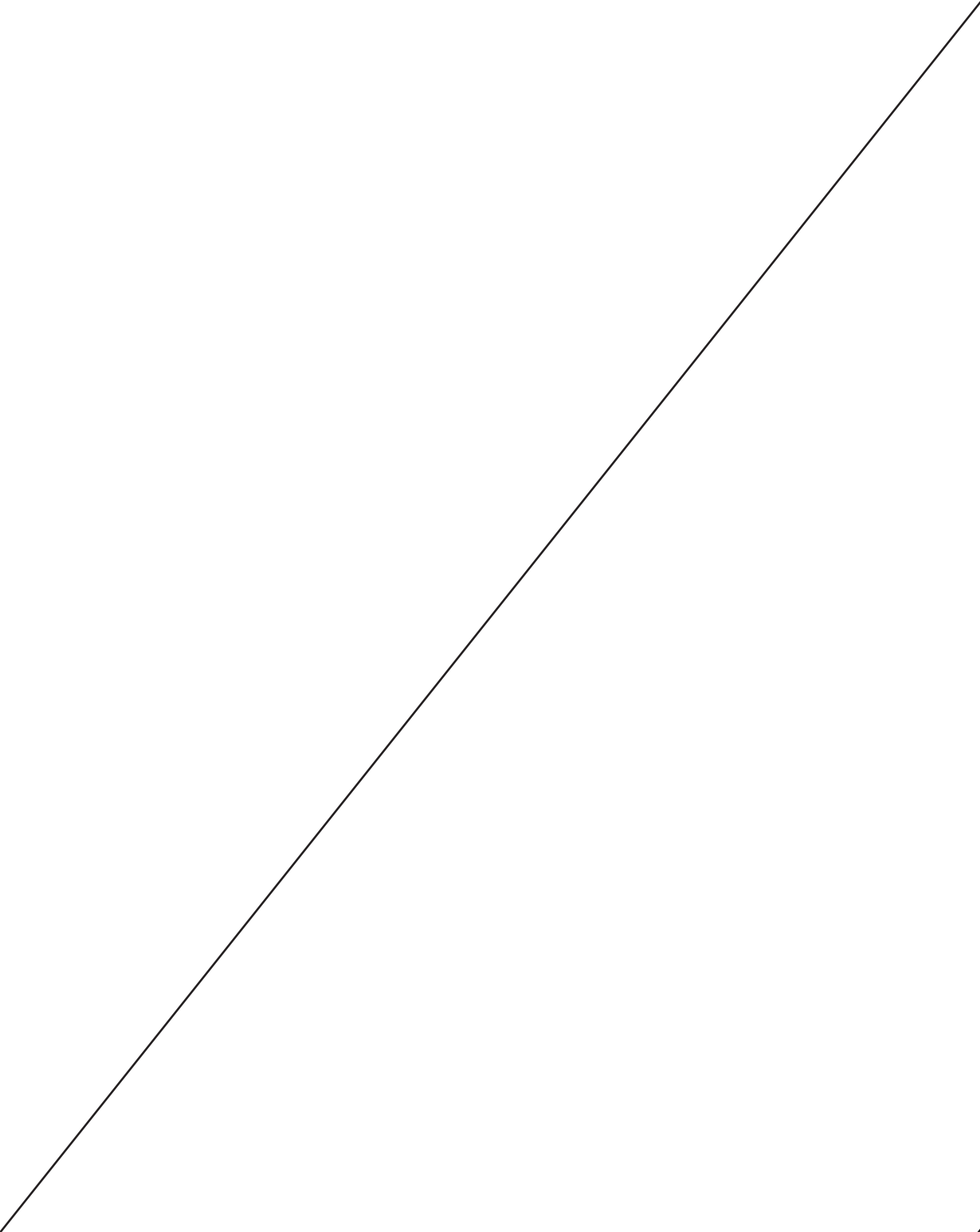


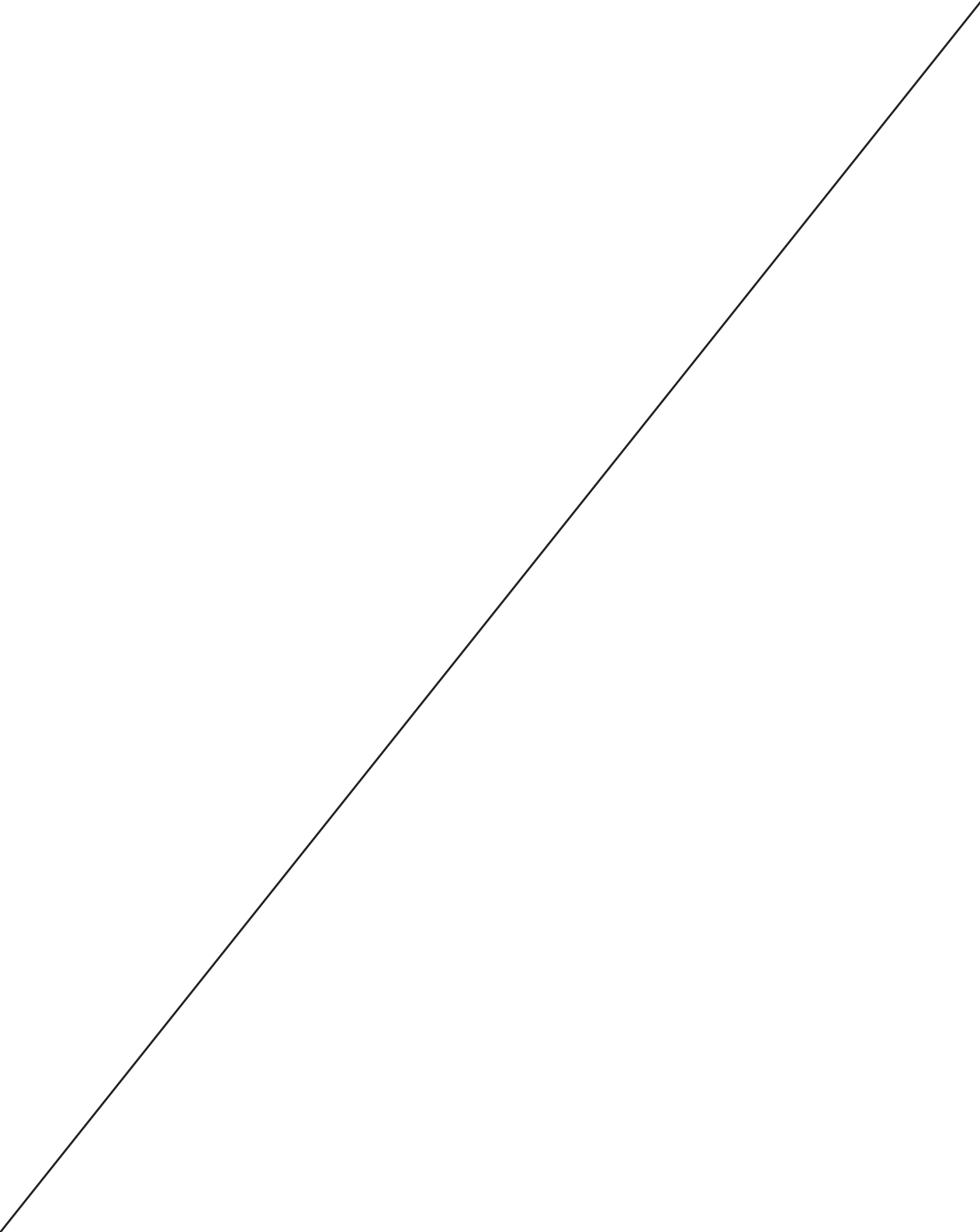
# ZAGREB DOX<sup>F</sup>

[WWW.ZAGREBDOX.NET](http://WWW.ZAGREBDOX.NET)



**INTERNATIONAL  
DOCUMENTARY  
FILM FESTIVAL  
MEĐUNARODNI  
FESTIVAL  
DOKUMENTARNOG  
FILMA**





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izvršna direktorica  
*executive director*  
**Sanja Borčić Toth**

selektor izraelske retrospektive  
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**David Fisher**

selektor programa retrospektive  
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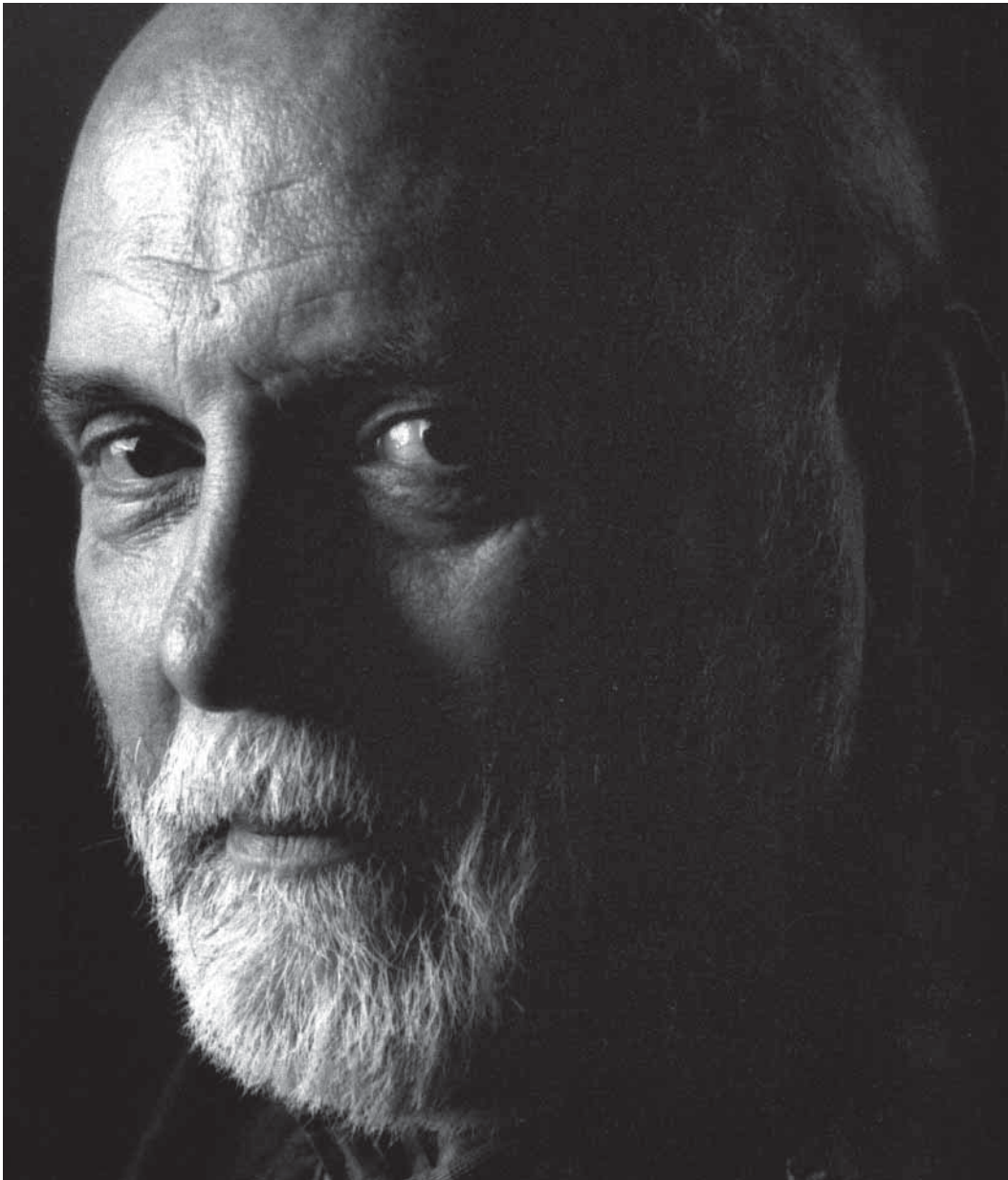
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# who is who



**Nenad Puhovski**  
direktor festivala i glavni  
programski selektor



Taj mali događaj za svijet dokumentaristike ali velik za nas zbio se negdje u listopadu prošle godine kada mi je predstavnica Danskog filmskog instituta poslala ljubazni mail zamolivši za sastanak za vrijeme IDFA festivala u Amsterdamu kako bi predstavila nove danske dokumentarce koji bi možda odgovarali ZagrebDoxu.

Kad se tako nešto dogodi festivalu koji je prije samo pet godina bio apsolutni autsajder u svijetu dokumentaristike i s dosta teškoća nabavljao filmove, moguće je reći samo - 'we did it!'. Da smo se doista uspjeli upisati u mapu europskih i svjetskih festivala govori i činjenica da sam ove godine mogao birati između pet stotina filmova (da budem precizan, 497, i to bez retrospektiva), od čega stotinjak iz regije, a četrdesetak samo iz Hrvatske.

Neka mi bude dopušteno reći da stvari prije petnaestak godina, kada sam krenuo u čitavu tu dokumentarističku avanturu, nisu izgledale nimalo obećavajuće. U međuvremenu - Imaginarna akademija, Factum, ADU, ZagrebDox; stotinjak proizvedenih filmova, šestotinjak prikazanih, projekcije, tribine, knjige, DVD izdanja; nagrade i priznanja, kritike i osporavanja ... petnaest godina života, pet godina ZagrebDoxa.

Nećemo slaviti jer, a i u tome smo ostali svoji, ne volimo crvene tepihe, 'after partyje' i 'lounge domjenke'... prije svega stoga što mislimo da je svijet dokumentarnog filma, i možda još više, svijet koji tematizira dokumentarni film, nespojiv s razmetanjem i glamurom.

Naša je namjera uvijek bila jednostavna - svjedočiti o vremenu u kojemu živimo, o njegovim traumama, problemima i nadama, o ljudima i događajima koje ne smijemo i ne trebamo zaboraviti... naročito mi, u ovim našim krajevima.

U tom smislu i ove, 'jubilarne' godine, uz postojeće natjecateljske i popratne programe, istražujemo nove programske formate. Iskušavamo (jer u našem poslu nema sigurnosti) dva nova programa - jedan, 'socijal-kapitalizam' koji se bavi analizom i prikazom stanja u suvremenom društvu i drugi, nazvan jednostavno 'happy dox', koji bi trebao biti odgovor na sve one tmurne, depresivne, dramatične pa i beznadne filmske priče kojima su dokumentaristi ponekad skloni.

Nadamo se da ćemo na taj način dati svoj prilog razumijevanju svjetske, ali i nacionalne krize koja nas sve pogađa, i da će smijeh koji izmame filmovi iz 'happy doxa' predstavljati barem blagi melem na ranu svijet koji, nakon svih mogućih 'izama', tranzicija i lopovluka, moramo proći još jedno 'otrežnjenje'.

Znajući u kakvim se vremenima odvija ovaj festival, želim još jednom posebno zahvaliti svima onima koji su s nama otpočeli ili su nam se kasnije priključili i - ostali; svim sponzorima i partnerima, svim gledateljima (a prošle ih je godine bilo više od 20.000), medijima - svima onima koji nam pomažu da napravimo - ZagrebDox!

I, još nešto - beskraino nam je drago što ove godine prikazujemo i filmove koji su 'začeti' ili dobili 'vjetar u leđa' baš na ZagrebDoxu. Ove godine radi se o filmovima 'Corridor 8', 'Cash & Marry' i 'Kavijar konekšn', koji su svi prošli radionice i bili 'pitchani' baš na ZagrebDoxu.

Još je mnogo takvih dokumentaraca u snimanju, montaži, sinkronizaciji...; i ta nam činjenica, uz bezbroj sjajnih dokumentaraca od kojih vam na festivalu stignemo prikazati samo neke, daje nadu u novu budućnost ZagrebDoxa, sljedećih pet, petnaest ili pedeset godina!

Sretan vam Dox!

# mali događaj za svijet dokumentaristike...

**Nenad Puhovski**  
*festival director  
and principal selector*

ZagrebDox 2009

*This was a small event for the world of documentaries but a giant leap for us. It took place some time in October last year, when the representative of Danish Film Institute sent me a kind email asking me to meet her during IDFA Festival in Amsterdam so that she could present to me new Danish documentaries that might be of interest for ZagrebDox.*

*When such a thing happens to the festival which only five years ago was an absolute outsider in the world of documentaries and had to go through many difficulties to get hold of films, all we can say is - 'We did it!' That we really did manage to put ZagrebDox on the map of European and world festivals can be seen from the fact that, this year, I had a chance to make a pick from five hundred films (497, to be exact - without retrospectives)*

*Allow me to say that, some fifteen years ago, when I set out in this 'documentary adventure', things did not look promising at all. And yet, there followed: Imaginary Academy, Factum, ADU, ZagrebDox; a hundred of films produced; six hundred of films shown; screenings, panel discussions, books, DVD editions, awards and recognitions, criticism and negations... fifteen years of life, five years of ZagrebDox.*

*Being true to ourselves, we won't be celebrating because we are not 'red carpet', 'after party' or 'lounge party' types... primarily because we think that the world of documentary film and, probably even more, the world documentaries deal with, is incompatible with glamour and showing off.*

*Our intention has always been a simple one - to document the time we live in, its traumas, problems and hopes, the people and events we must not and should not forget... especially we in these parts.*

*This is why, while showing our regular competition and side programs in this 'jubilee year', we continue to explore new program formats. We are testing (because there is no certainty in our business) two new programs - one, Social-Capitalism, analyzing and showing the state of the affairs in modern society, and the other, called simply Happy Dox, a reaction to all those bleak, depressing, dramatic and even hopeless stories that documentary film makers sometimes favor.*

*We hope this will be our contribution to the understanding of the world and national crises affecting us all and that your laughter after seeing films from Happy Dox will at least sooth the pain of all of us who, after all the -isms, transitions and robberies, have to experience yet another 'rude awakening'.*

*Being aware of the hard times this festival is taking place in, I want to repeat my gratitude to all those who have been with us from the start or have joined us along the way and stayed; to all sponsors and partners, to our audience (exceeding 20,000 last year) and to media - to all those who are helping us make ZagrebDox!*

*And one more thing - I am particularly happy that this year we can show the films that were 'conceived', or 'gained momentum', at ZagrebDox: 'Corridor B', 'Cash & Marry' and 'Kavijar konekšn' were all submitted to our workshops and were 'pitched' at our festival.*

*There are many such documentaries being shot, edited, synchronized... as we speak; this fact alone, not to mention endless brilliant documentaries of which only a small part we can show at the festival, gives us hope for the future of ZagrebDox, for next five, fifteen or fifty year!*

*Enjoy ZagrebDox!*

# a small event for the world of documentaries...



**Milan Bandić**  
gradonačelnik grada Zagreba

Dokumentarac je, kažu znalci, najbolje zrcalo koje jedno zrelo društvo može staviti pred se.

Nakon iskustva pokretanja Factuma, Nenad Puhovski i njegova ekipa krenuli su prije pet godina u stvaranje jednog takvog projekta – pravog, istinski međunarodnog, a hrvatski i regionalno fokusiranog dokumentarnog festivala – ZagrebDoxa.

Postavili su pred sve nas zrcalo, ali ono – dvostrano. Zrcalo u kojemu se možemo ogledati, vidjeti sebe, svoje probleme i moguća rješenja; ali ujedno kroza nj i u njemu vidjeti i svijet, sve ono što se u njemu događa, ono što se izravno reflektira na nas, ono što nas zanima, pa i ono što je samo njegova čudna, zanimljiva ili smiješna strana.

U situaciji u kojoj je kvalitetni, autorski dokumentarni film teško, pa i nemoguće vidjeti na ekranima naših televizija ili na programima naših kina, publika, mediji i stručna javnost bez ustezanja su prihvatili ovaj festival. Više od 20.000 Zagrepčana koji su prošle godine vidjeli filmove na ZagrebDoxu, kao i stotine medijskih objava, najbolje govore o tome.

Zagreb u njegovu imenu nije samo znak puke geografske lokacije – ZagrebDox je uistinu zagrebački festival – po ljudima koji ga stvaraju, po atmosferi koja na njemu vlada, ali prije svega po publici – pravoj zagrebačkoj, svih generacija i svih interesa.

Prepoznajući njegove vrijednosti, Grad Zagreb je, prije svega podrškom svog Ureda za obrazovanje, kulturu i šport, od prvog dana podržao ovaj projekt.

Danas, kada mnogi žele budžetske restrikcije provesti najprije u kulturi i sličnim 'neproduktivnim' sektorima, Zagreb, njegovo poglavarstvo i njegovi uredi ustraju u podršci, među ostalim, projektima poput ZagrebDoxa.

I stoga, čestitajući ekipi ZagrebDoxa njihovu petu obljetnicu, želim naglasiti da ćemo sa ZagrebDoxom i sličnim projektima biti i u budućnosti.

**Milan Bandić**  
*the mayor of Zagreb*

ZagrebDox 2009

*In the words of experts, documentaries are the best mirror a mature society can use.*

*Five years ago, after launching Factum, Nenad Puhovski and his team ventured upon one such project – a truly international and yet Croatian documentary film festival focused on the region – ZagrebDox.*

*They put the mirror in front of us all, but it turned out to be a two-way mirror. The one in which we can take a look at ourselves, see our problems and possible solutions; but also the one through which we can see the world and everything that is going on in it, everything that reflects on us and attracts our interest. Even those things that are nothing but its strange and funny side.*

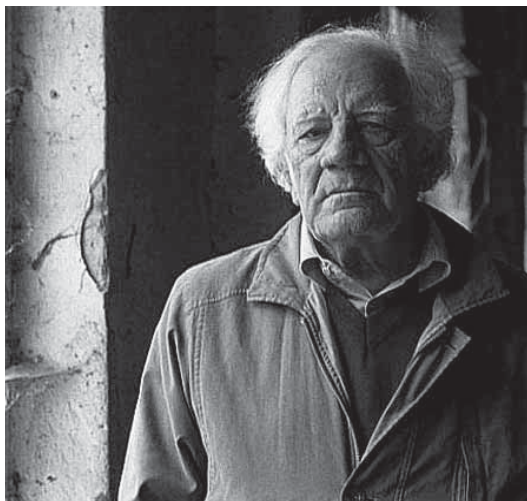
*In a situation where high-quality, auteur documentaries are hard to find on our TV sets or in our theaters, if at all possible, the audience, media and experts have embraced this festival without reluctance. More than 20,000 Zagrebians who watched the films at last year's ZagrebDox and huge media coverage speak for themselves.*

*Zagreb in this festival's name is not just a mere geographical determination – for ZagrebDox is truly a Zagreb festival by the people who make it, by the atmosphere one finds there and, first of all, by its audience – true Zagrebians of all generations and from all walks of life.*

*Having recognized its value, the City of Zagreb has been supporting this project since day one, primarily through its Office for Education, Culture and Sports.*

*Today, when there are many who see culture and other 'unproductive' sectors as primary targets for budget cuts, Zagreb and its government have persisted in extending support to ZagrebDox and other similar projects.*

*And so, while joining the ZagrebDox crew in marking of the festival's fifth anniversary, I would like to emphasize that we will continue to support such projects in future.*



Bogdan Žižić

David Fisher

Saša Vojković



### **Bogdan Žižić, redatelj**

Bogdan Žižić diplomirao je pravne znanosti u Zagrebu 1957. Početkom šezdesetih godina radio je kao dramaturg u Zagreb filmu, kasnije je postao i direktor te producentske kuće. Kao redatelj debitirao je 1964. godine dokumentarnim filmom 'Poplava', o velikoj poplavi u Zagrebu, nakon čega se nastavio aktivno baviti režijom filmova. Prvi cjelovečernji igrani film, 'Kuća', snimio je 1975. godine. Filmografija mu broji više od stotinu kratkometražnih i srednjometražnih filmova za kino i TV, i pet dugometražnih igranih filmova, snimljenih pretežno prema vlastitim scenarijima. Osim u Hrvatskoj, snimao je igrane i dokumentarne filmove u Njemačkoj, Italiji, Francuskoj i Češkoj.

### **Bogdan Žižić, film director**

*Bogdan Žižić graduated from the Zagreb Law School in 1957. In the early 1960s he worked as a playwright in residence in Zagreb until he became the director of that production house. The first film he directed was the 1964 documentary 'Flood', about the big flood in Zagreb that took place that year. After that he continued making films on a regular basis. In 1975, he made his first long feature film, 'The House'. His filmography includes more than one hundred short and medium-length films for cinema and television and five long feature films, for most of which he wrote scripts, too. Besides in Croatia, he shot feature films and documentaries in Germany, Italy, France and Czech Republic.*

### **David Fisher, sineast**

David Fisher režira dokumentarce od 1989. godine. Jedan je od vodećih filmskih radnika u Izraelu. Njegovi dokumentarci poznati su po duboku i temeljitu istraživanju i otkrivanju nove aspekte života u Izraelu. Njegov najpoznatiji film 'Ljubavni inventar' osvojio je nagradu za najbolji dokumentarni film na međunarodnom filmskom festivalu u Jeruzalemu i nagradu Izraelske filmske akademije za najbolji dokumentarni film 2000. godine, a svoj svjetski pohod započeo je u Forumu na Berlinu 2001., nakon čega su uslijedili mnogi drugi festivali. Od 1999. do 2008. Fisher je bio generalni direktor Nove izraelske fondacije za kino i televiziju. U tom svojstvu, Fisher je odgovoran za naručivanje dokumentaraca i njihovu promociju u inozemstvu. Godine 2006. osnovao je Greenhouse – mediteranski filmski projekt za razvoj dugometražnih dokumentarnih filmova.

### **David Fisher, filmmaker**

*David Fisher has been directing documentary films since 1989 and has gained respect as one of the leading filmmakers in Israel. His documentaries are known for their deep, thorough investigations, revealing new aspects of life in Israel. His most notable film, 'Love Inventory', won the best documentary award at the Jerusalem Int'l Festival, won the Israeli Film Academy Award for best documentary 2000, and started its international tour at the Forum in the Berlinale 2001 followed by many more festivals. From 1999 to 2008 Fisher served as the Director General of the New Israeli Foundation for Cinema and Television. In this capacity Fisher was responsible for commissioning documentaries and promoting them overseas. In 2006 he founded 'Greenhouse' – a Mediterranean film project for the development of feature length documentaries.*

### **Saša Vojković, filmologinja i redateljica**

Filmologinja i redateljica, izvanredna profesorica na Odsjeku za kulturalne studije Filozofskog fakulteta u Rijeci. Diplomirala na ADU u Zagrebu, magistrirala i doktorirala na Amsterdamskom sveučilištu, izvršila postdoktorska istraživanja na Hongkonškom sveučilištu za znanost i tehnologiju. Objavila je knjige 'Subjectivity in the New Hollywood Cinema: Fathers, Sons and Other Ghosts' (ASCA Press), 'Yuen Woo Ping's Wing Chun' (Hong Kong University Press) i 'Filmski medij kao transkulturalni spektakl: Hollywood, Europa, Azija' (Hrvatski filmski savez).

### **Saša Vojković, filmologist and film director**

*A filmologist, film director and an associate professor at Department for Cultural Studies of the Faculty of Arts and Letters in Rijeka, Croatia. After obtaining her degree from the Zagreb Academy of Dramatic Arts, she obtained her MFA and PhD at the University of Amsterdam. She carried out her postdoctoral research at the Hong Kong University for Science and Technology. Her books: 'Subjectivity in the New Hollywood Cinema: Fathers, Sons and Other Ghosts' (ASCA Press), 'Yuen Woo Ping's Wing Chun' (Hong Kong University Press) and 'Filmski medij kao transkulturalni spektakl: Hollywood, Europa, Azija' (Hrvatski filmski savez).*

međunarodni žiri international jury



Casey Cooper Johnson

Irena Taskovski

Silvestar Kolbas

### **Casey Cooper Johnson, menadžer produkcije i sineast**

Casey Cooper Johnson američki je producent koji od 1999. živi i radi na Kosovu. Casey je diplomirao ekološki odgoj na University of California u Berkeleyu. Suosnivač je Youth Video Projecta, filmskog programa koji je producirao 'Postcards from Peja' dokumentarac prikazan na Sundanceu 2001. Producirao je 'Outside the Framework', televizijski festival na RTK-u 2003. Kasnije je producirao i 'UNDER CONSTRUCTION Balkan Documentary Series'. Posljednjih je godina Casey režirao dokumentarce kao što su 'Whose Security?' i 'Weddings and Diapers' (Veliki pečat za najbolji film u regionalnoj konkurenciji ZagrebDoxa 4). Trenutačno je izvršni direktor kuće Crossing Bridges Productions i koproducent 'Života na Kosovu' na RTK-u.

### **Casey Cooper Johnson, Production Manager, Filmmaker**

*Casey Cooper Johnson is an American producer who has lived and worked in Kosovo since June 1999. Casey holds a degree in Environmental Education from the University of California at Berkeley. He co-founded the Youth Video Project, a film program that produced 'Postcards from Peja', a documentary film in the 2001 Sundance Film Festival. He produced 'Outside the Framework', a televised film festival on RTK in 2003, and later the UNDER CONSTRUCTION Balkan Documentary Series. In recent years Casey has directed documentaries such as 'Whose Security?' and 'Weddings and Diapers' (Big Stamp for Best Film in Regional Competition ZagrebDox 4). He is currently the executive director of Crossing Bridges Productions and co-produces 'Life in Kosovo' on RTK.*

### **Irena Taskovski, producentica**

Irena je studirala i diplomirala na praškoj FAMU. Studirala je također i na jeruzalemskoj Školi Sam Spiegel za film i televiziju, a magistrirala na londonskoj National Film & TV School. Producirala je višestruko nagrađivane 'Village B' redatelja Filipa Remunde i 'Czech Dream' Vita Klusaka i Filipa Remunde. Organizirala je i sastavila program za nekoliko filmskih festivala, uključujući posvetu Stephenu Frearsu na Sarajevo Film Festivalu 2001. godine, Indies Film Festivalu u Pragu 1999. i Festivalu čeških filmova u Bosni i Hercegovini 1998. Živi u Londonu, a trenutavno vodi kuću Taskovski Films Ltd Production and Sales Company.

### **Irena Taskovski, producer**

*Irena studied in Prague, graduating from the Film Academy (FAMU). She has also studied at the Sam Spiegel Film and TV School in Jerusalem and obtained Master degree from National Film & TV School, London UK. Irena has produced multiple award winners 'Village B', directed by Filip Remunda, and 'Czech Dream' directed by Vit Klusak and Filip Remunda. She has organised and programmed several film festivals (including a tribute to Stephen Frears at the 2001 Sarajevo Film Festival, Indies Film festival in Prague 1999 and Festival of Czech Films in Bosnia 1998.). Based in London, she is currently managing Taskovski Films Ltd Production and Sales Company.*

### **Silvestar Kolbas, direktor fotografije**

Silvestar Kolbas diplomirao je 1982. na studiju filmskog snimanja na Akademiji dramske umjetnosti u Zagrebu. Godine 1985. se zapošljava na TV Zagreb, kao snimatelj radi za više programa. Tijekom 1991. godine izvještavao kao snimatelj s više ratom zahvaćenih područja Hrvatske, ponajviše iz istočne Slavonije. Nagrađen je za najbolje debitantsko snimateljsko ostvarenje na Festivalu filmske kamere Manakijevi susreti u Bitoli za film 'Diploma za smrt' Ž. Tomića. Često kao snimatelj surađuje na filmovima producentske kuće FACTUM, u okviru koje je realizirao i svoj debitantski redateljski film, 'Sve o Evi' (2004). Član je Hrvatskog društva filmskih djelatnika, Hrvatskog društva filmskih snimatelja, kao i Hrvatskog novinarskog društva, predaje na Akademiji dramskih umjetnosti u Zagrebu.

### **Silvestar Kolbas, director of photography**

*Silvestar Kolbas obtained his degree in film photography at the Zagreb Academy of Dramatic Arts. Kolbas joined TV Zagreb in 1985. He worked as a cinematographer in a number of this TV house's departments. In 1991 he was reporting from the war-engulfed regions of Croatia, primarily Eastern Slavonia. He received the award for the best debutant cinematographer on the 1989 Manaki Film Camera Festival in Bitola, Macedonia for Ž. Tomić's film 'Diploma for Death'. He often shoots films of FACTUM production house, for which he also made his debut as the director - 'All about Eve' (2004). He is a member of Croatian Film Makers' Association, Croatian Cinematographers' Association and Croatian Journalists' Association. Teaches at Zagreb's Academy of Dramatic Arts.*

regionalni žiri regional jury



Jon Alpert

Tin Gazivoda

Magdalena Petrović

**Jon Alpert, novinar i filmski redatelj**

Jon Alpert je američki novinar i redatelj dokumentarnih filmova, poznat po svojem cinéma vérité filmskom pristupu. Rođen u Port Chesteru, država New York, Alpert je 1970. diplomirao na Colgate Universityju. Alpert mnogo putuje i istraživački je novinar. Snima filmove za NBC, PBS i HBO. Tokom karijere osvojio je 15 Emmyja i tri nagrade DuPont-Columbia. Izvještavao je iz Vijetnama, Kambodže, Irana, Nikaragve, Filipina, Kube i Afganistana. Godine 1972., Alpert i njegova supruga Keiko Tsuno osnovali su Downtown Community Television Center, jedan od prvih lokalnih medijskih centara u SAD-u. Mnogo godina i mnogo sjajnih filmova kasnije, Alpert je jedan od osnivača i direktora Downtown Community Television Centera (DCTV), najvećeg i najcjenjenijeg neprofitnog lokalnog medijskog centra u SAD-u.

**Jon Alpert, journalist and filmmaker**

*Jon Alpert is an American journalist and documentary filmmaker, known for his use of a cinéma vérité approach in his films. A native of Port Chester, New York, Alpert is a 1970 graduate of Colgate University. Alpert has traveled widely as an investigative journalist, and has made films for NBC, PBS, and HBO. Over the course of his career, he has won 15 Emmy Awards and three DuPont-Columbia Awards. He has reported from Vietnam, Cambodia, Iran, Nicaragua, the Philippines, Cuba, and Afghanistan. In 1972, Alpert and his wife, Keiko Tsuno, founded the Downtown Community Television Center, one of the country's first community media centers. Many years and many brilliant films later Alpert serves as co-founder/co-director of the Downtown Community Television Center (DCTV), America's largest and most honored non-profit community media center.*

**Tin Gazivoda, direktor hrvatskog Centra za ljudska prava**

Tin Gazivoda je direktor hrvatskog Centra za ljudska prava. Voditelj je svih aktivnosti centra u skladu sa Zakonom o institucijama i statutom Centra. Radio je u UNOHCHR-u i u Hrvatskom helsinškom odboru. Studirao je na Fakultetu političkih znanosti Sveučilišta u Zagrebu (ima magisterij iz međunarodnih odnosa), na University of Stanford u Kaliforniji (međunarodni odnosi te međunarodna politika, iz koje ima magisterij). Član je izvršnog odbora Akademije za politički razvoj, nevladine organizacije koja se bavi educiranjem o društveno-političkim pitanjima.

**Tin Gazivoda, director of Human Rights Center, Croatia**

*Tin Gazivoda is director of Human Rights Center, Croatia. He is managing all activities of the HRC in line with the Law on Institutions and the HRC Statute. Worked at UNOHCHR and Croatian Helsinki Committee for Human Rights. Studied at University of Zagreb, Faculty of Political Science (M. Sc. International Relations), University of Stanford, California, International Policy Studies (M.A.) and International Relations. He is member of the Executive Board of the Academy for Political Development, NGO aiming to educate about socio-political issues.*

**Magdalena Petrović, producentica**

Magdalena Petrović (1973.) diplomirala je znanosti o umjetnosti, glazbi i kazalištu na Bolonjskom sveučilištu. Radila je kao novinarka i producentica, a autorica je i nekoliko kratkih namjenskih dokumentarnih filmova s tematikom zaštite ljudskih prava. Trenutačno je producentica studija Fade In iz Zagreba koji se, među ostalim, bavi temama civilnog društva.

**Magdalena Petrović, producer**

*Born in 1973, Magdalena Petrović obtained her degree in Science, Music and Theatre at the University of Bologna. She worked as a journalist and producer and has made a few short promo films on human rights protection. She is currently the producer of Zagreb-based Fade In Studio which, among other things, deals with the civil society issues.*

# movies that matter jury



Saša Bijelić

Davor Kanjir

David Kapac



### **Saša Bijelić, student**

Saša Bijelić rođen je 1986. u Zagrebu. Godine 2005. upisuje prijediplomski studij produkcije na Akademiji dramske umjetnosti. Tijekom studija producira ili sudjeluje u produkciji dvadesetak kazališnih i filmskih studentskih projekata. Plodnu suradnju ostvaruje sa studentom filmske i TV režije Davidom Kapcem, s kojim radi na desetak projekata. Na trećoj godini studija producira dva diplomatska filma, 'Gdje pingvini lete', redatelja Josipa Vujčića, te 'Show must go on', redatelja Nevija Marasovića. 2008. godine postaje predstavnikom studenata produkcije, kao i dopredsjednik Studentskog zbora Akademije dramske umjetnosti. Nakon završenog prijediplomskog studija upisuje diplomski studij na odsjeku produkcije, smjer produkcija audiovizualnih i multimedijskih projekata.

### **Saša Bijelić, student**

*Saša Bijelić was born in Zagreb in 1986. In 2005 he was admitted to production studies at the Academy of Dramatic Arts. While studying, he produces or takes part in the production of some twenty theatre and student projects. He had a fruitful cooperation with David Kapac, with whom he made around dozen projects. While on his third year of studies he produced two thesis films: 'Gdje pingvini lete' by Josip Vujčić and 'Show Must Go On' by Nevio Marasović. In 2008, he became the student representative of the Production Department of the Academy and the Vice-president of the Students' Association of the Academy. After completion of his graduate studies, he was admitted to post-graduate studies of production (Production of Audio-visual and Multimedia Projects).*

### **Davor Kanjir, student**

Davor Kanjir rođen je 1974. u Zagrebu. Polaznik European Film Collegea (Ebeltoft, Danska; 1997-1998.), stažist u kino-odjelu hollywoodske kuće Columbia Pictures (Sony Europe House) za Veliku Britaniju i Republiku Irsku u Londonu (2000.). Djelatnik u marketinškim odjelima distribucijskih kuća Continental Film (2000.-2003.) i Issa film i video (2005). Objavljivao filmske recenzije u Kinoteci i hrvatskoj inačici britanskog filmskog časopisa Total Film. Diplomant studija filmske, kazališne i TV produkcije na Akademiji dramske umjetnosti u Zagrebu, gdje se trenutačno nalazi na diplomskom studiju filmske i TV režije, smjer dokumentarnog filma.

### **Davor Kanjir, student**

*Davor Kanjir was born in Zagreb in 1974. He studied at the European Film College in Ebeltoft, Denmark (1997-1998) and was an intern in the Cinema Department of the London chapter of the Hollywood-based Columbia Pictures (Sony Europe House) for the territories of Great Britain and Republic of Ireland. He worked in marketing departments of distribution houses Continental Film (2000 - 2003) and Issa Film i Video (2005). He wrote film reviews in Kinoteka and in Croatian edition of British film magazine Total Film. He is a graduate of the BFA film, theatre and TV production program at the Zagreb Academy of Dramatic Arts where he is currently studying documentary film and TV direction.*

### **David Kapac, student**

David Kapac rođen je 1986. u Zagrebu. 2005. godine upisuje preddiplomski studij filmske i TV režije na Akademiji dramske umjetnosti u Zagrebu. Tijekom studija djeluje kao redatelj i scenarist na petnaestak igranih, dokumentarnih i televizijskih studentskih projekata te više puta kao asistent režije i koscenarist na projektima starijih kolega. Redovito surađuje sa studentom produkcije Sašom Bijelićem, s kojim je realizirao i nekoliko profesionalnih projekata. Nakon završenog preddiplomskog studija upisuje diplomski studij na odsjeku režije, smjer igrani film. Filmografija: 'Kud puklo da puklo', '5 lakih koraka', 'Pariz'.

### **David Kapac, student**

*David Kapac was born in Zagreb in 1986. In 2005 he was admitted to graduation studies of film and TV direction at the Zagreb Academy of Dramatic Arts. While studying, he directed and wrote some fifteen short, documentary and TV student projects; he also worked as an assistant director and co-writer in projects of his older colleagues. He regularly works with Saša Bijelić; together they made a few professional projects. That same year, having completed his graduate studies, he enrolled in the post-graduate studies of direction (feature films). Filmography: 'Kud puklo da puklo', '5 lakih koraka' and 'Pariz'.*



# MOVIES THAT MATTER

An initiative of Amnesty International



## SLUŽBENE NAGRADE

### **Veliki pečat**

za najbolji film iz međunarodnog natjecateljskog programa

### **Veliki pečat**

za najbolji film iz regionalnog natjecateljskog programa

### **Mali pečat**

za najbolji film mladog/e autora/ice do 30 godina

### **T-com nagrada publike**

za najbolji film po izboru publike

## POSEBNE NAGRADE

### **Movies That Matter nagrada**

za film koji na najbolji način promiče ljudska prava

Nagrade (osim posebnih) se sastoje od statue i diplome. Festivalski žiri također može dodijeliti i Posebna priznanja koja se sastoje od diplome.

## OFFICIAL AWARDS

### **Big Stamp**

*for Best Film in international competition program*

### **Big Stamp**

*for Best Film in regional competition program*

### **Little Stamp**

*for Best Film of a young author up to 30 years of age*

### **T-com Audience Award**

*for Best Film audience choice*

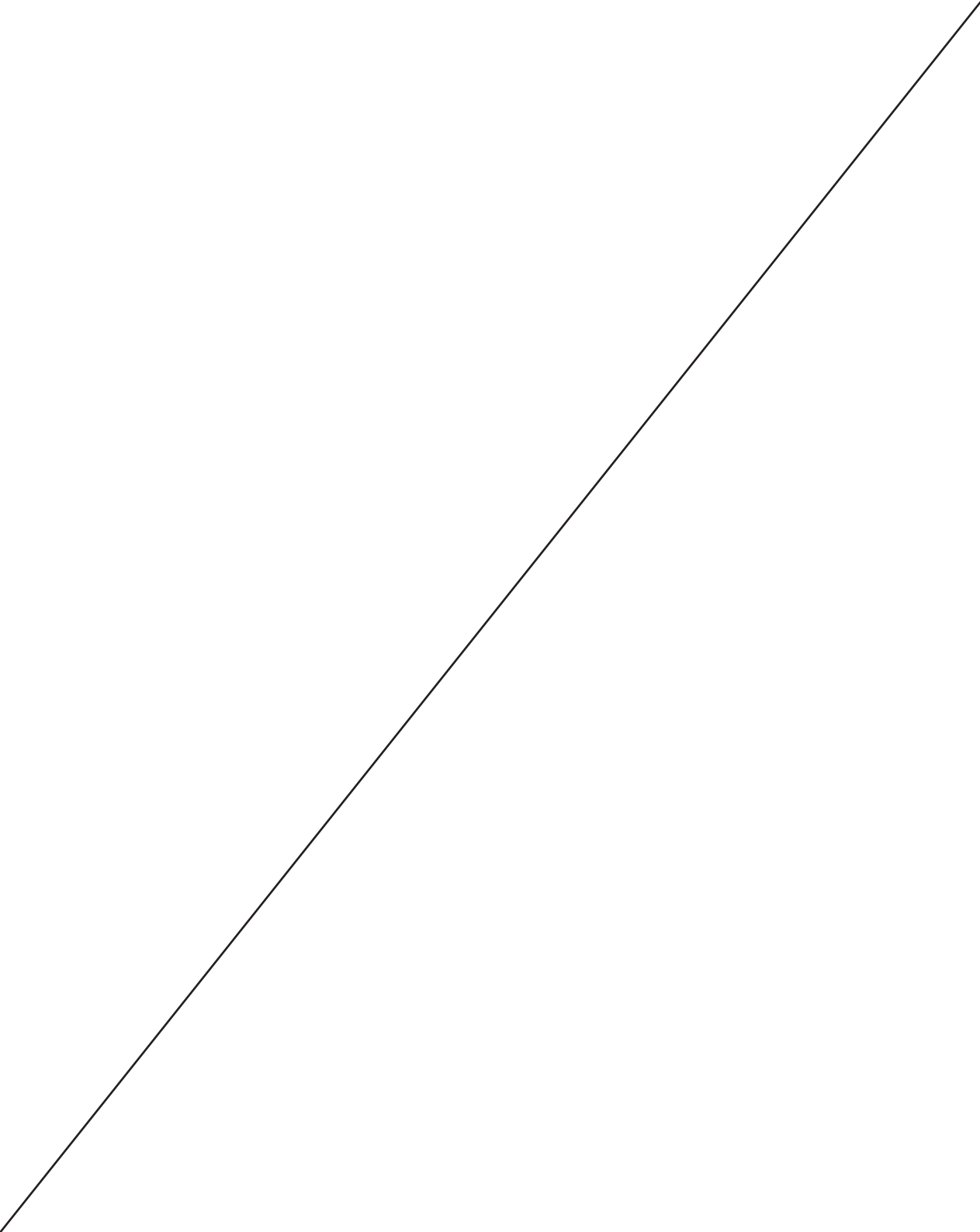
## SPECIAL AWARDS

### **Movies That Matter Award**

*for best film dealing with human rights issues*

*The awards (except the special ones) include a statue and a diploma. The Festival Jury can also award Special Recognitions consisting of a diploma.*

nagrade awards



# međunarodna konkurencija

*international  
competition*

Izraelska redateljica Natalie Assouline prati živote žena koje služe zatvorsku kaznu zbog sudjelovanja u terorističkim napadima u Izraelu. Ovaj intimni portret, snimkan tokom dvije godine, nastoji otkriti motive koji pokreću te žene. Mi pratimo njihovu svakodnevnicu, gledamo ih pri porodu, slušamo njihova bolna svjedočenja o muževima koji su ih ostavili i očaju u svijetu iz kojeg te žene dolaze. To je svijet u kojem žena koja je osramotila svoju obitelj ima samo jedan način iskupljenja.

**Natalie Assouline** darovita je mlada redateljica, rođena u Izraelu. Njezin diplomski rad, film 'Final Good-bye', uvršten je u program Silver Wolf festivala IDF i osvojio je prvu nagradu na Festivalu dokumentarnog filma Docaviv 2002. godine. Natalie vodi program filmske kulture za siromašnu djecu. 'Alahove nevjeste' njezin je prvi cjelovečernji dokumentarac.



## Brides of Allah

*Shahida*

Izrael / Israel, 2008, 76', boja / color, video

režija / directed by

Natalie Assouline

fotografija / cinematography by

Natalie Assouline, Gonen Glazer,

Asher Ben Yair, Avigayil Sperber

montaža / edited by

Sarah Salomon

producenti / producers

Talia Kleinhendler, Ayelet Ephrati

produkcija / produced by

Pie Films Ltd

nagrade / awards:

2008 Berlin International Film Festival - Fipresci Award

nagrada Fipresci; 2008 Prix Italia - Special Prize in the

category Communication for Life / posebna nagrada u

kategoriji Communication for Life; 2008 Osnabruck Film

Fest - Peace Award / Nagrada za mir

26.02. / Četvrtak, 14-16 h / Thursday, 2-4 PM / 8TD

27.02. / Petak, 18-20 h / Friday, 6-8 PM / MM

# Alahove nevjeste

Naoružani malim kamerama, prurušeni videonovinari u Burmi uporno šalju novosti iz te zatvorene zemlje, ririkirajući mučenje i doživotni zatvor. Njihov se materijal šverca iz Burme i objavljuje putem satelita. Joshua (27 godina) postaje taktički vođa skupine reportera, za vrijeme masovnog ustanka predvođenog budističkim redovnicima 2007. godine. Stranim TV ekipama zabranjen je ulaz u zemlju, tako da je održavanje života revolucije na TV ekranima sada samo na Joshui i njegovoj ekipi. Kako su vladine obavještajne službe svjesne snage koju ima kamera, videonovinari postaju njihova glavna meta. Snimke burmanskog ustanka prikazuju se na svim vijestima. No, tko su reporteri iza kamera? Kako rade?

**Anders Høgsbro Østergaard** rođen je 1965. Diplomirao je na Danskoj novinarskoj školi 1991. Na međunarodnom filmskom festivalu u Odenseu 1999. dobio je nagradu za najbolji dokumentarni film za 'Troidkarlen'. Scenarist je i redatelj 'Tintin et moi' (2003.), kao i dokumentarca 'Gasolin' (2006). 'Burmanski videoreporteri' njegov su najnoviji film.

*Armed with small handy cams, undercover Video Journalists in Burma keep up the flow of news from their closed country despite risking torture and life in jail. Their material is smuggled out of Burma and broadcast back via satellite. 'Joshua', age 27, becomes tactical leader of a group of reporters, as Buddhist monks in September 2007 lead a massive uprising. Foreign TV crews are banned from the country, so it's left to Joshua and his crew to keep the revolution alive on TV screens all over. As government intelligence understands the power of the camera, the VJs become their prime target. Footage from the uprising in Burma screens on every news channel. But who are the reporters behind the cameras? How do they work?*

***Anders Høgsbro Østergaard** is born in 1965. Graduated from the Danish School of Journalism in 1991. Awarded Best Documentary at Odense International Film Festival in 1999 for 'Troidkarlen'. Writer-director on 'Tintin et moi' (2003), and the documentary 'Gasolin' (2006). 'Burma VJ' is his latest film.*



## Burma VJ - Reporting From a Closed Country

Norveška, Švedska, Danska, VB / Norway, Sweden, Denmark, UK, 2008, 85', boja / colour, video

režija / directed by

Anders Østergaard

scenarij / screenplay by

Jan Krogsgaard, Anders Østergaard

fotografija / cinematography by

Simon Plum, Burma's Undercover reporters

montaža / edited by

Thomas Papapetros, Janus Billeskov Jansen

glazba / music

Conny Malmqvist

producent / producer

Lise Lense-Møller

produkcija / produced by

Magic Hour Films

nagrada / awards:

DFA - Joris Ivens Award / nagrada Joris Ivens, Movies That Matter Award / nagrada Movies That Matter; CPH:DOX - Best Doc Award / nagrada za najbolji dokumentarac, Amnesty Award / nagrada Amnesty International

25.02. / Srijeda, 20-22 h / Wednesday, 8-10 PM / Kino SC

26.02. / Četvrtak, 20-22 h / Thursday, 8-10 PM / MM

# Burmanski videoreporteri - izvještaji iz zatvorene zemlje

Self-storage jedinice prozori su u ljudsku povijest – po tihim ćelijama s bezbroj predmeta i prašinom prekrivenog namještaja ispisani su snovi, tajne nade i životi koje ne želimo zaboraviti. Film 'Čelični domovi' istražuje razlomljena sjećanja u na svoj način divnoj estetici našeg modernog industrijskog svijeta

**Eva Weber** londonska je autorica dokumentarnih i igranih filmova. Njezini nagrađivani filmovi prikazivani su na brojnim međunarodnim filmskim festivalima, uključujući Međunarodni filmski festival u Edinburghu, SXSW i Silverdocs. Weberova ima vlastitu produkcijsku kuću Odd Girl Out Productions i trenutačno radi na nekoliko cjelovečernih projekata.

*Self-storage units are windows into human histories: the silent cells with their myriad objects and dust-covered furniture are inscribed with past dreams, secret hopes, and lives we cannot let go of. 'Steel Homes' explores the fragmented nature of memories, set in the starkly beautiful aesthetic of our modern industrial world.*

*Eva Weber is London-based filmmaker working in both documentary and fiction. Her award-winning films have screened at numerous international film festivals, such as the Edinburgh International Film Festival, SXSW, and Silverdocs. Weber is currently developing a number of feature-length projects through her own production company, Odd Girl Out Productions.*



## Steel Homes

Škotska, VB / Scotland, UK, 2008, 10', boja / color, video

režija / directed by

Eva Weber

fotografija / cinematography by

Eduard Grau

montaža / edited by

Carol Salter

glazba / music

Chris White

producenti / producers

Anna Higgs, Gavin Humphries

produkcija / produced by

Quark Films, Scottish Documentary Institute

23.02. / Ponedjeljak, 22 h / Monday, 10 PM / MM

28.02. / Subota, 16-18 h / Saturday, 4-6 PM / Kino SC

# Čelični domovi

Simpatični staromodni francuski farmer Jean pod pritiskom je da proda farmu. Više ne može obrađivati zemlju kao nekad, žena Afrikanka upravo ga je prevarila kako bi dobila francusko državljanstvo, a obrasci za prijavu za europske subvencije dovode ga do ludila. Pa ipak, on tvrdoglavo odbija prodati preostalu stoku i ne da svoju farmu novoj generaciji farmera koji uzgajaju organsku hranu. No, ne može ga se kriviti. On je melanoličan, a film na divan način i sa simpatijom prikazuje ritam života, romantični krajolik i kulturu koja nestaje.

**Raphaël Mathié** bavi se filmskom i likovnom umjetnošću od 2002. godine. Studirao je novinarstvo u Strasbourgu (1991-1993.), a filmsko obrazovanje stekao je na radionici Varan 1998. godine. Mathié radi kao novinar za Le Figaro, Libération, Republicain i Midi Libre.

*Jean, a charming old-time French farmer, feels the pressure to sell up. He can't work the farm as well as he used to, he's just been conned by an African wife looking for French citizenship and the European subsidy application forms are grinding him down. Yet, he remains as stubborn as possible regarding the sale of his remaining cattle or offering his farm to a new generation of organic farmers. You can't blame him though. His appearance is wistful and the film beautifully captures a pace of life, a romantic landscape and a dying culture with great sensitivity and empathy.*

*Raphaël Mathié has worked in film and the visual arts since 2002. Studied journalism in Strasbourg (1991-1993) and completed film training at the Varan Workshop in 1998. Mathié has worked as a journalist for Le Figaro, Libération, Republicain and Midi Libre*



## Combailimon

Francuska / France, 2007, 80', boja / color, video

režija / directed by

Raphaël Mathié

scenarij / screenplay by

Raphaël Mathié

fotografija / cinematography by

Raphaël Mathié

montaža / edited by

Benoît Alavoine, Véronique Bruque

glazba / music

Erbarne dich mein Gott, Johann Sebastian Bach

producenti / producers

Sébastien Hussenot, Raphaël Girardot

produkcija / produced by

La luna productions

nagrada / awards:

2008 Seattle IFF - Documentary Competition Special Jury

Prize / posebna nagrada žirija u dokumentarnom programu;

2007 Traces de vie IFF - Prix Regard Social & Prix de l'ACSE

**23.02. / Ponedjeljak, 12-14 h / Monday, 12AM - 2PM / MM**

**28.02. / Subota, 22 h / Saturday, 10 PM / 8TD**

# Combailimon

Stasiu će za nekoliko mjeseci imati prvu pričest. To *Stasiu will have his First Communion sacrament in a few months. It is a hottest time in which everything, nom, tako i na materijalnom planu, priprema za slavnice koje slijedi. Svaki član obitelji proživljava to razdoblje na svoj način: bake i djedovi, roditelji i sam Stas. Jaz između generacija postaje sve vidljiviji. Život teče dalje, a posebni dan sve je bliži. Ovo je dubinski prikaz redateljve obitelji, snimljen kamerom koja strpljivo promatra sve oko sebe.*

**Maciej Cuske** rođen je u Bydgoszczu (Poljska) 1972. godine. Diplomirao je na školi filmske režije Andrzeja Wajde. Režirao je nekoliko cijenjenih dokumentaraca: 'Lijek' (2004. - njegov prvi film), 'Prodavaonica rabljenih knjiga' (2005.), 'Vlak za predgrađe' (2006).

*Maciej Cuske was born in 1972 in Bydgoszcz, Poland. Graduated from the Andrzej Wajda Master School of Directing in Warsaw. Directed few widely appreciated documentary films: 'The Cure' - debut, 2004, 'The Second-Hand Bookstore' 2005, 'Suburban Train' 2006.*



### III. Remember the Sabbath Day to Keep It Holy

*III. Pamiętaj, abyś dzień święty święcił*

Poljska / Poland, 2008, 45', boja / color, video

*režija / directed by*

Maciej Cuske

*scenarij / screenplay by*

Maciej Cuske

*fotografija / cinematography by*

Maciej Cuske

*montaža / edited by*

Artur Owczarczak

*glazba / music*

Dominik Kwaśniewski

*producent / producer*

Ryszard Urbaniak

*produkcija / produced by*

TVP2

*nagrada / awards*

2008 Krakow Film Festival - Best Documentary Film

(National Competition) / najbolji dokumentarni film

(u nacionalnoj kategoriji)

**28.02. / Subota, 12 - 14 h / Saturday, 12 AM - 14 PM / MM**

**27.02. / Petak, 22 h / Friday, 10 PM / 6TD**

# Dekalog III - Poštuj subotu i neka ti bude sveta



Novo iščitavanje Edipa.

Živite kod mamice 53 godine i onda dovedete djevojku? Svi užasi odnosa između majke i sina kondenzirani su u ovu intimističku tragikomediju.

**Marcin Koszałka** rođen je u Krakovu 1970. godine. Studirao je različite predmete, npr. biologiju i sociologiju, na različitim sveučilištima, uključujući i Jagelonsko sveučilište u Krakovu. Na kraju je diplomirao kameru na Fakultetu za radio i televiziju Šleskog sveučilišta u Katowicama. Kao snimatelj, radio je na brojnim dokumentarcima, TV dramama i igranim filmovima, između ostalih i 'Pręgi / The Welts' Magdalene Piekorz. Ujedno je i scenarist i redatelj dokumentaraca.

*Oedipus reloaded.*

*Live at mummy's place for 53 years and then bring a girlfriend home? All the horror of a mother-son-relationship, condensed in an intimate tragicomedy.*

**Marcin Koszałka** is born in 1970 in Cracow. Studied at various departments, e.g. biology, sociology, and various universities, among others the Jagiellonian University in Cracow. Eventually, he graduated as cameraman from the Faculty of Radio and Television of the University of Silesia in Katowice. He is the cinematographer of numerous documentaries, television dramas and feature films, among them Magdalena 'Piekorz's Pręgi / The Welts'. Also a screenwriter and director of documentaries.



### The Decalogue 4:... Till it Hurts

Dekalog... po dekalogu, Do bólu

Poljska / Poland, 2008, 25', boja / color, video

režija / directed by

Marcin Koszałka

scenarij / screenplay by

Marcin Koszałka

fotografija / cinematography by

Marcin Koszałka

montaža / edited by

Anna Wagner

producent / producer

Ryszard Urbaniak

produkcija / produced by

Telewizja Polska [TVP]

nagrade / awards:

Krakow Film Festival - Silver Dragon for Best Documentary /

Srebrni zmaj za najbolji dokumentarni film; Special Mention

National Competition / posebna pohvala u nacionalnoj

kategoriji; International Leipzig Festival for Documentary

and Animated Film / Međunarodni festival dokumentarnog i

crtanog filma u Leipzigu - Golden Dove as the best short film

/ Zlatna golubica za najbolji kratki film, Lodz (Media Festival

'Man in danger' / medijski festival 'Čovjek u opasnosti') -

Grand Prix White Cobra

**25.02. / Srijeda, 16-18 h / Wednesday, 4-6 PM / Kino SC**

**26.02. / Četvrtak, 22 h / Thursday, 10 PM / MM**

# Dekalog 4 - Do bola

Kako je to kad čovjek ima kiruršku vještinu poput Boga, *What is it like to have God like surgical powers, yet to a mora se boriti sa svojom vlastitom ljudskošću? Kako struggle against your own humanity? What is it like to je to uspjeti spasiti nečiji život, a ipak doživjeti ne- try and save a life, and yet to fail? Shot in a Ukrain- splanjeh? Snimljen u ukrajinskoj bolnici punoj očajnih bole- ian hospital full of desperate patients and makeshift snika i improvizirane opreme, 'Engleski kirurg' je intimni equipment, 'The English Surgeon' is an intimate por- portret neurokirurga Henryja Marsha koji se susreće trait of brain surgeon Henry Marsh as he wrestles with s dilemama vezanim uz odnos liječnika i pacijenata. Uz the dilemmas of the doctor patient relationship. With originalni soundtrack Nicka Cavea i Warrena Ellisa, 'En- an original soundtrack by Nick Cave and Warren Ellis, gleski kirurg' otvoreno se suočava s moralno-etičkim 'The English Surgeon' openly confronts moral and ethi- c problemima koji se tiču sviju nas. cal issues which touch every one of us.*

**Geoffrey Smith** rođen je u Melbourneu. U svojem pr- **Geoffrey Smith** was born in Melbourne. With his first vom dokumentarcu, nagrađivanom 'Searching for a Kill- documentary, the acclaimed 'Searching for a Kill- er' (1987.), ispričao je dramatičnu osobnu priču o po- er' (1987), he told a dramatic personal story about vratku na Haiti u potrazi za identitetom čovjeka koji je traveling back to Haiti in search of the identity of the pucao u njega dok je snimao film o haičanskim izborima. man who shot him while he was working on a film cov- Smith je nastavio koristiti takav intimni pristup i dru- ering the Haitian election. Smith has continued this in- gim temama, režirajući i producirajući više od 22 filma, time approach to other subjects, directing and pro- uključujući 'Your Life in Their Hands' (2004.), dobitnika ducing more than 22 films including 'Your Life in Their nagrade Royal Television Society za najbolji znanstveni Hands' (2004), winner of the Royal Television Society dokumentarac. Best Science Documentary award.



## The English Surgeon

VB, Ukrajina / UK, Ukraine

2007, 93', boja / color, video

režija / directed by

Geoffrey Smith

fotografija / cinematography by

Graham Day

montaža / edited by

Kathy O'Shea

glazba / music

Nick Cave, Warren Ellis

producenti / producers

Geoffrey Smith, Rachel Wexler

produkcija / produced by

BBC, ITVS International

nagrada / awards

Hotdocs 2008 - Best international feature documentary

/ najbolji strani dugometražni dokumentarac; Silverdocs

2008 - Best international feature documentary / najbolji

strani dugometražni dokumentarac; Sheffield 2007 -

Best international feature documentary / najbolji strani

dugometražni dokumentarac

25.02. / Srijeda, 22 h / Wednesday, 10 PM / 8TD

26.02. / Četvrtak, 12 - 14 h / Thursday, 12 AM - 14 PM / MM

# Engleski kirurg

Prošle su dvije i pol godine otkako je Ella rekla da želi snimati filmove. Sada navršava četiri godine i njezin tata filmaš kupio joj je video kameru za rođendan. 'Filmski počeci' vode nas kroz godinu dana nastojanja da se predškolsko dijete nauči kako snimiti film, pokazujući nam pritom radosti i frustracije očinstva i djetinjstva, kao i to da, bili stari ili mladi, morate paziti što želite.

**Jay Rosenblatt** snima filmove već više od 20 godina. Za njegov rad dodijeljene su mu Guggenheim i Rockefeller stipendija. Filmovi su mu osvojili mnoge nagrade i priskrbili mu međunarodni ugled. Prikazivani su u newyorškom Film Forumu i širom Sjedinjenih Država.

*It has been two and a half years since Ella said she wanted to be a filmmaker. Now she is turning four and her filmmaker dad has given her a video camera for her birthday. Beginning Filmmaking takes us through one year of trying to teach a preschooler how to make a film, demonstrating both the joys and frustrations of being a parent and of being a child, and that old or young, you really do have to be careful what you wish for.*

*Jay Rosenblatt has been making films for more than 20 years. He has received both Guggenheim and Rockefeller fellowships for his work. His films have won many awards and gained international acclaim, playing at New York's Film Forum and throughout the United States.*



## Beginning Filmmaking

SAD, Finska / USA, Finland, 2008, 23', boja / color, video

režija / directed by

Jay Rosenblatt

fotografija / cinematography by

Thomas Logoreci, Ella Rosenblatt

montaža / edited by

Jay Rosenblatt

producent / producer

Jay Rosenblatt

produkcija / produced by

Jay Rosenblatt films

nagrade / awards:

2008 Ann Arbor Film Festival - The EMPA Work

Life Award / The EMPA Work Life nagrada

**27.02. / Petak, 14-16 h / Friday, 2-4 PM / 6TD**

**28.02. / Subota, 18-20 h / Saturday, 6-8 PM / MM**

# Filmski počeci

Ona je privlačna 36-godišnjakinja iz zapadne Afrike. *She's attractive, 36 years old and comes from West Africa. She lives in a suburb of Copenhagen, believes in God, više nego prije. Svakoga mjeseca redovito šalje novac svojoj obitelji i nekoliko puta tjedno dugo telefonira sa svojom kćeri tinejdžericom. Radi kao prostitutka i spremna je udovoljiti i najbizarnijim željama svojih klijenata. Nada se da će jednog dana moći živjeti normalan život sa svojom kćeri. A vani pada kiša.*

Danska redateljica Ditte Johnsen pruža nam uvid u život jedne od brojnih afričkih žena koje nastoje pomoći svojim obiteljima radeći kao prostitutke u europskim zemljama. Nezavidna situacija protagonistice povremeno očaravajućim kadrovima koji uključuju rafiniranu igru detalja i svjetla.

**Ditte Haarløv Johnsen** rođena je u Kopenhagenu 1977. godine. S pet godina odselila je u Maputo (Mozambik), a u Kopenhagen se vratila 2001. godine. Njezine fotografije izlagane su u Danskoj, Siriji, Nizozemskoj, Njemačkoj, Južnoj Africi i Kanadi. Johnsenova je studirala dokumentarnu režiju na danskoj Nacionalnoj filmskoj akademiji. Filmografija: 'Sisters', 'Painting My Secret' i 'One Day'.



## One Day

Danska / Denmark, 2007, 30', boja / color, video

režija / directed by

Ditte Haarløv Johnsen

fotografija / cinematography by

Minka Jakerson

montaža / edited by

Jeppe Bødskov

glazba / music

Mark Solborg

producent / producer

Ditte Haarløv Johnsen

produkcija / produced by

National Film School Denmark

nagrada / awards

2007 IDFA Student Competition / IDFA 2007. studentski

program - Special Mention / posebna pohvala; One World Film

Festival in Prague / Praški One World Film Festival - Best Short

Documentary / najbolji kratki dokumentarni film; Indielisboa -

Short Film Grand Prize

27.02. / Petak, 14-16 h / Friday, 2-4 PM / 6TD

28.02. / Subota, 18-20 h / Saturday, 6-8 PM / MM

# Jedan dan

'Kad sam bio mali, šetao bih gradom i često vidio ljude kako sjede u kabinama. 'Zašto sjede ondje,' pitao sam se tada. Možda služe nekakvu kaznu.

Što rade u tim svojim kabinama?

O čemu razmišljaju?

Unutra je vjerojatno vruće.

Ili je možda hladno.

Imaju li dom?

Obitelj?

Kakvi su to ljudi? – Film pokušava odgovoriti na ta pitanja na ironičan način. To je film o ljudima iz kabina u velikom gradu.

**Mihail Železnikov** rođen je u Lenjingradu 1972. godine. Diplomirao je na Sanktpeterburškoj školi za film i televiziju. Snimao je filmove za ARTE i YLE, Corona Films, Sanktpeterburški studio dokumentarnog filma. Odabrani filmovi: 'Kabine' (2008.), 'Collection No1' (2006.), 'Good Morning!' (2005.), 'The Flock' (2004.), 'Children Of The Corn' (2004.), 'Lara, Her Dogness' (2003.), 'Tales on the Marshes' (2002.), 'Something in the Air' (2001).

*'When I was little I used to walk around town, and I often noticed people sitting in booths. And I asked myself: Why are they sitting there?*

*Maybe they are serving out some sort of punishment.*

*What are they doing inside their booths?*

*What are they thinking about?*

*It's probably hot in there.*

*Or maybe it's cold.*

*Do they have home?*

*A family?*

*What kind of people are they? – the film in ironical manner tries to answer this questions. It's a film about people from booths of the big city.*

**Mikhail Zheleznikov** was born in Leningrad in 1972. Graduated Saint-Petersburg University of Cinema and Television. Made films for ARTE and YLE, Corona Films, St. Petersburg Documentary Film Studio. Selected filmography: 'Booths' (2008), 'Collection No1' (2006), 'Good Morning!' (2005), 'The Flock' (2004), 'Children Of The Corn' (2004), 'Lara, Her Dogness' (2003), 'Tales on the Marshes' (2002), 'Something in the Air' (2001).



## Booths

Budka

Rusija / Russia, 2008, 26', boja / color, video

režija / directed by

Mikhail Zheleznikov

scenarij / screenplay by

Mikhail Zheleznikov

fotografija / cinematography by

Solmaz Guseinova

montaža / edited by

Larisa Solovtsova

glazba / music

Denis Skavijarladkevich

producenti / producers

Vyacheslav & Alexey Telnov

produkcija / produced by

Saint-Petersburg Documentary Film Studio

**26.02. / Četvrtak, 14-16 h / Thursday, 2-4 PM / 6TD**

**27.02. / Petak, 18-20 h / Friday, 6-8 PM / MM**

# Kabine

Nevjerojatna priča o Kassimu Oumi zvanom The Dream, *The improbable story of Kassim 'The Dream' Ouma, who koji je otet na sjeveru Ugande kad je imao šest godina was kidnapped in the north of Uganda at the age of i natjeran da bude dijete vojnik u odmetničkoj vojsci six and forced to be a child soldier in the rebel army of Yowerija Musevenija. Osim što su ga učili ubijati, uči- Yoweri Museveni. Besides being taught to kill, he also li su ga i boksati. On to danas zove 'terapijom'. Kad je learned to box. His 'therapy,' as he now calls it. By the Ouma navršio 18 godina, Museveni je postao predsjed- time Ouma was 18, Museveni had already ascended to nik države. Ouma je tada s nacionalnom boksačkom the presidency. It was then that Ouma went with the na- reprezentacijom otputovao na natjecanje u Sjedinjene tional boxing team to the United States for a champion- Države i pobjegao. Nije imao novca ni veza i nije znao ship and escaped. He had no money or connections and ni riječ engleskog. No, ušetao je u boksačku školu, a didn't speak a word of English, but then he walked into a ostalo je povijest. Ubrzo je postao juniorski prvak svi- boxing school and the rest is history. Ouma was soon to jeta u srednjoj kategoriji. Tako je dobio pravo stalnog become the Junior Middleweight Champion of the World. boravka u Sjedinjenim Državama, njegova domovina i Although he has taken up permanent residence in the dalje vrši pritisak na njega. U Ugandu se ne može vra- United States, his homeland continues to exert a force titi zato što je iz nje pobjegao, no želi to postići uz po- on him. Because of his escape, he hasn't been able to re- moć diplomatskog pritiska svoje nove domovine. turn to Uganda, but he wants to give it another shot with*

**Kief Davidson** je nagrađivani redatelj igranih i doku- *diplomatic support from his adopted country.*  
mentarnih filmova. Rođen je i odrastao u newyorškom **Kief Davidson** is an award-winning feature film and  
Brooklynu. Njegov najnoviji film 'Kassim The Dream' *documentary director born and raised in Brooklyn, New*  
premijsno je prikazan na filmskom festivalu Tribeca *York. His latest film 'Kassim the Dream,' premiered at*  
2008. godine. Njegov prethodni film, 'The Devil's Min- *the 2008 Tribeca film festival. His prior film, 'The Devil's*  
er', imao je svjetsku premijeru na Rotterdam Film *Miner,' made its world premiere at the Rotterdam Film*  
Festivalu 2005., nakon čega je osvojio desetak na- *Festival in 2005 and won over a dozen awards at inter-*  
grada na međunarodnim filmskim festivalima. *national film festivals.*



## Kassim the Dream

Njemačka, SAD / Germany, USA, 2008, 87', baja / colour, video

režija / directed by

Kief Davidson

fotografija / cinematography by

Tony Molina

montaža / edited by

Tony Breuer, Kief Davidson

glazba / music

Leo Heiblum, Andres Solis, Jacobo Leiberan

producenti / producers

Vitaly Koshman, Kief Davidson

produkcija / produced by

Believe Media, Urban Landscapes Productions

nagrada / awards

AFI Fest - Audience Award / nagrada publike; International

Documentary Festival Amsterdam - IDFA - Grand Jury Prize

nagrada žirija; Silverdocs - AFM Award / nagrada AFM

23.02. / Ponedjeljak, 20-22 h / Monday, 8-10 PM / MM

28.02. / Subota, 20-22 h / Saturday, 8-10 PM / Kino SC

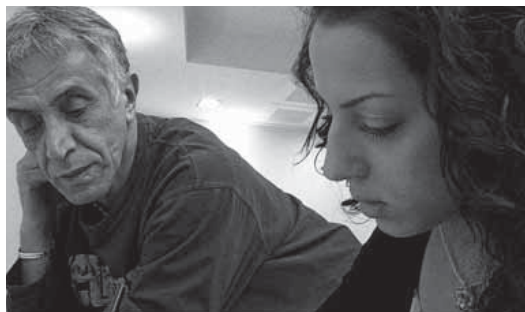
# Kassim the Dream

Duah Fares je prva djevojka – pripadnica Druza (muslimanske zajednice koja uglavnom živi u Izraelu, Siriji i Libanonu) koja sudjeluje u Lady kul-el-Arab, izboru za miss organiziranom za Arapkinje u Izraelu. Pod vodstvom modnog dizajnera Jacka Yaakoba, ona zasjeni sve svoje konkurentice i, pod umjetničkim imenom Angelina, sudjeluje na još prestižnijem natjecanju za Miss Izraela. Pobjednica tog natjecanja odlazi na natjecanje za Miss svijeta i smiješi joj se međunarodna karijera. No, ono što počinje kao bajka postaje surova stvarnost kad Duah dozna da na natjecanju za Miss Izraela mora prošetati pistom u kupaćem kostimu. Njezini suseljnici, strogo islamski orijentirani, počinjuslati prijetnje smrću njoj i njezinoj obitelji. Kao i njezina majka prije nje, Duah/Angelina je uhvaćena između svojih mladenačkih ambicija i ograničenja koja joj nameće starija generacija.

*Duah Fares is the first girl from the Druze culture an Islamic branch living chiefly in Israel, Syria and Lebanon to participate in the Lady kul-el-Arab beauty pageant for Arab women in Israel. Guided by fashion designer Jack Yaakob, she outshines all her rivals, and under her stage name Angelina, she also takes part in the more prestigious Miss Israel contest. Its winner might move on to the worldwide Miss Universe pageant and an international career. But what begins as a fairytale turns to harsh reality when Duah hears that for the Miss Israel contest, she has to walk the catwalk in a swimsuit. This results in death threats to her and her family from their strictly Islamic fellow villagers. Like her mother before her, Duah/Angelina is caught between her youthful ambitions and the restrictions imposed on her by the older generation.*

**Ibtisam Salh Mara'ana** izraelska je Palestinka rođena 1975. godine. Diplomirala je na školi za film i televiziju u sklopu Židovsko-arapskog akademskog centra Givat Haviva. Režirala je veći broj reportaža za emisije 'Feminine Outlook' i 'Arabeska' na prvom programu Izraelske televizije. Paradise Lost njezin je prvi cjelovečernji film. Snimila je i 'Wake up to the Native Land' (1999).

**Ibtisam Salh Mara'ana**, a Palestinian Israeli citizen, was born in 1975. Graduated the school of cinema and television at the Jewish-Arab academic center of Givat Haviva. She directed a number of reports for the 'Feminine Outlook' and 'Arabeska' programs on Israel's Channel One. 'Paradise Lost' is her first full-length film. Her filmography includes 'Wake up to the Native Land' (1999).



## Lady Kul el Arab

Izrael / Israel, 2008, 56', boja / colour, video

režija / directed by

Ibtisam Mara'ana

fotografija / cinematography by

Ibtisam Mara'ana

montaža / edited by

Miri Laufer, Erez Laufer

producenti / producers

Timna Goldstein, Barak Heymann

produkcija / produced by

Heymann Brothers Films

27.02. / Petak, 16-18 h / Friday, 4-6 PM / Kino SC

28.02. / Subota, 22 h / Saturday, 10 PM / MM

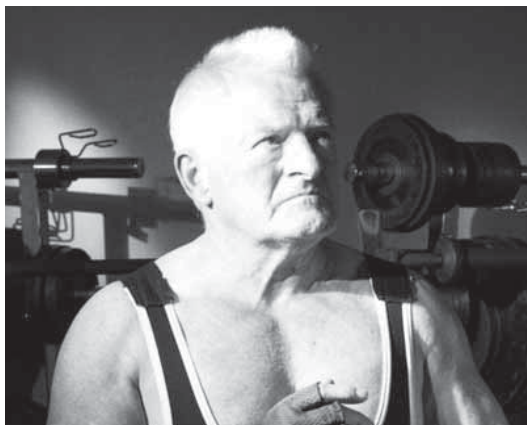
# Lady Kul el Arab



73-godišnji Bill McFayden na benču podiže teret koji ne bi mogao podići ni muškarac višestruko mlađi od njega. To nije hobi - to je način života. Vjerujte, Bill će postati prvak Škotske. Čovjek s toliko strasti u vena ma predodređen je da bude prvak.

**Finlay Pretsell** je za Škotski dokumentarni institut počeo raditi 2005. godine. Otada je radio kao asistent produkcije i produkcijski menadžer na većem broju kratkih filmova, uključujući 'Butterfly' i 'The Truth About Tooth', koji su bili nominirani za Škotsku BAFTA-u 2006., odnosno 2007. godine. Radio je s Adrianom McDowallom na tri kratka sportska dokumentarca pod naslovom 'The Art in Sport'. Jedan je od ta tri filma 'Ma Bar'.

**Adrian J. McDowall** svoj je prvi film, 'Who's My Favourite Girl?', režirao i za njega napisao scenarij 1999. godine. Film je osvojio nagradu BAFTA 1999/2000. za najbolji kratki film. To je prva takva nagrada koju je dobio neki studentski film. Godine 2001. pokrenuo je scenarističku tvrtku Imagine Pictures. Otada je McDowall napisao scenarije i režirao nekoliko kratkih filmova, uključujući 'The Toon Fair' i 'Headbangers'. U 2003. je režirao 'Wise Guys' (za koji je scenarij napisao Simon Stephenson), nominiran za škotsku nagradu BAFTA za najbolji scenarij.



## Ma Bar

VB, Škotska / UK, Scotland, 2008, 12', boja / color, video

režija / directed by

Finlay Pretsell, Adrain McDowall

fotografija / cinematography by

Blair Scott, Filip Sycynski

montaža / edited by

Mark Jenkins

glazba / music

Matthew Aldworth

producenti / producers

Finlay Pretsell, Adrain McDowall

produkcija / produced by

Imagine Pictures

nagrada / awards

2008 BAFTA Scotland Best Short Film Award

24.02. / Utorak, 20-22 h / Tuesday, 8-10 PM / Kino SC

25.02. / Srijeda, 20-22 h / Wednesday, 8-10 PM / MM

# Ma Bar



Ljuba je sa svojih devetoro djece pobjegla od nasilnog muža. Uz pomoć kćeri Alesije odgaja ih na jednom ruskom imanju na kojem obje rade. Svu svoju veliku ljubav posvetile su majčinskim nagonima. Preuzimaju brigu i o trogodišnjem dječračiću Saši, sinu djevojke koja također radi na imanju. Ljuba i Alesija žrtvuju se u ime ljubavi i još uvijek nadaju, osobito Alesija, da će pronaći dobrog muža. Potraga za mužem završava nastojanjem da se izbaci parazit.

**Antoine Cattin** rođen je u Saignelégieru 1975. godine. Diplomirao je na Sveučilištu u Lausannei 2001. godine. Radio je u Rusiji kao pomoćnik redatelja S. Loznice. Filmovi: 'The Mother' (2007.), 'Vivre en paix' (2004.), 'Transformator' (2003.) - svi su dokumentarci i u svima je suredatelj.

**Pavel Kostomarov** rođen je u Moskvi 1975. godine. Kameru je diplomirao na VGIK-u. Radio je na mnogim filmovima kao snimatelj i direktor fotografije za S. Loznicu, V. Manskog i A. Učitelja. Filmovi: 'The Mother' (2007.), 'Vivre en paix' (2004.), 'Transformator' (2003.) - svi su dokumentarci i u svima je suredatelj.

*Liouba escaped from her violent husband with all her 9 children. She raises them along with her daughter Alesia on a farm in Russia where they both work. They devote all their overwhelming love to their maternal instincts. They take in a hungry little boy, three-year old Sacha, the son of another girl working on the farm. Liouba and Alesia belong to those people who sacrifice themselves in the name of their love. Liouba and especially Alesia are still hoping to find a good husband. So the search for a husband ends up in a struggle to kick out a parasite.*

**Antoine Cattin** is born in 1975 in Saignelégier. In 2001 he receives degree from the University of Lausanne. Worked in Russia as assistant director to S. Loznitsa. Filmography: 'The Mother' (2007), 'Vivre en paix' (2004), 'Transformator' (2003) - all as co-director, all documentaries.

**Pavel Kostomarov** is born in 1975 in Moscow, Russia. In 2003 he receives degree as cameraman from VGIK. Worked on many films as a cameraman and director of photography for S. Loznitsa, V. Manski and A. Utschitel. Filmography: 'The Mother' (2007), 'Vivre en paix' (2004), 'Transformator' (2003) - all as co-director.



## The Mother

La mère

Švicarska, Francuska, Rusija / Switzerland, France, Russia, 2007, 80', boja / color, video

režija / directed by

Antoine Cattin, Pavel Kostomarov

scenarij / screenplay by

Antoine Cattin, Pavel Kostomarov

fotografija / cinematography by

Antoine Cattin, Pavel Kostomarov

montaža / edited by

Antoine Cattin, Pavel Kostomarov

glazba / music

Thierry Van Osselet, Alexander J.S. Craker

producent / producer

Elena Hill

produkcija / produced by

Les Films Hors-Champ

nagrade / awards

2008 Sevilla Festival de Cine Europeo - Giralddillo de Oro,

'Eurodoc' Award, 2008 Festival Internacional de Cine Valdivia

- Granador for Best Documentary, 2008 Festival international

du documentaire à Agadir - Grand Prix, 2008 Visions du Réel,

Nyon, Prix George Foundation - Meilleur film Newcomer

**23.02. / Ponedjeljak, 18-20 h / Monday, 6-8PM / MM**

**28.02. / Subota, 14-16 h / Saturday, 2-4 PM / 6TD**

# Majka

Mladog turskog učitelja Emrea Aydina vlada je poslala *The young Turkish teacher Emre Aydin has been appointed to go teach at a school in a remote and impoverished Kurdish village. He arrives in the village and at the beginning of the school year to a few unpleasant surprises. There's no running water in the village and the students don't show up for class. On the Way to School follows Aydin during the entire academic year. The cameraman observes him and his students in a fly-on-the-wall kind of way. The majority of the documentary takes place in the classroom, where we see how tough an assignment it is for Aydin to teach here. Many families only speak Kurdish at home, so learning Turkish isn't only hard for the kids, but it's also a sensitive matter as far as the strained relations between Kurds and the Turkish state are concerned. Aydin feels like a foreigner in his own country, but he's determined to accomplish the task at hand.*

**Orhan Eskiköy** rođen je u Istanbulu 1980. godine. Diplomirao je na ankarskom Fakultetu za komunikacije (smjer Odnosi s javnošću) 2004. godine. Filmovi koje je producirao tijekom studija imali su uspjeha na mnogim nacionalnim i međunarodnim festivalima. U isto vrijeme, radi na različitim projektima kao asistent redatelja i snimatelj.

**Özgür Doğan** rođen je u Vartu (Turska) 1977. godine. Diplomirao je na Fakultetu za komunikacije (smjer Radio, televizija i film) ankarskog sveučilišta 2001. godine. Radi kao asistent za istraživanja na Srednjoistočnom tehničkom sveučilištu. Paralelno se bavi nezavisnom produkcijom dokumentarnih videofilmova.

*Orhan Eskiköy is born in 1980, Istanbul, Turkey. He graduated from the Department of Public Relations, Faculty of Communication, Ankara University in 2004. The films which he produced at the university have been successful in many national and international festivals. At the same time he has worked in different projects as assistant of director and cameraman.*

*Özgür Doğan is born in 1977, Varto, Turkey. He graduated from the Department of Radio-TV and Cinema, Faculty of Communication, Ankara University in 2001. He is working as a Research Assistant at the Middle East Technical University and working on documentary video production independently.*



## On the Way to School

Nizozemska, Turska / The Netherlands, Turkey

2008, 80', boja / colour, video

režija / directed by

Orhan Eskikoy, Özgür Dogan

scenarij / screenplay by

Orhan Eskikoy

fotografija / cinematography by

Orhan Eskikoy

montaža / edited by

Orhan Eskikoy, Thomas Balkenhol

producent / producer

Özgür Dogan

produkcija / produced by

Peri-san Film

23.02. / Ponedjeljak, 14-16h / Monday, 2-4 PM / 6TD

24.02. / Utorak, 18-20h / Tuesday, 6-8 PM / MM

# Na putu do škole

Neustrašive, borbene i odlučne, 'Opasne tete' su izuzetna skupina žena, nepokolebljiva u svojim nastojanjima da zaštite zlostavljaju, zanemarenu i zaboravljenu djecu u Durbanu (južna Afrika). Ovaj najnoviji dokumentarac međunarodno priznate redateljice Kim Longinotto prati rasno raznoliku skupinu koju sačinjavaju Thuli, Mildred, Sdudla, Eureka i Jackie u svakodnevnoj borbi protiv nezainteresiranosti sustava, korupcije i pohlepe, dok pokušavaju pomoći najugroženijima i najobespravljenijima u svojoj zajednici. Kad ove žene udruže snage, ni politika, ni društvene i rasne podjele nisu im ravan protivnik. Longinotto je još jednom uspjela prikazati temeljit portret promjena u Africi, ovaj put u Južnoj Africi nakon apartheida – u naciji koju nada i energija transformiraju u novu, demokratsku državu.

**Kim Longinotto** jedna je od najistaknutijih redateljica dokumentarnih filmova današnjice, poznata po stvaranju izuzetnih ljudskih portreta i bavljenju kontroverznim temama u koje unosi svoju senzitivnost i suosjećanje. Njezini filmovi osvojili su mnoge međunarodne nagrade, uključujući Prix Art Essai u Cannesu za 'Sisters in Law' i nagradu BAFTA za 'Divorce Iranian Style'. Njezini drugi nagrađivani filmovi jesu 'Dream Girls', 'The Day I Will Never Forget', 'Shinjuku Boys', 'Gaea Girls' i 'Hold Me Tight Let Me Go'.

*Fearless, feisty and resolute, the 'Rough Aunties' are a remarkable group of women unwavering in their stand to protect and care for the abused, neglected and forgotten children of Durban, South Africa. This newest documentary by internationally acclaimed director Kim Longinotto follows the outspoken, multiracial cadre of Thuli, Mildred, Sdudla, Eureka and Jackie, as they wage a daily battle against systemic apathy, corruption and greed to help the most vulnerable and disenfranchised of their communities. Neither politics, nor social or racial divisions stand a chance against the united force of the women. Once again Longinotto has managed to bring us an intimate portrait of change from Africa, this time from the new post-apartheid South Africa, a nation being transformed with hope and energy into a new democracy.*

*Kim Longinotto is one of the preeminent documentary filmmakers working today, renowned for creating extraordinary human portraits and tackling controversial topics with sensitivity and compassion. Her films have won many international awards including, the Prix Art Essai at Cannes for 'Sisters in Law', BAFTA for 'Divorce Iranian Style'. Her other award winning work includes 'Dream Girls', 'The Day I Will Never Forget', 'Shinjuku Boys', 'Gaea Girls' and 'Hold Me Tight Let Me Go'.*



## Rough Aunties

VB, Južnoafrička Republika / UK, South Africa

2008, 103', boja / colour, video

režija / directed by

Kim Longinotto

fotografija / cinematography by

Kim Longinotto

montaža / edited by

Ollie Huddleston

producenti / producers

Teddy Leifer, Paul Taylor

produkcija / produced by

Rise Films

27.02. / Petak, 20-22 h / Friday, 8-10 PM / Kino SC

28.02. / Subota, 20-22 h / Saturday, 8-10 PM / MM

# Opasne tete

Englezi vole svoje autohtone crvene vjeverice. Dječja *The English love their native red squirrels. The red spisateljica Beatrix Potter uvijekovječila ih je u svo- squirrel was immortalized by children's author Bea- jem liku Vjeverca Orašara (Nutkina). On je česta po- trix Potter in the character of Squirrel Nutkin and is java u engleskoj umjetnosti, literaturi i predaji. No, a ubiquitous figure in English arts, literature and lore. stvari se ne odvijaju dobro za crvenu vjevericu... Sje- But all is not well for the red squirrel... The North Amer- vernoamerička siva vjeverica proširila se po Engle- ican gray squirrel was introduced to England late in skoj krajem 19. stoljeća i otada širi smrtonosni virus the 19th century and the larger, bolder American im- i, kako je veća i jača, zauzima teritorij crvenih vjeveri- port has been spreading a deadly virus and claiming ca. Danas su crvene vjeverice istisnute u sjeverne di- the red squirrel's territory. At present, the red squir- jelove zemlje i procjenjuje se da ih je ostalo samo oko- rels have been forced into the North and it is estimated 150.000, u usporedbi s oko 2 milijuna sivih vjeverica. that their numbers have dwindled to around 150,000 To je razbješnjelo mnoge Britance te su se brojne or- compared with around 2 million grays. This has trig- ganizacije i pojedinci počeli zauzimati za crvenu vje- gered outrage among many Britons and a wide range- vericu. Njihove su metode međusobno vrlo različite, of organizations and individuals have stepped forward ali svi imaju isti cilj - zaustaviti invaziju uljeza i saču- to take up the red squirrel's cause. Their methods vary vati omiljenu životinju i nacionalni simbol. wildly but all share a common goal: to halt a foreign*

**Nicholas Berger** rođen je u San Franciscu, a živio je *invasion and to preserve a beloved creature and a na- u San Diegu, New Yorku i Berlinu. Studirao je na Sve- tional symbol.*

učilištu Brown u Providenceu (Rhode Island), gdje je **Nicholas Berger** was born in San Francisco and has diplomirao filozofiju. Nakon diplome, dvije je godine *lived in San Diego, New York and Berlin. As an under- proveo radeći na dokumentarcima za PBS i History Channel i putujući Europom. Zatim je magistrirao iz Rhode Island where he received a BA in philoso- dokumentarnog filma na Sveučilištu Stanford. 'Ora- phy. After graduating he spent two years working on šarova posljednja bitka' njegov je magistarski rad sa documentaries for PBS and the History Channel and Stanforda. traveling in Europe. He then attended Stanford Univer- sity's Documentary Film program where he recently re- ceived an MFA. 'Nutkin's Last Stand' was his thesis film at Stanford.*



## Nutkin's Last Stand

SAD, VB / USA, UK, 2008, 18', boja / color, video

režija / directed by

Nicholas Berger

fotografija / cinematography by

Peter Jordan

montaža / edited by

Nicholas Berger

glazba / music

Dylan Ris

producent / producer

Nicholas Berger

produkcija / produced by

Pinecone Films

23.02. / Ponedjeljak, 18-20 h / Monday, 6-8PM / MM

28.02. / Subota, 14-16 h / Saturday, 2-4 PM / 6TD

# Orašarova posljednja bitka

Pinuccio Lovero oduvijek sanja da postane grobar. Prije pet mjeseci napokon je dobio posao kao čuvar groblja u gradu Mariotto na jugu Italije. Ovog naročito vrućeg ljeta čeka svoj prvi pogreb, no do toga ne dolazi. Zapravo, otkako se zaposlio, nitko u Mariottu još nije otišao u bolji svijet. Dok Pinuccio čezne za pogrebom, građani uživaju u životu. No, prije ili kasnije, netko ipak mora umrijeti. Pinuccio ne gubi nadu i iščekuje na ulazu u groblje... Kad nije na groblju, uživa u glazbi. On je pravi čovjek za gradski orkestar i vozač jednog lokalnog benda. Čak i piše svoje osebujne kompozicije. Frustrirani grobar Pinuccio i svi koji sudjeluju u njegovoj svakodnevici prate nas na putu na duboki jug, mjesto koje je na samom rubu neumoljiva nestanka.

**Pippo Mezzapesa** rođen je 1980. godine u Italiji. Filmografija: 'Pinuccio Lovero. Sogno di una morte di mezza estate' (2008.), 'Come a Cassano' (2006.), 'Produrre Consumare Morire' (2005.), 'Zinanà' (2004.), 'Lido Azzurro' (2001.).



*Pinuccio Lovero has always dreamed of being an undertaker. Five months ago he was finally hired to be the custodian of the cemetery of Mariotto, a town in Italy deep South. This particularly torrid summer he awaits his first funeral but it will not come. In fact, since he has taken on the job no one in Mariotto has passed on to a better place. Pinuccio pines on and the townspeople rejoice. Sooner or later someone will have to die. Pinuccio has faith. He waits at the gate to his cemetery... When he is not at the cemetery he is certain to be pursuing his passion for music. He is in fact the go-to man for the town band, the chauffer for one of the local big bands and he even writes his own peculiar compositions. This frustrated undertaker named Pinuccio Lovero and all those who take part regularly in his daily life thus accompany us on a trip through the remote South, a place that is but a step away from inexorable extinction.*

**Pippo Mezzapesa** was born in Italy in 1980. His films include: 'Pinuccio Lovero. Sogno di una morte di mezza estate' (2008), 'Come a Cassano' (2006), 'Produrre Consumare Morire' (2005), 'Zinanà' (2004), 'Lido Azzurro' (2001). of 'In My Corner' and 'Neglect Not the Children', and producer of 'Autopsy' series.

## Pinuccio Lovero. A Midsummer Death's Dream

Italija / Italy, 2008, 60', boja / color, video

režija / directed by

Pippo Mezzapesa

scenarij / screenplay by

Antonella Gaeta, Pippo Mezzapesa

fotografija / cinematography by

Michele D'Attanasio

montaža / edited by

Andrea Maguolo

glazba / music

Cesare Dell'Anna, Umberto Smerilli

producenti / producers

Gregorio Paonessa, Pasquale Fanelli, Pippo Mezzapesa

produkcija / produced by

Vivo Film SRL, Makò Show & Tourism, Fanfara Film

23.02. / Ponedjeljak, 20-22h / Monday, 8-10 PM / Kino SC

24.02. / Utorak, 20-22h / Tuesday, 8-10 PM / MM

# Pinuccio Lovero. San ivanjske smrti

Danny Hanoch je preživio holokaust. Kako on sam *Danny Hanoch is a Holocaust survivor. In his words, he kaže, ima titulu BA (ali ne Bachelor of Arts – diploma has a BA (Bachelor of Auschwitz) and was fortunate iz društvenih znanosti, već Bachelor of Auschwitz). to have a personal physician growing up: Dr. Mengale. Kao dječak, imao je sreću da ima svog vlastitog liječ- This impressive man, who never sheds a tear, has suc- nika – doktora Mengelea. Ovaj impresivni čovjek koji ceeded joining every possible delegation to Poland and nikad ne plače posjećivao je logore smrti u Poljskoj the death camps, but failed to do one thing: convince sa svim mogućim delegacijama, no nije uspio u jedno- his children, Miri and Sagi, to visit the landscape of his me: uvjeriti svoju djecu, Miri i Sagija, da s njim posjete lost childhood with him. In six days, inside one van, fa- krajolike njegova izgubljenog djetinjstva. Tokom šest ther, children and a film crew travel 'that' Europe, tra- dana, otac, djeca i filmska ekipa kombijem obilaze versing the terrain where Danny was forced to 'camp' 'onu' Europu u kojoj je Danny bio prisiljen 'logorova- again and again. When they reach Birkenau, the 'final ti'. Kad stignu u Birkenau, 'konačno odredište', Danny destination', Danny wants to fulfill a life-long fantasy: želi ostvariti svoju životnu fantaziju – provesti noć u to spend the night in his old barracks, on his old bunk, with his own children. Around a tray of pizza, bought jom djecom. Sjedeći uz pizzu koju su kupili u obližnjem in the nearby town of Auschwitz, father and children gradu Auschwitzu, otac i djeca proživljavaju noć punu have the inevitable blow-out filled with black humor crnog humora i velike boli. and great pain.*

**Moshe Zimmerman** je scenarist i redatelj. Filmogra- **Moshe Zimmerman** is writer and director. Filmogra- grafija: 'Cypress Love Story' (2001-2008.), 'The Sad- ph: 2001-2008 'Cypress Love Story', 1999-2008 'The ness of Ashkenazi Culture' (1999-2008.), 'A Whale at Sadness of Ashkenazi Culture', 1998 'A Whale at Shera- Sheraton Beach' (1998.), 'A Night without Na'ama' ton Beach', 1992 'A Night without Na'ama', 1991 'Haach- (1992.), 'Haacharonim Halkhu Kvar Mizman' (1991.), aronim Halkhu Kvar Mizman', 1990 'Border Line', 1988 'Border Line' (1990.), 'First Steps' (1998). 'First Steps'.



## Pizza in Auschwitz

Pizza Be Auschwitz

Izrael / Israel, 2008, 52', boja / colour, video

režija / directed by

Moshe Zimmerman

scenarij / screenplay by

Moshe Zimmerman

fotografija / cinematography by

Avi Kener, Moshe Zimmerman

montaža / edited by

Tali Goldenberg, Inbar Tavor

glazba / music

Ellyot Ben Ezzer

producent / producer

Osnat Trabelsi

produkcija / produced by

Trabelsi Productions

nagrada / awards

2009 Doc Point - Best of Fest; 2008 Doc Leipzig - Prize of the

Youth Jury of the Filmschule / nagrada mladog žirija filmske škole

26.02. / Četvrtak, 16-18 h / Thursday, 4-6 PM / Kino SC

27.02. / Petak, 22 h / Friday, 10 PM / MM

# Pizza u Auschwitzu



'Zašto je moj usrani život takav kakav jest? To nitko ne zna. Ni sam Bog. Bog je na godišnjem i čita porno časopise' - ulomak je iz Dnevnika zaboravljenog, koji vodi glavni protagonist filma. Sa sirovom autentičnošću redateljica bilježi nesretnu Renéovu sudbinu u dvadeset godina koje ovaj provodi čas u zatvoru, a čas na slobodi. Život Renéa koji se uspješno uživljava u ulogu desperadosa odvija se u okviru važnih političkih događaja u Češkoj i izvan nje. Baršunasta revolucija, predsjednički izbori, napad na New York i češko pristupanje EU - sve to Renéa zatiče u raznim zatvorima. Film prati i redateljčinu intrigantnu vezu s 'predmetom proučavanja' koji se ponekad osjeća kao prostitutka koja prodaje svoju životnu priču za novac, no posjeti filmske ekipe često mu predstavljaju jedinu utjehu.

**Helena Třeštková** diplomirala je na odsjeku dokumentarnog filma na FAMU u Pragu. Od 1974. radi kao autorica dokumentarnih filmova. Snimila je pedesetak dokumentaraca. Od zime 2002. predaje na odsjeku za dokumentarni film na FAMU.



*'Why has my shitty life turned out like this? No-one knows. Not even God. God's on holiday and he's reading porn' - an excerpt from Diary of the Forgotten, the journal kept by the main protagonist in the film. With raw authenticity, the director records the luckless fate of René over a period of twenty years as he yo-yos between prison and freedom. The life of René, who successfully stylises himself in the role of a desperado, unfolds against a backdrop of important political events occurring in the Czech Republic and beyond its borders. The Velvet Revolution, the presidential election, 9/11 and the Czech Republic's accession to the EU - all this is 'digested' by René mostly from the confines of various prisons. The film also traces the director's intriguing relationship with her 'subject of study', who sometimes feels like a prostitute selling his life story for filthy lucre, but for whom the visits from the film crew are often his only solace.*

**Helena Třeštková** graduated from the Department of Documentary Film at FAMU, Prague. Since 1974 she has worked as a documentary filmmaker, and has made around fifty documentary films. Since winter 2002 she became a professor at FAMU, Documentary department.

## René

Češka / Czech Republic, 2008, 83', boja / color, video

režija / directed by

Helena Třeštková

scenarij / screenplay by

Helena Třeštková

fotografija / cinematography by

M. Kubala, P. Pešek, S. Slušný, M. Dvořák,

O. Belica, M. Souček, V. Hamerník

montaža / edited by

Jakub Hejna

glazba / music

Tadeáš Věřčák

producenti / producers

Kateřina Černá, Pavel Strnad

produkcija / produced by

Negativ s.r.o.

nagrade / awards

2008 European Film Academy Award / nagrada Europske

filmske akademije 2008; 2008 Prix Arte, 2008; Jihlava

IFF - Audience Award / nagrada publike; 2008 DOK Leipzig

- GOLDEN DOVE for the Best International Documentary /

Zlatna golubica za najbolji strani dokumentarni film

**23.02. / Ponedjeljak, 22 h / Monday, 10 PM / MM**

**28.02. / Subota, 16-18 h / Saturday, 4-6 PM / Kino SC**

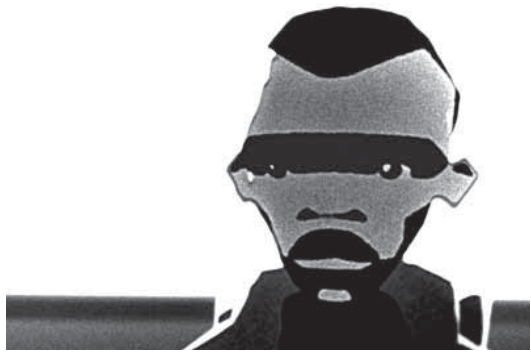
# René

'Robovi' je animirani kratki dokumentarac. Razgovor s *Slaves is an animated documentary short. The conver-* dvoje oslobođene djece iz južnog Sudana koje je od vla- *sations with two freed children from southern Sudan,* de potpomagana paravojska otela i bacila u ropstvo *who were kidnapped by a government-supported mili-* tia and forced into slavery, were recorded on sound in *documentary way. The filmmakers stress this fact* naglašavaju tu činjenicu, igrajući se sa snimljenim ma- *by keeping the sound of them messing around with* terijalom prije samog početka razgovora, ne izbacuju- *the recording equipment before the conversation be-* čí prevoditelja u montaži i ne dodajući glazbu. Razgo- *gins, by not editing out the children's interpreter, and* vori su vođeni 2003. godine, kada se građanski rat u *by not adding any music. The conversations took place* južnom Sudanu nakon 20 godina približavao svom kra- *in 2003, when the 20-year-long civil war in southern* ju. Prezimena djece (od 9 i 15 godina) prikriivena su zvu- *Sudan was drawing to a close. The family names of the* kom kako bi se zaštitila njihova privatnost.

**Hanna Heilborn** rođena je 1968. godine. Studirala je *two children, aged 9 and 15, have been bleeped out to* na newyorškoj filmskoj akademiji i na švedskom dram- *protect their privacy.*

**Hanna Heilborn** is born in 1968. Educated at New York *Film School and at Sweden's Institute of Drama. Works* skom institutu. Radi kao redateljica, scenaristica, dra- *as a director, scriptwriter, dramaturgist and anima-* maturginja i učiteljica animacija. Predaje na više umjet- *tion instructor. She lectures at a number of art and* ničkih škola i škola za dizajn. Filmografija: *design schools. Filmography: 'Hidden' (2002), 'Big Mike'* 'Hidden' (2002), 'Big Mike' (2004), 'Girls Talk' (2006). *(2004), 'Girls Talk' (2006).*

**David Aronowitsch** rođen je u Stockholmu 1964. go- *David Aronowitsch is born 1964 in Stockholm. Stud-* dine. Studirao je režiju u poljskoj Nacionalnoj filmskoj *ied directing at the Polish National Film School in Lodz,* školi u Lodzu (1988-91). Prvi kratki dokumentarac na- *1988-91. First short documentary in 1988 and first* pravio je 1988., a prvi dulji dokumentarac ('Night of the *longer documentary in 1994, 'Night of the Gypsies', to-* Gypsies') snimio je 1994. s Göranom Olssonom. Među *gether with Göran Olsson. Among other later films are* kasnijim filmovima ističu se 'Stockholm-75' (2003) i *'Stockholm-75' (2003) and 'Hidden' (2002).* 'Hidden' (2002).



## Slaves

Norveška, Danska, Švedska / Norway, Denmark, Sweden,  
2008, 15', boja / colour, video

režija / directed by

Hanna Heilborn, David Aronowitsch  
animacija / animation by

Magnus Östergren, Mats Johansson  
producenti / producers

Hanna Heilborn, David Aronowitsch  
produkcija / produced by

Story AB

nagrada / awards

International Documentary Festival Amsterdam, IDFA /  
Međunarodni festival dokumentarnog film u Amsterdamu  
(IDFA) - 1st Prize The Silver Cub Competition / prva nagrada  
u programu Silver Cub

25.02. / Srijeda, 20-22 h / Wednesday, 8-10 PM / Kino SC

26.02. / Četvrtak, 20-22 h / Thursday, 8-10 PM / MM

# Robovi



Žene čekaju. Dotjerane su, hrabre jedna drugu, ponekad plaču, ali nikad ne gube nadu. U Ti-Tommu, malenom centru za potporu obiteljima odmah pokraj muškog zatvora u Rennesu, rodbina zatvorenika čeka posjete... Uvijek dođu prije vremena. Zakasne li nekoliko sekundi, vrata zatvora neće im se više otvoriti. Dolaze jednom, dvaput ili triput tjedno, svaki tjedan – i tako mjesecima, pa čak i godinama. Većinom se radi o ženama. Te suvremene Penelope žive istim ritmom kao i njihovi muškarci u zatvoru. Vrijeme zastaje, život naizgled staje. Samovoljne odluke zatvorske uprave, samovoljna prebacivanja u druge zatvore i različite zabrane – sve to čini njihovu svakodnevnicu. Odlučivši ostati isključivo 's druge strane zida', one strane na kojoj je rodbina, film paradoksalno nudi izravan pristup zatvoreničkoj stvarnosti. Skrivenoj strani života u zatvoru. Životu bez svojih, Ali, definitivno stvarnom životu, kakav god bio.

**Stéphane Mercurio** nekadašnja je urednica mjesečnika 'La rue', kojeg su distribuirali beskućnici. Režirala je brojne kratke filmove i dokumentarce za televiziju. 'S druge strane zida' njezin je više puta nagrađivani dugometražni filmski prvijenac.

*Women are waiting. They look their best, cheer each other up, break down sometimes but they always keep hoping. In Ti-Tomm small Family Support Centre adjoining the men's prison in Rennes, the detainees' relatives are waiting for the visits... They are always early. A few seconds delay and the prison gate will remain closed. They come once, twice or three times a week, every week, for months and even years. They are mostly women. These modern Penelopes live at the pace of their men inside. Time is suspended, life seems to stop. Arbitrary decisions by the prison management, arbitrary transfers and interdictions make up their daily life. By choosing to remain exclusively on 'the other side of the wall', on the families' side, the film paradoxically offers a direct approach of what the carceral reality is. The hidden side of imprisonment. Life without the other. But definitely life, not a substitute.*

**Stéphane Mercurio** is former editor in chief of the monthly magazine 'La rue', distributed by homeless people. She directed numerous short films and documentaries for television. 'A Coté (Next Door)' is her multi-awarded first feature-length film.



## The Other Side of the Wall

À Côté

Francuska / France, 2007, 92', boja / color, video

režija / directed by

Stéphane Mercurio

scenarij / screenplay by

Anna Zisman, Stéphane Mercurio

fotografija / cinematography by

Grégoire Korganow

montaža / edited by

Françoise Bernard

glazba / music

Hervé Biralini

producent / producer

Viviane Aquilli

produkcija / produced by

ISKRA

nagrada / awards

2007 EntreVues, Belfort - Documentary public award

and Best french film award / nagrada publike za najbolji dokumentarni film i nagrada za najbolji francuski film; 2008 Rennes - PRIX du Festival Images de la Justice

25.02. / Srijeda, 14-16 h / Wednesday, 2-4 PM / 6TD

26.02. / Četvrtak, 18-20 h / Thursday, 6-8 PM / MM

# S druge strane zida

11. siječnja 2007. godine Andrew McAuley započeo je *On January 11, 2007, Andrew McAuley set out on his* svoj 1600 km dug put prema naslovu prvog čovjeka *quest to become the first person to kayak from Austral-* koji je od Australije do Novog Zelanda u kajaku preve- *ia to New Zealand across 1600km (1000 miles) of one of* slao jedan od najopasnijih i najpustijih oceana na Ze- *the wildest and loneliest stretches of ocean on Earth.* mlji. Trideset dana kasnije, pomorska straža Novog *Thirty days later, New Zealand maritime authorities re-* Zelanda primila je njegov poziv u pomoć. Nakon što je *ceived his distress call. Having survived a harrowing and* preživio mjesec dana strašnih nevolja i muka na moru, *torturous month at sea, conquering monstrous swells* boreći se s ogromnim valovima i strašnim olujama, *and terrifying storms, McAuley lost his life only a day* McAuley je poginuo, samo jedan dan prije kraja svo- *from completing his journey. While his body was never* jeg putovanja. Njegovo tijelo nikada nije pronađeno, ali *recovered, the camera tapes from his kayak were and* materijal koji je snimio jest. Taj materijal čini osnovu *they form the basis of this moving and questioning por-* dirljivog i samoanalitičkog portreta ovog složenog čo- *trait of a complex man, his family, his supporters and his* vjeka, njegove obitelji. Ljudi koji su ga podupirali te nje- *attempt to conquer the impossible.* gova nastojanja da postigne nemoguće.

**Jennifer Peedom** imala je raznovrsnu karijeru, od tr- *commodities trading, publishing, to filmmaking. Now an* govovanja robom, izdavaštva do snimanja filmova. Sada *in-house producer/director for Independent Australian* radi kao kućna producentica i redateljica za neovisnu *production company, Essential Media & Entertainment,* australsku produkcijsku kuću Essential Media & Ent- *she directed and produced 'Miracle on Everest'.*ertainment. Režirala je i producirala 'Miracle on Everest'.

**David Michôd** napisao je scenarij za tri kratka filma *David Michôd wrote three shorts that screened at the* Sundance Film Festival in 2008 - 'I Love Sarah Jane', *Sundance Film Festival in 2008 - 'I Love Sarah Jane',* koji su prikazani na Sundance Film Festivalu 2008. *'Spider' and 'Crossbow'. He is a graduate of the Universi-* godine: 'I love Sarah Jane', 'Spider' i 'Crossbow'. Di- *ty of Melbourne and Victorian College of the Arts School* plomirao je na Sveučilištu u Melbourneu i na Victorian *of Film & Television and was editor of Australia's leading* College of the Arts School of Film & Television. Bio je *industry/filmmaker magazine, Inside Film (IF).* urednik vodećeg australskog filmskog časopisa Insi- *dence of Film (IF).*



## Solo

Australija / Australia, 2008, 52', boja / colour, video

režija / directed by

David Michod, Jen Peedom

scenarij / screenplay by

David Michod, Chris Thorburn

fotografija / cinematography by

Jonathan Biggins, Simon Higgins, Helen Barrow

montaža / edited by

Mark Fox, Scott Gray

glazba / music

Lisa Gerrard

producenti / producers

Jen Peedom, Chris Hilton

produkcija / produced by

Essential Media & Entertainment

28.02. / Subota, 12 - 14 h / Saturday, 12 AM - 14 PM / MM

27.02. / Petak, 22 h / Friday, 10 PM / 6TD

# Sam

Krali su, napadali i ubijali – sve to u dobi od četrnaest godina. Ta mladež koja živi u ustanovama zatvorenog tipa na Uralu potpuno je spremna potanko ispričati svoja nedjela i svoje životne priče. Njihova nevesela lica razvedre se samo kad govore o svojim strastima i nadama. Centar za rehabilitaciju osigurava im hranu i odjeću. Idu u školu i bave se sportom. Više se ne moraju boriti za preživljavanje, jer su našli privremeno utočište. Mnogi od njih su bez obitelji i nikad nisu imali ničiju podršku u životu. Za njih nema mjesta u tužnom svijetu njihovih roditelja koji su često alkoholičari, nezaposleni i žive u potleušicama. Ubojica Tolja uskoro će biti pušten. Njegovo selo ne pruža mu priliku za iskupljenjem: 'Tog malog treba pogubiti'.

**Alexandra Westmeier** rođena je u ruskom gradu Čeljabinsku 1973. godine. Studirala je na Državnoj akademiji za kazališne umjetnosti u St. Petersburgu i Moskvi. Nakon što je radila kao TV reporterka u svojem rodnom gradu, odselila je u Njemačku i režirala dokumentarce 'Fremde. Heimat. Studium.' (2003.), 'Finde mich' (2005.) i 'Mum, I'm fine...' (2007.), 'Sami u četiri zida' (2008).

*They have stolen, committed assault, killed: all whilst still under fourteen years of age. These youngsters, who live in closed institutions in the Urals, are all quite ready to recount their offences and their lives. Their unhappy expressions only brighten when they talk of their passions and their hopes. This rehabilitation centre provides them with food and clothing. They go to school and practice sports. They no longer have to fight to survive, since they have found a temporary refuge. Many of them have had no family or reliable support in life. There is no place for them in the sad world of their parents, who are often alcoholics, unemployed, living in hovels. Tolja, a murderer, is soon to be released. His village offers him no chance of redemption: 'They should execute the kid'.*

**Alexandra Westmeier** was born in 1973 in Chelyabinsk, Russia and studied directing at State Academy of the Theatrical Arts in St Petersburg and Moscow. After working as a TV reporter in her hometown, she moved to Germany and directed the documentaries 'Fremde. Heimat. Studium.' (2003), 'Finde mich' (2005) and 'Mum, I'm fine...' (2007), 'Alone in Four Walls' (2008).



## Alone in Four Walls

Allein In Vier Wänden

Njemačka / Germany, 2007, 85', video

režija / directed by

Alexandra Westmeier

scenarij / screenplay by

Alexandra Westmeier

fotografija / cinematography by

Inigo Westmeier

montaža / edited by

Alexandra Westmeier

producent / producer

Alexandra Westmeier

produkcija / produced by

Linger On Film production

nagrada / awards

2007 Locarno International Film Festival / Međunarodni

filmski festival u Locarnu - Critics' Week Award / nagrada

Critics' Week; 2008 Saarbruecken - Film Prize of the Saarland /

filmska nagrada Saarlanda; 2008 Achtung Berlin! - New Berlin

Film Award - Berlin - Best Cinematography / najbolja kamera

24.02. / Utorak, 20-22 h / Tuesday, 8-10 PM / Kino SC

25.02. / Srijeda, 20-22 h / Wednesday, 8-10 PM / MM

# Sami u četiri zida

Nekonvencionalni par iz Connecticuta 1960-ih godina *When an unconventional 1960s Connecticut couple turn poseže za psihoterapijom kako bi spasio svoj narušeni to psychiatry for help with their troubled marriage, their brak. To izbacuje njihov život iz kontrole. Allis, Charley i lives spiral out of control. Allis and Charley submit them-njihovo četvero djece kreću na svakodnevnu grupnu i selves and their four children to a daily barrage of group individualnu terapiju. No, stvari se samo pogoršavaju. and individual therapies. But things get worse. Pills are Prepisuju se tablete, od nekih se članova obitelji traži prescribed, family members are sent away. The family, da se udalje. Prema uputama liječnika, obitelj mora bilje- as instructed by their doctors, record their discussions žiti svoje rasprave i svađe. Pametna, slobodoumna Allis and fights. Smart, free-thinking Allis begins to question počinje sumnjati u terapiju. Njezin bolni audio dnevnik the therapy. Her heart-wrenching audio diaries tell a pripovijeda o ugnjetavanju, zlostavljanju i mizoginiji. Izu- story of oppression, abuse and institutionalized misogy- zetno je to što su sve te snimke bile skrivene od Allisine ny. Remarkably, all of these recordings were preserved, djece i otkrivene tek nakon njezine smrti. Kombiniraju- hidden away for Allis's children to discover after her ću taj intimni materijal s kućnim videosnimkama i neo- death. The film uses this intimate material combined bičnom glazbenom pratnjom, film dubinski rekonstruira with home movies and an unusual soundtrack to viscer- ally reconstruct the family's struggle and to comment borbu jedne obitelji i običaje u američkoj kulturi 60-ih. ally reconstruct the family's struggle and to comment on the mores of American culture in the '60s.*

**Morgan Dews**, pisac, redatelj, producent, montažer i *Morgan Dews, writer, director, producer, editor and umjetnik živi između Barcelone i New Yorka. 'Svakako artist divides his time between Barcelona and New York City. 'Must Read After My Death' is his first feature film. Njegov kratki film 'Elkels Visit' bio je u službenoj se- length film. His short film, 'Elkels Visit', was an official lekciji Sundance Film Festivala 2005. godine. Glumio je selection of the 2005 Sundance Film Festival. He was an aktor kod redatelja Isabel Coixet, Julija Medema and Rogera Bernata.*



## Must Read After My Death

SAD, Španjolska / USA, Spain, 2007, 73', boja / color, video

režija / directed by

Morgan Dews

scenarij / screenplay by

Morgan Dews

montaža / edited by

Morgan Dews

glazba / music

Albrecht Kunze

producent / producer

Morgan Dews

produkcija / produced by

Morgan Dews

nagrada / awards

FID Marseille - Grand Prix; DocLisboa - Best 1st Doc / najbolji

prvi dokumentarac; Festival dei Popoli - Audience Award /

nagrada publike; Punto de Vista - 2 special mentions /

2 posebne pohvale

25.02. / Srijeda, 16-18 h / Wednesday, 4-6 PM / Kino SC

26.02. / Četvrtak, 22 h / Thursday, 10 PM / MM

# Svakako pročitati nakon moje smrti

Gajimo li svi mi iste osjećaje tuge, sreće, bijesa i ljubavi? Je li put do sreće uvijek jednako krivudav ili ravan? Volimo li i mrzimo s istim žarom? Osjeća li mlada žena koja ima rak dojke istu bol kao i mozambička obitelj koja je izgubila kuću u poplavi? Osjeća li suvremeni bangladeški rob na radu u Dubaiju isti strah kao i američki vojnik koji odlazi u Irak? Jesu li naše vrijednosti, snovi i nade u osnovi isti, odražavajući samo naš različiti životni stil? Film 'Sve je relativno' predstavlja kaleidoskop dokumentarnih sekvenci, arhivskog materijala i slika ljudskih bića. Nastoji pokazati kakav je odnos između naših reakcija na životne izazove i uvjeta u kojima živimo kao pojedinci.

**Mikala Krogh** rođena je u Danskoj 1973. godine. Diplomirala je režiju dokumentarnog filma na danskoj Nacionalnoj filmskoj školi 2001. godine. Diplomski rad bio joj je dokumentarac 'MK'. Nekoliko godina radila je na radiju prije nego što je kao redateljica debitirala s filmom Epilogue 1992. godine (zajednička režija sa Sarom Bro). Od tada radi osobne, istraživačke i eksperimentalne dokumentarce. Odabrana filmografija: 'Fish Out of Water' (2000.), 'Detour to Freedom' (zajedno sa Sidse Stausholm, 2001.) i 'My Father's Choice' (2002). 'My Grandad's Murderer' (režirala zajedno sa Sørenom Faulijem, 2004.) nagrađen je kao najbolji dokumentarni film na CPH:DOX, a primio je i posebnu pohvalu na Nordic Panorama festivalu.

*Do we all harbour the same feelings of sorrow, happiness, anger and love? Is the road to happiness always equally winding or straight? Do we love and hate with the same zeal? Does a young woman with breast cancer feel the same pain as a family from Mozambique loosing their home in a flood? Does a modern slave from Bangladesh working in Dubai feel the same fear as a US soldier going to Iraq? Are our values, dreams and hopes basically the same, merely mirroring our different lifestyles? 'Everything is Relative' is a kaleidoscopic fusion of documentary sequences, archive material and tableau's of human beings. It seeks to portray how our reactions to challenges in life are relative to the conditions that guide our individual lives.*

**Mikala Krogh** is born in 1973, Denmark. Graduated as a documentary director at the National Film School of Denmark in 2001 with the documentary 'MK'. Worked for several years in radio before making her directorial debut in 1992 with 'Epilog'/'Epilogue' (co-directed with Sara Bro). Has worked with personal, investigative and experimental documentaries since then. Selected titles include: 'Fish Out of Water' (2000), 'Detour to Freedom' (with Sidse Stausholm, 2001) and 'My Father's Choice' (2002). 'My Grandad's Murderer' (with Søren Fauli, 2004) was awarded in Sevilla and Paris, 'Beth's Diary' (with Kent Klich, 2006) won for Best Short Documentary at CPH:DOX and received honorable mention at Nordic Panorama.



## Everything is Relative

Alt er relativt

Danska / Denmark, 2008, 75', boja / color, video

režija / directed by

Mikala Krogh

scenarij / screenplay by

Mogens Rukov

fotografija / cinematography by

Manuel Alberto Claro, Adam Philp

montaža / edited by

Theis Schmidt

glazba / music

Joachim Holbek

producent / producer

Christian Rank

produkcija / produced by

SF Film Production ApS

24.02. / Utorak, 22 h / Tuesday, 10 PM / 6TD

25.02. / Srijeda, 12 - 14 h / Wednesday, 12 AM - 14 PM / MM

# Sve je relativno

Ako netko umre sam i nema nikoga tko bi se pobrinuo *If someone dies lonely and nobody is left to settle his* o njegovim stvarima, spaljuju ga o državnom trošku, *last matters, he is buried officially. Agents and admin-* a za njegove se stvari pobrinu državni službenici i *istrators investigate, organize and utilize his matters.* istražitelji. Taj postupak obično traje najviše nekoliko *A procedure that often lasts no longer than a few days.* dana. Na kraju, 80 godina života rezultira običnom, *In the end 80 years result in nothing more but a num-* brojem označenom urnom u pregratku. *bered urn in a slot.*

**Wolfram Huke** rođen je 1981. godine. Od 2002. do **Wolfram Huke** *was born in 1981. 2002-2006 he stud-* 2006. studirao je filozofiju na jezuitskoj školi u Mün- *ied philosophy at the jesuits college in Munich. He at-* chenu. Studirao je i novinarstvo i radio kao novinar, *tended journalism school and worked as a journalist,* među ostalim i za Bavarsku televiziju. Od 2006. go- *e.g. for Bavarian Broadcast Company. Since 2006 he* dine studira film na Münchenskoj školi za televiziju i *studies film at the Munich school for television and* film. 'Tiho uklanjanje' njegov je prvi film. *film. 'Silent Removal' is his first film.*



## Silent Removal

Stiller Abtrag

Njemačka / Germany, 2007, 12', cb / bw, video

režija / directed by

Wolfram Huke

scenarij / screenplay by

Wolfram Huke

fotografija / cinematography by

Wolfram Huke

montaža / edited by

Wolfram Huke

producent / producer

Felix Von Poser

produkcija / produced by

Munich School for Television and Film

nagrade / awards

2008 Documenta Madrid - 1st prize of the Jury

Prva nagrada žirija

**26.02. / Četvrtak, 20-22 h / Thursday, 8-10 PM / Kino SC**

**27.02. / Petak, 20-22 h / Friday, 8-10 PM / MM**

# Tiho uklanjanje

Prostrana priroda, bezbroj ptica, drvena ribička koliba. I tri sredovječna muškarca koji usred ove letonske zabiti ne rade ništa osim najnužnijeg. Pecaju ribu, popravljaju svoju opremu i govore samo ako stvarno moraju. Žive li ti ljudi u skladu ili u sukobu s prirodom? Ako je suditi po dvjema pticama močvaricama koje veselo plešu na njihovu muziku, odgovor je vjerojatno onaj prvi. No, neprekidno se čuju puščani hici koji dižu u zrak jata pataka, a tri čovjeka love ribu malim mrežama. Jasno je: priroda ovoj malenoj zajednici pruža kruh svagdašnji. Redateljica Laila Pakalnina i snimatelj Maris Maskalans, (koji su prije toga snimili dokumentarac o gradskom smetlištu, 'Dream Land') u filmu 'Tri čovjeka i bara' više polažu na sliku nego na riječi.

**Laila Pakalnina** rođena je u Letoniji 1962. godine. Diplomirala je filmsku režiju na Moskovskom filmskom institutu (VGIK) i dosad je režirala ukupno 22 dokumentarna i igrana filma. Pakalnina se na međunarodnoj sceni pojavila kad su dva njezina dokumentarca odabrana za program Un certain regard na kanskom festivalu. Njezin prvi cjelovečernji film 'The Shoe' govorio je u Sovjetskom Savezu pedesetih godina. Cjelovečernji film 'Hostage' prikazan je na filmskom festivalu u Locarnu i na PÖFF 2006.

**Maris Maskalans** studirao je na letonskoj Kulturnoj akademiji i radi kao redatelj i snimatelj. 'Tri čovjeka i bara' njegov je prvi cjelovečernji film.

*Miles of vast nature, hordes of birds, a wooden fishermen's shed. And three middle-aged men, who in this Latvian 'middle of nowhere' do little more than what is strictly necessary. They catch fish, repair their tools and only say something if they really have to. Do the men live in harmony or in conflict with nature? Two water birds who cheerfully dance to their music could be an indication of the former. But gunshots resound constantly, making flocks of ducks fly up, and the men chase fish with small nets. It is clear: nature provides this tiny community with its daily bread. Director Laila Pakalnina and cameraman Maris Maskalans, who previously made the nature documentary 'Dream Land' on a garbage dump, relate 'Three Men and a Fish Pond' in images, rather than words.*

**Laila Pakalnina** is born in 1962 in Latvia. She graduated in film direction from the Moscow Film Institute (VGIK) and has directed altogether 22 documentaries and fiction films. Pakalnina appeared on the international scene when two of her documentaries were chosen for Un certain regard at the Cannes film festival. Her first feature film 'The Shoe' was a return to Soviet Union in 1950's. Feature 'Hostage' was screened in Locarno Film Festival and PÖFF 2006.

**Maris Maskalans** studied at the Latvian Academy of Culture and works as director and cameraman. 'Three Men and a Fish Pond' is his first feature film.



## Three Men and a Fish Pond

Par Dzimenteni

Letonija / Latvia, 2008, 52', boja / colour, video

režija / directed by

Laila Pakalnina, Maris Maskalans

scenarij / screenplay by

Maris Maskalans

fotografija / cinematography by

Maris Maskalans

montaža / edited by

Laila Pakalnina

producent / producer

Uldis Cekulis

produkcija / produced by

Vides Filmu Studija

27.02. / Petak, 14-16 h / Friday, 2-4 PM / 6TD

28.02. / Subota, 18-20 h / Saturday, 6-8 PM / MM

# Tri čovjeka i bara



Praćeno slabašnim zvucima, jato oblaka žurno plovi *Accompanied by fragile sounds a few flocks of clouds* preko vrhova planinskog lanca Dachstein. Kroz pro- *hurry over the peaks of the Dachstein mountain range.* zore usamljene planinske postaje bljeskaju svjetlosni *Behind windows at solitary mountain stations, lights* Morseovi signali. Kabine žičare prolaze pored njih kao *blink like Morse code. Gondolas flit past as if in flight.* u letu. Debeli pokrivač od magle obavija litice. Vjetro- *Thick blankets of fog envelop cliffs. A windmill spins.* njača se okreće. Tu i tamo ukazuju se ljudske prilike *Here and there human figures appear, resembling phan-* koje sličie prikazama u snježnoj bjelini. Mjesec se penje *toms in the snowy white. The moon climbs in the sky,* nebom, sja, pada, nestaje i opet se pojavljuje. 'U tišini *glows, falls, disappears, then rises again. Elke Groen's* noći' Elke Groen filmsko je istraživanje regije Dachste- *NightStill is a filmic survey of the Dachstein region in* in u austrijskim Alpama. Međutim, nije to klasični do- *Austria's Alps. However it has nothing in common with* kumentarac o prirodi – on konfrontira ono što je za- *a documentary record, serving as a confrontation be-* dano (krajolik, djela ljudskih ruku, ljudska bića, nebo, *tween the givens (a landscape, artifacts and living be-* vrijeme i svjetlo) i filmsku tehniku koja uvijek ima spo- *ings; the sky, weather and the light) and a film technique* sobnost otuđivanja. *which has always possessed the ability to alienate.*

**Elke Groen** rođena je u Bad Ischlu (Austrija) 1969. go- **Elke Groen** is born in 1969 in Bad Ischl, Austria. Stud- *ied architecture and photography. Feature Length Docu-* dine. Studirala je arhitekturu i fotografiju. Cjelovečer- *mentaries: 'Jeder Siebte Mensch' (with Ina Ivanceanu,* nji dokumentarci: 'Jeder Siebte Mensch' (s Inom Ivan- *2006), 'Bunica' (with Ina Ivanceanu, 2005).* ceanu, 2006.), 'Bunica' (s Inom Ivanceanu, 2005).



## NightStill

Austrija / Austria, 2008, 9', boja / color, 35 mm

režija / directed by

Elke Groen

fotografija / cinematography by

Elke Groen

montaža / edited by

Elke Groen

glazba / music

Dietmar Schipek

producent / producer

Elke Groen

produkcija / produced by

sixpackfilm

nagrade / awards

2008 Jihlava Documentary Film Festival / Festival

dokumentarnog filma Jihlava 2008. - Best Experimental Film

najbolji eksperimentalni film

24.02. / Utorak, 22 h / Tuesday, 10 PM / 6TD

25.02. / Srijeda, 12 - 14 h / Wednesday, 12 AM - 14 PM / MM

# U tišini noći



Smatraju ga jednim od velikih arbitara dizajna 20. stoljeća. Njegova 45-godišnja karijera obuhvaća vr- toglave inovacije i financijsku eksploziju poslijeratne svjetske mode, od početaka u francuskim ateljeima gdje je učio, preko meteorskog uspona njegove mod- ne linije u šezdesetima, kad su talijanske kuće počele dominirati svjetskim tržištem, pa do danas kada je na odlasku, elegantan kao i uvijek. Naravno, ovaj dokumentarac, koji obuhvaća razdoblje od Valentino- va sedamdesetog rođendana do njegove posljednje revije, prvenstveno se bavi Valentinovim doprinosom na tom području. No, film nije usredotočen na glavu, već na srce. U središtu je ljubavna priča: 50-godišnja veza između Valentina Clementea Ludovica Garavani- ja i Giancarla Giammettija, njegova poslovnog par- tnera, ljubavnika, najboljeg prijatelja i pouzdanika.

**Matt Tyrnauer** newyorški je pisac i filmaš. Radio je za časopis Spy i za New York Observer. Trenutačno je specijalni dopisnik Vanity Faira. Njegovu knjigu 'Una Grande Storia Italiana: Valentino Garavani' objavio je Taschen 2007. godine. 'Valentino: posljednji car' (2008.) njegov je prvi cjelovečernji dokumentarac.

*He stands vindicated as one of the great arbiters of twentieth-century design. His forty-five-year career spans the dizzying innovations and financial explosion of post-war global fashion, from his start in the French ateliers where he studied, through the meteoric rise of his line in the sixties, when Italian fashion houses came to dominate the international marketplace, and on to today, as he departs, elegant as ever. This documentary, spanning the period between Valentino's seventieth birthday and his final couture show, is of course concerned with showing his contributions to his field. But the film actually aims not for the head, but the heart. At the centre is a love story: the fifty-year relationship between Valentino Clemente Ludovico Garavani and Giancarlo Giammetti, his business partner, lover, best friend and confidante.*

**Matt Tyrnauer** is a New York-based writer and film- maker. He has worked for Spy magazine and The New York Observer, and is currently Special Correspondent of Vanity Fair. His book 'Una Grande Storia Italiana: Valentino Garavani' was published by Taschen in 2007. 'Valentino: The Last Emperor' (2008) is his first feature documentary.



## Valentino: The Last Emperor

SAD / USA, 2008, 96', boja / color, video

režija / directed by

Matt Tyrnauer

fotografija / cinematography by

Tom Hurwitz

montaža / edited by

Bob Eisenhardt

producent / producer

Matt Kapp

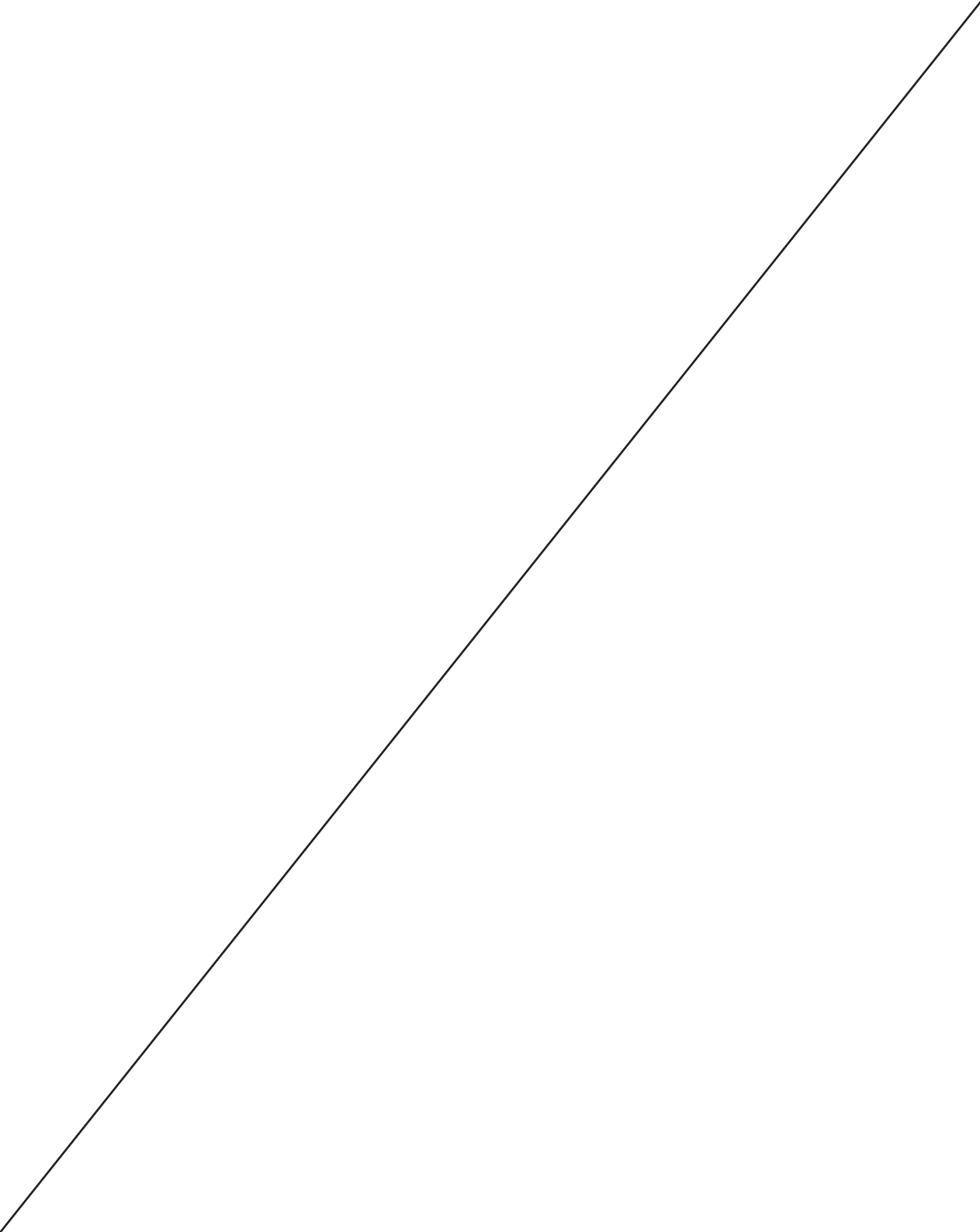
produkcija / produced by

Acolyte Films

26.02. / Četvrtak, 14-16 h / Thursday, 2-4 PM / MM

28.02. / Subota, 22 h / Saturday, 10 PM / Kino SC

# Valentino: posljednji car



# regionalna konkurencija

*regional  
competition*

Zoltan Dani zapovijedao je jedinicom srpske vojske *Zoltan Dani commanded the Serbian army unit that did koja je učinila 'nemoguće' - oborili su nevidljivi borbe- 'the impossible' - shooting down the pride of the USAF, ni lovac F-117, ponos američkog zrakoplovstva. Ovo je, the F-117 Stealth fighter. This is his untold account - a njegova neispričana priča - kombinacija ratne priče, war story, a spy story and the human drama of a man špijunske priče i ljudske drame čovjeka koji se vraća returning to his family.* svojoj obitelji.

**Željko Mirković** diplomirao je 1999. na Umjetničkoj *ment of the Art Academy 'Braća Karić' in Belgrade in akademiji 'Braća Karić' na odsjeku TV režije u Be- 1999. He directs commercials, video clips, media cam- ogradu. Redatelj je promotivnih filmova, spotova, paigns, documentaries and TV series. He is the artistic medijskih kampanja, dokumentarnih filmova i TV se- director of the film and video production of KRUG EDN rija. Umjetnički je direktor filmske i video produkciji (European Documentary Network) and vice-president je KRUG i EDN-a (European Documentary Network) i of the Niš TV employees' association.* potpredsjednik Udruženja filmskih i TV radnika Niša.



## The 21st Second

Srbija / Serbia, 2008, 56', boja / color, video

režija / directed by

Željko Mirković

scenarij / screenplay by

Željko Mirković

fotografija / cinematography by

Darko Ković

montaža / edited by

Darko Ković

glazba / music

Lajko Felix

producent / producer

Željko Mirković

produkcija / produced by

Polka Dot

**24.02. / Utorak, 14-16 h / Tuesday, 2-4 PM / 6TD**

**25.02. / Srijeda, 18-20 h / Wednesday, 6-8 PM / MM**

# 21. sekund

Na istočnoj strani željezničkog kolodvora u Splitu, odmah do pruge, ljudi žive u kućama davno izgrađenim za željezničko osoblje. Ovaj kratki dokumentarac prikazuje ih u jednom kratkom trenutku koji predstavlja čitav njihov život.

**Tonći Gaćina** rođen je 1983. u Splitu. Nakon srednje Elektrotehničke škole u Splitu 2002. upisuje Fakultet elektrotehnike, strojarstva i brodogranje, no studij prekida 2006. i upisuje Umjetničku akademiju u Splitu, odsjek Film i video. Snimio je kratki eksperimentalni film 'Premijera s krive strane Jadrana' (2007). '22:22 Split-Zagreb' njegov je prvi dokumentarni film.

*On the eastern side of the Railway station in the town of Split, just beside the railway track, people are living in houses built long ago for railway personal. This short documentary follows them in one short moment, which represents their whole lives.*

*Toni Gaćina was born in Split in 1983. After completion of secondary school in Split, he enrolls the Faculty of Electrical and Mechanical Engineering and Naval Architecture but quits the studies in 2006. He starts studying at the Film and Video Department of the Art Academy in Split. He made a short experimental film 'A Premiere on the Wrong Side of the Adriatic' (2007). '22:22 Split-Zagreb' is his first documentary film.*



## 22:22 Split-Zagreb

Hrvatska / Croatia, 2008, 5', boja / color, video

režija / directed by

Tonći Gaćina

fotografija / cinematography by

Tonći Gaćina

montaža / edited by

Tonći Gaćina

producent / producer

Tonći Gaćina

produkcija / produced by

Umjetnička akademija sveučilišta u Splitu

**25.02. / Srijeda, 22 h / Wednesday, 10 PM / 8TD**

**26.02. / Četvrtak, 12 - 14 h / Thursday, 12 AM - 14 PM / MM**

# 22:22 Split-Zagreb

U dogovoru s talijanskom vladom, 45 djece iz sarajev- *In agreement with the Government of Italy, in 1992 45* skog sirotišta 'Ljubica Ivezić' napustilo je opkoljeni *children from the 'Ljubica Ivezić' orphanage left the* grad. Cilj je bio poslati djecu daleko od rata, a da se ka- *besieged Sarajevo. The idea was to take the children* snije vrate. Petnaest godina kasnije njih petero dijeli s *away from the war and return them home afterwards.* nama svoju priču; saznajemo da se nisu vratili, da više *Fifteen years later, five of them tell their stories and* ne govore materinski jezik, da osjećaju nostalgiju te *reveal that they never returned, that they no longer* da imaju nove prijatelje i novu domovinu. *speak their mother tongue, fell nostalgic, have new*

**Mustafa Mustafić** rođen je u Sarajevu 1942. godine. *friends and new families and new homeland.*

Završio je gimnaziju u Sarajevu, a studirao na Zagre- **Mustafa Mustafić** was born in 1942 in Sarajevo. *Mustafa Mustafić* bačkoj filmskoj akademiji. Od 1965. godine radi kao *Graduate of the First High School in Sarajevo, studied* profesionalni snimatelj cjelovečernjih i kratkih igranih *at the Zagreb Film Academy. Since 1965 he has worked* filmova, dokumentaraca i TV filmova i serija. *as professional cameraman, filming features, shorts,*

**Dario Novalić** rođen je 1964. godine u Sarajevu, gdje *docs and TV films and series.*

je i studirao politologiju. Vlasnik je tjednika Start i po- **Dario Novalić** was born in 1964 in Sarajevo. *Studied* vremeno radi kao novinar. *political science in Sarajevo. Owner of the 'Start' week-*

*ly magazine, working occasionally as a journalist.*



## If You Are Watching This, Mom...

Bosna i Hercegovina / Bosnia and Herzegovina

2008, 28', boja / color, video

režija / directed by

Mustafa Mustafić, Dario Novalić

scenarij / screenplay by

Mustafa Mustafić, Dario Novalić

fotografija / cinematography by

Mustafa Mustafić

montaža / edited by

Almir Kenović

glazba / music

Nedim Babović

producent / producer

Dario Novalić

produkcija / produced by

Magazin Start, Panglas Sarajevo

24.02. / Utorak, 16-18 h / Tuesday, 4-6 PM / Kino SC

25.02. / Srijeda, 22 h / Wednesday, 10 PM / MM

# Ako ovo gledaš, mama...

U beogradskom domu umirovljenika, Meri Galevska (85) i njezin suprug, skladatelj Nikola Galevski, osnovali su sekstet. Meri postaje udovica i prvobitni se sekstet raspada. Odlučna u nakani da ostvari svoj i suprugov san, Meri osniva novi sekstet, sastavljen isključivo od žena. One kreću na glazbenu turneju na kojoj ih čeka mnogo izazova, ali i čelična volja jedne žene.

**Marko Jeftić** rođen je 1983. godine. Diplomirao je filmsku i TV režiju na FDU u Beogradu. Režirao je sedam kratkih igranih filmova, dokumentaraca i reklama koje su bile dio MTV-jeve kampanje. Režirao je i nekoliko glazbenih video spotova. Živi i radi u Beogradu. Filmovi: 'Fabulous Fairies' (2008), 'Time to Die' (2006.), 'A Day in White' (2006.), 'The Time of Decision' (2005.), 'CrazyYu Night' (2005.), 'Heads or Tails' (2005).

*In Belgrade Home for Retired Persons, Meri Galevska (85) with her husband, a composer Nikola Galevski, formed a sextet. Meri becomes a widow and the original sextet dissolved. Firmly determined to fulfill her and her husband dream, Meri made a new sextet made solely of women. They embark on music tour, where they face many challenges and the steel will of one person.*

*Marko Jeftić was born in 1983. He is a Film and TV Director graduate (FDU in Belgrade). He has directed seven short feature films, documentaries and commercials which were part of an MTV campaign, as well as some music videos. He lives and works in Belgrade, Serbia. Filmography: 'Fabulous Fairies' (2008), 'Time to Die' (2006), 'A Day in White' (2006), 'The Time of Decision' (2005), 'CrazyYu Night' (2005), 'Heads or Tails' (2005).*



## Fabulous Fairies

Srbija / Serbia, 2008, 50', boja / color, video

režija / directed by

Marko Jeftić

scenarij / screenplay by

Marko Jeftić

fotografija / cinematography by

Ana Jelić

montaža / edited by

Ivan Vasić

producent / producer

Vladimir Đukelić

produkcija / produced by

Red Art Workshop d.o.o.

nagrade / awards

2008 Belgrade documentary and short film festival / Festival

dokumentarnog i kratkog filma - Beograd 2008. - Grand Prix,

2008 Sarajevo Film Festival - Special Mention / posebna

pohvala

**23.02. / Ponedjeljak, 16-18 h / Monday, 4-6 PM / Kino SC**

**24.02. / Utorak, 22 h / Tuesday, 10 PM / MM**

# Bajne vile

Žena napušta seosko imanje u Moldaviji i otputuje u *On their farm in Moldavia, the wife has left to work inozemstvo. Ostavlja muža samog kako bi radila i po- abroad, to repay their debts, pay for the children's edu- mogla obitelji da otplati dugove, plati djeci školovanje, cation, repair the house... leaving the father alone. Cos- popravi kuću... Costica Arhir svečano obećaje da će se tica Arhir stakes his honour on bringing up his three brinuti o djeci najbolje što može. Prati njihov uspjeh u children well. He supervises their studies, cuts their školi, šiša ih, čita im, angažira ih u radovima na imanju i hair, reads to them and mobilises them on the farm, traži od njih da pomažu u kućanskim poslovima i kuha- gets them to help with the housework and cooking. The nju. Taj organizirani kolektiv pokušava premostiti pro- mother's absence is offset by this collective organisa- bleme nastale majčinim izbjavanjem. Na suptilan i duho- tion. With grace and humour this film depicts a situa- vit način film prikazuje situaciju u kojoj se nalazi velik- tion, filling up an absence, that is affecting a high per- postotak moldavskih obitelji - ispunjavanje praznine centage of families in Moldavia.*

**Thomas Ciulei** rođen je u Bukureštu 1965. godine. Do- Studied documentary filmmaking at the University of kumentarni film studira na Münchenskom Sveučilištu Television and Film Munich. In 1992 he graduated at za televiziju i film. Godine 1992. diplomira na odsjeku the film department of the New York University. Fil- za film Sveučilišta u New Yorku. Filmografija: 'Asta E' mography: 'Asta E' (2001), 'Mânia', (1997), 'Gratian' (2001.), 'Mânia' (1997.), 'Gratian' (1995.), 'Plays of light (1995), 'Plays of light at the Maxim', (1992), 'Like a Bird at the Maxim' (1992.), 'Like a Bird on the Fence' (1992).



## The Flower Bridge

Podul de Flori

Rumunjska, Njemačka / Romania / Germany

2008, 87', boja / colour, 35mm

režija / directed by

Thomas Ciulei

scenarij / screenplay by

Thomas Ciulei

fotografija / cinematography by

Thomas Ciulei

montaža / edited by

Alexandra Gulea

producent / producer

Thomas Ciulei

produkcija / produced by

Europolis Film

nagrade / awards

2008 Cinema du Reel - Prix des Bibliothèques, Le prix des Jeunes (pohvala), 2008 GoEast Film Fest - Main Prize Remembrance and Future / glavna nagrada Remembrance and Future, Award in remembrance of Reinhard Kämpf / nagrada u spomen na Reinharda Kämpfa 2008 Mediawave Festival - Main Prize / glavna nagrada; 2008 Labor Migration - Best Film, Transilvania IFF - Best Romanian Feature Film / najbolji rumunjski dugometražni film, 2008 IPIFF - The Black Sea Trophy for Best Documentary Film / Crnomorski pehar za najbolji dokumentarni film

23.02. / Ponedjeljak, 22 h / Monday, 10 PM / 6TD

24.02. / Utorak, 12 - 14 h / Tuesday, 12 AM - 14 PM / MM

# Cvjetni most



Koji je jezik 'naš jezik'? Razlikuju li se doista srpski, hrvatski i bošnjački? Zašto u Bosni postoje bendovi koji pjevaju na engleskom? Je li jezik identitet? Kakav je položaj mladih koji žive u moru pozajmljenih riječi i nepostojanju jezičnog identiteta u Bosni? Redatelj istražuje tu temu sa svoje pozicije, bez ikakve namjere da prejudicira zaključak filma.

**Enes Zlatar** rođen je u Sarajevu 1970. godine. Glazbom i videom bavi se još od tinejdžerskih dana. Njegov bend Sikter izdao je tri albuma. Enes je autor originalne glazbe za filmove 'Go West', 'Grbavica' i 'Sasvim lično'. Dvostruki je dobitnik nacionalne glazbene nagrade 'Davorin' za glazbeni video, a njegovi kratki filmovi 'Telepatija', 'Smelly Spider' i 'Tajland' prikazivani su na brojnim festivalima umjetničkog video filma.

*Which language is 'our language'? Do Serbian, Bosnian and Croatian really differ? Why are there bands from BiH which perform in English? Is language identity? What is the position of youth living in a sea of borrowed words and the lack of linguistic identity in BiH? The director explored this theme from his own vantage point, without any desire to prejudge the conclusion of the film.*

*Enes Zlatar was born in Sarajevo in 1970. He has been in music and video since he was a teenager. He released three albums with his band 'Sikter'. He was the author of original scores for the features 'Go West', 'Grbavica' and 'Totally Personal'. He was twice awarded the Davorin BiH Music Award for music video, and his short films 'Telepaty', 'Smelly Spider', and 'Thailand' were screened at numerous art video festivals.*



## Diagnosis S.B.H.

Bosna i Hercegovina / Bosnia and Herzegovina

2008, 42', boja / color, video

režija / directed by

Enes Zlatar

scenarij / screenplay by

Enes Zlatar

fotografija / cinematography by

Renato Foder

montaža / edited by

Enes Zlatar

producent / producer

Amra Bakšić Čamo

produkcija / produced by

SCCA/pro.ba

23.02. / Ponedjeljak, 16-18 / Monday, 4-6 PM / Kino SC

24.02. / Utorak, 22 h / Tuesday, 10 PM / MM

# Dijagnoza S.B.H.

Diljem svijeta poznati Dubrovnik najatraktivnije je tu- *While it is an attractive, worldwide known tourist des-* *tination, Dubrovnik has a worn and torn old hospital* *govej ruševnoj staroj bolnici tridesetak beskućnika* *where some thirty homeless people of various ethnic* *različitih nacionalnosti (Hrvati, Bošnjaci, Srbi...) živi* *background (Croats, Bosniaks, Serbs..) live their hard* *svoj život u krajnje neljudskim uvjetima. Osobito su* *lives in totally inhuman conditions. Particularly vul-* *nerable are families with many children who lost their* *domove, na-* *homes in recent war and found a modest shelter in this* *šavši ubogo utočište tek u tom krajnje zapuštenom* *dilapidated hospital building. – a potential source of* *bolničkom kompleksu - potencijalnom izvorištu opa-* *dangerous infections. So far, the city authorities have* *been turning a deaf ear to numerous alarming warnings.* *alarmantna upozorenja.*

**Petar Krelja** rođen je u Štipu (Makedonija) 1940. go- *is one of the leading Croatian documentary filmmak-* *ers, an acclaimed film critic from the generation of so-* *called Hitchcock followers, a long time film program-* *mer on the Channel 1 of the Croatian Radio (former* *filmski urednik na Prvom programu Hrvatskog radija* *Radio Zagreb). He graduated world literature from the* *Faculty of Philosophy in Zagreb and he has been en-* *književnost na Filozofskom fakultetu u Zagrebu, a fil-* *gaged in film since the end of the '60s. In the '70s he* *mom se bavi od kasnih 60-ih godina prošlog stoljeća.* *became known as an author of emotionally engaged* *U sedamdesetima je postao poznat kao autor emo-* *documentaries on social outsiders, particularly chil-* *dren and young people. Filmography: 'Across The Bor-* *sajderima, naročito o djeci i mladima. Filmografija:* *der' (2008), 'My Neighbour Tanja' (2006), 'The Marathon* *'Preko granice' (2008.), 'Moja susjeda Tanja' (2006.), 'Man' (2005), 'The Burned Sun' (2002), 'The American* *'Maratonac' (2005.), 'Spaljeno sunce' (2002.), 'Ame-* *Dream' (1998), 'My Brother Ante' (1998), 'Ana and Josip* *rički san' (1998.), 'Moj brat Ante' (1998), 'Ana i Josip* *in the Town of Emperors' (1995), 'Suzana's Smile' (1993),* *u carskom gradu' (1995), 'Suzanin osmijeh' (1993.), 'Zoran Šipoš and his Jasna' (1992), 'Working Week'* *'Zoran Šipoš i njegova Jasna' (1992.), 'Radni tjedan' (1978), 'Play Time' (1977), 'Care-giver' (1976), 'Splendid* *(1978.), 'Vrijeme igre' (1977.), 'Njegovateljica' (1976.), 'Isolation' (1973), 'Vigilance Song' (1971), 'Bids Under the* *'Splendid Isolation' (1973.), 'Budnica' (1971.), 'Ponude* *Number' (1969).* *pod broj' (1969).*



## The Other Dubrovnik

Hrvatska / Croatia, 2008, 30', boja / color, video

režija / directed by

Petar Krelja

fotografija / cinematography by

Karmelo Kursar

montaža / edited by

Mladen Radaković

producent / producer

Mate Čuljak

produkcija / produced by:

HRT

27.02. / Petak, 16-18 h / Friday, 4-6 PM / Kino SC

28.02. / Subota, 22 h / Saturday, 10 PM / MM

# Drugi Dubrovnik

Posjet dvama parovima kosovskih Roma otvara paralelne svjetove kako na rubu, tako i u središtu kosovskog društva. Isprepliću se prizori iz kruga života, ljubavi, rada i gubitka kako bi ispričali potpuno različite priče. Gotovo bez upozorenja, gledatelj ulazi u te živote te poželi doznati više o njima. Ton i slike, iako mirni i bezizražajni, prenose širok raspon emocija i raspoloženja, od radosti do beznađa, od vedrine do turobnosti i nazad.

**Shota Bukoshi**, rođena u Prištini 1983. godine, studentica je filmske režije na Fakultetu za umjetnost Sveučilišta u Prištini. Zadužena je za međunarodne odnose i programe radionica na međunarodnom studentskom filmskom i kazališnom festivalu Skena Up u Prištini. Uz angažman na Skena Upu, Shota od 2007. radi i kao voditeljica kulturnog programa u sklopu Prohelvetia Swiss Cultural Programme na Kosovu. Filmografija: 'Urban story' (2006.), 'Why Won't You Say Anything' (2005.), 'Say a Word John' (2004.), 'The 8th Day' (2004.), 'The Red Dress' (2003).

*A visit to two Roma couples in Kosova opens up a parallel world both at the margins and in the midst of Kosovar society. Snapshots from a circle of life, love, labour and loss intertwine to tell very different kinds of stories. Almost without noticing, the viewer enters these lives and is intrigued to find out more about them. The tone and the images, while overall quiet and matter-of-factly, convey a wide range of emotions and moods, from vivacious to hopeless, from light to somber and back.*

**Shota Bukoshi**, born in 1983 in Prishtina, is a student of the Film Directing Department of the Faculty of Arts of the University of Prishtina. She is responsible for international relations and workshop programme at Skena Up - International Students Film and Theatre Festival in Prishtina. Alongside her engagement with SKENA UP, since 2007 Shota has also been working as a Cultural Programme Officer at the Prohelvetia Swiss Cultural Programme in Kosova. Filmography: 'Urban story' (2006), 'Why won't you say anything' (2005), 'Say a Word John' (2004), 'The 8th Day' (2004), 'The Red Dress' (2003).



## Two Love Stories

Dy rrefime dashurie

Kosova, 2008, 25', baja / color, video

režija / directed by

Shota Bukoshi

scenarij / screenplay by

Shota Bukoshi

fotografija / cinematography by

Gazmend Bajri

montaža / edited by

Gazmend Bajri

glazba / music

Iilir Bajri

produkcija / produced by

3V Studio

nagrade / awards

2008 Viennale - Best Film in category Short Documentary /

najbolji film u kategoriji kratkih dokumentaraca

23.02. / Ponedjeljak, 14-16 h / Monday, 2-4PM / MM

24.02. / Utorak, 18-20 h / Tuesday, 6-8 PM / GTD

# Dvije ljubavne priče

Studeničani su maleno selo oko 10 kilometara udalje- *Studenicani is a small village about 10 kilometres from*  
 no od Skopja, glavnog grada Makedonije. Etničko al- *the Macedonian capital of Skopje. The ethnic Albanian*  
 bansko stanovništvo čini čvrstu i dosta izoliranu za- *population forms a tight and rather isolated commu-*  
 jednicu u kojoj islamska vjera igra istaknutu ulogu. *nity in which Islam plays a prominent role. In this film,*  
 U ovom je filmu redateljica Marija Dzidzeva oslikala *director Marija Dzidzeva painted a detailed picture of*  
 detaljnu sliku svakodnevna života u Studeničanima. *daily life in Studenicani. It's a picture from within: we*  
 To je prikaz iznutra: vidimo tradicionalni način života *see the residents' traditional way of life through their*  
 stanovnika kroz njihove oči, kao da sami sebi pričaju *own eyes, as they tell the story themselves. The cen-*  
 priču. Središnja je pripovjedačica majka petero dje- *tral narrator is a mother of five children. We see her*  
 ce. Vidimo njezino lice iz neposredne blizine i njezine *face in extreme close-up, and her constantly busy*  
 neprekidno zauzete ruke dok kuha, čisti i veze. Upo- *hands as she cleans, cooks and embroiders. We also*  
 najemo i ostale seljane, naročito djecu. Ona pričaju *meet other residents of the village, especially lots of*  
 o svojim brigama, snovima i planovima za budućnost. *children. They talk about their worries, their dreams*  
 Dječaci se igraju vani dok djevojčice ostaju u kući. Po- *and their plans for the future. The boys play outside,*  
 staje jasno da se tradicionalna raspodjela uloga, u ko- *while the girls stay in. It becomes clear that the tradi-*  
 joj žene provode većinu vremena unutar kuće, nalazi *tional division of roles, in which women spend the ma-*  
 pod zabrinjavajućim pritiskom, pogotovo sada kad *jority of their lives indoors, is coming under consider-*  
 iskušena grada i zapadnjačkog načina života sve više *able pressure especially now that the temptations of*  
 prodiru u selo. *the city and a Western way of life are penetrating the*

**Marija Dzidzeva** rođena je u Gevgeliji (Makedonija) *village more and more.*  
 1970. godine. Diplomirala je na Filološkom fakultetu **Marija Dzidzeva** is born in 1970 in Gevgelija, Macedo-  
 (1994.) i na Fakultetu dramskih umjetnosti u Skopju *nia. She graduated from Faculty of philology (1994)*  
 (2000). Njezin diplomski rad - kratki dokumentarac *and Faculty of dramatic arts (2000), both in Skopje.*  
 'Miss Amnesia' (2000.) - prikazan je na brojnim fe- *Her thesis short feature film 'Miss Amnesia' (2000)*  
 stivalima. Dokumentarac 'Toni Mandza's List' (2004.) *was shown on numerous festivals. 'Toni Mandza's list'*  
 nagrađen je na više međunarodnih festivala. Godine *(2004), documentary, was shown and awarded at var-*  
 2005. režirala je 40-minutni igrani film 'You are Alive'. *ious international festivals. In 2005 she directed 40*  
*min. feature film 'You are alive'.*



## Look at the Life Through My Eyes

Makedonija, Hrvatska / Macedonia, Croatia

2008, 45', boja, colour, video

režija / directed by

Marija Dzidzeva

scenarij / screenplay by

Marija Dzidzeva, Siniša Juričić

fotografija / cinematography by

Mak Vejzović, Marina Koloska, Goran Naumovski, Fejmi Daut

montaža / edited by

Ljubomir Atanasovski

producent / producer

Siniša Juričić

produkcija / produced by

Nukleus

26.02. / Četvrtak, 16-18 h / Thursday, 4-6 PM / Kino SC

27.02. / Petak, 22 h / Friday, 10 PM / MM

# Gledaj na život kroz moje oči

'home.movie' je filmski autoportret i stvarni opis jednog razdoblja u životu Martina Brucha koji je osuđen na život u kolicima. Sve veća nepokretnost zbog bolesti (multipla skleroza) mijenja njegov svakodnevni život, pogled na okolinu i vidno polje. Pomoću kolotura pričvršćenog za strop i s kamerom montiranom na kolica, Martin se kreće stanom i pruža nam ekskluzivni subjektivni pogled na svoju svakodnevnicu. Vanjska soba postaje unutarnja i obrnuto. Kretanje pomoću kolotura omogućuje mu upuštanje u 'jurnjavu' koja završava padom i razbijanjem kamere, što ga vraća u stvarnost.

**Martin Bruch** rođen je u tirolskom mjestu Hall 1961. godine. Živi i radi u Beču kao rukovatelj mikrofona na snimanjima. Multipla skleroza od koje je obolio prisilila ga je da se snimanja na filmskom setu prebaci na snimanje u tonskom studiju. Sljedećih deset godina radio je kao arhivar zvučnih efekata. Nakon što je više puta pao sa svojeg skutera (a kasnije i iz kolica), Bruch je otkrio novu perspektivu i počeo snimati fotografije nakon svakog takvog pada. Te su fotografije objavljene u knjizi i na izložbi pod naslovom Crash Landings (Prisilna slijetanja). Neke od izložbi: Biennale u Veneciji, Sadler's Well u Londonu, Conversation Centre u Liverpoolu, Künstlerhaus u Grazu. Filmografija: 'home.movie' (2008.), 'Fenster' (2006.), 'Handbikemovie' (2003).

*'home.movie' is a cinematic selfportrait and the actual description of a period in the life of the hand wheelchair driver Martin Bruch. The increasing immobility due to the gradual development of his illness (multiple sclerosis) changes his everyday life, the view of his surroundings and the visual field. With the camera mounted on the wheel chair and the ceiling hoist Martin Bruch travels through his flat and shows exclusively a subjective view. The outer room becomes the inner room and vice versa. The ride with the ceiling hoist becomes an 'over ride' a notional high speed roller coaster ride that ends with the crash of the camera and brings him back to reality.*

**Martin Bruch** was born in 1961 in Hall in Tirol, living and working in Vienna as boom operator in films. The affliction with multiple sclerosis required a change from the film set into the film-sound studio. Ten years of work as a sound effects archivist followed. After repeatedly falling over with his scooter (and later with his wheel chair) Bruch discovered a new perspective and took photos immediately after each accident. These photographs were collected as book and exhibition under the title Crash Landings. Exhibitions (selection): Biennale di Venecia, Sadler's Well London, Conversation Centre Liverpool, Künstlerhaus Graz. Filmography: 'home.movie' (2008), 'Fenster/Drei sätze' (2006), 'Handbikemovie' (2003).



## home.movie

Austrija / Austria, 2008, 10', boja / color, 35mm

režija / directed by

Martin Bruch, Reinhilde Condin

scenarij / screenplay by

Martin Bruch, Reinhilde Condin

fotografija / cinematography by

Martin Bruch, Reinhilde Condin

montaža / edited by

Martin Bruch

producenti / producers

Martin Bruch, Reinhilde Condin

produkcija / produced by

Martin Bruch, Reinhilde Condin

27.02. / Petak, 12 - 14 h / Friday, 12 AM - 14 PM / MM

26.02. / Četvrtak, 22 h / Thursday, 10 PM / 6TD

# home.movie

Hrvoje Novosel predaje vjeronauk i vodi farmu biodinamičkih proizvoda. On je sljedbenik Rudolfa Steinera (1861-1925.), austrijskog filozofa i začetnika antropozofije, waldorfskog školskog sustava i biodinamičke poljoprivrede koja se temelji na ljudskom znanju i prirodnim kozmičkim procesima. Hrvojevo pridržavanje Steinerovog nauka u sukobu je s katoličke crkve, zbog čega svakodnevno ima problema na svom radnom mjestu učitelja vjeronauka. Zato je u kratkom razdoblju dobio otkaz u 6 škola; pritom je svako novo radno mjesto sve udaljenije od njegove kuće i on sve dulje putuje na posao. Dokumentarac otkriva i kakav je odnos između glavnog junaka i kneza Miškina iz romana 'Idiot' F. M. Dostojevskog.

**Velimir Rodić** rođen je 1959. godine. Studirao je filmsku i TV režiju na zagrebačkoj Akademiji dramskih umjetnosti. Radi na Dječjem programu HRT-a kao scenarist i redatelj, a u seriji 'Otokar' (oko 90 epizoda) čak i kao animator. Rodić je i skladatelj i piše pjesme za Dječji program HRT-a. Snimljeno ih je već više od 200. Dobitnik je više od 20 nagrada na Reviji hrvatskog filma i videa za djecu i mladež.

*Hrvoje Novosel is the instructor in catechism and biodynamical farm producer. He is the follower of Rudolf Steiner (1861-1925), the Austrian philosopher, anthropozofy, Waldorfian school system and biodynamical agriculture based on traditional human knowledge and cosmical natural processes. Hrvoje's relationship to Steiner is in conflict with the Catholic church which puts the strains in his daily work in school teaching of catechism. This is why he has been relieved from teaching in 6 schools in a short period, each time the new teaching post (school) being more distant in time and travelling from his home. The documentary also reveals what is the relationship between his main character and duke Mishkin -the idiot from the novel of Fiodor Michailovich Dostojevsky.*

**Velimir Rodić** was born in 1959 in Croatia, attended the Academy of Drama Arts (TV and Film Directing) at Zagreb University. Active in HRT (Croatian Radiotelevidija) Children Programme where he is the scriptwriter, film director and even the animator in series 'Otokar' (about 90 episodes). Rodić is also a composer writing the songs for the HRT's Children Programme with more than 200 programmes recorded. He was awarded with more than 20 awards at Revue of Croatian film and video making for children and youth.



## Idiot

Hrvatska / Croatia, 2008, 38', boja / color, video

režija / directed by

Velimir Rodić

scenarij / screenplay by

Velimir Rodić

fotografija / cinematography by

Dragan Ruljančić

montaža / edited by

Igor Kožić

glazba / music

Velimir Rodić, Tomislav Ocvirek

produkcija / produced by

HRT

24.02. / Utorak, 14-16 h / Tuesday, 2-4 PM / 6TD

25.02. / Srijeda, 18-20 h / Wednesday, 6-8 PM / MM

# Idiot



U svojem najnovijem filmu redatelj Gyula Nemes svoju prethodnu vizualnu studiju iz 'The Dike of Transience' nastavljajući filmom srodne tematike i forme. Opet u grubim crno-bijelim slikama, nailazimo na dojmive likove koji žive u brodovima-kućama pokraj budimpeštanske brane Kopaszi. Melankolično okruženje koje nestaje i specifična poetičnost lokacije intenzivirana je soundtrackom u izvedbi članova željezničkarskog benda Dunakeszi. Sniman od 1998. do 2007., film rječito ilustrira način na koji duh grada nepovratno nestaje zbog planova za rušenje toga dijela Budimpešte.

**Gyula Nemes** rođen je 1974. godine u Vácu u Mađarskoj. Studirao je češku i mađarsku književnost, a istovremeno i teoriju filma na ELTE-u u Budimpešti. Godine 2007. završio je studij dokumentarnog filma na FAMU u Pragu, u klasi Věre Chytilove i Karel Vacheka. Debitirao je kratkim filmom 'Parrot' (2001.) prema djelu Bohumila Hrabala. Njegov film 'The Dike of Transience' prikazan je na natjecanju kratkog dokumentarnog filma u Karlovym Varyma 2004. godine. Njegovo ostvarenje 'My One and Onlies' (2006.) prikazano je na Tjednu kritike u Veneciji.

*In his latest film, director Gyula Nemes follows on from his previous visual study 'The Dike of Transience' with a film of related theme and form. Again in raw black-and-white images, we encounter the distinctive figures inhabiting the houseboats close to Budapest's Kopaszi dam. The fading melancholic ambience and the specific poetic quality of the location are intensified by the soundtrack performed by members of Dunakeszi Railway Band. Made during the years 1998 to 2007, the film eloquently illustrates the way in which this genius loci is irrevocably seeping away with the fated reconstruction of this part of Budapest.*

***Gyula Nemes** is born in 1974 in Vác, Hungary. Studied Czech and Hungarian literature together with film theory at ELTE in Budapest. In 2007 he finished studies of documentary filmmaking at Prague's FAMU under the supervision of Věra Chytilová and Karel Vachek. He debuted with the short feature 'Parrot' (2001), based on the work of Bohumil Hrabal. His film 'The Dike of Transience' was screened in the short documentary competition at Karlovy Vary in 2004. His feature 'My One and Onlies' (2006) took part in Critics' Week in Venice.*



## Lost World

Letünt világ

Mađarska, Finska / Hungary, Finland, 2008, 20', cb / bw, 35mm

režija / directed by

Gyula Nemes

fotografija / cinematography by

Balázs Dobóczy

montaža / edited by

Martin Blažiček

glazba / music

Ludwig van Beethoven, Dunakeszi Railway Band

producenti / producers

Gyula Nemes, Sari Volanen

produkcija / produced by

Absolut Film Studio

nagrade / awards

2008 Karlovy Vary IFF - Best Documentary Award / nagrada

za najbolji dokumentarni film, 2008 Cinefest - Best

Cinematography / najbolja kamera

**25.02. / Srijeda, 14-16 h / Wednesday, 2-4 PM / MM**

**28.02. / Subota, 18-20 h / Saturday, 6-8 PM / 6TD**

# Izgubljeni svijet

Braća Pacovi podijelili su najveću europsku rijeku na male teritorije... Iza njih nalazi se brana. Ispod njih je prizemlje njihove nedovršene kuće koje je stalno poplavljeno. Na drugoj obali je Europska unija. Pacovi imaju dvije mačke, dva psa, dva čamca i dvije tisuće ilegalnih udica kojima love jesetre prepune kavijara koje plivaju uzvodno kako bi se mrijestile. Njih dvojica imaju dva prijatelja, Jerryja i Grannyja, koji i njihovi suparnici u ribičiji. Jedna riba mogla bi ih učiniti bogatima! ... Ali, 'voda je podla', granice su relativne, a kavijar se rijetko pretvara u novac.

**Dragan Nikolić** rođen je u Zaječaru 1974. godine. Student je završne godine na beogradskom Fakultetu dramskih umetnosti – odsjek za dramaturgiju. Studira i filozofiju na Filozofskom fakultetu. Scenarist je, kao direktor fotografije i snimatelj na filmu 'Bar de Zi' (2007.) te kao redatelj, scenarist i snimatelj na dokumentarcima 'Hot Line' i 'Nacionalni park' (2006).

*The Rat Brothers have divided Europe's largest river into small territories... Behind them is a dam. Below them is the ground floor of their unfinished house, always flooded. On the other river bank, it's the European Union. The Rats Brothers have two cats, two dogs, two boats and two thousand illegal hooks to catch the caviar-loaded sturgeons who are coming upstream to spawn. They have two friends, Jerry and Granny, who are also their fishing enemies. One fish can make them rich! ...but 'the water cheats', the borders are relative and the caviar rarely tastes like money.*

**Dragan Nikolić** is born in 1974. in Zaječar, Serbia. Final year student at Faculty of Drama Arts in Belgrade – department for dramaturgy, and at Faculty of Philosophy, department for philosophy. He is a scriptwriter, playwright and director. He worked as a co-scriptwriter and director assistant of a short feature film 'Run Rabbit Run' (2003), as a co-scriptwriter of a feature-length documentary 'Made in Serbia' (2005), as a director of photography and cinematographer of the film 'Bar de Zi' (2007), as a director, scriptwriter and cameraman of a documentaries 'Hot Line' and 'National park' (2006).



## The Caviar Connection

Srbija / Serbia, 2008, 58', boja / color, video

režija / directed by

Dragan Nikolić

scenarij / screenplay by

Dragan Nikolić

fotografija / cinematography by

Srdan Keca, Dejan Madić, Dragan Nikolić

montaža / edited by

Miloš Stojanović

glazba / music

Dragan Ristić

producent / producer

Jovana Nikolić

produkcija / produced by

Prababa produkcija

27.02. / Petak, 18-20 h / Friday, 6-8 PM / 6TD

28.02. / Subota, 14-16 h / Saturday, 2-4 PM / MM

# Kavijar konekšn



'Koridor 8' mozaični je film koji se sastoji od djelića svakodnevice likova koji žive duž nepostojeće balkanske ceste. Cesta prolazi kroz Bugarsku, Makedoniju i Albaniju. Koridor 8 ujedno je i golemi infrastrukturni projekt Europske unije čiji je cilj povezati Crno i Jadransko more. Cesta je u planu već deset godina. Duž nje vidjet ćete kaubojski vlak, željeznički tunel koji se koristi za uzgoj šampinjona, stranog poduzetnika koji gradi naftovod, lokalnog političara koji sanja o tome da postane sljedeći američki predsjednik, svodnika koji posluje s vojnicima KFOR-a. Prateći cestu, film prikazuje raspoloženje, predrasude i nadu ljudi iz triju balkanskih zemalja.

**Boris Despodov** započeo je karijeru kao slikar. Piše i izdaje časopis za kulturu 'Kamikaze gazette'. Nagrade je dobio za svoja dva crtana filma 'Mythology' i 'Tick-Tack'. Dok je 2005. radio na projektu 'Koridor 8', upoznao je danskog filmaša Jørgena Letha i o njemu snimio kratak dokumentarac 'Schindlerov lift'.



'Corridor #8' is a mosaic film combining fragments from the everyday lives of the characters who live along a non-existent Balkan road. The road passes through the countries of Bulgaria, Macedonia and Albania. 'Corridor #8' is also a huge EU infrastructural project meant to link the Black and the Adriatic Seas, already a decade in the planning. Along the way you'll meet a cowboy train, a railway tunnel used for growing mushrooms, an international businessman building an oil pipeline, a local politician dreaming of becoming the next American president, a pimp working for KFOR soldiers.. Following the road's thread 'Corridor #8' captures the moods, the prejudices and the hope of the people from the three Balkan countries.

**Boris Despodov** started his career as a painter. Author and publisher of Kamikaze gazette, a cultural magazine. He is award winning animator for 'Mythology' and 'Tick-Tack'. During the development of 'Corridor #8' in 2005 he met the Danish filmmaker Jørgen Leth and made a short documentary about him, 'Schindler's Lift'.

## Corridor #8

Bugarska / Bulgaria, 2008, 74', boja / color, video

režija / directed by

Boris Despodov

scenarij / screenplay by

Boris Despodov

fotografija / cinematography by

Boris Missirkov, Georgi Bogdanov

montaža / edited by

Boris Despodov, Gergana Zlatanova

glazba / music

Petar Dundakov

producent / producer

Martichka Bozhilova

produkcija / produced by

AGITPROP

nagrade / awards

2008 Berlinale - The International Forum of New Cinema /

Međunarodni forum novog filma, the independent Ecumenical

Jury Award / nagrada nezavisnog ekumenskog žirija; HOTDOCS

2008 - HBO Documentary Film Emerging Artist Award;

2008 Sarajevo Film Festival - The Heart of Sarajevo / Srce

Sarajeva, Award for best documentary / nagrada za najbolji

dokumentarni film

27.02. / Petak, 12 - 14 h / Friday, 12 AM - 14 PM / MM

26.02. / Četvrtak, 22 h / Thursday, 10 PM / 6TD

# Koridor 8

Snimljen u šest sati na jednoj lokaciji, ovaj dokumentarac predstavlja čovjeka koji tvrdi da je bio 78 puta u pritvoru te da je u tome hrvatski rekorder. U tih je 78 puta, kaže, bio osuđen samo jednom. Filmom upoznajemo njegovu obojnost prema institucijama, ali i jednu osebujnu životnu filozofiju.

**Igor Bezinović** rođen je u Rijeci 1983. Diplomirao je filozofiju i sociologiju na Filozofskom fakultetu u Zagrebu, gdje je i apsolvent komparativne književnosti. Student je filmske i TV režije na ADU. 'Natprosječan' je njegov prvi film prikazivan na filmskim festivalima.

*Shot within six hours on a single location, this documentary shows us a man who claims he has been detained for 78 times which makes him a record-holder in Croatia. In these 78 times in prison, he was convicted only once. The film shows us his aversion against institutions and his peculiar life philosophy.*

*Igor Bezinović was born in Rijeka in 1983. He graduated philosophy and sociology from the Faculty of philosophy in Zagreb where is now an undergraduate of comparative literature. He is also studying film and TV directing at the Academy of Dramatic Arts in Zagreb. 'Above Average' is his first film that has been shown on film festivals.*



## Above Average

Hrvatska / Croatia, 2008, 19', boja / color, video

režija / directed by

Igor Bezinović

scenarij / screenplay by

Igor Bezinović

fotografija / cinematography by

Đuro Gavran

montaža / edited by

Maida Srabović

produkcija / produced by

Nastavna produkcija ADU

**23.02. / Ponedjeljak, 14-16 h / Monday, 2-4PM / MM**

**24.02. / Utorak, 18-20 h / Tuesday, 6-8 PM / STD**

# Natprosječan

Mladi muškarci s Balkana odlaze u Austriju sa student-skim vizama. Umjesto da se vrate kući gdje ih čeka neizvjesna budućnost tranzicijskih zemalja, ti muškarci plaćaju 7000 do 12.000 eura za austrijske 'supruge', nadajući se da će tako dobiti austrijsko državljanstvo. Upravo to učinit će i redatelj filma – otputovat će u Beč i snimiti cijeli taj proces. Pokušat će ustanoviti zašto ljudi to rade, navest će svoje razloge, pronaći 'suprugu' i organizirati lažno vjenčanje. Otkrit će nam zašto su to ljudi činili dosad, što ih je ponukalo da plaćaju lažne supruge te zašto te djevojke pristaju na takvo nešto. Prepun uvrnuta humora i apsurdna, ovaj film otkriva sve, uklapajući se u iracionalnost 'nove Europe' u kojoj više nema fizičkih granica, ali koja je prepuna birokratskih granica i predrasuda.

**Atanas Georgiev** rođen je u Makedoniji 1977. godine. Studirao je filmsku i TV montažu na Umjetničkoj akademiji u Skopju. Radi kao redatelj i montažer i živi u Pragu. Filmografija: 'Youth for Democracy', 'Balkan Blue', 'Djolomars', 'Sacrificing in the Village of Pokrajcevo', 'Who is the Beast?'

*Young men from the Balkans go to Austria on student-visas. Instead of returning home, to an uncertain future of countries in transition, these men pay €7000 - 12000 for Austrian 'wives', hoping it will help them get Austrian citizenship. This is exactly what the film's director will do - he will go to Vienna, documenting the whole process; from the reasons why people do this, why he is doing it, to finding a wife and the mock wedding. He will discover why others have done it in the past: what made them come and pay for the fake-wife, also what made these girls agree to such a thing. Full of twisted humor and absurdity, this film reveals it all, blending nicely with the irrationality of the new-born Europe, the one without the physical borders, but full of the ones set up by the bureaucracy and the minds of people who live there.*

**Atanas Georgiev** was born in 1977, Macedonia. Studied at the Arts Academy in Skopje, Film and TV Editing. Works as director and editor and lives in Prague. Filmography: 'Youth for Democracy', 'Balkan Blue', 'Djolomars', 'Sacrificing in the Village of Pokrajcevo', 'Who is the Beast?'



## Cash&Marry

Makedonija, Hrvatska, Austrija, SAD / Macedonia, Croatia, Austria, USA, 2008, 75', boja / color, video  
režija / directed by

Atanas Georgiev

scenarij / screenplay by

Marjan Alčevski, Atanas Georgiev

fotografija / cinematography by

Dimo Popov

montaža / edited by

Vladimir Gojun

glazba / music

Foltin

producenti / producers

Siniša Juričić, Ralph Wieser, Atanas Georgiev, Sally Jo Fifer

produkcija / produced by

Nukleus, Mischief Films, Trice Films, ITVS International

26.02. / Četvrtak, 18-20 h / Thursday, 6-8 PM / 6TD

27.02. / Petak, 14-16 h / Friday, 2-4 PM / MM

# Plati i ženi

Dokumentarni film 'Sam' istražuje fenomen momaš-  
tva u Žumberku, gdje je opadanje broja stanovnika  
u Žumberku, gdje je opadanje broja stanovnika  
nog grada Hrvatske. Svrha ovog filma nije svjedoče-  
nje o društvenim posljedicama te tragične činjenice,  
nego potraga za uzrocima takve sudbine junaka iz  
film. Što je uzrok tome? Egoizam, strah od odgo-  
vornosti, gospodarska nesigurnost, siromaštvo, ne-  
stajanje tradicionalnih vrijednosti, nemilosrdno po-  
trošačko društvo, strah od života? Zašto je toliko  
ljudi odlučilo ostati samcima, bez obitelji? Otvorene  
duše junaka ovog filma pomoći će nam da uđemo u  
njihov skriveni svijet moralnih dvojbi, strahova, sa-  
moće i neizlječive tuge.

**Miroslav Mikuljan** rođen je u Križevcima 1943. godi-  
ne. Diplomirao je na odsjeku za filmsku i TV montažu  
na zagrebačkoj Akademiji dramske umjetnosti. Kao  
član Kino kluba Zagreb snimio je brojne amaterske fil-  
move koji su osvojili nekoliko domaćih i međunarod-  
nih nagrada. Režirao je desetak dokumentarnih fil-  
mova i serija, TV filmova za djecu, TV drama, kratkih i  
cjelovečernih filmova. Od 1990. godine posvećuje se  
dokumentarnim filmovima i serijama koje producira  
za dokumentarni program Hrvatske televizije. Ured-  
nik toga programa postaje 1995. godine. S radom na  
tom položaju prestaje 2002. godine i vraća se režira-  
nju umjetničkih i društveno relevantnih filmova.

*Documentary film 'Alone' is researching the phenom-  
enon of not-marrying in Žumberak where the depopu-  
lation have deserted this beautiful area near Croatian  
capitol of Zagreb. This film's purpose is not in witness-  
ing the social consequences of this tragic fact, but in  
search of the reasons for such destinies of film's char-  
acters. What is behind that? Egoism, fear from respon-  
sibility, economic unsafety, poverty, break of tradition-  
al values, ruthless consumism, fear from life? Why so  
many people decides to stay alone, without family?  
Open hearts of this film's characters will help us enter  
into the hidden world of their moral doubts, fears, lone-  
liness, and incurable sadness.*

**Miroslav Mikuljan** is born in 1943 in Križevci, Croatia.  
Graduated from the Film and TV Editing department at  
the Academy of Dramatic Arts in Zagreb. As a member  
of the Cinema club, Kino klub Zagreb, he made numer-  
ous amateur films that won several domestic and inter-  
national awards. He directed dozens of documentary  
films and serials, children's tv films, tv dramas, short  
films and features. As of 1990, he turns his attention  
to documentary films and serials that he produces with  
Croatian Television's Documentary Program and be-  
comes it's head in 1995. In 2002, he ceases work as  
head of the Documentary Program and resumes direct-  
ing artistic and socially relevant documentary films.



## Alone

Hrvatska / Croatia, 2008, 50', boja / color, video

režija / directed by

Miroslav Mikuljan

scenarij / screenplay by

Marija Peakić-Mikuljan

fotografija / cinematography by

Vedran Šamanović

montaža / edited by

Mladen Medić

glazba / music

Vjeron Šalamon

produkcija / produced by

Gral Film

nagrade / awards

2008 ITF'CR0 - Best film up to 60 minutes / najbolji film

u trajanju do 60 minuta

# Sam

Pogled na život iz perspektive atipičnog ratnog invalida Srećka koji dokoličari na najrazličitije moguće načine te se prisjeća ratnih dana. Film pokušava prikazati što se skriva iza čovjeka teškog 202 kg, prekrivenog nekolicinom nacističkih tetovaža, koji boluje od teškog stupnja PTSP-a, a pritom nikada ne skida smijeh s lica.

**Dario Lonjak** rođen je 1987. godine u Karlovcu, gdje završava osnovnu školu i Opću gimnaziju. Od 2001. godine član je Kinokluba Karlovac, u čijoj produkciji radi nekolicinu kraćih filmova (uglavnom igranih te videospotova), od kojih neki dobivaju nagrade na domaćim i inozemnim festivalima. Nakon završetka srednje škole, 2006. godine, upisuje Akademiju dramske umjetnosti. Radio je kao asistent režije na dugometražnom filmu Branka Schmidta te kratkom filmu Kristijana Milića. Trenutačno završava 3. godinu filmske i televizijske režije te priprema dodiplomski film.

*A view at life from the perspective of a non-typical disabled war veteran Srećko, who idles his time away in numerous ways, remembering the days spent in war at the same time. The film is trying to show what lies behind this 450-pound man with a few Nazi tattoos, suffering from advanced PTSP who never stops smiling.*

**Dario Lonjak** was born in Karlovac in 1987. He completed his primary and secondary education there. In 2001, he joined Karlovac Cinema Club and made a few short films in their production (mostly feature films and video clips). Some of them won awards at Croatian and international festivals. After high school, in 2006, he was admitted to the Zagreb Academy of Dramatic Arts. He worked as the assistant director on a long feature film of Branko Schmidt and short film of Kristijan Milić. He is about to complete the third year of his studies of film and TV directing. He is working on his thesis film, too.



## Srećko

Hrvatska / Croatia, 2008, 10', boja / color, video

režija / directed by

Dario Lonjak

scenarij / screenplay by

Dario Lonjak

fotografija / cinematography by

Davor Klarić

montaža / edited by

Vedran Štefan

glazba / music

Dario Lonjak, Vedran Štefan

producent / producer

Marko Sušac

produkcija / produced by

ADU

**26.02. / Četvrtak, 18-20 h / Thursday, 6-8 PM / STD**

**27.02. / Petak, 14-16 h / Friday, 2-4 PM / MM**

# Srećko

Film prati pripreme, put i dolazak dvaju autobusa na krajnje odredište. Prvi autobus (od Rijeke do Kumrova) pun je putnika s 'pobjedničke strane' koji idu posjetiti Titovu rodnu kuću i tako obilježiti njegov rođendan. Drugi autobus (od Zadra do Bleiburga) vozi starije ljude koji su se borili na 'poraženoj strani', kao i mlade pripadnike njihove ideologije. Iako je ono što se događa u autobusima izražavanje suprotstavljenih ideologija, autor u tome pronalazi i nešto više. Uočava identičnost dramatskih i emotivnih reakcija kod različitih skupina ljudi. Ispostavilo se da je najvažnija od svega činjenica da putnici iz oba autobusa žive u prošlosti. Taj bi život u prošlosti mogao biti razumljiv i 'normalan' da se radi o svjedocima i sudionicima Drugog svjetskog rata. No, stvar je u tome da se u oba autobusa voze i mlađi ljudi i da postoji vremenski jaz između njih i 'ratne' generacije. No, prošlost je premostila jaz i sjećanje na ratne događaje postalo je naslijeđem i starijih i mladih.

**Goran Dević** rođen je u Sisku 1971. Diplomirao je filmsku i TV režiju na zagrebačkoj Akademiji dramskih umjetnosti, gdje danas radi kao asistent. Filmovi: 'Crnci' (2009.), '3' (2008.), 'Park u izgradnji' (2008.), 'Ma sve će biti u redu' (2007.), 'Nemam ti što reći lijepo'. (2006.), 'Jesam li se zajebao?' (2004.), 'Uvozne vrane' (2004.), 'Knin' (2004).

*We follow preparations, journey and the arrival of the two buses to the final destination. The first bus (from Rijeka to Kumrovec) whose 'victorious' passengers are to commemorate and celebrate Tito's birthday by visiting Tito's birth house; and the second bus (from Zadar to Bleiburg) which 'ships' elderly and 'defeated' ones as well as the youngsters of the ideology to the place of defeat. Though, what was going on there, in the two buses, has been an expression of the opposite ideological positioning, for author it was something more. Being an outsider and observer, he was caught by the ways these events manifested themselves in dramatic and emotional 'sameness'. What appeared to be the most important thing was that the passengers in both buses lived in the past. This living in the past could have been perceived as 'normal' and reasonable if the passengers in the buses were the eyewitnesses and participators of the Second World War. The point was that there was a gap of a few generations between the Great War generation and the majority of passengers in both buses. Still, the past has bridged the gap and the memory of it became trans-generational heritage.*

**Goran Dević** was born in 1971 in Sisak. 2008 graduated Film and TV directing at Academy of drama art in Zagreb, where he nows works as an assistant. Filmography: 'The Blacks', (2009), 'Three' (2008), 'Park under Construction' (2008), 'It Will Be All Right' (2007), 'I Have Nothing Nice to Say to You' (2006), 'Have I Screwed Myself?' (2004), 'Imported Crows' (2004), 'Knin' (2004).



## Happy Ever After Land

Hrvatska / Croatia, 2008, 50', boja / color, video

režija / directed by

Goran Dević

scenarij / screenplay by

Goran Dević

fotografija / cinematography by

Almir Fakić, Jure Černeck, Mario Oljača, Tamara Cesarec

montaža / edited by

Vanja Siruček

glazba / music

Svadbass

producent / producer

Vanja Jambrović

produkcija / produced by

Petnaesta umjetnost, WHW

27.02. / Petak, 18-20 h / Friday, 6-8 PM / 6TD

28.02. / Subota, 14-16 h / Saturday, 2-4 PM / MM

# Sretna zemlja

U planinama istočne Bosne, u strahu od suvremene mehanizacije, posljednji vozači teretnih kola ustraj-  
no rade boreći se za opstanak, ne štedeći pritom ni sebe ni životinje.

**Rasim Karalić** rođen je u Bosni i Hercegovini 1967. godine. Njegovi su dokumentarci izrazito socijalne naravi i govore o 'malim ljudima' i starim zanatima koji nestaju. Filmografija: 'Ovčari- ljudi s pašnjaka', 'Ja se zovem Hodžić Safet', 'Furmani', 'Kata', 'Stonoga', 'Ljubica', 'Samaraši', 'Vodeni čekić' i drugi.

*In eastern Bosnia mountains the last draymen in fear of modern mechanization working indefatigably are fighting for their survival not exempting neither themselves nor their animals.*

**Rasim Karalić** was born in 05.02. 1967. in Bosnia and Herzegovina. He makes explicitly social character documentaries of 'litle' people and old handcrafts wich are disappearing. Filmography: 'Ovčari - ljudi s pašnjaka', 'Ja se zovem Hodžić Safet', 'Furmani', 'Kata', 'Stonoga', 'Ljubica', 'Samaraši', 'Vodeni čekić' etc...



## Centipede

Hrvatska / Croatia, 2008, 20', boja / color, video

režija / directed by

Rasim Karalić

fotografija / cinematography by

Vis Videostudio

montaža / edited by

Rasim Karalić

glazba / music

Alma Karalić

produkcija / produced by

Vis Videostudio

nagrade / awards

2008 Unica IFF - Gold Medal / Zlatna medalja;

2008 Liburnia film fest - Jury prize / nagrada žirija

**23.02. / Ponedjeljak, 12-14 h / Monday, 12AM - 2PM / MM**

**28.02. / Subota, 22 h / Saturday, 10 PM / 8TD**

# Stonoga



Kako se mijenja stvaralačka snaga s približavanjem smrti? Što se događa kad morate umrijeti? S dijagnozom tumora na mozgu i s preostale tri godine života autor filma odlučio je nadvladati ozbiljnost situacije i istražiti prostor između Života i Smrti kako bi upoznao nekoliko njegovih istaknutih stanovnika: poznate umjetnike koji su imali traumatičan susret sa smrću, a preživjeli su ili im je preostalo još samo tri godine života. Smrt ili bolest – pokretač stvaralaštva? Je li stvaralački duh u svemu što činimo samo štit od zaborava?

**Razvan Georgescu** rođen je u Rumunjskoj 1965. godine. Studirao je književnost na Bukureštanskom sveučilištu i radio kao redatelj i producent na nekoliko dokumentaraca za ARTE i ZDF u Njemačkoj. Suradivao je s rumunjskim redateljem Florinom Iepanom na međunarodno priznatom dokumentarcu 'Children of the Decree' (posebna pohvala žirija na ZagrebDoxu 2004). Nedavno je koproducirao film 'Bela Lugosi, The Fallen', biografiju tog istočnoeuropskog glumca čije ime ostaje trajna asocijacija na filmski lik Dracule. 'Svjedočenje' je prvi projekt Georgescuove novoosnovane tvrtke Pelegrin Film.

**Razvan Georgescu** is born in Romania in 1965. Studied Literature at the University of Bucharest and worked as a director and producer of several documentaries for ARTE and ZDF in Germany. He collaborated with Romanian filmmaker Florin Iepan on the internationally acclaimed documentary 'Children of the Decree' / *Decreșii* (Special Jury Mention ZagrebDox 2004) and recently co-produced 'Bela Lugosi, The Fallen', a biography of the Eastern European actor whose name remains associated with the cinematic representation of Dracula. 'Testimony' is the first venture from Georgescu's newly-founded company Pelegrin Film.



## Testimony

Rumunjska, Njemačka / Romania, Germany

2008, 90', boja / color, video

režija / directed by

Razvan Georgescu

scenarij / screenplay by

Razvan Georgescu

fotografija / cinematography by

Stefan Grandinetti

montaža / edited by

Wolfgang Lehmann

glazba / music

Remus Georgescu

producent / producer

Razvan Georgescu

produkcija / produced by

Pelegrin Film

nagrade / awards

2008 Prix Europa - Best Documentary / najbolji

dokumentarni film

26.02. / Četvrtak, 20-22 h / Thursday, 8-10 PM / Kino SC

27.02. / Petak, 20-22 h / Friday, 8-10 PM / MM

# Svjedočanstvo



Film je nastao kao projekt filmske radionice održane tijekom 2008. godine u kaznionici Lepoglava. Osobnim iskustvima zatvorenika ovisničke prošlosti priča se povezanost narkomanije kao životna stila s kriminalom te zatvorskom kaznom kao neminovnom posljedicom. Glavni i jedini junak Tinčo opisuje kako je ušao u svijet droge i kako ga je taj put odveo u kriminal. Pritom potpuno otvoreno oslikava teška kriminalna djela zbog kojih je završio u Lepoglavi s ukupnom kaznom od deset godina zatvora. Kako izgleda zatvorska svakodnevnica, kakav je položaj ovisnika u zatvorskoj strukturi, kakav je seksualni život i postoji li šansa za promjenu neki su od odgovora koje Tinčo daje tijekom 25 minuta filma.

**Dražen Majić** rođen je 1965. godine, živi između Pule i Zagreba. Radi kao urednik u Informativnom programu Hrvatske televizije. Tijekom novinarskog staža surađivao je s raznim hrvatskim tiskovinama, autor je nekoliko televizijskih filmova. Bivši je ovisnik o teškim drogama, zasad uspješno rehabilitiran već 13. godinu. Kao mentor volonterski djeluje pri pulskoj udruzi Institut koja se bavi resocijalizacijom ovisnika, zatvorenika i oboljelih od AIDS-a. Kao terapeut djeluje diljem hrvatskog zatvorskog sustava, a kao predavač uzduž istarskog srednjoškولstva.

*The film was made as a project of the film workshop held in Lepoglava Correctional Facility in 2008. The testimony of an inmate, former drug addict, illustrates the connection between addiction as a life style and crime, resulting in inevitable incarceration. Tinčo, the main (an only) character in the film, describes how he entered the world of drugs and, consequently, crime. He openly talks about felonies he has committed, which put him in Lepoglava for ten years. In 25 minutes of the film, Tinčo tells us about the daily routine in the prison, the position of addicts in the inmate hierarchy, sex life in prison and chances for a change.*

**Dražen Majić** was born in 1965. He lives in Pula and Zagreb. He works as an editor of News Program of Croatian Television. During his journalist career, he worked for many papers and magazines and he made a few TV films. He is a former drug addict who has undergone a rehab and has been 'clean' for 13 years now. As a mentor, he volunteers in the Pula-based organization Institut which helps addicts, ex-cons and AIDS patients to resocialize. He organizes therapies in Croatian prison system and lectures in Istrian high schools.



## Numbness

Hrvatska / Croatia, 2008, 23', boja / color, video

režija / directed by

Dražen Majić

scenarij / screenplay by

Dražen Majić

fotografija / cinematography by

Blanka Buić

montaža / edited by

Damir Čučić

glazba / music

Lepoglavski bezimni bend

producent / producer

Dražen Majić

produkcija / produced by

HRT, Filmska radionica Lungomare, Udruga Institut

24.02. / Utorak, 16-18 h / Tuesday, 4-6 PM / Kino SC

25.02. / Srijeda, 22 h / Wednesday, 10 PM / MM

# Tupilo

Film prikazuje burnu životnu priču jednog od prvih za- *This documentary shows the turbulent life story of Dan-*  
grebačkih skatera Daniela Belea, Vajta, čovjeka koji *iel 'Vajt' Bele - one of Zagreb's first skaters. He start-*  
se skejtanjem počeo baviti još krajem osamdesetih *ed skating in the late '80's when that aspect of urban*  
kada je taj vid urbane kulture bio ilegalan i nepoznat. *culture was illegal and unknown in Croatia. Vajt himself*  
Sam Vajt je urbana legenda, jedan od najboljih i najlu- *is an urban legend - one of the best and craziest skat-*  
dih skejtera s ovih prostora, no istovremeno čovjek *ers in these parts and in the same time a man that sur-*  
koji je prošao muku ovisnosti o heroinu, život na ulici i *vived heroin addiction, life in the street and rehabilita-*  
komunu, da bi se danas bavio glumom, vratio skateu, *tion. Now he is skating again; he is also an actor and he*  
napisao roman... Živi u Zagrebu i zaposlen je u jednoj *even wrote a novel. He lives in Zagreb and works in an*  
informatičkoj tvrtki. *IT company.*

**Nikola Strašek** rođen je 1978. u Zagrebu, studirao je **Nikola Strašek** *was born in Zagreb in 1978. He earned*  
komparativnu književnost i latinski jezik na Filozof- *his degree in comparative literature and Latin language*  
skom fakultetu. Apsolvent je na odsjeku filmske i TV *from the Zagreb Faculty of Philosophy. He is about to*  
režije na ADU. Autor je studentskog dokumentarnog *complete his studies of film and TV directing at the Za-*  
filma 'Ubil bum tel!' (2007) prikazanog u regionalnoj *greb Academy of Dramatic Arts (ADU). His student docu-*  
konkurenciji na ZagrebDoxu, osvojio Grand prix na *mentary 'I'll Kill You!' (2007) was shown in the regional*  
bijenalnoj reviji studentskog filma zagrebačke ADU *competition of ZagrebDox. He won Grand Prix at the bi-*  
(FRKA); nagradu za najboljeg debitanta na 16. Danima *ennale review of student films at ADU (FRKA); Best Deb-*  
hrvatskog filma i nagradu 'Jelena Rajković' za najbo- *utant Award on the 16th Days of Croatian Film; 'Jelena*  
ljeg mladog redatelja 2007. godine koju dodjeljuje Hr- *Rajković Award' for best young director in 2007, given*  
vatsko društvo filmskih redatelja te nagradu u među- *by Croatian Film Directors' Association; and Best Docu-*  
narodnoj konkurenciji Tabor film festivala za najbolji *mentary Film Award in the international competition of*  
dokumentarni film. *Tabor Film Festival.*



## Vajt

Hrvatska / Croatia, 2008, 43', baja / color, video

režija / directed by

Nikola Strašek

scenarij / screenplay by

Nikola Strašek

fotografija / cinematography by

Tino Turk

montaža / edited by

Igor Janciev

producent / producer

Nenad Puhovski

produkcija / produced by

FACTUM

23.02. / Ponedjeljak, 14-16 h / Monday, 2-4PM / MM

24.02. / Utorak, 18-20 h / Tuesday, 6-8 PM / STD

# Vajt\*

\* izvan konkurencije  
out of the competition

Priča o današnjem multietničkom Sarajevu zvuči kao ironični i tužni stereotip jer govori o nekadašnjem multietničkom suživotu u Sarajevu koji je nakon rata uglavnom nestao. No, i danas u gradu postoje otoci ljudi koji drugačije misle. Jedan je od njih i zbor Pantomima, čiji članovi nadilaze podjele među ljudima i koji djeluju u franjevačkoj crkvi Sv. Ante u Bistriku.

**Namik Kabil** rođen je u Tuzli 1968. godine. Završio je studij filma na Santa Monica Collegu i Los Angeles City Collegu u Los Angelesu, SAD. Trenutačno u Sarajevu radi kao pisac, scenarist i filmski redatelj. Napisao je nekoliko scenarija za televizijske projekte, te za igrani film 'Kod amidže Idriža', redatelja Pjera Žalica. Njegov dokumentarni film 'Informativni razgovori' dobitnik je nagrade Srce Sarajeva za najbolji dokumentarni film Sarajevu Film Festivala 2007. godine. Kabilov dugometražni igrani film 'Čuvari noći' imao je svjetsku premijeru na Venecijanskom filmskom festivalu 2008.

*The story of multiethnic Sarajevo today sounds like an ironic and sad stereotype because it is a retroactive referral to Sarajevo's previous multi-ethnicity which was heavily devastated during the war. Still, even in today's Sarajevo there are islands of different thinking. One such island is the Pontanima choir, a bridge of souls, which operates at the Franciscan St. Anthony's Church in Bistrik.*

***Namik Kabil** was born in Tuzla (Bosnia-Herzegovina) in 1968. He graduated film from Santa Monica College and Los Angeles City College in Los Angeles, USA. He currently lives and works in Sarajevo as a writer, screenwriter and film director. He wrote a number of scripts for TV projects and for Pjer Žalica's feature film 'Days and Hours'. His documentary film 'Interrogation' won Heart of Sarajevo Award for Best Documentary at Sarajevo Film Festival 2007. Kabil's feature film 'Čuvari noći' had it's world premiere at Venice Film Festival 2008.*



## Belivers

Bosna i Hercegovina / Bosnia and Herzegovina

2008, 20', boja / color, video

režija / directed by

Namik Kabil

scenarij / screenplay by

Namik Kabil

fotografija / cinematography by

BIH

montaža / edited by

Timur Makarević

producent / producer

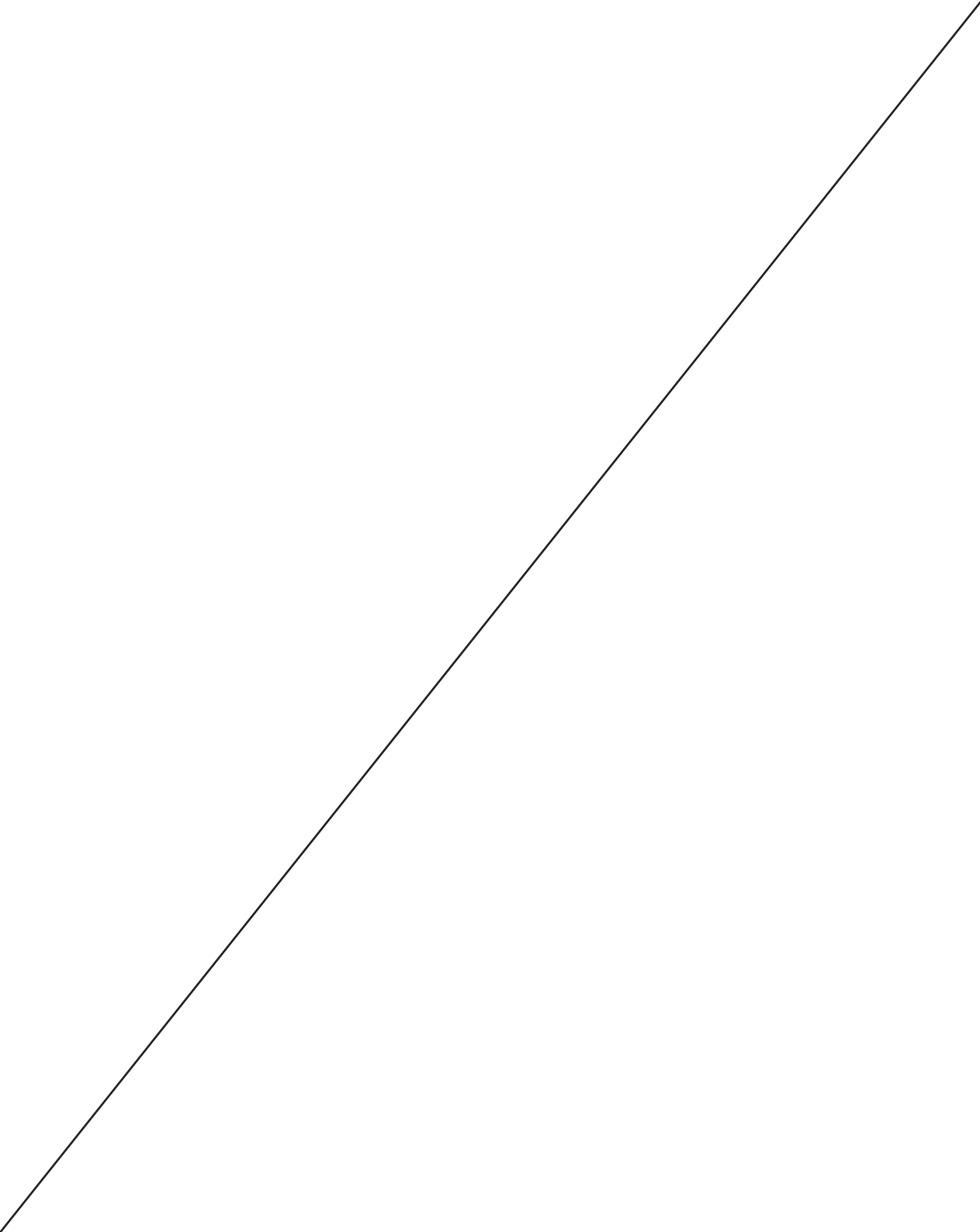
Boro Kontić

produkcija / produced by

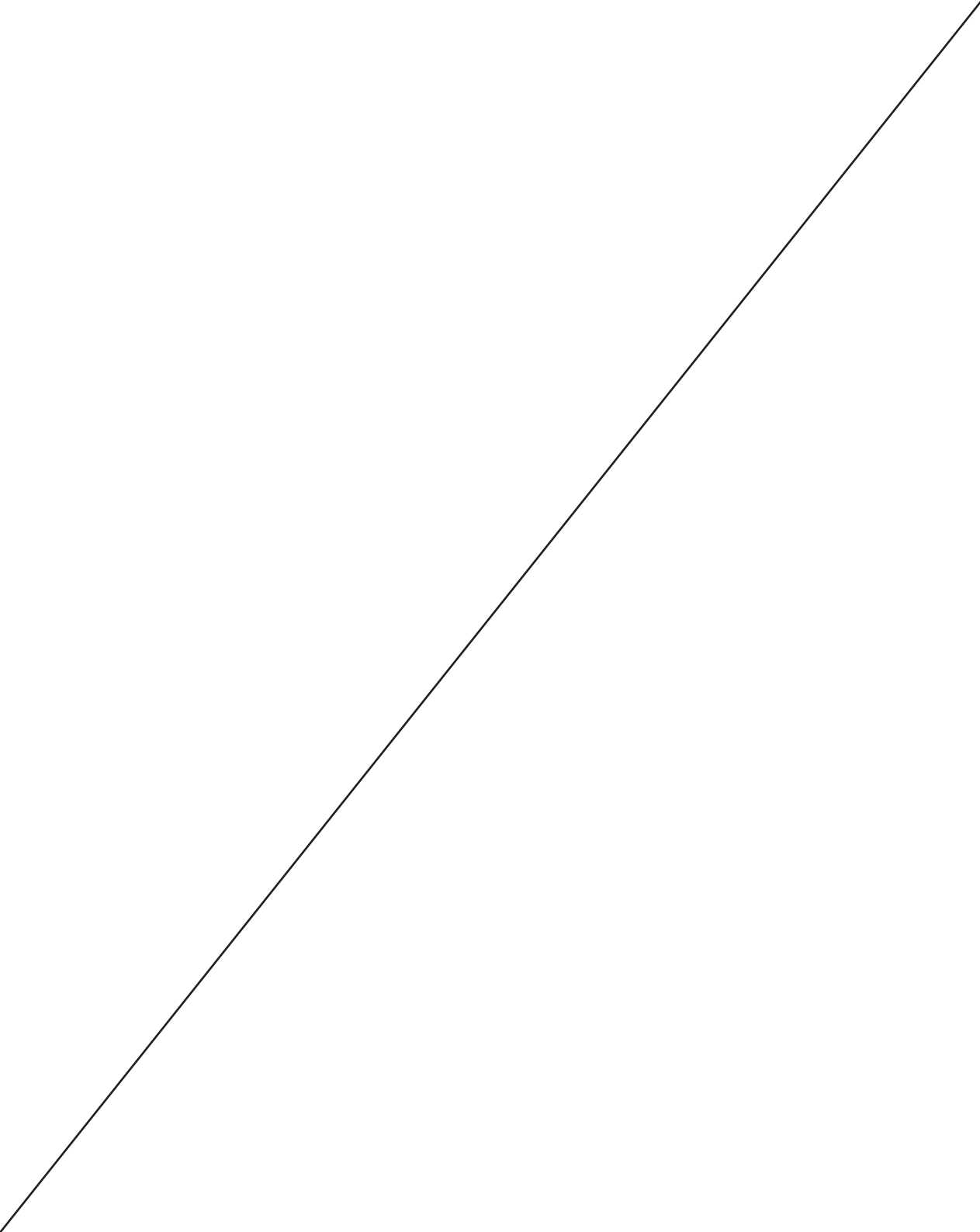
Mediacenter Sarajevo

**25.02. / Srijeda, 22 h / Wednesday, 10 PM / MM**

# Vjernici



# kontroverzni dox controversial dox



Kada smo počinjali sa ZagrebDoxom i počeli prikazivati 'kontroverzne dokumentarce' (tada se još nisu tako zvali), dvije su teme bile popularne - rat na prostorima bivše Jugoslavije i ... razni oblici neuobičajenih seksualnih preferencija i praksi.

Zbog onih smo prvih čak dovodili i zaštitare (nepotrebno, pokazalo se), a oni drugi su izazivali čuđenje, zazor i prije svega - znatiželju.

No, hrvatsko se društvo razvija i sazrijeva. I to mnogo brže nego što mnogi od nas vide. Na mjesto ratnih zločina i seksa dolaze globalni ekološki i ekonomski problemi, teorije zavjere i slične teme.

No, ipak ... najveći hit ovogodišnjeg kontroverznog programa bit će sigurno svjetska premijera filma 'U potrazi za Olujom' američkog Hrvata Jacka Barica koji se bavi sudbinom generala Gotovine i kompetentnošću Haaškog tribunala.

S druge strane, tu su i 'Secrecy' za ljubitelje zavjera, 'Za ljubav vode', ekološki, sjajno napravljen film o problemima trgovanja vodom, 'Tko se boji Kathy Acker', žestok film o jednako žestokoj heroini pokreta za prava žena, spisateljici, aktivistkinji ... dakle - za svakog ponešto.

Nenad Puhovski

*When we were launching ZagrebDox and starting showing 'Controversial Documentaries' (they were not called that at the time), there were two popular topics - war in former Yugoslavia and various kinds unusual sexual preferences and practice.*

*The former made us hire security guards (although it turned out to be unnecessary) and the latter gave rise to surprise, aversion and - first of all - curiosity.*

*But Croatian society is developing and getting ever more matured - even much more than many of us can see. As objects of interest, war crimes and sex are being replaced by global ecological and economic problems, conspiracy theories and similar subjects.*

*And yet... the biggest hit of this year's Controversial Program will surely be the world premiere of 'In Search of the Storm' by Jack Baric, an American with Croatian roots. The film deals with the fate of General Ante Gotovina and the competency of The Hague Tribunal.*

*On the other hand, there is Secrecy for conspiracy-theory fans, 'Flow: For the Love of Water', a brilliant ecological film on water trade problems, 'Who's Afraid of Kathy Acker', a sharp film of an equally sharp heroine of women's rights movement, a writer and an activist... Obviously, there will be something for everyone.*

Nenad Puhovski

Četvero ljudi i strast za krvlju... Poetski uvid u nepo- *Four people with a passion for blood... A poetic glimpse* znat svijet pravih vampira i ostalih ljubitelja krvi. U *in the unknown world of true vampires and other blood* filmu se pojavljuje 5 nijansi crvene boje, 4 ljubavnika, *loving creatures. Featuring 5 shades red, 4 lovers, 3* 3 erotična sna i noćne more, 2 vampira i 1 zmija. Ho- *erotic dreams & nightmares, 2 vampires, and 1 snake.* ror-čarobnjak Dr. Gore izvodi na pozornici umjetnost *Horror magician Dr Gore performs the art of splatter* prskanja kako bi se riješio straha od nje. Njegova po- *on stage to tackle his fear of blood. His part-time lover* vremeni ljubavnica Naz igra se iglama kako bi ga uz- *Naz plays with needles to turn him on. Tammy used to* budio/la. Tammy je prije oko vrata nosila baršunastu *wear a razor sharp penknife on a velvet ribbon around* vrpču s džepnim nožićem oštrim poput britve. Još *her neck. She still has scars from erotic bloodletting* uvijek ima ožiljke od erotskih igara puštanja krvi koje *games with her boyfriend. Isis works in a London hos-* je prakticirala sa svojim dečkom. Isis radi u london- *pital. Paradoxically, she's also the bisexual queen of*skoj bolnici. Ona je ujedno i biseksualna kraljica pra- *London's true vampires. She mentors the newcomers,*vih londonskih vampira. Podučava novopridošle, uči *trains them to drink blood and checks out the donors,*ih kako piti krv i provjerava davaoce krvi – tzv. blood- *the 'blood-dolls'. For her, blood has only one meaning:* dolls. Za nju krv znači samo jedno – ručak! *lunch!*

**Uli Hesse** strastveno se bavi neobičnim ljudima i nji- *Uli Hesse is passionate about extraordinary people*hovim pričama; ona voli osvjetljavati tamne zakut- *and their stories, she loves to shed light on the dark*ke života. Posljednjih deset godina radila je za razne *corners of life. For the past ten years she has worked*istraživačke, dnevno-političke i medicinske TV emisii- *for various international investigative, current affairs* je. Studirala je u Sheffieldu i Münchenu i magistrira *London and medical TV programs. She studied in Sheffield and* je komunikacija, psihologije i zakona o medijima. Ujed- *Munich and holds an MA in communication, psychol-*no i predaje istraživanje i pred-produkciju za velike *ogy and media law. She also teaches research and pre-*medijske kuće. Sa svojim je dokumentarnim projek- *production for major media organizations. Recently, Uli*tom 'Hooked' nedavno sudjelovala u programu obuke *Hesse has been participating in the European training*iz koprodukcije u sklopu poznate Discovery Campus *initiative for co-production, the renowned Discovery*Masterschool. 'Boje krvi' njezin je prvi film. *Campus Masterschool, with her documentary project* *'Hooked'. 'Colours of Blood' is her first film.*



## Colours of Blood

VB / UK, 2008, 14', boja / color, video

režija / directed by

Uli Hesse

scenarij / screenplay by

Uli Hesse

fotografija / cinematography by

Uli Hesse

montaža / edited by

Uli Hesse

producent / producer

Uli Hesse

23.02. / Ponedjeljak, 22h / Monday, 10 PM / Kino SC

# Boje krvi



Film je gorke-slatka posveta nekadašnjim članovima zagrebačkog ilegalnog antifašističkog pokreta, danas devedesetogodišnjacima. Kamera ih prati dok šeku ulicama svoga grada, prisjećajući se, kako oni kažu, tog najužasnijeg, ali ujedno i najzanosnijeg razdoblja njihova života, vremena koje je namjerno prešućivano u novijoj hrvatskoj povijesti.

**Jadran Boban** rođen je 1969. godine. Radi kao dizajner i ilustrator freelancer te kao videoumjetnik u nekoliko kazališnih komada. Ovo je njegov prvi dugometražni dokumentarni film.

*This film is a bitter sweet chanson following five ninety-some old former members of Zagreb anti-facist illegal movement storytelling, while they are taking the walk through the streets of their town, remembering, as they say, most horrifying but also most enthusiastic period of they lives. The times that have been purposefully concealed in recent Croatian history.*

**Jadran Boban** was born in 1969. in Zagreb. He has been working as freelance designer, illustrator and video artist for several theatre plays. This is his first feature documentary film.



## The Ghosts of Zagreb

Hrvatska / Croatia, 2008, 75', boja / color, video

režija / directed by

Jadran Boban

scenarij / screenplay by

Edin Tuzlak, Jadran Boban

fotografija / cinematography by

Jadran Boban

montaža / edited by

Jasmina Špiček

producent / producer

Kristijan Kaurić

produkcija / produced by

Brojka Production

**23.02. / Ponedjeljak, 18-20h / Monday, 6-8 PM / 6TD**

**24.02. / Utorak, 14-16h / Tuesday, 2-4 PM / MM**

# Duhovi Zagreba

7. listopada 2006. godine, na 54. rođendan Vladimira Putina, novinarka Ana Politkovskaja ubijena je u dizalu svoje zgrade u Moskvi. Anina je smrt osobna tragedija, jer je upravo bila doznala da će postati baka. No, to je ubojstvo i politički čin, jer je Politkovskaja predsjednikova najoštrija kritičarka. Zašto je hladno-krvno ubijena ta žena koja je uvijek bila na strani slabih i obespravljenih? Je li zato što je bila protiv rata u Čečeniji – rata koji je svijet praktički ignorirao, a koji je postao presudna točka u Aninu životu? Osobna je potraga, ali i politički film.

**Eric Bergkraut** rođen je u Parizu 1957. godine. Studirao je glumu na žuriškoj Kazališnoj akademiji. Radio je kao kazališni, filmski i televizijski glumac. Od 1991. snima dokumentarne filmove. Filmovi su mu: 'The Sorcerer From Entlebuch' (2007.), 'Agota', 'Nine Years Later' (2006.), 'Coca, The Dove From Chechnya'.

*On October 7, 2006, Vladimir Putin's 54th birthday, the journalist Anna Politkovskaya was shot in the lift of her Moscow home. Anna's death is a personal tragedy: she has just learnt that she is to become a grandmother. But the murder is also a political act, for Politkovskaya was the President's fiercest critic. Why was she shot in cold blood, this elegant woman who was always on the side of the weak and those who had no rights? Was it because of the stance she took against the war in Chechnya – a war that was virtually ignored in the world at large and yet became a turning point in Anna's life? 'Letter to Anna' – a personal quest, but also a political film.*

*Eric Bergkraut was born in 1957 in Paris, France. Studied acting at the Theatre Academy of Zurich. Worked as actor in theater, film and television. Since 1991 works as documentary filmmaker. Filmography: 'The Sorcerer From Entlebuch' (2007), 'Agota, Nine Years Later' (2006), 'Coca, The Dove From Chechnya' (2005), 'The Flying Abbot' (2003), 'Continent K' (1997).*



## Letter to Anna

Švicarska / Switzerland, 2008, 83', boja / color, video

režija / directed by

Eric Bergkraut

scenarij / screenplay by

Eric Bergkraut

fotografija / cinematography by

Laurent Stoop

montaža / edited by

Vendula Roudnicka

glazba / music

Marie-Jeanne Serero

producent / producer

Eric Bergkraut

produkcija / produced by

p.s. 72 productions, Zero One Film

nagrada / awards

2008 Taiwan International Documentary Festival,

Međunarodni festival dokumentarnog filma u Tajvanu 2008.

Merit Award; 2008 One World Human Rights Film Festival -

Vaclav Havel Award / nagrada Vaclav Havel

**25.02. / Srijeda, 22 h / Wednesday, 10 PM / Kino SC**

# Pismo Anni

Ovaj dokumentarac istražuje nevidljiv svijet državnih tajni. Je li on dobar ili loš? Tajne sprečavaju širenje nuklearnog oružja i predstavljaju zaštitu od terorizma. Vlade tajnama klasificiraju informacije koje bi mogle naškoditi državnoj sigurnosti. No, tajnost može prikriti i korupciju dužnosnika. Film 'Tajnost' bavi se tankom granicom između naše sigurnosti kao nacije i naše sposobnosti funkcioniranja kao demokracije.

**Peter Galison** profesor je povijesti znanosti i fizike na Harvardu. Njegove knjige iz područja fizike dobile su mnoge nagrade. Galison se bavi i filmovima i drugim vizualnim projektima. Robb Moss snima i prikazuje filmove širom svijeta. Nagrađen je na festivalu Sundance. Posljednjih dvadeset godina predaje film na Harvardu.

*This documentary explores the invisible world of government secrecy. Is it a good or a bad thing? Secrecy safeguards against nuclear proliferation and is a weapon against terrorism. Governments keep information secret that could harm the national security. But secrecy can also conceal corruption of leaders. 'Secrecy' explores tensions between our safety as a nation, and our ability to function as a democracy.*

**Peter Galison** is Professor of History of Science and Physics at Harvard University. His books on Physics received many awards. He also made films and other visual works. Robb Moss has shot and shown films worldwide. He has been awarded at Sundance Film Festival and taught filmmaking at Harvard University for the past twenty years..



## Secrecy

SAD / USA, 2008, 85', boja / color, video

režija / directed by

Peter Galison, Rob Moss

scenarij / screenplay by

Peter Galison, Rob Moss

fotografija / cinematography by

Stephen McCarthy, Austin de Besche

montaža / edited by

Chyld King

glazba / music

John Kusiak

producenti / producers

Peter Galison, Robb Moss

produkcija / produced by

Redacted Pictures, Impact Partners

nagrade / awards

Independent Film Festival Boston / Bostonski festival nezavisnog filma - Special Jury Award for Documentary

Features / Posebna nagrada žirija za dugometražni

dokumentarni film; Newport International Film Festival

Best Documentary / najbolji dokumentarni film

**23.02. / Ponedjeljak, 22h / Monday, 10 PM / Kino SC**

# Tajnost



'U potrazi za Olujom' dokumentarni je film koji postavlja pitanje je li UN kriv za to što se njegov međunarodni sud za ratne zločine koristi za opravdanje neuspjeha te organizacije tokom rata u bivšoj Jugoslaviji. Kritičari tvrde da UN-ov tribunal za ratne zločine u bivšoj Jugoslaviji (ICTY) pokušava konstruirati priču koja bi opravdala UN-ov poslijeratni stav da je sukob na Balkanu bio građanski rat, a ne agresija srpskog predsjednika Slobodana Miloševića. Ta je optužba naročito bitna za aktualno suđenje hrvatskom generalu Anti Gotovini, optuženom za ratne zločine. Gotovina je u Hrvatskoj heroj jer je predvodio Oluju, vojnu operaciju kojom je zemlja oslobođena nakon četiri godine srpske okupacije. Međutim, neposredno nakon operacije počinjeni su mnogi zločini, a Gotovini se sudi zbog zapovjedne odgovornosti. Koristeći novije intervjue i arhivski materijal, film 'U potrazi za Olujom' preispituje UN-ovu politiku u vrijeme rata kako bi utvrdio je li UN možda pridonio ratnim tragedijama, te se pita je li Gotovina kriv ili je, možda, samo političko žrtveno jagnje za UN-ove neuspjehe.

**Jack Baric** je studirao marketing na University of Southern California. Radi kao novinar u San Pedru i hrvatskog je podrijetla. Vlasnik je tvrtke Pirate Town Productions koja se bavi produkcijom dokumentaraca, reklama i namjenskih videofilmova.

*Searching for a Storm is a documentary film that asks if the UN is guilty of using its international war crimes court to justify UN failures during the war in the former Yugoslavia. Critics charge that the UN's International War Crimes Tribunal for the Former Yugoslavia (ICTY) is attempting to create a narrative which justifies the UN wartime position that the conflict in the Balkans was a civil war and not a war of aggression by Serbian president Slobodan Milosevic. This charge is especially relevant to the current war crimes case of Croatian general Ante Gotovina, who has been indicted as a war criminal by the UN court. Gotovina is a hero in Croatia for leading Operation Storm, a military operation that liberated the country after four years of Serb occupation. However, many crimes were committed in the operation's aftermath and Gotovina is being tried as a war criminal for his command responsibility. Juxtaposing current interviews with archival footage, Searching for a Storm examines UN wartime policies to learn if they may have contributed to the war's tragedies and the film asks if Gotovina is guilty or a political scapegoat for UN failures during the war.*

**Jack Baric** studied Marketing at University of Southern California. He is San Pedro journalist of Croatian origin, owner of Pirate Town Productions. PTP produces documentary films, commercials and corporate videos.



## Searching for a Storm

SAD / USA, 2009, 90', boja / color, video

režija / directed by

Jack Baric

scenarij / screenplay by

Jack Baric, Jared Cotton

fotografija / cinematography by

Jared Cotton, Mary Galante

montaža / edited by

Christopher Burke

glazba / music

Arif Hodzic

producenti / producers

Jack Baric, Andrea Balen

produkcija / produced by

Pirate Town Productions

27.02. / Petak, 22 h / Friday, 10 PM / Kino SC

# U potrazi za Olujom

Sedam godina nakon pada Miloševićeva režima i re-*Seven years after the fall of Milosevic's regime and* volucije 5. listopada, Srbija je još uvijek zemlja veli-*the revolution of October 5th, Serbia is still a coun-* kim dijelom izolirana od ostatka svijeta, a stranke *try largely isolated from the rest of the world where* ekstremne desnice jačaju iz dana u dan. Najviše za-*extreme right-wing parties are getting stronger eve-* brinjava činjenica da incidente koje izazivaju ultrade-*ry day. What is most worrying is the fact that the in-* sničarske skupine, a čine ih većinom vrlo mladi ljudi, *cidents caused by the ultra-rightist groups, made up* postaju javne i sve češće nakon 2000. godine. Upra-*mostly of very young people, have become public and* vo je taj ekstremizam ključna tema ovog filma. Autori *more frequent following the year 2000. It is this very* su pokušali naglasiti i upozoriti na širenje opasnih fe-*extremism that is the key topic of this film, and au-* nomena poput fašizma i neonacizma. *thorist tried to point out and warn against the expan-*

**Marko Mamuzić** rođen je u Lyonu (Francuska) 1966. *sion of dangerous phenomena such as fascism and* godine. Živi u Beogradu. Studirao je filmsku režiju u *Neo-Nazism.*

Parizu, Sarajevu i Beogradu. Odabrani filmovi: 'Vre-**Marko Mamuzić** was born in 1966 in Lyon, France, *lives in Belgrade. Studied film directing in Paris, Sara-* la krv' (2008.), 'Life of the Roma' (2005.), 'Memento *jevo and Belgrade. Selected filmography: 'Heated* 26 and Paulin Dvor' (2003-2004.), 'The Lost Movie' *and 'Paulin Dvor' (2003-2004), 'The Lost Movie' (2002),* (2002.), 'The Border' (1993). *'The Border' (1993).*



## Hot Blood

Srbija / Serbia, 2008, 51', boja / color, video

režija / directed by

Marko Mamuzić

scenarij / screenplay by

Miloš Teodorović, Ivana Lalić Majdak

fotografija / cinematography by

Nikola Majdak

montaža / edited by

Dejan Luković

glazba / music

Vojislav Besić

producent / producer

Lazar Lalić

produkcija / produced by

Arhiteh

**23.02. / Ponedjeljak, 18-20h / Monday, 6-8 PM / 6TD**

**24.02. / Utorak, 14-16h / Tuesday, 2-4 PM / MM**

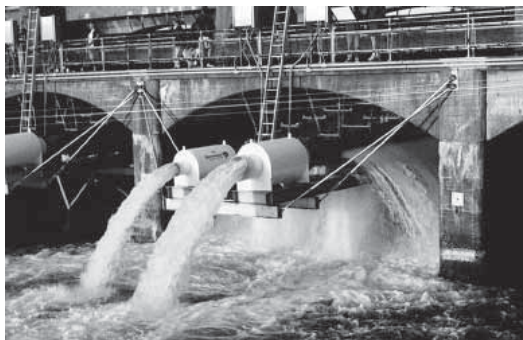
# Vrela krv

Nagrađivani dokumentarac Irene Saline istražuje ono što stručnjaci smatraju najvažnijim političkim i ekološkim problemom dvadeset i prvog stoljeća – svjetskom krizom vode. Salina daje argumente protiv rastuće privatizacije pitke vode u svijetu, nepokolebljivo se usredotočujući na politiku, zagađenje, ljudska prava i sve dominantniji svjetski vodeni kartel. Razgovori sa znanstvenicima i aktivistima na inteligentan način razotkrivaju sve veću krizu, kako na globalnoj, tako i na individualnoj razini, a film prikazuje mnoge državne i korporacijske zločince koji stoje iza otimačine vode, pitajući se može li itko doista posjedovati vodu. Osim isticanja tog problema, 'Za ljubav vode' upoznaje gledatelje s ljudima i institucijama koje pronalaze praktična rješenja za krizu vode.

**Irena Salina** rođena je u Francuskoj. Karijeru je počela s 15 godina kao radijska novinarka u Parizu. Prije svojeg prvog kratkog filma 'See You on Monday' radila je na različitim poslovima produkcije na brojnim američkim filmovima. Njezin prvi dugometražni film 'Ghost Bird: The Life and Art of Judith Deim' (2000.) nagrađivani je dokumentarac koji se bavi izuzetnim životom Judith Deim.

*Irena Salina's award-winning documentary investigation into what experts label the most important political and environmental issue of the 21st Century - The World Water Crisis. Salina builds a case against the growing privatization of the world's dwindling fresh water supply with an unflinching focus on politics, pollution, human rights, and the emergence of a dominating world water cartel. Interviews with scientists and activists intelligently reveal the rapidly building crisis, at both the global and human scale, and the film introduces many of the governmental and corporate culprits behind the water grab, while begging the question 'Can anyone really own water?' Beyond identifying the problem, 'Flow' also gives viewers a look at the people and institutions providing practical solutions to the water crisis.*

*Irena Salina was born in France, started her career at 15 as a radio journalist in Paris, then worked in production in various capacities on numerous US films before writing and directing her first short, 'See You on Monday'. Her first feature, 'Ghost Bird: The Life and Art of Judith Deim' (2000) is an award-winning documentary that delves into the remarkable life of Judith Deim, the artist.*



## Flow - For the Love of Water

SAD / USA, 2008, 93', boja / color, video

režija / directed by

Irena Salina

fotografija / cinematography by

Pablo de Selva, Irena Salina

montaža / edited by

Caitlin Dixon, Madeleine Gavin, Andrew Mondshein

glazba / music

Christophe Julien

producent / producer

Steven Starr

produkcija / produced by

The Group Entertainment, Steven Starr Productions

nagrada / awards

2008 Vail Film Festival - Best Documentary / najbolji

dokumentarni film; 2008 Mumbai International Film Festival -

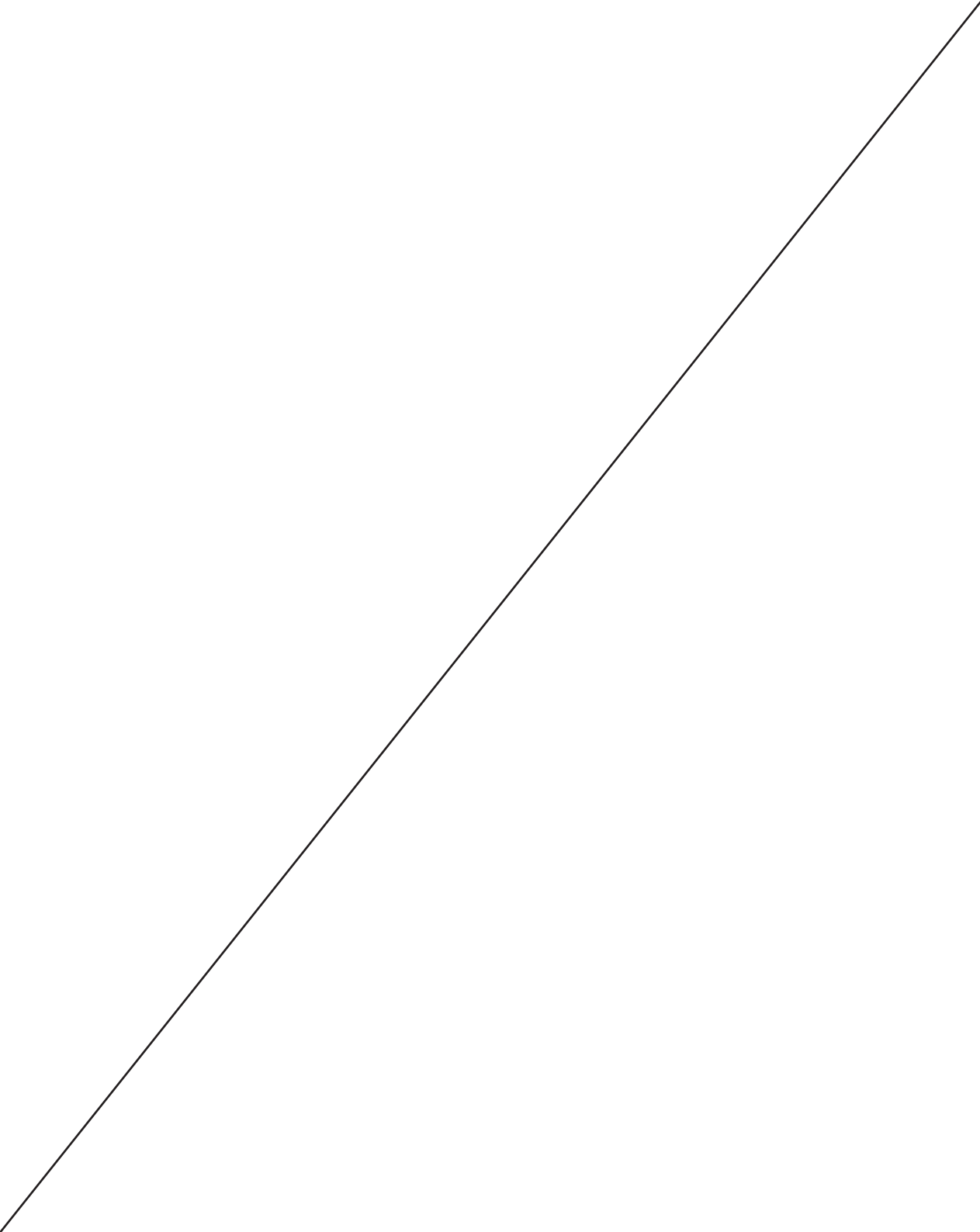
International Jury Prize / nagrada međunarodnog žirija; 2008

United Nations Association Film Festival - Best Documentary

/ najbolji dokumentarni film

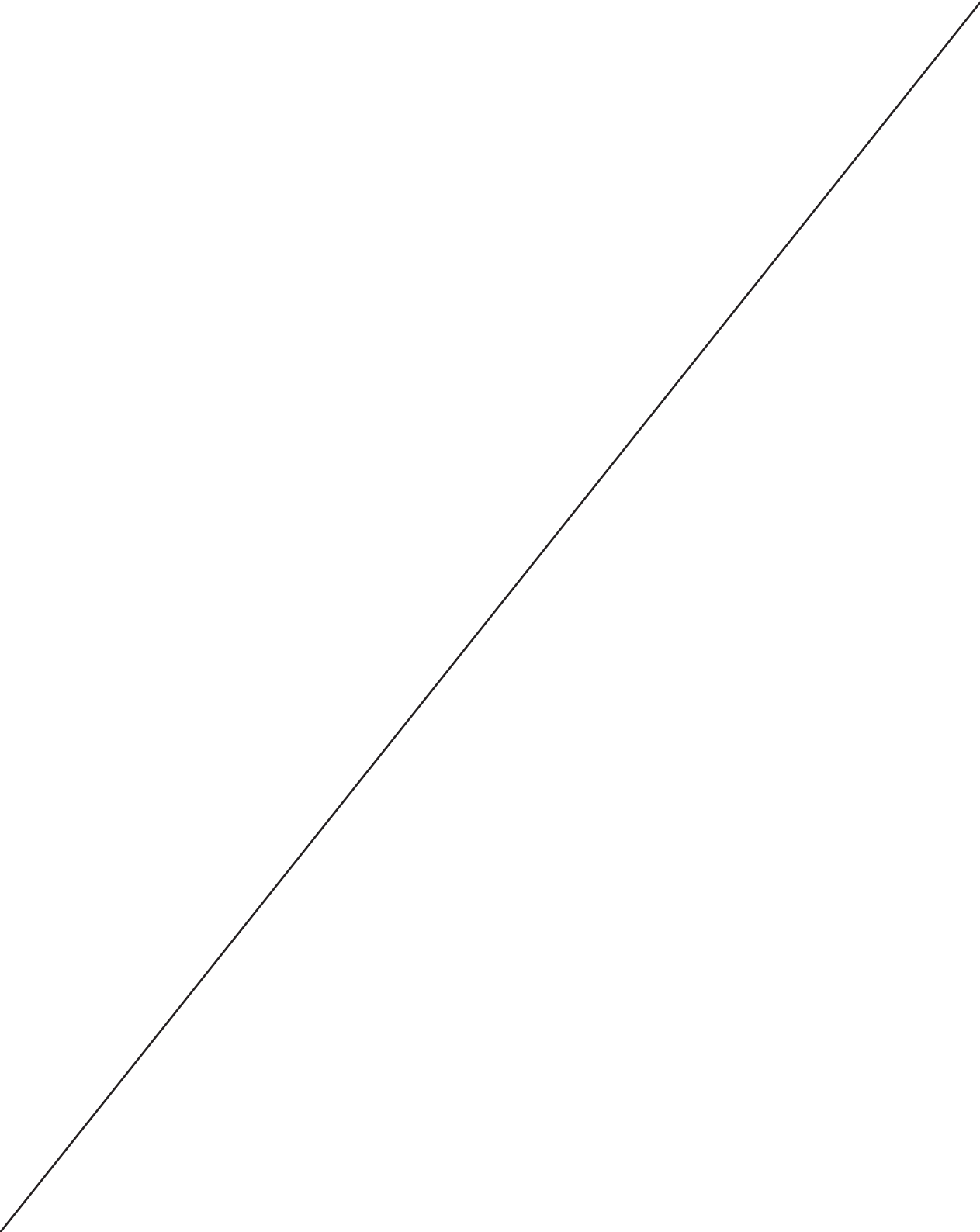
26.02. / Četvrtak, 22 h / Thursday, 10 PM / Kino SC

# Za ljubav vode





Happy dox



Prvi put prije mnogo godina, a onda od prilike do prilike, moje su kćeri, Sena i Tamara, ponavljale (najprije bojažljivo a onda i ljutito) jedno te isto pitanje: 'Tata, zašto ti uvijek radiš i prikazuješ samo ozbiljne, tužne i tragične filmove?'

Dok su bile male, mogao sam još nešto i izmišljati, ali onda su narasle, a pitanjima se priključila i ekipa Doxa ... doista, pripremajući, pregledavajući, prevodeći i titlajući desetke ozbiljnih, tužnih, dramatičnih, svjetsko-povijesnih i tragičnih filmova – ljudi su se počeli pitati – zar zaista nema dobrih a pozitivnih, možda čak i veselih dokumentaraca?

Ovogodišnji festival koji se događa u okruženju teške ekonomske i društvene krize bio je idealan za takav eksperiment. Odlučio sam pokušati...

Doista nije bilo lako ... pregledavši petstotinjak filmova, jedva sam odabrao ovih šest programa i nadam se (OK, gotovo sam siguran ;) da će se svidjeti gledateljima.

No, što to govori o nama dokumentaristima, našim filmovima, o svijetu u kojemu živimo, o našoj publici?

Odlučan sam da nastavimo sa Happy Doxom, da promoviramo ovu ideju, uvedemo posebnu nagradu i stimiliramo autore da rade filmove koji se pozitivno odnose prema životu.

I to baš vremenima – usprkos!

Nenad Puhovski

*First many years ago and then from time to time, my daughters Sena and Tamara would ask me (first timidly and later even angrily) the same question over and over again: 'Dad, why do you always make and show only serious, sad and tragic films?'*

*When they were little, I could make something up and get away with it, but then they grew up and the Zagreb-Dox crew joined them in these questions... Indeed, after having prepared, seen, translated and subtitled dozens of serious, sad, dramatic, epic and tragic documentaries, people started wondering – are there really no positive, maybe even joyful documentaries which are good enough at the same time?*

*Taking place in the middle of a major economic and social crisis, this year's festival was 'ideal' for such an experiment. So I decided to give it a try...*

*And it wasn't easy... having gone through some five hundred films, I barely managed to select these six and I hope (OK, I'm pretty sure :-)) that the viewers will like them. But, what does this say about us documentarists, our films, the world we live in, our audience?*

*I have strongly decided to go on with Happy Dox, to promote this idea and to introduce a special award, stimulating authors to make films with positive attitude about life.*

*In spite of the times!!*

Nenad Puhovski

U filmu 'Carmen upoznaje Borata' redateljica Merce- In 'Carmen Meets Borat', director Mercedes Stalendes Stalenhoef prati život 17-godišnje Carmen koja hoef follows the life of 17-year-old Carmen. She lives in živi u romskom selu u Rumunjskoj gdje muškarci a gypsy village in Romania, where the men spend their provode dane družeci se i psujući u gostionici njezi- days tying one on and exchanging coarse words in na oca. Navečer gleda španjolsku sapunicu i sanja o her father's bar. In the evenings, she watches a Span- boljem životu u Španjolskoj, gdje su muškarci roman- ish soap opera and dreams of a better life in Spain, tični i poštteni. Njezin plan o emigraciji propada onog where the men are romantic and decent. Her plan to trenutka kad u njezino selo dolazi američka filmska emigrate falls to pieces when an American film crew ekipa kako bi snimila film 'Borat: kulturno uzdiza- descends on her village to shoot 'Borat: Cultural Learn- nje u Americi za pravljenje koristi slavnoj naciji Ka- ings of America for Make Benefit Glorious Nation of zahstana'. Selo je u filmu iskorišteno da se prikaže Kazakhstan.' The village is used in the movie to show odakle dolazi glavni lik, a Borat prikazuje seljane kao where the main character comes from, and Borat de- primitivne karikature, navodno iz Kazahstana. Kad je picts the villagers as primitive caricatures supposedly film prikazan, svjetski se tisak bacio na selo te su za- from Kazakhstan. When the film is released, the world vladali sumnja i zavist. Dolazi do potpuna kaosa kad press throws itself on the village and jealousy and sus- američki odvjetnik seljanima nudi mogućnost traže- pation predominate. The chaos is made complete when nja odštete od 30 milijuna dolara. Za Carmen postaje an American lawyer holds out the prospect of a \$30 izuzetno teško ostvariti snove o boljem životu neg- million insurance claim to the villagers. For Carmen, it dje drugdje. becomes increasingly difficult to realise her dreams of

**Mercedes Stalenhoef** rođena je u Nizozemskoj. a better life somewhere else.

Scenaristica je i redateljica. Njezini filmovi: 'I Never Want to be Famous' (2005.), 'Godofredo is Alive' (2004.), 'I Just Take My Toys With Me' (2002.), 'Broodnodig' (2002.), 'The House of My Dreams' (2000.), 'Koffie Verkeerd' (1999.), 'Scheurrak SO1' (1998.), 'Clean Clothes' (1996). **Mercedes Stalenhoef** was born in The Netherlands. She is writer and director. Filmography: 'I never Want to be Famous' (2005), 'Godofredo is Alive' (2004), 'I Just Take My Toys With Me' (2002), 'Broodnodig' (2002), 'The House of My Dreams' (2000), 'Koffie Verkeerd' (1999), 'Scheurrak SO1' (1998), 'Clean Clothes' (1996).



## Carmen Meets Borat

Nizozemska / The Netherlands, 2008, 85', boja / colour, video

režija / directed by

Mercedes Stalenhoef

scenarij / screenplay by

Mercedes Stalenhoef

fotografija / cinematography by

Erik van Empel

montaža / edited by

Gys Zevenbergen

glazba / music

Vincent van Warmerdam

producenti / producers

Annemiek van der Hell, Sylvia Baan

produkcija / produced by

Pieter van Huystee Film

23.02. / Ponedjeljak, 18-20 / Monday, 6-8 PM / Kino SC

# Carmen upoznaje Borata

U rumunjskom selu jedan par živi u sretnom braku već gotovo 55 godina. Constantin i Elena znaju da život jednom mora završiti, ali su sretni sa svime što su proživjeli. Dani im prolaze u obavljanju svakodnevnih poslova, odlascima u crkvu, primanju dragih gostiju i, naravno, redovitu dnevnom odmoru. To dvoje golupčića sve radi polagano, bilo da je riječ o međusobnom pomaganju pri odijevanju, penjanju na ljestve ili Eleninom tkanju prekrasnih tapiserija. Često pjevaju stare rumunjske pjesme što ih grlo nosi, ili Constantin zapjeva pjesme iz davnih dana provedenih u vojsci. Constantin i Elena ne boje se smrti i razgovaraju o tome s praktičnog aspekta. Ponosni su na ono što ostavljaju iza sebe i sretni su zbog svoje ljubavi. No, ipak misle da je šteta što im je ostalo još malo vremena. Redatelj Dascalescu proveo je godinu dana snimajući film o to dvoje zaljubljenih. Prizori te ljubavne priče govore sami za sebe, a autor – koji je ujedno i njihov unuk – cijelo vrijeme ostaje nevidljiv.

**Andrei Dascalescu** rođen je u Piatra Neamt (Rumunjska) 1984. godine. Diplomirao je na Fakultetu za film u Bukureštu, a radio je kao montažer i ton majstor na mnogim filmovima, uključujući i Coppolin 'Youth Without Youth'. Producirao je i režirao 'Muhu', dvominutni film koji je prikazan na 11 festivala. 'Constantin i Elena' njegov je prvi dugometražni dokumentarac.

*In a Romanian village, an elderly couple has been happily married for almost 55 years. Constantin and Elena know that life must end, but are happy with everything that they've had. They fill their days with chores in and around the house, going to church and receiving welcome visitors, not to mention a catnap every now and then. Everything that these two old lovebirds do goes slowly: from helping each other get dressed and climb ladders to weaving Elena's beautiful tapestries. Often they sing old Romanian songs at the top of their voices, or Constantin's old battle songs from his army days. Constantin and Elena aren't afraid of death, and discuss it in a practical way. They're proud of what they're leaving behind and happy with their love. But they do think it's unfortunate that they have so little time left together. Director Dascalescu spent a year following this loving couple. This love story tells itself in images, and the filmmaker - also the couple's grandson - keeps himself invisible.*

**Andrei Dascalescu** was born in Piatra Neamt, Romania, in 1984. Graduated Film University in Bucharest, worked as editor and sound engineer on many films, including Francis Ford Coppola's 'Youth Without Youth'. He produced and directed 'Fly' a 2 minute feature, selected in 11 festivals. 'Constantin and Elena' is his feature documentary debut.



## Constantin and Elena

Constantin si Elena

Rumunjska, Španjolska / Romania, Spain

2008, 100', boja / color, video

režija / directed by

Andrei Dascalescu

fotografija / cinematography by

Andrei Dascalescu

montaža / edited by

Andrei Dascalescu

producenti / producers

Andrei Dascalescu, Roberto Blatt

produkcija / produced by

FilmLab, Chellomulticanal

nagrada / awards

nagrade / awards: International Documentary Festival

Amsterdam IDFA - First Appearance Award / nagrada za

najboljeg debitanta

25.02. / Srijeda, 18-20 h / Wednesday, 6-8 PM / Kino SC

# Constantin i Elena

Zapanjen Bin Ladenovim uspješnim izbjegavanjem hvatanja, žestoki Spurlock pokušava locirati vođu Al Qaeda de u lovu koji ga vodi u Egipt, Maroko, Izrael, Saudijsku Arabiju, Afganistan i, na kraju, Pakistan. Bin Laden je uvijek korak ispred njega, no autor usput prikazuje ljude Bliskog istoka čija je sudbina neodvojivo povezana sa sudbinom ljudi u Sjedinjenim Državama. Tko su ti ljudi? Koje su kulturne i društveno-ekonomske odrednice radikalnog fundamentalizma? Tko na Bliskom istoku voli dobru šalu? Odlučan u nakani da pronađe čovjeka kojeg traži, a i neke odgovore, Spurlock pretražuje baš sve. Zapanjujuće je promatrati Spurlocka kako se prijateljski druži s ultraortodoksnim Židovima u Izraelu, s ljudima u saudijskoj džamiji gdje se Božji gnjev protiv Amerike, kao i u trgovačkim centrima i supermarketima u kojima susreće umjerene ljude koji se rijetko pojavljuju na večernjim vijestima.

**Morgan Spurlock** je scenarist, producent i redatelj za Oskara nominiranog filma 'Super Size Me' (2004.). Taj prvi Spurlockov dugometražni dokumentarac dobio je nagradu Writers Guild of America Documentary Screenplay Award, kao i nagrade za najbolju režiju na Sundanceu i Edinburgh Film Festivalu 2004. godine. Trenutačno je osmi najgledaniji dokumentarac svih vremena. 'Gdje je, do vraga, Osama Bin Laden?' snimljen je 2007. godine.

*Azamed by Osama bin Laden's success at evading capture, gung-ho Spurlock sets out to locate the Al Qaeda leader in a manhunt that takes him to Egypt, Morocco, Israel, Saudi Arabia, Afghanistan, and finally Pakistan. Bin Laden is always one step ahead, but along the way the documentarian forms a picture of the Middle Eastern populations whose fates are inextricably intertwined with those in the United States. Who are these people? What are the culture and socioeconomic determinants of radical fundamentalism? Who in the Middle East appreciates a good joke? Determined to get his man and some answers, Spurlock leaves no stone unturned. It's dizzying to witness him ambling amiably into ultra-Orthodox Israeli neighborhoods and a Saudi mosque, where God's wrath is invoked against America, as well as the malls and supermarkets peopled by moderates who are seldom seen on the nightly news.*

**Morgan Spurlock** is writer, producer and director of the Academy Award-nominated film 'Super Size Me' (2004). The documentary feature, Spurlock's first, was awarded the inaugural Writers Guild of America Documentary Screenplay Award, and earned best directing awards at the 2004 Sundance and Edinburgh Film Festivals. It is currently the eighth-highest-grossing documentary of all time. 'Where in the World is Osama Bin Laden?' followed in 2007.



## Where in the World is Osama Bin Laden?

Francuska, SAD / France, USA, 2007, 93', boja / color, video

režija / directed by

Morgan Spurlock

scenarij / screenplay by

Jeremy Chilnick, Morgan Spurlock

fotografija / cinematography by

Daniel Marracino

montaža / edited by

Julie 'Bob' Lombardi, Gavin Coleman

producenti / producers

Stacey Offman, Morgan Spurlock

produkcija / produced by

The Weinstein Company

28.02. / Subota, 18-20 h / Saturday, 6-8 PM / Kino SC

# Gdje je, do vraga, Osama Bin Laden?

'Kao u raj' poetična je priča o mladom paru koji traži 'Just like Heaven' is a poetic tale about a young couple whose natural place is on Earth. It's also a story about Europe and Poland, with its eternal East and West, while many Western people, like the Dutch in this film, for the very same reason, are heading the other way round. Filip Marczewski, an Oscar nominated director for his former short student film and cinematographer Szymon Lenkowski, have spent several months with their heroes.

**Filip Marczewski** rođen je 1974. godine u Lodzu. **Filip Marczewski** was born in 1974 in Lodz. Graduated from Humanities Department at the University of Warsaw and the Film Directing Department of the Lodz National Film School. Worked as TV reporter for a few years. His short student films, in particular 'Melodrama' (2005), have won a great number of awards at international film festivals. Assistant director on feature films: 'Wojaczek' dir. Lech Majewski, 'Weiser' dir. Wojciech Marczewski.



## Just Like Heaven

Jak w niebie

Poljska / Poland, 2008, 25', boja / color, video

režija / directed by

Filip Marczewski

fotografija / cinematography by

Szymon Lenkowski

montaža / edited by

Wojciech Jagiello, Rafal Listopad

glazba / music

Maciej Mulewa

producent / producer

Beata Gzik

produkcija / produced by

PWSFiTv, YES Production

nagrada / awards

2008 Krakow Film Festival – Best Cinematography

najbolja kamera

**26.02. / Četvrtak, 18-20 h / Thursday, 6-8 PM / Kino SC**

# Kao u raj

Upravo ostavljen i očajan zbog naizgled beskraja *Freshly dumped and deeply despondent over what niza katastrofalnih veza, nesretno zaljubljeni autor seems to be an endless string of disastrous relation-* filma Chris Waitt pokušava doći do korijena svojih ro- *ships, lovelorn filmmaker Chris Waitt attempts to root* mantičnih jada tako što ulazi u trag svakoj od bivših *out the source of his romantic woes by tracking down* djevojaka i otvoreno ih pita o manama koje su vidje- *each of his ex-girlfriends and asking them point blank* le kod njega dok su bile s njime. Odgovori koje dobi- *about his shortcomings as a boyfriend. The answers* va često su izravni koliko i njegova pitanja i pruža- *Waitt receives are frequently as pointed as his ques-* ju otvoren uvid u psihu samozavaravajućeg i samim *tions, providing unguarded insight into the psyche of* sobom zaokupljenog Romea koji je rijetko stizao na *a self-absorbed, semi-delusional Lothario who rarely* dogovor na vrijeme, a još rjeđe ispunjavao obećanja *managed to arrive for a date on time much less fol-* koja bi davao tijekom šaputanja na jastuku. Nakon *low through on his pillow-talk promises. Later taken to* što ga je ukorila vlastita majka, taj se ljubavni šeprt- *task by his own mother, the long-suffering relationship* lja okreće terapiji, akupunkturi, pa čak i viagri, nada- *bungler eventually turns to therapy, acupuncture, and* jući se da će uspjeti naučiti kako se odrasle i zrele *even Viagra in hopes of learning the secrets to loving* osobe ponašaju u ljubavi. *like a true grown-up.*

**Chris Waitt** je propala rok zvijezda. Radio je jeftine **Chris Waitt** is a failed rock star who has worked in filmove i na televiziji, producirao je radove u širokom cheap films and television, producing work in a wide rasponu žanrova; od surferskih videa do mekih porno variety of genres from surf videos to soft porn. His filmova. Osobna opsesija lutkama rezultirala je pro- personal obsession with puppets led to the creation jektom 'Fur TV' (2006.), koji je otkupio MTV. Godine of 'Fur TV' (2006), which has been commissioned for 2005. dobio je škotsku nagradu BAFTA za kratki film MTV. In 2005, he won a Scottish BAFTA for his short 'Dupe', koje je također bio nominiran za Britansku ne- 'Dupe', which was also nominated at the British Independent Film Awards.



## A Complete History of My Sexual Failures

VB / UK, 2008, 93', boja / color, video

režija / directed by

Chris Waitt

fotografija / cinematography by

Steven Mochrie

montaža / edited by

Mark Atkins, Chris Dickens, Henry Trotter

glazba / music

Chris Waitt

producenti / producers

Henry Trotter, Mary Burke

produkcija / produced by

Warp Films Ltd

24.02. / Utorak, 18-20 h / Tuesday, 6-8 PM / Kino SC

# Kompletna povijest mojih seksualnih neuspjeha



Trudeći se savladati probleme razorene obitelji, zlostavljanja u prošlosti i financijskih poteškoća, učenicima viših razreda srednje škole Frankford u Philadelphiji nalaze neočekivan izlaz u kuhinji Wilme Stephenson. Kao legenda u školskom sustavu, gđa Stephenson je sila koju treba poštovati, a njezina vojnička metoda podučavanja kulinarskog umijeća nije za one slabog srca. Uz njezin strogi nadzor, otpada sve ono što u srednjoj školi obično odvraća pozornost od učenja, npr. trening navijačica, nogometne utakmice i školski plesovi, jer se treba usredotočiti na gradsko natjecanje u kuhanju u kojem su nagrada stipendije za neke od najboljih kulinarskih škola u zemlji.

**Jennifer Grausman** je producentica i redateljica. Magistrirala je film na Sveučilištu Columbia. Godine 2005. na filmskom festivalu Sveučilišta Columbia osvojila je nagradu za najboljeg producenta, a dobitnica je i nagrade Arthur Krim Memorial 2004. godine. Prije studija upravljala je sredstvima za izložbe i film u Muzeju moderne umjetnosti. Diplomirala je povijest umjetnosti na Sveučilištu Duke. Prije produciranja filma 'Parni lonac' producirala je šest kratkih filmova.

**Mark Becker** je newyorški producent, redatelj, snimatelj i montažer dokumentarnih filmova. Magistrirao je dokumentarni film na Sveučilištu Stanford. Autor je hvaljenog filma 'Romantico' (2005.), a radio je i na montaži nagrađivanog filma 'Lost Boys of Sudan' (2003).

*Fighting to overcome the challenges of broken homes, abusive pasts, and financial burdens, three inner-city seniors at Philadelphia's Frankford High School find an unlikely champion in the kitchen of Wilma Stephenson. A legend in the school system, Mrs. Stephenson is a force to be reckoned with, and her boot camp method of teaching Culinary Arts is not for the faint of heart. Under her fierce direction, the usual distractions of high school—the cheerleading practices, football games, and school dances—are swept aside as the students focus on preparing for a citywide cooking competition for scholarships to some of the country's top culinary arts institutions.*

*Jennifer Grausman is producer and director. A graduate of the MFA film program at Columbia University, Grausman was honored with the 2005 Best Producer Award at the Columbia University Film Festival and the Arthur Krim Memorial Award in 2004. Prior to graduate school, she was the Manager of Exhibition and Film Funding at The Museum of Modern Art. She earned her BFA in Art History at Duke University. Before beginning production on 'Pressure Cooker', Grausman produced six short films.*

*Mark Becker produces, directs, shoots and edits documentaries in New York. He earned a Masters Degree from the Documentary Film Program at Stanford University. As a filmmaker, Becker made the acclaimed 'Romantico' (2005) and was co-editor of award winning 'Lost Boys of Sudan' (2003).*



## Pressure Cooker

SAD / USA, 2008, 99', boja / colour, video

režija / directed by

Jennifer Grausman, Mark Becker

fotografija / cinematography by

Leigh Iacobucci, Mark Becker, Justin Schein

montaža / edited by

Mark Becker

glazba / music

Donald Newkirk, Prince Paul

producent / producer

Jennifer Grausman

produkcija / produced by

Non Sequitur Productions

**27.02. / Petak, 18-20 h / Friday, 6-8 PM / Kino SC**

# Parni lonac

'Supermen of Malegaon' prati manju skupinu ljudi *'Supermen of Malegaon' follows a small group of peo-* duboko u unutrašnjosti Indije, za koje mašta veza- *ple, deep in India's hinterland, for whom the fantasy as-* na uz film postaje valuta kojom kupuju svoj zdrav ra- *sociated with film has become the currency with which* zum i nepokolebljivi duh. Malegaon, geografski smje- *they buy their sanity, the irrepressible nature of their* šten u blizini srca Indije, prepun je napetosti unutar *spirit. Malegaon, tucked away near the heart of India* zajednice i u ozbiljnoj je gospodarskoj krizi. Ipak je *geographically, is fraught with communal tension, un-* udomio malenu filmsku industriju. Iako su počeli sa *der severe economic depression. Yet it houses a tiny* snimanjem posveta, sada proizvode osebujne, nisko- *film industry. Having begun with tributes, the industry* budžetne, društveno svjesne filmove i duhovite paro- *now churns out quirky, low-budget, socially aware, no-* dije. Ambicije su im porasle; spremni su snimiti Super- *toriously funny spoofs. Their ambition has grown; they* mana. Mi ih slijedimo na tom putovanju. Povremeno *are ready to take on Superman. We follow them on this* su smiješni, tragični, skloni razmatranju. Uvijek topli *journey. At times funny, tragic, contemplative. Always* i simpatični. *warm and engaging.*

**Faiza Ahmad Khan** diplomirala je društvene komu- **Faiza Ahmad Khan** graduated from a course in Social **nikacije** 2002. godine. Nakon diplome radila je kao **Communications Media in 2002. After graduation she** izvršna producentica u tvrtki Ad-film. Godine 2004. **worked as a Production Executive in Ad-film company.** postala je freelancer i počela raditi kratke filmove i **In 2004, she left to do freelance work, including short** dokumentarce. Godinu dana kasnije radila je s hvalje- **films and documentaries. A year later she worked with** nim redateljem Manishom Jaom kao glavna asisten- **critically-acclaimed director Manish Jha as a Chief As-** tica redatelja na njegovu igranom filmu 'Anwar'. Po- **sistant Director on his feature film, 'Anwar'. In early** četkom 2007. doznala je za supermene iz Malegaona **2007 she came across the Supermen of Malegaon and** i oni su do listopada iste godine postali predmet nje- **by October, they became the subject of her first full-** zina prvog dugometražnog dokumentarca. **length documentary film.**



## Supermen of Malegaon

Indija, Singapur / India, Singapore

2008, 52', boja / color, video

režija / directed by

Faiza Ahmad Khan

fotografija / cinematography by

Gargey Trivedi, Parasher Baruah

montaža / edited by

Shweta Venkat

glazba / music

Sneha Khanwalkar, Hitesh Sonik

producenti / producers

Faiza Ahmad Khan, Chung-Yong Park, Siddarth Thakur

produkcija / produced by

Caldecott Productions

nagrada / awards

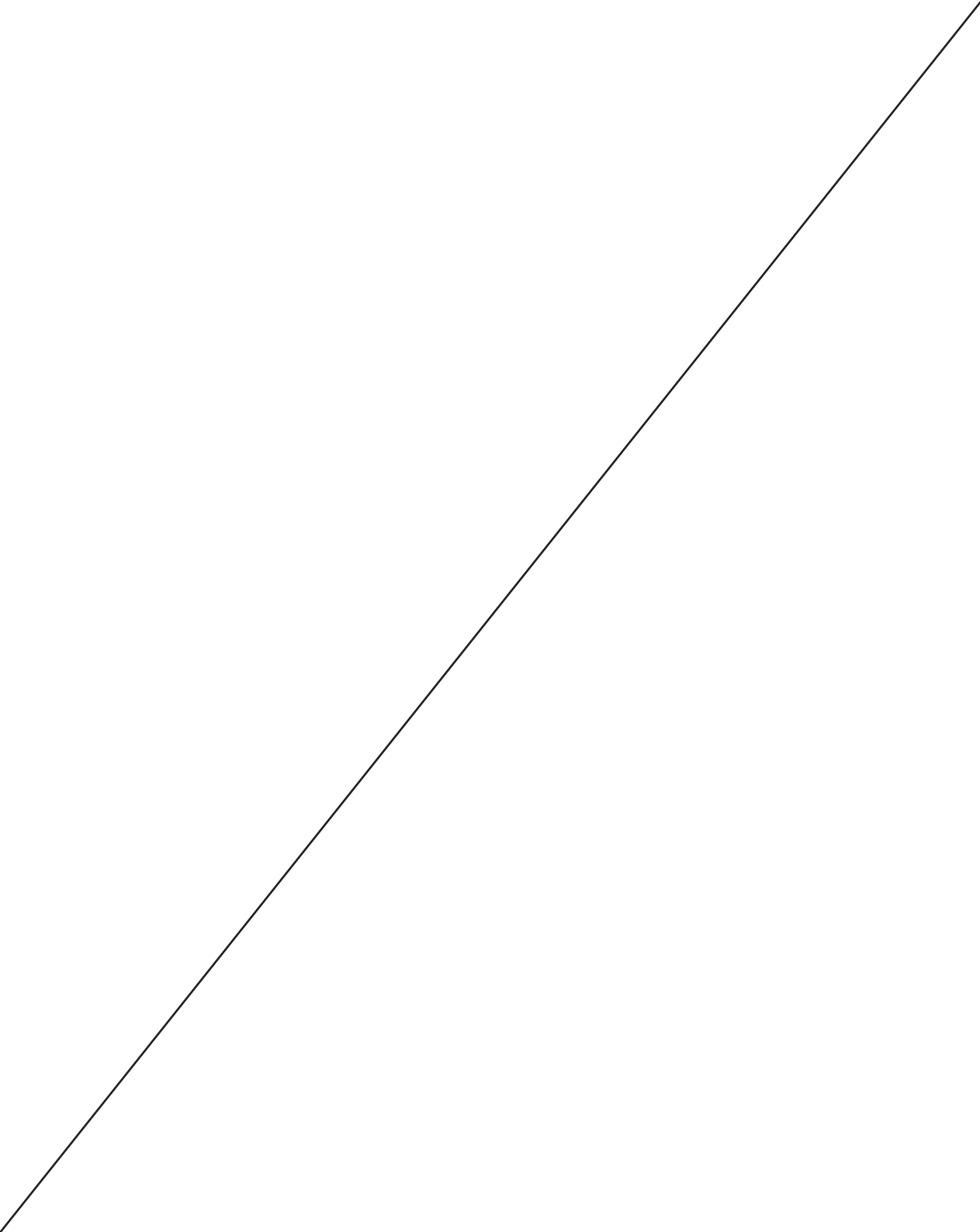
2008 Asiatic Film Mediale - Award for Best Documentary

nagrada za najbolji dokumentarni film

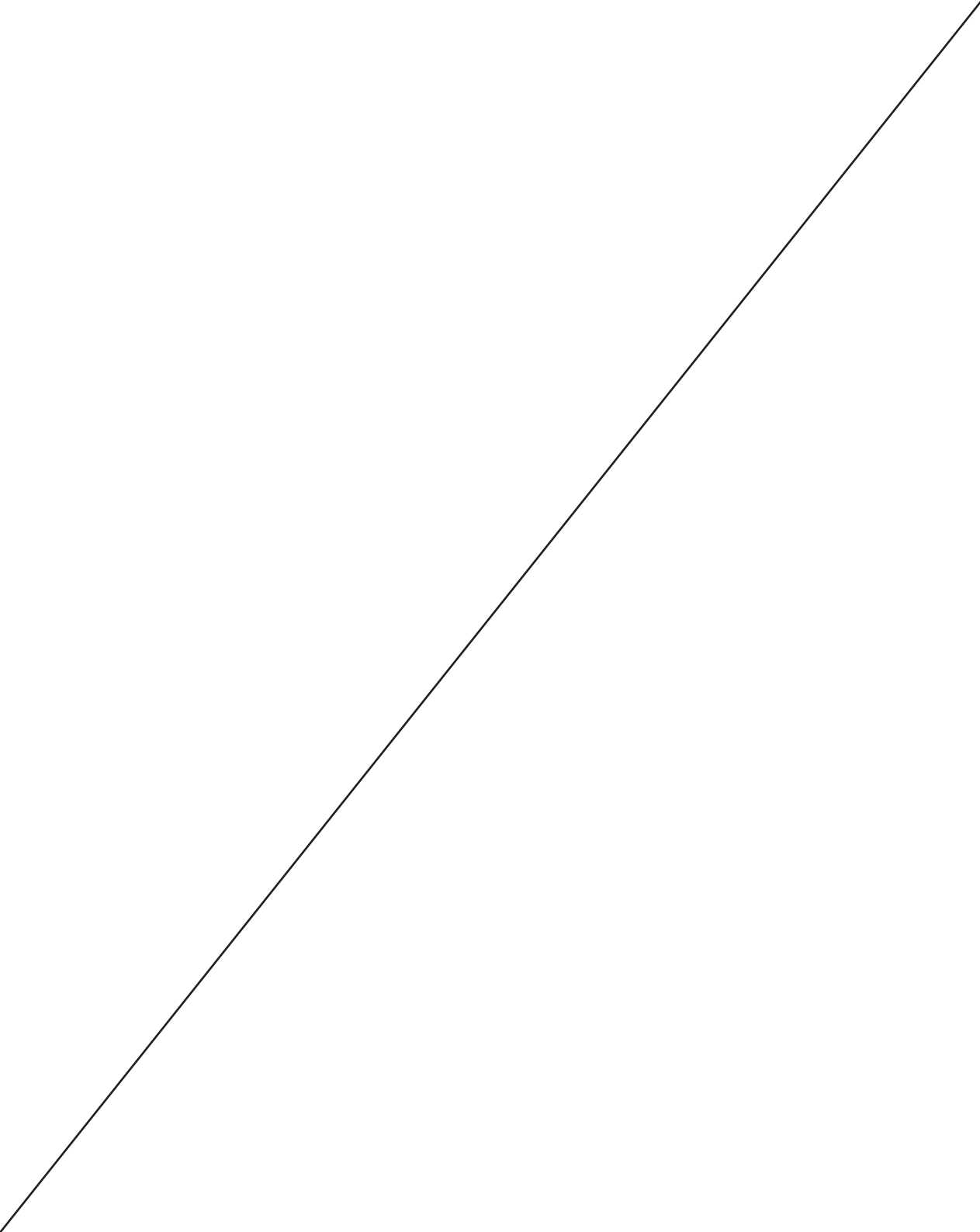
26.02. / Četvrtak, 18-20 h / Thursday, 6-8 PM / Kino SC

# Supermeni iz Malegaona





# социјал social capitalism kapitalizam



Naklade Marxovih djela u posljednje vrijeme dosežu brojke mekougričenih hitova; ozbiljni analitičari govore o kraju liberalnog kapitalizma, anarhistički gnjev valja se ulicama grčkih gradova, ostarjeli šezdesetosmaši ozbiljno (a kako drugačije) klimaju glavom 'pa rekli smo vam...'

Jedno društvo, ono (kako bi ga Slobodan Novak podrugljivo nazvao) 'skjalističko' nije, na čudo mnogih, definitivno preminulo ... ono drugo, koje ga je došlo zamijeniti, ne osjeća se baš najbolje ovih dana...

Što se to, do vraga, događa?

Filmski festival svakako nije mjesto na kojemu treba tražiti ozbiljne, znanstvene ili definitivne odgovore na to pitanje. No, filmovi koje prikazujemo, prije svega film 'Let's make money' prikazuju svijet u kojem živimo na način koji, u najmanju ruku, izaziva zebnju.

Jer što reći kad lik iz tog filma, nakon konstatacije da se više od 13 trilijuna dolara nalazi na privatnim off-shore računima, mirno kaže u kameru: možda je i novac vašeg mirovinskog fonda u našem portfelju?

Nenad Puhovski

*Since recently, the works of Karl Marx have started selling as well as soft-cover bestsellers; prominent analysts talk about the end of liberal capitalism; anarchists' rage has flooded the streets of Greek cities; aged 'sixty-eighters' seriously (how else) nod their heads as if they say 'We told you...'*

*And yet, to the surprise of many, one system, the 'skjalistički' (as Slobodan Novak would mock), has not passed away for good and the other one that has come to replace it does not feel well these days...*

*What the hell is going on?*

*A film festival is certainly not a place where serious, scientific or definite answers to this question should be sought. However, the films that we screen, primarily 'Let's Make Money', show the world we live in in the way that it makes one feel anxiety, at least.*

*Because, how should one react when a character in this film, having asserted that over USD 13 trillion are deposited on private off-shore accounts, phlegmatically says to the camera: 'Maybe the assets of your pension fund are also in our portfolio?'*

Nenad Puhovski

U prijašnjim vremenima riječ 'kuja' imala je negativno značenje. No, danas se ona pretvorila u pravi 'brend'. 'Kuja' je postala primjer koji moderna žena treba slijediti, idealni imidž naših dana. Većina žena starijih od 15 godina pokušava naučiti kako se postaje 'kujom'. Tko je, dakle, moderna kuja? Kako postati uspješnom ženom? Što znači biti žena? Što je to ženska priroda i ženski duh? Je li ženi moguće da se realizira i uspije u životu bez prelaženja etičkih granica? Kuja nije histerična žena ni kapriciozna budala ni zavidna zmija. Kuja je žena koja slijedi svoje vlastite žudnje, a ne tuđe savjete; ona je nezavisna i oslanja se samo na sebe. Ona zna što želi od života i od muškaraca, ne slijedi uobičajene stereotipe, zna koje su slabe točke kod muškaraca i – što je najvažnije – ima svoju unutarnju slobodu.

**Alina Rudnickaja** rođena je u Murmanskaji 1976. godine. Od 1997. do 2001. studirala je scenarij na Sanktpetersburškoj Školi za kulturu i umjetnost. Od 2001. radi u Sanktpetersburškom studiju za dokumentarni film. Njezini prvi filmovi 'Letter' i 'Communal Residence' bili su izuzetno uspješni. Tokom 2003. i 2004. nastavila je snimanjem dokumentaraca – npr. 'Amazons' i 'Rural Lessons'. Nakon njih uslijedili su nagrađivani 'Civil Status' (2005.) i 'Bessame mucho' (2006).

*There were times, when 'bitch' had its negative meaning. But today it has become a real brand. 'Bitch' has become an example to follow for modern woman, an ideal image of our days. Most of women older 15 try to learn how to be a bitch.. Who is a vixen, modern bitch? How to become successful women? What does it mean being a woman? What is 'women's nature' and 'women's spirit'? Is it possible for a women to be realized, succeed in this life without coming across the ethic borders? Vixen is not a hysterical woman or capricious fool or envious snake. Vixen is a Woman that follows her own desires but not someone's advises, she is independent and relies on herself only, she knows what she wants from life and men, she doesn't follow common stereotypes, knows men's 'weak points, and what is more – she has her inner Freedom.*

**Alina Rudnitskaya** was born in 1976 in Murmanskaya. From 1997 to 2001, she studied screenplay at the University of Culture and Arts in St. Petersburg. Since 2001, she works at the St. Petersburg Documentary Film Studio. Her first films 'Letter' and 'Communal Residence' were successful. In 2003-2004, she continued making documentary films, such as 'Amazons' and 'Rural Lessons'. Award winning 'Civil Status' (2005) and 'Bessame mucho' (2006) followed.



## Bitch Academy

Kak stat stervoi

Rusija / Russia, 2007, 29', boja / color, 35 mm

režija / directed by

Alina Rudnitskaya

scenarij / screenplay by

Alina Rudnitskaya

fotografija / cinematography by

Sergey Maksimov

montaža / edited by

Aleksandr Morev

glazba / music

Andrey Orlov

producent / producer

Vyacheslav Telnov

produkcija / produced by

St.Petersburg Documentary Film Studio

nagrada / awards

2008 Oberhausen IFF - Grand Prix; 2008 Vienna Independent

Shorts / Bečki festival nezavisnih kratkih filmova - City prize /

nagrada Grada Beča; 2008 Almaty IFF - Grand Prix

24.02. / Utorak, 14-16 h / Tuesday, 2-4 PM / Kino SC

# Akademija za sponzoruše



Novac priča.

Tinejdžeri u Los Angelesu raspravljaju o novcu – o tome kako ga zaraditi, kako ga potrošiti i kako naučiti živjeti bez njega. U svom kratkom filmu 'Djeca i novac', nagrađivana redateljica i fotografkinja Lauren Greenfield razgovara s mladima iz različitih zajednica Los Angelesa o ulozi novca u njihovim životima. I oni iz istočnog L. A., svi govore o tome kako na njih utječe potrošačka kultura.

**Lauren Greenfield** američka je autorica dokumentarnih fotografija i filmova te fotoreporterka. Objavila je tri knjige svojih radova, a o njoj su pisali i razni časopisi. Za HBO je režirala cjelovečernji dokumentarac 'Thin', a objavila je i knjigu istog naslova. Potom je uslijedio kratki film 'Djeca i novac'.

*Money talks.*

*Teens in Los Angeles discuss money: getting it, spending it and learning to live without it. An short film by award-winning filmmaker and photographer Lauren Greenfield, 'kids + money' is a conversation with young people from diverse Los Angeles communities about the role of money in their lives. From rich to poor, Pacific Palisades to East L.A., kids address how they are shaped by a culture of consumerism.*

*Lauren Greenfield is an American documentary photographer, documentary filmmaker, and photojournalist. She has published three books of her work, and has been featured in a variety of magazines. She directed a feature-length documentary for HBO entitled 'Thin', and has published an accompanying book with the same title. Greenfield's follow-up short film is 'Kids&Money'.*



## Kids&Money

SAD / USA, 2008, 32', boja / color, video

režija / directed by

Lauren Greenfield

fotografija / cinematography by

David Rush Morrison

montaža / edited by

Adam Parker

glazba / music

Andrew Feltenstein, John Nau, Colin Wolf,

Beacon Street Studios

producent / producer

Lauren Greenfield

produkcija / produced by

Lauren Greenfield

nagrade / awards

Chicago International Television Awards - Gold Hugo / Zlatni

Hugo, AFI International Shorts Competition - Audience

Award / nagrada publike, KIDS FIRST! FF - Best Documentary

Short / najbolji kratki dokumentarni film, Ann Arbor FF - Best

Documentary / najbolji dokumentarni film, Michael Moore

Award / nagrada Michaela Moorea; Newport IFF - Shorts

Audience Award / nagrada publike za kratki film

**26.02. / Četvrtak, 14-16 h / Thursday, 2-4 PM / Kino SC**

# Djeca i novac

Film o putovanju kose jedne mlade Indijke. Kosa je bila darovana hramu, da bi zatim završila kao lijepa ekstencija u Italiji. Ista ta kosa vratit će se u Indiju da zadovolji hir uspješne poslovne žene u Mumbaiju. Priča je to o kultu ljepote u eri globalizacije. Do nekoliko godina, kosa darivana hramovima bila bi spaljivana ili korištena za punjenje madraca. Danas je ta kosa postala roba i izuzetan gospodarski resurs. Tisuće kovrča nalaze put do Italije, ali se isto tako trgovaličkim putevima vraćaju u - Indiju.

**Marco Leopardi** rođen je u Rimu 1961. godine. Dokumentarce je počeo režirati i snimati 1990. godine, usredotočujući se na prirodu, zemljopis i socioantropologiju. U posljednjih deset godina snimio je više od trideset dokumentaraca koji su prikazivani na talijanskom RAI-u i na inozemnim TV mrežama. Filmografija: 'Hair India' (2008.), 'Oltre la sbarra' (2006.), 'A Perfect World' (2006).

**Raffaele Brunetti** je redatelj i producent dokumentarnih filmova. Dokumentarce producira i režira od 1987. godine. Filmovi su mu: 'Italian Doc Screenings' (2008), 'Hair India' (2008.), 'Che Guevara the Body and the Legend' (2007.), 'Mitumba' (2005).

*The journey of a young Indian woman's hair. Donated to the Temple to be then converted in exquisite hair extensions in Italy. This same hair will then return to India to satisfy the whim of a successful career woman in Mumbai. A story of beauty cult in the era of globalisation. Until a few years ago the hair donated to the temples was burned or used to stuff mattresses. Today this hair has become a commodity and an extraordinary economic resource. Thousands of locks find their way to Italy and, by various merchant roads - coming back to India.*

*Marco Leopardi was born in Rome in 1961. In 1990 he began directing and photographing documentaries focussing on nature, geography and socio-anthropology. In the past ten years he has made over thirty documentaries which have been broadcast by the RAI Radiotelevisione Italiana as well as foreign networks. Filmography: 'Hair India' (2008), 'Oltre la sbarra' (2006), 'A Perfect World' (2006).*

*Raffaele Brunetti is a documentary director and producer. He has been producing and directing documentaries since 1987. Filmography: 'Italian Doc Screenings' (2008), 'Hair India' (2008), 'Che Guevara the Body and the Legend' (2007), 'Mitumba' (2005).*



## Hair India

Italija / Italy, 2008, 75', boja / color, video

režija / directed by

Marco Leopardi, Raffaele Brunetti

scenarij / screenplay by

Marco Leopardi, Raffaele Brunetti

fotografija / cinematography by

Gianni Maitan, Marco Pasquini, Marco Leopardi

montaža / edited by

Ileria de Laurentiis

glazba / music

Alfonso D'Amora

producent / producer

Raffaele Brunetti

produkcija / produced by

BGB Film

27.02. / Petak, 14-16 h / Friday, 2-4 PM / Kino SC

# Hair India

Najveći politički događaj u Rusiji 2006. godine bio je summit Velike osmorice koji je održan u srpnju u Sankt Petersburgu. Tokom ta tri vruća ljetna dana na obalama ruskog Baltika, šefovi vodećih svjetskih sila sastali su se u miru i sigurnosti kako bi razgovarali o problemima čovječanstva. Za to se vrijeme život običnih ljudi zakomplicirao zbog silnih vojnih patrola na ulicama, provjere putovnica, blokiranih ulica, helikoptera koji neprekidno nadlijeću grad, tuljenja sirena, naoružanih pratnji... Sve je to stvaralo dojam da je grad pod opsadom. Na nesreću, najveće gradsko groblje smješteno je na putu prema mjestu konferencije. Kako se časne goste ne bi uznemiravalo pogledom na smrtnost, to je groblje bilo zatvoreno za vrijeme održavanja summita. S tipičnom ruskom rezignacijom i razumijevanjem, brojna je rodbina strpljivo čekala kraj summita kako bi mogla pokopati svoje mrtve.

**Pavel Medvedev** rođen je u Rusiji 1963. godine. Film i fotografiju diplomirao je 1990. na lenjingradskom državnom institutu za kulturu. Godine 1992. diplomirao je i na Visokoj školi za TV redatelje. Od 1993-2000. radi kao TV redatelj u St. Petersburgu. Od 2000. radi kao redatelj u Sanktpetersburškom studiju za dokumentarni film.

*The major political event of 2006 in Russia was the Summit of the Big Eight that took place in St. Petersburg in July. During those three hot summer days on the Russian Baltic shores, in comfort and security, the heads of the leading world powers met to discuss the problems of mankind. During this time the life of ordinary people became very unpleasant, i.e. military patrols in the streets, checking of passports, barred roads, helicopters continuously flying overhead, the howling of sirens, armed escorts... All this created the impression that the city was besieged. Unfortunately the largest cemetery in the city is situated on the way to the meeting place. In order not to confront the honorable guests with the sight of mortality, this cemetery was closed for the duration of the Summit. With typical Russian resignation and understanding numerous relatives were waiting patiently until the end of the Summit to be able to bury their deceased.*

**Pavel Medvedev** was born in 1963 in Russia. In 1990 he graduated from the Leningrad State Culture Institute named after Krupskaya. In 1992 he graduated from the Higher School for TV directors. 1993-2000 worked as a TV director in St. Petersburg. Since 2000 he's film director at the St. Petersburg Documentary Film Studio.



## Unseen

Nezrimoe

Rusija / Russia, 2007, 30', boja / color, video

režija / directed by

Pavel Medvedev

scenarij / screenplay by

Pavel Medvedev

fotografija / cinematography by

Artem Ignatov

montaža / edited by

Svetlana Pechenykch

producent / producer

Pavel Medvedev

produkcija / produced by

St.Petersburg Documentary Film Studio

nagrada / awards

2008 Oberhausen IFF - The Ecoumenistic Jury Prize / nagrada ekumenskog žirija; 2008 Okno v Europu - Silver Boat Prize / nagrada Silver Boat; Rossya IFF - Best short documentary / najbolji kratki dokumentarni film

27.02. / Petak, 14-16 h / Friday, 2-4 PM / Kino SC

# Izvan pogleda

Polazna je točka govor predsjednika Nursultana Na- *A point of departure, the speech of the President Nurzarbajeva iz 1997. godine, koji je odredio budućnost sultan Nazarbaiev in 1997 which fixes the future of Kazakhstan. Novi svijet kapitalizma gradi se na ma- zakhstan. A new capitalist world builds itself on fan- št i na iluzijama. Sovjetske vrijednosti se odbacuju. tasies, on illusions. The Soviet referents are denied. Sve se izmišlja iznova. Stvarnost se mijenja. Fikcija Everything reinvents. The reality is transformed. The postaje stvarnost u Astani, novom glavnom gradu fiction takes shape with Astana, new postmodern cap- ital, dream of the President.*

**Christian Barani** se u svojoj umjetničkoj karijeri po- *Christian Barani's conception of his artistic carreer* svetio uloji posrednika, prelazeći granice režije, di- *is that of a go-between, crossing the realms of direc- fuzije i transmisije. Kao video umjetnik, 1997. je od- tion, diffusion, and transmission. As a video artist, he lučio baviti se dokumentarnim filmovima privučen decided in 1997 to enter the documentary sphere for mogućnošću obrade etičkih i političkih tema i pred- ethic and political stakes, and for other stakes linked stavljanja ljudi u njihovim svakodnevnim aktivnosti- to the representation of the human being in his daily ma. Video radovi Christiana Baranija prikazivani su u actions. Christian Barani's videos are presented in Eu- Europi i svijetu. Redovito surađuje s radionicom Arte rope and abroad. He regularly collaborates for the Arte research workshop.*

**Guillaume Reynard** je ilustrator koji živi u Parizu. *Guillaume Reynard is an illustrator, he lives in Par- Surađuje s nekoliko izdavačkih kuća (Flammarion, is. Works with several publishing houses (Flammarion, Autrement... ) i objavljuje u različitim novinama (Le Autrement...) and publishes in various newspapers (Le Monde, Libération, Air France Magazine...).* Njegove *Monde, Libération, Air France Magazine...).* His illustra- ilustacije dosad su korištene za scenografiju u mu- tions are also used for stage design in museums, and zejima, a njima su se služile i institucije i komunika- by institutions or communications groups. cijske skupine.



## Kazakhstan Birth of a Nation

Kazakhstan naissance d'une nation

Francuska / France, 2008, 65', boja / color, video

režija / directed by

Christian Barani, Guillaume Reynard

scenarij / screenplay by

Christian Barani, Guillaume Reynard

fotografija / cinematography by

Christian Barani, Guillaume Reynard

montaža / edited by

Christian Barani, Guillaume Reynard

glazba / music

Thomas Koner

producent / producer

Christophe Gougeon

produkcija / produced by

Atopic

26.02. / Četvrtak, 14-16 h / Thursday, 2-4 PM / Kino SC

# Kazakhstan - rođenje nacije

Okrutni lov u Serengetiju... upozorenja o ugroženim vrstama... Ti klišeji dokumentaraca o prirodi zanemaruju ključni element tog krajolika: seljane koji nisu zanimljivi kameri, koji se suočavaju s opasnostima i troškovima življenja uz divlje životinje. Raste pobuna među kenijским Maasaima i namibijskim Himbama, dvama najstarijim stočarskim kulturama na Zemlji. Nakon stoljeća 'bjelačkog očuvanja prirode', zbog kojega su se morali preseliti i koje je kod njih izazvalo odbojnost prema divljim životinjama, oni se sada natječu za udio u dobiti od safari-turizma. Prikazujući sukob između tradicionalnog načina života i zapadnjačkih očekivanja, 'Mužnja nosoroga' nudi nam intimne, nadompržete i srceparajuće priče o ljudima koji se suočavaju s dubokim kulturnim promjenama.

**David E. Simpson** već dvadeset i pet godina radi na gradivane filmove, kao producent, redatelj i montažer. David je koproducirao i režirao 'When Billy broke His Head' (1995.), koproducirao je i montirao 'Forgiving Dr. Mengele', koji je na festivalu Slamdance 2006. godine osvojio nagradu žirija za dokumentarni film. Režirao 'Refrigerator Mothers' (2002.) te producirao i režirao 'Halsted Street' (1998.). Eksperimentalni film 'Dante's Dream' osvojio je pet prvih mjesta na festivalima.

*A ferocious kill on the Serengeti.. warnings about endangered species... These clichés of nature documentaries ignore a key landscape feature: villagers just off-camera, who navigate the dangers and costs of living with wildlife. The Maasai of Kenya and Namibia's Himba two of Earth's oldest cattle cultures are in the midst of upheaval. After a century of 'white man conservation,' which displaced them and fueled resentment towards wildlife, they are vying to share the wildlife-tourism pie. Charting the collision of ancient ways with Western expectations, 'Milking the Rhino' tells intimate, hopeful and heartbreaking stories of people facing deep cultural change.*

*David E. Simpson has crafted award-winning films for twenty-five years as a producer, director and editor. David co-produced and directed 'When Billy Broke His Head' (1995), co-produced and edited 'Forgiving Dr. Mengele' which won the 2006 Slamdance Grand Jury Prize for documentaries. David directed 'Refrigerator Mothers' in 2002 and produced and directed 'Halsted Street' (1998.). His experimental narrative, 'Dante's Dream' earned five 1st-Place festival awards.*



## Milking the Rhino

SAD, Namibija, Sjevernoafrička Republika, Kenija / USA, Namibia, South Africa, Kenya, 2008, 83', boja / color, video

režija / directed by

David E. Simpson

fotografija / cinematography by

Jason Longo

montaža / edited by

David E. Simpson

glazba / music

Mark Bandy, Joel Diamond

producent / producer

David E. Simpson

produkcija / produced by

Kartemquin Films

24.02. / Utorak, 14-16 h / Tuesday, 2-4 PM / Kino SC

# Mužnja nosoroga

U pratnji dvojice švedskih redatelja dokumentaraca, *Investigative journalist Monika Sieradzka travelled with Fredrika von Krusenstjerna i Richarda Solarza, istra- two Swedish documentary filmmakers, Fredrik von Krusenstjerna and Richard Solarz, to Poland's second-big- drugi najveći poljski grad kako bi ustanovila tko je umi- gest city to find out who was involved in the mysterious- deaths of ambulance patients. No one wanted to talk. No- ti. Nitko nije želio razgovarati. Točnije, nitko, sve dok one, that is, until a man named Jacek Tomalski was ar- čovjek po imenu Jacek Tomalski nije uhićen zbog poku- rested for trying to murder his competitor, the apparently- šaja ubojstva svojeg konkurenta, prividno kao sunce squeaky-clean funeral director Witold Skrzydlewski. As a- čistog direktora pogrebnog poduzeća Witolda Skrzyd- result of these events and for a small fee, a colleague- lewskog. Zbog tih događaja, a i za malu naknadu, kole- from the funeral world named Wlodec Sumera was will- ga iz tog pogrebnog svijeta Wlodec Sumera bio je vo- ing to explain how bereavement works in Lodz. It turns- ljan objasniti što se u Lodzu događa kad netko umre. out that ambulance personnel were bribed to get hold of- more dead people. This strategy stopped working when- the competition began to offer the same ambulance- tegija propala kad je konkurencija počela nuditi znat- workers substantial sums of money. Slowly but surely, ne količine novca djelatnicima prve pomoći. Polako, ali Sieradzka and the filmmakers get people talking, even- managing to film in places that would normally be off-lim- sigurno, Sieradzka i redatelji uspijevaju nagovoriti lju- de da pričaju, pa čak uspijevaju snimati i na mjestima its, like the prison.*

na kojima to obično nije dozvoljeno, kao npr. u zatvoru. **Richard Solarz** was born in Wroclaw, Poland 1953 and emigrated to Sweden in 1969. He studied at London Inter- Švedsku je emigrirao 1969. Studirao je na Londonskoj national Film School 1975-78 and after that he worked at- međunarodnoj filmskoj školi od 1975. do 1978. Nakon the Swedish Television as editor and photographer. Since- toga je radio na švedskoj televiziji kao montažer i sni- 1986 he has been working as an independent filmmaker.

**Fredrik von Krusenstjerna** rođen je u Stockholmu **Fredrik von Krusenstjerna** was born in Stockholm 1958. He studied directing at Columbia College Film School in- 1958. godine. Studirao je režiju na Columbia College Hollywood and has been working at the Swedish Televi- Film School u Hollywoodu i radi za švedsku televiziju sion as editor, director and camera operator. Since 1987- kao montažer, redatelj i snimatelj. Od 1987. godine Fre- Fredrik von Krusenstjerna has been working as an inde- drik von Krusenstjerna radi kao nezavisni producent i pendent producer and director mainly with international- redatelj, uglavnom za međunarodne produkcije. productions.

**Monika Sieradzka** je istraživačka novinarka. **Monika Sieradzka** is investigative journalist.



## Necrobusiness

Švedska / Sweden, 2008, 95', boja / color, 35mm

režija / directed by

Fredrik von Krusenstjerna, Richard Solarz, Monika Sieradzka

fotografija / cinematography by

Richard Solarz, Sebastian Blenkow, Jan Röed, Artur Fratzczak

montaža / edited by

Richard Solarz, Fredrik von Krusenstjerna, Anders Refn

glazba / music

Julius Hjort

producent / producer

Fredrik von Krusenstjerna

produkcija / produced by

Fredrik von Krusenstjerna Filmproduction

28.02. / Subota, 14-16 h / Saturday, 2-4 PM / Kino SC

# Nekrobiznis

Ludi Mike iz Krakowa organizira neobične obilaskе za turiste sa Zapada. Vodi ih u oblast Nowe Hute u prastarom autobusu, a ondje posjećuju ostatke prošlosti – restoran Styłowa, mjesto gdje stajao Leninov spomenik, čeličanu, tipičan radnički stan. Za to vrijeme priča turistima o 'privlačnosti' života u komunističkoj Poljskoj i apsurdima realnog socijalizma. Hoće li taj obilazak ostaviti ikakvog traga u njima?

**Edyta Wróblewska** diplomirala je na Školi za filmsku režiju Andrzeja Wajde. Studirala je i na Filmskoj školi Camerimage u Toruńu. Suradivala je s filmskim studijem Kaleidoskop i s Poljskom televizijom. Autorica je nekoliko filmskih studija i dokumentaraca: 'PRL de Luxe' (2008.), 'Underground Mazowsze Weekly' (2006.), 'Get Together' (2004.), 'Silence: Supermarket' (2004).

*Crazy Mike from Krakow organizes unusual tours for tourists from the West. He takes them to the Nowa Huta district in a clapped-out old bus, together they visit the relicts of the past – the Styłowa restaurant, the place where Lenin's monument used to stand, steelworks, a typical workers' flat. While visiting these places he tells tourists stories about the lure of life in the communist Poland and the absurdities of real socialism. Is this trip going to leave any trace in them?*

***Edyta Wróblewska** is a graduate of Andrzej Wajda Master School of Film Directing. She also studied at the Camerimage Film School in Torun. She cooperated with Kaleidoskop Film Studio and Polish Television. The author of several films studies and documentaries: 'PRL de Luxe' (2008), 'Underground Mazowsze Weekly' (2006), 'Get Together' (2004), 'Silence: Supermarket' (2004).*



## PRL de Luxe

Poljska / Poland, 2008, 15', boja / color, video

režija / directed by

Edyta Wróblewska

scenarij / screenplay by

Edyta Wróblewska

fotografija / cinematography by

Marcin Sauter, Szymon Lenkowski

montaža / edited by

Anna Dymek

producent / producer

Katarzyna Slesicka

produkcija / produced by

Andrzej Wajda MAster School of Film Directing,

Association of Polish Filmmakers, TVP Kultura

nagrada / awards

2008 Etiuda & Anima IFF – Don Kichot Award / nagrada Don

Kihot, The Audience Award / nagrada publike

2008 Polish Film Festival / Poljski filmski festival 2008.- The

Audience Award / nagrada publike, 2008 The Young and the

Film Festival / Filmski festival mladih 2008. - Special Mention

/ posebna pohvala

**28.02. / Subota, 14-16 h / Saturday, 2-4 PM / Kino SC**

# PRL de Luxe



Rubljevka je glavna cesta koja povezuje lokomotivu ra- Rubljovka Road is the traffic artery connecting the pow-  
zvoja Moskvu s ruskom provincijom. U svim je vreme- erhouse Moscow with the Russian outback. At all times,  
nima regija uz Rubljovku imala magnetsku privlačnost the region bordering on Rubljovka has had a magnetic  
za vladajuću klasu i elitu: careve, diktatore, predsjed- attraction for the ruling elite classes: Tsars, dictators,  
nike. Naravno, i današnji šef države Putin živi ondje. presidents. Of course, also present-day head of state  
U Putinovoj Rusiji Rubljovka je postala sinonim za bo- Putin resides here. In Putin's Russia, Rubljovka has be-  
gatstvo, uspon na društvenoj ljestvici i dekadentni ži- come synonymous with wealth, social ascent and deca-  
vot. Ne čudi stoga to što je Rubljovka strogo čuvano dent lifestyles. No wonder Rubljovka is a strictly guard-  
područje s maksimalnim osiguranjem, gdje se mnogo ed maximum security area, where many things are  
toga zataškava i prešućuje. Iako su joj vlasti preko vo- hushed up and kept under wraps. In spite of grudgingly  
lje izdale dozvolu za snimanje, filmska ekipa stalno se granted filming permits, the film team was constantly  
suočava s maltretiranjem i prijetnjama ruske službe harassed and threatened by the Russian security serv-  
sigurnosti FSB, prometne policije i svih zaštitarskih ice FSB, traffic police and each and every security com-  
tvrtki. Mnogi su dijelovi filma snimljeni skrivenom ka- pany. Many parts were filmed with a hidden camera.  
merom. Uprkos tome, film je ipak dovršen. Nevertheless, the film was completed.

**Irene Langemann** rođena je u Omskoj regiji Sovjet- **Irene Langemann** was born in the Omsk region of the  
skog Saveza 1959. godine. Studirala je glumu i ger- Soviet Union in 1959. She studied Acting and Germanics  
manistiku na moskovskoj kazališnoj akademiji Tcep- at the Tcepin Theater Academy in Moscow. From 1980-  
kin. Od 1980. do 1990. radila je u Moskvi kao glumica, 1990, she worked as an actress, director and theater  
redateljica i spisateljica kazališnih komada. Godine moderating and theater  
1983. počela je raditi za Rusku televiziju kao voditelj- directing for Russian television. In 1986, she became a  
ca i redateljica. U 1986. postala je redateljica i sceno- director and scene editor at the Nasch Theater in Mos-  
grafkinja u moskovskom kazalištu Nasch. U Njemačku cow. She moved to Germany in 1990. Since 1997, she has  
je odselila 1990. godine. Od 1997. snima filmove kao been working as a freelance filmmaker.  
slobodnjakinja.



## Rubljevka - Road to Bliss

Rubljevka - Strasse zur Glueckseligkeit

Njemačka / Germany, 2007, 94', boja / color, video

režija / directed by

Irene Langemann

scenarij / screenplay by

Irene Langemann

fotografija / cinematography by

Maxim Tarasjugin

montaža / edited by

Kawe Vakil

glazba / music

Michael Langemann

producent / producer

Wolfgang Bergmann

produkcija / produced by

Lichtfilm

nagrada / awards

2007 Viennale - The Standard Viennale Readers Award

23.02. / Ponedjeljak, 14-16 / Monday, 2-4 PM / Kino SC

# Rubljevka - put do sreće



'Zaradimo lovu' prati trag našeg novca kroz cijeli svjetski financijski sustav. Wagenhofer zaviruje i iza scene, na slikovit svijet banaka i osiguravajućih društava. Kako veze ima visina naše mirovine s porastom prodaje nekretnina u Španjolskoj? Ne moramo ondje kupovati kuću da bi nas se to ticalo. Čim otvorimo račun u banci, postajemo dio svjetskog financijskog tržišta, željeti to ili ne. Banka stavlja naš račun u globalni kružni tok novca. Banke ili mirovinski fondovi možda posuđuju naš novac špekulantima. Mi klijenti nemamo pojma gdje naš dužnik živi i što radi da bi otplatio naše kamate. Većinu nas sve to ni ne zanima, jer se zadovoljavamo geslom koji nam banke nude: 'Neka vaš novac radi za vas'. No, to je apsurdno, novac ne može 'raditi'. Raditi mogu samo ljudi, životinje i strojevi.'

**Erwin Wagenhofer** rođen je u Amstettenu (Austrija), a studirao je na bečkom Tehnološkom institutu. Radi kao asistent redatelja, asistent snimatelja, scenarist i redatelj. Predaje na bečkoj Školi za primijenjenu umjetnost. Njegov opus uključuje televizijske dokumentarce i igrane filmove, reklame i kratke filmove.



*'Let's Make Money' follows the tracks of our money through the worldwide finance system. Wagenhofer looks behind the scenes of the colourful backdrop of banks and insurance companies. What does our pension provision have to do with the property blow-up in Spain? We don't have to buy a home there in order to be involved. As soon as we open an account, we're part of the world-wide finance market - whether we want to be or not. The bank enters our account into the global money circuit. Possibly banks or pension funds lend our money to speculators. We customers have no idea where our debtor lives and what he does to pay our interest fees. Most of us aren't even interested, because we like to follow the call of the banks: 'Let your money work for you'. But this is absurd, money can't 'work'. Only people, animals or machines can work.*

**Erwin Wagenhofer** is born in Amstetten, Austria, studied at the Vienna Institute of Technology. He has worked as an assistant director, assistant cameraman, writer, and director and has lectured at the University of Applied Arts in Vienna. His body of work includes documentaries and features for broadcasting corporations, commercials, and short films.

## Let's Make Money

Austrija / Austria, 2008, 110', boja / color, 35 mm

režija / directed by

Erwin Wagenhofer

scenarij / screenplay by

Erwin Wagenhofer

fotografija / cinematography by

Erwin Wagenhofer

montaža / edited by

Lisa Ganser, Paul M. Sedlacek, Erwin Wagenhofer

glazba / music

Helmut Neugebauer

producent / producer

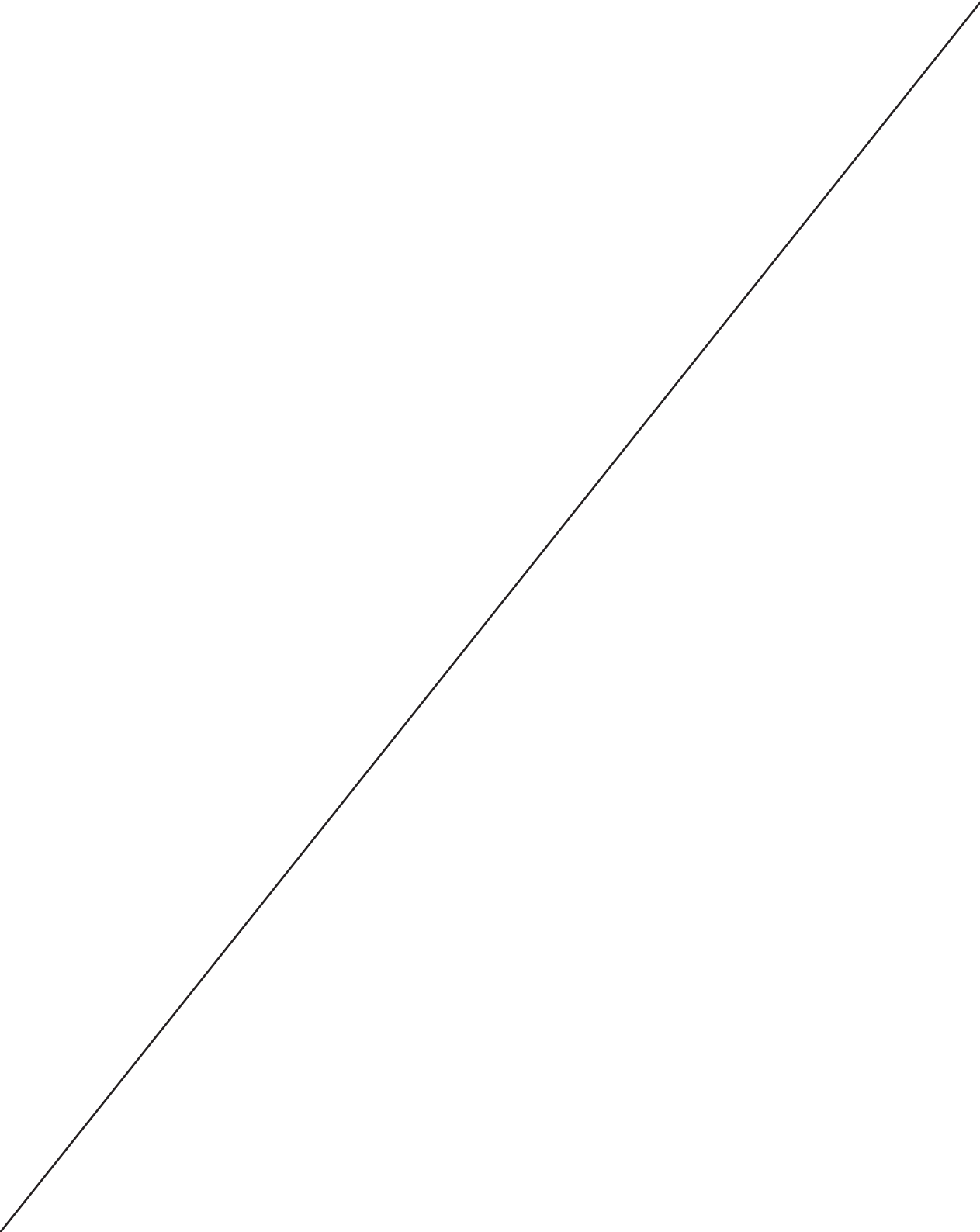
Helmut Grasser

produkcija / produced by

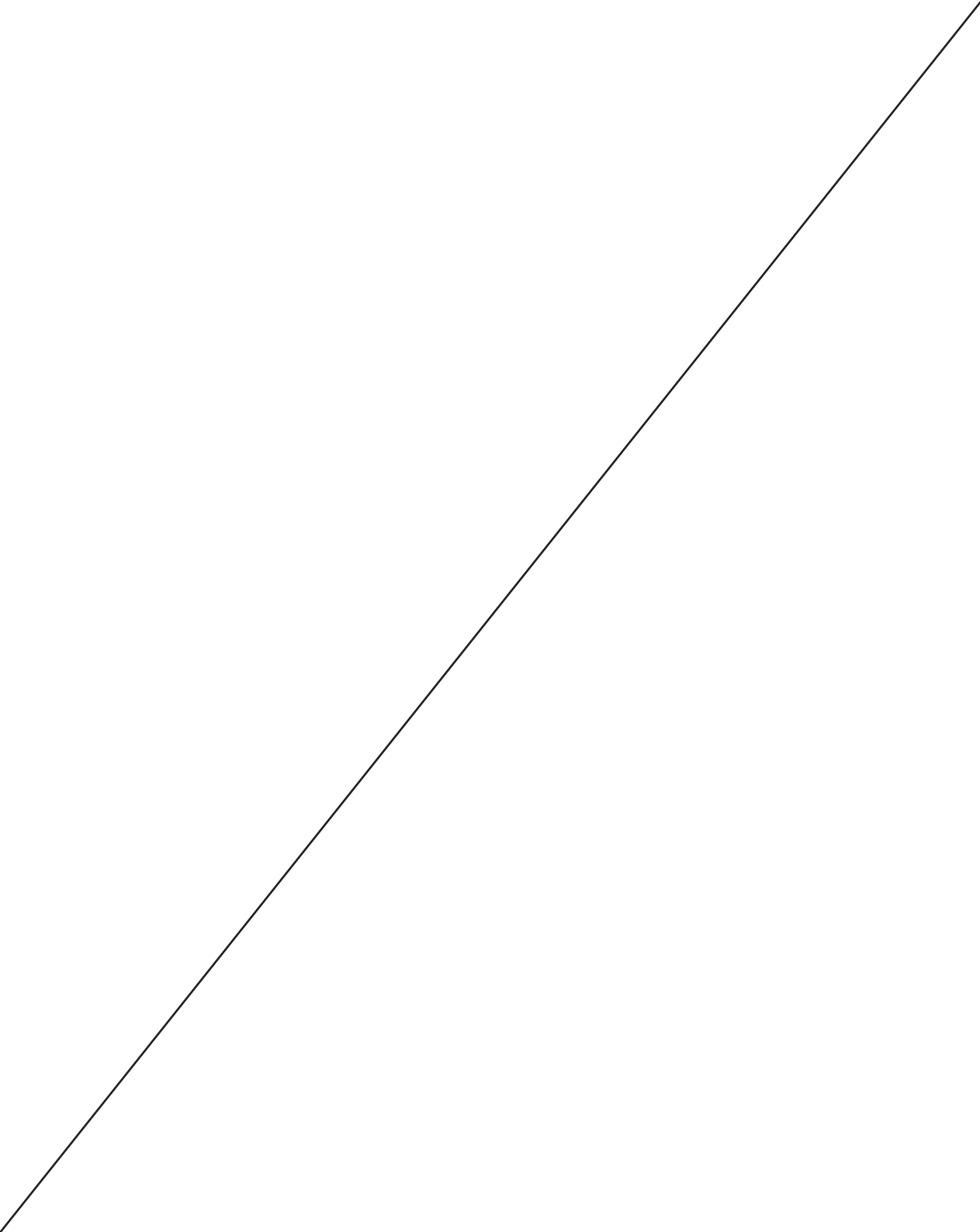
Celluloid Dreams

25.02. / Srijeda, 14-16 h / Wednesday, 2-4 PM / Kino SC

# Zaradimo lovu



glazbeni  
globus music globe



Sljubiti dvije divote u jednu te tako podebljati užitek formula je istinske delicije. Vjerujem da je ista formula u pitanju kada treba pružiti valjano objašnjenje iznimne popularnosti žanra glazbenog dokumentarca. U dobroj namjeri i poštujući želje svoje publike, 5. ZagrebDox ponavlja program Glazbeni globus, no ovaj put s nekim drugim protagonistima.

'Patti Smith – san o životu' kontemplira na temu života, djela i filozofije kulturne i karizmatične pjevačice koju je za potrebe ove posebne priče redatelj Steven Sebring pratio čak jedanaest godina.

Dobar dio Glazbenog globusa posvećen je raspjevanim ruskim junacima; 'Rock monolog' približit će nam legendu ruskog underground rocka sedamdesetih i osamdesetih godina - Jurija Morozova. Upoznajući Morozova, upoznat ćemo i rusku stvarnost tih godina, ponajprije onu u kojoj su se umjetnici nemilice proganjali i cenzurirali.

Sergej Šnurov frontmen je ska pank benda Lenjingrad, junačina je među ruskom radničkom klasom, a film 'Lenjingrad – čovjek koji pjeva' priča koliko o njemu toliko i o životu u današnjoj Rusiji.

Pravu adrenalinsku i vrlo glasnu glazbenu avanturu pruža dox 'Dio vikenda nikada ne umire' u čijem je epicentru genijani belgijski bend/dj kolektiv Soulwax/2ManyDJ's.

Glazbeno putovanje globusom završavamo u Danskoj, na vikinškom otoku Zealand, gdje se svake godine održava jedan od najvećih glazbenih festivala u Europi – Roskilde. Doživite ga kroz koncerte bendova Franz Ferdinand, Placebo, The Streets, Editors, Sonic Youth... I vratite nam se sljedeće godine!

Inesa Antić

*Blending two great things into one and thus increasing pleasure is a formula of a true delicacy. I believe this is the formula that could explain the exceptional popularity of the musical documentary genre. In good faith and respecting the wishes of its audience, the 5th ZagrebDox has prepared Musical Globe program again, although this time with some other protagonists.*

*'Patti Smith: Dream of Life' contemplates about the life, work and philosophy of an iconic and charismatic singer; the director Steven Sebring has been filming her for as long as eleven years.*

*A large portion of Musical Globe is dedicated to the singing Russian heroes: 'The Rock Monologue' will introduce to us the legend of Russian underground rock of the 1970s and '80s – Yuri Morozov. While getting to know Morozov, we will get to know Russian reality of those days, primarily the one in which artists were brutally persecuted and censored.*

*Sergey Shnurov is the frontman of the ska punk band Leningrad; he is a hero of Russia's working class and 'The Man Who Sings' talks about him as much as it talks about life in the present-day Russia.*

*Full of adrenalin, 'Part of the Weekend Never Die's offers us a true musical adventure: the film focuses on the brilliant Belgian band/collective Soulwax/2ManyDJ's.*

*We will end this musical trip around the globe in Denmark, on the Vikings' island of Zealand, where Roskilde – one of the largest musical festivals in Europe – takes place every year. Experience it though the concerts of Franz Ferdinand, Placebo, The Streets, Editors, Sonic Youth... And come back next year!*

Inesa Antić

Ovo je dokumentarac o Radio Soulwaxu, putujućem *This is a documentary into Radio Soulwax, a touring concept that for the past three years has showcased the talents of four Belgians (Soulwax) who themselves promote their music every night alongside a revolving array of their friends and some of the most exciting acts in modern music. Recorded over 120 shows with one camera, in Europe, Japan, US, Latin America and Australia with director Saam Farahmand; The result is 2 films; 'Part Of The Weekend Never Dies' - a documentary that captures the nite life of a DJ/ band on the road, which includes 2manydj's, Soulwax Nite Versions live footage and also features James Murphy, Nancy Whang, Erol Alkan, Tiga, Justice, Busy P, So-Me, Peaches, Kitsuné & Klaxons in behind the scenes footage and interviews. The second is a live film that captures perfectly the blissful & beautiful sonic malevolence of Soulwax's Nite Versions blitzkrieg.*

**Saam Farahmand** snimio je hvaljene video spotove (među ostalim, za Janet Jackson, Hot Chip, Hercules & Love Affair, Late of the Pier i Lightspeed Champion). Prošle je godine surađivao s Klaxonsima na četiri video spota i usput osvojio CAD Music Week Award kao najbolji redatelj. Svjetla je budućnost ispred ovog mladog filmaša, kojeg smatraju jednim od najinovativnijih u Velikoj Britaniji.

**Saam Farahmand** has made acclaimed promo videos for the likes of Janet Jackson, Hot Chip, Hercules & Love Affair, Late of the Pier and Lightspeed Champion amongst others and last year collaborated with Klaxons on four videos, winning the 'CAD music week award' for Best Director along the way and has a bright future ahead of him as one of the UK's most innovative young film makers.



## Part of the Weekend Never Dies

VB, Belgija / UK, Belgium 2008, 69', boja / color, video

režija / directed by

Saam Farahmand, Soulwax

fotografija / cinematography by

Saam Farahmand

montaža / edited by

Kurt Augustyns

glazba / music

Soulwax

producenti / producers

Grace Bodie, Sasha Nixon

produkcija / produced by

Partizan

26.02. / Četvrtak, 20-22 h / Thursday, 8-10 PM / Galerija SC

# Dio vikenda nikad ne umire

Lenjingrad je osnovan u St. Petersburgu prije jednog desetljeća i najrazvikaniji je i najslavljeniji ruski bend, a njegov karizmatični frontman Sergej Šnurov – 'Šnur' najveći je junak ruske radničke klase. Uz podršku 14-članog ska/punk sastava i uz filozofiju da 'nema ničeg zanimljivijeg od običnih ljudi', Šnurov pjeva o pijanstvu, ševi, borbi i preživljavanju, koristeći pritom zločesti humor, alkoholom potaknutu nadu i ekspresivnu opscenost. Prepun bučne žive svirke, 'Čovjek koji pjeva' predstavlja dokument o Šnurovu, njegovu bendu i njihovu beskompromisnom pristupu glazbi, slavi i životu u današnjoj Rusiji.

**Peter Rippl** (rođen 1961.) scenarist je i redatelj. Filmografija: 'Sehnsucht nach Rimini' (2007.), 'Der Augenblick der Begierde' (2003.) i 'Klassenziel Mord' (1997.) kao scenarist te 'Winterspruch' (1999.) kao redatelj.

*Formed a decade ago in St. Petersburg, Leningrad is Russia's most notorious and most celebrated band, and its charismatic frontman Sergey 'Shnur' Shnurov is the country's biggest working-class hero. Backed by a 14-piece ska/punk army and a philosophy that 'there is nothing more interesting than ordinary people,' Shnurov sings songs of drinking, screwing, struggling and surviving with wicked humor, booze-fueled hope and expressive obscenity. Packed with rollicking live footage, 'The Man Who Sings' documents Shnurov and his band's uncompromising approach to music, stardom and life in today's Russia.*

**Peter Rippl** (born in 1961) is screenwriter and director. Filmography: 'Sehnsucht nach Rimini' (2007), 'Der Augenblick der Begierde' (2003) and 'Klassenziel Mord' (1997) as screenwriter, 'Winterspruch' (1999) as director.



## Leningrad – The Man Who Sing

Njemačka, Rusija / Germany, Russia

2008, 98', boja / color, video

režija / directed by

Peter Rippl

fotografija / cinematography by

Roland Bertram, Sergej Jermolenko, Ingvar Arnswald,

Volker Schellbach, Peter Rippl, Robert Metsch

montaža / edited by

Peter Rippl

producenti / producers

Marina Ejwadis, Janna Koschanova, Alex Romanenkow

produkcija / produced by

best before filmproduction

**28.02. / Subota, 20-22 h / Saturday, 8-10 PM / Galerija SC**

# Lenjingrad – čovjek koji pjeva

'San o životu' predstavlja filmski uvid u stvaralački *'Dream of Life' is a cinematic plunge into the creative* duh Patti Smith, živi prikaz njezine filozofije i umjetno- *spirit of Patti Smith, a breathing collage of her philos-* sti. Film je tokom izuzetno dugog razdoblja (čak 11 go- *ophy and artistry. Shot over a remarkable 11-year peri-* dina) snimao poznati modni fotograf Steven Sebring. *od by renowned fashion photographer Steven Sebring,* 'San o životu' film je bez presedana po svojoj liričnosti *Dream of Life is unprecedented in its lyricism and its inti-* i temeljitom uvidu u jednu ikonu. Smith je u filmu nara- *mate access to an icon. Smith narrates and provides lyr-* torica, a i recitira svoje stihove. Tu su i njezini intervjui, *ics, spoken word, interviews, photographs and concert* fotografije i snimke s koncerata. Sebringovo prijatelj- *footage. Sebring's connection to Smith allows him to* stvo sa Smithovom omogućuje mu prikaz onog najbo- *plum the history of several cultural movements. The film* ljez iz nekoliko pokreta u kulturi. Film sadrži nastupe, *incorporates performances, pilgrimages and political* hodočašća i političke skupove, arhivske materijale *rallies, archival recordings and verité footage of Smith's* i dokumentarističke snimke roditelja, djece i prijate- *parents, children and friends and is layered with music* lja Patti Smith, a prožet je glazbom i recitalima. 'San o *and recitations. 'Dream of Life' reveals a complicated* životu' prikazuje njezino hvatanje u koštac s mnogim *and charismatic personality as Smith wrestles with the* paradoksima ljudske prirode, otkrivajući tako složenu *many paradoxes of human nature* i karizmatičnu osobnost umjetnice.

**Steven Sebring** je fotograf i filmski redatelj. Rođen je *in Aberdeen in North Dakota, USA. 'Patti Smith: Dream of* u Aberdeenu (američka savezna država Sjeverna Da- *Life' is his first feature film.* kota). 'Patti Smith: san o životu' njegov je prvi dugo- *metražni film.*



## Patti Smith - Dream Of Life

SAD / USA, 2008, 109', cb, boja / bw, color

režija / directed by

Steven Sebring

fotografija / cinematography by

Phillip Hunt, Steven Sebring

montaža / edited by

Angelo Corrao, Lin Polito

glazba / music

Patti Smith

producenti / producers

Scott Vogel, Steven Sebring, Margaret Smilow

produkcija / produced by

Clean Socks, Thirteen / WNET

nagrade / awards

2008 Sundance Film Festival - Cinematography Award /

nagrada za kameru; 2008 Durban International Film Festival -

Best Documentary / najbolji dokumentarni film

24.02. / Utorak, 20-22 h / Tuesday, 8-10 PM / Galerija SC

# Patti Smith - san o životu



Ovaj portret Jurija Morozova, vodeće ličnosti ruske underground rock glazbe 70-ih i 80-ih godina, prikazuje nam nepoznatu stranu SSSR-a, u kojem su mnogi umjetnici bili proganjeni. Još neprikazani materijali iz KGB-ovih arhiva i tajni 8-milimetarski snimci koncerata prikaz su ruskog društva otprije tridesetak godina.

**Vladimiri Kozlov** rođen je u Minsku 1956. godine. Studirao je povijest na Bjeloruskom državnom sveučilištu. Zatim je završio tečaj za asistenta redatelja na moskovskom VGIK-u. Od 1978. do 1992. radio je kao asistent redatelja u Bjeloruskim filmskim studijima. Svoj dokumentarni filmski debi Vladimir je imao 2002. godine. Od 1992. živi u Francuskoj i Rusiji i snima dokumentarce. Filmografija: 'The Tenderness' (2008.), 'Rock monolog' (2008.), 'Tougan Sokhiev' (2006.), 'The Russian Small Sister from Abbey of Sylvanes' (2004.), 'Music and Colors of Father Leonid' (2002).

*This portrait of Yuri Morozov, a leading figure of Russian underground rock music in the 70-80s, shows us an unknown side of USSR where many artists were persecuted. Previously unseen KGB archives and clandestine films 8mm of concerts look back on thirty years of Russian society.*

*Vladimir Kozlov was born in 1956, Minsk, studied history at the Belarus State University. He then completed a course for assistant at VGIK (Moscow). From 1978 to 1992 he worked at Belarus Film Studios as an assistant director. In 2002 Vladimir debuted in documentary cinema. Since 1992 he lives and works in France and Russia, making documentary films. Filmography: 'The Tenderness' (2008), 'Rock Monologue' (2008), 'Tougan Sokhiev' (2006), 'The Russian Small Sister from Abbey of Sylvanes' (2004), 'Music and Colors of Father Leonid' (2002).*



## The Rock Monologue

Rock Monolog

Rusija / Russia, 2008, 69', boja / color, video

režija / directed by

Vladimir Kozlov

scenarij / screenplay by

Vladimir Kozlov

fotografija / cinematography by

Vladimir Kozlov, Michail Kluev

montaža / edited by

Dimitry Zuev

glazba / music

Youri Morozov

producent / producer

Igor Plichin

produkcija / produced by

Cinemabank

nagrade / awards

2008 Slow Film Festival - Best feature documentary / najbolji

dugometražni dokumentarni film, 2008 Steps Film Festival -

Best documentary / najbolji dokumentarni film

**23.02. / Ponedjeljak, 20-22 h / Monday, 8-10 PM / Galerija CS**

# Rock monolog

Svake se godine ljubitelji festivala svih uzrasta i iz cijele svijeta okupljaju na poljima kraj Roskildea kako bi sudjelovali u zajedničkom partyju i oslobodili ljudsku zvijer u sebi. To je jedan od najvećih i najcjenjenijih festivala u Europi. Očima umjetnika, volontera i gostiju doživite ovaj festival za vrijeme kojeg se polje pretvara u glazbeno središte energije u kojem kulminira ekstaza i nestaju granice. Doživite i koncerte Franza Ferdinanda, Placeba, The Streets, Rufusa Wainwrighta, Editorsa, Jenny Wilson, Mew, Sonic Youth i mnogih drugih...

**Ulrik Wivel** rođen je 1967. godine. Bivši je plesač Kraljevskog danskog baleta (1986-1992.) i nekoliko sjevernoameričkih plesnih trupa (1993-1998.), uključujući i New York City Ballet (1996-1998). Ulrik Wivel je danas priznati filmski autor. Između ostalih dokumentaraca, snimio je 'Dancer' (2000.), portret njorških plesača koji je dobio posebnu pohvalu na New York Film Festivalu, i 'Staceyann Chin' (2001). Slijedio je 'Urge' (2003.), a za njim nagrađivani filmovi 'This Is Me Walking' (2004.) i 'I You Love' (2005). Godine 2008. snimio je dokumentarac 'Roskilde' i igrani film 'Comeback'.



## Roskilde

Danska / Denmark, 2008, 93', boja / color, 35mm

režija / directed by

Ulrik Wivel

scenarij / screenplay by

Ulrik Wivel

fotografija / cinematography by

Laust Trier Mørk, Thomas Gerhardt,

Magnus Nordenhof Jønck, Frederik Jacobi

montaža / edited by

Morten Højbjerg, Per Sandholt

glazba / music

Povl Kristian

producent / producer

Sara Stockmann

produkcija / produced by

Barok Film

**27.02. / Petak, 20-22 h / Friday, 8-10 PM / Galerija SC**

# Roskilde

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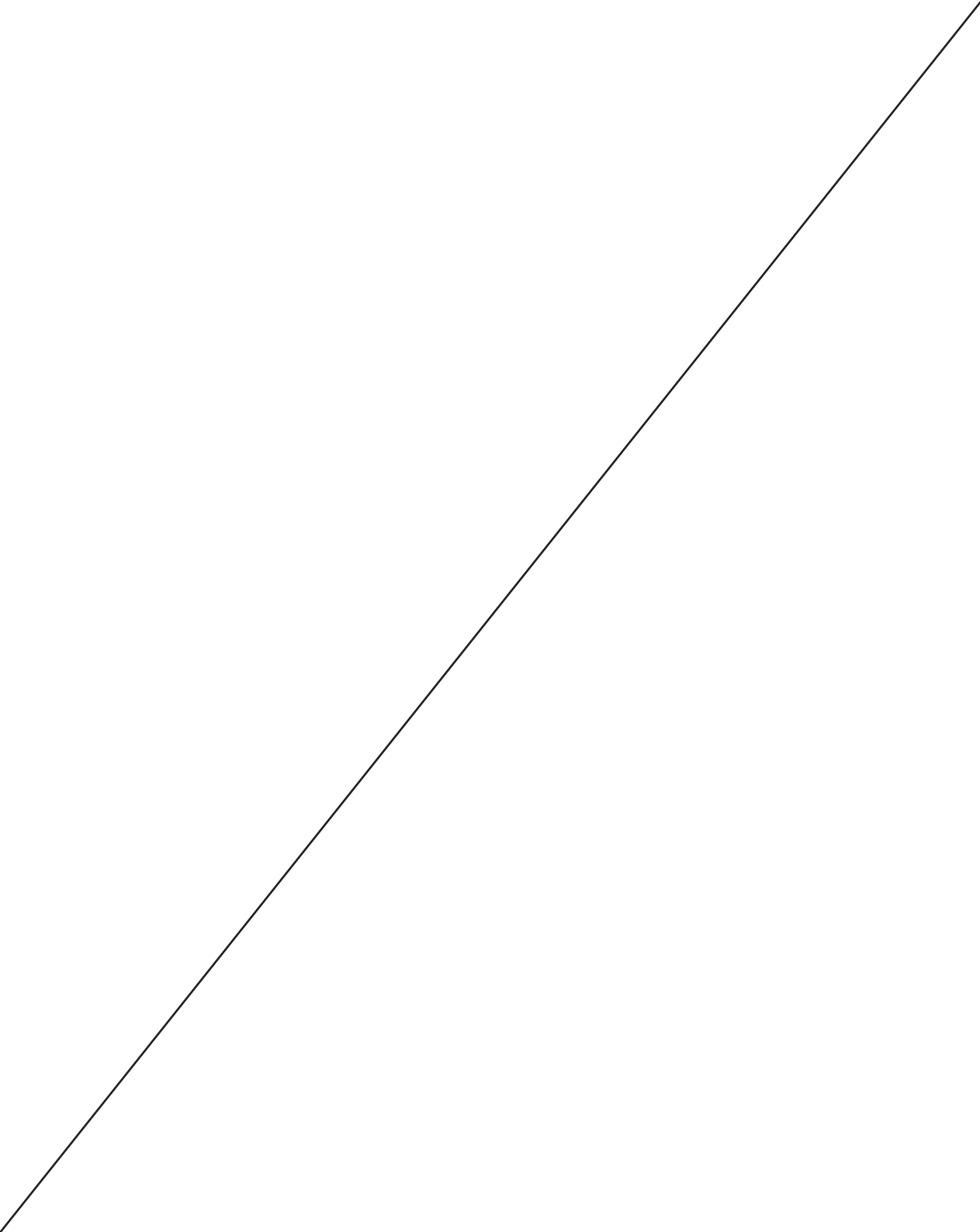
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# Jon Alpert

Jon Alpert -  
a Retrospective

# retrospektiva



**Jon Alpert**  
novinar i filmski redatelj

Jon Alpert ostvario je karijeru nagrađivanog novinara, dugogodišnjeg pedagoga i aktivista u zajednici. Dobio je jedanaest nagrada Emmy za reportaže i dokumentarne emisije i osnivač je prvog neprofitnog medijskog obrazovnog centra u Sjedinjenim Državama - Downtown Community Television Center (DCTV), na newyorškom Manhattanu 1972. godine.

Između 1974. i 1979. godine, Alpert je bio koproducent pet jednosatnih dokumentaraca za javnu televiziju. Prvi od njih, pod naslovom 'Cuba: The People', bio je prva američka televizijska reportaža o Kubi nakon deset godina. New York Times je Alpertov film proglasio jednom od najboljih televizijskih produkcija u SAD-u te godine. Njegova nagrađena reportaža o Vijetnamu iz 1977. godine, pod naslovom 'Vietnam: Picking Up The Pieces', bila je prva o Vijetnamu koju je radila neka američka TV ekipa nakon rata. Godine 1976. dobio je tri DuPont-Columbia pohvale i nagradu Christopher za svoj film 'Chinatown: Immigrants in America'.

Alpert je počeo raditi za NBC 1979. godine, a prvi posao bili su mu materijali o pograničnim ratovima između Vijetnama i Kine. Tokom idućih desetak godina, Alpertove istraživačke reportaže, montaža i snimateljski rad osvojili su dojmljiv niz nagrada i rezultirali brojnim ekskluzivama. Kad je Fidel Castro došao održati govor u Ujedinjenim narodima, Alpert i njegova ekipa bili su jedini ne-Kubanci koji su mu mogli pristupiti. Bio je u Kini za vrijeme masakra na Tiananmenu i, glumeći turista, izvještavao iz dijelova zemlje koji su bili nedostupni drugim reporterima. Alpertove reportaže iz Zaljevskog rata donijele su mu Talijansku nagradu za mir koju mu je dodijelio talijanski predsjednik. Jedini je reporter koji je intervjuirao Saddama Husseina nakon Zaljevskog rata. Sve u svemu, Alpertov rad za NBC rezultirao je s ukupno sedam Emmyja, pet nagrada Monitor, nagradom Clio i nagradom Gabriel. I dalje je jedini reporter - dobitnik Emmyja - koji je nagrađivan i za montažni i snimateljski rad.

Posljednjih godina Alpert za HBO radi seriju istraživačkih dokumentaraca, uključujući 'Lock-up: The Prisoner of Rikers Island', koji je dobio pohvale kritičara imao i gledanost veću od bilo kojeg drugog HBO-ovog dokumentarca. Njegov 'High on Crack Street - Lost Lives in Lowell' iz 1995. godine pozdravljen je kao najbolji dosad snimljeni dokumentarni film protiv droge. Njime je Alpert treći put osvojio nagradu DuPont-Columbia. Nedavno je dobio i nekoliko Emmyja za 'Baghdad ER', cijenjeni HBO-ov dokumentarac koji je ujedno i dobitnik nagrade George Foster Peabody.

Uza sav taj svjetski uspjeh, Alpert je ostao predan DCTV-u i njegovoj misiji promicanja snage i raznolikosti medija osposobljavanjem neovisnih producenata čiji umjetnički ili kulturni korijeni leže u zajednici. DCTV-ov program za mladež koja pripada manjinskim skupinama transformirao je bivše propale učenike u studentske majstore videa koji osvajaju brojne festivalske nagrade i počasti. Ne čudi onda što je gradonačelnikov ured DCTV-ove programe nazvao 'najboljima u gradu'.

**Jon Alpert**  
journalist and filmmaker

ZagrebDox 2009



*Jon Alpert has distinguished himself as an award-winning journalist and a life-long educator and community activist. He has received eleven National Emmy Awards for news and documentary programs and founded the premier not-for-profit media education center in the United States, Downtown Community Television Center (DCTV) in lower Manhattan in 1972.*

*Between 1974 and 1979, Alpert co-produced five one-hour documentaries for public television. The earliest, entitled 'Cuba: The People', presented the first American television coverage inside Cuba in ten years. The New York Times selected Alpert's work as one of the best television productions in the country that year. His 1977 award-winning piece on Vietnam, called 'Vietnam: Picking Up The Pieces', marked the first time an American TV crew had filmed in Vietnam since the war. In 1976, he won one of his three DuPont-Columbia Citations and The Christopher Award for his work 'Chinatown: Immigrants in America'.*

*Alpert began contributing to NBC in 1979 with his coverage of the Vietnam-China Border Wars. Over the next dozen years Alpert's investigative reporting, editing, and camera work earned an impressive string of awards and scoops. When Fidel Castro came to address the United Nations, Alpert and his team were the only non-Cubans allowed access to Castro. He was in China during the Tiananmen Square Massacre, and by posing as a tourist, reported from parts of the county off-limits to other reporters. Alpert's Gulf War news reports won the Italian Peace Prize awarded by the President of Italy. He is the only reporter to have interviewed Saddam Hussein after the Gulf War. Altogether, Alpert's work with NBC earned a total of seven National Emmy Awards, five Monitor Awards, the Clio Award, and the Gabriel Award. He remains the only Emmy-winning reporter to be also honored in the editing and camerawork craft categories as well.*

*In recent years, Alpert has worked with HBO to produce a series of investigative documentaries including 'Lock-up: The Prisoners of Rikers Island,' which won critical acclaim and the highest ratings of any HBO documentary. In 1995, 'High on Crack Street - Lost Lives in Lowell' was hailed as the best anti-drug documentary ever made. It won Alpert's third DuPont-Columbia Award. He was recently honored for with several Emmy Awards for 'Baghdad ER', an acclaimed HBO documentary that also won a George Foster Peabody Award.*

*Throughout these many global successes, Alpert has remained committed to DCTV and its mission of promoting strength and diversity in the media by empowering independent producers whose artistic or cultural roots are based in the community. DCTV's programs for minority youth have transformed former drop-outs into student video champions winning an array of festival awards and honors. It is no wonder that the Mayor's office called DCTV's programs 'the best in the City.'*

Lady Volunteers, ženska košarkaška ekipa Sveučilišta u Tennesseeu i pobjednik američkog nacionalnog prvenstva 1996. godine, činila se spremnom za ponovno osvajanje trofeja. No, po isteku polovice sezone 1997., rezultati ekipe nisu bili u skladu s očekivanjima. Izgubila je gotovo svaku važnu utakmicu u sezoni. Ozljeda njihove glavne zvijezde Kellie Jolly dodatno im je odmogla. Činilo se da ni izuzetno zalaganje Chamique Holdsclaw neće spasiti ekipu od raspadanja. Jesu li djevojke u stanju ponovno pobjeđivati?



## A Cinderella Season: The Lady Vols Fight Back

SAD / USA, 1998, 77', boja / video

režija / directed by

Jon Alpert

producenti / producers

Jon Alpert, MaryAnn DeLeo

produkcija / produced by

DCTV, HBO

nagrade / awards

Sports Emmy Award / Nagrada Emmy za film o sportu

**25.02. / Srijeda, 20-22 h / Wednesday, 8-10 PM / 6TD**

# A Cinderella Season: dragovoljke uzvraćaju udarac

Usred nemira koji su doveli do pada s vlasti predsjednika Ferdinanda Marcosa, Jon Alpert putovao je Filipinima i snimao svakodnevn život ljudi sa svih razina društva. Dokumentirao je velike razlike između bogatih i siromašnih u toj zemlji. Bogatih – koji žive ekstravagantno, i siromašnih – koji prebire po brdima smeća u slumovima Manila. Kulminacija filma je snimanje političke zasede u koju su upali vladini vojnici. Ovaj dubinski pogled na Filipine predstavlja odličan izvor za svakog tko želi pokušati shvatiti sile koje i dalje oblikuju tu složenu zemlju. 'Filipini: Život, smrt i revolucija' savršen je primjer Alpertovog izravnog pristupa ljudima koje snima. Taj se film koristio u školama novinarstva kako bi se proučio način izvještavanja iz zemlje Trećeg svijeta koja je razdirana sukobima, kao i donošenje etičkih odluka na licu mjesta, što su reporteri ponekad prisiljeni činiti u teškim uvjetima.

*At the height of the turmoil leading up to and following President Ferdinand Marcos' departure from power, Jon Alpert traveled throughout the Philippines recording the daily lives of people from all levels of society and documenting the country's great disparities between the rich, with their extravagant lifestyles, and the poor, who scavenge in Manila's smoking garbage heaps to feed their enormous shanty town. Culminating with an astonishing, 'close-up' view of a rebel ambush on government troops, this in-depth look at the Philippines is an excellent resource for anyone attempting to understand the forces which continue to shape this complex country today. Exemplifying Jon Alpert's direct approach to his subjects, 'The Phillipines: Life, Death & Revolution' has been widely used by journalism classes to examine coverage of a Third World country in conflict, as well as the on-the-spot ethical decisions reporters must make under trying conditions.*



### The Philippines: Life, Death and Revolution

SAD / USA, 1986, 32', boja / color, video

režija / directed by

Jon Alpert

producent / producer

Jon Alpert

produkcija / produced by

DCTV

nagrada / awards

News and Documentary Emmy® Award

# Filipini: Život, smrt i revolucija

'Hitna u Bagdadu' nudi surov i rijetko viđen pogled na *'Baghdad ER'* offers a raw and rarely seen look at the svakodnevnne poteškoće, ljudskost, junaštvo i požr- day-to-day hardship, humanity, heroism, and sacrifice tvovnost vojnog i medicinskog osoblja američke voj- of the U.S. Military and medical personnel 'just doing ske koji 'samo rade svoj posao' u Iraku. Nakon što im je their jobs' in Iraq. Allowed unprecedented access over a odobren dotad nezabilježen pristup vojnoj bolnici, pro- two month period in 2005 to the 86th Combat Support ducentsko-redateljski par Jon Alpert i Matthew O'Neill Hospital, producers/directors Jon Alpert and Matthew pratili su tijekom dvomjesečna razdoblja 2005. godi- O'Neill followed the doctors, nurses, medics, soldiers, ne liječnike, sestre, bolničare, vojnike, kapelane i dru- chaplains, and others in the Army's premier medical fa- ge u toj vrhunskoj bolnici u Iraku. Dijelom zahvaljujući cility in Iraq. Thanks in part to the skill and dedication i vještini i predanosti timova poput onog prikazanog u of trauma center teams like the one depicted in the film, filmu, ranjeni vojnici u Iraku imaju 90-postotne izgle- wounded troops in Iraq have a 90 percent chance of de za preživljavanje, što je najviša stopa preživljavanja survival, the highest rate of war survivors in U.S. history. kod ratnih ranjenika u američkoj povijesti.

**Matthew O'Neill** je novinar, producent i redatelj koji *director currently working for DCTV in New York. He trenutačno radi za DCTV u New Yorku. Odrastao je na worked on 'Bolivia: Coca and the Congressman', 'To Long Islandu u državi New York, a diplomirao na Ya- Have and Have Not: The Changing Face of China', 'Vene- leu. Radio je na filmovima 'Bolivia: Coca and the Con- zuela: Revolution in Progress'. In 2004 he was awarded gressman' i 'To Have and Have Not: The Changing Face the Pew Fellowship. In the summer of 2005 he spent godine dobio je nagradu Pew Fellowship. Ljeti 2005. Hospital in Iraq for filming 'Baghdad ER'. He won two Proveo je više od dva mjeseca u vojnoj bolnici u Iraku, local Emmy Awards. kada je i snimao materijal za film 'Hitna u Bagdadu'. Osvojio je dva lokalna Emmyja.*



## Baghdad ER

SAD / USA, 2006, 63', boja / color, video

režija / directed by

Jon Alpert, Matthew O'Neill

fotografija / cinematography by

Jon Alpert, Matthew O'Neill

montaža / edited by

Patrick McMahon, A.C.E., Carrie Goldman

producenti / producers

Jon Alpert, Matthew O'Neill, Joseph Feury

produkcija / produced by

HBO

nagrada / awards

EMMY Awards - Outstanding Cinematography for Nonfiction Programming / Emmy za kameru izvan kategorije igranog programa, Outstanding Directing for Nonfiction Programming / Emmy za režiju izvan kategorije igranog programa, Exceptional Merit in Nonfiction Filmmaking / nagrada za izuzetan doprinos izvan kategorije igranog programa, Outstanding Sound Editing for Nonfiction Programming / Emmy za montažu zvuka izvan kategorije igranog programa

27.02. / Petak, 20-22 h / Friday, 8-10 PM / 6TD

# Hitna u Bagdadu

Film 'Polje 60: Groblje u Arlingtonu' pruža rijedak, intimistički pogled na osjećaje gubitka, ljubavi i ponosa koji se javljaju kod posjetitelja polja 60 i kojima se podvlači cijena u ljudskim životima koja se plaća u vojnim sukobima u Iraku i Afganistanu. U isti čas, odaje se priznanje onima koji su dali život za svoju zemlju. Jon Alpert i Matthew O'Neill bilježe sliku i zvuke ovog tihog kutka groblja Arlington, gdje obitelji poginulih žaluju, odaju počast, sjećaju se i nalaze međusobnu utjehu. Film s poštovanjem prikazuje polje 60 koje se stalno proširuje. Prizori su ondje snimani od ranog jutra do večeri. Svi koji žaluju, od mladih udovica i članova obitelji pa do zaručnica i kolega vojnika, posjećuju polje 60 kako bi se duhovno i fizički povezali s voljenima koje su izgubili.

**Matthew O'Neill** je novinar, producent i redatelj koji trenutačno radi za DCTV u New Yorku. Odrastao je na Long Islandu u državi New York, a diplomirao na Yaleu. Radio je na filmovima 'Bolivia: Coca and the Congressman' i 'To Have and Have Not: The Changing Face of China', 'Venezuela: Revolution in Progress'. 2004. godine dobio je nagradu Pew Fellowship. Ljeti 2005. Proveo je više od dva mjeseca u vojnoj bolnici u Iraku, kada je i snimao materijal za film 'Hitna u Bagdadu'. Osvojio je dva lokalna Emmyja.

'Section 60: Arlington National Cemetery' provides rare, intimate glimpses of the loss, love and pride felt by Section 60 visitors, underscoring the human toll exacted by the military conflicts in Iraq and Afghanistan, while honoring those who sacrificed their lives for their country. Jon Alpert and Matthew O'Neill capture the sights and sounds of this quiet pocket of Arlington National Cemetery, where families and friends grieve, honor, remember and find comfort and community with others who share profound loss. A reverent snapshot of the ever-expanding Section 60, the film comprises vignettes shot from early morning to sundown. Mourners ranging from young widows and family members to fiances and fellow soldiers visit Section 60 to try and connect in spiritual and physical ways with the loved ones they've lost.

**Matthew O'Neill** is a video journalist, producer, and director currently working for DCTV in New York. He worked on 'Bolivia: Coca and the Congressman', 'To Have and Have Not: The Changing Face of China', 'Venezuela: Revolution in Progress'. In 2004 he was awarded the Pew Fellowship. In the summer of 2005 he spent over a two month period in the 86th Combat Support Hospital in Iraq for filming 'Baghdad ER'. He won two local Emmy Awards.



## Section 60: Arlington National Cemetery

SAD / USA, 53', boja / color, video

režija / directed by

Jon Alpert, Matthew O'Neill

fotografija / cinematography by

Jon Alpert, Matthew O'Neill

montaža / edited by

David Meneses, John Custodio, Brent Renaud, Craig Renaud

glazba / music

John Califra

producenti / producers

Jon Alpert, Matthew O'Neill, Rebecca Abrahams

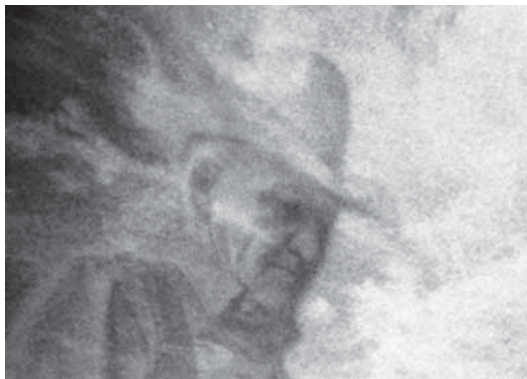
produkcija / produced by

HBO

27.02. / Petak, 20-22 h / Friday, 8-10 PM / 6TD

# Polje 60

Film 'Posljednji kauboj' snimljen je tokom 24 sata u *Filmed over 24 hours in Porcupine, South Dakota*, 'The gradiću Porcupine u Južnoj Dakoti i prati Vern Sage- *Last Cowboy*' follows Vern Sager, a real American cow- ra, pravog američkog kauboja, vrstu ljudi o kojoj se *boy*, the kind that inspired songs and campfire legends. pišu pjesme i o kojoj se pričaju legende uz logorsku *Vern faces an army of adversaries: cattle rustlers, in- vatru. Vern se suočava s čitavim nizom neprijatelja: ternational agribusiness, old age, the weather, and the kradljivcima stoke, međunarodnim poljoprivrednim wanderlust of his own family. The Sagers own a ranch korporacijama, starošću, vremenskim prilikama i lu- on the Pine Ridge Indian Reservation in the middle of talačkim sklonostima vlastite obitelji. Sagerovi ima- the poorest county in America. The unemployment rate ju ranč u indijanskom rezervatu Pine Ridge u najsi- is 80%. In recent years, the 'big city' of Gordon, Ne- romašnjem okrugu u SAD-u. Stopa nezaposlenosti braska (population 2,175) has lured most of Porcupine's iznosi 80 posto. Posljednjih je godina 'veliki grad' youth away from ranch-life with the promise of jobs, Gordon u Nebraski (koji ima 2175 stanovnika) privu- minimarts, and paved streets. Twenty years ago, 90% kao većinu mladeži iz Porcupinea. Privučeni obećanji- of the Sager clan earned their living off the land - only ma o radnim mjestima, mini-marketima i asfaltiranim 5% farm or ranch today. 'The Last Cowboy' documents ulicama, napustili su posao na rančevima. Prije dva- the Sager family's battle to maintain their dawn to deset godina, 90 posto pripadnika klana Sagerovih dark, 'Git Along Little Dogies' cowboy way of life. Cap- živjelo je od zemlje, a danas samo pet posto njih uz- turing the inner landscape of the last cowboy's charac- gaja stoku ili se bavi poljoprivredom. Film 'Posljednji ter, courage, strength and stubbornness and the outer kauboj' dokument je o nastojanjima Sagerove obitelji landscape of his South Dakota home, 'The Last Cow- da zadrže svoj težak kaubojski način života. Prikazu- boy' is a testament to the debt Americans owe to the jući unutarnje pejzaže karaktera, hrabrosti, snage i land they live in and those who still steward it. tvrdoglavosti posljednjeg kauboja i vanjske pejzaže njegova doma u Južnoj Dakoti, ovaj film svjedoči o dugu Amerikanaca prema zemlji na kojoj žive i prema onima koji još uvijek upravljaju njome.*



## The Last Cowboy

SAD / USA, 2005, 84', boja / color, video

režija / directed by

Jon Alpert

fotografija / cinematography by

Jon Alpert

montaža / edited by

John Custodio

producent / producer

Jon Alpert

nagrada / awards

Western Heritage Award, Hugo Award, Cine Golden Eagle Award

26.02. / Četvrtak, 20-22 h / Thursday, 8-10 PM / 6TD

# Posljednji kauboj

Ovo je priča o autorovom tati. Bio je poslovni čovjek, *This is a story about author's dad. He was a business-* voda džez sastava, mornarički pilot, a uz to i sjajan *man, a jazz bandleader, a navy pilot - and a great dad.* otac. Naučio je svoju djecu da nikad ne odustaju. No, *He taught his kids never to quit. For ten years, he has* već deset godina boluje od bolesti živčanog sustava. *been suffering from a nerve disease. The pain is un-* Bol je nepodnošljiva. Lijek za bolest nema. Svaki je *bearable. There is no cure. Every day is a struggle be-* dan nova borba između života i smrti. Sada otac izjav- *tween life and death. Now his father says he wants to* ljuje da bi se želio ubiti. Autor tvrdi da je film snimio iz *kill himself. Author claims he made this film as a tribute* ljubavi i kao posvetu svome ocu i svima koji se s teško- *to his father and to all those who struggle through 'the* ćama probijaju kroz svoje 'zlatne godine'. Otac je nje- *golden years,' because he love's him. He is his hero. He* gov heroj. Autor se nada da će film pomoći svim obite- *hopes it will help any family that has to cope with an* ljima koje se brinu o svojim ostarjelim ili onemoćalim *aging or disabled parent.* roditeljima.



## Papa

SAD / USA, 2002, 89', boja / color, video

režija / directed by

Jon Alpert

fotografija / cinematography by

Jon Alpert

montaža / edited by

John Custodio, Jon Alpert

nagrade / awards

JVC Tokyo Video Festival

**28.02. / Subota, 20-22 h / Saturday, 8-10 PM / 6TD**

# Tata

Ovaj važni cinema-verité dokumentarac, osvajač *Winner of the National Emmy, this milestone cinematicalno Emmyja*, govori o šestoro 'običnih' ljudi koji *verité documentary tells the stories of six 'ordinary' žive i rade duž newyorške Treće avenije koja se sa 25 people who live or work along New York City's Third kilometara pruža kroz Manhattan, Brooklyn i Bronx, Avenue, which runs for sixteen miles through Manhat- prolazeći kroz složene društvene slojeve grada i ot- tan, Brooklyn, and the Bronx, cutting through the com- krivajući potpuno različite ekonomske i etničke su- plex social strata of the city to reveal wildly different bkulture. Subjekti govore sami, pružajući nam pogled economic and ethnic subcultures. The subjects speak u stvarnost međusobno različitih svjetova trgovca for themselves, offering candid glimpses into the dis- starim željezom koji krade automobile, skitnice iz parate worlds of a junkyard dealer who steals cars, Boweryja i žene koju je napustio, majke koja je so- a Bowery bum and the wife he abandoned, a welfare cijalni slučaj i živi u izgorjeloj zgradi sa svoje petero mother living in a burnt-out building with her five chil- djece, muškoj prostitutki, bogobojaznom portorikan- dren, a male prostitute, a God-fearing Puerto Rican fac- skom tvorničkom radniku i starom brijaču Talijanu i tory worker, and an aging Italian barber and his wife. njegovoj ženi.*



### Third Avenue: Only the Strong Survive

SAD / USA, 1980, 60', boja / video

režija / directed by

Jon Alpert

montaža / edited by

Keiko Tsuno

glazba / music

Jerry Butler

producenti / producers

Keiko Tsuno, Jon Alpert

produkcija / produced by

DCTV

nagrade / awards

News and Documentary Emmy Award / Nagrada Emmy za najbolji reportažni i dokumentarni film; Tokyo Video Festival Grand Prize

**23.02. / Ponedjeljak, 20-22h / Monday, 8-10 PM / 6TD**

# Treća avenija: samo najjači opstaju



Ovaj dobitnik Emmyja nastavak je nagrađivanog filma 'One Year in a Life of Crime'. Temeljito ispituje uništavajući ciklus urbane nezaposlenosti, kriminala, ing drugo i zatvora. Film prati dva čovjeka i jednu ženu od trenutka njihova izlaska iz zatvora i povratka na ulice Newarka u New Jerseyju. Nemaju kvalifikacija ni zakonitih izvora prihoda. Svjedoci smo njihova klijanja natrag u krađe i pucnjavu; oni propadaju sve više, nanoseći pritom štetu i svojoj djeci. Film prikazuje surovu realnost kriminala i ovisnosti o drogama, osporavajući pritom stereotipna objašnjenja i mitska rješenja.



## Life of Crime 2

SAD / USA, 1998, 120', 22', boja / color, video

režija / directed by

Jon Alpert

fotografija / cinematography by

Jon Alpert

montaža / edited by

Jon Alpert, Duncan Cameron

producenti / producers

Jon Alpert, Jacqueline Glover, Sheila Nevins

produkcija / produced by

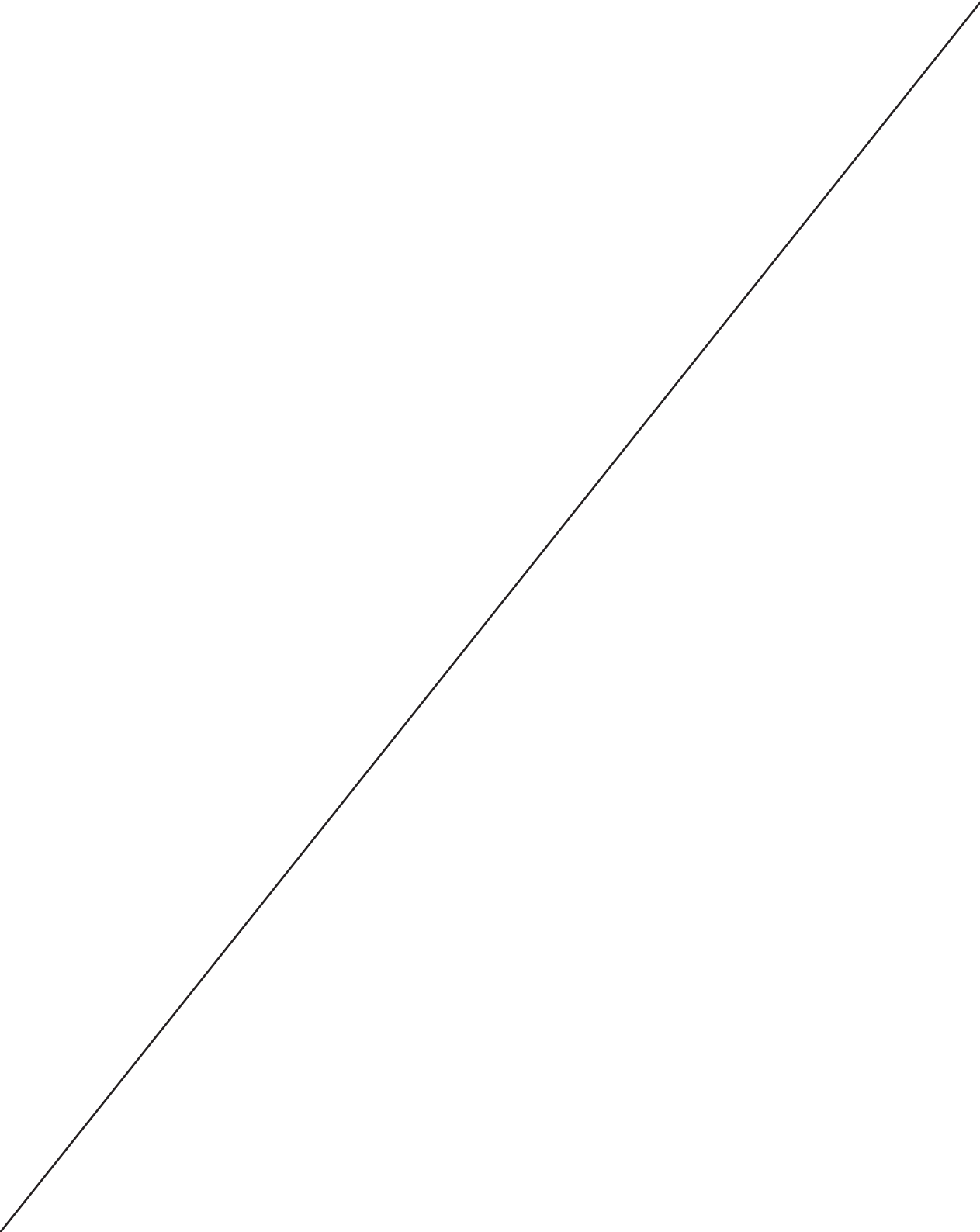
HBO

nagrade / awards

News and Documentary Emmy Award

**24.02. / Utorak, 20-22 h / Tuesday, 8-10 PM / 6TD**

# Život u zločinu 2



suvremeni izraelski  
dokumentarac -  
retrospektiva *contemporary israeli dox  
- a retrospective*



**David Fisher**  
redatelj i producent

Dokumentarni filmovi današnjice arhiva su sutrašnjice. Filmovi koji se snimaju danas postat će blago za generacije koje dolaze. Svake se godine u Izraelu snimi oko 60 dokumentaraca; ti filmovi prikazuju 60 različitih lica današnjeg izraelskog društva.

Pedeset i više godina od danas, kad se od povjesničara bude tražilo da opišu današnji Izrael, oni će se morati poslužiti velikim brojem sjajnih izraelskih dokumentarnih filmova snimljenih u posljednjih nekoliko godina. Uz svoju tradicionalnu ulogu dobrog filmaša, izraelski je dokumentarist ujedno i povjesničar, antropolog, a u većini slučajeva i strog i temeljit društveni kritičar. Načinom na koji portretira predmet svoje priče i tumačenjem događaja koje dokumentira kamerom, redatelj sudjeluje u stvaranju izraelske povijesti koja predstavlja alternativu službenoj povijesti.

Dokumentarni filmovi koji se danas snimaju u Izraelu kao da su antiteza angažiranim filmovima karakterističnim za rano doba te zemlje.

U ranim danima, autori dokumentarnih filmova dobrovoljno su služili velikom cionističkom projektu i bili su njegovi glasnogovornici.

Samo 30-40 godina kasnije, izraelski je filmski autor postao oštar kritičar izraelskog društva. Njegovi filmovi otkrivaju skrivene kutove društva i zahtijevaju od gledatelja da pogledaju u zrcalo koje ponekad pokazuje Izrael u nimalo laskavu svjetlu, svjetlu koje zahtijeva temeljit popravak.

Osim toga, filmovi o ranim danima zemlje snimani su s namjerom uvjeravanja, jer je zadatak bio snimati filmove o 'važnim' temama. Današnji filmovi govore o mjestima, o osobama, i nisu nužno politički ili društveno angažirani. Kod njih se ne radi jednostavno o 'dobroj temi', već o jedinstvenoj, osobnoj i suosjećajnoj metodi autora. Izraelski filmaši usvojili su shvaćanje da važnost dobra dokumentarca nije svetinja, jer film mora postojati još godinama, ne samo zbog svoje prvobitne vrijednosti. I zaista, uloga je dokumentarnog filma poniranje u društvo iz čiste radoznalosti i redefiniciranje njegove uloge, no važno je ispitati i stvoriti filmski jezik.

Dokumentarni filmovi ne mogu i ne smiju željeti objektivnost; stoga su najbolji dokumentarci oni koji pokazuju stav ili jasnu poruku redatelja.

Dokumentarist je ponajprije umjetnik koji mora fascinirati publiku svojom sposobnošću strpljivog i vještog pričanja priče. Dobar je dokumentarist onaj koji stvara osjećajni, poetski ili intelektualni doživljaj i ne usredotočuje se nužno samo na pokušaj davanja informacije.

U Izraelu se vijesti emitiraju najmanje jednom na sat. Takvo nastojanje konzumiranja vijesti svakog sata vidljivo je u nekim izraelskim dokumentarcima, u kojima se u redateljevo pripovijedanje često ubacuju ulomci iz televizijskih vijesti. Tako se ta navika redovita konzumiranja vijesti infiltrira u dokumentarne filmove, kao i u druge aspekte života u Izraelu. Kako su i redatelj i gledatelji u Izraelu naviknuli na neprekidno informiranje, može se reći da su i oni i oni žrtve nasilja, zauvijek u neskladu s izraelskom stvarnošću.

# retrospektiva izraelskih dokumentarnih filmova - zagreb 2009

Čini se da taj jaz između svakodnevne realnosti na vijestima i eskapističkog svijeta reality showa, gdje se uspjeh lako može koreografirati, često postaje tlo na kojem cvjeta izraelski dokumentarni film, prostor u kojem on nalazi svoje teme i svoj stil.

Dokumentarni filmovi pomno se bave i raspravljaju o različitim društvenim temama kao što su ratne priče, sukobi, nasilje i umjetnost.

Koja je tajna uspjeha dokumentarnog filma? Njihovi autori zadržavaju nezavisni duh i ne pokušavaju imitirati. Kad promatramo sebe, prikazujemo istinitu sliku. No, to nije slučaj kada pokušavamo imitirati strana društva Amerike i Europe.

Naši dokumentarci autentična su i vjerodostojna manifestacija blistave izraelske kulture; ti filmovi redovito izazivaju znatiželju i interes izvan Izraela i učinkovito prenose otvoreno i kreativno okruženje života u Izraelu. Koprodukcijski odnosi između Izraela i ostatka svijeta sve su intenzivniji. Inozemne produkcijske kuće, filmski fondusi i televizije pokazale su da imaju sluha za rad izraelskih dokumentarista i ja sam uvjeren da se sada prilika pruža još većem broju njih – kako mladima, tako i veteranima.

Odabrati samo nekoliko filmova koji bi predstavili izraelsku dokumentarnu kinematografiju u posljednjih 20 godina bio je težak zadatak. Filmovi uključeni u ovu retrospektivu predstavljaju, svaki na svoj način, 'pozadinu' izraelske stvarnosti i identiteta. Svaki od ovih filmova priča složenu priču o životu u toj nemirnoj regiji s privatnog i jedinstvenog gledišta, kojega javnost vrlo vjerojatno ne bi bila svjesna da ti filmovi nisu proizvedeni.

Htio bih zahvaliti zagrebačkom festivalu na pozivu i prilici koja mi se pruža da predstavim suvremeni izraelski dokumentarni film. Uvjeren sam da će za vas, publiku, to biti snažno i izazovno iskustvo.

David Fisher

Izraelski redatelj i producent. Njegov hvaljeni film 'Ljubavni inventar' bit će prikazan u okviru retrospektive izraelskih filmova. Posljednjih devet godina glavni je direktor Nove izraelske zaklade za film i televiziju. U tom svojstvu zaslužan je za uspjeh izraelskih dokumentaraca u Izraelu i širom svijeta.

**Retrospektivu suvremenog izraelskog dokumentarnog filma pripremili su Nova izraelska fondacija za kino & TV i vodeći izraelski sineast David Fisher.**

*Today's documentary films are the archive of tomorrow. The films that are being made here today will become a treasure for generations to come. Each year about 60 Israeli documentaries are being made; these films offer 60 different faces of Israeli society today.*

*Fifty years and more from now, when historians will be asked to describe today's Israel, they would have to refer to the significant body of work of great Israeli documentary films that were made in the past few years. The Israeli Documentary filmmaker, beyond his traditional roll as a skilled filmmaker, is also a historian, an anthropologist, and in most cases a harsh and profound social critic. In the way of which the filmmaker portrays his narrative, in the interpretation he gives to the events he documents with his camera, he takes part in creating an alternative to the country's history as it is written by the official authorities.*

*The documentary films that are being made in Israel today are seemingly the antithesis to the recruited films typical to the country's early days.*

*If in the early days of Israel the documentary filmmaker volunteered to serve the great Zionist act and turn into its spokesperson.*

*Only 30 to 40 years later, that filmmaker became a sharp critic of the Israeli society. His films expose hidden corners of the society and ask the viewers to take a look at a mirror that sometimes shows Israel in a very unflattering light, a light which demands profound repair.*

*In addition, the films of the country's early days were made with the intent to preach, out of the mandate to create films about 'important' subjects. In the films being made today there is a story of a place, or of a person, they are not necessarily a political or a social case. It is not simply about a 'good subject' but rather about the unique, personal and caring cinematic method of the filmmaker.*

*The Israeli filmmaker assimilated the idea that the relevancy of a good documentary is not sacred since a film must continue to exist for years and not just because of its primal validity. Indeed, the role of a documentary is to delve into society out of sheer curiosity and redefine over and over again its role, but it is important to examine and create a cinematic language.*

*Documentary films cannot and must not claim objectivity; therefore, the best documentaries include a stand or a clear statement of the director.*

*The documentary filmmaker is first and foremost an artist that must fascinate the audience with the ability to patiently and skillfully tell a story. A good documentary is one that creates an emotional, poetical or intellectual experience and not necessarily concentrates on attempting to simply provide information.*

*In Israel, the news is broadcast at least once every hour. This tendency to consume news every hour on the hour is evident in some Israeli documentaries, where within the narration and testimony of the director, excerpts from TV news reports are frequently embedded. Thus, this conditioning for regular news consumption infiltrates documentary films, much as it does other aspects of life in Israel. Since both the director and the viewers in Israel are conditioned to be constantly informed and updated, it can be said they are both victims of violence, forever in dissonance with Israeli reality.*

# israeli documentaries retrospective in zagreb - 2009

*It seems this leap between the daily reality of the news and the escapist world of reality shows, where success is easily choreographed, often becomes the ground in which Israeli documentary cinema flourishes, the space in which it operates, both in terms of theme and style.*

*Documentary films carefully discuss, touch and deal with different aspects of society such as war stories, conflicts, violence and art.*

*What is the secret of success of documentary cinema? The filmmakers maintain an independent spirit and do not make an effort to imitate.*

*When we look at ourselves we present a true picture. It is not the case when we are trying to imitate the foreign worlds of America and Europe.*

*Our documentaries are an authentic and truthful manifestation of Israel's vibrant culture; these films consequently provoke a lot of curiosity and interest outside of Israel and efficiently transport the open and creative environment of the Israeli existence.*

*The coproduction relations between Israel and the rest of the world are progressively expanding. Israeli filmmakers have found an echo to their work within the production companies, film funds and broadcasting bodies abroad and I am convinced that this road is now open to more filmmakers – both young and veterans.*

*Selecting only a few films to represent the best of Israeli documentary filmmaking in the past 20 years was a challenging task. The films included in this retrospective present, each in its own way, the 'behind the scenes' of Israeli reality and identity. Each of these films tells a complex story of life in this torn region from a private and unique point of view, that may very well have remained suppressed from the public's view and consciousness had the films not been produced.*

*I would like to thank the festival in Zagreb for the invitation and the opportunity to present contemporary Israeli documentary cinema. I am convinced that for you, the audience, this would be an enriching and challenging experience.*

*David Fisher*

*Israeli director and producer. His acclaimed film 'Love Inventory' will be screened in the framework of the Israeli retrospective. In the past 9 years he served as the director general of the New Israeli Foundation for cinema and TV. In this capacity he was the driving force behind the success of Israeli documentaries in Israel and worldwide.*

***The retrospective of modern Israeli documentary film was prepared by the New Israeli Foundation for Cinema & TV and leading Israeli film maker David Fisher.***





U lipnju 2002. godine bomba je raznijela autobus koji je vozio od Tiberijskog jezera za Tel Aviv. Poginulo je 17 ljudi, od kojih je 16 identificirano. Broj 17 nije. Pokopan je nekoliko tjedana kasnije kao anonimna žrtva. Policija je prekinula istragu, smatrajući da se radi o stranom radniku. Tu na scenu stupaju autori filma, film makers step in, documenting in real time over a period of six months the search for the identity of a man whose name no one claimed missing. The film takes the form of a detective investigation, but also pursues the stories of several people who were affected directly or indirectly, by this bombing, creating a tragic-comic portrait of a society living under the shadow of death.

živi u sjeni smrti.

**David Ofek** diplomirao je na jeruzalemskoj filmskoj školi Sam Spiegel. Dobitnik je nagrade Wolgin za kratke filmove 'Home' i 'Hi-Tech Dreams'. Suautor je popularnih TV serija 'Bat Yam - New York' i 'Melanoma My Love'. Ofek je režirao film 'Br. 17' koji je osvojio nagradu Izraelske akademije za najbolji film, kao i druge inozemne nagrade.

**David Ofek**, a graduate of the Sam Spiegel Film School in Jerusalem, was awarded the Wolgin Prize in the past for his short films 'Home' and 'Hi-Tech Dreams'. Co-creator of the popular TV series 'Bat-Yam-New-York' and 'Melanoma My Love', Ofek directed the film 'No.17' which won the Israeli Academy Award for Best Documentary as well as other international Awards.



## No 17

Ha'harug ha-17

Izrael / Israel, 2003, 76', boja / color, video

režija / directed by

David Ofek

fotografija / cinematography by

Ron Rotem

montaža / edited by

Arik Lahav-Leibowitz

producenti / producers

Edna & Elinor Kowarsky

produkcija / produced by

Eden Productions

nagrade / awards

DocAviv 2003 - Best Feature documentary & First prize for editing / najbolji cjelovečernji dokumentarni film i prva nagrada za montažu; Israeli academy award for Best documentary / nagrada Izraelske akademije za najbolji dokumentarni film; Chicago International Documentary Film Festival / Medunarodni festival dokumentarnog filma u Chicagu - International Press Award / nagrada International Press; 2004 Hot Docs / 2004 Hot Docs 2004. Special Jury Prize / posebna nagrada žirija

28.02. / Subota, 16-18 h / Saturday, 4-6 PM / 6TD

# Br. 17

Film 'Djeca sunca' prikazuje nam legendarni svijet izra-  
 - onog prve generacije djece rođene u kibucima koja je  
 ondje proživjela gotovo cijeli svoj život. Prvi stanovni-  
 ci tih kolektivnih zajednica gajili su velike nade u bolji  
 život, a njihova djeca bila su prva koja su odgajana u  
 skladu s tim novim idejama. Bila su predodređena po-  
 stati 'novi ljudi', novo lice židovskog naroda. Nesvjesna  
 velikih ambicija koje su se ulagale u njihove živote, ta  
 su djeca jednostavno rasla, postupno usvajajući nače-  
 lja koja su im njihovi roditelji usađivali. Iako su roditel-  
 jli s djecom provodili vrijeme jednom dnevno, o njima  
 su se prvenstveno brinule dadilje. Djeca su sama sebi  
 postajala obitelj. Ne posjedujući nikakvu materijalnu  
 imovinu, neprekidno su obavljala teške radove i bila  
 podvrgnuta strogim ideološkim obredima i obredima  
 zrelosti koja se od njih očekivala.

**Ran Tal** je rođen u kibucu Beit Hashita u Izraelu. Stu-  
 dirao je filmsku i TV režiju na Sveučilištu u Tel Avivu.  
 Režirao je nekoliko kratkih i cjelovečernjih dokumen-  
 taraca i igranih filmova. Kratki filmovi: 'Merchant of  
 Feelings' (1994.), '67 Ben Tsvi Road' (1998.) i 'Pro-  
 sthesis' (1999). Cjelovečernji filmovi: 'My Dream Ho-  
 use' (2005.) i 'Djeca sunca' (2007).

*'Children of the Sun', shows us the storied world of the  
 Israeli kibbutz movement from a largely unexplored per-  
 spective – that of the first generation of children who  
 were born on the kibbutzim and lived there for most  
 of their lives. The earliest inhabitants of the collective  
 communities had high hopes for a better way of life,  
 and their children were the first to be raised according  
 to these new ideas. They were destined to become the  
 'New Man,' the new face of the Jewish people. Oblivious  
 to the high stakes placed on their existence, the chil-  
 dren simply grew up, gradually absorbing the concepts  
 their parents impressed upon them. Their parents spent  
 time with them once a day but left primary care to nan-  
 nies. The children became their own family. Denied ma-  
 terial possessions, they threw themselves into the un-  
 ceasing physical labour, strict ideology and ceremonial  
 rites of passage expected of them.*

**Ran Tal** was born in Kibbutz Beit Hashita, Israel. He  
 studied film and television at Tel Aviv University, and has  
 directed several short and feature-length documenta-  
 ries and fiction films. Among his films are the shorts  
 'Merchant of Feelings' (1994), '67 Ben Tsvi Road' (1998)  
 and 'Prosthesis' (1999), and the feature-length 'My  
 Dream House' (2005) and 'Children of the Sun' (2007).



## Children of the Sun

Yaldei Ha'shemesh

Izrael, SAD / Israel, USA, 2007, 70', cb, boja / bw, color, video

režija / directed by

Ran Tal

scenarij / screenplay by

Ran Tal, Ron Goldman

fotografija / cinematography by

Robert Ziller

montaža / edited by

Ron Goldman

glazba / music

Avi Belleli

producenti / producers

Amir Harel, Ayelet Kayit, Ran Tal

produkcija / produced by

Lama Films

Nagrade / awards

Jerusalem Film Festival – Best Documentary / najbolji

dokumentarni film

**23.02. / Ponedjeljak, 16-18h / Monday, 4-6 PM / 6TD**

# Djeca sunca

David Fisher, redatelj ovog filma, izgubio je roditelje *David Fisher, the director of this film, lost his parents one* jednog za drugim; to je njega i njegovo četvero braće *after the other, leaving him and his four siblings with a* i sestara ostavilo pred 45 godina dugom zagonetkom. *45-year-old mystery. For two years he's been searching* Dvije je godine tragao za svojom sestrom koja je kao *for his sister, who was taken as a day-old infant from* jednodnevna beba oduzeta njegovoj majci u rodilištu. *his mother's bed in the maternity hospital. His parents,* Njegovi roditelji, koji su preživjeli holokaust, stigli su u *both Holocaust survivors, arrived in Israel broken-heart-* Izrael slomljena srca i bez prebijene pare. Na njihovu *ed and penniless, leaving five children to pay the price of* djecu palo je breme liječenja njihovih uništenih života. *healing their shattered lives. In this film, Fisher brings* U svom filmu Fisher okuplja obitelj oko misije koja će ih *his family together on a mission that takes them to plac-* odvesti na mjesta za koja su se njihovi roditelji nadali *ed that their parents hoped they would never reach...* da do njih nikada neće otići.

**David Fisher** piše scenarije, producira i režira doku- *David Fisher has been writing, producing and direct-* mentarne filmove za izraelsku televiziju od 1989. godi- *ing documentaries for Israeli television since 1989. The* ne. Filmovi koje radi temelje se na temeljitu istraživa- *films he creates are based on meticulous research and* nju, a motivirani su potragom za društvenom pravdom. *are motivated by the quest for social justice. 'Love In-* 'Inventar ljubavi' Fisherov je prvi autobiografski film, *ventory' is Fisher's first autobiographical film, although* iako i druga njegova djela otkrivaju njegovo osobno *all of his work reveals his own involved and personal at-* tisko i druga njegova djela otkrivaju njegovo osobno *titude. In 1999, Fisher was appointed the director of the* gledišće. Godine 1999. Fisher je imenovan direktorom *New Documentary Foundation for TV and Cinema in Is-* izraelske Nove dokumentarne fondacije za TV i kino *rael. His past films include 'Little Big Sister' (1998), an* rael. *His past films include 'Little Big Sister' (1998), an* filmove. Dosadašnji filmovi: 'Little Big Sister' (1998.) *intimate profile of a Swedish writer; 'A Shepherd's Affair'* - intimni prikaz jednog švedskog pisca; 'A Shepherd's *(1997), about Jewish and Druze cattle growers on the Go-* (1997.) - o židovskim i druskim stočarima na Go- *lan Heights; and 'Buried Alive' (1996), in which an aban-* lan Heights; and 'Buried Alive' (1996.) - u kojem na- *doned woman goes after her husband who disappeared* puštena žena traži muža koji je nestao prije dvadeset *20 years earlier.* 20 godina



## Love Inventory

Izrael / Israel, 2000, 90', boja / color, 35 mm

režija / directed by

David Fisher

fotografija / cinematography by

Itzik Portal

montaža / edited by

Tali Halter-Shenkar

glazba / music

Tali Halter-Shenkar

producenti / producers

Yahely Gat, David Fisher

produkcija / produced by

Muse Productions

nagrada / awards

Jerusalem IFF 2000 - Wolgin Award

The Israeli Film Academy Award for Best Documentary /

nagrada Izraelske filmske akademije za najbolji dokumentarni

film - 2000. Huston 2000 - Third Prize for Best Documentary

/ treća nagrada za najbolji dokumentarni film

26.02. / Četvrtak, 16-18 h / Thursday, 4-6 PM / 6TD

# Inventar ljubavi

Kada dođe do sukoba između Margalit Zinati i Ilana Tume, cijelo selo zna da se mora držati podalje. Oni se sukobljavaju oko onoga što im je najdragocjenije na svijetu – ključa 2000 godina stare židovske sinagoge. Prije godinu dana Margalitina je majka umrla u 101. godini života, ostavivši neudanu 76-godišnju kćer da se brine sama o sebi. Da bi se njezin jad povećao, u njezino selo Pekiin u planinama Galileje doseljava Ilan koji tvrdi da je njezin nasljednik. Kako su Margalitin i Ilanov djed bili braća, Ilan smatra da ima pravo preuzeti od Margalit ulogu ključara drevne seoske sinagoge – dužnost koju Margalit obavlja cijeli svoj život. Margalit tvrdi da bi se radije ubila ili dala ključ Saddam Huseinu nego što bi ga predala Ilanu. Dok njihov sukob postaje sve žešći, nova ilegalna sinagoga gradi se tik do stare. Margalit se udružuje sa svojim najvećim neprijateljem Ilanom kako bi porazili zajedničkog neprijatelja.

**Dan Geva** diplomirao je na Jeruzalemskoj akademiji za film i televiziju 1994. godine. Njegova supruga i partnerica u snimanju filmova, **Noit Geva**, magistrirala je komunikacije na Hebrejskom sveučilištu u Jeruzalemu 1989. godine. Zajedno su radili na nekoliko nagrađivanih dokumentaraca: 'Jerusalem', 'Rhythms of A Distant City', 'Alaska The 7th Year', 'My Mother's 1st Olympics', 'Take Now Your Son', 'Routine' i 'What I saw in Hebron'.

*When Margalit Zinati & Ilan Tuma fight, all the villagers know to keep away. They are fighting over what is to them the most precious thing on earth: the key to the 2000-year old Jewish Synagogue. A year ago, Margalit's mother died at the age of 101, leaving her 76-year-old spinster daughter to fend for herself. To add to her misery, Ilan moves to her village, Pekiin – an ancient rural village in the Galille Mountains – claiming to be her successor. Since Margalit & Ilan's grandfathers were brothers, Ilan believes he has the right to take away Margalit's lifetime role as key-keeper of Pekiin's ancient synagogue. Margalit on the other hand, states she would rather kill herself or give the key to Sadam Hussein before handing the key over to Ilan. As their dispute heats-up, a new synagogue is being built illegally next door to the ancient one. With this new threat on her life-long tradition, Margalit joins forces with her worst rival, Ilan, to defeat their mutual enemy.*

***Dan Geva** graduated The Jerusalem Film and Television School 1994. His wife and film-partner, **Noit Geva** received her Master degree in Communication at the Hebrew University Jerusalem in 1989. They worked together on several awarded documentaries: 'Jerusalem', 'Rhythms of A Distant City', 'Alaska The 7th Year', 'My Mother's 1st Olympics', 'Take Now Your Son', 'Routine' and 'What I saw in Hebron'.*



## The Key

Izrael / Israel, 2001, 56', boja / color, video

režija / directed by

Dan & Noit Geva

fotografija / cinematography by

Dan Geva

montaža / edited by

Noit Geva, Ron Omer

producenti / producers

Dan & Noit Geva

produkcija / produced by:

Dan & Noit Geva

nagrade / awards

Astra Film Festival – Special Mention / posebna pohvala

**28.02. / Subota, 16-18 h / Saturday, 4-6 PM / 8TD**

# Ključ

Film se događa u belgijskom Antverpenu, gradu u kojem je redatelj rođen. U njemu se odvija priča o bolnom odnosu između redatelja i njegove 87-godišnje majke. Sin cijeli život pati zbog tišine koja vlada u njegovoj obitelji. U pozadini priče o majci i sinu koji nastoje ponovo uspostaviti dobar odnos, film se dotiče širih pitanja odnosa između roditelja i djece, sjećanja, krivnje i starosti, a sve to u kontekstu Drugoga svjetskog rata i posljedica koje je on imao na živote preživjelih – i na živote njihove djece.

**Sylvain Biegeleisen** je redatelj, producent, fotograf i glazbenik. Režirao je eksperimentalni dokumentarac 'Naked Feelings'. Producirao je brojne filmove, uključujući i 'Machboim (Hide and Seek)', dobitnika nagrade Wolgin za najbolji dokumentarni film. Osnivač je i glavni direktor nevladine organizacije Lahav za unapređenje vrijednosti u (izraelskom) društvu, koja vodi filmske i socijalne projekte za ugroženu mladež. Vodi radionice o koegzistenciji (Izrael - Palestina, Bosna - Kosovo) i sve većoj svijesti europske mladeži o holokaustu.

*The film takes place in Antwerp, Belgium, the city where the director was born. In it unfolds the story of the painful relationship existing between his mother, aged eighty-seven, and himself, the son who suffered his entire life from the silence which reigned in the family. Beyond the depiction of a relationship between a mother and son seeking restoration, the film touches upon the wider questions of parent-child relationships, memory, guilt, and old age, against the backdrop of World War II and its effects upon the lives of its survivors – and upon the lives of their children.*

**Sylvain Biegeleisen** is director, producer, photographer, and musician. Director of the experimental short documentary film 'Naked Feelings'. Producer of numerous films, including 'Machboim (Hide and Seek)', winner of the Wolgin Award for Best Documentary Film. Founder and CEO of the Lahav N.G.O. for the advancement of values in (Israeli) society, which executes cinematic, social projects for youth at risk. Conducts international film workshops on the issue of co-existence (Israel-Palestine, Bosnia-Kosovo) and the increasing of Holocaust awareness amongst European youth.



## The Last Card

Haglouya Haahrona

Izrael / Israel, 2008, 58', boja / color, video

režija / directed by

Sylvain Biegeleisen

scenarij / screenplay by

Sylvain Biegeleisen

fotografija / cinematography by

Sylvain Biegeleisen

montaža / edited by

Joelle Alexis

glazba / music

Adi Rennert

producent / producer

Sylvain Biegeleisen

nagrada / awards

Festival du Nouveau Cinema Montreal - Best Documentary

- Grand Off European Independent Film Award / Festival

novoga filma u Montrealu - Najbolji dokumentarni film -

Grand Off European Independent Film Award

27.02. / Petak, 16-18 h / Friday, 4-6 PM / 6TD

# Posljednja karta

Film se sastoji se od tri zasebne priče u kojima je akter izraelsko zabadalo Avi Mograbi. Dokumentarist Mograbi glumi izmišljena redatelja dokumentarnih filmova (imenom Mograbi) kojeg angažiraju da producira film o proslavi 50. godišnjice proglašenja države Izrael 30. travnja 1999. godine. Mograbi ustanovi da je tog dana i njegov 42. rođendan i odlučuje snimiti drugi film, u kojem govori o vlastitoj krizi srednjih godina. No, kada mu se obrati skupina Palestinaca s molbom da dokumentira uništavanje palestinskih sela od židovskih naseljenika, on shvati da se našao i u trećoj priči – priči o Nakbi ('katastrofi'), kako Palestinci nazivaju stvaranje države Izrael.

**Avi Mograbi** je rođen u Izraelu 1956. godine. Studirao je filozofiju i umjetnost. Filmografija: 'The Reconstruction' (1994.), 'How I Learned to Overcome My Fear and Love Arik Sharon' (1997.) i 'Relief' (1999.). Autor je scenarija za 'A Tale That Starts With a Snakes Funeral' (1993).

*Film is really a melding together of three separate stories, all involving the filmmaker, Israeli gadfly Avi Mograbi. Documentary maker Mograbi plays a fictional documentary filmmaker (named Mograbi) who is hired to produce a film on the celebration of Israel's 50th anniversary of statehood, which occurred on April 30, 1999. Mograbi discovers that this date is also his own 42nd birthday and decides to make a second film, reflecting on his own mid-life crisis. But, when he is approached by a Palestinian group who want him to document the destruction of Palestinian villages by Jewish settlers, he finds himself telling a third story: that of the Nakba ('the disaster'), as the Palestinians call the creation of the state of Israel.*

**Avi Mograbi**, born in Israel in 1956. Studied philosophy and art. Filmography: 'The Reconstruction' (1994), 'How I Learned to Overcome My Fear and Love Arik Sharon' (1997), and 'Relief' (1999). As scriptwriter, 'A Tale That Starts With a Snakes Funeral' (1993).



## Happy Birthday, Mr. Mograbi

Yom Huledet Same'ach Mar Mograbi

Izrael, Francuska / Israel, France

1999, 78', boja / color, 16mm

režija / directed by

Avi Mograbi

scenarij / screenplay by

Avi Mograbi

fotografija / cinematography by

Eytan Harris, Ron Katzenelson, Itzik Portal,

Yoav Gurfinkel, Oded Kimhi, Yoav Dagan

montaža / edited by

Avi Mograbi

producenti / producers

Avi Mograbi, Serge Lalou

produkcija / produced by

Les Films D'Ici

nagrada / awards

Yamagata International Documentary Film Festival -

Runner Up Prize / druga nagrada; Doc-Aviv Film Festival

- Distinguished Filmmaker Award / nagrada za istaknutog

filmskog stvaraoca; Ann Arbor Film Festival - Michael Moore

Award for best documentary / Nagrada Michaela Moorea

za najbolji dokumentarni film; Festival of New Film - Split -

Special Mention in the international competition / posebna

pohvala u međunarodnom programu

**25.02. / Srijeda, 16-18 h / Wednesday, 4-6 PM / 6TD**

# Sretan rođendan, g. Mograbi

Prošle su tri godine od razvoda roditelja 10-godišnjeg Shay-a. No, nitko nikad nije s njime o tome porazgovarao, uključujući roditelje i stariju braću i sestre. U ovom se filmu Shay prvi put povjerava i slobodno govori o ljubavi koju osjeća. Za vrijeme snimanja filma, Shay se zaljubljuje u jednu djevojčicu. To će mu pomoći da pronađe ljubav koju traži.

**Ofir Trainin** rođen je 1974. godine u kibucu Beit-Nir u središnjem Izraelu. Diplomirao je film na umjetničkoj školi Sapir. Nakon diplome radio je kao pomoćnik redatelja na TV seriji Kamion, koja se davala na Kanalu 2. Someone to Love je njegov prvi kratki film. Trenutačno režira novi dokumentarac o životu Gavriela Balachsana, glazbenika koji pati od manične depresije. Film se snima u produkciji Kanala 2.

*Three years have passed since the divorce of 10-year-old Shay's parents. No one, not even his parents or his older brothers and sisters, has ever discussed the subject with him. In this film, Shay opens up for the first time and speaks freely about his personal pain and the lack of love that he feels. While filming this movie, Shay falls in love with a young girl, a moment of hope which allows him to find the kind of love he was looking for.*

*Ofir Trainin, born in 1974 in Beit-Nir, a kibbutz in central Israel. Received a B.A. degree in cinema from 'Sapir' Art College. After graduating, he has worked as secretary on the television series 'The Truck', which he directed on Channel 2. 'Someone to Love' is his first short film. Currently he is directing new documentary about the life of Gavriel Balachsan, a musician suffering from manic-depressive disorder, produced by Channel 2.*



## Someone to Love

Izrael / Israel, 2005, 15', boja / color, video

režija / directed by

Ophir Trainin

fotografija / cinematography by

Avishai Inbar, Yaniv Raize, Ofir Trainin

montaža / edited by

Yaniv Raize

glazba / music

Sharon Raize

producenti / producers

Yaniv Raize, Ayelet Gottlieb

produkcija / produced by

Yaniv Raize

**23.02. / Ponedjeljak, 16-18h / Monday, 4-6 PM / 6TD**

# Svima treba ljubav



Dok je bacao smeće u kontejner u Tel Avivu, redatelj Tal Haim Yoffe opazio je među otpacima staru fotografiju. Izvadiвши je, vidio je da se ispod nje nalazi još nekoliko drugih, zajedno s nekim dokumentima. Poun-kan znatiželjom, Yoffe je na Googlu krenuo istražiti priču koja se krije iza imena na dokumentima. Time je i ne znajući poduzeo prvi korak putovanja koje će ga okupirati sljedećih nekoliko mjeseci njegova života. Pokušavajući otkriti priču koja se krije iza fotografija, Yoffe se našao usred izuzetne i često tragične priče Jacoba i Pole Wolkowicz, poljskog bračnog para čija je obitelj patila pod Staljinovim režimom u Rusiji i stradala u holokaustu u istočnoj Europi; njih su dvoje preživjeli ustanak u Varšavskom getu, našli utočište u Italiji i radili u kibucu u Njemačkoj.

**Tal Haim Yoffe** je izraelski redatelj, producent, scenarist i glumac.

*Filmmaker Tal Haim Yoffe was tossing some trash into a dumpster in Tel Aviv when he noticed an old photo strewn among the garbage. When Yoffe pulled out the photo, he found several more under it along with a cache of documents. Curious about the story behind them, Yoffe did a Google search on the names in the papers, and unwittingly took the first step on a journey that would dominate several months of his life. As Yoffe attempted to uncover the story behind the pictures, he became caught up in a remarkable and often tragic story of Jacob and Pola Wolkowicz, a Polish couple whose family suffered under Stalin in Russia, were caught up in the Holocaust in Eastern Europe, witnessed the Ghetto Uprisings in Warsaw, sought refuge in Italy, and worked in a kibbutz in Germany.*

**Tal Haim Yoffe** is director, producer, screenwriter and actor from Israel.



## The Green Dumpster Mystery

Hata'aluma bamehola hayeruka

Izrael / Israel, 2008, 50', boja / color, video

režija / directed by

Tal Haim Yoffe

scenarij / screenplay by

Tal Haim Yoffe

fotografija / cinematography by

Ari Amit

montaža / edited by

Anat Lachovitz

glazba / music

Dani Reichental

producent / producer

Tal Haim Yoffe

produkcija / produced by

One Man Film

nagrade / awards

Jerusalem Film Festival - The Yad Vashem Award

nagrada Yad Vashem

**27.02. / Petak, 16-18 h / Friday, 4-6 PM / 6TD**

# Tajna zelenog kontejnera za smeće

Na istočnim prilazima Haifi nalazi se Wadi Rushmia, *On the eastern skirts of Haifa sits Wadi Rushmia, a re-* područje napuštenih kamenoloma iz dana britanske *gion of abandoned quarries from the days of the Brit-* uprave nad tim područjem. Tokom godina, u Wadiju *ish Mandate. Various groups have settled in the Wadi* su se naselile raznovrsne skupine ljudi. Novi židovski *over the years. New Jewish immigrants, first from North* useljenici, najprije iz sjeverne Afrike i iz istočne Eu- *Africa and Eastern Europe, then from Ethiopia and Rus-* rope, a zatim iz Etiopije i Rusije, došli su živjeti u toj *sia came to live in this hole as well as Palestinian Ar-* rupi, kao i palestinski Arapi, prognani iz svojih domo- *abs expelled from their homes. Throughout three chap-* va. Kroz tri dijela filma, snimana u razmaku od deset *ters, filmed ten years apart, we see the changes that* godina, vidimo promjene koje su se dogodile u Wadi- *occurred in the Wadi, which serves as a microcosm of* ju koji predstavlja mikrokozmos izraelskog društva. *Israeli society. Wadi Grand Canyon is the third chapter* 'Wadi Grand Canyon' treći je dio serije. Dvadeset go- *in the series. Twenty years after the first film, the place* dina nakon prvog filma, mjesto se potpuno promijeni- *has completely changed. A large commercial center has* lo. Izgrađen je veliki trgovački centar. Podignute su i *been built. New low-income housing projects have been* nove stambene zgrade za ljude slabijeg imovinskog *constructed, housing new people. The series observes* stanja. Serija proučava demografske promjene, kao i *the changing demographics and also the changes in the* promjene u arhitekturi Wadija. *architectural structures in the Wadi.*

**Amos Gitai** rođen je u izraelskom gradu Haifi 1950. *Amos Gitai is born in 1950 in Haifa, Israel. Based in Is-* godine, danas živi u Izraelu, SAD-u i Francuskoj. Pro- *rael, the United States and France, Gitai has produced* ducirao je opus izuzetno široka raspona i vrlo osob- *an extraordinary, wide-ranging, and deeply personal* nog pristupa. U oko 40 filmova, dokumentarnih i igra- *body of work. In around 40 films - documentary and fic-* nih. Gitai istražuje slojeve povijesti na Bliskom istoku *tion, Gitai has explored the layers of history in the Mid-* i drugdje, uključujući i svoju vlastitu povijest i obra- *dle East and beyond, including his own personal history,* đujući teme kao što su domovina i egzil, vjera, druš- *through such themes as homeland and exile, religion,* tvena kontrola i utopija. Njegov su zaštitni znak dugi *social control and utopia. His trademark style includes* kadrovi uz jedva zamjetan pomak kamere i vraški *long takes with scarce but significant camera move-* smisao za humor. *ments and a devilishly clever sense of humour.*



## Wadi Grand Canyon

Izrael / Israel, 2001, 90', boja / color, video

režija / directed by

Amos Gitai

scenarij / screenplay by

Amos Gitai

fotografija / cinematography by

Yakov Saporta, Yosi Wein, Nurith Aviv

montaža / edited by

Solveig Nordlund, Anna Ruiz, Ifat Feinberg

glazba / music

The Natural Gathering

producenti / producers

Amos Gitai

produkcija / produced by

Agav Films, Arte, R&C Produzioni, Noga Communication

24.02. / Utorak, 16-18 h / Tuesday, 4-6 PM / 8TD

# Wadi Grand Canyon

13-godišnji Palestinac Yitzhak želi igrati nogomet s prijateljima. Dok je za sve ostale to samo igra, za nj je to prava borba. Yitzhak, naime, živi u zatvorenom vojnom području koje je formirano nakon što je izgrađen zid koji razdvaja Izrael od Palestinske samouprave. Zid prolazi oko njegove kuće, stvarajući enklavu i odvajajući kuću kako od Palestine, tako i od Izraela. Yitzhak mora stići na utakmicu, no na putu dolaze do problema. Njegovi prijatelji gube strpljenje. Hoće li stići na utakmicu? 'Zaleđe' pokušava portretirati sudu situaciju nastalu izraelskom okupacijom, ali kroz apstraktnu ljudsku situaciju, bez bavljenja političkim temama. Yitzhak želi igrati nogomet sa svojim prijateljima i biti slobodan, kao što to zaslužuje svako dijete na svijetu.

**Daniel Sivan** studirao je komunikacije na Ruttenbergovu institutu za komunikacije u Haifi prije nego što je počeo predavati komunikacije i dokumentarni film u različitim osnovnim i srednjim školama. Filmsku karijeru započeo je 2000. godine s kratkim dokumentarcem 'Father Vodka', nakon kojeg su uslijedili brojni drugi dokumentarni projekti, uključujući 'Temporary Inconvenience' (2004), 'Giori's War' (2005) i 'Indian Delight' (2006).

**Dorit Tadir** živi i radi u Tel Avivu. 'Zaleđe' je njen prvi film.

*Yitzhak, a 13 year old Palestinian boy wants to play football with his friends. For everyone else, this is just another game, but for him it's a real struggle. Yitzhak lives in a closed military area, which was created after the separation wall was built. The wall was built around his home, creating an enclave, cutting the house off of Palestine and Israel. Yitzhak must get to the game, but obstacles turn up on his way, and his friends are losing their patience.. will he get to the game on time? 'Offside' tries to portray the crazy situation caused by the Israeli occupation, through an abstract human situation, without going into politics. Yitzhak wants to play football with his friends and be free, as every child in the world deserves.*

**Daniel Sivan** studied Communications at the Ruttenberg Institute of Communication in Haifa before going on to teach communication studies and documentary filmmaking at various elementary schools and high schools. He began his filmmaking career in 2000 with the short documentary 'Father Vodka', which was followed by a number of other documentary projects, including 'Temporary Inconvenience' (2004), 'Giori's War' (2005), and 'Indian Delight' (2006). 'Offside' is Dorit Tadir's debut film. She lives and works in Tel Aviv.

**Dorit Tadir** lives and works in Tel Aviv. 'Offside' is her debut film.



## Offside

Izrael / Israel, 2005, 15', boja / color, video

režija / directed by

Daniel Sivan, Dorit Tadir

fotografija / cinematography by

Hanna Abu-Saada

montaža / edited by

Ofer Zar

glazba / music

Noam Halevy

producent / producer

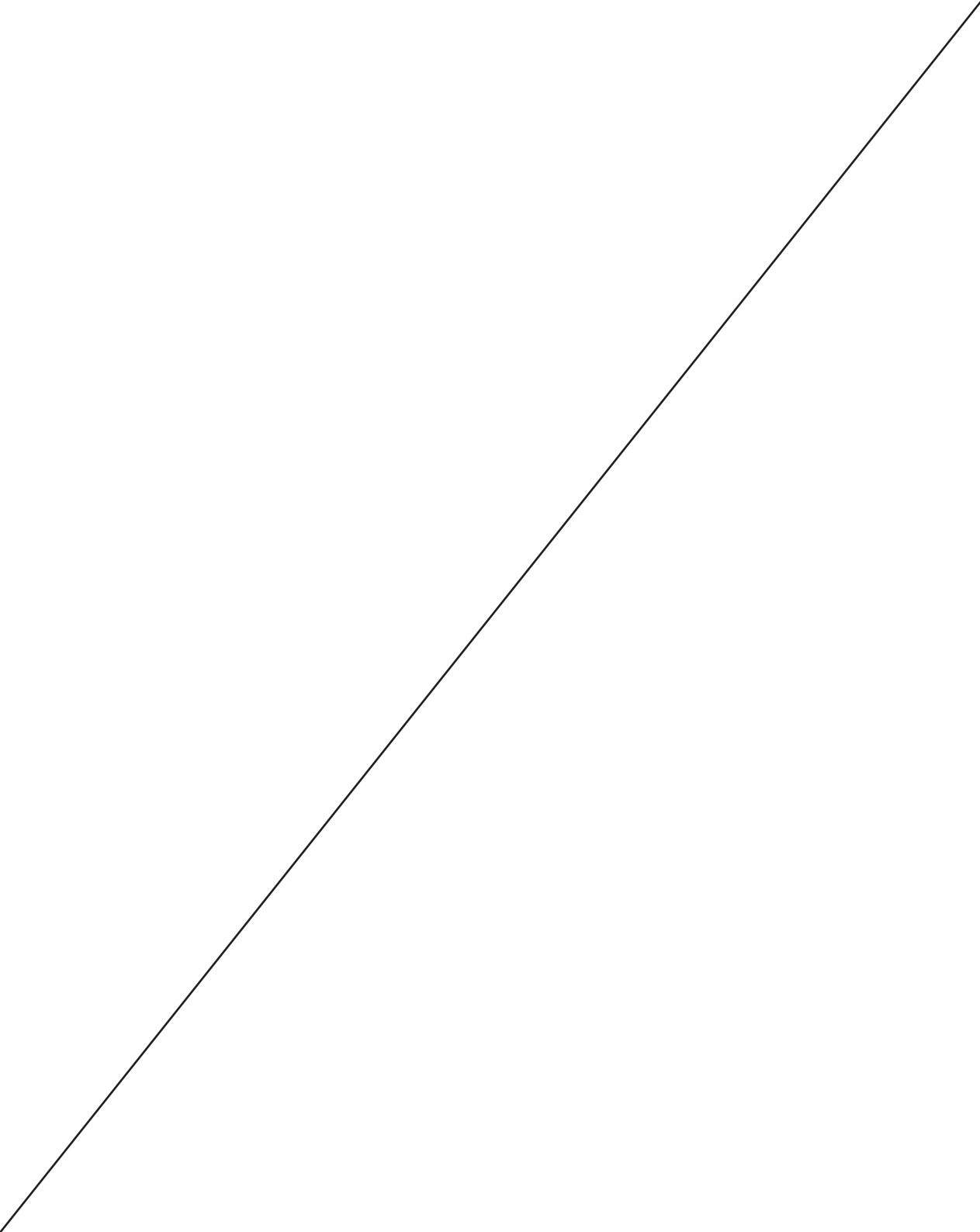
Osnat Trabelsi

produkcija / produced by

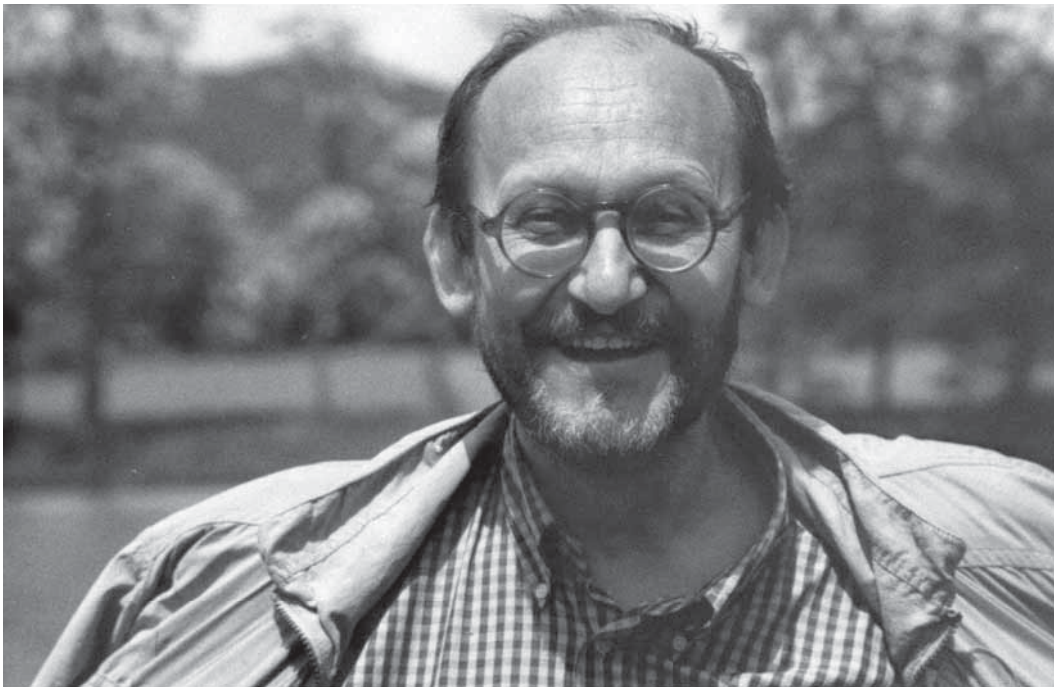
Trabelsi Productions

25.02. / Srijeda, 16-18 h / Wednesday, 4-6 PM / 6TD

# Zaleđe



retrospektiva  
hrvatskog  
neprofesijskog  
dokumentarnog  
filma *croatian non-professional  
documentary film -  
a retrospective*



**Hrvoje Turković**  
selektor programa retrospektive  
hrvatskog neprofesijskog  
dokumentarnog filma

Polazno, u dvadesetim i osobito tridesetim godinama prošloga stoljeća razlika između profesionalnog i 'amaterskog filma' u Hrvatskoj i nije uopće bila u 'profesionalnosti', tj. u stručnosti filmskog rada, nego tek u profesijskom, zaposleničkom, statusu filmaša – je li im rad na filmu središnje životno zaposlenje, ili im je samo svojevrsan 'hobi' – okupacija za slobodno vrijeme koje pojedinci imaju od središnjeg zaposlenja. Amaterski dokumentarni film, ali i drugi filmski rodovi (recimo, igrani filmovi Oktavijana Miletića), u tim je desetljećima imao dosege posve ravnopravne (ponegdje i superiorne) ondašnjem institucijskom, profesijski rađenom filmu..

Naime, filmska djelatnost 'kinoamatera' u Hrvatskoj javila se s početkom dvadesetih godina. Razmjerno brzo, a što je indikacija dostatne proširenosti pojedinaca s amaterskim kamerama i radom, amateri su se društveno samoorganizirali 1928. godine u 'kinosekciju' tada jakog Foto kluba Zagreb, a sedam godina potom (1936.) ta se kinosekcija osamostalila u Klub kinoamatera Zagreb. Iako su se amateri organizirali baš u glavnome gradu, Zagrebu, amatera-pojedinaca bilo i drugdje po Hrvatskoj i oni su sudjelovali na festivalima amaterskog filma i drugim kinonatjecanjima, prisutni u javnome životu...

To se krilo neprofesijskih filmaša ponosno nazvalo 'amaterima' jer su ga tvorili pripadnici dobrostojećeg i uglednog srednjeg i višeg sloja građana, onih koji su se filmu posvetili isključivo 'iz ljubavi', kao ljudi zaraženi novom tehnologijom, fascinacijom koju je donosio filmski svijet i filmsko bavljenje svijetom. To su bili ljudi dovoljno bogati da im nije bilo problemom nabaviti tadašnju uvedenu uskovrpanu amatersku filmsku tehniku (9,5 mm filmsku kameru, pribor, filmsku vrpču) i koji su imali dovoljno slobodna vremena da se sustavno posvete svojem omiljenom (i vrlo ozbiljnom) hobiju: da se sustavno tehnološki i djelatno obrazuju, da prate tehnološke novitete, da rade vlastite filmove iskušavajući različite stilove i rodove, da se sastaju i diskutiraju, organiziraju festivale...

Kako se u to vrijeme hrvatsko proizvodno krilo profesionalne kinematografije još uvijek može držati 'pionirskim' – jer nije bilo institucionalno stabilne proizvodnje ni nekog vezanog stilskog razvoja, nego je sve ovisilo o individualnim dosezima i prigodama – stručnost, tj. tehnološka i stilska upućenost kinoamatera bila je uglavnom ravna stručnosti onih ljudi koji su se profesionalno posvetili filmu i od njega živjeli, a društveni status mnogih amatera čak i ugledniji (bili su liječnici, pravnici, poduzetnici, inženjeri, plemenitaši...). Uostalom, kad je zatrebalo, amateri su pozivani da, kao osposobljeni filmaši, povremeno izrade i naručene filmove, dakle radili su profesionalno, a poneki su vremenom i postajali profesionalnim filmašima (npr. Oktavijan Miletić).

Spomenuti Oktavijan Miletić i nešto stariji stomatolog Maksimilijan Paspas bili su ujedno i najistaknutiji amaterski filmaši iz dvadesetih i tridesetih godina (odnosno oni o kojima je povijesno sjećanje jako, a filmovi očuvani i raspoloživi za provjeru). Oba nisu mogla odoljeti, kao ni drugi amateri, da – imajući vlastitu kameru – ne bilježe svoju vlastitu obitelj, prijatelje, svečane prigode... pa su time uhodali ono što profesionalni film zadugo nije mogao zamisliti da mu je dopustivo: obiteljski, privatni film, film natopljen personalnim referencama i sa-

# paralelni, alternativni i subkulturni opstanak - neprofesijski dokumentarizam u hrvatskoj

svim osobnim pristupom. Uzimanje filma kao oblika uspostave personalnog odnosa prema svijetu, kao iskaza što ne skriva već otkriva svojeg autora i njegovu privatnost, ostalo je obilježavajućom stilskom strujom što teče kroz ukupnu povijest amaterskog filmovanja, poslije i kao samosvjesna 'umjetnička' dominanta.

No, istodobno, važan, a možda i glavni razlog zašto su se amaterski bavili filmom i nije bio u tome da samo bilježe vlastitu obitelj i prigodne događaje, nego da se uključe u ono što je film dominantno činio: bilježio svijet dokumentacijski i zamišljajno, a to su nastojali činiti kao društveno legitimiran, potencijalno javan čin, kao ono što valja pokazati svijetu. Njihove dokumentarističke, a kod Miletića, i satirične zabilješke o hrvatskim kraljicima, sajmovima, folklornim temama i važnijim društvenim događajima... bitnim su dijelom povijesne dokumentacije, ali i svjedočanstvom opisno-izlagačkog standarda hrvatskog dokumentarizma između dvaju ratova. I ova crta – uključivanje u obrasce dominantne kinematografije, prinosu njima – ostala je trajno prisutna: velik se dio amatera u našoj povijesti doista težio pridružiti modelu filmovanja koji je profesionalno dominirao, nastojali su biti, barem po filmovima, nerazlučivim dijelom dominantnog filmskog stvaralaštva. Često s uspjehom, često ne, a tako sve do današnjeg dana.

### **Kinoklupski pokret pedesetih i šezdesetih godina – 'umjetnički' dokumentarizam**

Dok je privatni i samoorganizirani amaterizam prije Drugog svjetskog rata postojao kao djelatnost paralelna i ravnopravna profesionalnoj, stvari su se prilično izmijenile u socijalističkom razdoblju nakon Drugoga svjetskog rata, u razdoblju državno uređene kinematografije Socijalističke Federativne Republike Jugoslavije.

Činilo se da je prva promjena u korist amaterizma. Naime, u novom, socijalističkom, društvenom uređenju širenje amaterizma postalo je političkim programom: sustavno su se počeli osnivati kinoklubovi po Hrvatskoj kao provedba programa 'širenja kulture u narodu', odnosno ideje 'tehnika narodu', te je kinoamaterizam postao pristupačan svima zainteresiranima, ne samo dobrostojećim građanima (kijih je tada rapidno nestajalo). Kinoklubovi su osiguravali neku tehniku, filmsku vrpču, njezinu laboratorijsku obradu, u njih se mogao upisati svatko tko je bio zainteresiran za film, tu se putem tečajeva stjecalo temeljno djelatno filmsko obrazovanje i njegovalo se aktivno snimanje filmova. Iako su prve novoosnovane klubove organizirali pretežito stariji ('pre-dratni') amateri koji su polazno imali svoju tehniku, u njih su ubrzo počeli priticjati mladi članovi, studenti, ili tek završeni studenti, čak i gimnazijalci (a osnivali su se i dječiji kinoklubovi) koristeći klupske tehničke usluge. No, ironijski, 'demokratizacija' amaterizma povukla je i njegovo sustavno 'deklasiranje'. Naime, amaterizam je ovim specijaliziranim i programiranim klupskim tipom organizacije postao svojevrsnim kinematografskim (i socijalnim) 'rezervatom' – amaterska 'kinematografija' nije se računala u 'ozbiljnu kinematografiju', amateri su držani 'neprofesionalcima', a njihovi filmovi područjem samorazumljivog 'diletantizma', prihvatljivog samo u granicama 'rezervata', ali ne i na terenu 'ozbiljne', odnosno 'prave' (profesionalne) kinematografije. Taj je odnos dijelom bio uvjetovan i početničkim profesionalizmom dominantne kinematografije te javnom (kritičarskom, ali i unutarstrukovnom) borbom oko uspostavljanja svjetski važećih tehničkih i stilskih normi u rastućoj filmskoj industriji. Dok su profesionalci podliježali obaveznim normativnim zahtjevima, nije se držalo da ti zahtjevi obvezuju i amatere, nego da za njih vrijede samo fakultativno, po osobnom izboru i ambiciji pojedinog amatera. Granica između obvezujućih (profesionalnih) i onih neobvezujućih ('amaterskih') uvjeta filmskoga rada postala je i društveno statusna razdjelnica, ona koja je profesionalce oštro dijelila od amatera i davala im automatski privilegiran društveni i strukovni status u odnosu na amatere.

No ovaj 'rezervatski' položaj amaterizma, izuzet iz 'profesionalnih' normi, otvorio je mladim amaterima izgled koji su u dominantnoj profesionalnoj kinematografiji bili neusporedivo zakočeniji, politički pod većom kontrolom. Naime, marginalnost i rezervatski status amaterizma tolerirao je ne samo 'neprofesionalnost', nego i 'neozbiljnost' – otvarao je mogućnost da u tim uvjetima zaigrana mladež sebi dopusti individualne 'nekonvencionalnosti', individualne 'proizvoljnosti' i u odnosu na dominantne oblike filmovanja i u odnosu na proklamirane vrijednosti (i one ideološke i one estetičke). Klupska i amaterska sredina tako je dobila mogućnost da se



slobodnije razvija u sredinu prilično neovisna, individualizirana, subkulturalna stvaralaštva, svojevrsnu 'alternativu' dominantnoj kinematografiji.

A ta se mogućnost ubrzo stvarno i 'iskoristila'. Ona je samosvjesno artikulirana u drugoj polovici pedesetih, a osobito u šezdesetim godinama. Bilo je to vrijeme postupna uvođenja liberalnije komunističke politike u bivšoj Jugoslaviji pa su taj liberalizacijski trend koristili umjetnici i intelektualci te programski počeli raditi u duhu i pod utjecajem tada snažnog svjetskog (uglavnom zapadnjačkog) pokreta modernizma, njegove avangardističke grane. Od ranije prisutne romantičarske predodžbe o umjetnosti kao individualnoj ekspresiji umjetnika, prisutne od ranog modernizma s početka dvadesetog stoljeća i u Hrvatskoj, oživjele su tijekom pedesetih, a postale izričito glasnim u šezdesetima.

Renesansa modernizma bila je nešto lakša u 'individualnim umjetnostima', onima u kojima su umjetnici stvarali kod kuće, u ateljeima i mogli se na tim mjestima i sastajati – u književnosti, slikarstvu, glazbi, odnosno među umjetničkim kritičarima. Mnogo je bila teža u 'kolektivnoj umjetnosti' kakva je bio profesionalni, institucionalni film, jer je taj bio i daleko pomnije ideološki nadziran i samonadziran, a i još uvijek pod dojmom potrebe mjerodavnije 'znanstvene', profesionalne normizacije. Tako je upravo amaterizam sa svojom rezervatskom opuštenošću, društvenom i političkom 'marginalnošću', a opet i s prevladavajuće individualnim radom na filmu (filmove bi snimao i obrađivao pojedini amater, tu i tamo u suradnji s malim društvom kolega) postao mjestom rana prodora modernizma u film.

Modernističke ambicije osobito su bile prisutne u mladim filmaša što su prilazili kinoklubovima. Oni su u kinoklube najčešće i dolazili s već artikuliranim shvaćanjem filma kao nadasve umjetničke djelatnosti sa samoizražajnim zadacima. Snimanje tipičnih dokumentarističkih motiva – etnografsko-prirodnih sredina, starih urbanih cjelina, umjetničkih djela, ali i neposredna životnog ambijenta prema kojemu čovjek ima produbljen odnos – nastojalo se utemeljiti na naglašeno osobnom promatračkom i općedoživljajnom senzibilitetu autora, učiniti očitovanjem njegove opservacijsko-meditativne osjetljivosti. Filmovi su težili biti pomno slikovno kadrirani, montirani tako da izoštre vizualnu osjetljivost za prizore i za često zanemarene a dojmpljive prizorne detalje, ali i da svojim pomnim hodom evociraju ono raspoloženje koje omogućuje danu opservacijsku selektivnost. Kao i poneki tadašnji igrani amaterski filmovi, i dokumentarci su bili zapravo podjednako dokumentima prizora kao i dokumentima filmski dosegnuta mentalnog stanja, osobitog svjetonazornog 'raspoloženja' autora.

Opredijeljeno, a gotovo i programatski, takvim su filmovima bili dokumentarci Mihovila Pansinija – jedne od izrazitih i važnih osobnosti modernističkog pokreta, dokumentarci iz druge polovine pedesetih (npr. 'Žagorski cug, 1955; 'Kamen diže sebi spomenike'; 'Siesta', 1958. i dr.), kao i filmovi Ivana Martinca, koji je nakon izrazito 'igrano' postavljenih filmova s egzistencijalistički 'otuđenim' likovima na prijelomu s pedesetih na šezdesete (trilogija 'Suncokreti', 1960; 'Rondo', 1962. i dr.), počeo svoj meditativni pogled sve više usmjeravati zatečenim splitskim vedutama i mediteranskim 'situacijama' ('Meštrović – egzaltacija materije', 1960; 'Monolog o Splitu', 1961., 'Mrtvi dan', 1965; 'Atelier Dioklecijan', 1967. i dr.). Taj je meditativno opredijeljen dokumentarizam ovih snažnih i plodnih autora postao utjecajnim modelom dokumentarističkog pristupa i za druge amatere sve do današnjeg dana, a osobito je obilježio 'splitski krug' amatera ne samo u šezdesetima (V. Nakića, R. Kursara, A. F. Stasenka...) nego i u sedamdesetim i osamdesetim godinama (P. Fradelić, B. Karabatić, D. Tasić ...). Iako drugačiji duhom, stanovita osobna selektivnost s elementima igrara karakterizirala je i plodno amatersko stvaralaštvo Ljubiše Grlića. Takav je amaterski dokumentarizam svojom izdašnom meditativnošću, 'atmosferičnošću' dao svojevrsni legitimizacijski predložak i profesionalnom, tzv. autorskom dokumentarcu šezdesetih godina, u kojem je sugestija pažljivo montiranih slika 'bez riječi' postala važnom stilskom monetom (filmovi Ede Galića, Petra Krelje, Krste Papića, Zlatka Sudovića, Zorana Tadića, Bogdana Žižića ...).

**Dokumentarni radikalizam eksperimentalističkog pokreta i potonje eksperimentalističke 'struje'**  
Samosvjestan osjećaj posebnog 'umjetničkog poslanja' ove meditativne struje, kao i utjecaj predložaka avangardnih trendova okolnih umjetnosti (iz slikarstva, glazbe, kazališta, književnosti...) brzo se u šezdesetim godinama zaoštrio u avangardistički program i traganje u sklopu kinoklubova.

Uglavnom s inicijativom i 'poetičkim' vodstvom Mihovila Pansinija, koji je organizirao diskusije o 'antifilmu' i 1963. pokrenuo bienalni festival eksperimentalnog filma (GEFF), ali i sklonostima i radom drugih autora (Vladimira Peteka, Tomislava Gotovca, Anđelka Habazina, potom Mladena Stilinovića i drugih) u Zagrebu se iskristalizirao 'eksperimentalni film' kao programsko stvaralačko krilo.

S protunarativnim impulsom, eksperimentalni se film narativnoj dominantni kinematografije suprotstavljao 'performativnom' postavom prizora (portretnim praćenjem stanja glavnoga lika, likova uhvaćenih u dokolici, mirovanju ili u repetativnim situacijama, bez akcijskih perspektiva), ali je svoju glavnu domenu imao baš u dokumentarističkom pristupu. Glavna se eksperimentalistička 'revizija' prevladavajućeg dokumentarističkog pristupa sastojala u tome što se – umjesto izbora tipičnih važnih' tema dominantnog dokumentarizma i složenih interpretativnih razrada – usredotočivalo na 'usputne', događajno 'neintrigantne', 'rutinske' vidove stvarnosti, ali one koji tvore dominantnu 'pozadinu' naše odomaćenosti u životu, autorove svakodnevnne emotivno obilježene sredine. Takvim su prizornim temama eksperimentalisti prilazili s naglašenim, često jednoobraznim, metodskim pristupom ('strukuralistički'), ponekad izrazito minimalistički (i u snimateljsko-montažnom postupku i u 'minimalističkom' predmetu promatranja; a tu je odliku tadašnjeg eksperimentalnog zagrebačko-splitskog eksperimentalnog filma pokojni srpski teoretičar Dušan Stojanović nazvao 'fiksacijom'). Takvi su izrazito bili filmovi Tomislava Gotovca ('Pravac', 'Kružnica', 'Plavi jahač', '29', 'T'...), neki filmovi Mihovila Pansinija ('Dvorište', 'Scusi signorina'), filmovi Ivana Martinca (u dosljednoj stopljenosti s njegovim meditativnim pristupom: 'Mrtvi dan'; 'I'm mad'), ali takvi su bili i dinamični filmovi Ante Verzottija, izrazito selektivna fokusa ('Twist twist', 'Fluorescencije'...);

Ova fokusirana, minimalistička dokumentarističnost imala je svoje nastavljajuće i obnavljače među umjetnicima i modernističkim orijentiranim neprofesionalcima i u sedamdesetim i osamdesetim godinama – npr. (npr. u više filmova Ivana Faktora, osobito njegov 'Autoportret'; potom u filmovima Branka Karabatića), a osobitom je bila crtom rane konceptualističke video-umjetnosti u sedamdesetim i osamdesetim. Ostala je i do danas, prisutna, recimo, u filmovima Ane Hušman, Željka Radivoja, Milana Bukovca...

Zapravo, velik dio suvremene eksperimentalističke scene – bilo one klupske i neovisne (osobne produkcije), bilo one koja danas djeluje u proto-profesionalnim uvjetima zahvaljujući državnoj subvenciji i drugim institucijskim potporama, izrazito je dokumentaristički obilježen, pružajući stalnu, naglašeno osobnu sliku svijeta, odnosno sliku raznovrsna osobnog doživljavanja svijeta.

### **Mnogostrukost neprofesijskog dokumentarizma**

No, važnost koju ove personalizirane, meditativne i eksperimentalističke verzije dokumentarizma imaju za dokumentarističku, i općefilmsku, povijest hrvatskog filma nikako ne smije potisnuti važnost i onog krila neprofesijskog dokumentarizma u kojem se – pod osobitim uvjetima klupskog i osobnog rada – nastojalo razradivati dominantne obrasce dokumentarizma.

Onako kako je personalizizam obiteljskog filma (koji je stalnom dominantnom formom 'društveno neorganiziranog', obiteljskog amaterizma) omogućio da se meditativni, personalistički dokumentarizam 'prirodno' javi i u amaterskim društvima kad su se 'privatni' amateri počeli udruživati, a legitimna 'privatnost' filmskog pristupa postala dobrim tlom za 'umjetnički personalizam' koncem pedesetih i početka šezdesetih, a potom i put personalističkom radikalizmu eksperimentalnog dokumentarca, tako je on otvorio i 'pitomije', odnosno standardnije varijante personalističkog pristupa (neki od njih u tradiciji 'poetskog dokumentarca').

Na primjer, javilo se izrazito poetsko-impresionističko bilježenje kao legitimna dokumentaristička podvrsta (Tatjana Ivančić s nizom svojih filmova, npr. 'Burom'; ili primjerice D. Čučić s 'Filmom protiv autora'; ili T. Vereš i M. Bukovac s 'Tour-retour' itd.). Potom konceptualno izričitija, težična evokativnost asocijativnih montažnih nizova (npr. M. Hodak s 'Rukama'; Ž. Luković s '24 sata'), a taj se tezično-evokativni pristup znao usmjeriti i u socijalno-kritičkom pravcu (npr. P. Trinaestić s 'Ho-ruk'; M. Mikuljan s više socijalno kritičkih filmova te dojmljivim 'Druga strana obale').

Stanovita pokretljivost i lokacijska prisutnost amatera s vlastitom tehnikom, te odsutnost administrativnog petljanja, učinila je da su u ponekim kriznim trenucima društva – recimo za vrijeme Domovinskog rata – upravo amateri bili (onako kako su to danas vlasnici mobitela) prvi priručni filmski svjedoci, svjedoci 'na terenu' kriznih situacija i događaja. Njihovi su zapisi trajnim arhivskim dokumentima povijesti – no, ponekad su uspijevali više od onog što su uspijevali institucijski dokumentaristi: u bogato detaljnom (opservacijski 'slobodnijem'), snažno evokativnom ocrtavanju atmosfere, kao primjerice Ivan Faktor s 'Osijek petak 13.09.1991.'

Uz to, cijelo se vrijeme javljalo amatera koji su nastojali davati prilog proširenim dokumentarističkim vrstama. Ponavljano su se, primjerice, javljali filmovi u kojima su autori (i odrasli i djeca) nastojali dokumentirati narodne običaje, obrte što su ih uočavali u svojoj sredini, a kojima je prijetilo izumiranje (kako to svjedoči izdvojen program – 'Susjedska 'etnografija)'). Učestale su i reportažne forme kojima su se tematizirali socijalni problemi ili intrigantni vidovi životnog trenutka (svojevrсна varijanta 'antropologije suvremenosti': npr. Zrinka Vrane, 'Prometna policija'; ili združeni rad srednjoškolkini 'Krešo'). I jedno i drugo bilo je uglavnom rađeno po modelu odgovarajućih televizijskih emisija – folklornog programa i televizijskih reportaža. Česta niskostandardnost televizijskih predložaka u koje su se tipično ugledali amateri činili su da je i razina mnogih takvih filmova znala biti niskostandardna, te je prihvat tih filmova bio često podcjenjivački. Ali, valja reći da je – kao uostalom i u profesionalnom okružju – ova svojevrсна 'susjedska etnografija', a i reportažno svjedočenje o suvremenosti, znalo dati etnografski i povijesno vrijedne, a ponekad i vrlo zabavne i vješte priloge, koji su u rangu visokovrijednih dokumentarističkih i reportažnih ostvarenja (kako to svjedoče spomenute reportaže, odnosno impresionističko-folkloristička studija 'Zagorje libre' proizašla iz trakošćanske filmske radionice).

### Suvremena situacija

Nametnuta izolacija amaterske kinematografije od profesionalne i stanovit duh 'izolacionizma' – pokušaja samih amatera da uzvise 'slobodu' svojeg stvaralaštva nasuprot onome profesionalnome (ovisnome o novcu, intervencijama naručitelja i ideološkim proskripcijama) i da proglase svoj amaterizam moralno i estetski superiornim profesionalnoj kinematografiji – potrajao je nekih desetak godina, od konstitutivnih pedesetih do dobrog dijela šezdesetih. No već u drugoj polovici šezdesetih godina taj je izolacionizam počeo slabjeti, biti 'propusnijih' granica, da bi ga u novije doba gotovo posve nestalo. U uvjetima u kojima nije postojao uhodan način 'ulaska u profesionalnu kinematografiju' (jer su sva mjesta već bila 'zaposjednuta'), manji se broj amatera 'prebacivao' u profesionalce 'posebnim kanalima' (npr. Zlatko Sudović po organizacijskom 'društvenom' angažmanu, Milan Šamec kao filmski organizator, opet po angažiranom organizacijskom radu, a neki po inozemnom studiju filma na koji su se kvalificirali po svojim amaterskim filmovima: Rajko Grlić, Lordan Zafranović). No, do načelnog 'otvaranja' profesionalne sredine došlo je tek snažnijim tektonskim promjenama u globalnoj kulturnoj situaciji.

Prvo, prodor postavki tzv. autorskog filma u šezdesetim godinama potkrijepljen trajnim nezadovoljstvom s postojećim sustavom financiranja i proizvodnje domaćeg filma, te cehovske zrtvorenosti te sredine, imao je svoj rezultat u promjeni sustava financiranja polovicom šezdesetih: državni proračunski novac nije više išao izravno producentima, nego autorskim projektima koje su birale 'stručne komisije' na temelju natječaja, a autori koji su dobili potporu potom su birali producente koji im odgovaraju. U tom novom sustavu mogao se natjecati bilo koji filmaš bez obzira na to odakle dolazio (samo ako je imao neku filmsku 'pretpovijest'), pa su

se i poneki amateri natjecali za potporu, a poneki je uspjeli i dobiti (npr. Ivan Martinac, Vladimir Petek, Lordan Zafranović...). Time su dobili i mogućnost da rade svoje filmove pod izdašnjim profesionalnim uvjetima. Najčešće bi birali rad u nekoj manjoj producerskoj družini, a tada je bilo omogućeno razmjerno lako osnivanje (npr. u tzv. 'filmskoj radnoj zajednici'), s time da se jedna (FAS – Filmski autorski studio) izlučila iz same kinoklupske sredine. Uostalom, istodobno s ovim zbivanjima u Hrvatskoj, cijelo se krilo srpskog autorskog (profesionalnog) filma u šezdesetima artikuliralo od prijašnjih amatera (D. Makavejev, K. Rakonjac, M. Babac, A. Petković i dr.) i time ukazalo na mogućnost 'evolucije' amaterizma u profesionalizam na ukupnom jugoslavenskom području.

No, mogućnosti 'prebacivanja' amatera u profesionalce mnogo je snažnije pridonijelo širenje televizijske filmske produkcije. Televizijske postaje, utemeljivane od sredine pedesetih godina, doživljavale su snažan rast tijekom šezdesetih i sedamdesetih: raste broj televizora po domaćinstvima, raste broj gledatelja, distribucija televizijskih signala obuhvaća sve veće područje republika, povećava se dnevni raspon programa, pa se u skladu s tim povećavaju programska-produkcijske potrebe televizija, a time i potrebe za koliko-toliko obrazovanim kadrom: snimateljima, montažerima, redateljima... Amaterska sredina s ljudima koji su prošli tečajeve i imali iskustva u radu s filmom i to u svim tim zanimanjima, postala je izvorištem i televizijskih profesionalaca. Amateri su se ili zapošljavali na ondašnjim televizijskim postajama (u Hrvatskoj na Televiziji Zagreb), ili su postali stalnim 'vanjskim suradnicima'.

Iako je cijeli proces bio pretežno 'jednosmjernan' – od amaterizma ka televizijskom i kinematografskom profesionalizmu, imao je i važne 'povratne' vidove. Mnogi izvorni amateri ubrzo su se u profesionalnoj sredini osjetili 'zauzdanim' u rutinske poslove (osobito na televiziji), ili su naišli na vrlo nesustavnu (krajnje neizvjesnu) potporu subvencijskih tijela kinematografije, koja nije jamčila redovit filmski rad. A k tome, mnogi su ostali osjećajem 'umjetničke' i društvene pripadnosti vezani uz svoje klupske sredine, pa su poneki nastavljali, paralelno sa svojom profesionalnom filmskom djelatnošću, djelovati i u kinoklubovima, ili kao samostalni autori, dakle i dalje raditi filmove 'amaterski', 'izvanprofesijski', po svojoj poetici, 'slobodni' od stega svojeg zaposleničkog mjesta. Tako su mnogi radili 'dvostručno': npr. Vladimir Petek, Ivan Martinac, a poslije Marijan Hodak, Branko Bubenik, Boris Poljak, Damir Čučić, Milan Bukovac i dosta drugih. Poneki su od njih pritom u svoj amaterski rad donosili i svoju 'profesionalnu tehnologiju' i izrađivačke norme, pa su i njihovi 'neprofesijski' filmovi gubili onaj 'tehnoški biljeg' amaterizma (loših tehničkih uvjeta snimanja i opreme filma) koji su kinoklupski filmovi zadugo imali.

No, granice između amaterizma i profesionalizma ne samo da su postale vrlo 'prohodne', nego su se postupno u devedesetima, a osobito u novom mileniju, počele sve više zamagljivati, da bi u novije vrijeme izgubile gotovo potpuno svoju pouzdanost – razlike između filmova koji nastaju 'amaterski' od onih koji nastaju 'profesionalno' postale su krajnje nesigurne, maglovite i jedva kad važne.

Tome je ponajviše pridonio tehnološki prijelom: postupan, ali temeljiti prelazak iz filmske tehnologije na video tehnologiju. Taj je trend prvo zahvatio upravo kinoklube, čim je videotehnologija postala jeftinija i pristupačnija. Oni su svojim, kakvim-takvim, subvencijskim novcem mogli kupovati videotehnologiju i tako su već koncem osamdesetih, a osobito početkom devedesetih, gotovo svi klubovi prešli na videotehnologiju. Na revije amaterskog, neprofesijskog stvaralaštva prestala su pritjecati djela na filmskim vrpcama (na super 8mm vrpci ili na 16 mm vrpci) i posve su zadominirala videodjela. No, sličan se proces odvijao i na kinematografskom i televizijskom području. Televizijska produkcija se zadugo (osim one u studijima) temeljila na filmskoj tehnologiji. Ali pojavom prijenosne videotehnologije i njezinim usavršavanjem i televizijska produkcija prelazi postupno, do danas potpuno, na nju – film prestaje biti televizijskom tehnologijom. Slično se dogodilo i sa samom kinematografijom: tijekom devedesetih godina progresivno je smanjivana proizvodnja na filmskoj vrpci te se omjer djela koja su prikazivana filmski i onih na videu na nacionalnom festivalu kratkih i srednjemetražnih filmova, Danima hrvatskog filma, drastično priklonio onima na videu (iako je uporaba filmske tehnologije i do

danas zadržala svoj prestižni opstanak na kinematografskom području, osobito onom cjelovečernjih filmova). Ova prekretnica, dodatno osnažena ubrzanim tehnološkim usavršavanjem koje je značilo približavanje jeftinijih ('neprofesionalnih') video-formata profesionalnima te veće mogućnosti dotjerane obrade filmova (osobito pojavom kompjutorske obrade i digitalnih formata), pridonijela je tome da su granice između 'siromaškog' snimanja filmova u neprofesijskim uvjetima i onog 'profesionalno bogatijeg' bile sve manje, a i sve manje prepoznatljive u finalnim proizvodima, u 'izgledu' samih djela.

Kako su sada i pojedinci mogli osigurati privatnu videotehnologiju i raditi filmove po prihvatljivoj tehnološkoj normi, javlja se sve više 'samostalnih autora', onih koji ne pripadaju ni nekom amaterskom klubu, niti rade u profesionalnim studijima ili s profesionalnim producentima. Mnogi pojedinci, odrasli u atmosferi i važnosti audiovizualnog - 'medijskog' - svemira (filmsko-televizijsko-videoumjetničkog), a obrazovani na nekom relevantnom području, posebno likovnih umjetnosti, počinju raditi autonomne filmove, velikim dijelom u modernističkoj tradiciji, ali mnogi i u tradiciji dominantnih filmskih stilova. Dokumentarizam i nadalje postaje ključnim rodnom što protkiva takvo stvaralaštvo, pa su dokumentaristički prilozi i iz eksperimentalno-filmske tradicije (sada prosljeđivane u video-tehnologiji) i iz novije jake videoumjetničke tradicije postali važnim dijelom suvremenog reprezentativnog dokumentarizma u Hrvatskoj, ravnopravno se natječući na različitim filmskim festivalima, ponekad prikazivani i na televiziji.

Tako je danas stvorena situacija da izrada antologijskog programa novijih 'neovisnih' (neprofesijski nastalih) filmova zapravo jest izrada antologije suvremenih dokumentarističkih dostignuća uopće, očitujući cijeli spektar dokumentarističkih stilova i opredjeljenja. Moguće je, recimo, naići na suptilno klasično dokumentarističko (protoetnografsko), atmosferom nabijeno, svjedočanstvo R. Karalića 'Stonoga', ili E. Lenića 'Cuki'. Tu je i 'film o umjetniku' - Ž. Radivoja 'Rubikon' - koji je, iako u tradiciji filmova o umjetnosti, dan s naglašenom 'eksperimentalističkom revizijom' - film je svojevrsnom iskaznom performansom, a cijeli dan u konceptualnom jednom kadru. Ž. Zekanović nastavlja s impresionističko-ekspresionistički evokativnim stilom (Hart of an immigrant), a slično, iako naizgled 'nepripranije' izrazito je evokativan M. Papić (Zagreb, Hrvatska). Opet, Ana Hušman u svojim samostalno proizvedenim filmovima njeguje raznovrsni eksperimentalistički temeljen 'konstruktivni' dokumentarizam (s čestim korištenjem žive animacije: 'Daily progress'; 'Plac'), dokumentarizam s izrazito obojenom opažalačkom osobnošću, ponekad i izrazitom tematskom autoreferencijalanošću (npr. isповijedna rekonstrukcija prošlosti u 'Kući').

Današnja skliskost granica između neprofesijskog rada i onog profesijskog vjerojatno će onemogućiti, ili barem otežati, izradu ovakvih specijaliziranih programa 'neprofesijskog filma' u budućnosti - kriterij profesijska-neprofesijska djelatnost vjerojatno će vrijediti samo za poneke segmente audiovizualne kulture (one reprezentativno komercijalne, bilo kinematografske, bilo televizijske), ali na većini ostalih strana bit će izrazito irelevantna - kako je to bila i u nijemome, pionirskom razdoblju, od kojeg smo počeli.

Hrvoje Turković  
selektor

**Hrvoje Turković**  
*selector of the retrospective of Croatian  
non-professional documentary film*

ZagrebDox 2009

### **Amateur documentaries in the 1920s and 1930s**

*In the beginning, in the 1920s and in particular the 1930s, the main difference between professional and 'amateur film' in Croatia was not at all related to professionalism, or in other words the level of expertise involved in the production of films. Instead this difference was based on the professional, or employment, status of the film maker, as in whether making films was their main source of employment or whether it was a kind of hobby that they did in their free time when they were not working. In this period, the standard of amateur documentary films, as well as other film genres (for example, Oktavijan Miletić's feature film), was on a total par (and sometimes even superior) with the institutions of the time, and professional productions...*

*To be more precise, amateur film makers started to become active in Croatia at the beginning of the '20s. Relatively soon afterwards, in 1928, these amateurs organized themselves socially into the cine-section of the then influential Zagreb 'Foto Club'. This can also be taken as evidence of an adequate spread of individuals with amateur cameras. Seven years later (1936), the cine-section turned into the independent club of amateur film makers in Zagreb. Although these amateurs were based in the capital city, Zagreb, there were other amateurs in other parts of Croatia who participated at amateur film festivals and other cinematic competitions and were thus present in public life...*

*This branch of non-professional film makers proudly called themselves 'amateurs' because due to the fact that they came from the upper and middle classes and were upstanding and well-off members of society, their dedication to film was exclusively out of love. They were people who were enthralled by the new technologies, and had a fascination for the world of film and the film going world. They were also people who were sufficiently wealthy to be able to afford the recently introduced narrow film amateur equipment (9.5 mm camera, equipment, film) and who had enough free time to be able to systematically dedicate themselves to their favorite (and very serious) hobby. This involved methodologically educating themselves about technology and filming techniques, following the latest technological developments, making their own films, experimenting with different styles and genres, meeting up to discuss things, organizing festivals...*

*The Croatian branch of professional cinematography at that time could still be considered to be 'pioneering', since there were no institutionally stable production companies, or stylistic developments connected to this. Instead, it depended on individual achievements and opportunities. The level of expertise of amateurs, or in other words their technological and stylistic knowledge, was at an equal level to those people who professionally dedicated themselves to film and lived from it. In fact, the social status of a large number of amateurs was often higher (they were doctors, lawyers, business people, engineers, members of nobility...). Moreover, whenever it was required, as competent film makers amateurs were sometimes called upon to make films to order. Thus, they did work professionally, and sometimes became professional film makers (e.g. Oktavijan Miletić).*

# parallel, alternative and sub-cultural survival – non-professional documentary film making in croatia

Oktavijan Miletić, and the slightly older dentist Maksimilijan Paspas, were the most famous amateur film makers in the '20s and '30s (they are widely remembered in historical memory and their films are still preserved and available to be watched). Like other amateurs who had their own cameras, neither of them could resist filming their own family, friends, and festive occasions. In doing so, they achieved what professional film could not even consider doing for a long time: family, private films, films full of personal references that took a totally personal approach. The use of film as a way of positioning one's personal relation towards the world, as evidence that doesn't hide but reveals the author and their intimate self, remained a significant stylistic trend that ran throughout the entire history of amateur film, later on as the dominant self-conscious 'artistic' trend. However, the principal reason as to why amateurs engaged in film making was not to record their own family and natural events, but to engage in what film principally does: to record the world documentarily and thoughtfully, aiming to do so as a socially legitimate and potentially public act, and to present something that is worth showing the world. Their documentaries, such as Miletić's satirical observations about the Croatian countryside, fairs, folklore and important social events are important historical documents, and bear witness to the descriptive – exhibition standard of Croatian documentary film-making between the two world wars. This trend, which is also contained within the framework of dominant cinematography and the one that they subscribed to, has remained constantly present: a large portion of the amateurs in our history aspired to be a part of a filming model that was dominated by professionals, and tried, at least through their films, to be an indiscernible part of the dominant film productions. This has carried on all the way to the present day, sometimes successfully and sometimes not.

### **The cinematic club movement of the 1950s and 1960s – artistic documentaries**

Although before the Second World War, private and self-organized amateur film-making was an activity that was on a par with professional film-making, things considerably changed in the socialist period after the Second World War. This was the period when the state organized cinematography of the Socialist Federal Republic of Yugoslavia came into effect.

The first change was actually of benefit for amateurs. Namely, in the new, socialist social organization, the expansion of amateurism became a political program. Due to the implementation of the 'expanding culture in the nation' program or the idea of 'national technique', they started to systematically establish cinematic clubs throughout Croatia. Thus, amateur cinema became accessible to anyone who was interested and not only to the more well-off citizens (who were rapidly disappearing at this time). The cinematic clubs ensured the technology, film tape, and laboratory production, and anyone who was interested in film could join them. They were also able to acquire a basic knowledge about film making through courses, knowledge that they could then go on to nurture through actively making films. Although the first newly founded clubs were organized by mainly older 'pre-war' amateurs who had their own techniques, young members soon started to join these clubs, as well as students, and even graduates and high school students (children's cinematic clubs were also established) used the clubs' technical services.

Ironically, however, the democratization of amateurism made it lose its systematic declassification. Amateurism in this form of specialized and programmatic type of organization into clubs became a kind of cinematographic (and social) 'ghetto'. Amateur cinematography was not a part of serious cinematography, amateurs were non-professionals and their films were just a form of self-reflective dilettantism, acceptable only within the confines of the ghetto, and in not within the realm of serious or proper (professional) cinematography. This relation was partly conditional upon the early professionalism of the dominant cinematography, as well as a public (critical and also internal) struggle about the creation of a globally relevant technical and stylistic standard within the emerging film industry. Whilst professionals laid out the obligatory normative demands, these demands were not considered to be obligatory for amateurs. For them they were merely guidelines, to be followed as a matter of personal choice and based on the ambitions individual amateurs. The boundary be-



tween the obligatory (professional) and non-obligatory (amateur) conditions of making films became a division of social status, which sharply divided the amateurs from the professionals and gave them an automatic privileged social and professional status in relation to the amateurs.

However, this new 'ghettoized' position of amateurism, separated from 'professional' standards, gave young amateurs prospects that, in the predominantly professional cinema, were incomparably hindered and under stronger political control, because the marginal and ghettoized status of amateurism tolerated not only 'non-professionalism', but also 'frivolity': it allowed the fascinated youth to indulge in individual 'unconventionalities' and individual 'arbitrariness' both in relation to predominant film forms and in relation to proclaimed (ideological and esthetic) values. Clubs and amateurs thus had an opportunity to develop a rather autonomous, individualized, subcultural creativity, a kind of 'alternative' to the predominant cinematography.

This opportunity was soon 'used up'. It was self-confidently articulated in the late 1950s, and particularly in the 1960s. It was the time of gradual introduction of a more liberal communist policy in former Yugoslavia. Using this trend, artists and intellectuals started working in the spirit and under the influence of modernist movement, then strong in the world (and particularly in the West), and its avant-garde. Romantic ideas of art as an artist's individual expression, present in Croatia since early Modernism from the turn of the century, were revitalized in the 1950s and became very loud in the 1960s.

The renaissance of modernism was somewhat easier in 'individual arts', those that enabled artists to work at home and in studios where they could meet – literature, painting, music, as well as for art critics. It was much more difficult in 'collective art' such as professional, institutionalized film making, because it was under strong ideological scrutiny and subject to self-censorship. It also felt the need for more competent, professional standardization of the 'trade'. This is how amateurism, owing to its ghettoized relaxed quality and social and political 'marginal' position and to predominantly individual work on film (films would be shot and processed by individual amateurs, only now and then with a little help from a group of friends), became the point of modernisms' early penetration into cinematography.

Modernist ambitions were particularly present among young filmmakers who were joining cinema clubs. They would join the clubs with already articulated views of cinematography as of a primarily artistic activity with self-expressive tasks. They tried to base filming of typical documentarist motives – not only ethnographic communities and nature, historical cores of cities, works of art, but also direct surroundings of everyday life with which man has a deep relation – on a pronouncedly personal, observational sensitivity of an author and make it an expression of one's observational and meditative perceptiveness. Such authors tended to frame and edit their films in such way as to sharpen the visual sensitivity for the scenes and for, often ignored, details of the scenes, as well as to provoke with their elaborate approach the mood that enables the given observational selectivity. Just like occasional amateur feature films of those days, documentaries equally represented the documents of the scenes they had captured and the documents of the mental conditions achieved by the films, and, particularly, of their authors' view of life.

Almost programmatically and by their orientation, such were the documentary films of Mihovil Pansini – one of remarkable and important personalities of modernist movement (his films from the late 1950s, such as *Zagorski cug*, 1955; *Kamen diže sebi spomenike*; *Siesta*, 1958 etc.), as well as the films of Ivan Martinac, who, after his markedly 'feature-like' documentaries with existentially 'alienated' characters from the late '50s and early '60s (the *Suncokreti* trilogy, 1960; *Rondo*, 1962 etc.), gradually started redirecting his meditative view to the panoramas of Split and Mediterranean 'situations' (*Meštrović – egzaltacija materije*, 1960; *Monolog o Splitu*, 1961; *Mrtvi dan*, 1965; *Atelier Dioklecijan*, 1967 etc). To the present day, the meditative documentarist approach of these strong and fruitful authors has become a model for many other amateur documentarists;

it particularly influenced the 'Split circle' of amateur film makers not only in the 1960s (V. Nakić, R. Kursar, A. F. Stasenko...), but also in the 1970s and 1980s (P. Fradelić, B. Karabatić, D. Tasić ...). Although different in their spirit, the fruitful amateur films of Ljubiša Grlić were also characterized by certain personal selectivity with elements of fascination. To an extent, the opulent meditative approach and ambience of this amateur documentarism influenced the professional, so called auteur documentaries of the 1960s, in which the suggestion behind the carefully edited images 'without comment' became an important style of the trade (the films of Edo Galić, Petar Krelja, Krsto Papić, Zlatko Sudović, Zoran Tadić, Bogdan Žižić etc).

### **Documentarist radicalism of experimental movement and trends in it**

In the 1960s, the self-confident feeling of a special 'artistic mission' of this meditative stream and the influence of the avant-garde patterns of the trends in other arts (painting, music, theatre, literature...) soon turned into an avant-garde program and search in cinema clubs.

Mostly owing to the initiative and 'political' leadership of Mihovil Pansini, who organized discussions on 'anti-film' and launched the bienalle-type festival of experimental film (GEFF) in 1963, as well as under the influence of the work and tendencies of other authors (Vladimir Petek, Tomislav Gotovac, Anđelko Habazin, followed by Mladen Stilinović and others), 'experimental film' took a more definite shape as a programmatic creative stream in Zagreb

With its counter-narrative impulse, experimental film opposed the predominant narrative of cinematography by offering the 'performing' nature of scenes (by giving portraits of the conditions of main characters, characters caught while at leisure and in repeated situations, with no action perspectives), but its main feature was its documentarist approach. The main experimental 'revision' of the predominant documentary approach was based on the fact that, instead of choosing typical important topics of the predominant documentarism and complex interpretative elaborations, it focused on 'incidental', 'unintriguing' and 'routine' aspects of reality, which, however, make up the predominant 'background' of ours and the author's everyday routine, including emotional routine. For these topics, experimentalists would use an emphasized, often uniform, methodical ('structuralist') approach, sometimes markedly minimalist (in shooting and editing and in choosing a 'minimalist' object of observation - a characteristic of the then experimental films of Zagreb and Split that late Serbian theoretician Dušan Stojanović called a 'fixation'). Such were the films of Tomislav Gotovac Tomislava Gotovca (Pravac, Kružnica, Plavi jahač, 29, T...), some films of Mihovil Pansini (Dvorište, Scusi signorina), films of Ivan Martinac (consequently blended with his meditative approach: Mrtvi dan; I'm mad), including, also, the dynamic films of Ante Verzotti, with their markedly selectiv focus (Twist twist, Fluorescencije, etc).

This focused, minimalist documentary approach had its followers and 'revivalists' among non-professionals oriented to art and modernism in the 1970's and '80s (e.g. in several films of Ivan Faktor, particularly his Autoporet; then, also, in the films of Branko Karabatić) and it was also a characteristic of the early conceptual video art in the '70s and '80s. It can be found even today in the films of Ana Hušman, Željko Radivoj, Milan Bukovac...

Actually, a large part of the modern experimental scene - were it the club and independent scene (personal production) or the today's scene which is proto-professional due to government subsidies and other institutional support - is pronouncedly documentarist, offering a permanent, markedly personal image of the world, that is, an image of heterogeneous personal experience of that world.

### **Multiplicity of non-professional documentarism**

However, although these personalized, meditative and experimental versions of documentarism are important for the history of documentary film in film in general in Croatia, their importance should not obscure the importance of that non-professional part of documentarism which - under specific conditions of working in a club or on one's own - tried to work out the predominant patterns of documentarism.

*Just as it enabled that the meditative, personalist documentarism 'naturally' appears in amateur societies when 'private' amateurs started joining together and the legitimate 'privacy' of film approach became a solid ground for 'artistic personalism' in the late 1950s and early 1960s, and as it enabled experimental documentaries' development into personalist radicalism, the personalism of family film (which is constantly the predominant form of a 'socially unorganized', family amateurism) has opened some 'tamer', more standard variants of the personalistic approach (some of them in the tradition of 'poetic documentaries').*

*For example, it paved the way for the markedly poetical and impressionist films as a legitimate documentary sub-type (Tatjana Ivančić with a series of her films, e.g. Bura; or, for example, D. Čučić and his Film Against Author; or T. Vereš and M. Bukovac with Tour-retour etc). Then followed a sub-type of a more expressive concept evoking associations created by editing (e.g. M. Hodak with Ruke; Ž. Luković with 24 sata); this approach would occasionally focus on social criticism (e.g. P. Trinaešić with Ho-ruk; M. Mikuljan with a number of social-criticism films and with his impressive Druga strana obale).*

*Owing to certain mobility and presence of amateurs with their own equipment and lack of involvement of state administration, in some moments of crisis - like the Homeland War - it was the very amateurs (as cell phone owners are today) who were the first witnesses of crisis events and developments 'in the field'. Their footage has become a permanent document of history; sometimes, they would achieve even more than the institutional documentarists: one such example is Ivan Faktor's Osijek petak 13.09.1991., with its intensive depiction of atmosphere.*

*Besides, there have always been amateurs trying to make their contribution to expanded documentary types. Repeatedly, there would be films in which authors (adults and children) try to document the dying folk traditions and crafts in their community (e.g. Susjedska etnografija ('Neighborhood Ethnography') program). Frequent were also the reports covering social problems or intriguing aspects of the present-day life ('anthropology of contemporariness' of a kind: e.g. Zrinka Vrane and her Prometna policija, or the joint work of high-school girls Krešo). Both were mostly modeled on related TV shows - folklore and TV reports. The frequent low level of the TV shows that amateurs would usually take as an example resulted in a low level of such amateur films; expectedly, the reactions of the audience were often disparaging. However, it should be said that - as is the case in professional film making - this 'neighborhood ethnography' of a sort, as well as the reports depicting reality, would now and then produce ethnographically and historically valuable (sometimes very valuable and made with skills) material that could compete with the high-level documentary works and reports (as can prove the above mentioned reports and the impressionist & folklorist study Zagorje libre can prove, arisen from the Trakošćan film workshop).*

### **Present-day Situation**

*The isolation that professional cinematography imposed on the amateur one, as well as certain spirit of 'isolationism' - an attempt of the amateurs themselves to celebrate the 'freedom' of their work against the professional one (which depends on money, interventions of the parties that have commissioned a film and ideological prescriptions) and to proclaim their amateurism morally and esthetically superior to professional cinematography - lasted some ten years, from the constituting '50s to the mid-'60s. However, as early as in the second half of the '60s, this isolationism grew weaker and its borders became more 'penetrable'; today, it is practically non-existent. Under the conditions in which there was no established 'admission to professional cinematography (because all the places were 'taken'), a number of amateurs would 'switch' to the professionals through 'special channels' (e.g. Zlatko Sudović used the 'organizational' arrangements, Milan Šamec too, while some used as a basis their film studies to which they had been admitted owing to their amateur films: Rajko Grlić, Lordan Zafranović).*

*Still, the conditional 'opening' of the professional scene took place only after strong tectonic moves in the global cultural situation.*

*First, the penetration of the fundamentals of the so called auteur film in the '60, supported by permanent dissatisfaction with the existing system of financing and production of Croatian films and by the self-contained nature of that guild-like community, resulted in a change of the financing system in the late '60s: state budget funds did not go directly to producers any more, but to author projects selected by 'expert boards' after a bidding; the authors that were given a subsidy would then select the producers that they found suitable. Any film maker could apply, regardless of where they lived (as long as they had some sort of film 'prehistory'), so even some amateurs would apply for a subsidy – some would even get one (e.g. Ivan Martinac, Vladimir Petek, Lordan Zafranović etc). This gave them a chance to make their films under more professional conditions. They would typically choose to work in a small production company (it was then relatively easy to establish anything – including so-called 'work collectives for film'). One of them – Film Author's Studio, FAS – developed directly from the cinema club community. In addition, at the same time as these developments in Croatia were taking place, one entire part of Serbian auteur (professional) film in the '60s arose from former amateurs (D. Makavejev, K. Rakonjac, M. Babac, A. Petković and others), thus showing a possibility of an 'evolution' of amateurism into professionalism across Yugoslavia.*

*However, growing of TV film production was the factor that had the strongest influence on this 'switching' of amateurs into professionals. TV stations, established from the mid-'50s on, experienced a huge expansion in the '60s and '70s: the number of TV sets in households grew up; the distribution of TV signals covered more and more parts of each former Yugoslav republic; the daily broadcasting schedule became longer and more varied. This resulted in increased program-production requirements of TV stations, creating the need for more educated staff: cinematographers, editors, directors... For the people who took training and had experience in working on film in all of these professions, the amateur community became a source of TV professionals. The amateurs would either get a job on the TV stations of that time (in Croatia, it was TV Zagreb) or they would become permanent 'part-time collaborators'.*

*Although it was predominantly a one-way process – from amateurism to TV and cinematographic professionalism – there were important cases with the 'opposite' direction. Many original amateurs soon felt 'restrained' with routine work in their new professional environment (particularly on television) or they found out that the support of the film institutions providing subsidies was very non-systematic and uncertain and could not guarantee regular work on films. Moreover, many of them were still artistically and socially attached to their former cinema clubs. Some of them therefore continued to be active in clubs or as freelance authors, in parallel with professional activity. They would thus continue pursuing their poetics and make 'amateur', 'non-professional' films, 'free' from their official jobs. Many of them thus worked 'on two tracks' (e.g. Vladimir Petek, Ivan Martinac, later Marijan Hodak, Branko Bubenik, Boris Poljak, Damir Čučić, Milan Bukovac and many others). Some of them used their 'professional technology' and processing standards in their amateur works; as a result, their 'non-professional' films lost that 'technological stamp' of amateurism (poor technical conditions of shooting and poor equipment) – something that cinema clubs had preserved for a long while.*

*However, the borders between amateurism and professionalism not only became very 'penetrable', but also vague (in the 1990s and, particularly, in the new millennium); recently, they have almost disappeared: the difference between 'amateur' and 'professional' films have become vague and hardly ever relevant.*

*The technological break was the factor that contributed to it the most: the gradual, but fundamental transition from film technology to video technology. It was cinema clubs that started following this trend the moment video technology became cheaper and more accessible. With the subsidies they were receiving, they could buy video technology and, as early as in the late '80s (and, particularly in the early '90s), almost all cine-*

ma clubs adopted video technology. Works on celluloid (8mm and 16mm) were not sent to amateur film reviews any more and video works prevailed. A similar process was underway in cinematographic and TV areas, too. For a long time, TV production (except the one in studios) was based on film technology. However, with the arrival of portable video technology and its improvement, TV production started its gradual switch to it – a process that has recently been completed. Film has stopped being a TV technology. A similar thing happened with cinematography itself: in the '90s, production of film tape was progressively being reduced and the proportion of the works shown on video tape at the Days of Croatian Film (the national short and medium-length film festival) has dramatically increased compared to the works on celluloid (although the use of film technology has retained its prestigious position in cinematography, particularly for long feature films).

This watershed, additionally supported with rapid technological improvement that meant bringing cheaper ('non-professional') video formats closer to the professional-quality level and larger possibilities of fine processing of films (particularly with the arrival of computer processing and digital formats) contributed to the reduction of differences between the 'filmmaking for the poor' in non-professional conditions and 'professional filmmaking for the rich'; in the end, these differences almost disappeared from final products.

Since individuals could now also acquire their own private video technology and make films at acceptable technological standards, more and more 'autonomous authors' have emerged – the authors that neither belong to an amateur club nor they work in professional studios or with professional producers. Many individuals who have grown in the atmosphere of audio-visual – 'media' – space (film, TV, art video) and were educated in some relevant field, visual arts in particular, have started making autonomous films, mostly following the modernist tradition, but also in the tradition of predominant film styles. Documentarism is still the crucial genre in this work, so documentary materials from both experimental-film tradition (now using video technology) and the newer strong video-art tradition have become an important part of modern, representative documentarism in Croatia, competing on equal terms on various film festivals, and sometimes even being shown on TV.

This is why today we have a situation that making an anthology of newer, 'independent' (non-professional) films actually means making an anthology of modern documentary achievements in general, reflecting the whole spectrum of documentary styles and orientations. For example, it is possible to come across the works of R. Karalić (Stonoga) or E. Lenić (Čuki) – subtle, classical, documentary (proto-ethnographic) testimonies loaded with atmosphere. There is also 'a film about an artist' – Ž. Radivoj's *Rubikon*, which, although belonging to traditional films about art, it is an 'experimentalist revision', a performance of a sort, conceptually made in a single frame. Z. Zekanović retains his impressionist-expressionist evocative style (*Hart of an Immigrant*); similarly evocative, albeit seemingly more 'biased', is M. Papić (*Zagreb, Hrvatska*). Ana Hušman, on the other hand, fosters in her autonomously made films a diverse, experiment-based 'constructive' documentarism (often using live animation: *Daily progress; Plac*) – a documentarism marked with an observational personal approach, sometimes even with prominent topical self-referentiality (e.g. her confession-style reconstruction of the past in *Kuća*).

Today's vague boundary between non-professional and professional work will probably disable, or at least make more difficult, future attempts to make specialized programs of 'non-professional film' like this: the 'professional – non-professional activity' criterion will probably remain applicable only to some segments of audio-visual culture (the representative and commercial ones, be they TV- or cinematography-related). In most other cases, however, it will be markedly irrelevant – just like it was in the silent, pioneering era with which we have started this study.

Hrvoje Turković  
selector

## NEPROFESIJSKA DOKUMENTARISTIČKA TRADICIJA U HRVATSKOJ 1927.-2008.

### NON-PROFESSIONAL DOCUMENTARIST TRADITION IN CROATIA IN 1927-2008

I. Dokumentarističke zabilježbe - dokumentarizam tridesetih (trajanje: oko 76') / Documentarist'utes - Documentarism of the 1930s (running time: approx. 76')

1. Oktavijan Miletić: Zagrebački Hollywood  
Zagreb, 9,5 mm, 1927., 13', cb, bez zvuka / bw, silent
2. Oktavijan Miletić: Skijanje na Cmroku  
Zagreb, 1934., 9,5 mm, 4', cb, bez zvuka / bw, silent
3. Oktavijan Miletić: Zagreb u svjetlu velegrada  
Zagreb, 1934., 9,5 mm, 5', cb, bez zvuka / bw, silent
4. Maksimilijan Pasma: Na plavom Jadranu  
Zagreb, 1932., 9,5 mm, 7'35", cb, bez zvuka / bw, silent
5. Maksimilijan Pasma: Sport u Zagrebu  
Zagreb, 1934-1937., 9,5 mm, 10', cb / bw
6. Maksimilijan Pasma: Plitvička jezera  
Zagreb, 1935., 9,5 mm, 8', cb, bez zvuka / bw, silent
7. Maksimilijan Pasma: Majčina priča  
Zagreb, 1935., 9,5 mm, 7', cb, bojan ručno, bez zvuka / bw, silent
8. Maksimilijan Pasma: Remete kraj Zagreba  
Zagreb, 1936., 9,5 mm, 9', cb, bez zvuka / bw, silent
9. Maksimilijan Pasma: Podsused  
Zagreb, 1937., 9,5 mm. 10', cb, bez zvuka / bw, silent

II. Meditativni dokumentarizam s pedesetih na šezdesete (trajanje: oko 59') / Meditative Documentarism in the '50s and Early '60s (running time: approx. 59')

1. Mihovil Pansini: Siesta  
Zagreb, 1958., 5', cb / bw
2. Mihovil Pansini: Kamen sebi diže spomenik  
Zagreb, 1958., 10', cb / bw
3. Ivan Martinac: Monolog o Splitu  
Split, 1961., 7', cb / bw
4. Mihovil Pansini: Zahod  
Zagreb, 1963., 16', cb / bw
5. Ljubiša Grlić: Moto perpetuo  
Zagreb, 1963., 3', boja / color
6. Aleksandar F. Stasenکو: Pogled u sumrak, Split, 1967., 9', cb / bw
7. Ivan Martinac: Atelier Dioklecijan, Split, 1968., 8', cb / bw

III. Revizije dokumentarističnosti u eksperimentalnom filmu sa šezdesetih na osamdesete (trajanje: oko 73') / Revisions of Documentary Approach in Experimental Film from the '60s to the '80s (running time: approx. 73')

1. Ante Verzotti: Twist-Twist  
Split, 1962., 2', cb / bw
2. Mihovil Pansini: Dvorište  
Zagreb, 1963., 14', cb / bw
3. Tomislav Gotovac: Pravac ( Stevens - Duke )  
Beograd - autor iz Zagreba / an author from Zagreb., 1964., 7', c/b Tomislav Gotovac: Plavi jahač ( Godard - art ), Beograd - autor iz Zagreba / an author from Zagreb, 1964., 16 mm, 14'; cb / bw
4. Ivan Martinac: Mrtvi dan, Split, 1965., 8', cb / bw

5. Lordan Zafranović: Dragi Johnny, krađu ti zlato  
Split, 1966., 9', cb / bw
6. Ivan Faktor: Autoportret  
Osijek, 1980., 10', boja, bez zvuka / color, silent
7. Branko Karabatić: Kristina II  
Split, 1985., 6', boja / color

3. Miroslav Mikuljan: Druga obala  
Zagreb, 1972., 10', cb / bw

4. Željko Luković: 24. dan..., Rijeka  
1975., 6', boja / color

5. Tatjana Ivančić: Bura  
Zagreb, 1978., 5', boja / color

6. Ivan Faktor: Osijek, petak 13.09.1991  
Osijek, 1991., 14', boja / color

7. Damir Čučić: Filmom protiv autora  
Samobor - Zagreb, 1998., 8', boja / color

8. Tomislava Vereš, Milan Bukovac: Tour retour  
1999-2000., 4', boja / color

9. Zrinka Vrane: Prometna policija  
Karlovac, 2001., 8', boja / color

10. A. Trkulja, A. Blažić, I. Samaržija, M. Brekalo: Kre-  
šo, Zaprešić, 2002., 22', boja / color

#### IV. 'Susjedska' etnografija (trajanje: oko 63') / 'Nei- ghbors' Ethnography (running time: approx. 63')

1. Vinko Milinković: Peku čiče rakiju  
Osijek, 1976., 7', cb / bw

2. Ivan Faktor: Kirway sv. Ante Padovanskog  
Osijek, 1977., 7', boja / color

3. Nada Varšava: Pletenico, divojačka diko  
Đakovo, 1978., 6', cb / bw

4. Stjepan. Tosenberger: Priča o opančaru  
Đakovo, 1980., 11', cb / bw

5. Nada Varšava: Kućni broj 217 Brodski Varoš,  
Đakovo, 1987., 8', cb, bez zvuka / bw, silent

6. Kruno Hajdler: Bačvar  
Đurđevac, 1999., 15', boja / color

7. T.Gerner, A. Karin, D. Klajn, G. Zaborac: Zagorje li-  
bre, Trakošćan, 2005., 8', boja / color

#### V. Modaliteti opservacije - dokumentaristički spektar od sedamdesetih do početka milenija (trajanje: oko 90') / Observation Modalities - Documentarist Spectrum since the 1970s to the beginning of the Millenium (running time: approx. 90')

1. Petar Trinajstić: Ho-ruk  
Rijeka, 1971., 7', cb / bw

2. Marijan Hodak: Ruke, Zagreb  
1972., 8', cb / bw

#### VI. Neovisni dokumentarizam novog milenija (trajanje: oko 73') / Independent Documentarism of the New Millenium (running time: approx. 73')

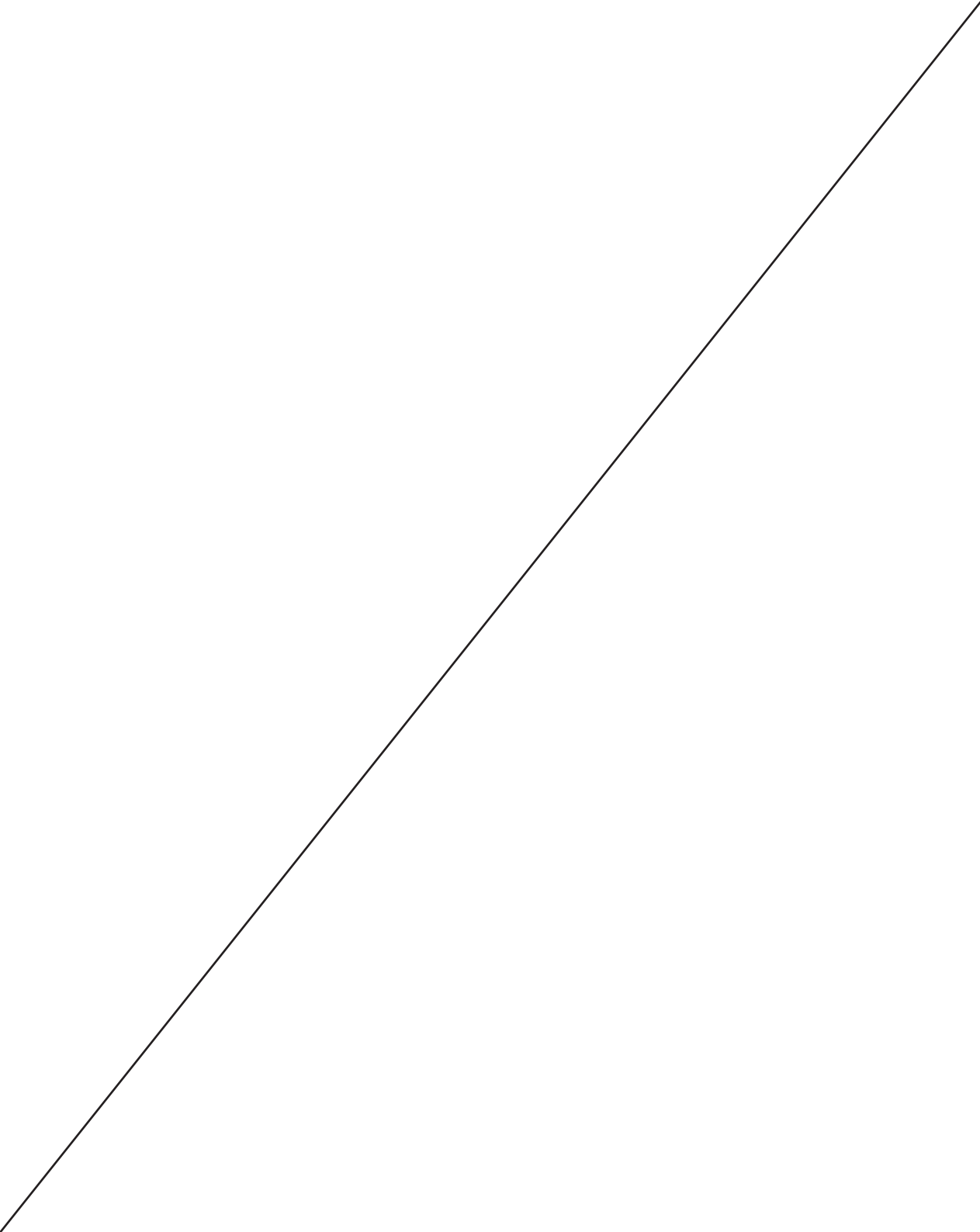
1. Željko Radivoj: Rubikon  
Zagreb 2001., 18', boja / color

2. Elvis Lenić: Cuki  
Savičenta, 2001., 10', boja / color

3. Ana Hušman: Kuća  
Zagreb, 2003., 22', boja / color

4. Zoran Zekanović: Heart of the immigrant  
Zürich-Šibenik, 2005., 15', boja / color

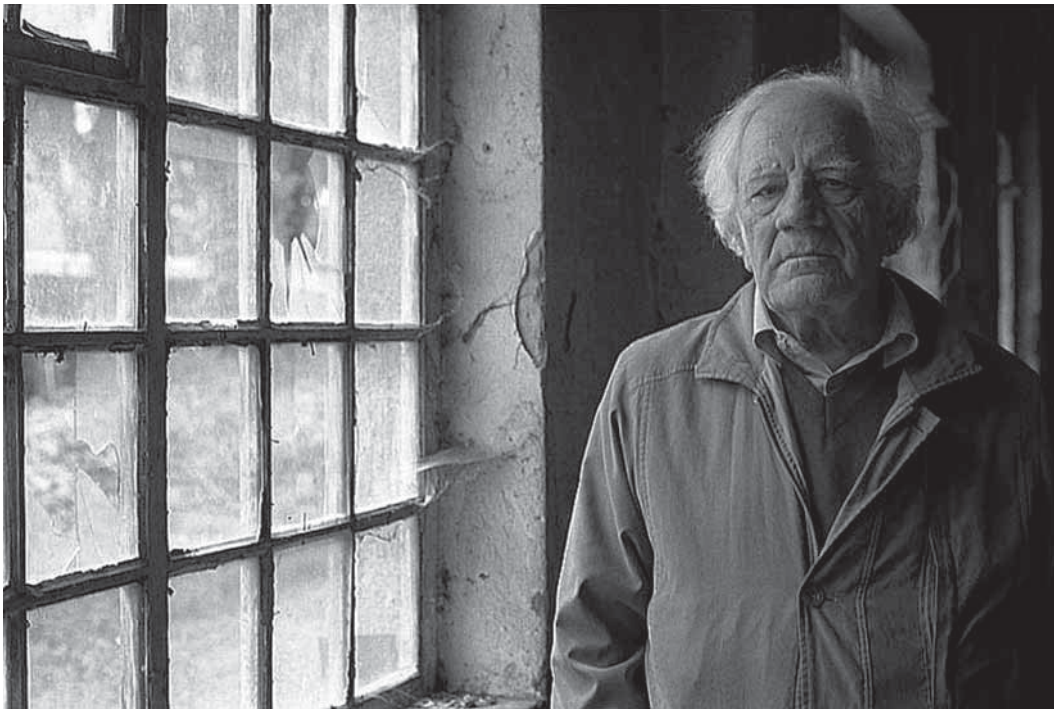
5. Mario Papić: Zagreb, Hrvatska  
Samobor, 2006., 7', boja / color





autorska  
večer bogdana  
žižića

bogdan žižić -  
author's night



**Bogdan Žižić**  
redatelj

ZagrebDox 2009

U nas redateljli tradicionalno počinju karijeru ogledavanjem u kratkome filmu, ponajviše dokumentarcu. Iako taj rad drže ozbiljnim, jer ih on može predstaviti kao ozbiljne autore, većinom su im dugoročnije ambicije usmjerene cjelovečernjem igranom filmu, onome koji igra u kinima i zaokuplja najveći dio javne pozornosti. Kad uspiju dobiti igrani film, kad se uključe u krug 'filmskih redatelja' (a tipično se pod 'filmskim redateljem' misli na redatelja cjelovečernjeg igranog filma, a debijem, prvim nastupom, smatra se tek režija cjelovečernjeg igranog prvijenca) uglavnom napuštaju svoj kratkometražni rad, vraćajući mu se rijetko, najčešće tek kad im je u zaštoju igranofilmska karijera.

Nije tako s Bogdanom Žižićem. On je jedan od rijetkih autora u nas koji se i nakon uspješnog i razmjerno redovita rada na cjelovečernjim igranim filmovima (za naše prilike 'redovita': svake tri-četiri godine) nije ostavio ozbiljna i sustavna rada u kratkometražnom filmu, uporno nastavljajući i svoja dokumentaristička ispitivanja u sklopu kinematografije, a potom i u sklopu televizijske proizvodnje, snimivši blizu stotinu dokumentarnih filmova.

Žižić je počeo filmsko stvaralački raditi u svojim zrelim godinama (sa svojom tridesetom), a i s izrazito zrelim opredjeljenjem i stavom, i onim tematskim i stilskim. Po univerzitetskom obrazovanju pravnik (1957.), svoj filmski angažman počeo je kao dramaturg – osoba koja procjenjuje scenarije, radi na njihovu dotjerivanju i surađuje s redateljem – u tada najjačem filmskom poduzeću za kratki film Zagreb filmu (1960.). Prvi mu je redateljski angažman bio upravo s dokumentarcem (1964. – 'Poplava'). Njegov je tematski interes odmah prevladavajuće bio usmjeren važnim temama, a osobito onim važnim temama koje su bile društveno zapostavljane. Stalna je linija u njegovu opusu – i dokumentarističkom, i kratko-igranom i cjelovečernjem igranom filmu – izrazita socijalno-kritička osjetljivost: ukazivanje na 'slabe točke' društvenog sustava. No, s druge strane, njegov je stilski, odnosno autorsko-doživljajni interes uvijek bio obilježen meditativnošću, nastojanjem da film strukturira kao svojevrsnu sugestivnu meditaciju nad zadanom temom.

Ovako retrospektivno gledajući, karijera Bogdana Žižića čini se sustavnim istraživanjem mogućnosti postojećih opredjeljenja u filmu. Krenuvši s dokumentarcem, u nizu je filmova stao ispitivati različite module dokumentarističkog svjedočanstava, ipak s najvećom ambicijom ispitujući u onome dobu posve nestandardnu formu auditivno i vizualno sugestivnog – nekomentiranog dokumentarca ('dokumentarca bez riječi' – kako je tu liniju svojeg dokumentarizma nazvao sam Žižić). Taj je ispitivački niz predstavljen u programu ovoga Zagrebdoxa i o njemu će odmah biti više riječi.

No, ne ostavljajući se posve dokumentarizma, u sedamdesetima se Žižić počeo sustavno zaokupljati osobitim potencijalima kratkog igranog filma (opet podosta netipično za naše tadašnje redatelje koji su svoje igrane ambicije tipično težili ostvariti odmah u cjelovečernjem filmu). Snimio je opet izrazito istraživački niz: gotovo sustavno ispitivanje stilskih i tematskih narativnih varijanti djelotvornih u kratkoj formi, a osobito uspješno filmove fantastičke inspiracije ('Madeleine', mon amour, 1971., 'Putovanje', 1972.). S radom na kratkometražnom igranom filmu nastavio je i u osamdesetima).

## bogdan žižić i 'dokumentarac bez riječi'

Opet, ne napuštajući posve rad na dokumentarcu i kratkom igranom filmu, polovinom sedamdesetih pa u osamdesete posvetio se radu na cjelovečernjim igranim filmovima obilježenim izrazito društveno-kritičkim opredjeljenjem ('Kuća', 1974; 'Ne naginji se van', 1977; 'Daj što daš', 1980.; 'Rani snijeg u Münchenu', 1984.). I nadalje zainteresiran za različita tematska područja, u drugoj polovici osamdesetih, a osobito u devedesetima pa nadalje, njegovim radom sve više prevladava sustavan interes za dokumentarizam posvećen umjetnicima i umjetničkim djelima (za što je otprva pokazivao artikuliran interes). Taj njegov rad Žižića čini jednim od najznačajnijih autora dokumentaraca o likovnim umjetnostima u nas ('Ekspressionizam u hrvatskom slikarstvu', 1985.; 'Emanuel Vidović', 1989.; 'Celestin Medović', 1991; 'Vlaho Bukovac', 1994).

### Žižićev prilog 'autorskom' dokumentarcu

U vrijeme kad se Žižić redateljski uključio u filmski rad, u ondašnjem je jugoslavenskom filmu snažila struja tzv. autorskog filma. Ideja 'autorskog filma' – personalizirana pristupa izradi filma s redateljem kao glavnim autorom koji daje filmu osobni tematski i stilski biljeg – potkraj pedesetih i tijekom šezdesetih imala je svoje snažne zastupnike u ondašnjoj mladoj filmskoj kritici, ali i filmske 'ranoraniocce' u kinoklupskom amaterizmu, u crtanom filmu ('zagrebačkoj školi crtanog filma', Zagreb filma, gdje je Žižić početkom šezdesetih bio dramaturg) te u dokumentarističkim filmovima, opet naglašeno u onima Zagreb-filma. Protagonisti ideje autorskog filma bili su izrazito kritički raspoloženi i prema uspostavljenim formalnim tradicijama i prema političkoj-doktrinarnosti koja je prožimala ondašnji film socijalističke Jugoslavije. Žižić, ulazeći u film zreo i s jasnom percepcijom što je u danim okolnostima najperspektivnija stvaralačka poetika, odmah je težio vlastitoj artikulaciji upravo 'autorskog pristupa'.

Najuočljiviji signal 'autorskog' pristupa bio je u otklanjanju od tadašnje dominantne i gotovo obvezujuće crte dokumentaraca: prisutnosti glasovnog komentara onoga što se prikazuje. Ti komentari – koje su često čitali spikeri s iritantnom intonacijom – varirali su od davanja dodatnih informacija uz sliku, preko poetski 'nadahnutih' interpretacija, do čestih ideološko doktrinarnih i propagandno intoniranih 'uputa' kako treba shvatiti ono što se gleda. Prvi 'opozicijski' potez dokumentarista s autorskom idejom vodiljom bio je u uklanjanju bilo kakva komentarskog glasa, uklanjanju te nametljive obaveze ondašnje dokumentarističke glavne struje. Žižić je, primjerice, u oglednom filmu te orijentacije – 'Pohvala ruci' (1967) – posve uklonio ne samo bilo koji spikerski komentar, nego i bilo koju riječ ili komentar samog majstora kojeg snima – cijeli se proces izrade violine zagrebačkog violinskog majstora odvija šutke samo s pojačano percipiranim zvukovima rada. Uklanjanje spikera, kao i izbjegavanje da se da bilo koji trag prisutnosti ekipe (a to je bila, zadržana, dominantna crta klasičnog dokumentarizma) podrazumijevalo je izbjegavanje nametljiva posredništva između gledatelja i snimanog: gledatelja se stavljalo u položaj izravna očevidca. No, ta eliminacija posredništva nije nikako značila eliminaciju sugestivnosti i demonstraciju opažajne osjetljivosti autora, osjetljivosti koju autor želi podijeliti s gledateljem. Pomna fotografija, pažnja detalju, ali i atmosferi ambijenta (podjednako širim i kontekstualnim kadrovima, kao i perspektivnošću prizornih zvukova) uz meditativnu 'tišinu' samo individualnih zvukova rada ne samo da je pojačavala važnost opažanog, uzvisivala ga, nego je i podrazumijevano sugerirala viša, univerzalnija duhovna značenja cijelog tog prikazanog svijeta. Da ta sugestija univerzalnijih značenja ne bi promakla gledatelju, Žižić poseže za povremenim metonimijsko-metaforičnim kadrovima (recimo: uvodnim položenim rukama koje miruju, lepršanje golubova kroz otvoren prozor radionice, majstorovo pokrivanje lica rukama nakon obavljena posla...). Tu je metodu gradnje sugestivnosti i poopćujućeg odnosa prema snimanome Žižić ispitivački razrađivao u narednim filmovima svoje serije. Konstantna je crta njegova pristupa težnja pomnoj vizualnosti, pomnom vizualnom ispitivanju prizora, ali će tome dodati traganje i za posebno simbolički sugestivnim snimkama krajolika, onima koji u prikladnome montažnom sklopu dobivaju figurativnu vrijednost, te će posebno ispitivati sugestivnu snagu zvukovne konstrukcije. Primjerice u 'Jasenovcu' (1967) Žižić koristi – za razliku od 'Pohvale ruci' – izjave sudionika odavanja počasti žrtvama Jasenovačkog logora, ali ne pokazuje izvorne govornike, nego te izjave tretira kao izvanprizorni, popratni govor. Taj se govor daje u odlomcima što se 'pretapaju' jedan u drugi

(metoda iz Resnaisova filma 'Prošle godine u Marienbadu'). Time se i pojačava osjećaj fragmentarnosti sjećanja, ali se i kumulativno stvara vrlo plastična i dojmjljiva slika o oblicima stradanja u logoru. Te pak fragmente smjenjuje s pasažima popratne glazbe i metaforizacijskih kadrova ambijenata, a sugestivnu prirodu svojeg pristupa ojačava metaforičko-metonijskim uvodom i izvodom iz filma (kumulativnim opisnim raskadriranjem vožnje vlaka, s time da vožnja 'završava' na obraštenoj mrtvoj pruzi – ili onaj izrazito simbolički kraj s bijelim konjem koji se utrukuje s vlakom).

U 'Jutru čistog tijela' retorički postupak analogije postat će interpretativnim 'ključem': Kršinićeve kamene skulpture mekih površina film sustavno uspoređuje s površinama morskog kamenja koje je 'izgladilo' more, a proces nastajanja oblina kipova iz grubog kamenog materijala uspoređivat će s raznim oblicima morskih stijena, od onih oštro nagriženih do glatko oplahnutih. I tu će zvuk biti važno sredstvo uzvisivanja: smjena popratne glazbe i probраниh prizornih šumova (oplahnjivanje mora i krici galebova) pokrepljuje zadivljen odnos prema i prirodi i umjetničkom djelu. Analogiju kao načelo konstrukcije cijeloga filma Žižić će koristiti i u filmu o dokumentarističkim crtežima Dragutina Trumbetaša 'Gastarbajter' (1977). Tamo se pedantno i naturalističko Trumbetaševo crtačko dokumentiranje prizora gastarbajterskog života uspoređuje sa stvarnim prizorima njemačkih gradova koji su Trumbetašu služili kao motivi, a kolažiranje radijskih zvukova, zatečene glazbe te prizornih šumova i tu sugerira osobito mukotrpno stanje duha koje Trumbetaš teži prenijeti crtežima.

Sugestivnu snagu koju ima ta kombinacija opisno razrađenog, pomno probrana vizualnog pristupa i kombinacije pomno izabrane glazbe, prizornih šumova, podjednako onih koji prate vidljivo zbivanje kao i onih koji dopiru iz prizorna konteksta Žižić će iskoristiti i za tešku i vrlo čitljivu optužbu prikrivanih temelja naše civilizacije u film 'Jedan život' (1985) – o životu purana od izlijeganja do klanja. A činit će to i u 'Sajmištu' (1982.), ali sada mnogo blaže, s više felinijevske sućuti za prizor.

Žižićevi filmovi nedvojbeno spadaju u paradigmatSKU jezgru autorskog dokumentarca modernističkog razdoblja hrvatskog (i ondašnjeg jugoslavenskog) filma, podjednako su svjedocima stvarnosti kao i posebne vizije filma: ne kao onog koji tek bilježi, ni kao onog koji proklamira, nego kao onog koji ponire u samo tkivo stvarnosti – ali ponire zahvaljujući osobitoj filozofskoj, svjetonazornoj osjetljivosti svojega autora.

Hrvoje Turković  
selektor

### Bogdan Žižić – dokumentarci bez riječi (izbor iz opusa)

1. Pohvala ruci, Zagreb film, 1967., 12'30", cb
2. Jasenovac, Zagreb film, 1967., 11'50", cb
3. Jutro čistog tijela, Zagreb film, 1969., 9'30", cb
4. Gastarbajter, Zagreb film, 1977., 16'30", boja
5. Sajmište, Zagreb film, 1982., 16', boja
6. Jedan život, Zagreb film, 1985., 17'32", boja

**Bogdan Žižić**  
*director*

ZagrebDox 2009

*Our directors traditionally start their careers with short films, primarily documentaries. Although they do consider this a serious work, because it can present them as serious authors, their long-term ambitions are mostly oriented to long feature films, which are shown in theaters and attract most of public attention. Once they get a chance to make a feature film and become members of 'film directors' (the term 'film director' usually refers to directors of long feature films and their first such film is considered as their real debut, regardless of the short films made before it), they mostly leave short films, returning to them rarely, usually when their feature-film career comes to a stop.*

*Not so with Bogdan Žižić. He is one of few Croatian authors who, even after a successful and relatively regular career in long feature films ('regular' meaning a film every three or four years in Croatian conditions), has not given up serious and systematic work on short films, persistently pursuing his documentary exploration both in cinematographic and TV production, which resulted in almost one hundred documentaries.*

*Žižić started his creative film career as a matured artist (when he was thirty), which also included mature orientation, attitude, choice of topics and style. Although he studied law (and earned his grade in 1957), he started his film career as a playwright-in-residence – a person who studies and polishes scripts and works together with directors – in then very strong short film company Zagreb Film (1960). The first film he directed was the documentary 'Flood' (1964). From the very beginning he was interested in important topics, primarily socially neglected ones. The permanent characteristic of his work – documentary, short and long feature films – was a marked social and critical sensitivity: pointing at the 'weak points' of the society. On the other hand, his style and interest have always been characterized by a meditative approach, structuring his films as a suggestive meditation over the given topic.*

*Looking back, Bogdan Žižić's career seems like a systematic exploration of all possible orientations in film. Having started with documentaries, he would explore various modes of documentary testimonies in a number of his films; still, he invested his primary ambition in exploring the then non-standard form of documentaries – documentaries with suggestive audio and visual aspects and 'without comment' – as Žižić himself calls them. This series of exploratory films is presented in the program of this year's ZagrebDox and we will say something more about it below.*

*However, not leaving documentaries aside, Žižić started paying systematic attention to the exceptional potential of short film (again, a rather non-typical pursuit for Croatian directors of those days, who usually tended to realize their 'feature-related' ambitions in long feature films). He made another series of markedly exploratory films: almost systematic studies of narrative variants of styles and topics efficient in the short form, and, with particular success, films of fantasticality ('Madeleine, mon amour', 1971, 'A Journey', 1972). He continued working on short features in the 1980s.*

## bogdan žižić and 'documentaries without words'

*In the mid '70s and early '80s, again not giving up working on documentaries and short features, he dedicated himself to long feature films marked by their social criticism (The House, 1974; 'Don't Lean Out the Window', 1977; 'Whatever You Can Spare', 1980; 'Early Snow In Munich', 1984). Due to his persisting interest in various topics, his work in the late '80s and early '90s is more and more dominated by a systematic interest in documentaries on artists and art (a topic he was clearly interested in from the very beginning). These works make Žižić one of the most important Croatian documentarists in the field of visual art ('Expressionism in Croatian Painting', 1985; 'Emanuel Vidović', 1989; 'Celestin Medović', 1991; 'Vlaho Bukovac', 1994).*

### **Žižić's Contribution to 'Auteur' Documentaries**

*When Žižić was starting his career as a film director, there was a strong stream so called auteur film in the then Yugoslav cinematography. In the late '50s and early '60s, the idea of 'auteur film' – a personalized approach to filmmaking with director as the principal author who leaves his/her personal stamp to the style and topic of a film – had its eager advocates in young film critics, as well as in the 'early birds' of cinema-club amateurism, in cartoon film (the 'Zagreb Film School' and Zagreb Film where Žižić started his film career as a playwright-in-residence) and in documentary films, primarily the ones markedly fostered by Zagreb Film. The protagonists of the idea of auteur film were very critical both of the established formal traditions and of the political doctrine imbuing the films of socialist Yugoslavia. Having entered the world of film as a mature person with a clear idea of what was the most perspective creative poetics, Žižić immediately tended to achieve his personal articulation of the 'auteur' approach.*

*The most obvious signal of the 'auteur' approach was the elimination of the then predominant, almost compulsory, characteristic of documentary film: vocal commentary of what is being shown. These commentaries – often read by speakers with irritating intonation – varied from providing additional information with the pictures, through poetical and 'inspired' interpretations, to frequent ideological and propaganda-influenced 'instructions' on how viewers should understand the film they are watching. The first 'oppositional' move of the documentarists who had embraced the auteur approach was to eliminate any narration – that irritating 'must' of the then documentary mainstream. For example, in the model film of that orientation, 'A Praise to the Hands' (1967), Žižić drops every comment, not only the speaker's, but also of the craftsman he is filming – the entire process of the making of a violin is filmed in silence, only the noise of his work is underlined. The elimination of a speaker and any presence of the film crew (the latter being the predominant feature of classical documentarism), meant elimination of an irritating mediation between the viewer and the film – it turned the viewer into a direct witness. However, this elimination of mediation did not mean elimination of suggestiveness and of the author's observational sensitivity – a sensitivity the author wants to share with the viewer. The careful photography, focus on the details and the atmosphere (achieved also with wider and contextual frames), emphasized by meditative 'silence' interrupted by occasional sounds of work, not only strengthened the importance of what is being observed, it also suggested higher, universal spiritual meaning of the world shown in the film. So that the viewer would not miss this suggestion of more universal meanings, Žižić reaches for occasional metonymical and metaphorical frames (e.g. intro with the master craftsman's still hands, fluttering of pigeons through the workshop's open window, the craftsman covering his face with his hands after the job is done etc). In his subsequent films of his series, Žižić went on elaborating this method of building suggestivity and using a generalized approach to the object of his camera. To his permanent orientation to detailed visual approach and visual exploration of a scene, Žižić added his search for symbolically suggestive landscape shots which, when adequately edited, acquire a figurative value; he will also add to it the suggestive force of sound construction. For example, unlike in 'A Praise to the Hands', in his 'Jasenovac' (1967) Žižić uses the comments of the participants of the commemoration for the victims of the Jasenovac concentration camp, but he does not show them; instead, he treats their comments as an off narrative. Their comments are given in insets, 'blending' with each other (the method used in Alain Resnais' film 'Last Year at Marienbad'). This increases the frag-*



mentary feeling of the memories and cumulatively creates a very plastic and impressive picture of suffering in the camp. These fragments alternate music and metaphorical frames of ambiance. The director increases the suggestive nature of his approach to the film with the metaphorical and metonymical intro and outro (cumulative descriptonal frames of a moving train, with the ride ending up on overgrown abandoned tracks; or that symbolical end with a white horse racing the train).

In 'The Morning of a Clean Body', the rhetorical procedure of an analogy will become a 'key' for interpretation: Frano Kršinić's stone sculptures with soft surfaces are systematically compared with the surface of the stones 'polished' by sea and the process of a statue's curves emerging from rough stone material is compared with various forms of rocks in the sea, the jagged and the smooth ones. Once again, the sound is an important means of exaltation: the change of music and selected noise (sea waves and seagulls) underline the admiration for nature and a work of art. The same principle of analogy Žižić will use in his film on the documentary sketches of Dragutin Trumbetaš, 'Foreign Worker' (1977). In the film, the meticulous and naturalistic Trumbetaš's drawing of the scenes of the life of foreign workers is compared with the real scenes of German cities used by Trumbetaš as a motive. The blending of radio sounds, incidental music and noise suggests the painstaking state of mind that Trumbetaš is trying to capture in his drawings.

The suggestive strength of this combination of a descriptively worked out, carefully selected visual approach and the combination of music, noises coming from the visible action and those coming from the surrounding context will be used by Žižić again in 'One Life' (1985), a bitter and demanding accusation of the concealed foundations of our civilization - a film about the life of a turkey from hatching to slaughter. He will do it in *The Market* (1982), too, but in a much gentler way, with more *Feliniesque* compassion for the scene.

Beyond doubt, Žižić's films belong to the paradigm core of the author documentaries of Croatian (and former Yugoslav) modernist period. They are equally witnesses of reality and of a special vision of film: not just as a means of recording or proclaiming things, but as a means that penetrates into the very fabric of reality, owing to the special philosophy, world view and sensitivity of the their author.

Hrvoje Turković  
selector

### **Bogdan Žižić – Selected 'Documentaries with no Comment'**

1. *A Praise to the Hands*, Zagreb film, 1967., 12'30", bw
2. *Jasenovac*, Zagreb film, 1967., 11'50", bw
3. *The Morning of a Clean Body*, Zagreb film, 1969., 9'30", bw
4. *Foreign Worker*, Zagreb film, 1977., 16'30", color
5. *The Market*, Zagreb film, 1982., 16', color
6. *One Life*, Zagreb film, 1985., 17'32", color



**Tiha Gudac**  
producentica, ZagrebDox Pro

STAV 'A': ZagrebDox – međunarodni festival dokumentarnog filma, filma koji se prikazuje i filma koji se gleda.  
STAV 'B': ZagrebDox – međunarodni festival dokumentarnog filma; filma koji se misli, uči i piše, filma kojem se zbraja i od kojeg se oduzima... čije je prikazivanje tek kraj dijela puta onih koji ga korak po korak stvaraju.  
Put od stava A do stava B trajao je nekoliko godina...

U nizu priprema za upis na Akademiju dramskih umjetnosti u Zagrebu odgledala sam gomilu Factumovih dokumentarnih filmova. Za pitanja o nezavisnoj filmskoj produkciji u Hrvatskoj, na koja nisam nalazila odgovore, preporučeno mi je pokucati na vrata ljudi koji su te filmove snimali. Dogovorila sam dolazak u Factum. Dočekale su me producentice voljne pokloniti mi malo svoga vremena i razgovor uz čaj... Važno je također napomenuti da je pri tom posjetu tamo bio i jedan važan sjedokosi gospodin s bradom od kojeg sam zaradila 'Gospođice, tko ste Vi?' pogled zbog kojeg sam pričala malo tiše i malo brže. S djevojkama sam pričala baš o temama o kojima se raspravljalo na komisiji na prijamnom... Bio je to početak moga puta prema filmskom setu.

Kasnije su ti isti ljudi pokrenuli ZagrebDox pa hvalevrijedno festivalsko popratno događanje za filmske profesionalce, ZagrebDox Pro, te pozvali studente filma da vide o čemu se radi. S obzirom na ranije iskustvo pozitivnih ishoda interakcije s Factumovim ljudima, odlučila sam na radionicama provesti što više vremena. Problem moga umrežavanja bio je u tome što sam za vrijeme predstavljanja svih osoba s radionice morala istrčati do Akademije na ispit, a po povratku je bilo kasno za moje predstavljanje. Do kraja radionice sam ostala anonimna pojava koja sluša, zapisuje i sakuplja – 'Gospođice, tko ste Vi?' poglede.

Kako bih u budućnosti izbjegla nedoumice o svojoj pojavi, sljedeće sam godine s prijateljem s kojim sam radila na ideji za film prijavila status službenih promatrača ZagrebDox Pro događanja. Godinu dana kasnije naša se filmska ideja pretvorila u projekt s kojim smo sudjelovali u radionici i na Pitching forumu.

Prošla je još jedna godina.

Danas sam organizatorica ZagrebDox Pro dijela festivala, snimam svoj prvi dokumentarac, a kad navratim do Factuma, gospodin s početka mog puta pozdravlja me riječima: 'Tiha, što ima, kako si?!'.

# zagrebdox pro - film kao putovanje

**Tiha Gudac**  
*producer, ZagrebDox Pro*

ZagrebDox 2009

*OPINION 'A': ZagrebDox – An international documentary film festival where films are screened and watched.  
OPINION 'B': ZagrebDOx – An international documentary film festival where films are in one's thoughts, where films are learned and written, added and subtracted... screened and watched, too, but it is only the final part of the process for those who make them step by step.*

*The trip from Opinion A to Opinion B took several years...*

*While preparing for admission to the Zagreb Academy of Dramatic Arts, I saw a whole bunch of Factum documentaries. After failing to find answers to my questions on independent film production in Croatia, I was told to knock on the door of the people who had made those films. I made an appointment in Factum. There I met a couple of girls, producers, willing to dedicate some of their time to me and have a chat over tea... It is important to note that, during my first visit, a solemn-looking gray-haired gentleman with a beard was there and gave me a 'Who are you, Miss?' look, which made me talk a bit quieter and a bit faster. The things I discussed with the girls then were the very things that were discussed at the admissions test at the Academy later. This was the beginning of my trip to the film set.*

*The very same people later launched ZagrebDox and, as a part of it, the commendable event for film professionals, ZagrebDox Pro, inviting film students to come and see what is it all about. Given my positive impressions from earlier contacts with the Factum people, I decided to spend as much time as I can in the workshop sessions. My problem with here was that I would always have to skip the introductory part of a session and run to the Academy to take an exam. When I would come back, it would be too late to introduce myself. So, all the way until the end of the workshop, I remained an anonymous girl that listens, makes notes and collects 'Who are you, Miss?' looks.*

*Next year, in order to put an end to my anonymity, me and a friend of mine (we were working together on an idea for a film) applied to attend ZagrebDox Pro events. A year later, our idea for a film advanced into a film project with which we took part in the workshop and Pitching Forum.*

*Another year passed.*

*Today, I am the organizer of ZagrebDox Pro and I am making my first documentary film. When I drop by to Factum now and then, the gentleman from the beginning of the story greets me with 'Hey, Tiha, what's up? How are you?'*

# zagrebdox pro - film as a trip

ZagrebDox Pro čini dvodnevna radionica pod vodstvom Tue Steen Mullera i Cecilie Lidin; istaknutim mentorima iz Europske dokumentarističke mreže (EDN) koji su kroz dugogodišnju suradnju sa ZagrebDoxom postali vršni poznavaoči regionalnog filmskog podneblja i estetike te iz godine u godinu aktivno sudjeluju u nastojanjima za poboljšanje njezinog razvoja i pružanje potpore mladim filmskim autorima na europskoj razini. Radionica koju vode usmjerena je kvalitetnoj pripremi njezinih sudionika za Pitching Forum na kojem unutar standardiziranih okvira redatelji i producenti svoje projekte pitchaju, odnosno prezentiraju, pred komisijom urednika koji predstavljaju potencijalne investitore.



**Tue Steen Muller i Cecilia Lidin**  
voditelji radionice  
workshop mentors

Projekti koji sudjeluju u Pitching Forumu odabiru se putem natječaja koji je otvoren za autore iz Albanije, Bosne i Hercegovine, Bugarske, Crne Gore, Hrvatske, Kosova, Makedonije, Rumunjske, Slovenije i Srbije.

Iz godine u godinu bilježi se porast interesa za ZagrebDox Pro, ove godine na natječaj je ponovno zaprimljen rekordan broj prijava odnosno, ukupno pedeset projekata, od kojih je odabrano njih četrnaest.

Autori će odabrane projekte pitchati pred sedam urednika.

*ZagrebDox Pro is made up of a two-day workshop held by Tue Steen Muller and Cecilia Lidin, prominent mentors of European Documentary Network (EDN) whose long-time cooperation with ZagrebDox has turned them into experts for the films and aesthetics of this region, to the benefit of which they have been working year after year. In the process, they have been supporting the young authors from the region on European level.*

*The workshop they facilitate has been designed to prepare its participants for the Pitching Forum in which, within a standardized frame, directors and producers present ('pitch') their products before the board of editors representing potential investors.*

*The projects which are to participate in Pitching Forum are selected through a public bidding for the authors from Albania, Bosnia-Herzegovina, Bulgaria, Montenegro, Croatia, Kosovo, Macedonia, Romania, Slovenia and Serbia.*

*Every year there is a growing interest in ZagrebDox Pro. This year, we have (again!) received more bids than ever – as many as fifty projects. Fourteen of these have been selected for participation in the Pitching Forum.*

Projects will be pitched in front of seven different editors.

**radionica** workshop

**ZAGREBDOX PITCHING FORUM 2009**  
**POPIS PROJEKATA I SUDIONIKA**  
*LIST OF PROJECTS AND PARTICIPANTS*

**East and the Beast**

Mina Mileva  
Bugarska, Bulgaria

**Ortodox Fury**

Demir Yanev  
Bugarska, Bulgaria

**Serbia Wants You**

Dimitar Anakiev  
Bugarska, Bulgaria

**Hunting Bears**

Marko Rukavina, Marko Prpić  
Hrvatska, Croatia

**Ritz**

Miroslav Sikavica  
Hrvatska, Croatia

**The Class**

Vesna Čudić  
Hrvatska, Croatia

**How we entered Europe**

Ines Pletikos // Hrvatska, Croatia

**Atom Ant**

Atanas Georgiev  
Makedonija, Macedonia

**The Lost Tapes of Adrian Tudor**

Andra Diana Chiriac  
Rumunjska, Romania

**I'll Marry the Whole Village**

Željko Mirković  
Srbija, Serbia

**Last Farewell**

Dušan Šaponja, Dušan Čapić  
Srbija, Serbia

**Splitting Hairs**

Darko Sokolović  
Srbija, Serbia

**Martina**

Cécile Horreau  
Slovenija, Slovenia

Jon Alpert će u sklopu masterclassa održati dva pre-*Jon Alpert will give to Masterclass lectures: Development of Documentary Filmmaking AND Ethics in Documentary Filmmaking. In the first one, he will give a summary of his work on documentary film - from the early, primitive days to the present-day. As we know, way back in 1972, Alpert and his partner Keiko Tsuno founded DCTV (Downtown Community Video Centre), which used the then new technology - portable video - and put it in the service of local community and minorities.* ne zajednice i manjinskih društvenih skupina. Radeći *While working in DCTV, Alpert pursued his own career of an activist and documentarist. In his first masterclass he will talk about the esthetic, social and practical aspects of pursuing one such career, illustrating it with many examples.*

Drugo predavanje bavi se etikom u dokumentarizmu i *and the subjects like making momentary decisions in the process of shooting and how a documentary film can affect the people appearing in it. Examples from practice will show how making right or wrong decisions can affect even hundreds of thousands of people.*

*Jon Alpert shows, from his own experience, that filming in social systems, e.g. modern China, can sometimes mean life or death for those who are being filmed and for those working with film crews.*

Jon Alpert svjedoči iz vlastite prakse kako snimanje unutar određenih društvenih sustava, kao što je primjerice suvremena Kina, za sobom ponekad povlači pitanja života ili smrti za one koji su snimani i one koji surađuju s filmskim ekipama.

# jon alpert: masterclass



## Irena Taskovska: Praktični uvid u prodaju i distribuciju dokumentarnog filma

## Irena Taskovska: Practical Insight into Sales and Distribution of Documentary Films

Irena Taskovska podrijetlom je iz Bosne i Hercegovine, a obrazovanje je stekla na uvaženim filmskim školama u Pragu, Jeruzalemu i Londonu.

Born in Bosnia-Herzegovina, Irena Taskovska, was educated at the acclaimed film schools in Prague, Jerusalem and London.

Direktorica je produkcijske kuće Taskovski films koja potpisuje neke od najistaknutijih i najnagrađivanijih igranih i dokumentarnih filmova recentne europske filmske produkcije.

She is the director of Taskovski Film production house which deserves credit for some of the most acclaimed and awarded documentary films of recent European film production.

U svoje filmove Taskovski films među ostalim uvrštava: 'René' (red: Helena Třeštíková), 'The Mosquito Problem and Other Stories' (red: Andrey Paounov), 'Go West' (red: Ahmed Imamovic), 'The Shukta Book Of Records' (red: Aleksandar Manic), 'Czech Dream' (red: Vít Klusák & Filip Remunda), 'The Rules of Lies' (red: Robert Sedlacek).

The films produced by Taskovski Films include: René (directed by Helena Třeštíková), The Mosquito Problem and Other Stories (directed by Andrey Paounov), Go West (directed by Ahmed Imamovic), The Shukta Book Of Records (directed by: Aleksandar Manic), Czech Dream (directed by Vít Klusák & Filip Remunda), The Rules of Lies (directed by Robert Sedlacek)..

Uz svoj rad na razvoju, produkciji, prodaji i distribuciji filmskih projekata Irena Taskovska članica je žirija nekoliko filmskih festivala, suosnivačica i umjetnička direktorica međunarodnog filmskog festivala u Banjaluci...

While working on developing, production, sales and distribution of film projects, Irena Taskovska is a member of juries at several film festivals. She is a co-founder and artistic director of the international film festival in Banja Luka.

Svojim predavanjem u sklopu programa ZagrebDox PRO obradit će teme suradnje s međunarodnim distributerom, svjetskih festivala i festivalskih strategija, prodaje i promocije dokumentarnog filma, filmskih marketa i osnova ugovaranja međunarodne distribucije dokumentarnog filma.

In its lecture within ZagrebDox PRO program, she will deal with the following subjects: cooperation with international distributors; world festivals and festival strategies; sales and promotion of documentary films; film markets; basics of contracting international distribution of a documentary film.

Više informacija na [www.taskovskifilms.com](http://www.taskovskifilms.com)

Find out more on [www.taskovskifilms.com](http://www.taskovskifilms.com)

# predavanje lecture

**PROGRAM DOKUMENTARNIH RADIO DRAMA**  
**DOCUMENTARY RADIO DRAMA PROGRAM**

**24.02. - 27.02**

16 - 18 h / 4 - 6 PM

Galerija SC

SC Gallery

Hrvatski radio je prostor u kojem je iznikla krhka ali blagostiva i plodonosna biljka dokumentarna radio drama. U svijetu je poznatija imenom radio-fičar, a radi se zapravo o osobitom radio-obliku koji, po skromnom mišljenju autora ovih redaka, predstavlja krunu svih radijskih žanrova jer se u njemu nataložilo svekoliko radiofonijsko iskustvo. Dokumentarna radio drama je prostor kreativnog radija koji se izrazito ističe u moru sveopće trivijalnosti komercijalnih radio postaja koje autor ovih redaka zove bla-bla džuboks radijom. Zapljusnuti valovima toga mora, naši mladi slušatelji više i ne znaju, a možda ne mogu ni naslutiti neslućene mogućnosti koje radijski medij pruža. Dokumentarna radio drama zato obilježava bar jedno od graničnih polja koje bismo mogli imenovati kao 'radio umjetnost'. Ovaj izbor to će vam i potvrditi.

Ljubo Pauzin, urednik dokumentarne radio drame na Hrvatskom radiju

*Croatian radio is a field where a fragile, yet noble and fruitful plant has cropped up - documentary radio drama. In the opinion of the author of this text, this specific radio form - better known worldwide as radio feature - deserves to be considered the upper crust of all radio genres because it incorporates the overall broadcasting experience.*

*Documentary radio drama is a field of radio creativity that stands out in the sea of general triviality of the commercial radio stations that this author calls 'blah blah jukebox' radio. Washed by the tides of that sea, our young listeners do not know, and perhaps cannot even have an idea about undreamed-of possibilities that radio as a medium can offer. Documentary radio drama marks one such border area we could call 'radio art'. This selection will prove it.*

*Ljubo Pauzin, Editor of Documentary Radio Drama on Croatian Radio*

# posebna događanja

## **Utorak / Tuesday 24.02.**

Zvonimir Bajsić: 'Zbogom', 1968. 46'40"

(ton / sound: Z. Krampaček, snimatelj / recorder:

T. Kasun, urednik / editor D. Begović)

Mladen Rutić, Vito Gospodnetić:

'Vikend' 1981. 36'20"

(urednik / editor M. Ganza)

## **Srijeda / Wednesday, 25.02.**

Dragutin Klobučar, Miro Pijaca:

'Jadranski aerobik 1983' 1984. 36'50"

(urednik / editor R. Tomović)

Ulomci iz sljedećih emisija u trajanju od 10 minuta:

*10-minute inserts from the following broadcasts:*

Nina Mitrović: 'Tko ne umre nije čovjek' 2005. 37'07"

Petar Vujačić, Lana Gospodnetić: 'Dragi Stanko' 2007. 37'33"

Srđan Nogić 'Srebrenica – samo oni znaju i bog zna' 2005. 47'38"

Zlatan Krajina: 'Kako razumjeti buku?' 2008. 45'

Nikica Klobučar: 'Leon i Kata' 2008. 40'33"

Ivana Šikić: 'Zaboravljene duge' 2000. 27'12"

## **Četvrtak / Thursday, 26.02.**

Ladislav Vindjakijević: 'Propali dvori – crv u kamenu' 1994. 43'25"

(zajedno sa / together with: I. Kasumović i K. Osman,

urednik / editor: L.J. Pauzin)

Darko Tralić: 'Zavjet moru ili Noina lađa za treći milenij' 1998. 48'

(urednik / editor: L.J.Pauzin)

## **Petak / Friday, 27.02.**

Zvonimir Bajsić: 'Praško proljeće '84' 1988. 80'23"

(zajedno sa / together with: M. Jurjević, urednik / editor: R. Tomović)

selektori programa / program selectors:

Nikica Klobučar, Ljubo Pauzin

# special events

## BIJESPRVI

Bijesprvi navodno je dvadesetneštoogodišnjak, student filozofije, no njegov identitet nikada nije u potpunosti potvrđen niti je dotični ikada u javnost istupio svojim likom ili pravim imenom i prezimenom. Proslavili su ga korisnici YouTubea kojima su se svidjele njegove aktivističko-humorističke montirane snimke na kojima ismijava hrvatske političare i goruću druš-tvenu problematiku. Sve je počelo kratkim epizodama 'Kiro prosviro' u kojima je ismijavao nekadašnjeg ministra unutarnjih poslova Ivicu 'Jubito' Kirina, a na sreću sve brojnijih obožavatelja, nisu ostali pošteđeni ni visoki državni dužnosnici poput premijera Ive Sanadera. Sebe opisuje kao 'mladića poput svakog drugog, punog entuzijazma, osjeća ja za pravdu i vjere da svijet u kojem živimo može biti bolji te da ga i ja svojim postupcima mogu promijeniti nabolje'. Možda ga upoznate na ZagrebDox!

*Allegedly, Bijesprvi is a twenty-something-year-old student of philosophy. However, his true identity has never been confirmed nor has he ever made any public appearance under his real name. He became popular after the users of YouTube got to like his activist satirical material in which he mocks Croatian politicians and topical social issues. It all started with, now famous, episodes mocking former Minister of Interior Ivica Kirin. To the satisfaction of numerous fans, Bijesprvi went on mocking other government officials, including Prime Minister Ivo Sanader. Bijesprvi describes himself as 'a young man like any other, full of enthusiasm, sense of justice and faith that the world we live in can be better and that I can make it better, too.' Maybe you meet him at ZagrebDox!*

25.02.

srijeda *wednesday*  
20 - 22 h / 8 - 10 PM  
Galerija SC  
SC Gallery



...Napisati vlastiti profil za ZagrebDox bio mi je jedan od najtežih zadataka dosad. Jer koliko god laska poziv da vam se filmovi prikažu na jednoj takvoj prestižnoj manifestaciji, meni je najdraže ostati u svojoj anonimnosti. Jer, kao što sam već nekoliko puta napisao 'Stvarna je zvijezda bila samo jedna - Ivica Kirin - Kiro, dok sam ja bio samo kroničar. Ostalo je već povijest...'

Bijesprvi YouTube kanal do danas je vidjelo gotovo 200.000 posjetitelja, a prvi video 'Kiro prosviro' pomalo se penje prema 900.000 gledanja - što je za zemlju s dvostruko više surfera impresivan rezultat (premda dio posjeta dolazi sa svih strana svijeta). 124 videa do danas su prikupila više od 5.000.000 gledanja svi zajedno, što je i u svjetskim okvirima velika brojka za nešto što inače nije tako zanimljivo masama - za politiku, i to na hrvatskom jeziku:).

Na jedan su način građani posjetima pokazali da se ne boje smijati glupostima ili lažima, pa makar dolazile i od ljudi koji vode ovu zemlju. To bi po mojem mišljenju trebalo biti normalno, ali izgleda da nije. Jasno mi je da to u bivšoj državi nije bilo moguće, moguće je da to još koči ljude... Jubito je danas postao nekakva vrsta političkog vica. Kad ste zadnji put čuli nekakav dobar politički o Sanaderu ili Milanoviću? Ja nisam, ali sam vidio dobrih videa:)

A sve je krenulo iz čiste zezancije. Prvo je Zombix, hrvatska blogerska legenda, napravio parodiju na Otvorena vrata Vlade RH - njegova Zatvorena

vrata Vlade FUBARstana, a negdje u isto vrijeme netom je kružio video s parodijom na Sanadera i izručivanje Gotovine. Potom je 'harambasa22' napravio 'Računčić je kod nas' - parodiju na nestali račun iz Verone, vezan uz priču o prodaji Plive, i jednostavno su se stvari posložile. Zanimljivo je kako se stvari danas slažu i ja ovo pišem, dok na naplatu stiže račun iz Verone - stotine otkaza u Plivi:}

Kiro je prosvirao u jednom 'Otvorenom', to nitko nije želio ili nije smio primijetiti, i onda sam rekao: 'Idem vidjeti imam li to ja uvrnut smisao za humor ili je i drugima to smiješno'. Kasnije je to išlo samo po sebi - da Kiro nije rekao Jubito i nije išao vrijeđati, nastavaka vjerojatno ne bi ni bilo, ovako je sam stalno davao materijala za još.

Danas, kad se Kiro smirio u Virovitici, preostaju ostali političari poput Sanadera ili Milanovića, samo je bitna razlika da se na Sanderove izjave čak možete i dobro nasmijati, dok za Milanovićeve koji put teško možete nešto složiti jer to ne prolazi kod publike na Jubitu, što se i vidi po gledanostima. Zadnja parodija s Facebookom i scenama iz filma HITLER: KONAČAN PAD (Der Untergang) na neki način zaokružuje cijelu priču od YouTubea do Facebooka, od Kire do Sanadera, prateći munjevit razvoj novih tehnologija i društvenih mreža.

Danas je sve ovo već dio povijesti, kako on-line razvoja u Hrvatskoj, ali i u svijetu. Dok mnogi pričaju o Obaminoj kampanji i njegovu on-line uspjehu, veseli me što mogu konstatirati da su neki od Kirovih uradaka bili u tjednim izborima svjetskog YouTubea, još dok Obama girl npr. nije bila ni u mislima.

Tko je zapravo Bijesprvi? Mladić kao i svaki drugi, put entuzijazma, osjećaja za pravdu i vjere da svijet u kojem živimo može biti bolji te da ga i ja svojim postupcima mogu promijeniti nabolje. Tako sam odgojen i vjerujem da ću takav i ostati, iako me primjeri koje bilježim često dovode u nedoumicu. Prema njima, naime, ispada da se isplati ponašati drugačije: lagati, varati, krasti... Što si u tome bolji, više si pozicioniran na društvenoj ljestvici. Volim sve ono što vole i moji vršnjaci - cure prije svega, nisam nekakav kompjuterski freak... Ponekad me i kritiziraju da nešto nije dobro montirano:}.

Ime Bijesprvi ima svoju pozadinu, ali to ostavljam svima vama da je sami otkrivete. Mogu samo reći da je danas na internetu teško naći dobro ime koje nije zauzeto, pa je i to bio jedan od motiva. Danas, nakon više do dvije godine on-line života, trebam isto tako reći da mi brojni, također anonimni autori, šalju prijedloge, snimke ili već gotove filmove. Ako mi se učine dobrima, stavim ih na internet, ali to je čisto spontano. Nema tu nikakve ekipe, za većinu njih i ne znam. Nemam pojma tko je, primjerice, 'dellboy', koji se specijalizirao za prepjeve hitova i čije sam tekstove nekoliko puta koristio.

Bijesprvi

[www.youtube.com/bijesprvi](http://www.youtube.com/bijesprvi) - Bijesprvi YouTube kanal

*Writing my own profile for ZagrebDox was one of most difficult tasks so far: as flattering as an invitation to show your films on such a prestigious event may be, I prefer to stay anonymous. As I have repeatedly written: 'The true star was just one - Ivica 'Kiro' Kirin. I was but a chronicler. The rest is the history...'*

*So far, almost 200,000 people visited the Bijesprvi YouTube channel and his first video 'Kiro provsiro' ('Kiro Went Cuckoo') is about to record 900,000 visits - quite a score for a country with twice as much surfers (although some visits come from across the world). The 124 videos have so far been viewed over 5,000,000 times all together, which is a large number even for the world standards. Especially when the subject is something that wide public is usually not very keen of - Croatian politics in Croatian language.*

*In a way, the citizens have shown they are not afraid to laugh at stupidities and lies, even if they come from the people who run this country. In my opinion, this should be normal, but it seems it isn't. I can understand it was not possible in the former country. Maybe the reminiscences of it still inhibit people... Today, 'Jubito' has become some kind of a political joke. What was the last time you heard a good joke on Sanader or Milanović? I myself can't remember... However, I saw some good videos.*

*And it all started as mere fun. Zombix, Croatian blogger legend, made a parody on the 'The Open Door of Croatian Government' and called it 'The Closed Door of FUBARstan Government'. AT the same time, a video with a parody on Sanader and extradition of General Gotovina could be seen. Then 'haram-basa22' made his 'Receipt Is Here' - a parody on the never produced receipt for Sanader's expenses in Verona combined with the story about the sale of Pliva Company - and things just clicked. Interestingly, as I write this, the Verona bill has come due - in the form of hundreds of dismissals in Pliva.*

*'Kiro' went cuckoo in one 'Otvoreno' (a political TV show) but nobody either wanted or dared notice it. Then I said to myself: 'Is it just me and my twisted sense of humor or others would find it funny, too?' Later, things went on automatically. Had Kiro not said 'Jubito' instead of YouTube and had he not started offending, probably there would be no sequels. Instead, he himself stirred things up. Today, when Kiro has limited his activities to his hometown of Virovotica, we still have politicians like Sanader or Milanović. The only difference is that, while Sanader's statements can make you laugh, Milanović's are harder to attract the crowd on YouTube, as ratings tell us. In a way, the latest parody with Facebook and the scenes from Downfall (the film about Hitler's last days) completes the circle from YouTube to Facebook, from Kiro to Sanader, following the rapid development of new technologies and social networks.*

*Today, this is already a part of the history of on line development, both in Croatia and in the world. Now that many talk about Obama's campaign and his on-line success, I am happy to learn that some of the 'Kiro' videos featured in choices of the week on YouTube while Obama Girl, for instance, was not even in sight.*

*So who is Bijesprvi? A young man like any other, full of enthusiasm, sense of justice and the faith that the world we live in could be a better place and that I can do something to make it better. This is the way I've been raised and I believe this is the way I will stay, although the examples I record do often confuse me... According to them, it seems that a different approach pays off much more: lying, cheating, stealing... The better you are in it, the higher is your social ranking. I like everything other guys like - girls, first of all; I am not some computer freak... Sometimes I even get criticism that some of my footage has not been edited well.*

*Bijesprvi is the name that has its background but I'll leave it to you to find out. One of the motives for it was also the fact that there are very few good Internet names that are not in use already. Today, after over two years of my on-line life, many authors send me their suggestions, raw footage, or completed films. If I find them good, I put it on the net, but it comes spontaneously. I do not know them personally. For instance, I have repeatedly used the texts of 'dellboy', who specializes in recasts of well-know songs.*

*Bijesprvi*

*[www.youtube.com/bijesprvi](http://www.youtube.com/bijesprvi) - Bijesprvi YouTube channel*

#### **TKO SU AUTORI HRVATSKIH DOKUMENTARACA - AKADEMCI, AMATERI, FILMSKI AUTORI, NOVINARI?**

#### **WHO ARE THE AUTHORS OF CROATIAN DOCUMENTARIES - ACADEMICS, AMATEURS, FILM MAKERS, JOURNALISTS?**

**okrugli stol, moderatorica / round table, moderator: Diana Nenadić**

Svaki globalni trend ima specifične lokalne odraze, a tako je i s hrvatskom dokumentaristikom. Šira dostupnost nove audio-vizualne tehnologije, jačanje aktivizma svih orijentacija i potreba ne-eskapističke reakcije na pojave oko nas (i u nama), utjecali su na demokratizaciju i grananje dokumentarne proizvodnje. Nezavisnih producenata i autora sve je više, no sve je manje onih s diplomom filmske škole; čini se da je - osim minimuma tehničke opreme - mnogo važnije imati snažan izazov iz stvarnosti, poriv i stav, te manje ili više audiovizualne kulture. Suvremeni hrvatski dokumentarac zato potpisuje šareno društvo: od studenata filma i amatera, preko istraživača raznih profila i aktivista-specijalista, do novinara opće prakse i školovanih redatelja. Nakon što istraži kako i zašto se dokumentaristom/icom postaje, te kakvi su produkcijski, estetski, kreativni i općekulturni dobici/gubici takve 'pluralistične' situacije, okrugli stol ZagrebDoxa trebao bi pronaći i odgovor na pitanje kako se u hrvatskoj kreativnoj dokumentaristici OSTAJE i OPSTAJE.

**27.02.**

petak *friday*

14 - 16 h / 2 - 4 PM

Galerija SC

SC Gallery

*Every global trend has its specific local reflections. The same can be said for Croatian documentary films. The growing availability of new audio-visual technology, increasing of activism of all directions and the need for a non-escapist reaction to the developments around us (and inside us) have resulted in democratization and multiplication of documentary film produc-*

tion. Independent producers and authors are growing in numbers, but not those with a film school diploma. It seems that, besides minimum of technical equipment, it is much more important to feel a strong urge and see the reality as a challenge; only then comes some level of audio and visual culture. This is why the authors of modern Croatian documentaries are a colorful bunch: from students to film amateurs, from researchers of various profiles and activists-specialists to journalists and trained film directors. After it establishes who and why they become documentary film makers and what are the production, esthetic, creative and cultural gains of the above described 'pluralism', the round table of ZagrebDox should try to find an answer to the question how to remain and survive in Croatian documentary film.

#### **LUSH PREDSTAVLJA / LUSH PRESENTS:**

#### **Lush TV, kratke filmove o društveno odgovornom poslovanju**

#### **Lush TV, short films on socially responsible business**

Lush, organizacija koja se financira sapunima, predstavlja Lush TV, kratke filmove o društveno odgovornom poslovanju i svježoj, rukom rađenoj kozmetici. Kroz seriju kratkih filmova Lush otkriva kako i gdje pronalazi te kupuje super svježe i prirodne sastojke. Kao vodeća internacionalna tvrtka u sektoru prirodne kozmetike, te br.1 u kontekstu društvene odgovornosti na polju zaštite životinja, Lush je sudjelovao u nizu angažiranih kampanja. Borio se protiv korištenja životinja u programu EU, testiranja kemikalija, također znanog kao REACH, u suradnji s udrugom Reprieve, osmislio je kampanju za pravedno suđenje zatvorenicima u Guantanamo Bay zatvoru. Lush je prestao s upotrebom palminog ulja u svojim sapunima zbog paljenja prašuma i izumiranja orangutana te pozvao ostale proizvođače da se pridruže toj inicijativi dok se u suradnji s organizacijom Sea Sheperd bori protiv izlova morskih pasa.

#### **Film: 'Ambalaža je smeće'**

U kratkom dokumentarnom filmu osnivač Lush fresh handmade cosmetics, poslovni čovjek i borac za okoliš Mark Constantine, argumentira potrebu za potrošačkom revolucijom te traži od ugostiteljstva da prestane s korištenjem malih pakiranja mlijeka i šećera, poziva na bojkot supermarketa koji pretjerano ambalažiraju proizvode, upućujući potrošače na tržnice i male prodavaonice gdje se roba prodaje u rinfuzi ili s minimalnim pakiranjem. 'Ako se ne osvrnemo i odlučimo za tradicionalan način kupovine, nastavit ćemo s umatanjem velikog problema za buduće generacije' zaključuje bivši dobavljač proizvoda za The Body Shop i suosnivač multimilijunskog posla Lush fresh handmade cosmetics.

*Lush, an organization that finances itself with soaps, presents Lush TV - short films on socially responsible business and fresh, hand made cosmetics. Through its series of short films, Lush reveals where and how it finds and buys super fresh natural ingredients for its products. As the leading international company in the natural cosmetics industry and No. 1 when it comes to social responsibility in animal protection, Lush has taken part in many campaigns. They fought against use of animals in*

**28.02.**

subota *saturday*

16 - 18 h / 4 - 6 PM

Galerija SC

SC Gallery



**SVJEŽA RUKOM RAĐENA KOZMETIKA**

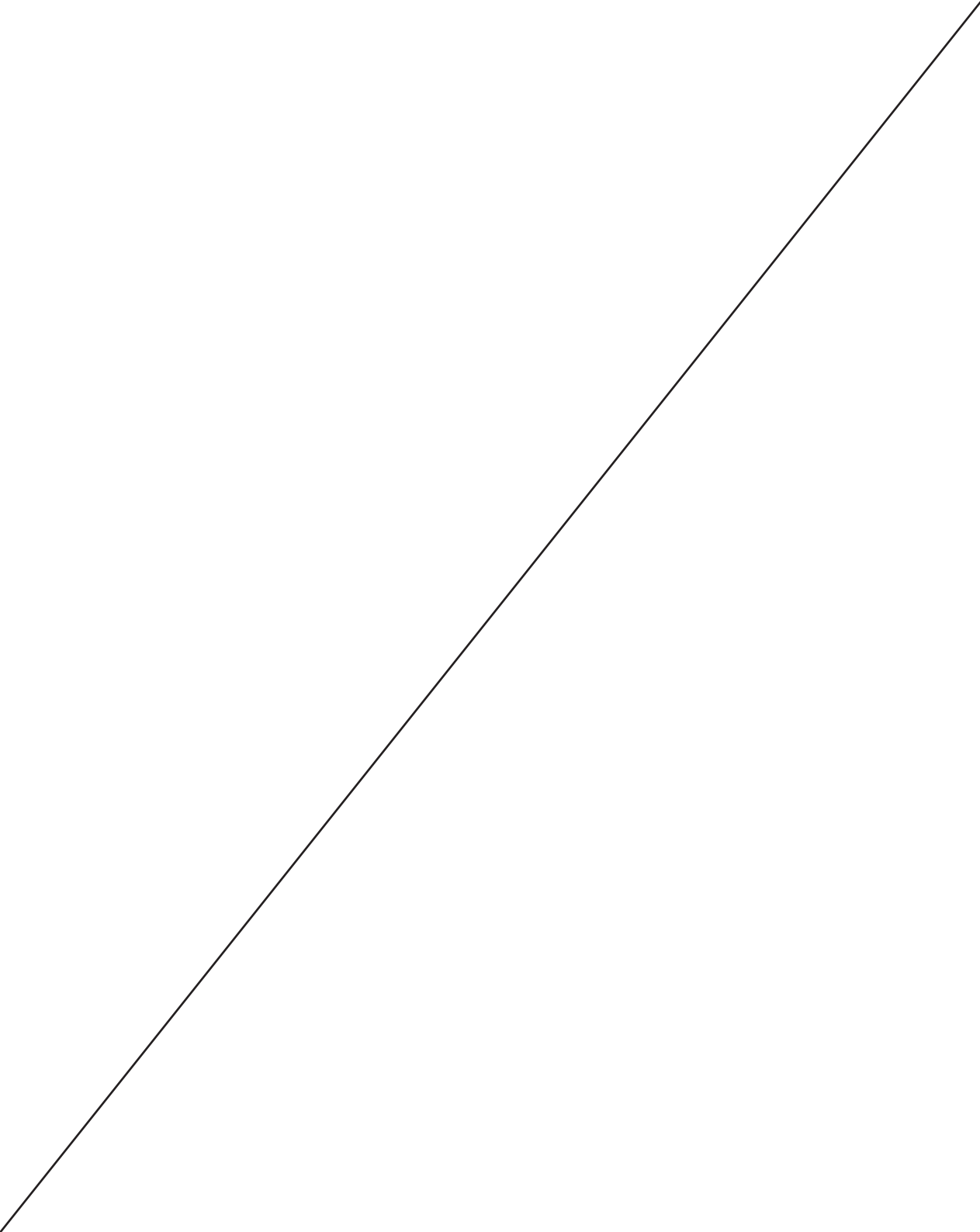


*the EU program and against testing of chemicals also known as REACH; in cooperation with Reprieve Association, it worked out a campaign for fair trials of the prisoners in Guantanamo Bay. Lush stopped using palm oil in its soaps because of burning of rain forests and extinction of orangutans and appealed to other producers to join this initiative. Together with Sea Shepherd organization, Lush is fighting against shark hunting.*

**Film: 'Package Is Garbage'**

*In his short documentary, the founder of Lush fresh handmade cosmetics, businessman and environmentalist Mark Constantine argues that a consumer revolution is need and demands from hotels and restaurants to stop using small packages of milk and sugar; he appeals to boycott of supermarkets which use excessive packaging for their products, recommending consumers to buy in green markets and small grocery stores where goods are sold from bulk or with minimum package.*

*'If we do not look back and choose the traditional way of shopping, we will go on wrapping up a large number of problems for future generations', concludes this former supplier of products for Body Shop and a co-founder of Lush fresh hand made cosmetics, a business now worth millions.*



**međunarodna konkurencija**  
*international competition*

**Alahove nevjeste**  
*Brides of Allah*  
Natalie Assouline, 28

**Burmanski video reporteri - izvještaji iz zatvorene zemlje**  
*Burma Vj - Reporting from a Closed Country*  
Anders Østergaard, 29

**Čelični domovi**  
*Steel Homes*  
Eva Weber, 30

**Combalimon**  
*Combalimon*  
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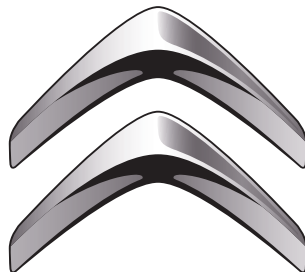
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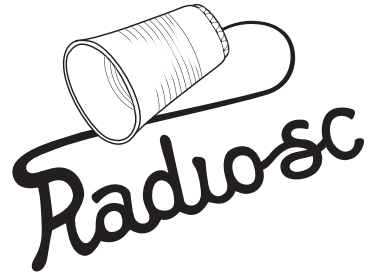


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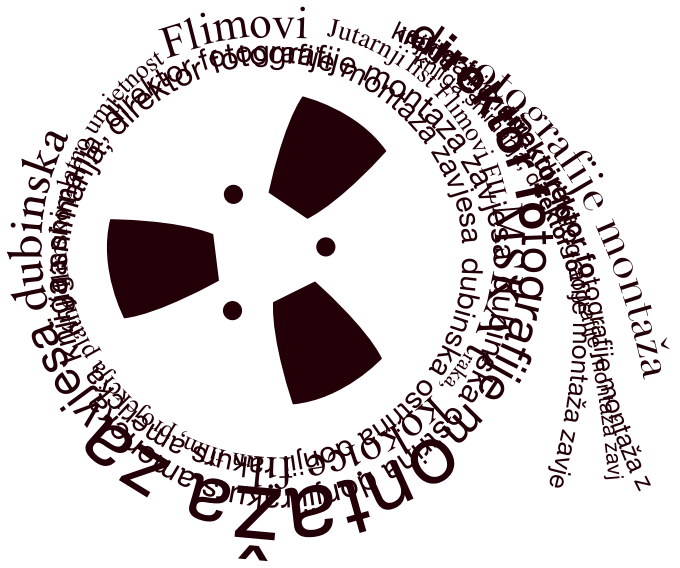
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# čítaj između filmova.



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