

**ZAGREB**

**DOX** <sup>[ F ]</sup>

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

**MOVIEPLEX, CENTAR KAPTOL, ZAGREB, CROATIA**

**FEBRUARY 27TH - MARCH 6TH 2011**

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# Tko je tko

Who is who

Direktor festivala i glavni selektor  
*Festival Director and  
Head Programmer*  
**Nenad Puhovski**

Zamjenica direktora  
*Deputy Director*  
**Sanja Borčić**

Producentica  
*Producer*  
**Lucija Parać**

Selektorica programa  
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*Participant Media, Programmer*  
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Selektorica programa Hrvatski  
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Retrospektiva 1991-1995.  
*Croatian Wartime Documentaries:  
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*Programmer*  
**Diana Nenadić**

Selektor programa dokumentarnih  
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*Selector of the Eduard Galić  
Documentary Films Programme*  
**dr. Hrvoje Turković**

Producentica ZagrebDox Pro  
*ZagrebDox Pro Producer*  
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*Print Coordinator*  
**Marina Andrijašević**

Voditeljica marketinga  
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*Hospitality Office Managers*  
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*Press Office*  
**Mia Gvozdić Michl**

Urednica kataloga i Jutarnji specijal  
*Catalogue and Jutarnji specijal Editor*  
**Inesa Antić**

Urednica festivalske web stranice  
i programske knjižice  
*Festival Website and Brochure Editor*  
**Petra Hofbauer**

Voditelji tehnike  
*Technical Manager*  
**Zlatko Domić i Rezolucija d.o.o.**

Voditelj odjela za prijevod  
filmova i titlanje  
*Film Translation and Subtitles*  
**Marko Godeč, Ministarstvo titlova**

Voditeljica ureda za akreditacije  
*Accreditation Office Manager*  
**Martina Juroš**

Voditeljica festivalskog ureda  
*Festival Office Manager*  
**Vanja Daskalović**

Asistentica voditeljice  
odjela za kopije  
*Assistant Print Coordinator*  
**Maja Marković**

Montažer video materijala  
i tehnička podrška  
*Video Material Editor  
and Technical Support*  
**Andrija Gvozdić Michl**

Fotografkinje  
*Photographers*  
**Nina Đurđević**  
**Dinka Radonić**

Voditeljice žirija  
*Jury Managers*  
**Valentina Orešić**  
**Lidija Živković**

Voditelji kina  
*Location Managers*  
**Koraljka Begović**  
**Dunja Bovan**  
**Danijel Handjal**  
**Eva Kraljević**  
**Ivan Mikulandrić**

Voditelji Q&A  
*Q&A Hosts*  
**Inesa Antić**  
**Vanja Daskalović**  
**Željko Marčan**  
**Nino Kovačić**  
**Mario Kozina**

Dizajner  
*Designer*  
**Dejan Kutić**

Autor festivalske špice  
*Festival Trailer Author*  
**Vedran Štefan**

Dizajnerica nagrada  
*Award Designer*  
**Ines Krasić**

Prevoditeljica  
*Translator*  
**Ivana Ostojčić**

Lektorica  
*Proofreader*  
**Mirna Belina**



**prof. dr. sc.  
Ivo Josipović**

Sedmi ZagrebDox, međunarodni festival dokumentarnog filma, ove se godine održava pod visokim pokroviteljstvom predsjednika Republike Hrvatske, prof. dr. sc. Ive Josipovića.

*The seventh ZagrebDox, international documentary film festival, is held this year under the high patronage of the President of the Republic of Croatia, Mr. Ivo Josipović, PhD.*

Poštovani profesore Puhovski, uvaženi organizatori ZagrebDoxa, poštovani autori, režiseri, filmski djelatnici, dragi gosti, draga filmska publiko!

Sa zadovoljstvom sam prihvatio pokroviteljstvo nad ovogodišnjim izdanjem međunarodnog festivala dokumentarnog filma ZagrebDox, koji se po sedmi put održava u Zagrebu.

Od samog svog osnutka bio je pravo osvježanje na hrvatskoj festivalskoj sceni, dokazujući da kvalitetni dokumentarni filmovi, a osobito oni koji se bave ljudskim, etičkim i političkim posljedicama rata i tranzicije zemalja regije, izazivaju veliki interes publike.

Dokaz tome su i brojke - iz godine u godinu višestruko se povećavao broj posjetitelja, a festival je rastao s ponudom recentnih filmova i popratnih aktivnosti, postupno se pretvarajući u važno mjesto susreta umjetnika, autora, filmskih teoretičara, stručnjaka i novinara iz međunarodnog okruženja.

I sâm sam, u doba dok još nisam bio predsjednik Republike, često bio među publikom koja je uživala u bogatoj filmskoj ponudi ZagrebDoxa i veselio se druženjima s filmskim profesionalcima i znalcima iz regije. I ove ću godine, baš kao i lani, nastojati pogledati barem neke od 140 filmova iz najnovije svjetske i domaće produkcije, koji će, vjerujem, privući još veći broj posjetitelja nego dosadašnja izdanja festivala.

Uvjeren sam da je ZagrebDox tijekom sedam godina uspješnog djelovanja dao znatan doprinos razvoju međunarodne i koprodukcijske suradnje među filmskim djelatnicima i produkcijskim kućama, što je izuzetno važno za budući razvoj hrvatske filmske industrije.

U želji da se ZagrebDox i ovogodišnjom ponudom dokaže kao najveći natjecateljski filmski festival dokumentarnog filma u Jugoistočnoj Europi, svim organizatorima i sudionicima želim mnogo uspjeha u radu, a mnogobrojnoj publici još više zadovoljstva u gledanju najboljih svjetskih i domaćih dokumentaraca.

Srdačno Vaš,  
**prof. dr. sc. Ivo Josipović**  
Predsjednik Republike Hrvatske

Zagreb, 7. veljače 2011.

*Dear Professor Puhovski, dear ZagrebDox organisers, authors, directors, filmmakers, guests and audience,*

*With great pleasure I accepted the role of patron to this year's edition of the international documentary film festival ZagrebDox, held in Zagreb for the seventh time around.*

*Right from the onset, ZagrebDox has been a true refreshment on the Croatian festival scene, proving that good documentary films, especially those concerning human, ethical and political consequences of war and transition in our region, stir great public interest.*

*The figures speak for themselves - year in and year out the number of visitors is constantly increasing, while the festival has grown in terms of the range of recent films and additional activities, gradually turning into an important meeting point of international artists, filmmakers, film theorists, professionals and journalists.*

*I myself, even before I became the Croatian President, often sat among the audience who enjoyed the rich cinematic offer of ZagrebDox and looked forward to socialising with film professionals and experts from the region. Just like last year, this year as well I will try and see at least some of the 140 film titles from the recent national and international production. These films will, I am convinced, attract an even greater number of visitors than the previous festival editions.*

*My belief is that in these seven years of constant activity, ZagrebDox has greatly contributed to the development of international and coproduction collaboration between film professionals and production companies, which is of utmost importance for the future development of Croatian film industry.*

*Wishing that this year's array of films confirm ZagrebDox as the largest documentary film festival competition in South-East Europe, may all organisers and participants have a successful work and may the faithful audience take even more pleasure in watching the best national and international documentaries.*

*Kindest regards,  
**Ivo Josipović, PhD**  
President of the Republic of Croatia*

*Zagreb, 7 February 2011*



Milan  
Bandić



Dragi ZagrebDoxovci iz zemlje i svijeta,

Dobro došli na sedmo izdanje ZagrebDoxa, najvećeg međunarodnog festivala dokumentarnog filma u regiji.

Obožavatelji dokumentaraca i ljubitelji filmske umjetnosti imaju se čemu radovati: organizator je priredio oko 150 filmova iz zemlje, regije i svijeta, pa će i ove godine publika uživati u dokumentarcima koji se bave najintragantnijim ličnostima današnjice (iz svijeta politike, medija, sporta...) i najizazovnijim zbivanjima suvremenog svijeta kao što su nasilje, ekologija i ljudska prava.

U svim kategorijama i obje konkurencije, međunarodnoj i regionalnoj, gledat ćemo najbolje i višestruko nagrađivane filmove, a popratni program dopunjen je novim i zanimljivim sadržajima.

Uz filmove iz stranih produkcija, koji nam dolaze iz 35 zemalja, bit će predstavljena suvremena i retrospektivna hrvatska produkcija, pa će broj gledatelja vjerojatno nadmašiti prošlogodišnju rijeku posjetitelja.

U svakom pogledu, koncepcijom i kvalitetom programa ZagrebDox stekao je ugled i izvan Zagreba i Hrvatske, i to ne samo u kinematografskim krugovima i među filmskim profesionalcima nego i u najširoj kulturnoj javnosti.

Zato čestitam i zahvaljujem organizatorima što krajem veljače i početkom ožujka, već sedmu godinu zaredom, Zagreb pretvaraju u filmsku metropolu koju stručni žiri potpisuje i potvrđuje Velikim i Malim pečatom.

Svim gostima iz zemlje i inozemstva želim srdačnu dobrodošlicu i ugodan boravak u našem gradu.

A vas, drage gledateljke i sudionike festivala, čeka još jedan uzbudljiv ZagrebDox.

**Milan Bandić**

Gradonačelnik Grada Zagreba

*Dear ZagrebDox people from Croatia and abroad,*

*Welcome to the seventh edition of ZagrebDox, the largest international documentary film festival in the region.*

*All devotees of documentaries and film fans have something to look forward to: the organisers have prepared around 150 films from domestic, regional and world production. This year's audience will thus have the chance to enjoy the documentaries covering the most intriguing personalities of today (from the field of politics, media, sport etc), as well as the most challenging events from contemporary world, such as violence, environment and human rights.*

*In all categories and both competition programmes, international and regional, we will watch the best and award-winning titles, while the side programme is filled with new and interesting contents.*

*Alongside foreign productions, coming from 35 countries, recent and retrospective Croatian production will be presented, therefore the number of visitors will probably exceed the previous year's.*

*In all aspects, conceptually and in terms of its programme's quality, ZagrebDox acquired reputation beyond the boundaries of Zagreb and Croatia, not only in film circles and among professionals, but among the widest cultural public as well.*

*Therefore I congratulate and thank the organisers for turning Zagreb in late February and early March, for the seventh time around, into a film metropolis, signed and confirmed by the professional jury with their Big and Small Stamps.*

*I wish all guests from Croatia and abroad a warm welcome and pleasant stay in our city.*

*Dear festival audience and participants, you are about to enjoy another exciting ZagrebDox!*

**Milan Bandić**

Mayor of the City of Zagreb



Nenad Puhovski

Za broj 7 u numerologiji kažu da je ni više ni manje nego - čaroban! Kinezima on predstavlja faze života žene, u Rgvedi se spominje 7 dijelova svijeta i 7 nebeskih utvrda, Pitagorejci su ga povezivali s glazbenom ljestvicom, Hipokrat je govorio o 7 pravila tjelesnih bolesti, za srednjovjekovne mistike on je označavao kombinaciju duhovnog (3) i materijalnog (4), Rozenkrojceri su ga uzimali za osnovu svoje organizacije, dok za Židove 7 svijeća Menore (između ostalog) predstavlja 7 dana stvaranja svijeta...

Ništa od toga za nas u ZagrebDoxu... 'Samo' još jedan festival, još jedan izazov, još jedan trud i - još jedno veselje! Sedmi ZagrebDox.

Pa ipak, ovo izdanje festivala na neki način i jest posebno. Ono, barem se tako nadam, zaokružuje neke ciljeve koje smo postavili već na samome početku i trasira nove, zacrtane već tada, ali prilagođene vremenima u kojima živimo.

U vrijeme kada je ZagrebDox tek startao željeli smo prije svega pokazati da je ovaj i ovakav projekt uopće moguć. Da je moguće napraviti festival u čijem su fokusu samo dokumentarni filmovi, da je moguće i potrebno pružiti hrvatskim i regionalnim profesionalcima platformu za razvoj dokumentarnih projekata.

Publika nas je vrlo brzo i rado prihvatila. Rast od 6.000 gledatelja prve godine do 25.000 prošle rast je kojeg se ne bi posramili niti mnogo, mnogo veći (i bogatiji) festivali. I mediji su nam bili iznimno skloni i pratili su nas 'u stopu', pa tako između stotina, pa i tisuća tekstova i prikaza svih ovih godina, onih negativnih praktički nije ni bilo.

Iako s ponosom (i opravdanjem) u nazivu nosi riječ međunarodni, naš se ZagrebDox trudi napraviti najviše što može i za hrvatski dokumentarac: 25 do 30% programa uvijek zauzimaju hrvatski filmovi, jedini smo festival koji sustavno predstavlja povijest

hrvatskog dokumentarizma, svake godine odajemo posebno priznanje istaknutom hrvatskom dokumentaristu, na radionicama i forumu za razvoj projekata hrvatski autori imaju uvijek važno mjesto, a od prošle godine, zahvaljujući i novom prostoru u kojem se festival održava, posebno označavamo premijere naših filmova i omogućavamo susrete autora i publike. Publika je i to znala prepoznati, pa je tako prošle godine Veliki pečat za najbolji dokumentarac po izboru publike podijelilo dvoje hrvatskih autora - Miroslav Mikuļjan i Irena Škorić!

U svemu tome znali smo i riskirati, ali nikada bezglavo! Vjerojatno je najbolji primjer prošlogodišnji festival, koji su zbog promjene lokacije mnogi dočekali sa sumnjom, vjerujući da će 'konzumeristički raj' ugušiti ZagrebDox. Dogodilo se upravo obratno. Zahvaljujući ogromnom trudu našeg produkcijskog tima, ekipe Movieplexa i Centra Kaptol, pokazalo se da smo tom promjenom daleko više dobili nego izgubili. No najveći su pobjednici, kao i uvijek - dokumentarci!

Uz obavezu da ovaj festival napravimo još boljim, želim reći da već gledamo i u budućnost. Sljedeći je korak etablirati ZagrebDox na međunarodnoj sceni, postati relevantno mjesto susreta svjetskog, europskog i hrvatskog dokumentarizma.

Mislim da smo pokazali da to možemo. No, treba nam potpora sviju vas - publike, stručne javnosti i filmskih profesionalaca, gradskih i državnih institucija i ustanova, europskih fondova, sponzora i naših prijatelja u svijetu.

I tada ćemo doista moći reći:

**Moje ime je Dox, ZagrebDox!**

**Nenad Puhovski**

Direktor festivala i glavni selektor



*It is said in numerology that number 7 is no less than – magical! To the Chinese it represents the stages in a woman's life, the Rigveda mentions 7 parts of the world and 7 fortresses of heaven, Pythagoreans related it to the musical scale, Hippocrates spoke of the 7 rules of physical diseases, to Medieval mystics it marked the combination of the spiritual 3 and material 4, Rosicrucianists made it the basis of their organisation, whereas the seven Jewish menorah candles (among other things) represent the 7 days of creation...*

*Here at ZagrebDox we are nowhere near any of these things... 'Just' another festival, another challenge, another effort and – another joy! The seventh ZagrebDox.*

*Nevertheless, this edition of the festival is in a way – special. It represents, at least I hope, the fulfilment of some objectives set right at the onset, and outlines new ones, envisaged much earlier, but adapted to our times.*

*When ZagrebDox was only emerging, we wished first and foremost to show that this kind of project is – possible! To show that we can create a festival with a focus exclusively on documentary film, that Croatian and regional professionals can and need to be provided a platform for the development of their documentary projects.*

*The audience accepted us quickly and gladly. The growth from 6,000 visitors in the first year to 25,000 last year is something much larger (and richer) festival would not shun. The media has also greatly favoured and closely followed us, therefore out of hundreds, even thousands of reviews, not a single word was negative.*

*Even though it proudly (and justifiably) features the word 'international' in its name, ZagrebDox is trying to do the best it can for Croatian documentary film: 25 to 30 per cent of the programme is always taken by Croatian works, we are the only festival systematically presenting the history of Croatian documentary prac-*

*tice, each year we pay special tribute to an acclaimed Croatian documentarian, Croatian authors always have a special place at workshops and pitching forums, while since last year, thanks to the new festival venue, we particularly mark the premieres of domestic films and thus enable the authors and audience to meet. The audience recognised these efforts; last year the audience decided to award the Big Stamp for best documentary to two Croatian filmmakers – Miroslav Mikuljan and Irena Škorić.*

*Furthermore, we often took chances, but never foolishly. The best example is probably last year's edition of the festival, that caused many doubts about the change of venue, believing that a 'consumerist heaven' would stifle ZagrebDox. The result was quite the contrary. Thanks to the tremendous effort of our production team, as well as Movieplex and Kaptol Centre teams, it proved that the change yielded more than it perhaps took away. However, the greatest winners are, as usual – the documentaries!*

*In addition to our duty to make this festival even better, we are already looking into the future. The next step in front of us is to position ZagrebDox on the international scene, make it a relevant meeting point of world, European and Croatian documentary film.*

*My belief is that we proved that we can do it. Nevertheless, we need the support of all of you – the audience, expert public and film professionals, city and government institutions, European funds, sponsors and our world friends.*

*Then we will truly be able to say –  
**My name is Dox, ZagrebDox!***

*Nenad Puhovski  
**Festival Director and Head Programmer***

# Međunarodni žiri

International  
Jury



**Eduard  
Galić**



**Hamid  
Rahmani**



**Hana  
Jušić**

### **Eduard Galić, redatelj**

Eduard Galić filmski je i TV redatelj rođen u Trogiru 1936. godine. Završio je arheologiju na Filozofskom fakultetu u Zagrebu. Filmsku karijeru započinje serijom zapaženih dokumentarnih filmova, od kojih 'Sunt lacrimae rerum' (1965) najbolje osvjetljava njegove redateljske karakteristike: rafinirani vizualni stil, kontemplativnost te zanimanje za povijest. Kasnije, na televiziji, prevladat će zanimanje za biografije. U svom stvaralačkom životu, koji traje preko 45 godina, režirao je više od 30 TV-drama, 10 televizijskih serija, oko 40 dokumentarnih filmova, 3 igrana filma i preko 100 raznih televizijskih formi. Prvi njegov dugometražni igrani film jest 'Crne ptice' iz 1967. U desetljeću koje je uslijedilo radio je na velikim tv serijama ('Nikola Tesla'), dok su osamdesete godine iznjedrile antologijske serijale 'Put u Vučjak' i 'Nepokoreni grad'. Njegovo stvaralaštvo devedesetih pa sve do 2008. godine vezano je uz stradanje Vukovara.

### **Hamid Rahmaniani, redatelj**

Hamid Rahmaniani filmski je redatelj i grafički dizajner. Osvojio je studentski Emmy Akademije za televizijske umjetnosti i znanosti za animirani film 'The Seventh Day' (1997). Nakon toga režirao je tri od publike i kritike dobro primljena dokumentarna filma, 'Breaking Bread' (2000), 'Sir Alfred of Charles De Gaulle Airport' (2001) i 'Shahrbanoo' (2002). Godine 2005. dovršio je svoj prvi dugometražni film, 'Day Break', koji je osvojio nekoliko prestižnih nagrada. Dugometražni dokumentarac 'Staklena kuća' (2008) dobitnik je Nagrade za ljudska prava Organizacije za sigurnost i suradnju u Europi, a osvojio je i posebno priznanje međunarodnog žirija na 6. ZagrebDoxu.

### **Hana Jušić, redateljica**

Hana Jušić rođena je 1983. godine. Diplomirala je komparativnu književnost i anglistiku 2007. i iste godine upisala Poslijediplomski doktorski studij književnosti, kulture, izvedbenih umjetnosti i filma. Godine 2006. upisala je studij Filmske i TV režije na Akademiji dramske umjetnosti u Zagrebu, gdje je sada na diplomskom studiju. Od 2009. radi kao znanstveni novak u Leksikografskom zavodu Miroslav Krleža na projektu 'Filmskog enciklopedijskog rječnika' te predaje dva teorijska kolegija na Akademiji dramske umjetnosti. Piše filmske kritike za Hrvatski filmski ljetopis, Zarez i Treći program Hrvatskog radija. Do sada je režirala nekoliko kratkih igranih i dokumentarnih filmova.

### **Eduard Galić, director**

*Eduard Galić is a film and TV director, born 1936 in Trogir. He graduated in archaeology at the Faculty of Humanities and Social Sciences in Zagreb. He began his career in film with a series of acclaimed documentaries. One of them, 'Sunt lacrimae rerum' (1965) best describes his directing traits: subtle visual style, contemplation and interest in history. Later on, on TV, his interest in biographies will prevail. His career spans over 45 years, during which he directed more than 30 TV dramas, 10 TV series, around 40 documentary films, three feature narratives and over 100 different TV programmes. His first feature narrative is 'Crne ptice' (1967). In the decade to come he worked on great TV serials ('Nikola Tesla'), whereas the 1980s generated legendary series 'Put u Vučjak' and 'Nepokoreni grad'. His work from the 1990s to 2008 was mostly related to Vukovar's plight.*

### **Hamid Rahmaniani, director**

*Hamid Rahmanian is a filmmaker and graphic designer. He received a student Emmy from the Academy of Television Arts and Sciences for his animation, 'The Seventh Day' (1997). Rahmanian went on to make three well received documentaries: 'Breaking Bread' (2000), 'Sir Alfred of Charles De Gaulle Airport' (2001) and 'Shahrbanoo' (2002). In 2005 he completed his first feature length film entitled 'Day Break', the recipient of several prestigious awards. Feature-length documentary 'The Glass House' (2008) was a winner of the Organization for Security and Cooperation in Europe's Human Rights Award, and has got Special Mention of the International Jury at the 6th ZagrebDox festival.*

### **Hana Jušić, director**

*Hana Jušić was born in 1983. She graduated in Comparative Literature and English Language in 2007 and took up a post-graduate PhD course in Literature, Culture, Performing Arts and Film. In 2006 she enrolled in the graduate course of Film and TV Directing at the Academy of Dramatic Art in Zagreb. Since 2009 she has worked as a junior research associate at Miroslav Krleža Institute of Lexicography, on the project of the Encyclopaedia Dictionary of Film. She writes short reviews for Hrvatski filmski ljetopis, Zarez and Croatian Radio's Third Programme. She has directed several live-action and documentary films.*

# Regionalni žiri

Regional  
Jury

Milica  
Đenić



Dragan  
Jurak



Wolfram  
Huke





### **Milica Đenić, redateljica**

Milica Đenić rođena je u Beogradu 1985. godine. Od 2004. do 2007. pohađala je filmsku školu Kvadrat. Od 2005. studentica je povijesti umjetnosti i filozofije u Beogradu, a 2007. upisala je studij filmske i TV režije na Fakultetu dramskih umjetnosti u Beogradu. Njen film 'Kriva je' (2009) prikazan je u regionalnoj konkurenciji šestog ZagrebDoxa, gdje su ga članovi regionalnog žirija nagradili posebnim priznanjem.

### **Dragan Jurak, filmski i TV kritičar**

Dragan Jurak rođen je 1967. godine u Zagrebu, gdje je 1986. upisao studij novinarstva. Od 1989. do 1997. objavljivao je kritike, eseje, prijevode s engleskog i portrete u tjedniku Studio, Slobodnoj Dalmaciji i časopisima Quorum, Godine, Hrvatski filmski ljetopis i Kinoteka (koju je uređivao od 1991. do 1993). Godine 1994. objavio je zbirku pjesama 'Konji i jahači' i dobio nagradu Goranovo proljeće za mlade pjesnike. Bio je stalni filmski kritičar i novinar kulturne rubrike Feral Tribunea (1995-2008), suradnik u nekoliko filmskih emisija HRT-a. Dobitnik je nagrade Vladimir Vuković za filmsku kritiku za tekstove objavljivane u časopisu FM (1998). Višegodišnji je suradnik emisije 'Riječi' Hrvatskog radija, stalni književni, filmski i DVD kritičar Jutarnjeg lista, vanjski suradnik Globusa, književni kritičar portala Moderna vremena, suradnik emisije 'Filmoskop' Trećeg programa Hrvatskog radija i književni recenzent tjednika Novosti.

### **Wolfram Huke, redatelj**

Wolfram Huke rođen je 1981. u Muehlhausenu u Njemačkoj. Živi u Muenchenu, gdje radi kao redatelj i snimatelj nefikcionalnih filmova. Godine 2001. odslužio je civilni vojni rok brinući se o starijim osobama u poljskom Krakowu, preživjelima iz doba holokausta i nekadašnjim logorašima. Sljedeće je godine upisao filozofiju na Minhenskoj školi za filozofiju, a istodobno je pohađao novinarsku akademiju. Nekoliko je godina radio kao radijski novinar, a zatim je 2006. upisao režiju na Minhenskom sveučilištu za televiziju i film. Wolfram je autor nekoliko dokumentarnih filmova koji su se prikazivali i osvajali nagrade na filmskim festivalima diljem svijeta. Njegov dokumentarni privijenac, 'Tiho uklanjanje' (2007), osvojio je posebno priznanje na 5. ZagrebDoxu. Osobito ga zanima proučavanje trenutačnih ljudskih uvjeta života i ljubavi.

### **Milica Đenić, director**

*Milica Đenić was born in 1985 in Belgrade. From 2004 to 2007 attended the Film School Kvadrat. Since 2005 she studied Art History at Faculty of Philosophy in Belgrade. Enrolled in Faculty of Dramatic Arts in Belgrade in 2007, Department for Film and Television Directing. Her film 'GUILTY' (2009) was screened in the Regional Competition of the 6th ZagrebDox festival, winning Special Mention of the members of the regional jury.*

### **Dragan Jurak, film and TV critic**

*Dragan Jurak was born in 1967 in Zagreb, where he enrolled in the study of journalism in 1986. From 1989 to 1997 he published reviews, essays, translations and portraits in Studio weekly, Slobodna Dalmacija and magazines such as Quorum, Godine, Hrvatski filmski ljetopis and Kinoteka (which he edited from 1991 to 1993). In 1994 he published a book of poems 'Konji i jahači' and won the 'Goranovo proljeće' award for young poets. He was a full-time critic and writer of cultural reviews in Feral Tribune (1995-2008) and collaborator on several HRT film programmes. He won the award 'Vladimir Vuković' for film reviews published in FM magazine (1998). For many years he has collaborated with Croatian Radio's show 'Riječi', and writes book, film and DVD reviews for Jutarnji list and Globus, literary reviews for Moderna vremena website, collaborates with Croatian Radio's Third Programme Filmoskop and writes literary reviews for Novosti weekly.*

### **Wolfram Huke, director**

*Wolfram Huke was born 1981 in Muehlhausen, Germany. He lives and works as director and cinematographer for non-fiction in Munich. In 2001 he served his alternative civilian service by caring for elderly people in Kraków/Poland, survivors of the Holocaust and former kz inmates. Year after he began philosophy studies at the Munich School of Philosophy and, at the same time, attended journalism academy. He worked several years as radio journalist before attending direction studies at the Munich University of Television and Film in 2006. Wolfram has made several documentaries screened and awarded at film festivals around the world. His debut documentary film 'Silent Removal' (2007) won a Special Mention at the 5th ZagrebDox festival. With his work he is especially interested in exploring present human conditions of living and loving.*

# Mladi žiri

Young  
Jury

Đuro  
Gavran



Igor  
Bezinić



Iva  
Mrkić



**Đuro Gavran, student ADU-a**

Đuro Gavran rođen je 1982. u Bjelovaru. Godine 2007. diplomirao je na Grafičkom fakultetu Sveučilišta u Zagrebu (smjer dizajn grafičkog proizvoda). Iste godine upisuje magisterij na Akademiji dramske umjetnosti Sveučilišta u Zagrebu - Filmska i TV režija (smjer dokumentarni film). Izlagao je na tri samostalne, tridesetak skupnih domaćih i međunarodnih izložbi i desetak filmskih festivala. Jedan je od osnivača udruge Priroda i društvo koja se bavi promicanjem prirodnih, društvenih i kulturnih vrijednosti. Živi i radi u Zagrebu kao slobodnjak na području multimedije (dizajn, fotografija, kamera, dokumentarni film). Filmografija: 'Kelti' (2011), 'Bojan' (2010), 'Glassballetdancer' (2005). Bio je snimatelj na filmovima Igora Bezinovića: 'Nepovratno' (2009) i 'Nadprosječan' (2008).

**Igor Bezinović, student ADU-a**

Igor Bezinović rođen je u Rijeci 1983. godine. Student je filmske i TV režije na ADU-u. Autor je kratkih dokumentarnih filmova 'Natprosječan', 'Nepovratno', 'Susret' i 'TDZ - za uspomenu i dugo sjećanje' te kratkog igranog filma 'Goli sati'. Član je -/+ kolektiva.

**Iva Mrkić, studentica ADU-a**

Iva Mrkić rođena je u Zagrebu 1986. godine. Studentica je 1. godine Diplomskog studija filmske i TV montaže na Akademiji dramske umjetnosti u Zagrebu. Do sada montirala je nekoliko kratkih igranih i dokumentarnih filmova ('Uspavanka', 'Goli sati', 'Susret', 'Bojan', 'Gospoda Nada').

**Đuro Gavran, student at the Academy of Dramatic Art**

*Đuro Gavran was born in 1982 in Bjelovar. In 2007 he graduated from the University of Zagreb, Faculty of Graphic Design (graphic product design). The same year, he took an MA course in Film and TV Directing (documentary film) at the Academy of Dramatic Art. He has held three solo and around thirty group national and international exhibitions and a dozen film festivals. He is one of the founders of the Association Priroda i društvo, promoting natural, social and cultural values. He is a Zagreb-based multimedia freelancer (design, photography, camera, documentary film). Filmography: 'Kelti' (2011), 'Bojan' (2010), 'Glassballetdancer' (2005). He was the cinematographer on Igor Bezinović's films: 'Nepovratno' (2009) and 'Nadprosječan' (2008).*

**Igor Bezinović, student at the Academy of Dramatic Art**

*Igor Bezinović, born in 1983 in Rijeka, is a Film and TV Directing student at the Academy of Dramatic Art. He made short documentary films 'Natprosječan', 'Nepovratno', 'Susret' and 'TDZ - za uspomenu i dugo sjećanje', as well as a short fiction 'Goli sati'. He is a member of -/+ collective.*

**Iva Mrkić, student at the Academy of Dramatic Art**

*Iva Mrkić, born in Zagreb in 1986, is a first-year student of the graduate study of Film and TV Editing at the Academy of Dramatic Art in Zagreb. So far she has edited several short fictions and documentaries ('Uspavanka', 'Goli sati', 'Susret', 'Bojan', 'Gospoda Nada').*

# Žiri Movies That Matter

Movies That  
Matter Jury

Mario  
Mažić



Drago  
Hedl



Ida  
Prester



### **Mario Mažić, koordinator Inicijative mladih za ljudska prava**

Mario Mažić rođen je 1987. godine u Sisku. Osnivač je i koordinator Inicijative mladih za ljudska prava u Hrvatskoj (YIHR). Najviše vremena u radu u Inicijativi posvećuje aktivnostima iz područja tranzicijske pravde i promicanja regionalne suradnje, posebno među mladima. Pokrenuo je nekoliko inicijativa za odavanje poštovanja žrtvama rata 90-ih, neovisno o njihovu etničkom identitetu. Sudjelovao je u radu organizacije za promicanje vladavine prava Legalis, čijeg je upravnog odbora član i danas, a u Hrvatskom helsinškom odboru za ljudska prava radio je u programu obrazovanja na organizaciji seminara te držao predavanja. Studira politologiju na Fakultetu političkih znanosti u Zagrebu. Sudjeluje u radu Koalicije za REKOM.

### **Drago Hedl, istraživački novinar**

Drago Hedl hrvatski je istraživački novinar rođen 1950. u Osijeku. Diplomirao je književnost, a profesionalnim se novinarstvom bavi od 1980. Bio je glavni urednik Glasa Slavonije, osječkog dnevnog lista, a pisao je i za Feral Tribune, Slobodnu Dalmaciju i Novi list. Hedl je dugogodišnji suradnik Radija Slobodna Europa, a članke je objavljivao u brojnim novinama i časopisima, među kojima su i The Guardian i The Times. Najpoznatiji je po istraživačkom radu u Feral Tribuneu, gdje je otkrivao ratne zločine počinjene tijekom Domovinskog rata, što mu je 2006. donijelo Međunarodnu nagradu Knight za istraživačko novinarstvo koju dodjeljuje Međunarodni novinarski centar. Autor je nekoliko knjiga, a napisao je i scenarij za film 'Vukovar - posljednji rez', dokumentarni film iz 2006. o vukovarskoj bitci.

### **Ida Prester, novinarka i pjevačica**

Ida Prester rođena je u Zagrebu. Nakon diplome Ekonomskog fakulteta u Zagrebu upisuje magisterij, smjer Ekonomija i razvoj. Radi kao novinarka, TV i radijska voditeljica i frontmenica banda Lollobrigida. Televizijsku je karijeru počela u 'Videodromu', HRT-ovoj emisiji o eksperimentalnom filmu i videu, te pišući scenarije i pronalazeći protagoniste za nagrađivani dokumentarni serijal 'Direkt'. Njen band Lollobrigida dobitnik je MTV-eve regionalne nagrade za najboljeg izvođača 2010. Godinu dana kasnije Lollobrigida dobiva nagradu Loud & Queer za najbolji bend u regiji po izboru zajednice LGBT.

### **Mario Mažić, Coordinator of the Youth Initiative for Human Rights**

*Mario Mažić, born in 1987 in Sisak, is the founder and coordinator of the Youth Initiative for Human Rights in Croatia (YIHR). Most of his time is dedicated to activities from the field of transitional justice and promotion of regional cooperation, especially among youth. He has launched several initiatives paying tribute to the victims of the war in the 1990s, regardless of their ethnicity. He has participated in the work of Legalis, an organisation promoting the rule of law, and is still their board member. Within the Croatian Helsinki Committee for Human Rights he organised educational seminars and held classes. He studies political sciences at the Faculty of Political Sciences in Zagreb and collaborates with REKOM.*

### **Drago Hedl, investigative journalist**

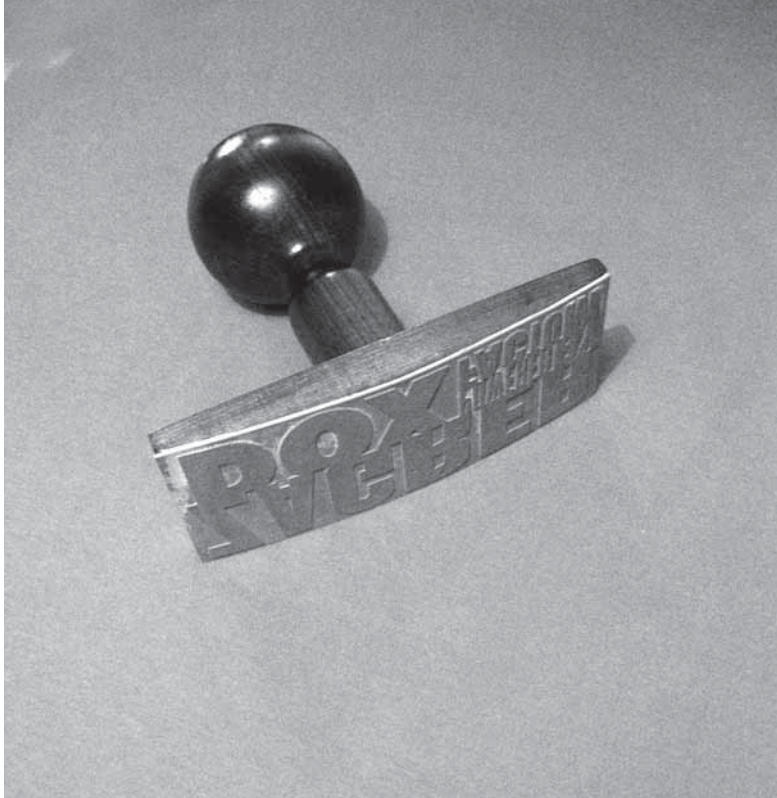
*Drago Hedl is a Croatian investigative journalist born 1950 in Osijek. He graduated in literature, and became a professional journalist in 1980. He was an Editor-in-Chief of Glas Slavonije, an Osijek-based daily, and also wrote for Feral Tribune, Slobodna Dalmacija and Novi list. Hedl was a long-time collaborator of Radio Free Europe and his articles were published by many newspapers and magazines, among them The Guardian and The Times. Hedl is best known for his investigative work for Feral Tribune in uncovering war crimes during the Croatian War of Independence. This earned him a 2006 Knight International Journalism Award from the International Center for Journalists. Hedl has written seven books and wrote the script for 'Vukovar - poslednji rez', a 2006 documentary film about the Battle of Vukovar.*

### **Ida Prester, journalist and singer**

*Ida Prester was born in Zagreb. Having graduated from the Faculty of Economics, she took an MA course in Economics and Development. She works as a journalist, TV and radio host and front-girl of the Lollobrigida band. She began her TV career in Videodrom, HRT's programme about experimental film and video, writing scripts and locating protagonists for the award-winning documentary series Direkt. Her band Lollobrigida won the 2010 MTV Award for best performer. A year later Lollobrigida won the Loud & Queer Award for best band in the region as selected by the LGBT community.*

# Službene nagrade

Official Awards



**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

## **POSEBNA NAGRADA**

**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.

**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 AWARD**

**Movies that Matter Award** - for film that promote human rights in a best way

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





# Međunarodna konkurencija

International Competition

# 17. kolovoza

17 August

Rusija, Poljska, Finska /  
Russia, Poland, Finland,  
2009, 52', boja, color, video

režija / directed by

**Alexander Gutman**

scenarij / written by

**Alexander Gutman**

fotografija / cinematography by

**Maxim Efros, Nikolay**

**Volkov, Alexander Gutman**

montaža / edited by

**Alexander Gutman**

glazba / music

**Vladimir Tarasov**

producenti / producers

**Alexander Gutman,**

**Krzysztof Kopczynski**

produkcija / produced by

**Atelier-Film-Alexander**

nagrade / awards:

*DOK Leipzig 2010 - Honorary*

*Mention / počasno priznanje*

*Mumbai International*

*Film Festival 2010 - Best*

*Documentary / najbolji*

*dokumentarni film*

*Trieste International Film*

*Festival 2010 - Special Mention*

*/ posebno priznanje*



Prvi zatvor u Rusiji za doživotne osuđenike. Jedna ćelija.

'Zatvorenik Boris Bezotečestvo. Doživotna kazna. Članak 102. Trostruko umorstvo.' Razgovor s Bogom koji je ravnodušan prema njegovoj sudbini. On moli, ali nije vjernik. Svojim je riječima ispunio ćeliju. Govori i sluša samoga sebe. Prostor ćelije ga proždire. Njegov su svijet četiri zida i pogled kroz prozor. Zatvor fizički gura zatočenika u beskraj. U dug slijed dana i noći koji mu je dodijeljen, nakon kojega slijedi 'pakao' ili 'raj'.

**Aleksander Gutman**, rođen 1945, ruski je filmski redatelj. Diplomirao je na lenjingradskom Politehničkom institutu (danas poznatom pod nazivom Državno politehničko sveučilište u Sankt Peterburgu) 1968. te na VGIK-u 1978. Tijekom više od 30 godina snimio je više od 50 dokumentarnih filmova, od čega je 13 režirao. Dobitnik je brojnih nagrada na ruskim i međunarodnim filmskim festivalima.

*The first prison in Russia for those sentenced to life. A single cell.*

*'Prisoner Boris Bezotechestvo. Life sentence. Article 102. Triple murder.' Communicating with a God who is indifferent to his fate. He prays, but is not a believer. His words filled the air of the cell. He talks and listens to himself. The space of the cell consumes him. His world consists of four walls and the view from the window. The prison physically thrusts the prisoner into time. A long succession of days and nights allotted to him, after which comes 'hell' or 'heaven'.*

**Alexander Gutman**, born in 1945, is a Russian film director. He graduated from the Leningrad Polytechnical Institute (now known as St. Petersburg State Polytechnic University) in 1968 and VGIK in 1978. In over 30 years he has shot more than 50 documentary films, 13 of them as film director. A winner of numerous awards at Russian and international film festivals.



# Armadillo

Armadillo

Danska / Denmark  
2010, 101', boja, color, video

režija / directed by

**Janus Metz**

scenarij / written by

**Janus Metz**

fotografija / cinematography by

**Lars Skree**

montaža / edited by

**Per K. Kirkegaard**

glazba / music

**Uno Helmersson**

producenti / producers

**Ronnie Fridthjof,**

**Sanna Stockmann**

produkcija / produced by

**Fridthjof Film, Auto Images**

nagrada / awards:

Cannes Film Festival 2010 -

Critics' Week Grand Prize /

velika nagrada Tjedna kritike

Zurich Film Festival 2010 -

Grand Prix

Film 'Armadillo' izravna je priča o rastućem cinizmu i ovisnosti o adrenalinu kod mladih vojnika u ratu. Dvo je prva misija Madsa i Daniela u afganistanskom Helmandu. Njihova četa stacionirana je u kampu Armadillo, na samoj prvoj crti bojišnice u Helmandu, gdje se vode žestoke bitke protiv talibana. Njihov je zadatak pomoći Afganistancima, no kako se borbe zaoštravaju, a operacije postaju sve opasnije, Mads, Daniel i njihovi suborci postaju sve ciničniji te tako samo produbljuju jaz između sebe i afganistanskog stanovništva. Nepovjerenje i paranoja rezultiraju otuđenjem i razočaranjem. 'Armadillo' otvara vrata vojničkog uma kao jedinstven film o mitološkoj priči o čovjeku i ratu u suvremenom izdanju, smještenoj u Afganistanu.

**Janus Metz** rođen je u Danskoj 1974. godine. Magistrirao je komunikacije i međunarodne razvojne studije na Sveučilištu Roskilde. Radio je kao istraživač na dokumentarnim filmskim projektima. Od 2002. do 2003. Metz je živio u Johannesburgu i radio na južnoafričkoj dramskoj seriji 'Soul City'. Njegov filmski prvijenac, dokumentarac pod naslovom 'Township Boys' (2006), nadahnut je boravkom u Južnoafričkoj Republici. Film 'Love on Delivery' (2008) osvojio je dvije nagrade GuldDok na CPH:DOX-u. Njegov sljedeći film, 'Ticket to Paradise' (2008), IDFA je odabrala za program Reflecting Images: Panorama, a dobitnik je i posebnog priznanja na festivalu CPH:DOX.

*'Armadillo' is an upfront account of the growing cynicism and adrenaline addiction of young soldiers at war. Mads and Daniel are serving their first mission in Helmand, Afghanistan. Their platoon is stationed in Camp Armadillo, right on the Helmand frontline, fighting tough battles against the Talebans. The soldiers are there to help the Afghans, but as fighting gets tougher and operations increasingly hairy, Mads, Daniel and their friends becomes cynical widening the gap between themselves and the Afghan civilisation. Mistrust and paranoia set in causing alienation and disillusion. 'Armadillo' is a journey into a soldier's mind and a unique film on the mythological story of man and war, staged in its contemporary version in Afghanistan.*

**Janus Metz** was born in 1974, Denmark. He received an MA in Communication and International Development Studies from Roskilde University and has worked as a researcher on documentary film projects. Metz lived in Johannesburg for one year (2002-03), working on a South African drama series, 'Soul City'. The stay inspired him to make his debut film, the documentary 'Township Boys' (2006). 'Love on Delivery' (2008) is recipient of two GuldDok awards at CPH:DOX. Succeeding this is 'Ticket to Paradise' (2008), selected for IDFA's Reflecting Images: Panorama, and honoured with a Special Mention at CPH:DOX.

# Čežnja za svjetlom

Nostalgia for the Light

*Nostalgia de la Luz*

Francuska, Njemačka, Čile,  
France, Germany, Chile  
2010, 90', boja, color, video

režija / directed by

**Patricio Guzmán**

scenarij / written by

**Patricio Guzmán**

fotografija / cinematography by

**Katell Djian**

montaža / edited by

**Patricio Guzmán,**

**Emmanuelle Joly**

glazba / music

**Miranda S Tobar**

producent / producer

**Renate Sachse**

produkcija / produced by

**Atacama Productions**

nagrade / awards:

Eurapska filmska nagrada - Prix

ARTE za najbolji dokumentarni

film / European Film Award

- Prix ARTE for the best

documentary film



U čileanskoj pustinji Atacama, na tisuće metara visine, astronomi iz čitavog svijeta okupljaju se kako bi promatrali zvijezde. Nebo nad pustinjom toliko je prozirno da im pogled seže do granica svemira. To je također mjesto gdje vreline sunca sprječava propadanje ljudskih ostataka; od mumija, preko ostataka istraživača i rudara do ostataka političkih zatvorenika diktature. I dok astronomi proučavaju najudaljenije galaksije u potrazi za vjerojatnim postojanjem života izvan Zemlje, u podnožju opservatorija skupina žena prekapa pustinjsko tlo u potrazi za nestalim rođacima... Veliki filmski umjetnik Patricio Guzmán razmatra paradoks njihove potrage.

**Patricio Guzmán** rođen je u Santiagu, u Čileu, a filmsku je umjetnost studirao u Madridu. Danas živi u Francuskoj i predaje dokumentarni film u Europi i Latinskoj Americi. Autor je brojnih nagrađivanih dokumentaraca kao što su 'The Battle of Chile I, II, III' (73-79), 'In the Name of God' (1987), 'Chile, Obstinate Memory' (1997), 'The Pinochet Case' (2001), 'Salvador Allende' (2004) i najnoviji, 'Čežnja za svjetlom', snimljen 2010. godine.

*In Chile, at three thousand metres' altitude, astronomers from all over the world gather together in the Atacama Desert to observe the stars. The desert sky is so translucent that it allows them to see right to the boundaries of the universe. It is also a place where the harsh heat of the sun keeps human remains intact: those of the mummies, explorers and miners. But also the remains of the dictatorship's political prisoners. Whilst the astronomers examine the most distant galaxies in search of probable extraterrestrial life, at the foot of the observatories a group of women are digging through the desert soil in search of their disappeared relatives... Master filmmaker Patricio Guzmán contemplates the paradox of their quests.*

**Patricio Guzmán** was born in Santiago, Chile and attended film school in Madrid. He currently lives in France and teaches documentary film in Europe and Latin America. His numerous award-winning documentaries include 'The Battle of Chile I, II, III' (73-79), 'In the Name of God' (1987), 'Chile, Obstinate Memory' (1997), 'The Pinochet Case' (2001), 'Salvador Allende' (2004), and 'Nostalgia for the Light' (2010).



# Deponij

Waste Land

Velika Britanija, Brazil /  
UK, Brasil  
2010, 95', boja, color, 35 mm

režija / directed by

**Lucy Walker**

suredatelj / co-directors

**João Jardim, Karen Harley**

scenarij / screenplay by

**Lucy Walker**

fotografija / cinematography by

**Dudu Miranda**

montaža / edited by

**Pedro Kos, Karen Harley**

glazba / music

**Moby**

producenti / producers

**Angus Aynsley, Hank Levine**

produkcija / produced by

**Almega Projects Ltd**

nagrada / awards

(izbor / selection):

IDA - Best Documentary 2010

Pare Lorentz Award / nagrada

Pare Lorentz za najbolji

dokumentarni film

Sundance Film Festival 2010 -

Audience Award World Cinema

Documentary / nagrada publike

World Cinema Documentary

Berlin Film Festival 2010 -

Panorama Audience Award,

Amnesty International Film

Award / nagrada publike

programa Panorama,

filmska nagrada Amnesty

Internacionala

Full Frame Documentary Film

Festival 2010 - Audience Award

/ nagrada publike

Seattle International Film

Festival 2010 - Golden Space

Needle Award / Nagrada Golden

Space Needle

São Paulo International

Film Festival 2010 - Best

Documentary Feature

Film 'Deponij' sniman je gotovo tri godine. U njemu pratimo putovanje renomiranog umjetnika Vika Muniza od njegova doma u Brooklynu do rodnog Brazila, odnosno do najvećeg odlagališta otpada na svijetu smještenog na periferiji Rio de Janeira, Jardim Gramacho. Muniz ondje snima 'catadores', šaroliku skupinu samoprovanih skupljača otpada za reciklažu. Redatelj ih je isprva samo želio 'oslikati' otpadom koji skupljaju, ali suradnja s inspirativnim likovima rezultirala je nečim mnogo većim: Muniz je istovremeno razotkrrio njihov očaj i dostojanstvo dok iz otpada stvaraju fotografske slike samih sebe, iznova zamišljajući svoje živote.

**Lucy Walker** odrasla je u Londonu. Nakon što je diplomirala književnost s odličnim uspjehom, kao jedna od najboljih studentica u klasi, a potom i magistrirala, dobiva Fulbrightovu stipendiju za dodiplomski studij filma na Sveučilištu New York, gdje je stekla titulu magistricе filmske umjetnosti. Osim filma 'Deponij' Lucy Walker režirala je dokumentarac 'Odbrojanje do nule', premijerno prikazan 2010. godine na Sundanceu. Njen raniji film 'Blindshight' osvojio je nagrade publike na festivalima u Berlinu, Ghentu, AFI i Palm Springsu. Prvi dokumentarni film koji je režirala, 'Devil's Playground', svoju je premijeru imao 2002. na Sundanceu, a nagrađen je na festivalima u Karlovim Varima i Sarasoti (SAD).

*Filmed over nearly three years, 'Waste Land' follows renowned artist Vik Muniz as he journeys from his home base in Brooklyn to his native Brazil and the world's largest garbage dump, Jardim Gramacho, located on the outskirts of Rio de Janeiro. There he photographs an eclectic band of 'catadores' - self-designated pickers of recyclable materials. Muniz's initial objective was to 'paint' the catadores with garbage. However, his collaboration with these inspiring characters as they recreate photographic images of themselves out of garbage reveals both the dignity and despair of the catadores as they begin to re-imagine their lives.*

**Lucy Walker** grew up in London, England. After graduating at the top of her class with a BA Hons and MA Oxon in Literature, she won a Fulbright Scholarship to attend New York University's Graduate Film Program, where she earned her MFA. In addition to 'Waste Land', Walker directed a second feature documentary that premiered at Sundance 2010 - 'Countdown to Zero', previous film 'Blind-sight' received audience awards at the Berlin, Ghent, AFI and Palm Springs film festivals. Walker's first feature documentary, 'Devil's Playground' premiered at the 2002 Sundance Film Festival and went on to win awards at the Karlovy Vary and Sarasota film festivals.

# Djelić ljeta

A Piece of Summer

*Kawalek lata*

Poljska / Poland  
2010, 24', boja, color, video

*režija / directed by*

**Marta Minorowicz**

*scenarij / written by*

**Marta Minorowicz**

*fotografija / cinematography by*

**Pawel Chorzepa**

*montaža / edited by*

**Przemyslaw Chruscielewski**

*producent / producer*

**Ewa Jastrzebska**

*produkcija / produced by:*

**Polish Filmmakers**

**Association, Munk Studio,**

**Studio Filmowe Kronika,**

**TVP S.A**

*nagrade / awards:*

DDK Leipzig - Best Short

Documentary / Najbolji kratki

dokumentarni film



Ljetni se praznici bliže kraju. Djed, koji radi u planinama Bieszczadya, čeka dolazak unuka. Okruženi divljom prirodom pokušavaju doprijeti jedan do drugoga i uzajamno se razumjeti. Polaganim i nježnim tempom kamera pažljivo prati razvoj njihova međusobnog odnosa, ali i njihova odnosa prema svijetu koji ih okružuje.

**Marta Minorowicz** diplomirala je povijest kazališta i englesku filologiju na Jagelonskom sveučilištu u Krakovu. Trenutačno studira filmsku režiju na Filmskoj školi Andrzej Wajda gdje radi i na filmu radnog naslova 'The House'. Više od pet godina surađivala je s poljskom televizijom TVN kao istraživačica i redateljica brojnih reportaža socijalne tematike. Za Discovery History Channel istraživala je, napisala i režirala dokumentarac pod naslovom 'The Angel of Death', sastavljen od razgovora s preživjelim žrtvama pseudomedicinskih pokusa doktora Mengelea.

*In the last days of summer holidays, a grandfather, who works in Bieszczady Mountains, awaits the arrival of his grandson. Surrounded by wild nature, they try to reach an understanding of each other. The camera keenly observes, with slow and subtle pace, a development of a relationship between the two of them and the world that envelops them.*

**Marta Minorowicz** graduated in the History of Theater and English Filology at Jagiellonian University in Krakow, Poland. Currently she is studying at the Andrzej Wajda Master School of Film Directing, where she is working on the film 'The House' (working title). For more than five years she collaborated with the Polish television channel TVN as a researcher and director of numerous social cover stories. For Discovery History channel she researched, wrote and directed the documentary film 'The Angel of Death', composed of interviews with surviving women, victims of Dr. Mengele's pseudo-medical experiments.



# Inventura

Inventory

Inwentaryzacja

Poljska / Poland  
2010, 9', boja, color, video

režija / directed by

**Pawel Lozinski**

scenarij / written by

**Pawel Lozinski**

fotografija / cinematography by

**Pawel Lozinski**

montaža / edited by

**Rafal Listopad, Dorota**

**Wardeszkiewicz**

producent / producer

**Pawel Lozinski**

produkcija / produced by

**Pawel Lozinski Produkcja**

**Filmow**

Ovaj dokumentarni film Pawela Łozińskiego kratka je, metaforička priča koja se bavi pitanjima sjećanja, identiteta i potrage za tragovima nedavne prošlosti. Na tridesetak hektara u samome gradskom središtu popisuje se građa s ciljem ponovne izgradnje izgubljenog grada. Kamera je fokusirana na detalje - primjerice na prste ruku koji dodiruju drevni zapis, ili pak naporan postupak dešifriranja pisama iskopanih iz zemlje jer svako od njih ima neko značenje.

**Pawel Lozinski** redatelj je, scenarist i producent dokumentarnih i igranih filmova. Rođen je 1965. u Varšavi, a diplomirao je na Odsjeku za režiju pri poljskoj Nacionalnoj školi za film, režiju i kazalište u Lodu. Dobitnik je prestižnih nagrada na festivalima u Bornholmu, Parizu, Leipzigu i Krakovu. Filmografija: 'Birthplace' (1992), 'The Way It Is' (1999), 'Sisters' (1999), 'Between the Doors' (2004), 'The Exile' (2005), 'Kitty, Kitty' (2008) i najnoviji 'Inventura', snimljen 2010. Film 'Kemoterapija' (2009) dobio je nagradu Prix Europa za najbolji televizijski dokumentarni program te nagradu MDR Film Prize (Mitteldeutscher Rundfunk) za najbolji dokumentarni film iz istočne Europe što mu je ujedno donijelo nagradu za najboljeg redatelja na filmskom festivalu One World Human Rights Watch u Pragu.

*Łoziński's documentary is a short, metaphorical story, undertaking a problem of memory, identity, searching for traces of the recent past. Here, on thirty hectares in the city centre, an inventory is being made - with the purpose of reconstructing a lost city. The camera focuses on details, showing fingers touching an obliterated inscription or a laborious process of decoding letters excavated from the ground, because each of them has a meaning.*

***Pawel Lozinski** is director, screenwriter and producer of documentary and live action films, born in 1965 in Warsaw. He earned his degree from the Film Directing Department of the Polish National Film School in Łódź. He has won prestigious awards at festivals in Bornholm, Paris, Leipzig and Krakow. His documentary films include 'Birthplace' (1992), 'The Way It Is' (1999), 'Sisters' (1999), 'Between the Doors' (2004), 'The Exile' (2005), 'Kitty, Kitty' (2008) and most recently 'Inventory' (2010). His film 'Chemo' (2009) has won the Prix Europa for Best Television Documentary Programme of the Year 2009, the MDR Film Prize (Mitteldeutscher Rundfunk) for an excellent Eastern European documentary film in 2009 and brought him the title of the Best Director at One World Human Rights Watch Film Festival in Prague.*

# Ispitivanje

Interrogation

*Przesluchanie*

Poljska / Poland  
2010, 9', boja, color, video

*režija / directed by*

**Adam Palenta**

*scenarij / written by*

**Adam Palenta**

*fotografija / cinematography by*

**Adam Palenta**

*montaža / edited by*

**Grzegorz Ruzik**

*producent / producer*

**Katarzyna Slesicka**

*produkcija / produced by*

**Andrzej Wajda Master**

**School of Film Directing**



Film 'Ispitivanje' dirljiva je priča o vojniku poljske domovinske vojske Armije Krajowe, osuđenom za vrijeme staljinističkog režima u Poljskoj. U filmu se prisjeća maltretiranja i beskrajnih mučenja te poniženja koje je pretrpio od poljske tajne policije. Ovo djelo iznimne filmske forme tematizira okrutnost totalitarnih sustava i nevjerovatnu volju za životom koja joj se pokušava oduprijeti. Redatelj i snimatelj **Adam Palenta** završio je Fakultet za televiziju i filmsku produkciju, Fotografski fakultet te diplomirao na Odsjeku za radio i televiziju Šleskog sveučilišta Krzysztof Kieślowski. Diplomirao je i režiju na Filmskoj školi Andrzej Wajda. Filmografija: 'Ispitivanje' (2009) i 'Take a Look' (2008).

*'Interrogation' is a very moving story about a soldier of Armia Krajowa (Polish Home Army) convicted during the Stalinist regime in Poland. He is reminiscing of the maltreatment, never-ending tortures and humiliation he suffered from the Polish secret police. Extraordinary in its form, the film deals with subjects of the cruelty of totalitarian system and incredible will of life trying to oppose it.*

***Adam Palenta** is a director and cameraman, graduate of the Faculty of Television and Cinema Image Realization and the Faculty of Photography at the Radio and Television Department at the Krzysztof Kieślowski Silesia University. He also graduated from the the Andrzej Wajda Master School of Film Directing. Director's filmography: 'Interrogation' (2009), 'Take a Look' (2008).*





## Jama br. 8.

Pit No. 8

Auk Nr 8

Estonija, Ukrajina /  
Estonia, Ukraine  
2010, 95'; boja, color, video

režija / directed by

**Marianna Kaat**

scenarij / written by

**Marianna Kaat**

fotografija / cinematography by

**Rein Kotov**

montaža / edited by

**Max Golomidov**

glazba / music

**Timo Steiner**

producent / producer

**Marianna Kaat**

produkcija / produced by

**Baltic Film Production**

U srcu nekoć uspješnog ukrajinskog rudarskog područja svi kopaju – umirovljenici, nezaposleni rudari, pa čak i djeca. Prije više godina očajni stanovnici odučili su kopati protuzakonito; sada kopaju baš svugdje. Priča prati obitelj Sikanov, s troje djece. Petnaestogodišnji Jura, glava obitelji i unuk moćnog ruskog upravitelja pogona, radi kao rudar u ilegalnoj jami. Najveća mu je želja jednoga dana imati vlastiti kafić, negdje daleko od kuće, no zbog odgovornosti prema dvjema sestrama i prijeteće ekonomske krize, Jura je prisiljen odgoditi svoje snove za neku daleku budućnost.

**Marianna Kaat** rođena je i živi i radi u Tallinnu, glavnom gradu Estonije. Karijeru je započela kao asistentica redatelja i urednica/koscenaristica u studiju Eesti Telefilm. Pet je godina radila kao urednica na estonskoj nacionalnoj televiziji, a 1998. osnovala je vlastitu produkcijsku kuću, Baltic Film Production.

*In the heart of a once thriving Ukrainian coal-mining region everybody digs – pensioners, unemployed miners and even the children. Years ago, the town's desperate residents decided to start mining illegally; they excavate everywhere. The story focuses on the Sikanov family, which has three children. The fifteen-year-old Yura, the grandson of a powerful Soviet plant manager, is the head of the family working as a miner in the illegal pit. Jura wants more than anything to run his own cafe somewhere far from home, but the responsibility for the two sisters and looming economic crisis pushes his dreams to a distant future.*

***Marianna Kaat** was born and lives in Tallinn, Estonia. She started as an assistant director and script editor/developer at Eesti Telefilm studio. For five years she was an acquisition manager for the Estonian National Television. In 1998 she founded her own production company, Baltic Film Production.*

# Krvavi mobitel

Blood in the Mobile

*Blod i mobilen*

Danska / Denmark  
2010, 82', boja, color, video

*režija / directed by*

**Frank Piasecki Poulsen**

*fotografija / cinematography by*

**Adam Wallensten, Lars**

**Skree, Frank Piasecki**

**Poulsen**

*montaža / edited by*

**Mikael Kloster Ebbesen**

*glazba / music*

**Kristian Eidnes Andersen**

*producent / producer*

**Ole Tornbjerg**

*produkcija / produced by*

**Koncern TV- og**

**Filmproduktion A/S, Chili**

**Film, Gebrueder Beetz**

**Filmproduktion**



Obožavamo svoje mobitele, a izbor između različitih modela nikad nije bio toliko velik. No, proizvodnja telefona ima i mračnu, krvavu stranu. Kupnjom takozvanih prijepornih minerala telefonske kompanije financiraju građanski rat u Demokratskoj Republici Kongo, koji je, prema mišljenju organizacija za ljudska prava, najkrvaviji sukob još od Drugoga svjetskog rata. Nezakonitu industriju vađenja rude iz zemlje nadziru oružane skupine, a rat će potrajati dokle god one budu mogle finansirati bitke prodajom minerala koji završavaju u našim telefonima.

**Frank Piasecki Poulsen** rođen je 1975. u Danskoj. Diplomirao je na Nacionalnoj školi za film 2001. godine. Radio je kao redatelj, fotograf i scenarist, poglavito za dansku nacionalnu televiziju DR. Mnogo je putovao, osobito po Africi. Snimajući film 'Guerrilla Girl' (2005) tri je mjeseca proveo u kampu za obuku FARC-a. Film je privukao pozornost u cijelom svijetu, prikazan je i u sklopu IDFA-inog programa First Appearance, na CPh:DOX-u, AFI Silver Docsu, u Havani i Sheffieldu, te na festivalu ljudskih prava One World u Pragu. 'Krvavi mobitel' (2010) prikazan je i u IDFA-inu dugometražnom natjecateljskom programu.

*We love our cell phones and the selection between different models has never been bigger. But the production of phones has a dark, bloody side. By buying so-called conflict minerals the phone companies are financing the civil war in DR Congo that, according to human rights organisations, has been the bloodiest conflict since World War II. The illegal mine industry is controlled by armed groups. The war will continue as long as armed groups can finance their warfare by selling minerals that end up in our phones.*

**Frank Piasecki Poulsen** is born 1975, Denmark. Graduated from the National Film School of Denmark, 2001. Worked as director, photographer and scenarist, primarily for the national broadcaster DR. Poulsen is well travelled, especially in Africa. In the making of 'Guerrilla Girl' (2005), Poulsen lived in a FARC training camp for three months. The film attracted worldwide interest, was showcased at IDFA's First Appearance programme, at CPh:DOX, AFI's Silver Docs, Havana and Sheffield, as well as at One World human Rights Festival, Prague. 'Blood in the Mobile' (2010) was screened at IDFA's Feature-length Competition.



## Laku noć, Nitko

Goodnight Nobody

Švicarska, Njemačka /  
Switzerland, Germany,  
2010, 75', boja, color, 35 mm

režija / directed by

**Jacqueline Zünd**

scenarij / written by

**Jacqueline Zünd**

fotografija / cinematography by

**Nikolai von Graevenitz,**

**Lorenz Merz**

montaža / edited by

**Marcel Derek Ramsay,**

**Natali Barrey**

glazba / music

**Marcel Vaid**

producenti / producers

**Patrick Müller,**

**Sebastian Zembol**

produkcija / produced by

**Docmine, Mixtvision**

nagrade / awards:

International Leipzig Festival

for Documentary and Animated

Film / međunarodna nagrada

2010. za dokumentarni film

- Special Mention of the

International Jury / posebna

priznanje međunarodnog žirija

Visions du Réel 2010 - Prix

George Foundation, Meilleur

film Newcomer 2

Filmpodium der Stadt Zürich

2010 - Zürcher Filmpreis

'Laku noć, Nitko' vodi nas na putovanje kroz noć, prostor i vrijeme. Četvoricu protagonista s četiri različita kontinenta muči ista smetnja: ne mogu spavati. Primijenivši različite taktike, pomiruju se s činjenicom da moraju živjeti 24 sata bez prekida. Četiri načina ubijanja vremena. Njihove priče slijede ritam noći, poput treperavih snova u mirnoj REM fazi. Naracija se rasipa u dijelove, prijelaz između zbilje i mašte počinje teći i usisavati, čineći nesanicu opipljivom. Hipnotično putovanje kroz najljepšu od svih filmskih scenografija: noć.

**Jacqueline Zünd** rođena je 1971. u Zürichu. Pohađala je Ringier Journalistenschule i LIFS (London International Film School). Radila je kao urednica za German Swiss Broadcasting Service (1996-98), a od 1998. samostalna je filmska redateljica.

*'Goodnight Nobody' takes us on a journey through night, space and time. Four protagonists from four different continents share the same handicap: they cannot sleep. With varying tactics, they resign themselves to the fact that they must live around the clock without interruption. Four ways of killing time. Their stories follow the rhythm of the night, like flickering dreams in calm REM sleep. Narrations become fragments, the transition between reality and fantasy begins to flow and develop suction, making the feeling of sleeplessness palpable. A hypnotic journey through the most beautiful of all film settings: the night.*

**Jacqueline Zünd** is born in 1971 in Zurich. She attended Ringier Journalistenschule and LIFS (London International Film School) and worked as editor for the German Swiss Broadcasting Service (1996-98). Since 1998 she works as an independent film director

# Mali maratonac

Marathon Boy

Velika Britanija, SAD /  
UK, USA

2010, 98', boja, color, video

režija / directed by

**Gemma Atwal**

fotografija / cinematography by

**Matt Norman**

montaža / edited by

**Peter Haddon**

glazba / music

**Garry Hughes**

producenti / producers

**Gemma Atwal, Matt Norman**

produkcija / produced by

**One Horse Town**

**Productions**



Budhia Singh, rođen u slumovima Bhubaneswara, u istočnoj indijskoj državi Orissa, već je s tri godine istrčao šest polumaratona od 21 kilometra. Majka je malog Budhina prodala preprodavaču za 800 rupija. Nedugo nakon toga Biranchi Das, učitelj juda i ravnatelj sirotišta, otkupio je dječarca i uskoro u njemu otkrio talent za trčanje. Biranchijeva je dilema započela kada je ovaj s četiri godine istrčao 68 kilometara: pruža li on malom Budhii rijetku životnu priliku ili iskorištava dječaka koji je premlad da bi znao što zapravo želi? Kada se u cijelu priču uključila i indijska vlada slučaj je postao politička utakmica, a zatim su krenula govorkanja u ogromnim svotama novca, što je privuklo i lopove koji su se nastojali ubaciti između trenera Biranchija i malog Budhie. Ono što je počelo kao prava priča o siromahu iz slama koji postaje milijunaš na kraju se pretvara u film noir, priču o snovima, pohlepi i zavisti - s djetetom u glavnoj ulozi.

**Gemma Antwal** radila je kao samostalna redateljica i producentica na nizu dugometražnih dokumentaraca. Gemma je magistrirala međunarodna ljudska prava te završila studij književnosti i politike s odličnim uspjehom. Partnerica je u tvrtki One Horse Town Productions. 'Mali maratonac' njezin je dokumentarni prvijenac.

*At three, Budhia Singh had already run six 13-mile half-marathons. Born into the slums of Bhubaneswar in the eastern Indian state of Orissa, Singh's mother sold him to a peddler for 800 rupees. Not long after Biranchi Das, a judo teacher who also runs an orphanage, bought him back, and soon discovers Budhia's talent for running... But when Biranchi has the four year old Budhia run 42 miles, the debate begins: is he providing Budhia with a rare opportunity, or is he exploiting a boy too young to know what he really wants. When the government gets involved the case becomes a political football, and rumours of vast sums of money attract gangsters eager to drive a wedge between Biranchi and Budhia. What starts out as a real Slumdog Millionaire turns into a stuff of film noir, a tale of dreams, greed, and envy, with a child at its centre.*

**Gemma Antwal** has worked as a freelance director and producer on a variety of feature documentaries. Gemma has a First Class MSc in International Human Rights and a Double First Class Honours degree in Literature and Politics. She is a co-partner in One Horse Town Productions. 'Marathon Boy' is her first theatrical documentary.



# Marwencol

SAD / USA

2010, 83', boja, color, video

režija / directed by

**Jeff Malmberg**

fotografija / cinematography by

**Jeff Malmberg, Tom Putnam, Matt Radecki, Kevin Walsh**

montaža / edited by

**Jeff Malmberg**

glazba / music

**Ash Black Buffalo**

producenti / producers

**Jeff Malmberg, Tom Putnam, Matt Radecki, Chris Shellen**

produkcija / produced by

**Open Face Production**

nagrada / awards

(izbor / selection):

Hot Docs - HBO Emerging Artist

Award, South by Southwest

Film Festival - Grand Jury Award

Silverdocs - Cinematic Vision

Award / nagrada Cinematic

Vision, International

Documentary Association -

Jacqueline Donnet Emerging

Filmmaker Award / nagrada

Jacqueline Donnet za mladog

filmskog umjetnika, Fantasia

International Film Festival -

Best Documentary / najbolji

dokumentarni film, Comic-

Con - Judges' Choice Award

/ nagrada žirija, Seattle

International Film Festival -

Grand Jury Award / nagrada

velikog žirija

Nakon što su ga petorica pretukla pred kafićem, Mark je pao u komu i zadržao oštećenja mozga. Tijekom oporavka u svojem dvorištu gradi maketu gradića iz vremena Drugoga svjetskog rata u mjerilu 1:6. Naziva ga Marwencol i nastanjuje lutkama koje predstavljaju njegove prijatelje i obitelj te izrađuje vjerne fotografije detaljno prikazujući mnogobrojne gradske odnose i drame. Igrajući se u gradu i fotografirajući radnje, Mark uspijeva povratiti koordinaciju između ruke i oka te se suočiti s psihičkim traumama uzrokovanim napadom. Kad se pročulo za Marka i njegove fotografije, jedna prestižna njujorška galerija postavlja izložbu. Markovo kućno liječenje odjednom postaje 'umjetnost', što ga prisiljava da se odluči između sigurnosti svojega svijeta mašte u Marwencolu i stvarnog svijeta koji je od napada izbjegavao.

**Jeff Malmberg** redatelj je, producent i montažer. Diplomirao je na USC Školi za filmsku umjetnost. Nagrađeni 'Marwencol' njegov je redateljski privenac. Godine 2006. Jeff je producirao i montirao film 'Red White Black & Blue'. Kao filmski i televizijski montažer, Malmberg potpisuje i hvaljene dokumentarne serije 'American Gangster', 'Unsung', 'Biography' te brojne emisije za History Channel.

*After being beaten into a brain-damaging coma by five men outside a bar, Mark builds a 1/6th scale World War II-era town in his backyard. Mark populates the town he dubs 'Marwencol' with dolls representing his friends and family and creates life-like photographs detailing the town's many relationships and dramas. Playing in the town and photographing the action helps Mark to recover his hand-eye coordination and deal with the psychic wounds of the attack. When Mark and his photographs are discovered, a prestigious New York gallery sets up an art show. Suddenly Mark's homemade therapy is deemed 'art', forcing him to choose between the safety of his fantasy life in Marwencol and the real world that he has avoided since the attack.*

**Jeff Malmberg** is director, producer and editor, graduate of USC's School of Cinematic Arts. The award-winning 'Marwencol' is his directorial debut. In 2006, Jeff produced and edited 'Red White Black & Blue'. As a film and television editor, Malmberg's credits include the critically acclaimed documentary series 'American Gangster,' 'Unsung,' 'Biography' and numerous shows for the History Channel.

# Među zvijezdama

Position Among  
the Stars

*Stand van de Sterren*

Nizozemska / The Netherlands  
2010, 111', boja, color, video

*režija / directed by*

**Leonard Retel Helmrich**

*fotografija / cinematography by*

**Ismail Fahmi Lubish,**

**Leonard Retel Helmrich**

*montaža / edited by*

**Jasper Naaijkens**

*glazba / music*

**Danang Faturahman, Fahmy**

**Al-Attas**

*producenti / producers*

**Hetty Naaijkens,**

**Retel Helmrich**

*produkcija / produced by*

**Scarabeefilms, HUMAN**

**Broadcasting**

*nagrade / awards:*

IDFA 2010 - Best Feature-  
length Documentary / najbolji  
dugometražni dokumentarni  
film, Best Dutch Documentary  
2010 / najbolji nizozemski  
dokumentarni film  
Sundance Film Festival 2011  
- World Cinema Special Jury  
Prize / Specijalna nagrada žirija  
programa World Cinema



Leonard Retel Helmrich punih je dvanaest godina slijedio indonezijsku obitelj koja živi u slumovima Jakarte. Kao i u dva prethodna višekratno nagrađena dokumentarca, 'The Eye of the Day' (2001) i 'Shape of the Moon' (2004), Retel i ovdje nastavlja prikazivati temeljne obrasce života u Indoneziji. Inovativnim načinom rukovanja kamerom gledateljima prikazuje mikrokozmos u kojem se otkrivaju najvažniji problemi društva koje se brzo mijenja: korupcija, međureligijski konflikti, ovisnost o kocki, generacijski jaz i rastuće razlike između bogatih i siromašnih. Iako su sva tri filma povezana, svaki je jednako dojmljiv i kao samostalno djelo.

**Leonard Retel Helmrich** nizozemski je filmaš, kazališni redatelj i snimatelj. Uhapšen je 1995. snimajući demonstracije u Indoneziji i zatvoren pod sumnjom da je špijun, a zatim je proglašen nepoželjnim, zbog čega se dvije godine nije mogao vratiti u Indoneziju. Godine 1997. vraća se u Indoneziju da bi snimio prvi dokumentarni film ('The Eye of the Day', 2001) iz trilogije organizirane po razdobljima prije, tijekom i nakon ostavke ondašnjeg predsjednika Indonezije Suharta. 'Promised Paradise' (2006) zabranjen je u Indoneziji zbog kontroverzno sadržaja. Nakon što je završio film 'The Burning Season' Leonard je trilogiju zaključio filmom 'Među zvijezdama'.

*For twelve years, filmmaker Leonard Retel Helmrich has followed an Indonesian family living in the slums of Jakarta. Just as in his previous two multiple award-winning documentaries 'The Eye of the Day' (2001) and 'Shape of the Moon' (2004), Retel continues to show us the underlying patterns of life in Indonesia with his revolutionary camera work, offering viewers a microcosm revealing the most important issues in the country's fast-changing society: corruption, conflict between religions, gambling addiction, the generation gap, and the growing difference between poor and rich. Although the three films are obviously connected, each film is equally strong as a stand-alone feature. **Leonard Retel Helmrich** is a Dutch filmmaker, drama director and cameraman. While filming a demonstration in Indonesia in 1995, Leonard was arrested and imprisoned as a suspected spy, then declared 'persona non grata'. He was unable to return to Indonesia for two years. In 1997 Leonard returned to Indonesia to make the first documentary ('The Eye of the Day', 2001) in a trilogy set before, during and after the period when Suharto resigned as Indonesia's leader. 'Promised Paradise' (2006), was banned in Indonesia, due to its controversial subject. Having completed 'The Burning Season', Leonard concluded his trilogy with the final film - 'The Position Among the Stars'.*



## Na Rubikovoj cesti

On Rubik's Road

*Pa Rubika Celu*

Latvija / Latvia  
2010, 30', boja, color, video

*režija / directed by*

**Laila Pakalnina**

*scenarij / written by*

**Laila Pakalnina**

*fotografija / cinematography by*

**Uldis Jancis**

*montaža / edited by*

**Kaspar Kallas**

*producent / producer*

**Laila Pakalnina**

*produkcija / produced by*

**Hargla Company**

*nagrade / awards:*

Vilnius International  
Documentary Film Festival

- posebno priznanje /

Special Mention, Daclisbaa  
International Film Festival -

najbolji kratki dokumentarni film  
/ Best Short Documentary

Ako se cijeli svijet može odraziti u jednoj kapi rose (a može!), zašto ne bi stao i na jednu biciklističku stazu u Latviji? Ovaj film govori o svijetu koji hoda, trči, puže, sjedi, jaše i bježi. I pada. O živom svijetu.

**Laila Pakalnina** rođena je 1962. u latvijskom gradu Liepaji. Na moskovskom sveučilištu studirala je televizijsko novinarstvo te nastavila studij na Svesaveznom državnom institutu za kinematografiju (VGIK) u Moskvi, na Odsjeku za režiju, gdje je diplomirala 1991. Pakalnina danas radi i živi u Rigi. Filmografija ove redateljice i scenaristice sadrži 19 dokumentaraca, pet kratkih i tri dugometražna igrana filma. Neki od njezinih filmova prikazani su na prijašnjim izdanjima ZagrebDoxa.

*If the entire world can be reflected in a single drop of dew (and it can!), then why could it not fit onto a single cycle path in Latvia? A film about a world that walks, runs, crawls, sits, rides, flies. And falls. A living world.*

*Laila Pakalnina was born 1962 in Liepaja, Latvia. She studied television journalism at the University of Moscow and went on to study film at the Moscow Film Institute (VGIK), Department of Film Direction, graduating in 1991. She lives and works in Riga. She wrote and directed of 19 documentaries, five shorts, three feature-length fictions. Several of her films have already been screened at previous ZagrebDox editions.*

# Naš perzijski sag

Our Persian Rug

Iran, Nizozemska /  
Iran, The Netherlands  
2010, 51', boja, color,  
cb, bw, video

režija / directed by

**Massoud Bakhshi**

scenarij / written by

**Massoud Bakhshi**

fotografija / cinematography by

**Massoud Bakhshi**

montaža / edited by

**Ali Mohammad Ghasemi**

producenti / producers

**Bella Boender, Amine**

**Delkoshnavaz,**

**Jos de Putter**

produkcija / produced by

**VPRO, Bon Gah**



Ovaj film donosi maglovite mladenačke uspomene iranskog filmskog umjetnika Massouda Bakhshija, s kojima autor poznaje gledatelja kroz smirenu, elokventnu priču u offu. Njegove uspomene nisu sve dugoročno idilične, a britka opažanja često dodaju sol na ranu. U središtu obiteljske priče perzijski je sag koji je davno istkala njegova baka. Njegov posvojeni ujak, čovjek u složenom odnosu s obitelji, nudi sag redatelju na dar, da bi ga nešto kasnije tražio natrag. Taj događaj pokreće sjećanja na Bakhshijeva oca, koji s ujakom nije bio u prijateljskom odnosu. Jednoga je dana otac nestao bez traga. Dvije godine kasnije majka je identificirala njegovo tijelo propucano s 24 metka. Svake noći Bakhshi pati od noćnih mora i ispija lijekove da razbistri um. Opsesivno lista albume s fotografijama kako bi utvrdio koji članovi obitelji lažu, a koji govore istinu. Kako god bilo, nitko ne govori ništa.

**Massoud Bakhshi** rođen je 1972. u iranskoj prijestolnici Teheranu. Studirao je film u Italiji (1999) te financije u kulturi u Francuskoj (2005). Od 1990. do 1998. radio je i kao scenarist i producent. Godine 1998. Bakhshi je počeo režirati kratke filmove i dokumentarce, upisavši se otada kao autor šest dokumentaraca, doku-igranog filma, eksperimentalnog filma te dviju televizijskih dokumentarnih serija.

*A film about Iranian filmmaker Massoud Bakhshi's perplexing memories of his youth, which he shares with the viewer by way of a calm, eloquent voice-over. His memories are not all idyllic by a long shot, and his sharp observations often turn the metaphorical knife in the wound. In the centre of his family history is a Persian rug, once woven by his grandmother. His adopted uncle, a man with whom the family has a very difficult relationship, offers this carpet as a present to the filmmaker, only to renounce it sometime later. The incident sets in motion memories of Bakhshi's father, who was no friend of his uncle. One day, his father left and was never heard from again; two years later, his mother identified his body with 24 bullets in it. Bakhshi suffers from nightmares every night and takes pills to clear his mind. He obsessively browses through photo albums to see which of his family members are lying and which are telling the truth. In whatever case, no one is talking.*

***Massoud Bakhshi** is born in 1972 in Tehran, Iran. He studied filmmaking in Italy (1999) and Cultural Finance in France (2005). From 1990 to 1998 he also worked as a screenwriter and producer. In 1998, Bakhshi began directing short films and documentaries, and since then has made six documentaries, a docu-fiction film, an experimental film, as well as two documentary series for TV.*





# Nešto o Gruziji

Something About Georgia

*Něco o Gruzii*

Francuska, Gruzija /  
France, Georgia  
2010, 100', boja, color, video

*režija / directed by*

**Nino Kirtadzé**

*scenarij / written by*

**Nino Kirtadzé**

*fotografija / cinematography by*

**Nathalie Durand,**

**Denis Gravoil, Zurab**

**Kodalashvili, Nino Kirtadzé,**

**Octavio Espirito Santo**

*montaža / edited by*

**Nino Kirtadzé, Lizi Geldber**

*glazba / music*

**Gio Tsinsadze**

*producent / producer*

**Paul Rozenberg**

*produkcija / produced by*

**Zadig Productions**

*nagrada / awards:*

*Visions du Réel 2010 - SRG SSR*

*idée suisse-Award*

Ovaj je film politička pripovijetka koja opisuje krhku ravnotežu u svijetu te preispituje vrijednosti međunarodne politike. Vodi nas kroz ključnu i surovu godinu u životu mlade i krhke gruzijske demokracije – od predsjedničkih izbora u siječnju 2008. kada se sve činilo mogućim, preko kaosa kolovoškog rata s Rusijom do otrežnjavajućih posljedica, postavljajući pitanja političke odgovornosti i morala u međunarodnim odnosima. Pripovjedači su ujedno glavni likovi: gruzijski predsjednik, gruzijska vlada, politička oporba, inozemni moćnici, međunarodna izaslanstva i organizacije, a naposljetku i obični pripadnici gruzijskog naroda. Film Gruziju prikazuje kao pozornicu grčkoga teatra na kojoj različiti igrači iz međunarodne politike izvode svoje uloge.

Redateljica i glumica **Nino Kirtadze** rođena je 1968. u gruzijskom Tbilisiju. Po završetku studija književnosti radila je kao savjetnica gruzijskog predsjednika i izjaviteljica o oružanim sukobima na Kavkazu. Njezini filmovi osvojili su brojna međunarodna priznanja i nagrade na festivalima širom svijeta. Za film pod naslovom 'Durakovo: Selo budala' (2008) na Sundance festivalu osvojila je nagradu World Cinema Best Director Prize za najboljeg redatelja, a za 'Pipeline Next Door' (2005) nagradu za najbolji dokumentarni film Europske filmske akademije. Oba su prikazana na prijašnjim izdanjima ZagrebDoxa.

*The film is a political fable that depicts the frail equilibrium of the world and questions the values of international politics. It takes us through a critical and violent year in the life of Georgia's young and fragile democracy - from the presidential election of January 2008, when everything seemed possible, to the chaos of the August war with Russia and the sobering aftermath and raises questions about political responsibility and the morality of international affairs. The story is told through its main actors: the Georgian president, the Georgian government, the political opposition, foreign leaders, international delegations and organisations and the ordinary Georgian people. Georgia is seen as the stage of a Greek theatre on which various players of international politics are performing their roles.*

*Director and actress **Nino Kirtadze** was born 1968 in Tbilisi, Georgia. After graduating with a degree in literature, she has worked as a consultant to the Georgian president and as a journalist covering armed conflicts in the Caucasus. Her films have won international acclaim and numerous prestigious awards at festivals worldwide, including World Cinema Best Director Prize at Sundance for her 'Durakovo-Village of Fools' (2008) and European Film Academy Best documentary Prize for 'Pipeline Next Door' (2005) - both films were screened at previous ZagrebDox festival editions.*

# O Bože, dragi Bože

Oh My God, Dear God

*Oj Bože, dragi Bože*

Poljska / Poland  
2010, 12', boja, color, video

režija / directed by

**Julia Poplawska**

scenarij / written by

**Julia Poplawska**

fotografija / cinematography by

**Andrzej Poplawski,**

**Grzegorz Borowski**

montaža / edited by

**Grzegorz Liwinski**

producent / producer

**Katarzyna Slesicka**

produkcija / produced by

**Andrzej Wajda Master**

**School of Film Directing**

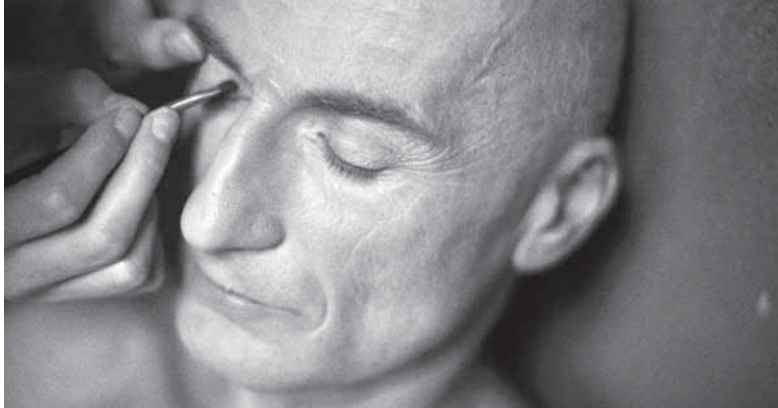


Film Julie Popławske slika je jednoga mirnog, dražesnog i gotovo idiličnog poljskog sela. Obitelj Mozejkos provodi dane sjedeći na trijemu ispred svoje drvene kuće, čavrljajući o svemu što ih okružuje i izravno im utječe na život – od vremenskih prilika do cvijeća i povrća koje uzgajaju u dvorištu iza kuće. Pogled s trijema njihov je jedini prozor u svijet – otamo promatraju mijene u prirodi ili neobične događaje u susjedstvu. S vremena na vrijeme u njihov spokojan život, oslobođen žurbe i briga, uđe kakva promjena poput prolaska automobila ili raspjevane skupine hodočasnika. Ovaj kratki dokumentarac zbir je statičnih i izuzetno živahnih kadrova koji vjerno odražavaju stanje idile, reda i mira.

**Julia Poplawska** redateljica je i TV-novinarka. Od 2002. do 2005. radila je kao dopisnica poljskog izdanja Newsweeka u Danskoj te surađivala s televizijama Canal+, Kino Polska Television, TVN i TVP. Autorica je dokumentarca o Tibetancima u Poljskoj – 'Children of Dalai Lama' (2008), a 2009. objavila je i intervju s Dalai Lamom. Režirala je i televizijski dokumentarac pod naslovom 'The Polish Righteous' (2008) o Poljacima koji su pomagali Židovima u vrijeme Drugoga svjetskog rata. Diplomirala je režiju na Filmskoj školi Andrzej Wajda u Varšavi s dokumentarcem 'O Bože, dragi Bože' kao diplomskim radom.

*Julia Popławska's film is an image of a quiet, charming and almost idyllic Polish village. The Mozejkos spend time on the porch of their wooden cabin, slowly conversing on what surrounds them and directly affects their lives – the weather, flowers and vegetables growing in their back garden. The view from the porch is their only outlook on the world – this is where they observe the changing nature or any special events in the neighbourhood. From time to time their calm life, undisturbed by haste or worry, acquires some variety when a car or a singing group of pilgrims pass down the nearby road. This short document is a collection of static and extremely vivid takes expressing the mood of idyll, order and quiet.*

**Julia Poplawska** is filmmaker and TV journalist. She worked as a correspondent for Newsweek Polska in Denmark from 2002 to 2005. She has collaborated with Canal+, Kino Polska Television, TVN and TVP. She is the author of a documentary about Tibetans living in Poland – 'Children of Dalai Lama' (2008), an exclusive interview with H.H. Dalai Lama (2009) and a television documentary 'The Polish Righteous' (2008) about Poles who helped Jews during World War II. She graduated from a documentary course at the Andrzej Wajda Master School of Film Directing in Warsaw, making the documentary 'Oh God, Dear God' (2010).



# Povelja o besmrtnosti

Declaration of  
Immortality

*Deklaracja niesmiertelnosci*

Poljska / Poland  
2010, 29', boja, color, video

*režija / directed by*

**Marcin Koszałka**

*scenarij / written by*

**Marcin Koszałka**

*fotografija / cinematography by*

**Marcin Koszałka**

*montaža / edited by*

**Anna Wagner**

*producent / producer*

**Ryszard Urbaniak**

*produkcija / produced by*

**TVP S.A.**

*nagrade / awards:*

Krakow Film Festival 2010 -  
Audience Award, The President  
of the Association of Polish  
Filmmakers Award / nagrada  
publike, nagrada predsjednika  
Udruge poljskih filmskih  
djelatnika

Svojim novim filmom 'Povelja o besmrtnosti' režiser Marcin Koszałka vraća se već zaboravljenu žanru, planinarskom filmu. Protagonist ove priče je Piotr 'Mad' Korczak, a negdje u pozadini vrebaju njegov rival Andrzej Marcisz. U središtu je redateljeve pozornosti zalazak karijere velikog majstora koji razmišlja o budućnosti, vremenu kada više neće moći planinariti. Dirlijva priča o nemogućnosti mirenja sa starošću i želji za besmrtnošću.

**Marcin Koszałka** rođen je 1970. u Krakovu u Poljskoj. Diplomirao je na Fakultetu za radio i televiziju Krzysztof Kiesłowski Šleskog sveučilišta. Koszałka radi kao snimatelj na igranim filmovima, a uz to snima i režira dokumentarne filmove. Dobitnik je brojnih nagrada na festivalima u Lyonu, Berlinu, Gdyniji, Krakovu i Wrocławu. Filmografija: 'Povelja o besmrtnosti' (2010), 'Let's Run Away from Her' (2010), 'Sentenced for a Life' (2008), 'Till It Hurts' (2008) 'Dead Body' (2008), 'The Existence' (2007), 'User Friendly Death' (2006), 'All Day Together' (2006), 'It'll Be OK' (2004) i 'Such a Nice Boy I Gave Birth To' (1999).

*In his new film, Marcin Koszałka returns to a forgotten genre, namely a mountain film. The protagonist of his story is Piotr 'Mad' Korczak, while somewhere in the background there is his rival Andrzej Marcisz. The director focuses on the career decline of a great master, provoking his reflection on his future life, when he will no longer be able to climb mountains. A moving story about inability to come to terms with old age and the desire of immortality.*

**Marcin Koszałka** was born 1970 in Krakow. He is a graduate of the K. Kiesłowski Faculty of Radio and Television at the University of Silesia. He works as a live-action cameraman and documentary cameraman. He has won a series of festival awards (Nyon, Berlin, Gdynia, Krakow, Wrocław). Director's filmography: 'The Declaration of Immortality' (2010), 'Let's Run Away from Her' (2010), 'Sentenced for a Life' (2008), 'Till It Hurts' (2008), 'Dead Body' (2008), 'The Existence' (2007), 'User Friendly Death' (2006), 'All Day Together' (2006), 'It'll Be OK' (2004), 'Such a Nice Boy I Gave Birth To' (1999).

# Put

## The Trip

Poljska / Poland  
2010, 13', boja, color, video

režija / directed by

**Bartosz Kruhlik**

scenarij / written by

**Bartosz Kruhlik**

fotografija / cinematography by

**Daniel Wawrzyniak**

montaža / edited by

**Grzegorz Szczepaniak**

glazba / music

**Andrzej Strzemżalski**

producent / producer

**Bartosz Kruhlik**

produkcija / produced by

**The Polish National Film,  
Television and Theater**

**School**



Trinaestogodišnja Asia odlazi s djedom na izlet. Djed je uči voziti skuter i pokazuje joj prirodne ljepote. Želi joj međutim još nešto reći...

**Bartosz Kruhlik** rodio se 1985. u Lubskom u Poljskoj. Završio je Srednju umjetničku školu u Zielonj Gori te Visoku školu za film u Wrocławu. Trenutačno studira na Odsjeku za režiju PWSFTViT-a u Łođu. Njegov dokumentarni prvijenac 'Sutra...' osvojio je četrdesetak poljskih filmskih nagrada.

*Thirteen-year-old Asia goes on a trip with her grandfather. Grandpa teaches her how to drive a scooter and shows her the beauty of nature. He has got something else to tell her...*

***Bartosz Kruhlik** was born in 1985 in Lubsko, Poland. He graduated from the Secondary Art School in Zielona Gora and Film College in Wrocław. Currently he is studying at PWSFTViT in Łodz, Directing Department. His first documentary film 'Tomorrow...' won about 40 Polish film awards.*



## Rat za okućnicu

The Home Front

Hjemmefronten - Fjenden bag hækken

Danska / Denmark  
2010, 40', boja, color, video

režija / directed by

**Phie Ambo**

fotografija / cinematography by

**Phie Ambo**

montaža / edited by

**My Thordal**

glazba / music

**Sanna Salmenkallio**

producent / producer

**Sigrid Dyekjær**

produkcija / produced by

**Danish Documentary**

**Production**

'Rat za okućnicu' bavi se sukobima iz sfere privatnog života: međususjed-skim svađama. Središnji je lik Mogens Peuliche, inspektor, koji posreduje između sukobljenih susjeda. Film nas uvodi u domove zaraćenih strana kako bismo čuli obje verzije prijepora. Zašto je tako teško razriješiti neslaganje u našoj neposrednoj blizini? Što zapravo predstavljaju živice i ograde? Jesu li to doista istinski predmeti sukoba?

**Phie Ambo** rođena je u Danskoj 1973. Na Nacionalnoj školi za film 1999. diplomirala je režiju dokumentarnog filma. Za film 'Obitelj' (2001), u čijem je stvaranju sudjelovao i Sami Saif kao koredatelj, Ambo je dobila nagradu Joris Ivens koju dodjeljuje Međunarodni festival dokumentarnog filma u Amsterdamu (IDFA). Nakon režiranja filma 'Kockar' (2006), portreta filmskog redatelja Nicolasa Windinga Refna na vrhuncu krize, njezin film 'Mechanical Love' (2007) o robotima i osjećajima uvršten je u selekciju za nagradu Joris Ivens. 'Rat za okućnicu' (2010) uvršten je u natjecateljski program IDFA-e za srednjemetražne filmove.

*'The Home Front' is about conflicts in our private sphere: feuds between neighbours. The film follows Mogens Peuliche, a boundary inspector, who mediates between disagreeing neighbours. We enter the homes of the feuding parties to learn about the conflicts from both sides. Why is it so difficult to solve a conflict so close at hand? And what do hedges and fences represent? Is this really what the conflicts are all about?*

***Phie Ambo** was born in 1973, Denmark. She graduated in documentary film directing at the National Film School of Denmark in 1999. Ambo is the winner of IDFA's Joris Ivens Award for 'Family' (2001), co-directed with Sami Saif. After directing 'Gambler' (2006), a portrait of film director Nicolas Winding Refn in the midst of a crisis, her film 'Mechanical Love' (2007), about robots and emotions, was selected for the Joris Ivens Competition. 'The Home Front' (2010) is selected for Mid-length Competition at IDFA.*

# Razbij tu kameru

Smash His Camera

SAD / USA  
2009, 88', boja, color, video

režija / directed by

**Leon Gast**

fotografija / cinematography by

**Don Lenzer**

montaža / edited by

**Doug Abel**

glazba / music

**Craig Hazen, David Wolfert**

producenti / producers

**Linda Saffire, Adam**

**Schlesinger**

produkcija / produced by

**Got The Shot Productions**

nagrade / awards:

Sundance Film Festival 2010 -

Directing Award / Nagrada

za režiju



Jackie Onassis ga je tužila, a Marlon Brando mu je slomio čeljust. Rona Galellu, legendarnog paparazza, njegove su slavne mete smatrale smrtnim neprijateljem. Ipak, Galella je stvorio neke od najdugovječnijih i najlegendarnijih fotografija modernog doba. Tijekom karijere obilježene nevjerovatnom upornošću, Galella je kao začetnik hit-and-run stila fotografiranja slavni bio jednako hvaljen i ozloglašen. Uzevši za naslov naredbu koju je Jackie Onassis izdala svojim tjelohraniteljima, film 'Razbij tu kameru' donosi pregled meteorskog uspona Galelle kao zloglasnog fotografa-gerilca te pruža promišljenu analizu prirode slave, odnosa između slavni i njihovih kroničara te osjetljive ravnoteže između privatnosti i slobode medija u proteklih 30 godina.

**Leon Gast** američki je dokumentarni filmski redatelj, producent, fotograf i montažer. Njegov dokumentarac 'When We Were Kings' prikazuje legendarnu boksačku utakmicu između Muhammeta Alija i Georgea Foremana, dobitnik je Oscara za dokumentarni film i nagrade Independent Spirit Award 1996. Gast je korežirao dokumentarac 'The Grateful Dead Movie' (1977) te film 'Hell's Angels Forever' (1983). Rođen u Jersey Cityu u saveznoj državi New Jersey, Gast je studirao dramske umjetnosti na Sveučilištu Columbia. Poznat je i kao autor fotografija objavljivanih u časopisima kao što su Vogue, Esquire i Harper's Bazaar.

*Jackie Onassis sued him. Marlon Brando broke his jaw. To the celebrities he pursued, the legendary paparazzo Ron Galella was the enemy, but he created some of the most lasting, iconic photographs of the modern era. Over the course of a career marked by perseverance, Galella has been praised and vilified for his pioneering work in hit-and-run celebrity photography. Taking its name from an order Onassis issued to her security team, 'Smash His Camera' chronicles Galella's meteoric career as a notorious guerrilla photographer and offers a thoughtful examination of the nature of fame, the relationship between celebrities and their chroniclers, and the delicate balance between privacy and freedom of the press over the past 30 years.*

**Leon Gast** is an American documentary film director, producer, cinematographer and editor. His documentary 'When We Were Kings', depicting the iconic heavyweight boxing match between Muhammad Ali and George Foreman, won the 1996 Academy Award for Documentary Feature and the Independent Spirit Award. Gast co-directed the 1977 documentary 'The Grateful Dead Movie' and the 1983 film 'Hell's Angels Forever'. A native of Jersey City, New Jersey, Gast studied dramatic arts at Columbia University. Gast is also known for his still photography which has appeared in such magazines as Vogue, Esquire, and Harper's Bazaar.



# Rijeka

The River

Litva / Lithuania

2009, 30', boja, color, video

režija / directed by  
**Julija Gruodiene,**  
**Rimantas Gruodis**  
scenarij / written by  
**Julija Gruodiene,**  
**Rimantas Gruodis**  
fotografija / cinematography by  
**Viktoras Radajevus**  
montaža / edited by  
**Tomas Bielskis,**  
**Rimantas Gruodis**  
glazba / music  
**Zita Vilutytė,**  
**Žemyna Trinkūnaitė**  
producent / producer  
**Julija Gruodiene**  
produkcija / produced by  
**Studio Periferija**

nagrade / awards:  
Karlový Vary International Film  
Festival 2010 - Award for Best  
Documentary Film under 30  
minutes / Nagrada za najbolji  
dokumentarni film do  
30 minuta

Dokumentaristi Julija Gruodienė i Rimantas Gruodis predstavljaju nam udaljeno litavsko selo koje od okolnog svijeta razdvaja rijeka. Mještani su stoga primorani svakoga dana brodom putovati na drugu obalu, a zatim se dugo truckati do najbližega grada. Takvo stanje ponajviše pogađa djecu školskog uzrasta, a nezaposleni muškarci moraju putovati samo jedanput tjedno kako bi obnovili zalihe vodke. Kroz vizualno dojmljive snimke te duhovite komentare mještana redateljki nas upoznaju s lokalnim načinom života čiji ritam određuje rijeka.

**Julija Gruodienė** scenaristica je i redateljica rođena 1966. u litavskom gradu Liauriskesu. Diplomirala je na Sveučilištu u Vilniusu te je radila u Litavskom filmskom studiju kao montažerka i scenaristica filmskih žurnala i dokumentaraca te na litavskoj televiziji kao montažerka i scenaristica. Od 2002. radi kao samostalna scenaristica i redateljica.

**Rimantas Gruodis** rođen je 1946. u litavskom gradu Šiauliai. Diplomirao je na Sveučilištu u Vilniusu te radio u Litavskom filmskom studiju kao asistent kamere i redatelj na dugometražnim filmovima te montažer, scenarist i redatelj filmskih žurnala i dokumentaraca. Od 1991. radi kao samostalni redatelj, producent i snimatelj.

*Documentary filmmakers Julija Gruodienė and Rimantas Gruodis introduce us to a remote village somewhere in Lithuania separated from the surrounding world by a river. The local folk are thus forced every day to ferry their way to the opposite bank and then trudge the long journey to the nearest town. This mostly affects schoolchildren, however; local unemployed men need only make the trip once a week to stock up on vodka. Via eloquent, visually striking footage and the villagers' humorous commentary, the directors acquaint us with a local way of life whose rhythm is set by a river.*

*Julija Gruodiene is a scriptwriter and director born in 1966 in Liauriskes, Lithuania. She graduated from the Vilnius University and worked at the Lithuanian Film Studio as an editor, scriptwriter for newsreels and documentaries and in Lithuanian TV as an editor and scriptwriter. Since 2002, she works as an independent film scriptwriter and director.*

*Rimantas Gruodis was born in 1946 in Šiauliai, Lithuania. A Vilnius University graduate, he worked at the Lithuanian Film Studio as a camera assistant and assistant director on feature films, editor, scriptwriter and director of newsreels and documentaries. Since 1991, he works as an independent film director, producer and cameraman.*

# Sutra...

Tomorrow...

*Jutra...*

Poljska / Poland  
2009, 14', boja, color, video

*režija / directed by*

**Bartosz Kruhlik**

*scenarij / written by*

**Bartosz Kruhlik**

*fotografija / cinematography by*

**Bartosz Kruhlik**

*montaža / edited by*

**Daniel Ziola**

*glazba / music*

**Andrzej Strzemżalski**

*producent / producer*

**Bartosz Kruhlik**

*produkcija / produced by*

**Bartosz Kruhlik**

*nagrade / awards*

*(izbor / selection):*

*Klatka Film Festival - Grand*

*Prix, Okfa Film Festival - Grand*

*Prix, Uffo Independent Film*

*Festival - Grand Prix*

*Okiem Mlodych Film Festival*

*- Grand Prix, Felliniada Film*

*Festival - Grand Prix*

*Wydmy Independent Film*

*Festival - Best Documentary*

*Film / najbolji dokumentarni*

*film, Kochac Czlowieka*

*International Film Festival -*

*Grand Prix*



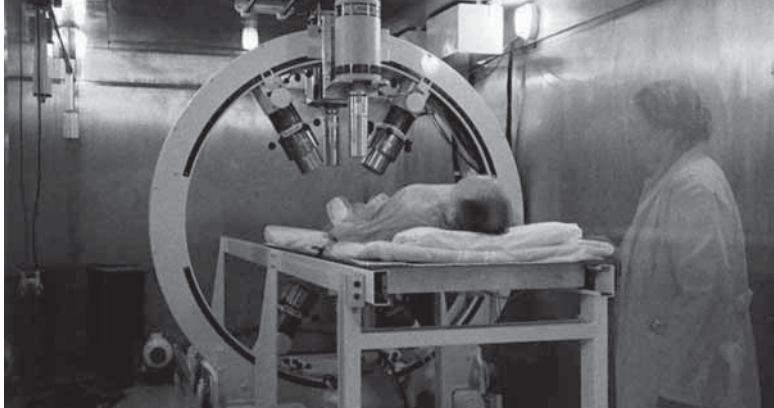
Jedan dan u životu starice čiji je pristup životu osobit, koja se obračunava s vanjskim svijetom. Nikad ne znaš što može donijeti sutrašnjica...

**Bartosz Kruhlik** rodio se 1985. u Lubskom u Poljskoj. Završio je Srednju umjetničku školu u Zielonj Gori te Visoku školu za film u Wrocławu. Trenutačno studira na Odsjeku za režiju PWSFTViT-a u Lodu. Njegov dokumentarni privjenac 'Sutra...' osvojio je četrdesetak poljskih filmskih nagrada.

*One day in the life of an old woman with a specific approach to life, who makes a reckoning with outward things. You never know what tomorrow will bring...*

**Bartosz Kruhlik** was born in 1985 in Lubsko, Poland. He graduated from the Secondary Art School in Zielona Gora and Film College in Wrocław. Currently he is studying at PWSFTViT in Lodz, Directing Department. His first documentary film 'Tomorrow...' won about 40 Polish film awards.





## Sve do vječnosti

Into Eternity

Danska / Denmark  
2010, 75', boja, color, video

režija / directed by

**Michael Madsen**

scenarij / written by

**Michael Madsen**

fotografija / cinematography by

**Heikki Farm**

montaža / edited by

**Daniel Dencik,**

**Stefan Sundlof**

producent / producer

**Lise Lense-Møller**

produkcija / produced by

**Magic Hour Films ApS**

nagrada / awards:

CPH:DOX 2010 / Audience

Award / nagrada publike

Visions du Réel 2010 -

Grand Prix, Environmental

International Film Festival

2010 - Grand Prix / IDFA 2010

- Green Screen Award, Festival

des Libertés 2010 - nagrada

Lichtpunkt / Lichtpunkt Prize

Nordisk Panorama 2010 -

Nordic Documentary Award

Planete Doc Review 2010 -

Green Award

Iako nuklearno razdoblje nije dulje od 70 godina, u današnjem svijetu, prema procjenama, postoji oko 300.000 tona smrtonosnog radioaktivnog otpada. Postojeća nadzemna skladišta otpada, podložna prirodnim katastrofama i ljudskom faktoru, samo su privremeno rješenje za taj potpuno novi problem. Pet kilometara ispod zemlje Finci grade golemu grobnicu, posljednje počivalište njihova udjela u otpadu. Nazvan 'Onkalo' (finska riječ za skrovište), taj tunel dug pet kilometara bit će zapečaćen do 2100. godine, nakon čega ga se ne bi smjelo dirati barem idućih 100 tisuća godina. Stotinu tisuća godina. U ovom poetskom, nezaboravno lijepom dokumentarcu, danski redatelj Michael Madsen razgovara s vrhunskim skandinavskim stručnjacima za atomsku energiju i silazi u mračan tunel s radnicima koji eksplozivom razbijaju stijene, no njegov pristup tom zastrašujućem i intenzivnom pitanju više je filozofski nego akademski: koliko su dalekosežne posljedice našeg načina života?

**Michael Madsen** rođen je 1971. u Danskoj. Konceptualni je umjetnik i redatelj dokumentarnih filmova, a bavi se i glazbom, umjetnošću i produkcijom zvuka. Autor je nagrađivanih filmova 'To Damascus - a Film on Interpretation' (2005) i 'Sve do vječnosti' (2010).

*With the nuclear era less than 70 years old, an estimated 300,000 tons of deadly radioactive waste already exist in the world today. Current above-ground storage facilities—subject to natural and man-made disasters—are only temporary solutions to a totally unprecedented problem. Five kilometers below the earth, the people of Finland are constructing an enormous tomb as the final resting place for their share of the waste. Dubbed 'Onkalo' (Finnish for 'hiding place'), the three-mile tunnel should be sealed by the year 2100 and must remain untouched for at least 100,000 years. One hundred thousand years. In this poetic, hauntingly beautiful documentary, Danish filmmaker Michael Madsen talks with Scandinavia's top nuclear energy experts and descends into the murky tunnel with the men who blast the rock, but his treatment of this mind-bending and terrifying subject is more philosophical than academic: How far into the future does our way of life have consequences?*

**Michael Madsen** was born in 1971, Denmark. He is a conceptual artist and director of documentaries who works within music, art and sound production. Madsen made the award-winning 'To Damascus - a Film on Interpretation' (2005) and 'Into Eternity' (2010).

# Sveti ratovi

Holy Wars

SAD / USA

2010, 84', boja, color, video

režija / directed by

**Stephen Marshall**

scenarij / written by

**Stephen Marshall**

fotografija / cinematography by

**Nathan Crooker,**

**Stephen Marshall**

montaža / edited by

**Dan Swietlik, Jay Nelson,**

**Tina Nguyen**

glazba / music

**Asche & Spencer**

producenti / producers

**Brian Beletic, Brian**

**Carmody, Lisa Kawamoto**

**Hsu, Allison Kunzman,**

**Patrick Milling Smith**

produkcija / produced by

**Smuggler,**

**Revolutiontheory Pictures**



Posjetom četirima najvećih izvora vjerskog fundamentalizma – Pakistanu, Libanonu, Ujedinjenom Kraljevstvu i kontinentalnoj Americi – film 'Sveti ratovi' razotkriva pozadinu 1.400 godina starih sukoba između islama i kršćanstva. Prati pustolovnog kršćanskog misionara i radikalnog irskog preobraćenika na islam. Obojica vjeruju u apokaliptičnu bitku nakon koje će njihova vjera najzad pokoriti svijet. Prateći njihove živote od početka 'rata protiv terorizma' i izbora Baracka Obame, film 'Sveti ratovi' pokazuje da ovaj promjenjivi svijet može preobratiti čak i najradikalnije vjernike.

**Stephen Marshall** je scenarist i nagrađivani filmski umjetnik. Otkako je suosnovao Guerilla News Network Marshall, režirao je više od 15 kratkih filmova, među kojima i 'Crack the CIA', pobjednika Sundancea, kao i kontroverzne glazbene spotove za Beastie Boys, Eminem i 50 Centa. Njegov dugometražni dokumentarac 'Battle Ground: 21 Days on the Empire's Edge' osvojio je nagradu Silver Hugo za najbolji dokumentarni film na Međunarodnom filmskom festivalu u Chicagu 2004. 'This Revolution', njegov prvi igrani dugometražni uradak, s Rosario Dawson, imao je premijeru 2005. na Sundanceu. Tijekom karijere, proputovao je i radio u više od 50 zemalja.

*Touching down in four hotbeds of religious fundamentalism – Pakistan, Lebanon, UK, and heartland America – Holy Wars goes behind the scenes of the 1400-year-old conflict between Islam and Christianity. The film follows a danger-seeking Christian missionary and a radical Muslim Irish convert, both of whom believe in an apocalyptic battle, after which their religion will ultimately rule the world. Tracking their lives from the onset of the 'War on Terror' through the election of Barack Obama, 'Holy Wars' shows that even the most radical of believers can be transformed by our changing world.*

**Stephen Marshall** is a writer and award-winning filmmaker. Since co-founding Guerrilla News Network Marshall, he has directed more than 15 shorts, including the Sundance Award-winning, 'Crack the CIA', as well as controversial music videos for Beastie Boys, Eminem and 50 Cent. His feature documentary, 'BattleGround: 21 Days on the Empire's Edge' won the Silver Hugo for Best Documentary at the 2004 Chicago International Film Festival. 'This Revolution', his first narrative feature starring Rosario Dawson, premiered at Sundance 2005. Over the span of his career, he has traveled and worked in more than 50 countries.



# Trkački snovi

Racing Dreams

SAD / USA

2009, 96', boja, color, video

režija / directed by

**Marshall Curry**

scenarij / screenplay by

**Marshall Curry**

fotografija / cinematography by

**Marshall Curry, Peter Gordon, Wolfgang Held, Alan Jacobsen**

montaža / edited by

**Marshall Curry, Matthew Hamachek, Mary Manhardt**

glazba / music

**Joel Goodman, The National**

producenti / producers

**Bristol Baughan, Marshall Curry**

produkcija / produced by

**GOOD, White Buffalo Entertainment**

nagrade / awards:

Tribeca Film Festival 2009 - Best Documentary / nagrada za najbolji dokumentarni film  
Nashville Film Festival - Best Documentary / nagrada za najbolji dokumentarni film  
Jacksonville Film Festival - Best Documentary / nagrada za najbolji dokumentarni film  
Florida Film Festival - Audience Award / nagrada publike  
Indianapolis Film Festival - Audience Award / nagrada publike  
Chicago Film Festival - Silver Hugo Award / nagrada Silver Hugo

Cijelu godinu mladi vozači jure kroz nacionalno prvenstvo na kojem se proizvode vrhunski vozači trkaćih automobila NASCAR. Navigirajući uz brzine i do 113 kilometra na sat, istodobno manevriraju nesigurnom cestom između djetinjstva i mladenaštva. Josh, koji je počeo već s pet godina, pametan je i veoma usredotočen dječak, mnogo više od svojih vršnjaka. Brandon je duhovit i karizmatičan, ali njegov ga temperament često dovodi u nevolje. Njegov je cilj osvojiti prvenstvo koje je izgubio prošle godine jer je bio diskvalificiran zbog pregrube vožnje. Uz tešku obiteljsku situaciju, trke su za njega i strast i bijeg od stvarnosti. Annabeth, talentirana kći umirovljenog vozača trkaćih automobila, gotovo svaki vikend provodi na stazi i bori se da pronađe ravnotežu između ljubavi prema trkama i želji da bude samo obično dijete.

**Marshall Curry** za svoj je film 'Street Fight' nominiran za nagradu Oscar i Emmy za reportaže i dokumentarni film. Magazin Filmmaker uvrstio ga je na listu '25 novih lica nezavisnog filma', a Međunarodna udruga dokumentarnog filma dodijelila mu je nagradu Jacqueline Donnet. Njegov je sljedeći dokumentarni film 'If a Tree Falls'. Marshall je gost predavač na sveučilištima Harvard, Duke, New York i brojnim drugim fakultetima, a bio je član žirija IDA-e i žirija na filmskom festivalu Hot Docs.

*Clocking speeds of up to 70 mph, young drivers race their way through the year-long National Series that spawned many of NASCAR's top drivers. And at the same time, they navigate the treacherous road between childhood and young adulthood. Josh, who started racing when he was five, is bright and focused beyond his years. Brandon is funny and charismatic, but his hot temper often leads him into trouble. He is gunning to win the championship that he lost last year when he was disqualified for rough driving. With a difficult home life, racing is as much of an escape as a passion for him. Annabeth, the talented daughter of a retired race car driver, spends nearly every weekend at the track and struggles to balance a love for racing with a desire to be a regular kid.*

***Marshall Curry** directed the Academy Award-nominated documentary 'Street Fight' which won numerous awards and was nominated for a News and Documentary Emmy. Marshall was selected by Filmmaker Magazine as one of '25 New Faces of Independent Film' and he was awarded the International Documentary Association Jacqueline Donnet Filmmaker Award. His next feature documentary film was 'If a Tree Falls'.*

*Marshall has been a guest lecturer at Harvard, Duke, NYU, and other colleges, and he has served on juries for the International Documentary Association and Hot Docs Film Festival.*

# Ugljenari

Charcoal Burners

*Smolarze*

Poljska / Poland  
2010, 15', boja, color, video

*režija / directed by*

**Piotr Złotorowicz**

*scenarij / written by*

**Piotr Złotorowicz**

*fotografija / cinematography by*

**Malte Rosenfeld**

*montaža / edited by*

**Barbara Snarska**

*producent / producer*

**Weronika Czolnowska**

*produkcija / produced by*

**Polish National Film**

**School in Lodz**



Stavkoga ljeta Marek i Janina na planini Bieszczady pale ugljen. Daleko od civilizacije, u samome srcu planine, žive prema ritmu prirode. Film prati ta dva lika od zore do sumraka, motreći polagani protok vremena. U svojoj cjelini, ovo je priča o ljudima koji su odabrali jednostavan život.

**Piotr Złotorowicz** rođen je 1982. u mjestu Dębno Lubuskie u Poljskoj. Na Tehnološkom fakultetu sveučilišta u Szczecinu 2007. magistrirao je elektrotehniku. U razdoblju od 2001. do 2006. snimio je svoje prve amaterske filmove. Godine 2006. Piotr upisuje studij režije na poljskoj Nacionalnoj školi za film, režiju i kazalište u gradu Lođu. Filmografija: 'Ugljenari' (2010), 'Sleuth' (2008), 'Łódź - From Dusk till Dawn' (2008), 'Garsoniera' (2007), 'Chris' (2007), 'Memory Is the Cemetery' (2006), 'Piece of Eternity' (2006), 'Live Through Szczecin' (2005).

Every summer, Marek and Janina work as charcoal burners in the Bieszczady Mountains. Far from civilisation, in the heart of the mountains, they live according to the rhythm set by nature. We accompany the characters from dawn till dusk, observing the slow passage of time. The whole creates a story about people who chose a simple life.

**Piotr Złotorowicz** was born 1982 in Dębno Lubuskie, Poland. In 2007 he graduated from the Faculty of Electrical Engineering at Szczecin University of Technology obtaining an MSc degree. In 2001-2006 period he made his first amateur films. In 2006 Piotr began studying film directing at the Polish National Film School in Łódź. Director's filmography: 'Charcoal Burners' (2010), 'Sleuth' (2008), 'Łódź - From Dusk till Dawn' (2008), 'Garsoniera' (2007), 'Chris' (2007), 'Memory Is the Cemetery' (2006), 'Piece of Eternity' (2006), 'Live Through Szczecin' (2005).



## Vlast

Power

Vlast

SAD / USA

2010, 88', boja, color, video

režija / directed by

**Cathryn Collins**

scenarij / written by

**Cathryn Collins,  
Shannon Kennedy**

fotografija / cinematography by

**David Scott (London),**

**Richard Numeroff**

**(New York), Alexander**

**Dzhaparidze, John Kluver,**

**Anonymous (Moscow),**

**Victor Anatolevich (Chita)**

montaža / edited by

**Shannon Kennedy**

glazba / music

**Sophie Solomon**

producent / producer

**Cathryn Collins**

produkcija / produced by

**Vlast LLC**

Godine 2003. Mihaila Hodorkovskog, najbogatijeg čovjeka Rusije, uhitili su specijalci na aerodromskoj pisti u Sibiru. Zbog otvorena suprotstavljanja ruskom predsjedniku Vladimiru Putinu, Hodorkovski je osuđen, njegova je naftna kompanija Yukos oduzeta, a borba za demokratska načela prekinuta. Iz inata, Hodorkovski je i dalje u zatvoru. U dosad neobjavljenim intervjuima s obitelji Hodorkovski, njegovim prijateljima, istaknutim političarima i novinarima, redateljica otkriva kako su žrtvovane slobode i vladavina prava u suvremenoj Rusiji. Film 'Vlast' donosi neuljepšan pogled na konsolidiranje moći u Rusiji, zemlji ovisnoj o nafti, te otkriva zastrašujuću sliku represije i odmazde poput onih iz doba Staljinova režima. Već čitavo desetljeće Cathryn Collins prati život Mihaila Hodorkovskog. Upornošću ratne izvjestiteljice Cathryn Collins istkala je priču o vlasti u Rusiji s kakvom su se rijetki usudili uhvatiti ukoštac.

Interesi **Cathryn Collins** zrcale u predanosti dobrotvornim i socijalnim projektima u Nepal, Kambodži, Italiji i New Yorku, kao i u dizajnerskoj djelatnosti, koju temelji na resursima koje je razvila u južnoj Aziji, Europi i SAD-u. Diplomirala je na Harvardu i Columbia Business School, osnivačica je i direktorica tvrtke I Pezzi Dipinti, Inc. za dizajn luksuzne robe, a članica je i uredništva časopisa Departure. Ovo je njezin prvi film.

*In 2003, Mikhail Khodorkovsky, Russia's wealthiest man, was arrested at gunpoint on a Siberian runway. Having openly challenged President Vladimir Putin, Khodorkovsky was convicted, his oil company, YUKOS, seized and his pro-democracy efforts curtailed. He remains defiantly imprisoned. In unprecedented interviews with Khodorkovsky's family, his associates and prominent politicians and journalists, director Cathryn Collins reveals how liberty and the rule of law have become casualties in modern Russia. 'Power' takes an unvarnished look at the consolidation of power in an oil dependent Russia to reveal a frightening picture of repression and retribution reminiscent of Stalin's regime. Cathryn Collins has been following the life of Mikhail Khodorkovsky for a decade. With the tenacity of a war correspondent, Collins cobbled together a story of power in Russia few hazarded confronting.*

*The passions of Cathryn Collins are expressed in her devotion to philanthropic cultural and social projects in Nepal, Cambodia, Italy and New York as well as in her design business, which is based on resources developed by her in South Asia, Europe and the United States. A graduate of Harvard College and Columbia Business School, Collins is the founder and President of the luxury goods design business I Pezzi Dipinti, Inc., as well as a Contributing Editor at Departures Magazine. This is her first film.*

# Život u sauni

Steam of Life

*Miesten Vuoro*

Finska, Švedska /

Finland, Sweden

2010, 81', boja, color, video

*režija / directed by*

**Joonas Berghäll,**

**Mika Hotakainen**

*scenarij / written by*

**Joonas Berghäll,**

**Mika Hotakainen**

*fotografija / cinematography by*

**Heikki Färm,**

**Jani Kumpulainen**

*montaža / edited by*

**Timo Peltola**

*glazba / music*

**Jonas Bohlin**

*producent / producer*

**Joonas Berghäll**

*produkcija / produced by*

**Oktober Oy**



Nagi Finci u sauni govore iz dubine srca te se u toplini zahrđalih peći čiste i fizički i psihički na putu prema emotivnom i nezaboravnom finalu. Film putuje ljudima u brojnim saunama i donosi njihove dirljive priče o ljubavi, smrti, rođenju i prijateljstvu; ukratko - o životu. U svojoj jednostavnosti, kamera bilježi sirovu i rijetku ljepotu krajolika, sauna i ljudi u gotovo čarobnim prizorima. Prisutnost likova i dubina njihovih čuvstava doseže gledateljevu granicu izdržljivosti. 'Život u sauni' otkriva gototinju ljudskih duša na iznimno intiman i poetski način.

**Joonas Berghäll** rođen je 1977, a studirao je filmsku produkciju. Filmom se bavi od 1998. Osim produciranja, Joonas i režira filmove. Suvlasnik je tvrtke Oktober Production Company.

**Mika Hotakainen**, rođen 1977, diplomirao je filmsku režiju 2004. na Sveučilištu za primjenjenu umjetnost Stadia u Helsinkiju. Od 1998. radi u televizijskoj i filmskoj industriji. Režirao je igrane dokumentarne filmove 'Freedom to Serve' i 'Život u sauni' te kratki film 'Visitor'. Suvlasnik je tvrtke Oktober Production Company.

*Naked Finnish men in saunas speak straight from the heart and in the warmth of rusty stoves cleanse themselves both physically and mentally towards the film's deeply emotional and unforgettable finale. The film travels through Finland joining men of all walks of life in many different saunas to let us hear their touching stories about love, death, birth and friendship; about life. In all its simplicity, the camera records the raw and rare beauty of landscapes, saunas and men in almost magical pictures. The presence of the characters and the depth of their emotion reaches a limit where it is almost intolerable for the viewer to watch. 'Steam of Life' reveals the men's naked souls in an exceptionally intimate and poetic way.*

**Joonas Berghäll**, born 1977, studied film production. He has been involved in film making since 1998. Besides of producing, Joonas also directs films. He is a co-owner of the Oktober Production Company.

**Mika Hotakainen**, born 1977, graduated as a fiction director in 2004 from the Helsinki University of Applied Sciences, Stadia. Mika has been working in the television and film industry since 1998. He has directed feature documentary films 'Freedom to Serve' and 'Steam of Life', and short fiction 'Visitor'. He is a co-owner of Oktober Production Company.

# Regionalna konkurencija

Regional Competition

# Allentsteig

Austrija / Austria  
2010, 79', boja, color, video

režija / directed by

**Nikolaus Geyrhalter**

fotografija / cinematography by

**Nikolaus Geyrhalter**

montaža / edited by

**Andrea Wagner**

producenti / producers

**Nikolaus Geyrhalter,**

**Markus Glaser, Michael**

**Kitzberger, Wolfgang**

**Widerhofer**

produkcija / produced by

**Geyrhalter Filmproduktion**



Austrijanac Nikolaus Geyrhalter jedan je od boljih dokumentarista našeg doba. Za svoje filmove neprekidno pronalazi zanimljive i naoko neobične teme. Ovaj put to je jedan od najvećih vojnih kampova za obuku u Europi, Allentsteig, smješten na sjeveru Austrije. To je područje pod vojnom upravom još od 1930-ih, kada su nacisti evakuirali 7.000 ljudi. Je li to mjesto odabrano namučno? Odande potječe dio Hitlerove obitelji. Je li pokušavao sakriti nešto iz svoje prošlosti? To je jedan od smjerala istraživanja u filmu. A susrećemo i nekoliko evakuiranih pojedinaca. Geyrhalter ima oko za geometriju i kompoziciju, što se posebno očituje u zadivljujućim vojnim prizorima s helikopterima, tenkovima i vojnicima koji marširaju.

**Nikolaus Geyrhalter**, rođen 1972. u Beču, redatelj je, producent i snimatelj. Godine 1994. osnovao je produkcijsku kuću pod svojim imenom. Filmografija: 'From Paris to Dakar' (2006), 'Kruh naš svagdašnji' (2005), 'Elsewhere' (2001), 'Pripyat' (1999), 'The Year After Dayton' (1997) i 'Washed Ashore' (1994).

*Austrian Nikolaus Geyrhalter is one of the best documentary makers of our time. He constantly finds interesting, and seemingly odd, subjects for his films. This time one of Europe's largest military training areas, Allentsteig in northern Austria, is at the centre. The area has been under military management since the 1930s, when the Nazis evacuated 7 000 people for the purpose. Was the site randomly selected? Part of Hitler's family came from there. Was he trying to conceal something about his past? This is one of the paths that the film explores. We also meet a few of the evacuees. Geyrhalter's eye for geometry and composition triumphs in the military scenes displaying choppers, tanks and marching soldiers.*

**Nikolaus Geyrhalter**, born in 1972 in Vienna, is a director, producer and cameraman. In 1994 he created the Nikolaus Geyrhalter film production. Filmography: 'From Paris to Dakar' (2006), 'Our Daily Bread' (2005), 'Elsewhere' (2001), 'Pripyat' (1999), 'The Year After Dayton' (1997), 'Washed Ashore' (1994).





# Badogvaros, kositretni grad

Badogvaros Tincity

Hungary / Mađarska  
2010, 27', boja, color, 35 mm

režija / directed by

**Laszlo Csaki**

fotografija / cinematography by

**Horváth Árpád**

producent / producer

**Názer Ádám**

produkcija / produced by

**Laokoon Film Arts Kft**

nagrade / awards:

Hungarian Film Week 2010 -

Ember Judit Prize for the Best

Documentary / nagrada Ember

Judit za najbolji dokumentarni

film

Film se odvija u posebnoj atmosferi kuća koje pratimo tijekom četiri godišnja doba. Slušajući osobne priče stanovnika, publika ne upoznaje samo prošlost već i sadašnjost sela. Zgrade, smještene usred grada, građene su u posve drugačijem stilu, što tom dijelu grada pruža posebnu atmosferu – atmosferu kakvu osjeća publika dok promatra kositretni grad. Ovaj lirski dokumentarac prikazuje život ljudi koji obitavaju u podrumskim kućama na brežuljcima Avasa u Miskolcu.

**Laszlo Csaki** rođen je 1977. u mađarskom gradu Mosonmagyaróváru. Diplomirao je na mađarskom Sveučilištu za umjetnost i dizajn. Radi kao filmski redatelj i dizajner. Njegovi kratki igrani i dokumentarni filmovi donijeli su mu nekoliko nagrada na raznim međunarodnim festivalima. Trenutačno radi kao predavač na Sveučilištu Moholy-Nagy za umjetnost i dizajn (MOME).

*The documentary takes place in a special atmosphere of these houses throughout the four seasons. The audience gets to know not only the past, but also the present of the village by listening to personal stories about its inhabitants. The buildings, which are in the middle of the city, are built in a totally different style. It gives that part of the city a special atmosphere. This is the atmosphere the audience feels while watching tincity. It is a lyric documentary, which shows the life of the people who live in cellar houses on the hills of Avas, Miskolc.*

***Laszlo Csaki** was born in 1977 in Mosonmagyaróvár, Hungary. He has earned a degree at the Hungarian University of Arts and Design. He works as a film director and art designer. His shorts and documentaries have earned him several awards at various international festivals. He presently teaches at the Moholy-Nagy University of Art and Design (MOME).*

# Betonski faraoni

Concrete Pharaohs

Rojtari i Bjeshkeve

Bugarska / Bulgaria  
2010, 47', boja, color, 35 mm

režija / directed by

**Jordan Todorov**

scenarij / written by

**Jordan Todorov**

fotografija / cinematography by

**Boris Missirkov,**

**Georgi Bogdanov**

montaža / edited by

**Nina Altaparmakova**

producent / producer

**Martichka Bozhilova**

produkcija / produced by

**Agitprop**



Jeste li ikada vidjeli slavinu iz koje teku vino i žestoka pića? Ili kuću u duginim bojama, spoj estetike antičke Grčke i PVC-stolarije u jedinstvenom roko-baroknom stilu? Ili LCD-televizor duboko pod zemljom? Dobro došli u slikoviti svijet zatvorene romske zajednice Kalderaš koja u svijetu broji tek oko milijun ljudi. 'Faraoni od betona' vode nas na putovanje kroz životni stil i tradicije najskrovitije i najintrigantnije romske zajednice. Karizmatični ciganski barun provest će nas svojom novom kućom i počastiti pričama. Čut ćemo sve o najnovijim trendovima u dizajnu romskih nadgrobnih ploča. Sići ćemo u podzemne domove od afričkog granita namještene krevetima, ormarima, stereo-sustavima i napunjenim mobitelima - izravnom vezom s onostranim. Slavlje zemaljskog i zagrobnog života u svim svojim pojavnim oblicima.

**Jordan Todorov** diplomirao je filmsku kritiku na Nacionalnoj akademiji za kazališne i filmske umjetnosti u Sofiji. Specijalist je za art filmove, filmski je kolekcionar i profesionalni istraživač. Jedan je od najcjenjenijih novinara u Bugarskoj, a specijalizirao se za dugometražne feljtone. Od 2009. radi kao samostalni novinar i istraživač.

*Have you ever seen a faucet for wine and liquor? Or a house in all colours of the rainbow, combining the aesthetics of ancient Greece with PVC joinery into the unique style of rocco-barocco? Or an LCD TV six feet under? Welcome to the picturesque world of the Kalderash Roma - a closed community of no more than one million people all over the world. 'Concrete Pharaohs' takes us on a journey into the lifestyle and traditions of the most hidden and intriguing Roma communities. A charismatic Gypsy baron will walk us through his stories and his new house. We will learn the hot trends in Roma tombstone design. We will go down into the underground homes of African granite, furnished with beds, wardrobes, stereos and a charged cell phone - a direct line to the other world. A celebration of life and afterlife in all of their manifestations.*

**Jordan Todorov** graduated in Film Critique from the National Academy of Theatre and Film Arts - Sofia, Bulgaria. Jordan is a specialist in art-house cinema, a film collector and a professional researcher. He is one of the best established journalists in Bulgaria, specializing on feature portrait stories. Since 2009, he is a freelance journalist and researcher.



# Čuvar

The Guardian

Kosovo / Kosovo  
2010, 52', boja, color, video

režija / directed by  
**Antoneta Kastrati**  
fotografija / cinematography by  
**Sevdije Kastrati**  
montaža / edited by  
**Kaltrina Krasniqi**  
glazba / music  
**Dritero Nikqi**  
producent / producer  
**Antoneta Kastrati**  
produkcija / produced by  
**Crossing Bridges**  
**Productions, Kosovo**  
**Cinematographic Center**

'Čuvar' je priča o gorštaku Fatosu Lajciu i njegovoj borbi za očuvanjem šuma planine Rugova od sječe i ekološke katastrofe. Iz priča o njegovoj mladosti doznajemo da je odrastao u planinama s bratom te počinjemo shvaćati pozadinu njegove frustracije poslijeratnom politikom, njegov osjećaj utočišta u planinama i najzad duhovnu povezanost i predanost njihovu očuvanju.

**Antoneta Kastrati** nedavno je diplomirala novinarstvo i magistrirala komunikacije, a od 2000. bavi se snimanjem dokumentarnih filmova na Kosovu. Suosnivačica je produkcijske kuće Crossing Bridges u Prištini čiji je primarni cilj produkcija kvalitetnih dokumentarnih filmova i televizijskog sadržaja o najvažnijim pitanjima kosovskoga društva. U proteklih nekoliko godina producirala je i režirala više od 10 dokumentarnih filmova te nekoliko kampanja za podizanje javne svijesti i obrazovnih programa. Filmovi koje je režirala i producirala prikazani su na međunarodnim festivalima u Berlinu, New Yorku, Pragu, Amsterdamu, Sarajevu, Linzu, Afganistanu, Lisabonu itd. Redateljska filmografija: 'Seeking Magic' (2009), 'Whose Security?' (2006), 'Element FeM' (2005) i 'Unspoken' (2004).

*'The Guardian' is a story about a mountain man, Fatos Lajci, and his struggle to save the forests of the Rugova Mountain from over-logging and environmental destruction. As we learn the stories of his youth, growing up in those mountains with his brother, we begin to understand the history behind Fatos' frustration with post-war politics, his sense of refuge in the mountains, and ultimately, his spiritual connection and dedication to preserving them.*

**Antoneta Kastrati**, a recent graduate of journalism and communication master, has been involved in documentary filmmaking in Kosovo since 2000. She is a co-founder of Crossing Bridges Productions in Prishtina, focused primarily on producing high quality documentary films and television programming that addresses the most pressing social issues in Kosovar society. In the in the past several years, she has produced and directed more the 10 documentary films along with several public awareness campaigns and educational programs. Documentary films directed and produced by Antoneta have recently been screened at international film festivals in Berlin, New York, Prague, Amsterdam, Sarajevo, Linz, Afghanistan, Lisbon, etc. Filmography (as a director): 'Seeking Magic' (2009), 'Whose Security?' (2006), 'Element FeM' (2005), 'Unspoken' (2004).

# Gabrijel

Gabriel

Hrvatska / Croatia  
2010, 72', boja, color, video



režija / directed by

**Vlatka Vorkapić**

scenarij / written by

**Martina Globočnik,**

**Vlatka Vorkapić**

fotografija / cinematography by

**Iva Kraljević**

montaža / edited by

**Iva Kraljević**

glazba / music

**Stampedo,**

**Ivanka Mazurkijević,**

**Stanko Kovačić**

producenti / producers

**Magdalena Petrović,**

**Vinko Brešan**

produkcija / produced by

**Fade In, Zagreb film**

Erotski fotograf otkriva tajne prolaze u gradu Zagrebu dok snima razodjevene djevojke. U izlogu, prekrivena ribom, leži naga umjetnica tijekom performansa. Njezin treći muž, kojeg je upoznala na groblju (baš kao i prvoga), lakira joj nokte. Dvoje glumaca (par i u stvarnom životu) izvode prizor silovanja. Kineski turisti otkrivaju zagrebačke javne kuće iz prošlog stoljeća, a pjevačica čezne za 'onim pravim'. Tko je Gabriel i kako će ispuniti želje onima otvorena srca?

**Vlatka Vorkapić** diplomirala je televizijsku i filmsku režiju na Akademiji dramskih umjetnosti te komparativnu književnost i češki jezik i književnost na Filozofskom fakultetu u Zagrebu. Članica je Udruženja filmskih redatelja, scenaristica i redateljica niza nagrađivanih dokumentarnih i igranih serija ('Pučka intima', 'Zagonetni ulomak', 'Pričopričalica', 'Kad zvonit?...'). Režirala je dvadesetak dokumentarnih filmova, dva kratka igrana filma i nekoliko nagrađivanih kazališnih predstava. Za kratki film 'Driver's Licence' (Vozačka dozvola) nagrađena je 1992. na Međunarodnom filmskom festivalu u Muenchenu za najbolji scenarij. Godine 2006. primila je od Ministarstva kulture nagradu Marin Držić za najbolju kazališnu dramu 'Judith French'.

*An erotic photographer discovers hidden doorways in the city of Zagreb while shooting undressed girls. An artist lies naked and covered with fish in her performance in a window display. Her third husband, whom she met at a cemetery (just like her first husband) applies nail polish for her. Two actors (real life couple) perform a rape scene. Chinese tourists discover last century's whorehouses in Zagreb while a singer yearns for the 'right one'. Who is Gabriel and how does he fulfill wishes to those that open their hearts?*

**Vlatka Vorkapic** graduated in TV and film directing in the Academy of Dramatic Art and Comparative Literature and Czech Language and Literature in the Faculty of Humanities and Social Sciences in Zagreb. She is member of the Croatian Film Directors' Guild. Screenwriter and director of a series of awarded documentaries, drama-documentary and fiction series ('Pučka intima', 'Zagonetni ulomak', 'Pričopričalica', 'Kad zvonit?...'), she has directed around twenty documentary films, two short feature films and several awarded theatre plays. For the short film 'Driver's Licence' (Vozačka dozvola) she was awarded on Munich International Film Festival with the Best Script Award in 1992. In 2006 she received Marin Držić Award - the award for the Best Drama awarded by the Croatian Ministry of Culture for the theatre play 'Judith French'.



# Hotel Paradise

Paradise Hotel

Bugarska / Bulgaria  
2010, 54', boja, color, video

režija / directed by  
**Sophia Tzavella**  
scenarij / written by  
**Sophia Tzavella**  
fotografija / cinematography by  
**Boris Missirkov,**  
**Georgi Bogdanov**  
montaža / edited by  
**Nina Altaparmakova**  
producent / producer  
**Martichka Bozhilova**  
produkcija / produced by  
**Agitprop**

Demir sanja o vjenčanju, ali romski stambeni neboder na rubu jednog bugarskog provincijskog grada nije baš scenografija za ljubavnu priču. Prije 25 godina imao je sve preduvjete za socijalistički raj: parket i portafon, tako željeno centralno grijanje i toplu vodu, uličnu rasvjetu i klupe pod šuštavim stablima jabuke. Mjesto je čak nazvano i Hotel Paradise, a to se ime održalo do danas. No s vremenom se četvrt promijenila. Parket se istrošio. Voda je prestala teći. Svjetla su se ugasila. Međutim, svaki od 1.500 stanovnika ima plan kako iznova oživjeti san o Izgubljenom raju. Prijedete li na drugu stranu livade iza Hotela Paradise, gdje se spajaju nebo i zemlja, susrest ćete Božidara 'Bogomdanog' koji sve štiti od zla i pretjerane sreće u dokumentarcu o integraciji, ljubavi, jadu, snovima, šačici stihova i jednom ciganskom vjenčanju.

**Sophia Tzavella** televizijska je novinarka, scenaristica i redateljica. Predaje i magistrirala je TV-novinarstvo, grčku filologiju te balkansku povijest i društvene znanosti (Jonsko Sveučilište, Grčka), a diplomirala je i na Visokoj nacionalnoj školi za antičke jezike i kulture. Već pet godina radi kao scenaristica na Bugarskoj nacionalnoj televiziji. Poznata je po 'dubokoj ironiji i filozofskom, čarobnom stilu visoko-profesionalne pripovjedačke razine'.

*The young Demir dreams of a wedding. But his Roma tower block on the outskirts of a provincial town in Bulgaria is no place for romance. Twenty-five years ago it had all it takes for socialist heaven: from parquet floors to intercom, the coveted hot water central, street lamps, benches under murmuring apple trees. Someone called the place Paradise Hotel - and the name stuck. But with the years the block gradually changed. The parquet disappeared. The water stopped. The lights went off. But each of the 1 500 inhabitants has a plan how to get back the dream of Paradise Lost. If you cross the field behind Paradise Hotel where heaven and earth meet, you will see Bozhidar 'The God Given' who protects everyone from evil and excessive happiness in a documentary about panel integration, love, misery, a lot of dreams, a little lyrics and one Gypsy wedding.*

**Sophia Tzavella** is TV journalist, scriptwriter and director. Lecturer and Master Degree graduate in TV journalism, Greek Philology and Balkan History and Social Sciences (Ionian University, Greece), and graduate of the National High School for Ancient Languages and Cultures. She has worked as an author for the Bulgarian National Television for 5 years. Well-known for her 'thorough irony and philosophical, enchanting way of highly professional storytelling'.

# Irokez

Iroquois

Hrvatska / Croatia  
2010, 47', boja, color, video



režija / directed by

**Matija Vukšić**

scenarij / written by

**Matija Vukšić**

fotografija / cinematography by

**Raul Brzić, Srđan Kokanov**

montaža / edited by

**Goran Čače**

glazba / music

**Mojmir Novaković**

producenti / producers

**Ivana Šimić, Matija Vukšić**

produkcija / produced by

**Akademija dramske  
umjetnosti, Zagreb**

U svojoj profesionalnoj boksačkoj karijeri Željko Mavrović pobijedio je u 27 borbi, a izgubio samo jednu – onu za naslov svjetskog prvaka u teškoj kategoriji. Hrvatski boksač, prepoznatljiv i po indijanskoj frizuri, nakon te borbe više nikada nije navukao rukavice. Okrenuo se životu, no prave borbe tek su počele – ali izvan ringa.

**Matija Vukšić** rođen je 1982. u Čakovcu. Godine 2005. diplomirao je novinarstvo na Fakultetu političkih znanosti u Zagrebu. Radi kao novinar i urednik u Informativnom programu Hrvatske radiotelevizije. Scenarist je i redatelj dokumentarnih filmova 'Benjamin' (ADU, 2009), 'Happy Croatian in Bucharest' i 'Irokez' (ADU, 2010). Godine 2010. diplomirao je dokumentarnu filmsku režiju na Akademiji dramskih umjetnosti.

*In his professional boxing career Željko Mavrović won 27 fights, lost only one – for the world heavyweight champion title. Croatian boxer, also distinctive for his Mohawk hairstyle, never fought again after this bout. He moved on, but the true struggles have just begun – outside the ring.*

***Matija Vukšić** was born in Čakovec in 1982. In 2005 he took his degree in journalism at the Faculty of Political Science in Zagreb. He works as a journalist and editor in the news program of Croatian Radio and Television. He wrote and directed his documentary films 'Benjamin' (ADU, 2009), 'Happy Croatian in Bucharest' and 'Iroquois' (ADU, 2010.) He graduated documentary film directing from Academy of Dramatic Art (2010).*



## Jesam li sretna?

Am I Happy or What?

Hrvatska / Croatia  
2010, 58', boja, color, video

režija / directed by  
**Vanja Sviličić Juranić**  
scenarij / written by  
**Vanja Sviličić Juranić**  
fotografija / cinematography by  
**Vanja Sviličić Juranić**  
montaža / edited by  
**Vanja Sviličić Juranić**  
producent / producer  
**Damir Terešak**  
produkcija / produced by  
**Maxima Film**

U centru Zagreba nalazi se mali hotel gdje se susreću tradicija i moderni običaji. Iako djeluje kao miran i ugodan hotel gdje se lica sobarica pamte, ništa nije onakvo kakvim se čini. Ni to mjesto nije zaobišla trenutačna politička i privredna situacija. Pletući priču dok gledamo sobarice pri svakodnevnu poslu, bilježeći stvarne događaje, ulazimo na mjesta koja obično ne vidimo ili ne smijemo vidjeti. S jedne strane tu su sobarice, a s druge je njihova nadređena, Marija. Ako se netko od gostiju požali, direktor hotela će na red pozvati Mariju, tako da sve mora biti savršeno. Rad, red i disciplina Marijin su moto. Otkrivamo svijet u pozadini hotelske udobnosti, što nas dovodi do svakodnevne borbe za poslom, za egzistencijom. Oštra suprotnost uređenom pročelju luksuznog hotela.

**Vanja Sviličić Juranić** nezavisna je filmska umjetnica iz Zagreba. Diplomirala je na Fakultetu za tekstilnu tehnologiju i dizajn Sveučilišta u Zagrebu, no ubrzo je počela raditi kao samostalna snimateljica. Kao direktor fotografije na kratkim filmovima u produkciji Motovun Film Festivala, Sviličić Juranić radila je s istaknutim redateljima kao što su Vatroslav Mimica i Stephen Daldry. Njezin kratki dokumentarni film 'Na trgu' sudjelovao je u globalnom projektu 'Why Democracy?'. 'Jesam li sretna' njezin je prvi dugometražni dokumentarac.

*In the center of Zagreb (Croatia) is a small hotel where tradition and modern customs meets. It looks like we entered into peaceful and cozy hotel where you remember chambermaids faces, but nothing is at it seems. Current political and economic situation didn't bypass this place either. Creating a story while observing chambermaids doing their everyday business, capturing real events as they unfold, we enter areas people normally don't see or are not allowed to see. On one side we have chambermaids and on the other side their supervisor Marija. If some of the guests complain, director of hotel will impeach Marija. So everything has to be perfect. Work, order and discipline is Marija's motto. We discover a world that lies behind the hotel comfort. This leads to a daily battle for jobs, for existence. Sharp contrast to refined facade of a luxury hotel.*

*Vanja Sviličić Juranić is independent filmmaker from Zagreb, Croatia. She graduated at the University of Zagreb - Faculty of Textile Technology and Design, but started to work as a freelance cinematographer. As a DOP of short movies, produced by Motovun Film Festival, Sviličić Juranić worked with prominent directors such as Vatroslav Mimica and Stephen Daldry. Her short documentary 'In the Square' was part of global project 'Why Democracy?' 'Am I Happy or What?' is her first feature-length documentary.*

# Josip i njegova obitelj

Joseph and His Family

Hrvatska / Croatia  
2010, 48', boja, color, video

režija / directed by

**Petar Krelja**

scenarij / written by

**Petar Krelja**

fotografija / cinematography by

**Karmelo Kursar**

montaža / edited by

**Mladen Radaković**

glazba / music

**hrvatska narodna glazba /**

**Croatian folk music**

producent / producer

**Mate Čuljak**

produkcija / produced by

**HRT**



Ovo je priča o obitelji iz slavonskog sela Šiškovci, priča o ocu Josipu, majci Pavici i njihova tri sina. Prije nego što su se skrasili u Hrvatskoj, Josip i njegova obitelj počeli su životno putovanje iz Bosne u Njemačku. Marljiva obitelj ostvarila je svoj životni san, no tada je izbio rat. Poput većine ostalih seoskih obitelji morali su se vratiti u Njemačku. Nasreću, selo nije bilo pogođeno ratom, a razlog za to nevjerojatno je jednostavan – Šiškovci nikada nisu obilježeni ni na jednog karti. Nakon rata, majka i djeca su se vratili. Josipova je obitelj narasla; sada uspješno sa sinovima radi na obiteljskom gospodarstvu. Josip je konzervativni pater familias, no njegovo drugo lice vrlo je različito. On pjeva u sinovu zboru Poljari, pleše u mjesnom kulturno-umjetničkom društvu i strastveno veze goblene.

**Petar Krelja** rođen je u Štipu (Makedonija) 1940. godine. Jedan je od vodećih hrvatskih autora dokumentarnih filmova i cijenjeni filmski kritičar iz generacije tzv. Hitchcockovih sljedbenika. Godinama radi kao filmski urednik na Prvom programu Hrvatskog radija (nekadašnjeg Radija Zagreb). Diplomirao je svjetsku književnost na Filozofskom fakultetu u Zagrebu, a filmom se bavi od kasnih 60-ih godina prošlog stoljeća. U sedamdesetima je postao poznat kao autor emotivno angažiranih dokumentaraca o društvenim autsajderima, naročito o djeci i mladima.

*This is a story about Penić family from Šiškovci (Slavonija), story about father Josip, mother Pavica and their three sons. Before setting in Croatia, Josip and his family started life journey from Bosnia to Germany. Hardworking family fulfilled their life dream until war broke out. Like most of the other village families, they had to move to Germany again. Fortunately, village remained safe through the war years. The reason was unbelievably simple - Šiškovci was never marked on any map. After the war mother and children came back. Josip's family grew bigger. He and his sons work hard and successfully on their farm. Josip is a conservative pater familias but his other face is much different. He sings in son's choir Poljari, he's dancing in a local folk group and he passionately makes goblens.*

**Petar Krelja** was born in 1940 in Štip, Macedonia. He is one of the leading Croatian documentary filmmakers, an acclaimed film critic from the generation of so-called Hitchcock followers, a long time film programmer on the Channel 1 of the Croatian Radio (former Radio Zagreb). He graduated world literature from the Faculty of Philosophy in Zagreb and he has been engaged in film since the end of the '60s. In the '70s he became known as an author of emotionally engaged documentaries on social outsiders, particularly children and young people.





# Magnet

Bosna i Hercegovina /  
Bosnia and Herzegovina  
2010, 44', boja, color, video

režija / directed by

**Namik Kabil**

scenarij / written by

**Namik Kabil**

fotografija / cinematography by

**Timur Makarević**

montaža / edited by

**Timur Makarević**

producent / producer

**Almir Beširević**

produkcija / produced by

**Pro.ba**

Svaki posljednji vikend u srpnju tisuće se ljudi okuplja u Čevljanovićima, tri-deset kilometara od Sarajeva. Gledaju borbe bikova, plešu i jedu dok ne padnu s nogu. Redatelj im se pridružio da bi istražio što ih privlači na takvo jedinstveno okupljanje.

**Namik Kabil** rođen je u Tuzli, BIH. Studirao je film u Los Angelesu, a ondje je bio član kazališne trupe The Grace Players i radio je kao redatelj, dramaturg i glumac. Napisao je roman 'Sam' i nekoliko nagrađivanih scenarija: 'Kod amidže Idriza', 'Zgarište' i 'Zadnji dan'. Njegov dokumentarac iz 2007, 'Informativni razgovori', osvojio je Srce Sarajeva za najbolji dokumentarni film na Sarajevo Film Festivalu i posebno priznanje na ZagrebDoxu. Njegov dugometražni film 'Čuvari noći' imao je svjetsku premijeru 2008. na venecijanskoj Mostri. Živi u Sarajevu.

*Every last weekend in July thousands of people gather in Čevljanovici, 30 km from Sarajevo. They watch bull fights, dance and eat until they collapse. The director joined them to find out what was the force that draws them to such unique gathering.*

***Namik Kabil** was born in Tuzla, Bosnia and Herzegovina. He studied film in Los Angeles where he was a member of the theatre group The Grace Players, where he worked as a director, writer and actor. He wrote a novel, 'Al One', and several award winning screenplays: 'Days and Hours', 'The Ruin' and 'The Last Day'. His 2007 documentary 'Interrogation' won the Heart of Sarajevo for Best Documentary at the Sarajevo Film Festival and Special Mention at the ZagrebDox. His feature 'Night Guards' had a world premiere in 2008 at the Venice Film Festival. Namik lives in Sarajevo.*

# Metrobranding - ljubavna priča o ljudima i predmetima

Metrobranding – A Love  
Story between Men  
and Objects

Rumunjska / Romania  
2010, 92', boja, color, video



režija / directed by

**Ana Vlad, Adi Voicu**

scenarij / written by

**Adi Voicu**

fotografija / cinematography by

**Adi Voicu**

montaža / edited by

**Roxana Szel, Ioakim Stroe**

producent / producer

**Anca Puiu**

produkcija / produced by

**Mandragora**

Dok su zapadni Europljani navikli birati između stotina robnih marki, u komunističkoj Rumunjskoj živjeli smo drugačije: cijeli život imali smo tek jednu marku za svaki osnovni proizvod. Zamislite važnost tih 'monobrendova' u životu svih onih koji su ih proizvodili i onih koji su ih koristili. Madrac Relaxa, tenisice Dragasani, bicikl Pegas, motocikl Mobra, žarulje Fieni i šivaći stroj Ileana, nekoć zvijezde rumunjskog zlatnog doba, danas likovi u našem filmu. Odbrali smo šest robnih marki spektakularnih životnih putova. Pojavile su se otprilike u isto vrijeme, ukorak sa socijalističkom industrijalizacijom. Kako su pokraj tvornica koje su ih proizvodile preko noći nicali gradovi, postale su predmet žudnje i snova u rumunjskoj svakodnevnici. A.V.

**Ana Vlad** rođena je 1980. u Bukureštu. Studirala je na Nacionalnom sveučilištu za dramu i film, Odsjek za filmsku i TV režiju i na Nacionalnom sveučilištu Goethe. 'Metrobranding - ljubavna priča o ljudima i predmetima' njezin je prvi dugometražni dokumentarac. Njezin najnoviji film zove se 'Victoria' (2010).

**Adi Voicu** rođen je 1980. u Brasovu. Redatelj je, snimatelj i producent. Često surađuje s Anom Vlad ('Metrobranding - ljubavna priča o ljudima i predmetima' i 'Victoria', 2010).

While people in Western Europe were used to choose between hundreds of brands, the communist Romania used to have a different experience: all our life we lived with only one brand for each basic product. Imagine the importance that this 'monobrand' could acquire for the lives of those who made them and for the lives of those who consumed them. Relaxa the mattress, Dragasani sneakers, Pegas the bicycle, Mobra the motorcycle, the Fieni bulbs and Ileana the sewing machine, which were once the stars of the Romanian golden era, are now becoming the characters of our film. We selected six brands with spectacular destinies. They appeared approximately at the same time, along with the socialist industrialization. As overnight towns were built around the factories producing these brands, they have become the objects of desire for the Romanian daily life and dreams. A.V.

**Ana Vlad** is born in 1980, Bucharest. Studied at National University of Drama and Film, department of Film and Television Directing and National College Goethe. 'Metrobranding - A Love Story between Men and Objects' is her debut feature documentary film. Her latest film is 'Victoria' (2010).

**Adi Voicu** is born in 1980, Brasov. Director, cinematographer and producer. Frequently works with Ana Vlad ('Metrobranding - A Love Story between Men and Objects' and 'Victoria', 2010).



## Moji dobri i lijepi prijatelji

My Good and Beautiful Friends

Hrvatska / Croatia  
2010, 28', boja, color, video

režija / directed by

**Davor Kanjir**

scenarij / written by

**Davor Kanjir**

fotografija / cinematography by

**Marko Jerbić,**

**Srdan Kokanov**

montaža / edited by

**Maida Srabović**

glazba / music

**Ana Horvat**

producenti / producers

**Davor Kanjir, Isa Živanović**

produkcija / produced by

**Akademija dramske  
umjetnosti, Zagreb**

'Moji dobri i lijepi prijatelji' slikovna je pripovijest koja podsjeća na hrpu razglednica iz Dubrave, najomraženije zagrebačke četvrti, ispresijecana esejima osnovaca. Autorov hommage dijelu grada u kojem je odrastao.

**Davor Kanjir** rođen je 1974. u Zagrebu. Studirao je na Europskoj filmskoj školi (Ebeltoft, Danska, 1997-1998), diplomirao film, kazalište i TV-produkciju na zagrebačkoj Akademiji dramskih umjetnosti te filmsku i TV režiju (dokumentarni film). Redateljeva filmografija: 'Moji dobri i lijepi prijatelji' (2010) i 'Redovnik' (2009).

*'My Good and Beautiful Friends' is a visual narrative reminiscent of a pile of postcards from Dubrava, the least beloved Zagreb's district, intercut with essays written by elementary school pupils. The filmmaker's homage to the district he grew up in.*

***Davor Kanjir** was born in 1974, in Zagreb. He attended European Film College (Ebeltoft, Denmark, 1997-1998), obtained his degree in film, theater and TV production at the Zagreb Academy of Dramatic Arts as well as film and TV direction (documentary film). Director's filmography: 'My Good and Beautiful Friends' (2010), 'Monk' (2009).*

# Na rubu

On the Edge

Hrvatska / Croatia  
2010, 91', cb/bw, video

režija / directed by

**Tomislav Žaja**

scenarij / written by

**Tomislav Žaja**

fotografija / cinematography by

**Dragan Ruljančić**

montaža / edited by

**Hrvoje Mršić**

glazba / music

**Vjeran Šalamon,**

**Prljavo kazalište**

producent / producer

**Miroslav Rezić**

produkcija / produced by

**HRT**



Iako je Leonard Pijetraj trenirao mnoge šampione, otvorio je vrata svoga kluba i 'problematičnim klincima' s kojima radi besplatno, ali samo pod jednim uvjetom - da poštuju pravila ponašanja koja im je nametnuo u klubu i izvan njega. S druge strane zgrade u kojoj je smješten boksački klub nalazi se pučka kuhinja u koju svakodnevno dolaze ljudi na rubu egzistencije, oni koji su izgubili životnu bitku. Neki od njih prikupljaju snagu za novu borbu, dok drugi smatraju da je bitka za njih trajno izgubljena. Uz boksače i beskućnike, treći segment filma su 'pjesnici Dubrave', osnivači grupe Prljavo kazalište Davorin Bogović i Jasenko Houra. Kad su popularni Prljavci bili istih godina kao Pijetrajevi mladi boksači, skladali su pjesme na temu životne svakodnevice Dubrave, dojmljivo zabilježivši socijalnu sliku radničke i doseljeničke četvrti na rubu grada.

**Tomislav Žaja** rođen je 1967. u Zagrebu. Godine 1993. magistrirao je dokumentarnu režiju na filmskoj akademiji FAMU u Pragu. Od 1987. do danas režirao je brojne dokumentarne filmove pod okriljem Dokumentarnog programa HTV-a, kao i u produkciji vlastite producerske kuće Gral Film. U sklopu Gral Filma producira uglavnom dokumentarne filmove, a koproduciraio je i dva cjelovečernja igrana filma. Do danas je, uglavnom prema vlastitim scenarijima, režirao više od trideset dokumentarnih filmova.

*Although Leonard Pijetraj coached many boxing champions, he opened the doors of his club in Zagreb's suburb of Dubrava to 'problem kids' with whom he's working pro bono under one condition - they have to respect his rules inside and outside of the club. In the same building, at the other side of the boxing club's wall, the poor and homeless people are coming to the soup kitchen for their daily piece of bread and portion of beans. Some of them are hoping for an opportunity to start from beginning and others are too old for a new battle. Besides young boxers and homeless people, the third segment of the film are poets of Dubrava, members of the punk rock band Prljavo kazalište (aka Dirty Theatre). Their early songs, written from 1978-1980, are painting a timeless picture of social life on the edge of a city of Zagreb.*

**Tomislav Žaja** was born in 1967 in Zagreb. He holds an MA in documentary directing from the FAMU Academy in Prague. Since 1987 he has directed a series of documentary films within Croatian Television's Documentary Programme, as well as those produced by his own production company Gral Film. Gral Film mainly produces documentary films, but they have also produced two feature live action films. So far he has directed and written more than 30 documentary films.



# Nasljeđa

Heritage

Hrvatska / Croatia  
2010, 17', boja, color, video

režija / directed by

**Tonči Gaćina**

scenarij / written by

**Tonči Gaćina**

fotografija / cinematography by

**Tonči Gaćina, Miran Čolić**

montaža / edited by

**Tonči Gaćina**

producent / producer

**Tonči Gaćina**

produkcija / produced by

**Umjetnička akademija**

**sveučilišta u Splitu,**

**Studio Fugo**

Čovjek, tvornica i prošlost. Jedna ili mnogo istih obitelji. Film 'Nasljeđa' bavi se problemom bolesnih od azbestoze, kroz sliku jednog čovjeka i jedne obitelji. **Tonči Gaćina** rođen je 1983. godine u Splitu. Godine 2010. završava studij na Umjetničkoj akademiji u Splitu, smjer Film i video. Iste godine upisuje Diplomski studij filmske i TV režije na Akademiji dramske umjetnosti u Zagrebu, smjer Dokumentarni film. Filmografija: 'Pape' (2010), 'Šta bi bilo...' (2009), '22:22 Split-Zagreb' (2008).

*A man, a factory and past. One or many similar families. The film 'Heritage' portrays the subject of asbestosis patients through the image of one man and one family.*

***Tonči Gaćina** was born in 1983 in Split. In 2010 he graduated from the Split Art Academy, Department of Film and Video. The same year he enrolled in the graduate study of Film and TV Directing (documentary film) at the Academy of Dramatic Art in Zagreb. Filmography: 'Pape' (2010), 'Šta bi bilo...' (2009), '22:22 Split-Zagreb' (2008).*

# Onaj kojeg nema

The One Who's Gone

Hrvatska / Croatia  
2010, 4'15", boja, color, video

*režija / directed by*

**Darko Stanković**

*fotografija / cinematography by*

**Ivana Šteta**

*montaža / edited by*

**Ruža Šimonović,**

**Darko Stanković**

*produkcija / produced by*

**Gimnazija Dubrovnik,**

**Hrvatski filmski savez,**

**Blank\_filmski inkubator**

*nagrade / awards:*

*Filmska revija mladeži u*

*Karlovcu 2010 – najbolji*

*dokumentarni film / Best*

*Documentary*



Potruga za onim kojeg nema.

**Darko Stanković** učenik je Gimnazije Dubrovnik. Ovo je njegov prvi film, a nastao je na filmskoj radionici pod mentorstvom Daria Juričana.

*The search of the one who is not here.*

**Darko Stanković** is a student of the Dubrovnik High School. This is his first film, made within a workshop and mentored by Dario Juričan.



## Plava plaža 2

Blue Beach 2

Hrvatska / Croatia

2010, 10', boja, color, video

režija / directed by

**Miroslav Mikuljan**

scenarij / written by

**Miroslav Mikuljan**

fotografija / cinematography by

**Miroslav Mikuljan**

montaža / edited by

**Nikola Biščan**

glazba / music

**Boris Wagner**

producent / producer

**Željko Guberović**

produkcija / produced by

**Studio Guberović**

nagrade / awards:

ITF CRO 2010 - specijalna

nagrada za režiju / Special

Award for Film Direction

'Plava plaža 2' na originalan način i daleko od svih stereotipa obrađuje jednu samo naizgled turističku temu. Kadrovi ovog filma suptilno bilježe događanja u jednom danu, od svitanja do sutona, na Plavoj plaži u Vodicama. Rezultat je daleko od svake banalnosti. Ono što vidimo i doživljavamo filmska je sonata s vješto protkanim pitanjem o ljepoti čovjekova življenja, ali i njegovoj neumitnoj prolaznosti.

**Miroslav Mikuljan** rođen je u Rašćanima pokraj Križevaca 1943. godine, a umro je u Zagrebu 2011. Diplomirao je filmsku i TV montažu na ADU-u u Zagrebu. Od 1970. do 1990. snimio je brojne dokumentarne filmove i serije, nekoliko TV-drama ('Obiteljski album', 'Doktorova noć', 'Smrt godišnjeg doba'), dva televizijska filma za djecu, dva kratka igrana filma ('Ponedjeljak', 'Nije daleko') i dva cjelovečernja igrana filma ('Hoću živjeti', 'Crveni i crni'). Za film 'Hoću živjeti' 1982. u Puli dobiva nagradu tjednika Studio za najboljeg redatelja debitanta te godine. Godine 1995. postaje glavni urednik Dokumentarnog programa HTV-a. Godine 2002. vraća se režiranju umjetničkih i socijalno angažiranih filmova poput 'Sam' (2008), 'Ljudi s mliječnog puta' (2009) i 'Plava plaža 2' (2010). Film 'Sam' nagrađen je kao najbolji film do 60 minuta na 12. ITF CRO 2008. u Splitu, a 2009. prikazan je u službenoj konkurenciji ZagrebDoxa. 'Ljudi s mliječnog puta' također je nagrađen kao najbolji film do 60 minuta na 13. ITF CRO 2009. u Splitu, na 6. ZagrebDoxu osvojio je nagradu publike, a na DHF-u 2010. nagradu kritike Oktavijan za najbolji dokumentarni film godine.

*Originally and completely devoid of stereotypes, 'Blue Beach 2' focuses on one, only seemingly tourist subject. The scenes of this film refinely register the events of a single day, from sunrise till nightfall, on the Blue Beach in Vodice. The result is far from banal. What we see and experience represents a cinematic sonata masterfully intertwined with a question of the human beauty of living and its inevitable transience.*

**Miroslav Mikuljan** was born in Rašćani near Križevci in 1943. He graduated in Film and TV Editing at the Academy of Dramatic Art in Zagreb. From 1970 to 1990 he made numerous documentary films and series, several TV dramas, two TV films for children, two short live-action films and two feature narratives. For his film 'Hoću živjeti' in 1982 he received the 'Studio' weekly magazine award for best emerging director in Pula that year. In 1995 he became the editor-in-chief of Croatian Television's documentary programme. In 2002, he returned to directing art and socially involved films, such as 'Čuvari mrtvih sela' (2004), 'Alone' (2008), 'People from the Milky Way' (2009) i 'Blue Beach 2' (2010). The film 'Alone' was awarded for best film below 60 minutes at the 12th ITF CRO 2008 in Split. In 2009 it was screened as an official competition entry at ZagrebDox. 'People from the Milky Way' was also awarded as best film below 60 minutes at the 13th ITF CRO 2009 in Split, while at the 6th ZagrebDox it won the audience award. At DHF in 2010 it won the critics' award 'Oktavijan' for best documentary film.

# Poplava

The Flood

Hrvatska / Croatia  
2010, 42', boja, color, video

režija / directed by

**Goran Dević**

scenarij / written by

**Goran Dević**

fotografija / cinematography by

**Jure Cernec,**

**Tamara Cesarec**

montaža / edited by

**Vanja Siruček**

glazba / music

**Pavao Miholjević,**

**Jura Ferina**

producenti / producers

**Hrvoje Osvaldić, Goran Dević**

produkcija / produced by

**Petnaesta umjetnost**

nagrade / awards:

Sarajevo Film Festival 2010 -

EDN Talent Grant



Passive parts of Lika, Kosinj and neighboring villages are tormented by floods every twenty years or so, due to heavy rains and snow melting. Villages, couples of kilometers away from river Lika are under water. The whole region becomes one huge lake where the only communication is possible by boats. Film follows stories of two volunteers during the flood, each of them becomes the only link with the rest of the world for their respective communities, Serbian and Croatian. Slavko, Croatian veteran from the last war considers the flood of biblical proportion to be the God's punishment for all our sins. Milan, veteran volunteer from the Serbian village is the only one in his area with the small child, and he is thinking how everyone expects some help and assistance while there is no one when others need it.

**Goran Dević** rođen je 1971. godine u Sisku. Studirao je arheologiju i pravo. Godine 2008. diplomirao je filmsku i TV režiju na zagrebačkoj Akademiji dramskih umjetnosti, gdje danas radi kao asistent na Diplomskom studiju režije dokumentarnog filma. Autor je dokumentarnih i igranih filmova nagrađivanih u zemlji i inozemstvu: 'Don Juan: Oprostite gospodice' (2010), 'Poplava' (2010), 'Sretna zemlja' (2009), 'Susjedi' (2009), 'Crnci' (2009), 'Tri' (2008), 'Park u izgradnji' (2008), 'Ma sve će biti u redu' (2007), 'Nemam ti što reći lijepo' (2006), 'Jesam li se zažebao?' (2004), 'Uvozne vrane' (2004), 'Knin' (2004).

*Passive parts of Lika, Kosinj and neighboring villages are tormented by floods every twenty years or so, due to heavy rains and snow melting. Villages, couples of kilometers away from river Lika are under water. The whole region becomes one huge lake where the only communication is possible by boats. Film follows stories of two volunteers during the flood, each of them becomes the only link with the rest of the world for their respective communities, Serbian and Croatian. Slavko, Croatian veteran from the last war considers the flood of biblical proportion to be the God's punishment for all our sins. Milan, veteran volunteer from the Serbian village is the only one in his area with the small child, and he is thinking how everyone expects some help and assistance while there is no one when others need it.*

**Goran Dević** was born in Sisak in 1971. He studied archeology and law. In 2008 he took his degree in film and TV direction at the Zagreb Academy of Dramatic Arts. Today he works there as an assistant at the Department of Graduate Studies of Documentary Film. His documentaries have received awards at national and international festivals: 'Don Juan: Excuse Me Miss' (2010), 'The Flood' (2010), 'Happy Land' (2009), 'Three' (2008), 'The Blacks' (2009), 'Park under Construction' (2008), 'Everything Will Be All Right' (2007), 'I Have Nothing Nice to Say to You' (2006), 'Did I Fuck Up?' (2004), 'Imported Crows' (2004), 'Knin' (2004).





## Prolaz za van

The Way Out

Hrvatska / Croatia  
2010, 11', boja, color, video

režija / directed by  
**Vedran Šamanović,**  
**Sanja Šamanović**  
scenarij / written by  
**Vedran Šamanović,**  
**Sanja Šamanović**  
fotografija / cinematography by  
**Vedran Šamanović,**  
**Lutvo Mekić**  
montaža / edited by  
**Vjeran Pavlinić**  
producent / producer  
**Vera Robić Škarica**  
produkcija / produced by  
**HFS**

Eksperimentalni film utemeljen na dokumentarnom iskustvu. Riječ je o dugotrajnom razgovoru s gospođom Gabrijelom, koja je nedavno izgubila blisku osobu i čije su emocije eksponirane i dostupne. Autorska je intervencija evidentna, stalna i nezaobilazna. Tako je 'Prolaz za van' vjerojatno jedino mjesto gdje protagonistica i autor(i) mogu proživjeti nametnute im emocije: provociranje podsvijesti, izmjenjivanje osjećaja tjeskobe i ugodnog sjećanja na neki prošli život.

**Vedran Šamanović** (Split, 1968 – Zagreb, 2009) bio je snimatelj i filmski redatelj. Diplomirao je na Akademiji dramskih umjetnosti Sveučilišta u Zagrebu, na Odsjeku za filmsko snimanje. Autor je brojnih dugometražnih, kratkih i eksperimentalnih filmova na kojima je radio kao direktor fotografije, a počesto i redatelj i scenarist. Režirao je i radio kao direktor fotografije na više od stotinu glazbenih spotova, a za svoj rad nagrađen je brojnim nagradama. Šamanović je osnivač One Take Film Festivala u Zagrebu, a od 2003. do 2009. bio je i ravnatelj festivala.

**Sanja Šamanović** rođena je 1970. u Požegi. Diplomirala je na Geodetskom fakultetu, gdje ostaje raditi predavajući predmete vezane uz fotografiju. Od 1996. član je Kinokluba Zagreb gdje se autorski bavi neprofесиjskim filmom i videom. Radila je na produkciji više glazbenih spotova, namjenskih i eksperimentalnih filmova.

*An experimental film based on documentary experience. It presents a long conversation with Mrs Gabrijela, who had recently lost a close person and whose emotions are exposed and available. The author's intervention is evident, constant and unavoidable. 'The Way Out' is probably the only place where the protagonist and author(s) can relive the imposed emotions: provoking sub-consciousness, exchanging feelings of anxiety and pleasure of a previous life.*

**Vedran Šamanović** (1968, Split – 2009, Zagreb) was cinematographer and film director. He graduated at the Academy of Dramatic Art, University of Zagreb, Department of Cinematography. Šamanović worked on multiple feature films, short films and experimental films in which he was director of photography, often director and writer. He directed and worked as director of photography in more than a hundred music videos and received numerous awards for his work. Šamanović is founder of the One Take Film Festival in Zagreb and festival director between 2003 and 2009.

**Sanja Šamanović** was born 1970 in Požega, Croatia. Graduated from University of Zagreb, Faculty of Geodesy, where she teaches photography related subjects and runs a photo-section. Member and author in Cinema Club Zagreb from 1996. Worked on a production of several music video clips, industrial and experimental films. Worked as an executive producer on a documentary film.

# Pustara

Wasteland

Hrvatska / Croatia  
2010, 26', boja, color, video

režija / directed by

**Ivan Faktor**

scenarij / written by

**Ivan Faktor**

fotografija / cinematography by

**Vedran Šamanović**

montaža / edited by

**Dubravka Turić**

producent / producer

**Vera Robić Škarica**

produkcija / produced by

**HFS**



'Pusta' ili 'Pustara' (prema mađarskoj riječi 'puzsta') označava prostranu, ravnu stepu u Mađarskoj; to je zemljište koje se ne obrađuje, već služi za stočarstvo, konjarstvo i uzgoj svinja na otvorenom. Pustare su oblici organiziranog, urbanistički isplaniranog kolektivnog stanovanja specifičnog za Mađarsku, Slavoniju i Baranju, a izgrađivane u 18. i 19. st. na nepreglednim slavonskim ravninama u vlasništvu imućnih vlastelinskih obitelji. Pustare su uvijek nastanjivali bezemljaši, doseljenici, nemirni duhovi, luralice koje ne drži jedno mjesto, ali bilo je i onih koji su na pustarama ostajali naraštajima.

**Ivan Faktor** cijenjeni je hrvatski multimedijalni umjetnik rođen 1953. u mjestu Crnac. Bavi se eksperimentalnim filmom, fotografijom, videom i videoinstalacijama. Od 1979. kontinuirano sudjeluje u konceptualističkim akcijama i izložbama, izvodi performanse s videom i filmom, postavlja instalacije te radi multimedijalne izvedbe u Hrvatskoj, Sloveniji i drugim zemljama. Sudjelovao je na 46. bijenalu u Veneciji, a 2002. bio je predstavnik Hrvatske na 25. bijenalu u São Paulu. Dobitnik je brojnih nagrada, među ostalima i Velike nagrade na 11. danima hrvatskog filma (2002), godišnje nagrade Vladimir Nazor za film (2002) te Velike nagrade 39. zagrebačkog salona 2005. godine.

'Wasteland' refers to a vast, flat heath in Hungary. This is not arable land; it serves for open-air cattle breeding, horse breeding and pig farming. Wastelands are forms of organised, planned, collective housing, typical of Hungary, Slavonia and Baranja, built in the 1700s and 1800s on vast plains of Slavonia owned by wealthy landowners. Wastelands have always been inhabited by landless people, immigrants, restless spirits and vagrants, but there were those who remained in the wastelands for generations.

**Ivan Faktor** is a renowned Croatian multimedia artist, born in 1953 in Crnac. He is active in the field of experimental film, photography, video and video-installation. Since 1979 he has continuously participated in conceptualist actions and exhibitions, organised video and film performances, made installations and set up multimedia exhibitions in Croatia, Slovenia and other countries. He has participated at the 46th Venice Biennale and in 2002 he was the Croatian representative at the 25th Biennale in Sao Paulo. He has won a series of awards, among others, the Grand Prix at the 11th Croatian Film Days in 2005.



## Run for Life

Srbija, Japan / Serbia, Japan  
2010, 87', boja, color, video

režija / directed by

**Mladen Matičević**

scenarij / written by

**Mladen Matičević**

fotografija / cinematography by

**Nikola Majdak**

montaža / edited by

**Suzana Stevanović**

glazba / music

**Dejan Vucetić**

producent / producer

**Ana Stanković**

produkcija / produced by

**Starhill**

'Run for Life' dokumentarni je film o tri- ma etiopskim sportašima koji su svo- ju zemlju zamijenili Srbijom u potrazi za boljim životom, sportskom karijerom i srpskim državljanstvom. Film prati go- dinu i pol dana provedenih u Srbiji, od trenutka kada su stigli, pa sve dok nisu bili prisiljeni napustiti Srbiju. Priča je to i o prijateljstvu s redateljem Mladenom Matičevićem, čija su perspektiva i na- racija okosnica filma.

**Mladen Matičević** rođen je 1965. u Be- ogradu. Diplomirao je na Odsjeku za film- sku i TV režiju Akademije dramskih um- jetnosti u Beogradu. Radio je kao prvi i drugi asistent redatelja na nekolicini srpskih i stranih dugometražnih filmo- va (1985-1990). Radio je na beogradskoj televiziji kao redatelj kratkih formi (igra- nih i dokumentarnih) za dokumentarni i dječji program (1985-1990). Njegov naj- poznatiji dugometražni dokumentarac 'Geto - tajni život grada' (1996) uspješno je prikazan na brojnim filmskim festiva- lima diljem svijeta. 'Kako postati heroj' (2007) prikazan je u dugometražnoj do- kumentarnoj kategoriji na IDFA-i.

*'Run for Life' is a documentary about three Ethiopian athletes that fled from their country to Serbia seeking better life, sport career and Serbian citizenship. It covers a year and half of their lives spent in Serbia, from the day they ar- rived until the moment they were forced to leave Serbia. It is also a story of their friendship with the director Mladen Ma- tičević whose perspective and narration are the backbone of the film.*

**Mladen Matičević** was born in 1965, Belgrade, Serbia. Graduated from Fac- ulty of Dramatic Arts in Belgrade (De- partment for Film and TV directing). Worked as a second and first assistant director on several Serbian and for- eign feature films (1985-1990). Worked for Belgrade television as a director of short forms (feature and documentary) for documentary and children depart- ment (1985 - 1990). The most famous of his feature length documentaries 'Ghetto - secret life of the city' (1996) was successfully screened at many film festivals worldwide. 'How to Become a Hero' (2007) was screened in the Fea- ture Length Documentary Competition at IDFA.

# Šengenske zgodbe

Schengen Stories

*Schengenske zgodbe*

Slovenija / Slovenia  
2009, 14', boja, color, video

*režija / directed by*

**Jan Latal, Maja Malus**

*scenarij / written by*

**Jan Latal, Maja Malus**

*fotografija / cinematography by*

**Jan Latal**

*montaža / edited by*

**Jan Latal, Maja Malus**

*producent / producer*

**Maja Malus**

*produkcija / produced by*

**Mitra**

*Nagrade / awards:*

*Festival of Short Movies FF500*

*- Jury's Special Mention /*

*Festival kratkog filma FF500 -*

*posebna priznanje žirija*



Dokumentarni film 'Šengenske zgodbe' prikazuje tri priče o životu s druge strane slovensko-hrvatske granice. Prva priča predstavlja Slovenca koji posjeduje zemlju u Hrvatskoj, a šengensku granicu otvara ključem. Druga priča govori o bračnom paru koji proizvodi vino, a kojem šengenska granica prolazi ravno kroz zemlju i vinograd. Treća priča donosi sastanak s Indijcem koji saznaje za cestu preko koje prelazi granica. Ovaj dokumentarni film nastao je u sklopu međunarodnog projekta Balkan Junctions.

**Maja Malus**, rođena u Sloveniji, dokumentarna je filmska autorica, producentica i sociologinja. Filmografija: 'Schengenske zgodbe' (2010), 'Slovenske zgodbe kulture Islama' (2010), 'Ko lutke oživijo' (2009), 'Iran 1385' (2009), 'Tito nostalgija' (2008), 'Partizani' (2008), 'Spomini prisotnosti' (2006).

**Jan Latal**, rođen u Češkoj, dokumentarni je filmskaš, student na FAMU-u u Pragu.

Documentary 'Schengen Stories' is presenting three stories of life behind the borders between Slovenia and Croatia. The first story presents a Slovenian that owns land in Croatia and has to use a key to open the Schengen border. The second story presents couple that produce wine, while the Schengen border goes through their land and vineyards. The third story presents a meeting with an Indian that finds out about a road with the Schengen border in the middle. This documentary film is a result of the international project Balkan Junctions.

**Maja Malus**, born in Slovenia, is a documentary filmmaker, producer and sociologist. Filmography: 'Schengenske zgodbe' (2010), 'Slovenske zgodbe kulture Islama' (2010), 'Ko lutke oživijo' (2009), 'Iran 1385' (2009), 'Tito nostalgija' (2008), 'Partizani' (2008), 'Spomini prisotnosti' (2006).

**Jan Latal**, born in Czech Republic, is a documentary filmmaker, student at FAMU Prague.



## Švelje

The Seamstresses

Shivackite

Makedonija, Njemačka /  
Macedonia, Germany  
2010, 26', boja, color, video

režija / directed by

**Biljana Garvanlieva**

scenarij / written by

**Biljana Garvanlieva**

fotografija / cinematography by

**Dimo Popov, Manuel Zimmer**

montaža / edited by

**André Nier**

glazba / music

**Robert Rabenalt**

producenti / producers

**Ognen Antov,**

**Christian Beetz**

produkcija / produced by

**Dream Factory Macedonia,**

**Gebrueder Beetz**

**Filmproduktion GmbH & Co.**

nagrade / awards:

Sarajevo Film Festival 2010 -

The Heart of Sarajevo Award

for Best Documentary Film

/ Srce Sarajeva za najbolji

dokumentarni film

Daroviti ljudi poput umjetnika ili pisaca koji su ostali imaju samo jedan izbor: raditi kao švelje. Eriela, Beti i Vesna rade kao švelje u gradiću Štipu. Kada bi si željele priuštiti jednu od svojih ručno rađenih bluza, stajala bi ih mjesečnu plaću. No dok žene imaju stalan posao, njihovi muževi nisu bili te sreće. Nezaposljeni su nakon pada komunizma, a takva situacija parovima donosi brojne mogućnosti za sukob. Muškarci se teško nose s financijskom ovisnošću o ženama jer su navikli ponosno se skrbiti za obitelj. Osim o tekstilnoj industriji, ovaj film donosi i parabolu o makedonskoj djeci nakon pada komunizma te zaviruje iza zavjese globalizacije.

**Biljana Garvanlieva** rođena je u Skopju, u Makedoniji. Nakon studija na Filološkom fakultetu i Akademiji dramskih umjetnosti u Skopju, primila je DAAD-ovu stipendiju te se nastavila školovati u Tübingenu i Berlinu. Radila je kao novinarka i dramaturginja, a nakon toga se prebacila na režiju. Njezin prvijenac 'Makedonski san - djevojka i njezina harmonika' osvojio je najvažniju njemačku nagradu za kratki film, Zlatnu Lolu, te nagradu Axel Springer za mladog novinara. Film je osvojio posebno priznanje na ZagrebDoxu te brojne druge međunarodne filmske nagrade. Njezin drugi film, nagrađivani 'Duhan djevojka', prikazan je na 6. ZagrebDoxu.

*Talented people like artists or writers who stayed have one choice only: to work as seamstresses. Eriela, Beti and Vesna are seamstresses in the small Macedonian town of Stip. If they wanted to afford one of their handmade blouses, it would cost them a month's salary. While the women are fully employed, their men are less fortunate and find themselves unemployed after the collapse of communism. A situation with a lot of potential conflict for the couples. The men find it hard to be dependent financially on their women, when they used to proudly provide for the family. Alongside the textile industry the film tells the parable of the children of Macedonia after the collapse of communism and takes a look behind the curtains of globalization.*

***Biljana Garvanlieva** was born in Skopje, Macedonia. After her studies at the Philology Faculties and Faculty of Drama Arts in Skopje, she received a DAAD scholarship and continued studying in Tübingen and Berlin. After working as a radio journalist and playwright for theatre, she acted as director. Her debut film 'Macedonia Dream - A Girl and Her Accordion' won the most important German Short Film Award Golden Lola as well as the German Axel-Springer-Award for young journalists. The film received a Special Mention Award at ZagrebDox festival and many more international film awards. Her second film, award-winning 'Tobacco Girl' was screened at 6th ZagrebDox.*

# Visoke plave planine, rijeke i zlatne doline

High Blue Mountains,  
Rivers and Golden Plains

*Hohe blaue Gebirge, Flüsse  
und goldene Ebenen*

Austrija, Bugarska /  
Austria, Bulgaria  
11', boja, color, video

*režija / directed by*

**Borjana Ventzislavova**

*scenarij / written by*

**Borjana Ventzislavova**

*fotografija / cinematography by*

**Borjana Ventzislavova**

*montaža / edited by*

**Borjana Ventzislavova**

*producent / producer*

**Borjana Ventzislavova**



Čalga je bugarska inačica turbo-folk glazbe. Još od ranih 1990-ih brzi i jeftini balkanski zvuci pomiješani s tradicionalnim ritmom bubnja i agresivnim neukusnim tekstovima zvučna su pozadina masovnog tržišta u postkolonijalnom životu Bugarske. Tekstovi čalge prenose želje o posjedovanju brzih automobila, nezarađenog novca i seksa. U ovom filmu sofijska umjetnica Borjana Ventzislavova suprotstavlja minimalistički izvedbeni filmski jezik fenomenu čalge i njezinim vizualizacijama, sveprisutnima u glazbenim spotovima, oglašavanju i noćnim klubovima. Raspon seže od trasha do carstva pornografije. **Borjana Ventzislavova** rođena je 1976. u Sofiji, a trenutačno živi u Beču i Sofiji. Diplomirala je vizualnu medijsku umjetnost na Sveučilištu za primijenjenu umjetnost u Beču. Bavi se filmom, videom, fotografijom, instalacijom i novim medijima. Svoje je radove izlagala na međunarodnim pojedinačnim i skupnim izložbama, kao i na festivalima filma i medijske umjetnosti.

*Chalga is a Bulgarian version of turbo-folk. Since the early 1990s, the driving, cheap Balkan sounds mixed with traditional drum rhythms and their aggressive obscene texts have been the mass market soundtrack for the post-socialist life in Bulgaria. Chalga lyrics channel desires for fast cars, nasty money, and sex. In 'High Blue Mountains, Rivers, and Golden Plains' Ventzislavova sets a minimalist, performative cinematic language opposite the chalga phenomenon and its visualizations, which are omnipresent in music videos, advertising and night clubs, and range from trash to the realm of pornography. Estimated is that at least 80 percent of all Bulgarians know at least one chalga text by heart. Director carries out a sober, poetic game with collective memory and pop culture, which serves as metaphor for Bulgaria's transition from socialism to turbo capitalism.*

**Borjana Ventzislavova** was born in 1976, Sofia, Bulgaria, currently based in Vienna and Sofia. Graduated visual media art and digital art at the University for Applied Arts Vienna. Works in the fields of film and video, photography, installation and new media. Her works have been exhibited internationally in solo and group shows as well as at film and media art festivals.



## Život, priključenija i održivi razvoj jednog kokota

Trials, Tribulations &  
Sustainable Growth  
of a Cock

Crna Gora / Montenegro  
2010, 21', boja, color, video

Što se dogodi kada se prirodni tijek života poklopi s tradicionalnim narodnim običajem? Kroz prikaz života jednog od mnogih bokeljskih pijevaca i njegove zle kobi povezane sa starim običajem žrtvovanja u znak sjećanja na važni povijesni događaj, autor Vladimir Perović na filmski način, bez i jedne riječi dijaloga, komentara ili pisanog teksta, razmišlja o tome koliko stvari, događaji, životi, imaju svoj prirodan, nesputan i neometan tok sve dok se ne umiješa čovjek sa svojim konvencijama, pravilima, običajima i navikama.

**Vladimir Perović**, rođen 1955. u Cetinju u Crnoj Gori, diplomirao je filmsku i TV režiju na Akademiji dramskih umjetnosti u Beogradu. Režira autorske dokumentarce. Njegovi su se filmovi prikazivali na festivalima diljem svijeta te dosad osvojili 62 nagrade i priznanja. Radi kao montažer i redatelj Dokumentarnog odjela RTV Novi Sad. Izvanredni je profesor dokumentarnog filma na Fakultetu dramskih umjetnosti u Cetinju u Crnoj Gori. Živi u Beogradu, a snima i u Srbiji i Crnoj Gori.

*What happens when a natural life line encounters a traditional folk custom? Kroz prikaz života jednog od mnogih bokeljskih pijevaca i njegove zle kobi povezane sa starim običajem žrtvovanja u znak sjećanja na važni povijesni događaj, autor Vladimir Perović na filmski način, bez i jedne riječi dijaloga, komentara ili pisanog teksta, razmišlja o tome koliko stvari, događaji, životi, imaju svoj prirodan, nesputan i neometan tok sve dok se ne umiješa čovjek sa svojim konvencijama, pravilima, običajima i navikama.*

**Vladimir Perović**, born in 1955, Cetinje, Montenegro, graduated in Film & TV Directing from Faculty of Drama Arts, Belgrade, Serbia. He directs creative documentaries. His films were screened at the festivals worldwide and won 62 prizes and awards so far. He works as Editor and Director in Documentary Dpt. of RTV, Novi Sad, Serbia. Associate professor of Documentary at Faculty of Drama Arts in Cetinje, Montenegro. He lives in Belgrade, Serbia, and makes his films both in Serbia and in Montenegro.

režija / directed by

**Vladimir Perović**

scenarij / written by

**Vladimir Perović**

fotografija / cinematography by

**Milan Stanić, Borislav**

**Ristović, Saša Nikolić**

montaža / edited by

**Aleksandar Uhrin**

glazba / music

**tradicionalna narodna  
glazba / traditional folk  
music**

producenti / producers

**Milena Radojević,**

**Neven Staničić**

produkcija / produced by

**CZK Tivat**





# Kontroverzni dox

Controversial Dox

Program Kontroverzni dox donosi devet naslova - od nostalgичnog i toplog dokumentarca o prijateljstvu Vlade Divca i Dražena Petrovića preko potresnog filma o brutalnim ispitivačkim tehnikama koje su u zatvoru Guantánamo primjenjivane na dječaku zatvoreniku sve do dva dokumentarca o obiteljima i dokumentarne priče 'Lica' Adele Wilkes, ispričane preko snimki lica ljudi snimljenih u trenucima orgazma.

Emotivni dokumentarac Michaela Tolajana 'Nekoć braća' priča je o legendarnom prijateljstvu dobroćudnog diva iz srpskog Prijepolja i košarkaškog Mozarta iz Šibenika koje naglo prekida dolazak rata. U njemu narator, bivši NBA reprezentativac Vlade Divac, priča o godinama druženja s Draženom Petrovićem i raspadu njihova prijateljstva početkom rata u bivšoj Jugoslaviji.

O istom nesretnom razdoblju progovara 'Paviljon 22' Nenada Puhovskog koji otkriva potpuno nepoznatu i mračnu stranu događaja koji su se zbili unutar kompleksa Zagrebačkog velesajma u jesen 1991. godine kada je isti funkcionirao kao tranzitni logor i centar za progon. Generacijski blizak Puhovskom, novinar i bivši urednik Drugog programa Radio Sarajeva, Boro Kontić, u svom filmu 'Godine koje su pojeli lavovi' postavlja pitanje gdje su danas i što rade novinari-ratni huškači, dok dokumentarni film 'Drugarica Jovanka' kroz svjedočanstva ljudi, suvremeni-ka aktera i događaja u Užičkoj 15, beogradskoj adresi na kojoj je Jovanka Broz provela 35 godina u zajedničkom životu s Titom, konačno rasvjetljava odnose na vrhu nekadašnjeg sustava.

Dva su filma koja na dnevni red donose obiteljske kontroverze - prvi u zapadnoj, a drugi u istočnoeuropskoj varijanti. Švicarski film 'Obiteljska stvar' u režiji Sarah Horst prati disfunkcionalne 'švicarske Glembajeve', oca ostarjelog geja i bonvivana, majku, sredovječnu damu s lezbijskim tendencijama, i sina koji je nedavno preuzeo vođenje obiteljskog bara. Svi bez imalo srama pred gledatelje iznose svoje prljavo rublje. S druge strane 'Obiteljski instinkt' latvijskog redatelja Andriasa Gauje prava je opora priča iz siromašne ruralne Latvije koja uključuje incest, svađe, nasilje i alkohol.

Nakon Whitecrossova filma 'Put za Guantanamo' i 'Taxi to the Dark Side' redatelja Alexa Gibneya (čiji najnoviji film ove godine prikazujemo u programu Participant Media) najsvježije dokumentarno bavljenje zloglasnim američkim kampom za ratne zarobljenike, Guantánamom, stiže iz Kanade. 'Ne sviđa ti se istina - četiri dana u zatvoru Guantánamo' nastao je na temelju videosnimke s koje je kanadski sud nedavno skinuo oznaku povjerljivog materijala i koja jasno prikazuje četverodnevnu igru mačke i miša između zatočenika, u to vrijeme 15-godišnjeg kanadskog državljanina optuženog za ubojstvo američkog vojnika u Afganistanu.

'Arapska privlačnost', u režiji Andreasa Horvatha, portret je žene koja je drastično revidirala svoja životna stajališta, pa otvara brojna pitanja u današnjem postfeminističkom društvu. Je li transformacija te žene mazohistički čin ili ona u svom novom životu i vjeri traži uporište za život?

Petra Hofbauer

*The Controversial Dox programme presents nine titles – from a nostalgic and heartfelt documentary about the friendship between Vlade Divac and Dražen Petrović, and a disturbing film about brutal techniques of interrogation applied on a boy prisoner in Guantanamo, to two documentaries about families, and a documentary tale about orgasm, 'Face' by Adele Wilkes, told through images of people's faces filmed in the moments of sexual climax.*

*Michel Talajian's emotional documentary 'Once Brothers' is a tale of the legendary friendship between the benevolent giant from Prijepolje (Serbia) and the Mozart of basketball from Šibenik, suddenly terminated by the onset of war. The narrator, former NBA player Vlade Divac, talks of the years of socialising with Dražen Petrović and the breakdown of their friendship when the war in former Yugoslavia began.*

*The very same distressing period is the central theme of 'Pavilion 22' by Nenad Puhovski, revealing a completely unknown and dark side of the events occurred within the complex of the Zagreb Fair in autumn 1991, when the location served as a transit camp and persecution centre. Puhovski's peer, journalist and former editor at Radio Sarajevo Channel 2, Boro Kontić, in his film 'Years Eaten by Lions' raises the question of the whereabouts of media warmongers, while documentary film 'Comrade Jovanka' presents testimonies of the contemporaries of people and events in 15 Užička Street, the address in Belgrade where Jovanka Broz spent 35 years with Tito, and finally elucidates the relationships on the top of the former hierarchy.*

*Family controversies are represented in the schedule by two films – the Eastern and the Western European version. Swiss film 'Family Matters' by Sarah Host is a portrait of a 'Glembay family from Switzerland', the old gay and bon-vivant father, the middle-aged mother with lesbian inclinations, and the son who recently took over the family bar. All of them shamelessly acquaint the audience with their sordid stories. On the other hand, 'Family Instinct' by Latvian director Andris Gauja, is a truly bitter tale from the poverty-stricken rural Latvia, including incest, quarrels, violence and alcohol. After Whitecross' 'The Road to Guantanamo' and 'Taxi to the Dark Side' by director Alex Gibney (whose latest film is screened in this year's Participant Media programme), the newest documentary portrayal of the notorious American POW camp, Guantanamo, arrives from Canada. 'You Don't Like the Truth – 4 Days Inside Guantanamo' was based on video footage recently declassified by the Canadian court, clearly depicting four days of cat and mouse play between the interrogators and the prisoner, at that time a 15-year-old Canadian citizen accused of murdering an American soldier in Afghanistan.*

*'Arab Attraction' by Andreas Horvath portrays a woman who drastically revised her views and opens numerous questions in today's post-feminist society. Is this woman's transformation an act of masochism or is she searching for support in her new life and religion?*

*Petra Hofbauer*

# Arapska privlačnost

Arab Attraction

Austrija / Austria  
2010, 118', boja, color, video

režija / directed by

**Andreas Horvath**

fotografija / cinematography by

**Andreas Horvath, Monika**

**Muskala**

montaža / edited by

**Andreas Horvath**

glazba / music

**Richard Wagner**

producent / producer

**Andreas Horvath**

produkcija / produced by

**Andreas Horvath**



Barbara Wally u Austriji je već desetljećima poznata po svojim otvorenim feminističkim stavovima. Međutim, nekoliko godina prije umirovljenja na Međunarodnoj ljetnoj akademiji likovnih umjetnosti u Salzburgu, u životu je napravila drastičan zaokret. Tijekom desetodnevna odmora u Jemenu zaljubila se u vozača po imenu Khadher i postala njegova druga žena. Uslijed toga, ta austrijska ateistica preobratila se na islam, pet puta dnevno se moli, a pozdravila se i od svoje omiljene slanine. Dok njezin muž dane provodi zavaljen u naslonjač žvačući kat ili ispijajući čaj s muškim rođacima, Barbara gotovo i ne smije izaći iz kuće – vrhunac njezinih svakodnevnih aktivnosti jest partija domina. 'Arapska privlačnost' dojmljiv je portret osebuje žene koja je drastično promijenila gledište te sada preispituje postfeminističko zapadnjačko društvo.

**Andreas Horvath** rođen je 1968. u austrijskom Salzburgu. Fotograf je i filmski stvaralac. Studirao je fotografiju u Beču (1990-1992) te film u Salzburgu (1996-2000). U njegovoj su filmografiji: 'Arapska privlačnost' (2010), 'The Passion According to the Polish Community of Pruchnik' (2009), 'Views of a Retired Night Porter' (2006), 'This Ain't No Heartland' (2004), 'The Silence of Green' (2002), 'Poroerotus' (1999).

*Barbara Wally has been known throughout Austria for her outspoken feminist views for decades. But a few years before retiring from the International Summer Academy for Fine Arts in Salzburg, her life took a drastic turn. During a 10-day vacation to Yemen, she fell in love with a chauffeur named Khadher and became his second wife. So this atheist Austrian converts to Islam, prays five times a day, and says goodbye to her beloved bacon. While her spouse spends his days slumped in his chair chewing qat or drinking tea with male relatives, Barbara can barely leave the house - a highlight of her daily routine is a game of dominos. 'Arab Attraction' is a remarkable portrait of a special woman who has drastically revised her point of view and now questions post-feminist Western society.*

**Andreas Horvath**, born in 1968 in Salzburg, Austria, is a photographer and filmmaker. He studied photography in Vienna (1990-1992) and film in Salzburg (1996-2000). Filmography: 'Arab Attraction' (2010), 'The Passion According to the Polish Community of Pruchnik' (2009), 'Views of a Retired Night Porter' (2006), 'This Ain't No Heartland' (2004), 'The Silence of Green' (2002), 'Poroerotus' (1999).



# Drugarica Jovanka

Comrade Jovanka

Srbija / Serbia  
2010, 60', boja, color, video

režija / directed by  
**Sladana Zarić, Filip Čolović**  
scenarij / written by

**Sladana Zarić**  
fotografija / cinematography by

**Života Neimarević**  
montaža / edited by

**Marija Bogičević**  
producent / producer

**Nenad L.J. Stefanović**  
produkcija / produced by

**RTS**

Ovaj se film temelji na svjedočanstvima suvremenika aktera i događaja u Užicama 15, gdje je Jovanka Broz provela 35 godina u zajedničkom životu s Titom. 'Drugarica Jovanka' pokušava dati odgovor na brojna pitanja i dileme koje prate ličnost Jovanke Broz: je li bila više od prve dame, koliko je znala i što je na nju utjecalo, je li bila žrtva ili krivac? Film pokušava rasvijetliti odnose na vrhu nekadašnjeg sustava, nejasne čak i ljudima koji su bili njegovim dijelom. S druge strane, pogled je to na zemlju i doba o kojima mlađi naraštaji ne znaju mnogo.

**Sladana Zarić**, rođena 1971. u Srbiji, diplomirala je na Odsjeku za filozofiju Filozofskog fakulteta u Beogradu. Osvojila je niz nagrada na radijskim festivalima u Srbiji, a 2003. nagrađena je prestižnom nagradom Premios Ondas u Barceloni za radijski dokumentarac '24 sata nakon ubojstva Zorana Đinđića'. Od 2005. radi kao urednica i autorica dokumentarnih filmova na Odjelu za vijesti i informativni program RTS-a.

**Filip Čolović**, rođen u Srbiji 1978, diplomirao je TV-režiju. Osim dokumentarnih filmova, režirao je brojne emisije za Radioteleviziju Srbije, kao i razne drame i serije.

*The film is based on the testimony of people who were contemporaries of the participants and events in Uzice 15 where Jovanka Broz spent 35 years living together with Tito. 'Comrade Jovanka' is trying to answer to many questions and dilemmas that accompany Jovanka Broz: is she more than just a president's wife, how much she knew and what has affected her, whether she is a victim or a culprit? The film is an attempt to elucidate the relationships at the top of the former system, which are unclear even to people who were part of the system. On the other hand, it is the view of a country and time on which the younger generations do not know much.*

***Sladana Zarić**, born 1971 in Serbia, completed her university education at the Faculty of Philosophy in Belgrade, Department of Philosophy. She has won a number of awards on radio festivals in Serbia, in 2003 she was given a prestigious international award Premios Ondas in Barcelona for a radio documentary titled '24 Hours upon the Assassination of Zoran Đinđić'. Since 2005 she has been working as an editor and author of documentary films in RTS News and Current Affairs Department.*

***Filip Čolović**, born in 1978 in Serbia, has graduated TV directing. Beside documentary films, he has directed numerous programmes for the Serbian National Television (RTS), including different dramas and serials, written radio plays and screenplays for short films.*

# Godine koje su pojeli lavovi

Years Eaten by Lions

Bosna i Hercegovina /  
Bosnia and Herzegovina  
2010, 60', boja, color, cb,  
bw, video

režija / directed by

**Boro Kantić**

scenarij / written by

**Boro Kantić**

fotografija / cinematography by

**Edin Busuladžić, Samir**

**Šarenkapa, Faris Dobrača**

montaža / edited by

**Ensar Džubur**

glazba / music

**Vladimir Podany**

producent / producer

**Aldin Arnautović**

produkcija / produced by

**produkcija.ba**



Autor filma već godinama prikuplja primjere neprofesionalnog novinarstva tokom rata na prostoru bivše Jugoslavije (1991-1995), osobito one koji govore o ratnom huškanju, propagandi i govoru mržnje. Od srpnja 2009. s kamerom je počeo pratiti sudbinu najavljene krivične prijave Nezavisnog udruženja novinara Srbije Tužilaštvu za ratne zločine Srbije protiv NN osoba – novinara odgovornih za ratnohuškačku propagandu. Riječ je o prvom konkretnom pokušaju da se pitanje novinara, ratnih hušaka, postavi kao javno pitanje o njihovoj odgovornosti. Istodobno, od srpnja 2009. do svibnja 2010, autor je u cijeloj regiji obilazio ljude koji su na bilo koji način bili uključeni u ratnu propagandu, tražeći odgovor na pitanja 'Gdje su danas i što rade ratni novinari propagandisti?', odnosno – 'Znači li to pitanje više išta u ovim sredinama?'

**Boro Kantić** je redatelj i novinar. Bio je glavni i odgovorni urednik Omladinskog programa Radija Sarajevo, a kasnije i glavni i odgovorni urednik Drugog programa Radija Sarajevo. U periodu 1992/93. bio je član upravnog odbora RTV BiH. Autor je TV-serijala 'Bez anestezije'. Na festivalima Prix Futura Berlin i Prix Italija 1991. godine dobio je Grand Prix za radijski dokumentarac 'Jazztime'. Od 1994. do 2003. godine radio je kao dopisnik za Voice of America. Bio je i predsjednik Nezavisne unije profesionalnih novinara.

*For years now this filmmaker has been collecting examples of amateur wartime journalism in former Yugoslavia (1991-1995), mostly those addressing warmongering, propaganda and hate talk. In July 2009 his camera began tracking the fate of the announced penal suit for Serbian war crimes placed by the Serbian Independent Journalist Association against John Does – journalists responsible for warmongering propaganda. This is the first time that the issue of warmongering journalists' responsibility was publicly raised. Meanwhile, from July 2009 to May 2010, the filmmaker paid a visit to people throughout the region who were involved in war propaganda, seeking an answer to the questions 'Where are the wartime propaganda journalists today and what are they doing', or more precisely, 'Does this issue have any meaning in our environment today?'*

**Boro Kantić** is a director and journalist. He acted as the editor-in-chief of Radio Sarajevo's Youth Channel, and later as the editor-in-chief of Radio Sarajevo's Channel Two. In 1992-93 he was a board member of the Bosnian and Herzegovinian Radio and Television (RTV BiH) and is the author of the TV series 'Bez anestezije'. In 1991, at festivals Prix Futura Berlin and Prix Italia he won the Grand Prix for his documentary film 'Jazztime'. From 1994 to 2003 he worked for the Voice of America as a reporter, and he was also an active president of the Independent Association of Professional Journalists.



## Lice

Face

Australija / Australia  
2010, 27', boja, color, video

režija / directed by

**Adele Wilkes**

scenarij / written by

**Adele Wilkes**

fotografija / cinematography by

**Jody Muston**

montaža / edited by

**Sally Blenheim,**

**Adele Wilkes**

glazba / music

**Kane Ikin**

producenti / producers

**Polly Staniford, Michael**

**McMahon, Tony Ayres**

produkcija / produced by

**Matchbox Pictures**

Poneseni uspjehom prve serije 'Anatomije', tri nova dokumentarca iz tog hvaljenog niza nastavljaju pomicati granice umjetnosti, seksa i tijela: 'Lice', 'Oko' i 'Um'. 'Lice' donosi prikaz ljudskog lica u najintimnijem trenutku – tijekom orgazma. Promatrajući ljude u trenucima agonije užitka, ovaj kolaborativni umjetnički projekt u stalnom razvoju, kolaž autoportretnih videosnimki lica u času orgazma, intimno je putovanje istodobno univerzalnog i individualnog doživljaja seksualnog užitka.

**Adele Wilkes** je redateljica kinesko-australskog podrijetla, scenaristica i medijska umjetnica. Jedna od talentiranijih australskih autorica, režirala je film 'Lice', dio trilogije 'Anatomy'.

*Following the success of the first series of 'Anatomy', the three new documentaries of the critically-acclaimed series continues to push the boundaries on art, sex and the body: 'Face', 'Eye', 'Mind'. 'Face' portrays the human face at its most intimate - at the point of an orgasm. Focusing on the people involved in Beautiful Agony, this ever-expanding collaborative art project that collages self-portraiture video recordings of orgasm faces, is an intimate trip through the concurrently universal and individual experience of sexual pleasure.*

***Adele Wilkes** is a Chinese-Australian filmmaker, writer and media arts practitioner. One of Australia's talented new filmmakers, she has directed 'Faces', part of the trilogy 'Anatomy'.*

# Ne sviđa ti se istina - četiri dana u zatvoru Guantánamo

You Don't Like the  
Truth - 4 Days Inside  
Guantánamo

Kanada / Canada

2010, 100', boja, color, video

režija / directed by

**Luc Côté,**

**Patricio Henriquez**

scenarij / written by

**Luc Côté,**

**Patricio Henriquez**

fotografija / cinematography by

**Luc Côté,**

**Patricio Henriquez**

montaža / edited by

**Andrea Henriquez**

producenti / producers

**Luc Côté,**

**Patricio Henriquez**

produkcija / produced by

**Les Films Adobe**

nagrade / awards:

IDFA - Special Jury Award /

Posebna nagrada žirija



Ovaj dokumentarni film oslanja se na snimke nadzornih kamera iz zatvora u zaljevu Guantánamo. Susret kanadskih agenata iz službe za obavještanje i pritvorenog djeteta u Guantanamo nikada prije nije viđen. Oslanjajući se na sedmosatnu videosnimku s koje je kanadski sud nedavno skinuo oznaku povjerljivog materijala, dokumentarac razmatra igru mačke i miša s visokim ulogom između zatočenika i gospodara u trajanju od četiri dana. Zadržavši stil nadzorne kamere, film analizira političke, pravne i znanstvene vidove nametnutog dijaloga.

**Luc Côté** bavi se režiranjem i produciranjem filma od svoje četrnaeste godine. Početkom 1980-ih u New Yorku je osnovao svoju prvu produkcijsku kuću, On Track Video. Godine 1986. pridružio se Robbieu Hartu u Montrealu i utemeljio Adobe Productions. Zajedno su producirali i režirali više od 30 filmova. Osim rada na filmu, Luc predaje dokumentarno filmsko stvaralaštvo na Međunarodnoj filmskoj školi na Kubi.

**Patricio Henriquez** radio je kao redatelj na čileanskoj televiziji, a nakon pada vlade Salvadora Allendea 1974. preselio se u Montreal. Svoj prvi film, 'Yasser Arafat et les Palestiniens' (1980), režirao je u Libanonu, nakon čega je radio za televiziju u Quebecu. Godine 1996. suosnovao je produkcijsku tvrtku Macumba International. Za svoje je filmove diljem svijeta primio više od 60 nagrada.

'You Don't Like the Truth - 4 Days Inside Guantánamo' is a documentary based on security camera footage from the Guantánamo Bay prison. This encounter between a team of Canadian intelligence agents and a child detainee in Guantanamo has never been seen before. Based on seven hours of video footage recently declassified by the Canadian courts this documentary delves into the unfolding high-stakes game of cat and mouse between captor and captive over a four day period. Maintaining the surveillance camera style this film analyzes the political, legal and scientific aspects of a forced dialogue.

**Luc Côté** has been directing and producing films since the age of fourteen. In the early eighties, he founded his first production company in New York, On Track Video. In 1986, he joined Robbie Hart in Montreal and launched Adobe Productions. Together, they produced and directed more than 30 films. Along with his work as a filmmaker, Luc teaches documentary film making at the International Film School of Cuba.

**Patricio Henriquez** worked as a director for Chilean television before moving to Montreal in 1974 after the overthrow of the Salvador Allende government. He directed his first film, 'Yasser Arafat et les Palestiniens' (1980), in Lebanon before working for television in Quebec. In 1996, he co-founded the production company Macumba International. Henriquez has won over 60 awards for his films all around the world.





## Nekoć braća

Once Brothers

SAD / USA

2010, 79', boja, color, video

režija / directed by

**Michael Tolajian**

scenarij / written by

**Michael Tolajian**

fotografija / cinematography by

**Michael Winik**

montaža / edited by

**Sean Kelly, Zak Levitt,**

**Michael Tolajian**

glazba / music

**Joel Goodman**

producenti / producers

**Zak Levitt, Sean Kelly,**

**Steven Weintraub, Kori**

**Davis Porter, Don Cheney,**

**John Marion, Amanda**

**Dwyer, Perry Crowell**

produkcija / produced by

**NBA Entertainment**

Ovaj film govori o dvojici košarkaša iz NBA lige, Vladi Divcu i Draženu Petroviću, koji su isprva bili stranci, zatim sui-grači, cimeri, prijatelji, iznimni košarkaši, da bi se poslije otuđili. Nekoć braća, kasnije neprijatelji - njihovo zajedništvo u jugoslavenskoj reprezentaciji i imigrantsko iskustvo u Americi srušio je rat koji ih je odredio prema srpskim, odnosno hrvatskim korijenima. Dirljiva je to priča, priča koja se doima kao da se trebala spriječiti, a ujedno se čini potpuno neizbježnom. Film 'Nekoć braća' režirao je Michael Tolajian, no proizlazi iz srca Vlade Divca, pripovjedača filma koji se prisjeća svojih početaka u mirnome srpskom rodnom gradiću, terećani gdje je trenirala jugoslavenska reprezentacija, hotelu u Los Angelesu koji mu je bio prvi dom u Americi, do ulica zagrebačkog centra grada, kamo Divac nije kročio otkako je 1991. izbio rat.

**Michael Tolajian** filmski je redatelj i scenarist. Osim filma 'Nekoć braća', radio je na sportskim projektima o golfu, World Series of Poker te dvjema košarkaškim temama: 'The Year of the Yao' i 'Whatever Happened to Michael Ray?'.

*The film is about two NBA basketball players Vlade Divac and Drazen Petrovic, who were strangers, who became teammates, roommates, friends, standout NBA players, who became estranged. Once brothers, then enemies - their unity through the Yugoslavian national team and their immigrant experiences in America shattered by a war that re-defined them according to their Serbian and Croatian roots. It's a heartbreaking story, one that feels as if it should have been preventable at the same time that it seems utterly unavoidable. 'Once Brothers' is directed by Michael Tolajian, but it comes from the heart of Divac, who narrates the film while retracing his steps from the quiet Serbian town where he was born, to the gym where the Yugoslav national team trained, to the hotel in Los Angeles that was his first American home, to the streets of downtown Zagreb in Croatia, where Divac hadn't set foot since before war broke out in 1991.*

**Michael Tolajian** is film director and screenwriter. Besides 'Once Brothers' he has worked in sport projects involving golf, the World Series of Poker, and at least two basketball documentary subjects: 'The Year of the Yao' and 'Whatever Happened to Michael Ray?'.

# Obiteljska stvar

Family Matters

*Familien Sache*

Švicarska / Switzerland  
2010, 27', boja, color, video

*režija / directed by*

**Sarah Horst**

*fotografija / cinematography by*

**Aline Laszlo**

*montaža / edited by*

**Sarah Horst,**

**Fabrizio Fracassi**

*glazba / music*

**Daniel Hobi**

*producent / producer*

**Hercli Bundi**

*produkcija / produced by*

**Zürcher Hochschule**

**der Künste**



Sve sretnje obitelji nalik su jedna drugoj, svaka nesretna obitelj nesretna je na svoj način. (Lav Nikolajevič Tolstoj)  
Sarah Horst oslikala je tragikomičan portret obitelji koja pokušava izgraditi identitet izvan granica uobičajenih konvencija. Otac je gej bonvivan, nekoć poznat po raskošnim modnim revijama i razularenu životu. Pretjerano tulumačenje ostavilo je traga na roditeljima i formiralo sina. Sin je od roditelja preuzeo 'Schluggstube' – kafić koji služi kao sastajalište svega uvrnutog i razvratnog. S jetkom iskrenošću ova se obitelj prisjeća svojega zajedničkog života i odrastanja.

**Sarah Horst** rodila se 1982. u švicarskom gradu Liestalu. Studirala je etnologiju na Sveučilištu u Baselu (2003-2005), a magistrirala je film na Umjetničkom sveučilištu u Zürichu, specijaliziravši se za pripovjedne forme (režija/scenaristika). U njezinoj filmografiji stoje: 'Obiteljska stvar' (2010), 'Missio Canonica' (2008), 'Oifn Weg' (2007), 'Bon Appetit' (2006).

*Happy families are all alike; every unhappy family is unhappy in its own way. (Leo Tolstoj)*

*Sarah Horst has created a tragicomic portrait of a family that tried to give itself an identity beyond the usual conventions. The father is a gay bon vivant who was once notorious for his opulent fashion shows and debauched lifestyle. Excessive partying has left its mark on the parents and shaped the son. The son has now taken over the 'Schluggstube' from his parents – a bar that serves as a meeting point for the strange and obscene. With raw honesty, the family takes stock of living and growing up together.*

**Sarah Horst** was born 1982 in Liestal, Switzerland. She studied Ethnology Studies at the University of Basel (2003-2005) and has Master of Arts in Film at the Zurich University of the Arts with a specialization in Narration (Directing/Screenwriting). Filmography: 'Family Matters' (2010), 'Missio Canonica' (2008), 'Oifn Weg' (2007), 'Bon Appetit' (2006).



# Obiteljski instinkt

Family Instinct

*Gimenes lietas*

Latvija / Latvia  
2010, 58', boja, color, video

režija / directed by

**Andris Gauja**

scenarij / written by

**Andris Gauja**

fotografija / cinematography by

**Aleksandrs Grebnevs**

montaža / edited by

**Tambet Tasuja,**

**Andris Gauja**

glazba / music

**Andris Gauja**

producent / producer

**Madara Melberga**

produkcija / produced by

**Fa Filma**

nagrade / awards:

East Silver Market 2010 - Silver

Eye Award za srednjemetražni

dokumentarni film / Silver

Eye Award for Mid-length

Documentary Film

Film 'Obiteljski instinkt' govori o incestu – društvenom tabuu i kršenju vjerskih normi. Dvadesetosmogodišnja Zanda pokušava preživjeti s dvoje djece u zabitoj latvijskom selu. Valdis se nalazi na odsluženju jednogodišnje zatvorske kazne zbog njihova zlostavljanja. 'Obiteljski instinkt' prati Zandu tijekom te godine i bilježi njezinu borbu s nedaćama siromaštva i počestim pijanim nartajima nekolicine mještana. Tijekom te godine lokalna je zajednica tjera na težak izbor: ostati s Valdisom ili sa svojom djecom. Okosnica filma je neizvjesnost Valdisova oslobođenja. Riječ je o nadasve dirljivom i preciznom pogledu na život nekolicine ljudi koji se odvija na potpunim marginama latvijskog društva. U svojim opisima života života na rubu 'Obiteljski instinkt' katkad šokira i slama srce, no središnji likovi svejedno pokazuju prekrasan smisao za humor, pa čak i optimizam.

**Andris Gauja** rođen je 1978. u Latviji. Studirao je kazališnu, filmsku i televizijsku scenaristiku na Latvijskoj akademiji za kulturu, a radio je kao novinar na televiziji i u tisku. Njegovi prethodni filmovi, uglavnom etičke i socijalne tematike, postigli su golem uspjeh kod televizijske i filmske publike. 'Obiteljski instinkt' njegov je treći dokumentarac.

*'Family Instinct' is a film about incest - social taboo and a violation of religious norms. Zanda is a 28-year-old woman, trying to survive with her two children in a god-forsaken Latvian village. Valdis is serving a year's sentence in prison for physically abusing them. 'Family Instinct' follows Zanda for the duration of that year as she tries to cope with the hardships of poverty and frequent drunken attempts of several local men. During the year, the local community forces her to make a difficult choice: to stay with Valdis or with her children. Film is structured around the impending release of Valdis; it is in fact a heartbreakingly touching and unflinching look at the lives of several people that live on the extreme margins of the Latvian society. 'Family Instinct' is at times shocking and heartbreaking in its depiction of life on the edge, but its central characters nevertheless display a wonderful sense of humour and even optimism.*

**Andris Gauja** was born in 1978, Latvia. He studied theatre, film and television screenwriting in Latvian Academy of Culture, and has worked as a television and press journalist. Gauja is an up-and-coming film director with a special knack for finding unusual subjects and characters. 'Family Instinct' the director's third documentary film.

# Paviljon 22

Pavilion 22

Hrvatska / Croatia  
2002, 55', boja, color, video

režija / directed by

**Nenad Puhovski**

scenarij / written by

**Nenad Puhovski**

fotografija / cinematography by

**Maja Zrnić**

montaža / edited by

**Uja Irgolić**

glazba / music

**Zbignjew Preisner**

producent / producer

**Nenad Puhovski**

produkcija / produced by

**Factum**



Ovaj film otkriva potuno nepoznatu i mračnu stranu događaja koji su se zbili unutar kompleksa Zagrebačkog velesajma u jesen 1991. godine kada je izbio rat. Prvotno zamišljen kao centar za mobilizaciju policijskih pričuvnih snaga, spomenuti je paviljon ubrzo postao tranzitni logor svih 'sumnjivaca' uglavnom srpske nacionalnosti odakle ih je tzv. Merčepova jedinica odvodila na likvidaciju u Pakračku Poljanu. Film do sada, osim festivalskih projekcija, nije javno prikazan u Hrvatskoj a tek je nedavno pokrenut istražni postupak u čijem su fokusu i događaji opisani u njemu.

**Nenad Puhovski** rođen je u Zagrebu, gdje je diplomirao sociologiju, filozofiju i filmsku režiju. Svoj prvi film napravio je s 15 godina. Kao profesionalni redatelj režirao je više od 250 produkcija u kazalištu, na filmu i televiziji. Godine 1997. osniva Factum, koji je ubrzo postao najveća i najutjecajnija nezavisna dokumentarna produkcija u Hrvatskoj. Producirao je više od 60 dokumentarnih filmova prikazanih i nagrađenih diljem svijeta. Godine 2004. osnovao je ZagrebDox - najveći festival dokumentarnog filma u regiji, čiji je direktor. Godine 2009. dobio je nagradu EDN-a za 'izvanredan doprinos razvoju europske dokumentarne kulture'. Član je Europske filmske akademije.

*The film is about a fully unknown and dark side of the happenings that took place within the Zagreb Fair compound in the autumn of 1991, the year when the war broke out. Initially envisaged as a mobilisation centre of police reserve forces, the said pavilion soon became a transit camp for all 'suspicious' people, mainly of Serbian nationality, from where they were taken by the so-called Merčep unit to be executed in Pakračka Poljana. Aside from festival screenings, the film has not so far been publicly screened in Croatia, while the investigative procedure focusing on the depicted events was only recently started.*

***Nenad Puhovski** was born in Zagreb, where he obtained a degree in sociology, philosophy and film directing. He made his first film when he was 15. As a professional director, he has made over 250 theater, film and TV productions. In 1997 he founded Factum, which soon became the largest and most influential independent documentary production company in Croatia. He has produced over 60 documentary films that were screened and awarded at international festivals. In 2004, he founded ZagrebDox - the largest documentary film festival in the region. Nenad is its director. In 2009 he won EDN Award for 'outstanding contribution to the development of European documentary culture'. Member of the European Film Academy.*

# Happy Dox

Teže je gledatelja nasmijati nego rastužiti – to je činjenica kojoj ne pomaže statistika koja kaže da se autorski dokumentarni filmovi vrlo često bave raznim 'važnijim' i ozbiljnijim temama. No optimizma mora biti, kao i dobrog humora i energičnog smijeha. Sve to kondenziralo se u deset filmova ovogodišnjeg programa, apsolutnog miljenika publike - Happy Doxa.

Doze dobre volje, smijeha, energije i optimizma u obilatim se količinama luče pri gledanju 'Jesenjeg zlata', filma Jana Tenhavena o stogodišnjacima i njihovim vršnjakinjama koji odbijaju biti stari: njih petoro između 82 i 100 godina želi sudjelovati na natjecanju u atletici. Radi li se tu o sportskom natjecanju ili onom životnom, nije bitno - sve dok biceps služi i dobra volja vlada.

Prštava humora film je 'Grešni užici' Julie Moggan u kojem se obožavateljima popularnih ljubavnih romana Mills & Boon diljem svijeta u stvarnom životu dešavaju identični zapleti kao i na papiru. Glamurozna autorica Gill Sanderson oduševljava svoje poklonike diljem svijeta s po pet naslova ljubavnih peripetija na godinu. No u stvarnosti Gill je Roger, umirovljenik koji ispisuje svoje romane u maloj kamp-kućici u Sjevernoj Engleskoj.

Autentičnim se ljubavnim peripetijama bave i dva filma iz regije, 'Oženiću celo selo' Željka Mirkovića i 'Don Juan: Oprostite, gospođice' Gorana Devića. Prvi se bavi neženjama, njih 200-tinjak iz srpskog sela pokraj Niša koje suseljanin Peća (neuspješno) pokušava oženiti. Drugi se pak bavi urbanim zavodnicima koji svoje vještine bruse u privatnoj školi čiji se teoretski dio odvija u jednom zagrebačkom hotelu, a praksa po noćnim klubovima.

Nekima je za sreću dovoljna farma koza i uspješno napravljen sir iz njihova mlijeka, kako to u filmu 'Kozji sir' portretira Švedanka Selina Hakansson, ili pak malo adrenalina i sloge koji vladaju među Keltima, navijačkoj skupini malog nogometnog kluba Bilogorac iz sela Veliko Trojstvo u filmu 'Kelti' Đure Gavrana.

Majstor kratke forme, Ken Wardrop, čije je filmove 'Svlačenje moje majke' i 'Beskorisni pas' gledala i zagrebačka publika, predstaviti će se svojim dugometražnim dokumentarnim prvijencem 'Njegove i njezine'. Ljubavna je to priča, filmski mozaik koji je satkalo čak 70 dama u različitim fazama života. Svaki dio funkcionira kao zasebna cjelina, a zajedno tvore jedan iskreni emocionalni portret. Poetične je note i 'Usred ničega' mlade redateljice Anne Frances Ewert, koja slavi jedinstvenost djetinjstva i nepostojanje granica dječje mašte i stvarnosti.

Tipični predstavnik češkog filma (i humora) film je 'Sve za dobro ovog svijeta i Nošovice' o prekvalificiranim i premorenim radnicima tvornice automobila koji su nekoć na mjestu gdje je sada tvornica sadili repu i bili sretni poljoprivrednici. Kauboja koji repa, Chrisa Sanda, i sve što čini njegov živopisni 'entourage' - raskol u bendu, obožavateljice, besparica - gledamo i slušamo u američkom filmu 'Kauboju, kotrljaj se' Elizabeth Lawrence.

Inesa Antić

*It is harder to make viewers laugh than to make them sad. This fact is additionally aggravated by the statistics that says that original documentary films quite often consider 'more important' and serious subjects. However, there has to be optimism, good humour and energetic laughter. All this is encapsulated in ten films of this year's audience' absolute favourite – the Happy Dox programme.*

*Good will, laughter, energy and optimism are abundantly released while watching 'Autumn Gold' by Jan Tenhaven, about 100-year-old men and women who refuse to be old – five of them, aged 82 to 100, wish to participate in an athletic competition. It is unimportant whether this is in fact a competition in sport or in life, as long as the biceps are strong and good humour abounds.*

*Sparkling humour is one of the characteristics of 'Guilty Pleasures' by Julie Maggan, telling the stories of the fans of popular Mills & Boon novels around the world, who experienced love plots exactly the same as those from the novels. Glamorous author Gill Sanderson thrills her fans around the world with five love titles per year. However, Gill is in fact Roger, a pensioner writing from a small caravan in Northern England.*

*Authentic love stories are the subject matter of two films from the region, 'I Will Marry the Whole Village' by Željko Mirković and 'Don Juan: Excuse Me, Miss' by Goran Dević. The former portrays around 200 bachelors from a Serbian village near Niš and their neighbour Peća who (unsuccessfully) tries to marry them. The latter features urban womanisers who practice their skills in a private school. The theoretical part takes place in a Zagreb hotel, and the practice in night clubs.*

*All it takes for happiness to blossom is a goat farm and successful production of cheese from their milk. This is what the Swede Selina Hakansson advocates in her film 'Goat Cheese'. Another such example is adrenalin and harmony among the Celts, the group of football supporters cheering for Bilogorac from the village of Veliko Trojstvo, as depicted in the film 'The Celts' by Đuro Gavran.*

*The master of short film, Ken Wardrop, whose films 'Undressing My Mother' and 'Useless Dog' were presented to the Zagreb audience, will present his feature documentary debut 'His and Hers'. It is a love story, a cinematic tapestry woven by 70 ladies of different age. Each part works as a separate unit, while together they form a unique and sincere emotional portrayal. 'Into the Middle of Nowhere' by young director Anna Frances Ewert is another poetic example, celebrating the uniqueness of childhood and nonexistence of limits to children's imagination and reality.*

*A typical representative of Czech film (and humour) is 'All for the Good of the World and Nošovice', speaking of over-qualified and weary workers in a car factory. Before the factory was built, they used to grow cabbage and live the lives of happy farmers. A rapping cowboy, Chris Sanda, and all that makes his vivid entourage – band break-ups, groupies, lack of money – is available for our eyes and ears in 'Roll Out, Cowboy' by Elizabeth Lawrence.*

*Inesa Antić*

# Don Juan: Oprostite, gospođice

Don Juans:  
Excuse Me Miss

Hrvatska / Croatia  
2010, 42', boja, color, video

režija / directed by

**Goran Dević**

scenarij / written by

**Goran Dević,**

**Sanja Potkonjak**

fotografija / cinematography by

**Bojana Burnać, Branimir**

**Hajns, Vedran Šamanović**

montaža / edited by

**Iva Kraljević**

glazba / music

**Pavao Miholjević,**

**Jura Ferina**

producent / producer

**Vanja Jambrović**

produkcija / produced by

**Petnaesta umjetnost**



Osnovna pripovjedačka linija ovog dokumentarnog filma prati prilično neobičnu radionicu održanu u Zagrebu. Cilj je radionice bio naučiti sudionike vrlo temeljnoj vještini – kako zavesti ženu i odvesti je u krevet. Naš dokumentarac prati promjene, strahove, male uspjehe i velike nesporazume dvanaest sudionika radionice. Sudionici su bili raznovrsni, iz različitih zemalja (Austrija, Njemačka, SAD) i različite rase. Ovim zanimljivim ljudima zajedničko je bilo jedno: našli su se u školskim klupama u zagrebačkom hotelu Sheraton s jednim ciljem – zavesti djevojku s Balkana.

**Goran Dević** rođen je 1971. godine u Sisku. Studirao je arheologiju i pravo. Godine 2008. diplomirao je filmsku i TV režiju na zagrebačkoj Akademiji dramskih umjetnosti, gdje danas radi kao asistent na Diplomskom studiju režije dokumentarnog filma. Autor je dokumentarnih i igranih filmova nagrađivanih u zemlji i inozemstvu: 'Don Juan: Oprostite, gospođice' (2010), 'Poplava' (2010), 'Sretna zemlja' (2009), 'Susjedi' (2009), 'Tri' (2008) 'Crnci' (2009), 'Tri' (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).

*The basic narrative line of this documentary follows a rather peculiar workshop held in Zagreb. The aim of the workshop was to teach the participants one very basic skill – how to seduce a woman in order to get her to bed. Our documentary is following changes, fears, small successes and big misunderstandings of the twelve workshop participants. The participants were heterogeneous, coming from different countries (Austria, Germany, and USA) and were of different skin color. This interesting group of people had two things in common: they found themselves in the school benches in Sheraton hotel in Zagreb and they all have one goal – to seduce a Balkan girl.*

**Goran Dević** was born in Sisak in 1971. He studied archeology and law. In 2008 he took his degree in film and TV direction at the Zagreb Academy of Dramatic Arts. Today he works there as an assistant at the Department of Graduate Studies of Documentary Film. His documentaries have received awards at national and international festivals: 'Don Juan: Excuse Me Miss' (2010), 'The Flood' (2010), 'Happy Land' (2009), 'Three' (2008), 'The Blacks' (2009), '3' (2008), 'Park under Construction' (2008), 'Everything Will Be All Right' (2007), 'I Have Nothing Nice to Say to You' (2006), 'Did I Fuck Up?' (2004), 'Imported Crows' (2004), 'Knin' (2004).





## Grešni užici

Guilty Pleasures

Velika Britanija / UK  
2010, 86', boja, color, video

režija / directed by  
**Julie Moggan**  
scenarij / written by  
**Julie Moggan**  
fotografija / cinematography by  
**Julie Moggan**  
montaža / edited by  
**Claire Ferguson**  
glazba / music  
**Stuart Earl**  
producent / producer  
**Rachel Wexler**  
produkcija / produced by  
**Bungalow Town  
Productions**

Suzdržana japanska kućanica Hiroko silno želi da je na koljena baci kakav naočit muškarac nalik Davidu Beckhamu. Hoće li se mašta pretvoriti u zbilju kada krene na satove plesa s prezgodnim gospodinom Ilijimom? Odlučna indijska princeza Shumita umorila se od uloge žrtve otkako ju je muž zavodnik napustio zbog mlađe žene. U dubini duše zna da je ona prava ljubav njegova života i odlučna je vratiti ga. Samohrana majka Shirley napokon je pronašla pravu ljubav kao iz romana, no njezin princ ima i mračnu stranu: za sretan kraj moraju se boriti zajedno. Seksepilni maneken Stephen može imati svaku ženu koju poželi, ali ne želi pristati na išta manje od 'vječne vatre'. Još je nije našao. Glamurozna spisateljica Gill Sanderson svake godine vjernim čitateljima diljem svijeta isporučuje pet naslova u izdanju Mills & Boona. No nitko nije svjestan da je Gill ustvari Roger, umirovljenik koji piše iz omanje prikolice u Lake Districtu.

**Julie Moggan**, nadahnuta putovanjima, studirala je društvenu i vizualnu antropologiju i dokumentarni film na filmskoj školi. Snima filmove za BBC i Channel 4. 'Grešni užici' njezin je prvi dugometražni dokumentarac.

*Demure Japanese housewife Hiroko yearns to be swept off her feet by a dashing David Beckham look-alike. When she takes up ballroom dancing lessons with dishy Mr. Iijima, will fantasy become reality? Feisty Indian princess Shumita has grown tired of playing the victim since her debonair husband left her for a younger woman. Deep down she knows she's the true love of his life and she's out to get him back. Single Mum Shirley has finally found true love with her very own Mills & Boon hero. But her knight in shining armour has his dark side: together they must find a way to hold onto their happy ending. Sexy cover model Stephen can get any woman he wants. But he won't settle for anything less than his 'eternal flame' and he's having trouble finding her. Glamorous author Gill Sanderson delivers five Mills & Boon titles a year to her devoted readers across the world. Little do they know, Gill is in fact Roger, a pensioner writing from a small caravan in the Lake District.*

**Julie Moggan**, inspired by her travelings, studied Social & Visual Anthropology and documentary-making at film school. She has made films for the BBC and Channel 4. 'Guilty Pleasures' is her first feature length documentary.

# Jesenje zlato

Autumn Gold

*Herbstgold*

Njemačka, Austrija /

Germany, Austria

2010, 94', boja, color, 35 mm

režija / directed by

**Jan Tenhaven**

scenarij / written by

**Jan Tenhaven**

fotografija / cinematography by

**Markus Winterbauer,**

**Martin Langner**

montaža / edited by

**Jürgen Winkelblech**

glazba / music

**Andy Baum**

producent / producer

**Christian Beetz**

produkcija / produced by

**Gebrüder Beetz**

**Filmproduktion,**

**Navigator Film**

nagrade / awards:

HotDocs 2010 - Filmmakers

Award, Top Ten Audience

Favorites / nagrada filmskih

umjetnika, najboljih 10 filmova

po izboru publike

IDFA 2010 - DOC U Award,

2nd Place Audience Award /

nagrada DOC U, 2. mjesto po

izboru publike



'Jesenje zlato' donosi pozitivne priče o petoro starijih sportaša sa zajedničkim ciljem: sudjelovati na natjecanju u atletici serije World Masters 2009. u Finskoj. Najveći im je izazov dob, jer svi imaju između 82 i 100 godina. Ovih pet pojedinaca iz različitih zemalja prkosno se utrkuje s vremenom te iskazuje vrlo pozitivan stav prema životu i starenju. Kako se nose sa svakodnevicom? Kakvu ulogu u tome igraju ljubav i seksualnost? Što o njima misli društvo? Zašto im je sport toliko važan? Kako se nose s novim osjetljivim stanjem? 'Jesenje zlato' film je o životu, o poraženima i pobjednicima, o neuspjesima i pobjedama, a možda i o smrti. Tko će se na kraju uspeti na postolje? Tko će se dostojanstveno povući? Tko će se gorljivo boriti do kraja natjecanja života?'

**Jan Tenhaven** samostalni je scenarist i redatelj na javnoj njemačkoj televiziji i predavač na Školi za elektroničke medije u Potsdam-Babelsbergu. Novinarsku je karijeru započeo kao izvjesitelj i samostalni novinar za dnevni list WAZ i tjednik DIE ZEIT, a bio je i član uredništva raznih njemačkih postaja. Od 1998. do 2001. radio je kao televizijski dopisnik i šef ureda produkcije APM Media u Londonu te kao redatelj za tvrtku London International Television. Njegovi su noviji projekti 'Why We Buy' i 'The War in Me'.

'Autumn Gold' tells the life-affirming stories of five senior athletes who all have one goal: to take part in the track and field section of the World Masters Championships 2009 in Finland. The biggest challenge they face is their age: all five athletes are between 82 and 100 years old. These five individuals are in a defiant race against time and throw a very 'YES-to-life' light on growing old in various countries. How do these senior citizens deal with everyday life? What roles do love and sexuality play? What does society think of them? Why is sport so important to them? How do they deal with the onset of frailty? 'Herbstgold' is a film about life, about losers and winners, of setbacks and triumphs, and maybe about death. Who will mount the podium at the end? Who will make a dignified withdrawal? Who will fight bitterly to the end - in the contest of life?'

**Jan Tenhaven** is a freelance writer and director for German public television and a lecturer at the Electronic Media School in Potsdam-Babelsberg. He started his journalistic career as a reporter and freelance writer for the daily newspaper WAZ and the weekly paper Die Zeit, as well as on the editorial staff of various German broadcasters. From 1998 to 2001 Tenhaven was a television correspondent and bureau chief of APM Media in London and a director for London International Television. His latest projects include the documentary 'Why We Buy' and 'The War in Me'.



## Kauboju, kotrljaj se

Roll Out, Cowboy

SAD / USA,  
2010, 75', boja, color, video

režija / directed by  
**Elizabeth Lawrence**  
fotografija / cinematography by  
**Elizabeth Lawrence**  
montaža / edited by  
**Elizabeth Ross**  
glazba / music  
**Chris Sand**  
producenti / producers  
**Elizabeth Lawrence,**  
**Warner Boutin**  
produkcija / produced by  
**Roll Out Cowboy**

nagrade / awards:  
Park City Music Film Festival  
2010 - Director's Choice Gold  
Medal for Excellence / zlatna  
medalja za izvrsnost po  
izboru redatelja, Seattle True  
Independent Film Festival 2010  
- Best Documentary / najbolji  
dokumentarni film  
DocuFest Atlanta Film  
Festival 2010 - Best Comedy  
Documentary / najbolja  
dokumentarna komedija  
Arizona Underground Film  
Festival - Best Documentary /  
najbolji dokumentarni film  
Flint Film Festival - Best  
Documentary / najbolji  
dokumentarni film  
Edmonton International Film  
Festival - Best Documentary /  
najbolji dokumentarni film

Njegov autobus za turneju pokvaren je, kuću je kupio za tisuću dolara, a broj stanovnika njegova rodnog grada iznosi 120 i stabilno opada. Chris Sand lice je umirućeg američkog zapada. Osim jednog detalja: on repa. Štićenik Woody Guthriea možda izgleda kao kauboj, ali piše pjesme kao LL Cool J. Kada se rap pronio radijskim valovima Sjeverne Dakote, Sand je odrastao slažući rime u ritmu pumpe za navodnjavanje. Rezultat? Glazbeni spoj countryja, hip-hopa i folka. Film prati repajućeg kauboj Sandmana na američkoj turneji tijekom predsjedničkih izbora 2008, u posjetu i demokratskim i republikanskim savezanim državama. Pratimo raskol u bendu, mjesne groupie-djevojke, pa čak i kratkotrajno koketiranje s komercijalnom vožnjom kamiona u trenutku kada počne teško spajati kraj s krajem. Ovo nije romantična verzija priče o američkom zapadu u stilu Roya Rogersa. Ovo je Sandman. Kauboj koji repa. 'Kotrljaj se, kauboju' dugometražni je redateljski prvijenac **Elizabeth Lawrence**. Isprva je radila kao organizatorica i izvršna producentica. Asistirala je producentima i redateljima na filmova kao što su 'Egzorcizam Emily Rose', 'Underworld Evolution', 'The Last Kiss' i 'Tenderness'. Scenaristica je i redateljica brojnih kratkih filmova, među kojima su i nagrađivani 'Nightmare Crawlers' i 'Beyond the Gates of Ill-Repute'. Trenutačno živi u Los Angelesu.

*His tour bus is broken, he bought his house for a thousand bucks, and his hometown's population is 120 and shrinking. 'Roll Out, Cowboy's Chris Sand is the face of the dying American West. Except for one thing: he raps. The Woody Guthrie protégé looks like a cowboy, but writes songs like LL Cool J. When rap music hit the North Dakota airwaves, he grew up rhyming to the pulse of irrigation pumps. The result? A music fusion of country, hip-hop and folk. The documentary follows Sandman the Rappin' Cowboy as he tours America during the 2008 Presidential election. He travels from red state to blue and back again. We witness band break-ups, town groupies—even a brief flirtation with commercial truck-driving, when a particularly impoverished Sand needs to make ends meet. This is not the romanticized, Roy Rogers version of the American frontier. This is Sandman. The cowboy who raps. 'Roll Out, Cowboy' marks **Elizabeth Lawrence's** feature film directorial debut. Her previous roles include production manager and line producer. She has assisted producers and directors on films such as 'The Exorcism of Emily Rose', 'Underworld Evolution', 'The Last Kiss' and 'Tenderness'. Lawrence has written and directed numerous short films, including the award-winning 'Nightmare Crawlers' and 'Beyond the Gates of Ill-Repute'. Currently lives in Los Angeles.*

# Kelti

The Celts

Hrvatska / Croatia  
2011, 26', boja, color, video

režija / directed by

**Đuro Gavran**

fotografija / cinematography by

**Bojan Mrđenović**

montaža / edited by

**Martin Semenčić**

glazba / music

**Petar Punk**

producenti / producers

**Branka Mitić, Oliver Sertić**

produkcija / produced by

**Akademija dramske**

**umjetnosti, Zagreb,**

**Restart**



Kelti su navijačka skupina nogometnog kluba Bilogorac iz sela Veliko Trojstvo. Osim što su jedina organizirana navijačka skupina u Prvoj županijskoj nogometnoj ligi, njihova je posebnost u tome što članovi nisu mještani sela, već ljudi iz Bjelovara, grada udaljenog 10 kilometara. Iako u Bjelovaru postoji nogometni klub koji je u višem rangu natjecanja, ovi zaljubljenici u nogomet svoje su simpatije poklonili Bilogorcu. U zeleno-bijelom dekoru, naoružani šalovima, kapama, dresovima, transparentima i navijačkom himnom, Kelti svakog vikenda bježe od isprazne provincijske svakodnevnice u bitku za nove bodove.

**Đuro Gavran** rođen je 1982. u Bjelovaru. Godine 2007. diplomirao je na Grafičkom fakultetu Sveučilišta u Zagrebu (smjer dizajn grafičkog proizvoda). Godine 2007. upisuje magisterij na Akademiji dramske umjetnosti Sveučilišta u Zagrebu - Filmska i TV režija (smjer dokumentarni film). Izlagao je na tri samostalne, tridesetak skupnih domaćih i međunarodnih izložbi i na desetak filmskih festivala. Jedan je od osnivača udruge Priroda i društvo koja se bavi promicanjem prirodnih, društvenih i kulturnih vrijednosti. Živi i radi u Zagrebu kao slobodni umjetnik u području multimedije (dizajn, fotografija, kamera, dokumentarni film). Filmografija: 'Kelti' (2011), 'Bojan' (2010), 'Glassballetdancer' (2005). Bio je snimatelj na filmovima Igora Bezinovića: 'Nepovratno' (2009) i 'Nadprosječan' (2008).

*The Celts are a group of football supporters cheering for the local club Bilogorac from the village of Veliko Trojstvo. In addition to being the only organised supporting group in the county's first league, their edge lies in the fact that their members are not villagers, but people from the town of Bjelovar, located 10 kilometres away. Even though Bjelovar has its own football club competing in the higher rank, these football devotees gave their hearts to Bilogorac. Dressed in green and white, armed with scarves, caps, jerseys, banners and a supporters' hymn, each weekend the Celts run away from the tedious provincial reality, fighting for new points.*

**Đuro Gavran** was born in 1982 in Bjelovar, Croatia. In 2007 he graduated graphic product design from the Faculty of Graphic Design, University of Zagreb. In 2007 he took an MA course in film and TV directing (documentary film) at the Academy of Dramatic Art in Zagreb. He has held three solo and around thirty group national and international exhibitions and participated at a dozen film festivals. He is one of the founders of the Nature & Society Association, promoting natural, social and cultural values. He is a Zagreb-based multimedia freelancer (design, photography, camera, documentary). Filmography: 'The Celts' (2011), 'Bojan' (2010), 'Glassballetdancer' (2005). He worked as a cinematographer on Igor Bezinović's films 'Nepovratno' (2009) and 'Nadprosječan' (2008).



## Kozji sir

Goat Cheese

*Getaost*

Švedska / Sweden  
2010, 8', boja, color, video

režija / directed by

**Selina Håkansson**

scenarij / written by

**Selina Håkansson**

fotografija / cinematography by

**Selina Håkansson**

montaža / edited by

**Selina Håkansson**

producent / producer

**Selina Håkansson**

produkcija / produced by

**Selina Håkansson**

Daleko u šumi Östergötland u Švedskoj nalazi se farma koza. Ovo je priča o Katarini Ögren, osnivačici farme. Kušavši kozji sir, došla je na ideju da ga sama počne proizvoditi. Pronašla je mjesto, kupila nekoliko koza i naučila kako se pravi kozji sir. Danas je vlasnica tvrtke za proizvodnju kozjeg sira na farmi Krogersbo.

**Selina Håkansson** pet je godina provela putujući Europom i Amerikom, fotografirajući i snimajući koncerte punkbendova s kojima je bila na turneji. Godine 2009. vratila se u Švedsku i upisala Glokala Folkhögskolan u Malmö, gdje je realizirala svoje prve filmove i zaljubila se dokumentarnu formu. Danas je studentica prve godine na Skurups Folkhögskolas Filmprogramu.

*Far out in the forest in Östergötland, Sweden there is a goat farm. This is the story about Katarina Ögren, the founder of the farm. After trying some goat cheese she got the idea to start making it herself. She found a place, bought a few goats and learned how to make goat cheese. Now she has her own goat cheese business at Krogersbo goat farm.*

**Selina Håkansson** spent five years traveling around Europe and USA, taking pictures and filming concerts with punk bands she was touring with. In 2009 she moved back to Sweden and studied at Glokala Folkhögskolan in Malmö, where she made her first films and discovered love for documentaries. Today she is a first grade student at Skurups Folkhögskolas Filmprogram.

# Njegove i njezine

His & Hers

Irska / Ireland  
2009, 80', boja, color, video

režija / directed by

**Ken Wardrop**

fotografija / cinematography by

**Michael Lavelle, Kate  
McCullough**

montaža / edited by

**Ken Wardrop**

glazba / music

**Denis Clohessy**

producent / producer

**Andrew Freedman**

produkcija / produced by

**Venom Film**

nagrade / awards

(izbor / selection):

Sundance Film Festival 2010

- World Cinema Documentary

Cinematography Prize /

nagrada za najbolju kameru

u kategoriji međunarodnih

dokumentarnih filmova

Dublin Film Festival 2010

- Audience Award, Best

Documentary / nagrada publike,

najbolji dokumentarni film

Irish Film & Television Awards

2010 - Best Documentary /

najbolji dokumentarni film

Screen Director Guild of Ireland

2009 - Director's Finder Series

Award / nagrada Finder Series

za najboljeg redatelja, RiverRun

International Film Festival -

Special Jury Prize for Nonfiction

Storytelling / posebna

nagrada žirija za nefikcionalno

pripovijedanje, Traverse City

Film Festival 2010 - Non-Fiction

Jury Award, Best Foreign Film /

nagrada žirija za nefikcionalni

film, najbolji strani film



Redatelj Ken Wardrop stekao je zavidan ugled snimajući kratke filmove koji u brzim bljeskovima oslikavaju čovječanstvo. Proširivši tu tehniku i na dugometražnu formu, izradio je filmski mozaik o ljubavnoj priči dugoj 90 godina koju je jedinstvenim glasom ispričalo 70 dama u različitim fazama života. Hodnici, dnevne sobe i kuhinje iz unutrašnjosti Irske postale su podloga za bogatu tapiseriju ženskih likova. Priča se razvija postupno, od mladih prema starima, a svi su likovi šarmantno komunikativni. Dok mlađe sudionice zabavlja rasprava o odnosu sa svojim snažnijim polovicama, starije žene svoje ljubavi - često i izgubljene - opisuju dostojanstveno i iskreno. 'Njegove i njezine' odaje počast običnim trenucima koji zajedno čine ono iznimno. Svaki dio funkcionira kao zasebna cjelina, a zajedno tvore emocionalan portret koji propitkuje kako svoje životno putovanje dijelimo s drugima.

**Ken Wardrop** slovi kao jedan od najdaroovitijih mladih irskih kreativaca koji je zavidan ugled stekao snimanjem kratkih filmova. Njegovi radovi pričaju o ljudskosti i to uz originalan pristup karakterizaciji likova. Njegov dokumentarni film 'Svlačenje moje majke' jedan je od najuspješnijih irskih kratkih filmova, dobitnik nagrade Europske filmske akademije 2005. Nadogradivši tehniku, Ken je režirao svoj zapaženi dugometražni prvijenac 'Njegove i njezine'.

*Director Ken Wardrop has established a sterling reputation by crafting elegant short films that capture humanity in quick bursts. Expanding on this technique into the feature form, he crafts a cinematic mosaic that tells a 90-year-old love story through the collective voice of 70 ladies at different stages of their lives. The hallways, living rooms, and kitchens of the Irish midlands become the canvas for the film's rich tapestry of female characters. The story unfolds sequentially from young to old, and the characters are charmingly unabashed; while the younger contributors are animated in discussing their relationship with their other halves, the older women describe their love, and often their bereft love, with grace and candor. 'His & Hers' celebrates the ordinary moments that add up to the extraordinary. Individually each piece works on its own, but together they create an emotional portrait that explores the way we share life's journey with others.*

**Ken Wardrop** has been described as one of Ireland's freshest creative talents, establishing a sterling reputation for crafting elegant short films. His work captures humanity through an original treatment of character studies. His documentary 'Undressing My Mother' is one of Ireland's most successful short films, winning a European Film Academy Award in 2005. Expanding on this technique Ken has crafted his distinctive debut feature 'His & Hers'.



## Oženiću celo selo

I Will Marry the Whole  
Village

Srbija / Serbia  
2010, 57', boja, color, video

režija / directed by  
**Željko Mirković**  
scenarij / written by  
**Željko Mirković**  
fotografija / cinematography by  
**Darko Ković**  
montaža / edited by  
**Pavle Nikić**  
glazba / music  
**Dejan Iljić**  
producenti / producers  
**Željko Mirković,**  
**Tamara Dinić Mirković**  
produkcija / produced by  
**Optimistic film**

'Srpsko selo Gornji Matejevac ima sve preduvjete za normalan život: struju, tekuću vodu, kanalizaciju, asfaltirane ceste, školu i internet.' Takav opis 48-godišnjeg Peće zvuči gotovo kao reklama, no ne i bez razloga, jer njegova je osobna misija oženiti sebe i više od 200 drugih neženja u selu. Veselo ne preže ni pred čime kako bi prijatelje pripremio za veliki dan. Nije to lak zadatak: četrdesetinesetogodišnjaci stidljivi su i čudni, a ne znaju ni kako bi se predstavili. Nasreću, Peća je čvrsto zagrizao u svoj projekt i ne oklijeva uključiti i mjesne vlasti i medije. Uz pomoć mudrog starog pripovjedača te uz poletnu glazbenu pratnju Pećina sastava Rana zora i ženskog zbora iz obližnjeg Niša, redatelj Željko Mirković donosi veseo dokumentarac o čovjeku s misijom.

**Željko Mirković** redatelj je dokumentarnih filmova. Studirao je na Umjetničkoj akademiji braće Karić u Beogradu, Odsjek za TV-režiju. Član je Europske dokumentarne mreže te potpredsjednik Udruženja filmskih i TV radnika Niša. Odabrana filmografija: 'Dugo putovanje kroz istoriju, historiju i povijest' (2008), '21. Sekunda' (2008), 'Muharem muzika oči života, 2005', 'Moj svet' (2002), 'Nastasija' (2000), 'Vojničke ljubavi' (2000).

*'The Serbian village of Gornji Matejevac has all the prerequisites for a normal life: electricity, running water, sewage, paved roads, a school, and Internet.' Forty-eight-year-old Peca's description sounds almost like an ad, and not without reason, for he sees it as his personal mission to get himself and the more than 200 other bachelors in his village hitched. He cheerfully pulls out all the stops to get his friends ready for their big day. Not an easy task, as the forty-somethings are shy and awkward, and they have no idea how to present themselves. Luckily, Peca sinks his teeth into the project and does not hesitate to get the local authorities and the media involved in his cause. Assisted by an old and wise narrator and with the swinging musical accompaniment of Peca's band The Early Dawn and the ladies' chorus from the nearby city of Nis, director Željko Mirković offers up a lively documentary about a man with a mission.*

*Željko Mirković is documentary film director, studied at The Academy of Art Braca Karic Belgrade, department of TV Directing. He is member of European Documentary Network and VicePresident of Association of film and TV workers of Nis. Selected filmography: 'The Long Road through Balkan History' (2008), 'The 21st Second' (2008), 'Muharem, 'Muharem Music the Eyes of Life' (2005), 'My World' (2002), 'Nastasija' (2000), 'The Loves of the Soldiers' (2000).*

# Sve za dobro ovog svijeta i Nošovice

All for the Good of the  
World and Nošovice

*Vse pro dobro sveta  
a Nosovic*

Republika Češka /  
Czech Republic  
2010, 90', boja, color, 35 mm

*režija / directed by*

**Vít Klusák**

*scenarij / written by*

**Vít Klusák**

*fotografija / cinematography by*

**Jakub Halousek**

*montaža / edited by*

**Janka Vlcková**

*glazba / music*

**DVA**

*producenti / producers*

**Vít Klusák, Filip Remunda,**

**Petr Morávek,**

**Irena Taskovskí, Martin**

**Hřebáček, Pavel Rejholet**

*produkcija / produced by*

**Hypermarket Film, Česká**

**Televize, Taskovski Films,**

**Avion Film, Soundsquare**



'Automobilom mijenjamo svijet' jedan je od slogana južnokorejskog proizvođača automobila Hyundai koji svake godine proizvede 300.000 automobila uz pomoć stanovnika češkog sela Nošovice. Tvornica djeluje kao da je s drugog planeta, parkiralište i golemi sumorni kontejneri u oštroj su kontrastu sa zelenim brežuljcima koji ih okružuju. Nekoć je lokalno stanovništvo ondje sadilo repu. Danas se zaposleni seljani moraju naučiti na strogi korejski režim rada te u tvornici obavljati učmale zadatke. Čitave dane provode na pokretnoj traci gotovo bez trenutka odmora. Nekadašnji zemljoposjednici i poljoprivrednici bili su podvrgnuti teškim pritiscima, pa čak i prijetnjama smrću ne bi li tvornici prodali svoje plodne poljoprivredne posjede na granici s parkom prirode, katkad za bijednu svotu od 4.000 eura. Jedan od zemljoposjednika odlučio je pružiti otpor do kraja.

**Vít Klusák** (1980) diplomirao je na Odsjeku za dokumentarni film pri praškom FAMU-u. Od 2005. na tom odsjeku predaje filmsko pripovijedanje. Osim projekta u Nošovicama trenutačno priprema crnu komediju 'My Three Brothers' prema istoimenom bajci češkoj pisca Karela Jaromíra Erbena. Živi u Pragu i vodi nezavisnu produkcijsku tvrtku Hypermarket Film Ltd. Odabrana filmografija: 'Czech Peace' (2010), 'Intermission' (2006), 'Češki san' (2004), 'Heaven' (2003), 'Jazz War' (2001), 'Digestive' (2000), 'Origin of the World' (1999).

'Using cars to change the world,' is one of the mottos of the South Korean automobile manufacturer Hyundai, which produces 300,000 cars each year with the help of the inhabitants of the Czech village Nosovice. The factory looks like it came from another planet, the car park and the huge drab shoeboxes contrasting shrilly with the rolling green hills that surround them. Once, the local people grew cabbages here. Now, the villagers employees must get used to the Korean's strict working regime and perform monotonous tasks in the factory. They spend their days at the conveyor belt all day with barely a break. The previous owners of the land, farmers, were subjected to huge pressure, including death threats, to sell their fertile agricultural land bordering a nature reserve to the factory, sometimes for as little as €4000.

**Vít Klusák**, born in 1980, is a graduate of the Department of Documentary Film at FAMU, Prague. Since 2005 he has been teaching in the same department (Film Narration). At present, in addition to the Nošovice project, he is preparing a black comedy film 'My Three Brothers' based on the fairy tale of the same name by the Czech writer Karel Jaromír Erben. He lives in Prague and runs the independent production company Hypermarket Film Ltd. Selected Filmography: 'Czech Peace' (2010), 'Intermission' (2006), 'Czech Dream' (2004), 'Heaven' (2003), 'Jazz War' (2001), 'Digestive' (2000), 'Origin of the World' (1999).





## Usred ničega

Into the Middle  
of Nowhere

Velika Britanija / UK  
2010, 15', boja, color, video

režija / directed by  
**Anna Frances Ewert**  
scenarij / written by  
**Anna Frances Ewert**  
fotografija / cinematography by  
**Anna Frances Ewert**  
montaža / edited by  
**Anna Frances Ewert**  
producent / producer  
**Anna Frances Ewert**  
produkcija / produced by  
**Anna Frances Ewert**

Ovaj dokumentarac govori o jedinstvenosti djetinjstva i istraživanju ljudskog uma. Djeca grade vlastite svjetove i mogu preispitati granice stvarnosti u svom vrtiću na otvorenom, u šumi. Okolina im omogućuje da sve prouče iz vlastita iskustva i mašte, što ujedno ističe buđenje osobnog i kolektivnog uvjetovanja, kao i već postojeću ličnost svakog djeteta. Šuma postaje mjesto gdje vlada normalno, a društvena se pravila dokidaju, mjesto gdje djeca kroz igru pretvaraju okolinu u čaroliju. Prateći dolazak proljeća, ovaj dokumentarac donosi prikaz triju likova i njihovo emocionalno i fizičko putovanje kroz šumu. Ljepota i izazovi odrastanja dolaze do izražaja preko načina na koji opažaju ono što ih okružuje i kroz međusobnu interakciju.

**Anna Frances Ewert** rođena je 1986. u Njemačkoj. Godine 2007. upisala je studij filma i televizije s naglaskom na dokumentarnom filmu na Edinburgh College of Art, gdje je i diplomirala 2010. Filmografija: 'Usred ničega' (2010) i '11 Degrees' (2009).

*This documentary is about the uniqueness of childhood and the exploration of the human mind. In an outdoor nursery based in the woods, children create their own individually constructed worlds and can test out the boundaries of reality. The environment allows them to explore everything through their own experience and imagination which also brings to foreground the arising of the personal and collective conditioning as well as the already existent personalities of each child. The woods become the place where the normal rules and regulations of society come to a halt and where the children transform the surroundings with their play into magic. Following the emergence of spring, the documentary focuses on three characters and their emotional and physical journey in the woods. The beauty and the challenges of growing up become visible in the way they perceive their environment and interact with each other.*  
**Anna Frances Ewert** is born in 1986, Germany. In 2007 she started to study Film and TV course at the Edinburgh College of Art with the focus on making documentaries and graduated in June 2010. Filmography: 'Into the Middle of Nowhere' (2010), '11 Degrees' (2009).



# Glazbeni globus

Musical Globe

Među sedam internacionalnih filmskih dokumenata Glazbenog globusa, Zagreb-Doxovog programa koji štuje ritam i verse, našla su se dva domaće proizvodnje. 'Pjesma za novčić' mlade redateljice Valentine Klasić predstaviti će svim Zagrepčanima i gradskim namjericima poznate glazbenike: Kraljeve ulice. Hadži i Pajo, pravim zanimanjem inženjer agronomije i ekonomist, glazbom i pošalicama uveljavaju prolaznike već dvadeset godina. Riječki rokeri Bajo, Miro i Zorko iz nekoć popularnog sastava FIT tek trebaju opravdati ime koje su si nadjenuli dok su surfali krijestom novoga vala. Pozornica ih ponovo zove, danas nakon dvadesetogodišnje pauze.

Da rokerom postati i biti nikada nije kasno dokazuju i Vruće mame koje praše tj. 'Momz Hot Rocks' redateljice Kate Perotti, koja bilježi muke malih sveženjskih bendova čije su članice uglavnom energične četrdesetogodišnjakinje i majke. Kako pomiriti ta dva identiteta, a da ne pate nastupi i djeca? Zašto je muškim glazbenim idolima lakše odigrati svoju ulogu neovisno o tome koliko djece imaju nego njihovim ženskim pandanima?

Još smo u rock'n'roll vodama i to na kursu redatelja-kormilara Jeromea Missolza koji, pričajući o svojim idolima, ispisuje svjetsku povijest tog divljeg i neobuzdanog glazbenog pravca. Počevši od Chucka Berryja i 'Johnny B. Good' Missolz ne propušta teškaše poput Stonesa, Dylana, Janis Joplin, Zappe, Bowieja, Iana Cur-tisa i vražjeg poslanika - Iggyja Popa.

Bubanj, bas, gitara i zgodni frontmen osnovni su sastojci rock benda. Redatelj John Walker posvetio se onima koje se iz prvih redova najslabije vidi: bubnjarima. Skupilo se njih sedam majstora na jednoj farmi u Ontariu da se podruže i pokažu mlađariji par trikova svog zanata. Dok su usplahirene životinje iz okolice tražile mirnije stanište, sedam je velikih bubnjalo, izmjenjivalo doživljaje, šale, pošalice i diskutiralo o glazbenoj filozofiji poznatoj kao 'Bubnjarev san'.

O snazi riječi, glazbe i pjesme progovara francuski film 'Žestoka snaga rime' redatelja Joshue Atesha Litlea. Hip-hop glazbu usko vezujemo uz pobunu i kritiku društvenih i političkih sistema. Litleov film prati zvjezdane predstavnike žanra, njihove mlade i zelene nasljednike, a sve to obilato začinjeno plesom i ovjekovječeno fantastičnom kamerom.

Ljubitelji nešto delikatnijeg zvuka i filmske glazbe počastit će se pričom o Michaelu Nymanu - kompozitoru najpoznatijem po uglazbljenju filmova 'Piano' i 'Gatacca' - odnosno uvidom u njegov cjelokupni kreativni proces od trenutka inspiracije pa sve do spajanja nota i kadrova.

Inesa Antić

*Among seven international film documents of Musical Globe, the ZagrebDox programme paying homage to rhythm and verses, there are two homemade entries. 'Penny for Your Song' by young director Valentina Klasić will present famous musicians to all the people of Zagreb and accidental visitors – Kings of the Street. Hadži and Pajo, in real life an agronomy engineer and an economist, have been entertaining passers-by with their music and jokes for twenty years. Rockers from Rijeka, Bajo, Miro and Zorko from the once popular band FIT, yet need to justify the name they chose while surfing on the New Wave. The stage is calling them again, after a break of twenty years.*

*It is never late to become and be a rocker, as proved by 'Momz Hot Rocks' by Kate Perotti, who registered the trials and tribulations of small all-girl bands whose members are mainly vibrant forty-year-old mothers. How does one reconcile these two identities without hurting either the children or the performances? Why is it easier for male musical idols to play their part regardless of how many children they have than their female counterparts?*

*Still in the field of rock'n'roll, in the wake of director Jerome Missolz, whose storytelling about personal idols in fact portrays the history of this wild and uncontrolled musical genre. Starting with Chuck Berry and 'Johnny B. Goode', Missolz touches upon the greats such as the Stones, Dylan, Janis Joplin, Zappa, Bowie, Ian Curtis and the devil's emissary – Iggy Pop.*

*Drum, bass, guitar and a cute front-man are the basic ingredients of a rock band. Director John Walker dedicated his film to those worst seen from the front row – the drummers. Seven of them gathered on a farm in Ontario to socialise and show the youngsters a trick or two. While poor little disturbed animals from the nearby forest were searching for a more peaceful habitat, the seven greats drummed, exchanged experiences, jokes and tricks and discussed the musical philosophy known as 'A Drummer's Dream'.*

*The French film 'The Furious Force of Rhymes' by Joshua Atesh Litle speaks of the power of words, music and song. Hip hop music is usually closely related to rebellion and criticism against social and political systems. Litle's film follows the flagship representatives of the genre and their young successors, generously accompanied by dance and registered with fantastic camera work.*

*Fans of somewhat more delicate wound and film music will treat themselves to the story about Michael Nyman, the composer best known for his score in 'Piano' and 'Gatacca', or more precisely, to the insight into his entire creative process, from the moment of inspiration to combining notes and images.*

*Inesa Antić*

# Bubnjarev san

A Drummer's Dream

Kanada / Canada  
2010, 86', boja, color, video

režija / directed by

**John Walker**

scenarij / screenplay by

**John Walker**

fotografija / cinematography by

**Nigel Markham, Kent Nason**

montaža / edited by

**Jeff Warren**

producent / producer

**John Walker, Kent Martin**

produkcija / produced by

**John Walker Productions**

**Ltd., National Film Board**

**of Canada**



Kada se sedam najvećih svjetskih majstora-bubnjara okupilo na udaljenom gospodarstvu u ruralnom dijelu Ontaria da pokaže mladim glazbenicima kako da se stope sa snažnim ritmom prirode, otpuhnu li su krov štaglja i usplahirili patke u vodi. Film u kojem se pojavljuju Nasyr Abdul Al-Khabyyr, Dennis Chambers, Kenwood Dennard, Horacio 'El-Negro' Hernandez, Giovanni Hidalgo, Mike Mangini i Raul Rekow široka je lepeza fantastičnih izvedbi rock, jazz, latinske, fusion i soul glazbe. Podučavaju, šale se, uče voziti kanu, razmjenjuju priče s putovanja i zgrade o glazbenicima s kojima su svirali (Miles Davis, Dizzy Gillespie, Carlos Santana) te dijele duboku glazbenu filozofiju koju pokreću ljubav, suosjećanje i životna radost. Završna svirka svih bubnjara i učenika, pa čak i redatelja filma, prenosi poruku o radosti koja će vas još dani- ma oduševljavati.

**John Walker** jedan je od najboljih kanadskih redatelja i snimatelja dokumentarnog filma. Konvencionalnim temama i pristupima prkosi još od rada na igranom filmu 'A Winter Tan' pa sve do osobnog propitkivanja mita i mašte u 'The Fairy Faith'. Suprotstavio se formi složenim spojem priče i dokumentarca u provokativnom filmu 'Passage'. U svojem posljednjem radu, 'Bubnjarev san', donosi film koji će vas prenijeti u drugu dimenziju čiste rado- sti i oduševljenja.

*Seven of the world's master drummers blow the roof off the barn and the ducks out of the water when they gather on a remote farm in Ontario cottage country to inspire young musicians to connect with the powerful rhythms of nature. Featuring Nasyr Abdul Al-Khabyyr, Dennis Chambers, Kenwood Dennard, Horacio 'El-Negro' Hernandez, Giovanni Hidalgo, Mike Mangini and Raul Rekow, the film dishes up a rich stew of mind-blowing performances in rock, jazz, Latin, fusion, and soul. They teach, joke, learn how to canoe, swap road stories and tales about musicians they've played with (musicians like Miles Davis, Dizzy Gillespie, Carlos Santana), and share a profound musical philosophy driven by love, compassion, and the joy of life. A final jam session with all of the drummers and students, and even the film's director, is transcendent for a joy that will leave you exhilarated for days to come.*

**John Walker** is one of Canada's finest directors and cinematographers working in the documentary genre. From his fiction film collaboration, 'A Winter Tan' to his personal exploration of myth and imagination in 'The Fairy Faith', Walker defies conventional subjects and approaches. With his provocative film 'Passage' he challenged the form with a complex mix of fiction and documentary. With his latest, 'A Drummer's Dream', Walker delivers a film that lifts you into another dimension of pure joy and exhilaration.



## Momz Hot Rocks

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

režija / directed by  
**Kate Perotti**  
fotografija / cinematography by  
**Kate Perotti, Liz Rubin**  
montaža / edited by  
**Todd Harris, Kate Perotti**  
producent / producer  
**Kate Perotti**  
produkcija / produced by  
**Edendale Pictures**

Veselo filmsko ostvarenje Kate Perotti bilježi nedaće manje slavni rock-sastava koje u potpunosti čine žene, ujedno i majke. 'Momz Hot Rocks' pokazuje kako ovaj naraštaj žena (trenutačno u svojim 40-ima) pokušavaju pomiriti identitet 'mame' i 'rokerice' te ih s vremena na vrijeme zamijeniti, što se može najbolje sagledati ako se sjetimo da su muški glazbenici povijesno uživali slobodu punk-rock stava kako su htjeli, ne dovodeći u pitanje relevantnost imanja djeteta. Ovaj dokumentarac razmatra sočna feministička pitanja o autonomiji, ženskim arhetipovima, generacijskim razlikama te dubljim kulturnim vrednotama i pretpostavkama.

**Kate Perotti** rođena je u New Yorku, a živi u Los Angelesu. Aktivno se bavi nezavisnim filmom, reklamama i glazbenim spotovima. Prije nego što je upisala studij filma bavila se fotografijom te planira u sklopu produkcijske kuće otvoriti fotografski studio. S odličnim je uspjehom diplomirala filozofiju, povijest umjetnosti i književnost na Visokoj školi u Bostonu te 1993. godine film i video na CalArts, gdje je dovršila i prvi digitalni diplomski projekt na Školi za igrani i eksperimentalni film.

*Kate Perotti's jubilant film documents the trials and tribulations of small-time rock bands composed entirely of women who happen to be moms. 'Momz Hot Rocks' shows how this particular generation of women (now in their 40s) are mediating the identities of 'Mom' and 'rocker' and shifting them at the same time. It is best viewed while keeping in mind that male musicians have historically enjoyed the freedom of being as punk-rock as they want to be without the question of whether they've had a child being relevant. The documentary brings to light some juicy feminist questions about autonomy, female archetypes, generational differences and deeper cultural values and assumptions.*

***Kate Perotti**, born in New York, living in Los Angeles, continues to be integrally involved in many independent films, commercials and music videos. Kate was a still photographer in NYC before attending film school and is about to launch a still studio in the production company. She has a BS cum laude degree in philosophy, art history and literature from Boston College and an MFA in film and video from CalArts 1993 where she completed the first digital graduate thesis project in the Live Action/Experimental film school.*

# Nyman in Progress

Njemačka, Velika Britanija /  
Germany, UK  
2010, 82', boja, color, video

režija / directed by

**Silvia Beck**

scenarij / screenplay by

**Silvia Beck, Oliver Becker**

fotografija / cinematography by

**Michael Boomers**

montaža / edited by

**Bernd Euscher**

glazba / music

**Michael Nyman**

producenti / producers

**Torsten Bönnhoff,**

**Erwin Stürzer**

produkcija / produced by

**Claussen+Woebke+Putz**

**Filmproduktion**



'Nyman in Progress' film je o vrlo posebnom trenutku u umjetničkom životu slavnog skladatelja glazbe. Michael Nyman ('The Draughtsman's Contract', 'Gattaca', 'Piano') i sam će uskoro postati filmaš. Isprva se radilo o dokumentiranju mjesta i ljudi, ali sada se to pretvara u umjetnički proces. Zahvaljujući dosad neviđenom pristupu skladatelju i njegovu radu, ovaj film prikazuje jednog od najvećih skladatelja našeg doba u svoj njegovoj raznolikosti i neiscrpnj energiji. Prateći razvoj njegova vizualnog rada od trenutka nadahnuća pa sve do montaže snimaka i spajanja slikovne građe s glazbom, film pruža jedinstven uvid u Nymanove najosobnije stavove, misli i emocije, jednom riječju, u njegov svijet.

**Silvia Beck** rođena je 1967. u njemačkom gradu Bruchsalu. Od 1992. do 1998. radila je kao pomoćnica montaže i fotografije na brojnim igranim i dokumentarnim filmovima. Studirala je na Nacionalnoj školi za film i televiziju u Engleskoj (1997-99), gdje se specijalizirala za snimanje. Bavi se pisanjem, snimanjem i režijom.

*A film about a very special moment in the artistic life of the famous music composer. Michael Nyman ('The Draughtsman's Contract', 'Gattaca', 'The Piano') is about to become a filmmaker himself. At first it was documenting places and people, but right now it is turning into an art process. Featuring unprecedented access to the composer and his working life, this film shows one of the great composers of our time in all his diversity and endless energy. Witnessing the development of his visual works from the very moment of inspiration right through to his editing of the footage and the combination of the visuals with his music, this film gives a unique insight into Nyman's very personal views, his thoughts and emotions; his world.*

**Silvia Beck** is born in 1967 in Bruchsal, Germany. She worked as an assistant editor and assistant director of photography on many features and documentaries in 1992-98. She studied at the National Film and TV School in England (1997-99), specializing in cinematography. She is active as a writer, cinematographer, and director.





## Pjesma za novčić

Penny for Your Song

Hrvatska / Croatia  
2010, 21', boja, color, video

režija / directed by  
**Valentina Klasić**  
scenarij / screenplay by  
**Valentina Klasić,**  
**Hrvoje Felbar**  
fotografija / cinematography by  
**Hrvoje Felbar**  
montaža / edited by  
**Hrvoje Felbar**  
producent / producer  
**Valentina Klasić**  
produkcija / produced by  
**Felbar Studio**

Što je zajedničko inženjeru agronomije i ekonomistu sa stalnim zaposlenjem? Životna filozofija, viola i gitara, zagrebačke ulice i odista kraljevska životna priča. 'Pjesma za novčić' priča je o Kraljevima ulice, legendarnom sastavu uličnih svirača. Prije dvadeset godina Hadži i Pajo odabrali su život uličnih glazbenika, proputovali svijet te svladali vještinu uličnog nastupa. Kao da to nije dovoljno, pobijedili su na Dori, natjecanju za hrvatskog predstavnika na pjesmi Eurovizije, te pokrenuli prvi zagrebački ulični festival - Cest is d'Best. **Valentina Klasić** rodila se u Zagrebu. Godine 2008. diplomirala je novinarstvo na Fakultetu političkih znanosti i zaposlila se u televizijskoj produkciji (Nova TV). Godine 2009. nastavila je školovanje na Sveučilištu Birmingham City, gdje je pohađala poslijediplomski studij iz televizije i interaktivnog sadržaja. Trenutačno radi kao samostalna asistentica produkcije u Velikoj Britaniji. 'Pjesma za novčić' njezin je dokumentarni prvijenac i završni projekt za magisterij u Birminghamu.

*What do an engineer of agronomy and an economist with a full time job have in common? One life philosophy, a viola and a guitar, streets of Zagreb and a truly royal life story. 'Penny for Your Song' is a story about the Kings of the street (Kraljevi ulice), a legendary band of street performers. Twenty years ago, Hadzi and Pajo chose the life of street musicians, traveled the world and mastered the skill of street performing. As if that wasn't enough, they won Dora, a competition for the Croatian representative in the Eurovision song contest and started Zagreb's first street festival - Cest is d'Best.*

***Valentina Klasić** is born in Zagreb, graduated from Faculty of Political Science in Journalism in 2008 and started working in television production (Nova TV) before continuing education in Birmingham City University (MA/PgDip Television and Interactive Content) in 2009. Currently working as a freelance production assistant in United Kingdom. 'Penny for Your Song' is her first documentary and final project for MA studies in Birmingham.*

# Rock n' roll je kriv za sve?

Rock'n'roll is to Blame for All?

Hrvatska / Croatia  
2010, 55', boja, color, video

režija / directed by

**Sanjin Stanić,**

**Dean Lalić**

scenarij / screenplay by

**Sanjin Stanić**

fotografija / cinematography by

**Marko Bezić**

montaža / edited by

**Sanjin Stanić**

producent / producer

**Dean Lalić**

produkcija / produced by

**Dean Lalić**



Priča o rock-sastavu FIT istinita je priča o četvorici mladih školskih kolega koji pokreću bend ne znajući čak ni tko će svirati koje glazbalo. Kroz nekoliko godina, vođeni nevjerovatnim novim valom u nadirućoj poplavi bendova iz Rijeke, odjednom postaju rokera senzacija u bivšoj Jugoslaviji. Gotovo na jednak način kako su dospjeli na vrh, odjednom iščezavaju... Skoro 20 godina kasnije Bajo, Miro i Zorko uspinju se iznova na pozornicu, bolji no ikada, zreliji i snažniji, i otkrivaju da njihove pjesme i dalje žive zahvaljujući starim i novim obožavateljima. Ovo je priča o vrtoglavom uspjehu i slavi, no ujedno i gorkom emocionalnom, društvenom i osobnom slomu. Priča o svakome od vas koji sanja i pita se: 'Mogu li ja to?' Ovi će vam dečki reći: 'Da, možete!'

**Dean Lalić** redatelj je i producent rođen 1971. u Rijeci. Radio je na HRT-u kao redatelj (1993-2000), a trenutačno je zaposlen na lokalnoj TV-postaji Kanal Ri kao TV-redatelj i producent.

**Sanjin Stanić** redatelj je koji je surađivao na videoradovima hrvatskog suvremenog umjetnika Davida Maljkovića ('Waiting Tomorrow', 'These Days Present Future', 'Almost Here', 'P.S.I Contemporary Art Center- New York', 'Scene for New Heritage Trilogy'). Radio je kao montažer na filmovima Tanje Golić ('Čekajte, čekajte...', 'Luna', 'Inside').

*The story of rock band FIT is a real-life story about four young schoolmates who start up a band without even knowing who would play which instrument. Within a few years, carried by an overwhelming new wave among the growing tide of bands from Rijeka, they become a rock sensation in former Yugoslavia. Almost in the same manner they've reached the top, they suddenly disappear... Nearly 20 years later, Bajo, Miro and Zorko get up on stage once again, better than ever, more mature and powerful, only to discover their songs are still alive thanks to their old and new fans. This is a story about storming success and fame, but also about bitter emotional, social and personal breakdown. A story about each one of you out there, with your own dreams an question 'can I make it?' Well, these guys tell you - Yes you can!*

**Dean Lalić** is director and producer born 1971 in Rijeka. He worked at Croatian National Television HTV as a TV director (1993-2000). He is currently working at local television Kanal Ri as a TV director and producer.

**Sanjin Stanić** is director who collaborated on video works by Croatian contemporary artist David Maljković ('Waiting Tomorrow', 'These Days Present Future', 'Almost Here', 'P.S.I Contemporary Art Center- New York', 'Scene for New Heritage Trilogy'). He edited Tanja Golić's films ('Čekajte, čekajte...', 'Luna', 'Inside').



## Žestoka snaga rime

The Furious Force of Rhymes

Francuska / France  
2010, 82', boja, color, video

režija / directed by  
**Joshua Atesh Litle**  
scenarij / screenplay by  
**Joshua Atesh Litle**  
fotografija / cinematography by  
**Joshua Atesh Litle**  
montaža / edited by  
**Martha Skolnik, Jérôme Lefdup, Gloria Bremer**  
glazba / music  
**Wendell Hanes**  
producent / producer  
**Serge Lalou**  
produkcija / produced by  
**Les Films d'Ici**

New York, Francuska, Izrael, Palestina, Senegal, Kolumbija... Hip-hop vremenski je putnik, svjetska prosvjedna glazba koja je prešla mnoge granice. Ovaj film glazbeno je svjedočanstvo društva iz perspektive onih koji su hip-hop uzdigli na današnju umjetničku razinu. Buntovni i kontroverzni jezik hip-hopa otkriva se kroz glazbu, ples i dojmive grafite, dok pratimo zvijezde i nove mlade umjetnike diljem svijeta koji progovaraju o složenim društvenim i političkim sustavima. Ovo putovanje predstavlja hip-hop kao most preko kulturnih razlika, kao pokretača društvenih promjena.

**Joshua Atesh Litle** filmski je redatelj. Režirao je nagrađivani znanstveno-fantastični dokumentarac 'Ever Since the World Ended'. U svojim projektima spaja osobnu pozadinu u glazbi s ljubavlju prema filmu. Nedavno je za Amnesty International režirao glazbeni spot sa zviždama iz čitavog svijeta, umjetnicima iz 16 zemalja. Njegovo najnovije ostvarenje, 'Žestoka snaga rime', dokumentarac je o hip-hop glazbi kao glasu pobune u šest zemalja.

*NY, France, Israel, Palestine, Senegal, Columbia... Hip-hop has travelled through time and crossed many borders as a worldwide protest music. This film is a musical statement of society seen through the eyes of those that make hip-hop the art form it is today. By following stars and up and coming new artists from around the globe, speaking out on complex social and political environments, this film sheds light on the rebellious and controversial language of hip-hop through its music, dance, and compelling graffiti. This journey shows hip-hop as a bridge of cultural differences and an activist for social change.*

***Joshua Atesh Litle** is a filmmaker. He directed the award-winning science-fiction documentary 'Ever Since the World Ended'. Many of his projects combine his personal background as a musician with his love of cinema. He recently directed a global all-star music video for Amnesty International featuring artists from 16 different countries. His most recent film 'The Furious Force of Rhymes' is a documentary about hip-hop music as a voice of protest in six different countries.*

# Wild Thing

La folle histoire du rock

Francuska / France  
2010, 104', boja, color, video

režija / directed by

**Jerome De Missolz**

fotografija / cinematography by

**Jerome De Missolz**

montaža / edited by

**Elisabeth Juste**

producent / producer

**Sylvie Brum**

produkcija / produced by

**Ina**



Ova luda priča počinje pod nesretnim pokroviteljstvom električne iguane, Iggya Popa, još uvijek neobuzdanog tipa unatoč svojih 60 godina. To je zlatno doba, ispunjeno autorovim komentarima i osobnim anegdotama, gnjevom britanskih sastava iz 1960-ih kao što su The Animals – koje ovdje zastupa pjevač Eric Burdon – zvukovima psihodeličnog rocka na LSD-u – o kojemu priča jedan od neočekivanih preživjelih, Garry Duncan – doba Zappe, eksperimentirana džezai dakako legendarnog Woodstocka.

**Jerome Missolz** imao je deset godina kada mu je otac poklonio prvu singlicu Rolling Stonesa. Jerome je razvio trenutačnu i ozbiljnu ovisnost o vinilu te ubrzo prigrlio rokerski duh. Njegov se život od tog trenutka isprepleće s električnim i subverzivnim glazbenim pokretom. Od puberteta do eksperimentalnog dokumentarista, Jerome Missolz prepričava epopeju o svojim junacima glasom glumca Denisa Lavanta. Počevši od Chucka Berryja, čija je slavna pjesna 'Johnny B. Good' obilježila četiri naraštaja glazbenika bijelaca, Missolz slijedi 'vražje glazbenike' koji su ga toliko oduševili - Stonesi, Bob Dylan, Janis Joplin, Zappa, Bowie, Ian Curtis - te sreće nekoliko preživjelih, među kojima i Iggya Popa, svojevrsnog posljednjeg Mohikanca kojega je pronašao u gusarskoj kući u Miamiu.

*This crazy story begins under the wretched auspices of the electrical iguana Iggy Pop, still uncontrollable despite his age of 60. A golden age, filled with the filmmaker's remarks and personal anecdotes, the rage of the 1960s British bands like The Animals – discernible here through singer Eric Burdon – the sounds of LSD-clad psychedelic rock told by one of the improbable survivors, Garry Duncan, to Zappa and jazz experiments, and, naturally, the legendary Woodstock.*

**Jerome Missolz** was ten years old when his father gave him his first 45rpm of the Rolling Stones. He developed an instant and serious addiction to vinyl and rapidly adopted the rock spirit. At that point his life becomes intertwined with the electrical and subversive musical movement. From his adolescence to his development as an experimental documentary filmmaker, Jerome Missolz recounts the saga of his magnificent heroes through the voice of actor Denis Lavant: starting with Chuck Berry – his famous 'Johnny B. Good' has marked four generations of white musicians – he tracks the records about these 'demonic musicians' who thrilled him to such extent (the Stones, Bob Dylan, Janis Joplin, Zappa, Bowie, Ian Curtis ...) and meets a few survivors, including Iggy Pop, a sort of Last of the Mohicans found in a house in Miami buccaneer.

# Stanje stvari

State of Affairs

Od deset naslova ovogodišnjeg programa koji bi nam trebao dočarati svjetsko 'Stanje stvari' dva se filma posebno ističu. Radi se o filmovima 'WikiLeaks' i 'Natascha Kampusch – 3.096 dana zatvora'. Prvi prati tajnu medijsku mrežu WikiLeaks i pokušava raskrinkati njezinog zagonetnog glavnog urednika Juliana Assangea. Tko je on: šampion slobode, špijun ili silovatelj? I kakvi su njegovi ciljevi?

Drugi dokumentarac opisuje osam i pol godina zarobljenštva Natasche Kampusch iz njene perspektive. Po prvi se put prikazuju snimke otmičareve kuće i podrumске tamnice, a sama Natascha i njena majka hrabro prebiru po sjećanjima na jezivu priču o otmici i mučnom zatočeništvu u sobici od 5 kvadratnih metara, 2 i pol metra pod zemljom.

Tri se filma bave ekologijom nam svagdašnjom, odnosno borbom za opstanak usprkos svim katastrofama koje se s manje ili više drame događaju - svakodnevno. 'Zaboravljeni prostor' redatelja Sekule i Burcha ispipava globalni opskrbni lanac za koji tvrde da vodi svjetsku ekonomiju prema propasti više od financijskih špekulacija. Film 'Sunce izlazi' debitantice Jennifer Redfeam prati seobu prvih svjetskih ekoloških izbjeglica, stanovnike otočja Carteret na jugu Tihog oceana koje je iz domova potjerala povišena razina mora. Nagrađivani 'Slomljeni mjesec' prati starog nomada Sonama koji će učiniti sve da ne postane ekološka izbjeglica, da ne napusti svoj zavičaj onkraj Himalaje, usprkos tome što promjena klime isušuje rijeke, a doline pretvara u pustinje.

Amerika je tijekom posljednjih 60-ak godina diljem svijeta tkala svoju vojno-marskirnu mrežu - osnovala je čak 700 vojnih baza u 40-ak zemalja. Talijanska 'Stajaća vojska' pokušat će uz pomoć niza stručnjaka i intelektualaca poput Noama Chomskog i Gorea Vidala odgonetnuti zašto zemlje poput Njemačke, Italije, Japana i Južne Koreje i dalje drže stotine američkih vojnih baza i tisuće američkih vojnika.

Gotovo svake se godine u programu ZagrebDoxa nađe poneki film koji se bavi - cijevima. Naftnom cijevi, plinovodnom, ruskom, ukrajinskom ili pak Shellovom, kao što je to slučaj s irskim filmom 'Cijev' koji prikazuje borbu mještana okruga Mayo protiv visokotlačnog plinovoda koji je taj petrokemijski gigant namjeravao izgraditi duž njihovih polja i ribnjaka te tako ugroziti njihove živote.

Ruski Tony Soprano, odnosno film 'Lopovi po zakonu', prati priče trojice mafijaških biznismena, a ustvari donosi genezu ruske mafije koja je krenula iz Staljinovih gulaga i preobrazila se u međunarodnu organizaciju.

Svijet današnjice nemoguće je zamisliti bez senzacije, televizije i reality showa, pa tako ni program Stanje stvari bez filma koji bi se time pozabavio. Nakon prošlogodišnje talijanske 'Videokracije' ove godine pratimo češki pogled na 'stvarnost' u filmu koji 11 izabranih dobrovoljaca podvrgava 'kinoterapiji', odnosno izlaže kameri kao posredniku između njih i vanjskog svijeta, suočavajući ih s njihovim počesto bizarnim životima.

Inesa Antić

*Out of ten titles in this year's programme that are supposed to depict the 'State of Affairs' in the world, two films stand out - 'WikiLeaks' and 'Natascha Kampusch - 3,096 Days' Imprisonment'. The first analyses the secret media network WikiLeaks and tries to uncover its editor-in-chief Julian Assange. Who is he: a champion of freedom, a spy or a rapist? What are his goals?*

*The other documentary describes eight and a half years of Natascha Kampusch's imprisonment from her own perspective. For the first time images from the kidnapper's home and basement dungeon are publicly shown, while Natascha and her mother bravely reminisce about the ghastly tale of kidnapping and painful imprisonment in a small room of five square metres, two and a half metres underground.*

*Three films analyse our daily environment, i.e. the fight for survival against all odds and disasters that occur, with more or less drama, on a daily basis. 'The Forgotten Space', directed by Sekula and Burch, tackles the global supply chain, claiming that it leads the world economy into disaster even more than financial speculations. The film 'Sun Come Up' by the debutante Jennifer Redfearn covers the relocation of the first environmental refugees, the Carteret Islanders in the South Pacific, driven away from their homes by the rising sea level. The awarded 'Broken Moon' follows old nomad Sonam who will do anything not to become an environmental refugee, not to abandon his homeland beyond the Himalayans, despite the fact that the climate change is drying out rivers and turning valleys into deserts.*

*In the last 60 years, America has woven its military cobweb and established as many as 700 military bases in 40 countries. With the help of a series of intellectuals and professionals such as Noam Chomsky and Gore Vidal, the Italian 'Standing Army' will attempt to discover why countries like Germany, Italy, Japan and South Korea still keep hundreds of US military bases and thousands of US soldiers.*

*Almost every year ZagrebDox features a film dealing with - pipes. Gas pipes, oil pipes, from Russia, Ukraine or Shell Oil, like the Irish film 'Pipe', depicting the fight of the inhabitants of Mayo County against a high-pressure pipeline planned to be built by the oil giant next to their fields and ponds, which would threaten their livelihood.*

*The Russian Tony Soprano, i.e. the film 'Thieves by Law', follows the story of three mafia businessmen, portraying in fact the genesis of the Russian mafia that set out from Stalin's gulags and transformed into an international organisation.*

*Today's world would be unthinkable without sensation, television and reality shows, just like the State of Affairs programme without a film analysing them. After last year's Italian 'Videocracy', this year we will take a look at the Czech view on 'reality' in the film subjecting 11 volunteers to 'cinematherapy', i.e. exposing them to the camera as a mediator between them and the outside world, facing them with their often bizarre lives.*

*Inesa Antić*

# Cijev

The Pipe

Irska / Ireland  
2010, 83', boja, color, video

režija / directed by

**Risteard Ó Domhnaill**

fotografija / cinematography by

**Risteard Ó Domhnaill**

montaža / edited by

**Nigel O'Regan,**

**Stephen O'Connell**

glazba / music

**Stephen Rennicks**

producenti / producers

**Rachel Lysaght,**

**Risteard Ó Domhnaill**

produkcija / produced by

**Scannáin Inbhear**



Usprkos tolikom medijskom razglabanju o globalizaciji, rijetko je tko doživio njezinu oštricu kao zajednica RosSPORT u okrugu Mayo, što živopisno pokazuje ovaj tvrdi irski dokumentarac. Redatelj Risteard Ó Domhnaill ondje je zabilježio svaki korak u borbi protiv visokotlačnog plinovoda koji je petrokemijski gigant Shell namjeravao izgraditi duž njihovih polja i ribnjaka te tako ugroziti njihove živote i uzrokovati stvarne ekološke i sigurnosne probleme. Ovaj film budi gotovo praiskonsku emotivnu reakciju dok gledamo specijalce i pendreke među običnim pučanima na mirnom prosvjedu, dok posjećujemo skromni ribarski brod Pata 'Šefa' O'Donnella u trenutku izravnjavanja računa sa Shellovim plovećim čudovištem ili dok gledamo kako hrabri ljudi brane svoj kutak, a državna se mašinerija povija pred naftnom kompanijom. Prekrasne kompozicije i uvijek svjestan složenosti teme, ovaj je film u svakom pogledu dostojan junačke borbe koju opisuje. Irski dokumentarac na ponos svakoj međunarodnoj pozornici.

**Risteard Ó Domhnaill** odrastao je u irskom gradiću Tipperaryu. Studirao je teorijsku fiziku na Koledžu Trinity u Dublinu. Radi kao snimatelj-izvjestitelj na irskim nacionalnim postajama, a na filmu 'Cijev' radio je kao redatelj i snimatelj.

*For all the media talk about globalisation, few have experienced its sharp end like the community of RosSPORT, Co. Mayo, as this vividly trenchant new Irish documentary makes clear. Director Risteard Ó Domhnaill has been there to record every step of opposition to the high-pressure gas pipeline petrochemicals giant Shell planned to route through their land and fishing areas, threatening their livelihood and posing very real environmental and safety concerns. By placing the viewer amid baton-waving gardai as these ordinary folk mount peaceful protests, and inside Pat 'The Chief' O'Donnell's modest fishing boat as it squares up to Shell's pipe-laying nautical behemoth, the film generates an almost primal emotive reaction witnessing these brave souls fight their corner - while the machinery of the state aligns itself with the oil company. Beautifully composed, and always cognisant of the complexity of the issues, the film is in every way worthy of the heroic struggle it captures. An Irish doc to grace any international stage.*

**Risteard Ó Domhnaill** grew up in Tipperary, Ireland and studied theoretical physics at Trinity College in Dublin. He has worked as a news cameraman for Irish national broadcasters. He served as cinematographer and director on 'The Pipe' (2010).





# Kinoterapija

Cinematherapy

Republika Češka /  
Czech Republic,  
2010, 108', boja, color, 35 mm

režija / directed by

**Ivan Vojnár**

scenarij / screenplay by

**Ivan Vojnár, Tomáš Bojar**

fotografija / cinematography by

**Michal Černý**

montaža / edited by

**Šárka Němcová**

producenti / producers

**Ivan Vojnár, Jordi Niubo**

produkcija / produced by

**Czech TV Kavčí hory**

U doba reality televizije, u društvu gladnom senzacije, lako je hraniti se emotivnim pričama iz života ljudi čiju budućnost oblikuju deseci profesionalaca. Pristup 'Kinoterapije' malo je drugačiji. Reklama emitirana na Češkoj televiziji pozvala je gledatelje da na kastingu ispričaju svoju priču. Kasnije je njih 11 podvrgnuto 'kinoterapiji' - odnosno izloženo kameri kao posredniku između njih i vanjskog svijeta. Brišući granice između igranog filma, dokumentarca i reality showa, ovaj film sudionicima ne nudi plastičnu operaciju ili susret s davno izgubljenim prijateljem, već im daje priliku da posvjedoče vlastitom često bizarnom životu te se na taj način primaknu rješanju problema koji ih muči.

**Ivan Vojnár** (1942) bavi se fotografijom, filmskom fotografijom i režijom. Godine 1965. diplomirao je kinematografiju na FAMU-u, a radio je na brojnim češkim i slovačkim dokumentarnim i igranim filmovima koje su, među ostalima, režirali Ivan Balada, Jaromil Jireš, Karel Vachek i Drahomíra Vihanová. Redateljska filmografija: 'Flowers of Sakura' (2008), 'Reminiscences' (2006), 'Forest Walkers' (2003), 'Prophets and Poets' (2000), 'Chapters from the Calendar' (2000), 'The Way through the Bleak Woods' (1997), 'In the Garden' (1995).

*Living in the age of reality TV, in a society hungry for sensation, it is easy to feed on the highly emotional stories of people whose futures are being shaped by dozens of professionals. 'Cinematherapy' takes a slightly different approach. A commercial aired on Czech Television invited viewers to attend a casting and tell their stories. Later on, eleven of them underwent 'cinematherapy' - provided by the camera as an intermediary between them and the outside world. Blurring the lines between feature film, documentary and reality show, the film does not offer the participants a plastic surgery or a reunion with a long lost friend but lets them witness their often bizarre lives and thus move forward in dealing with their issues.*

Born in 1942, **Ivan Vojnár** is a photographer, cinematographer and director. In 1965, graduated from FAMU in cinematography, he worked for numerous Czech and Slovak documentary and feature films by, among others, Ivan Balada, Jaromil Jireš, Karel Vachek, Drahomíra Vihanová. Filmography as a director: 'Flowers of Sakura' (2008), 'Reminiscences' (2006), 'Forest Walkers' (2003), 'Prophets and Poets' (2000), 'Chapters from the Calendar' (2000), 'The Way through the Bleak Woods' (1997), 'In the Garden' (1995).

# Lopovi po zakonu

Thieves By Law

*Ganavim ba Hak*

Izrael, Njemačka, Španjolska,  
Israel, Germany, Spain,  
2010, 90', boja, color, video

*režija / directed by*

**Alexander Gentelev**

*scenarij / screenplay by*

**Alexander Gentelev**

*fotografija / cinematography by*

**Sergei Freedman**

*montaža / edited by*

**Alik Baskin**

*producenti / producers*

**Simone Baumann, Sasha**

**Klein, Maya Zinshtein**

*produkcija / produced by*

**S.M.S Production**



Ima li nešto što ruska mafija ne može? Nakon ovog pogleda iznutra na svijet, recimo, 'hipotetskih' zločina, prilično je jasno da odgovor glasi 'njet'. Prateći priče trojice mafijaških biznismena, 'Lopovi po zakonu' istkali su nevjerojatnu tapiseriju ljudi pred kojima bi se postidio i Tony Soprano. Međutim, najzanimljivije su njihove osobne priče, isprepletene s razvojem same ruske mafije. Od Staljinovih gulaga do preobrazbe u međunarodnu organizaciju, mafija i lopovski kodeks uvijek su u izravnoj vezi s političkim borbama u Sovjetskom Savezu, što odražava društvo na licu vlasti kao u iskrivljenu zrcalu. Ovi su ljudi prošli kroz dobre i loše trenutke, ustrajali oboružani uličnom inteligencijom, dovitljivošću i odanošću kodeksu, da bi se najzad iz lukavih kradljivaca preobrazili u mudre poslovnjake. Zahvaljujući dosad nevidenom pristupu i postavljanju pravih pitanja, redatelj Aleksander Genteljev pokazuje točno što se dogodi kada se mračne trbušine prevrnu na leđa: nanesu kremu za sunčanje, naruče Molotovljeve koktele i krenu upijati zrake sunca na Francuskoj rivijeri.

**Aleksander Genteljev** emigrirao je 1992. iz Rusije u Izrael. U Rusiju se vratio prikupljajući građu za film o ruskim oligarsima – nagrađivani 'The Rise and Fall of the Russian Oligarchs'. Autor je i filmova 'Generation of Loneliness', 'Yolki-Palki', 'The Operation Successor' i 'Just Like Home'.

*The Russian Mafia: what can't they do? After this insider's look into the world of, ahem, 'hypothetical' crimes, it is pretty clear that the answer is 'nyet'. Following the stories of three mafiosi-cum-businessmen, 'Thieves By Law' paints a fascinating tableau of men that would make Tony Soprano cringe. Most intriguing, though, are their personal histories interwoven with the evolution of the Russian Mafia itself. Beginning in Stalin's gulags and slowly transforming into an international organization, the mafia and Code of Thieves have always directly correlated to the political struggles of the Soviet Union—reflecting society back to the government like a funhouse mirror. These men have been through bad times as well as good, persevering with the ammunition of street smarts, savvy, and loyalty to their code, and eventually transforming themselves from cunning crooks to shrewd businessmen. Through unprecedented access and a knack for asking all the right questions, director Alexander Gentelev shows us exactly what happens when a dark underbelly is flipped on its back: It slaps on some sunscreen, orders a Molotov cocktail, and soaks up those French Riviera rays.*

**Alexander Gentelev** emigrated from Russia to Israel in 1992. He returned to Russia to collect materials for a film about the Russian oligarchs - the award-winning 'The Rise and Fall of the Russian Oligarchs'. Besides that one, his films include 'Generation of Loneliness', 'Yolki-Palki', 'The Operation Successor', and 'Just Like Home'.



## Natascha Kampusch - 3.096 dana zatvora

Natascha Kampusch - 3,096 Days Of Imprisonment

*Natascha Kampusch - 3096 Tage Gefangenschaft*

Ovaj dugometražni dokumentarac opisuje osam i pol godina zarobljeništva Natasche Kampusch, uglavnom iz perspektive žrtve. Po prvi put prikazuju se snimke otmičareve kuće, kao i podrumске tamnice u kojoj je Natascha proživljavala svoju muku. Film započinje danom njezine otmice. Nataschina majka, Brigitta Sirny, opisuje jutro 2. ožujka 1998, kada je odaslala kćer u školu. Natascha objašnjava kako ju je na ulici oteo muškarac. Nedugo zatim policija je otpočela opsežnu potragu za nestalom djevojčicom, potragom koja će postati najvažnija istraga u povijesti austrijske policije.

**Alina Teodorescu**, rođena je i odrasla u Bukureštu, a živjela je u Tel Avivu i Koelnu. Studirala je na Akademiji za kazalište i film u Bukureštu, a zatim je upisala Akademiju za film i televiziju (HFF/M) u Muenchenu. Vlasnica je produkcijske kuće TEO-FILM zajedno sa snimateljem Sorinom Dragojem. Odbrana filmografija: 'Sudaka' (1991), 'Imagetrouble' (1995), 'The Last Venetians' (1998), 'Faithful in Small Things' (2001) i 'Paraiso' (2003).

Mračne uličice i četvrti crvenih svjetiljki, korumpirani policajci i organizirani kriminalci... 20 godina **Peter Reichard** okruživao se tim motivima, izvorom svojih bezbrojnih priča - bilo da je riječ o istražnim izvješćima za prestižne časopise ili fikcionalnim scenarijima za najveće europske televizijske mreže.

*This documentary feature describes Natascha Kampusch's eight and a half years of captivity, narrated mostly from the victim's point of view. For the first time ever, footage from inside the kidnapper's home are shown, including the basement dungeon, where Natascha was kept throughout her ordeal. The documentary starts with the day of her abduction. Natascha's mother, Brigitta Sirny, describes the morning of March 2nd, 1998, when she sent her daughter off to school. Natascha explains how she was kidnapped on the street by a man. Soon after, the police started a large-scale search for the missing girl, which was to become the largest in the history of Austrian law enforcement.*

**Alina Teodorescu**, born and raised in Bucharest, Romania, lived in Tel Aviv and Cologne. She studied at the Film & Theater Academy in Bucharest before enrolling at the Academy of Film & Television (HFF/M) in Munich. She owns production company, TEO-FILM, together with cameraman Sorin Dragoi. Selected filmography: 'Sudaka' (1991), 'Imagetrouble' (1995), 'The Last Venetians' (1998), 'Faithful in Small Things' (2001), and 'Paraiso' (2003).

*Dark alleys and red-light districts, corrupt cops and organized criminals - these were the elements of Peter Reichard's working environment for 20 years - and the source for his countless stories, whether factual investigative reports for prestigious magazines or fictional screen plays for Europe's largest television networks.*

Njemačka, Velika Britanija / Germany, UK  
58', boja, color, video

*režija / directed by*  
**Alina Teodorescu,**  
**Peter Reichard**  
*fotografija / cinematography by*  
**Marcus von Kleist,**  
**Sorin Dragoi**  
*montaža / edited by*  
**Alina Teodorescu**  
*glazba / music*  
**Martin Kolb, Florian Riedl**  
*producent / producer*  
**Martin Gross**  
*produkcija / produced by*  
**Securitel production**

# Slomljeni mjesec

The Broken Moon

Brazil / Brazil  
2010, 52', boja, color, video

režija / directed by

**Marcos Negrão,**  
**André Rangel**

scenarij / screenplay by

**Marcos Negrão**

fotografija / cinematography by

**Marcos Negrão**

montaža / edited by

**André Rangel**

glazba / music

**Pedro Igel**

producent / producer

**Marcos Negrão**

produkcija / produced by

**Enigma Filmes**

nagrade / awards:

Amsterdam Film Festival 2010

- Best Environmental Film /

najbolji ekološki film

Festival of Petrópolis - Best

Cinematography / najbolja

fotografija, Katmandu

Mountain Film Festival 2010 -

Best Film / najbolji film

Babel Film Festival 2010 -

Special Jury Mention / posebno

priznanje žirija, Social World

Film Festival - Golden Spike

Award / nagrada Golden Spike



Stari nomad Sonam živi sa svojim plemenom u jednom od najsurovijih i najizoliranijih predjela na svijetu, onkraj planina zapadne Himalaje. Iznenađujuća promjena klime isušuje mnoge rijeke, a doline pretvara u pustinje. U nemogućnosti da preživi u tradicionalan način, promatrajući slom svog naroda, Sonam se upušta u očajnički pothvat kako bi iznašao odgovore i promijenio budućnost.

Radeći kao redatelj, producent i snimatelj, **Marcos Negrão** surađivao je na brojnim institucionalnim filmovima, TV-serijama i filmovima. 'Slomljeni mjesec' njegov je prvi dugometražni dokumentarac. Godine 2003. osnovao je Enigma Filmes Brazil, produkcijsku kuću specijaliziranu za dokumentarne filmove i TV-serije.

Od 2001. **André Rangel** radi kao montažer u brazilskoj industriji dugometražnog filma. Godine 2005. pridružio se tvrtki Enigma Filmes Marcosa Negrãoa. Zajedno su režirali dokumentarne filmove 'Vultures Have Wings' i 'Slomljeni mjesec'.

*Beyond the mountains of the Western Himalaya, Sonam, an old nomad man, lives with his tribe in one of the most adverse and isolated regions of the planet. A sudden change in the climate is drying most of the rivers and transforming several valleys in deserts. Unable to survive in a traditional way and witnessing the collapse of his own people, Sonam starts a desperate quest to find answers and change their future.*

*Working as director, producer and cinematographer, **Marcos Negrão** was involved in many institutional movies, TV series and films. 'The Broken Moon' is his first feature-length documentary. In 2003, Marcos founded Enigma Filmes Brazil, a production company specialized in documentary films and TV series. Since 2001 **André Rangel** is working as a film editor in the Brazilian feature film industry. In 2005 he joined Marcos Negrão's Enigma Filmes. Together they directed documentaries 'Vultures Have Wings' and 'The Broken Moon'.*



# Stajaća vojska

Standing Army

Italija / Italy  
2010, 71', boja, color, video

režija / directed by  
**Enrico Parenti, Thomas Fazi**  
scenarij / screenplay by  
**Enrico Parenti, Thomas Fazi**  
fotografija / cinematography by

**Enrico Parenti**  
montaža / edited by  
**Desideria Rayner**  
glazba / music  
**Stefano Piro**  
producent / producer  
**Thomas Fazi**  
produkcija / produced by  
**Effendemfilm, Takae**

nagrada / awards:  
Sicili Ambiente Film Festival  
- Best Documentary / najbolji dokumentarni film, Tekfestival  
- Special Mention for Best Photography / posebno priznanje za najbolju fotografiju

Amerika je tijekom proteklog stoljeća u svijetu istkala dosad neviđenu mrežu vojnih baza. Danas ih ima više od 700 u 40 zemalja. One su u današnjem svijetu jedna od najjačih silnica, no o tome se vrlo malo govori. Utjecale su na milijune života, ali svejedno su većini i dalje tajna. Zašto zemlje poput Njemačke, Italije, Japana i Južne Koreje i dalje drže stotine američkih vojnih baza i tisuće američkih vojnika? Kako te baze utječu na mjesno stanovništvo i kakvo je stajalište o toj kontroverznoj temi zauzeo predsjednik Obama? Odgovore na ta i druga pitanja daju istaknuti stručnjaci, intelektualci i nekadašnji insajderi – Noam Chomsky, Gore Vidal, Chalmers Johnson i drugi – a šokantne i često nadahnjujuće priče donose stanovnici Italije, Japana, predjela Indijskog oceana i ostalih područja na koje su američke baze izravno utjecale.

**Enrico Parenti** (1978), nekadašnji student IDEP-a u Barceloni, talijansko-američki je samostalni filmski umjetnik. Autor je dokumentarnog filma o brazilskom putujućem cirkusu. Radio je kao direktor fotografije na raznim dokumentarcima za televiziju RAI te na brojnim nezavisnim filmovima. 'Stajaća vojska' njegov je prvi dugometražni film.

**Thomas Fazi** (1982) angloitalijanski je istraživač i prevoditelj. Radi kao politički savjetnik za brojne talijanske nakladnike. 'Stajaća vojska' njegov je prvi film.

*Over the course of the last century, the US has encircled the world with a web of military bases unlike any other in history. Today, they amount to more than 700 in 40 countries. They are one of the most powerful forces at play in the world today, yet one of the less talked-about. They have shaped the lives of millions, yet remain a mystery to most. Why do countries like Germany, Italy, Japan and South Korea still host hundreds of US military bases and thousands of US soldiers? How do the bases affect local populations, and what stance has president Obama taken on this controversial subject? This documentary film answers these and other questions through the words of prominent experts, intellectuals and ex-insiders – Noam Chomsky, Gore Vidal, Chalmers Johnson and others – and through the shocking but often inspiring stories of those directly affected by US bases in Italy, Japan, the Indian Ocean and elsewhere.*

**Enrico Parenti**, born in 1978, a former IDEP (Barcelona) film student, is an Italian-American free-lance filmmaker. He is the author of a documentary on a Brazilian traveling circus. He has worked as director of photography on various documentaries for the RAI television and for a number of independent productions. 'Standing Army' is his first feature length film.

**Thomas Fazi**, born in 1982, is an Anglo-Italian researcher and translator. He works as a political consultant for various Italian publishing houses. 'Standing Army' is his first film.

# Sunce izlazi

Sun Come Up

SAD, Papua Nova Gvineja /  
USA, Papua New Guinea  
2010, 39', boja, color, video

režija / directed by

**Jennifer Redfeam**

fotografija / cinematography by

**Tim Metzger**

montaža / edited by

**David Teague**

glazba / music

**Shahzad Ismaily,**

**Qasim Naqvi**

producenti / producers

**Jennifer Redfeam,**

**Tim Metzger**

produkcija / produced by

**Big Red Barn Films**

nagrade / awards:

*Selected for the Oscar shortlist*

*for short documentaries*

*/ uži izbor za nagradu*

*Oscar u kategoriji kratkih*

*dokumentarnih filmova*

*Heartland Film Festival 2010 -*

*Crystal Heart Award / nagrada*

*Kristalno srce, Montana CINE*

*International Film Festival*

*2010 - Best of Festival / najbolji*

*film festivala, Montana CINE*

*International Film Festival*

*2010 - Best Environmental /*

*Climate Change Film / najbolji*

*film o okolišu ili klimi, Flagstaff*

*Mountain Film Festival 2010 -*

*Best Cultural/Human Interest*

*Film / najbolji kulturološki ili*

*humanistički film*

*Cinemambiente Festival 2010 -*

*Special Mention (WWF Award) /*

*posebno priznanje*

*(nagrada WWF)*



'Sunce izlazi' prati seobu prvih svjetskih ekoloških izbjeglica, stanovnika otočja Carteret, zajednice nastanjene na udaljenom otoku na jugu Tihog oceana. Kada im opstanak ugrozi povišena razina mora, otočani se suoče s bolnom odlukom: moraju napustiti voljenu zemlju u potrazi za novim domom. Film prati skupinu mladih Carteretćana koje predvodi Nick Hakata u potrazi za zemljom u Bougainvilleu, autonomnoj pokrajini Papue Nove Gvineje udaljenoj 80 kilometara oceanske linije. Selidba neće biti jednostavna jer se Bougainville oporavlja od desetogodišnjeg građanskog rata. Brojni stanovnici Bougainvillea traumatizirani su 'krizom', kako se građanski rat ondje naziva. Međutim, 'Sunce izlazi' nije bliska pripovijest o trećem svijetu. Iz ove tragedije rađa se priča o nadi, snazi i dubokoj velikodušnosti.

**Jennifer Redfeam** njujorška je redateljica, producentica i scenaristica. Radila je na programima za WGBH, WNET, Discovery Channel, TLC, ali i nezavisne projekte. Trenutačno producira dokumentarni film o sukobima u Africi zbog klimatskih promjena za MediaStorm. Prije toga, 2008, koproducerala je posebnu dvosatnu epizodu 'Doctors' Diaries' i medicinsku seriju za Discovery. Diplomirala je okolišne studije na Koledžu Wellesley, a magistrirala novinarstvo na Sveučilištu Columbia. 'Sunce izlazi' njezin je nezavisni dokumentarni prvijenac.

'Sun Come Up' follows the relocation of some of the world's first environmental refugees, the Carteret Islanders - a community living on a remote island chain in the South Pacific Ocean. When rising seas threaten their survival, the islanders face a painful decision: they must leave their beloved land in search of a new place to call home. The film follows a group of young Carteret Islanders led by Nick Hakata as they search for land in Bougainville, an autonomous region of Papua New Guinea 50 miles across the open ocean. The move will not be easy as Bougainville is recovering from a 10-year civil war. Many Bougainvilleans remain traumatized by the 'Crisis' as the civil war is known locally. Yet, 'Sun Come Up' isn't a familiar third world narrative. Out of this tragedy comes a story of hope, strength, and profound generosity.

**Jennifer Redfeam** is a New York-based director, producer, and writer. She has worked on programming for WGBH, WNET, the Discovery Channel, TLC, and independent productions. She is currently producing a documentary about climate change conflicts in Africa for MediaStorm. Prior to this in 2008, she co-produced a two-hour special, 'Doctors' Diaries' and a medical series for Discovery. She holds a Bachelor's degree in environmental studies from Wellesley College and a Master's degree in journalism from Columbia University. 'Sun Come Up' is her first independent documentary.



## WikiLeaks

Švedska / Sweden  
2010, 58', boja, color, video

režija / directed by  
**Jesper Huor,**  
**Bosse Lindquist**  
fotografija / cinematography by  
**Lars Granstrand,**  
**Sven Lindahl**  
montaža / edited by  
**Michael Hallberg**  
producenti / producers  
**Bosse Lundquist,**  
**Jesper Huor**  
produkcija / produced by  
**SVT - Sveriges Television**

Od ljeta 2010. do danas Švedska je televizija pratila tajnu medijsku mrežu WikiLeaks i njezinog zagonetnog glavnog urednika Juliana Assangea. Izvještitelji Jesper Huor i Bosse Lindquist posjetili su ključne zemlje odakle WikiLeaks djeluje, razgovarali s najvažnijim članovima poput Assangea, nove glasnogovornice Kristinn Hrafnsson i ljudima poput Daniela Domscheit-Berga, koji pokreće vlastitu verziju: Openleaks.org! Kamo ta tajanstvena organizacija stremi? Jesu li jači nego ikada ili su ih pokorile SAD? Tko je Assange: šampion slobode, špijun ili silovatelj? Kakvi su njegovi ciljevi? Kakve su posljedice po internet?

**Jesper Huor**, rođen 1975. u Istočnom Berlinu, švedski je novinar i pisac. Autor je knjige 'The Last trip to Phnom Penh', a druga mu je knjiga, 'In the Meantime', izašla 2010. godine. Autor je i radio dokumentarca 'The Librarian', nominiranog za nagradu Ikaros te dobitnika Big Radio Prize 2009. Sljedeće je godine Huor realizirao hvaljeni radio dokumentarac 'The Goran Lindberg Riddle'.

**Bosse Lindquist**, rođen 1954., švedski je radijski i televizijski producent i pisac, direktor Dokumentarnog odjela nacionalne radijske mreže Švedskog radija od 2007. Od 1988. autor je i producent mnogih nagrađivanih dokumentarnih filmova.

*From summer 2010 until now, Swedish Television has been following the secretive media network WikiLeaks and its enigmatic Editor-in-Chief Julian Assange. Reporters Jesper Huor and Bosse Lindquist have traveled to key countries where WikiLeaks operates, interviewing top members, such as Assange, new Spokesperson Kristinn Hrafnsson, as well as people like Daniel Domscheit-Berg who now is starting his own version - Openleaks.org! Where is the secretive organization heading? Stronger than ever, or broken by the US? Who is Assange: champion of freedom, spy or rapist? What are his objectives? What are the consequences for the Internet?*

**Jesper Huor**, born 1975 in East Berlin, is a Swedish journalist and writer. He has written the book 'The Last Trip to Phnom Penh'. His second book, 'In the Meantime' came out in 2010. He also did radio documentary 'The Librarian' which was nominated for Ikaros Prize and won the Big Radio Prize in 2009. The following year Huor did the acclaimed radio documentary 'The Goran Lindberg Riddle'.

**Bosse Lindquist**, born in 1954, is a Swedish radio and TV producer and writer who is head of the national radio broadcaster Swedish Radio's Documentary Department since 2007. Since 1988 he has been an author and producer of many awarded documentaries.

# Zaboravljeni prostor

The Forgotten Space

Nizozemska, Austrija /  
The Netherlands, Austria  
2010, 112', boja, color, video

režija / directed by

**Allan Sekula, Noël Burch**

scenarij / screenplay by

**Allan Sekula, Noël Burch**

fotografija / cinematography by

**Attila Boa**

montaža / edited by

**Menno Boerema**

glazba / music

**Riccardo Tesi,**

**Louis Andriessen**

producenti / producers

**Joost Verhey, Frank van**

**Reemst, Ebba Sinzinger,**

**Vincent Lucassen**

produkcija / produced by

**Doc.Eye Film, WILDart FILM**

nagrade / awards:

Venice Film Festival 2010

- posebno priznanje žirija

programa Orizzonti / Jury's

Special Mention, Programme

Orizzonti, Gijón International

Film Festival 2010 - posebno

priznanje žirija / Special

Mention of the Jury



Sve dok ne nastupi oluja, more je zaboravljeno. No možda najgoru morską katastrofu uzrokuje globalni opskrbeni lanac koji vodi svjetsku ekonomiju prema propasti više od finansijskih špekulacija. Ovaj film prati teret u kontejnerima na brodovima, teglenicama, vlakovima i kamionima, osluškuje radnike, inženjere, planere, političare i one koje je marginalizirao svjetski prometni sustav. Posjećujemo poljoprivrednike i seljake u Nizozemskoj i Belgiji, potplaćene vozače kamiona u Los Angelesu, moreploce na golemim brodovima između Azije i Europe te tvorničke radnike u Kini, čije su niske plaće ključ ove slagalice. U Bilbao otkrivamo najsofisticiraniji izraz uvjerenja da su pomorska ekonomija i samo more nekako zastarjeli.

Još od početka 1970-ih radovi **Allana Sekule** s fotografskim isječcima, tekstovima, slajdovima i snimkama zvuka dotiču se filma, katkada se referirajući na određene filmove, a katkada djelujući kao 'raščlanjeni film'. Godine 2001. Sekula je realizirao prvo djelo koje je poželio nazvati filmom.

**Noël Burch** rođen je u San Franciscu 1932, a od 1951. živi u Francuskoj. Diplomirao je 1954. na Institutu za napredne filmske studije. Iako je poznat prvenstveno po svojim teorijskim tekstovima, oduvijek se deklarirao kao filmaš, a režirao je više od 20 naslova, uglavnom dokumentarnih.

*The sea is forgotten until disaster strikes. But perhaps the biggest seagoing disaster is the global supply chain, which perhaps in a more fundamental way than financial speculation leads the world economy to the abyss. The film follows container cargo aboard ships, barges, trains and trucks, listening to workers, engineers, planners, politicians, and those marginalized by the global transport system. We visit displaced farmers and villagers in Holland and Belgium, underpaid truck drivers in Los Angeles, seafarers aboard mega-ships shuttling between Asia and Europe and factory workers in China, whose low wages are the fragile key to the whole puzzle. In Bilbao, we discover the most sophisticated expression of the belief that the maritime economy, and the sea itself, is somehow obsolete.*

*Since the early 1970s Allan Sekula's works with photographic sequences, written texts, slide shows and sound recordings have traveled a path close to cinema, sometimes referring to specific films, sometimes operating like a 'disassembled movie'. In 2001 Sekula made the first work he was willing to call a film. Born in the USA (San Francisco, 1932), Noël Burch has been living in France since 1951. He graduated from the Institut des Hautes Etudes Cinématographiques in 1954. While primarily known for his theoretical writings, he has always positioned himself as a filmmaker and has directed over twenty titles, mostly documentaries.*



# Teen Dox

ZagrebDoxov termin u 16.00 sati rezerviran je za novi program, Teen Dox, namijenjen tinejdžerskoj populaciji, ali i svim ljudima koji se još uvijek trude proniknuti u tajne 'osjetljivih' godina ljudskog formiranja. U programu je devet dokumentaraca namijenjenih mladima, uz dodatno predstavljanje projekta vukovarskih srednjoškolaca 'Upoznajmo se' nastalog pod mentorstvom redatelja Gorana Devića.

Češka redateljica Helena Treštikova poznata je po dokumentarnim portretima koje snima kroz dugi vremenski period: jedan od njih, 'René', prikazan je na prošlom ZagrebDoxu. Ove godine Teen Dox donosi njen hvaljeni film 'Katka' o praškoj narkomanki koju je Treštikova pratila punih 14 godina.

Nakon dugog niza godina redatelj Kaleo La Belle konačno se susreće sa svojim zastranjelim ocem, starim hipijem Clouodom Rockom koji u životu ima samo dvije misije: drogirati se i voziti bicikl. Kaleo (koji se, prije nego što je promijenio ime, prema očevoj želji zvao Ganja) bilježi taj susret. Sličan susret priželjkuju protagonistice poljskog filma 'Izvan dosega', tinejdžerice Karolina i Natalia koje je majka napustila dok su bile male, a sada je poznaju samo s glasovne poruke na telefonskoj sekretarici. Redatelj Jakub Stożek prati jednu od sestara na putu u Pariz gdje se treba sastati s majkom.

U filmu 'Facebookov Adorno mi je promijenio život' saznajemo kako je filozofija pripadnika Frankfurtske škole i jednog od ključnih filozofa ljevice promijenila život mladog njemačkog studenta Georga Bocha i kliče njegovih frendova s Facebooka. Film se istovremeno bavi pitanjem izgradnje identiteta u našem vremenu i prostoru tagova, linkova i sučelja.

Zaigrani spoj umijeća storyboardinga i dokumentarizma, film 'Manjkavi' u režiji Andree Dorfman, također se bavi pitanjima izgradnje slike o sebi.

Prihvatanje sebe samih ne polazi za rukom pretilim i zbog toga marginaliziranim protagonistima nizozemskog dokumentarca autorice Maartje Bakers, 'Veliki': Dylanu (15) i Frederieki (15). Još jedan nizozemski dox, 'Sve što smo oduvijek željeli', upoznaje nas s mladim, lijepim i uspješnim Nizozemcima na pragu zrelosti. Malo grebanja ispod površine u režiji Sarah Matilde Domogala otkriva da ispod blještave fasade teku rijeke nesigurnosti, nesanice i antidepresiva.

Autor koji je na prošlogodišnjem ZagrebDoxu portretom japanskog profesora Baltazara u 'Izumu doktora Nakamatsa' dobro nam smijao publiku, Kaspar Astrup Schröder, ove godine ponovo gostuje u festivalskom programu svojim najnovijim filmom, 'Moje mjesto za igru'. Fantastično snimljen, film istražuje kako parkour (slobodno kretanje) i freerunning (slobodno trčanje) mijenjaju percepciju urbanog prostora te kako prostori i građevine po kojima se kreću mijenjaju njih.

Osim projekta vukovarskih srednjoškolaca u programu je još jedan Teen Dox domaće proizvodnje, riječ je o filmu 'Heaven Spot' Brune Zagorščaka nastalom u produkciji Transmeet.tv-a o zagrebačkim grafiterima Smacku, Moneu i Lunaru.

Petra Hofbauer

*Four PM at ZagrebDox is now the time reserved for a new programme, Teen Dox, intended for teenage population, as well as all those still trying to discover the secrets of the 'sensitive' years of one's formation. The programme consists of nine documentaries dedicated to the young, with an additional presentation of the project realised by Vukovar high school students, 'Let's Get to Know Each Other', mentored by director Goran Dević.*

*Czech director Helena Treštkova is known for her diachronic portraits of people filmed through a longer period of time. One of them, 'René', was screened at last year's ZagrebDox. This year Teen Dox present another of her acclaimed works, 'Katka', about a drug addict from Prague, followed by Treštkova for entire 14 years.*

*After many years, director Kaleo La Belle finally meets his stranded father, old hippie Cloud Rock, who has only two missions in life: take drugs and ride a bicycle. Kaleo (before he changed his name, he used to be called Ganja, after his father's wish) documents this encounter. A similar encounter is the wish of the protagonists of the Polish film 'Out of Reach', teenagers Karolina and Natalia. Their mother abandoned them when they were children and now they only know her voice from the answering machine. Director Jakub Stożek accompanies one of them on her trip to Paris, where she is supposed to meet her mother. The film 'Facebook's Adorno Changed My Life' tells the story how Frankfurt school philosophy and one of the key leftist philosophers changed the lives of young German student Georg Boch and his Facebook friends. The film tries to answer the question of building one's identity in this time of tags, links and interfaces.*

*A playful combination of storyboarding and documentary practice, the film 'Flawed' by Andrea Dorfman also deals with the issue of self-portrayal.*

*Self-acceptance is a difficult thing for the obese and thus marginalised protagonists of the Dutch documentary Maartje Bakers, 'Big': Dylan (15) and Frederieke (15). Another Dutch dox, 'All We Ever Wanted', introduces us to young, beautiful and successful Dutch people reaching maturity. Scratching under the surface, director Sarah Matilde Domogala reveals rivers of insecurity, insomnia and anti-depressants flowing under the glamorous facade.*

*The author gave the last year's ZagrebDox audience a good laugh with his portrayal of Japanese professor Baltazar in 'The Invention of Dr. Nakamats', Kaspar Astrup Schröder, this year again takes part in the festival programme with his latest film, 'My Playground'. Outstandingly created, this film explores how parkour and freerunning change the perception of urban space and how spaces and buildings they move around change them.*

*In addition to the project by Vukovar high school students, there is another homemade teen Dox, 'Heaven Spot' by Bruno Zagroščak, produced by Transmeet. Tv, about graffiti masters from Zagreb, Smack, Mone and Lunar.*

*Petra Hofbauer*

# Facebookov 'Adorno mi je promijenio život'

Facebook's 'Adorno  
Changed My Life'

Italija / Italy  
2010, 28', boja, color, video

režija / directed by

**Georg Boch**

montaža / edited by

**Luigi Pepe**

glazba / music

**Willem van Ekeren, Lanark**

producenti / producers

**Georg Boch, Georg Zeller**

produkcija / produced by

**ZeLIG**

## انجمن طرفداران تئودور آدورنو – Theodor Adorno

Wall

Info

Discussions

### Basic Info

Name: انجمن طرفداران تئودور آدورنو – Theodor Adorno  
Category: Common Interest – Philosophy  
Description: تئودور لودویگ ویزنگروند آدورنو  
(در آلمان): Theodor Ludwig Wiesengrund

Dokumentarni film o sveprisutnoj izolaciji na društvenim mrežama, o autoportretiranju u vrtlogu kontradikcija: gdje su imena tagovi, riječi linkovi, a niti jedno sučelje nije nedužno.

**Georg Boch** rođen je 1988. u njemačkom gradu Bielefeldu. Njegov interes za sliku u pokretu u doba interneta odveo ga je 2007. na studij dokumentarnog filma i novih medija u Školu Zelig u Bolzanu. Filmografija: 'Facebookov 'Adorno mi je promijenio život' (2010), 'The Sued Generation' (2009), 'adornotube' (2007, projekt s YouTubea), 'Der Tag an dem wir Kontakt aufnahmen' (2006).

*Documentary about our hyper-connected isolation in social networks, about self-portrayal in the midst of contradictions: Where names are tags, words are links and none of the interfaces are innocent.*

**Georg Boch** was born in 1988 in Bielefeld (Germany). Boch's fascination for the moving image in times of the Internet lead him to study since 2007 at the Zelig School for documentary-film and new media in Bolzano. Filmography: 'Facebook's 'Adorno Changed My Life' (2010), 'The Sued Generation' (2009), 'adornotube' (2007, YouTube project), 'Der Tag an dem wir Kontakt aufnahmen' (2006).



## Heaven Spot

Hrvatska / Croatia  
2010, 30', boja, color, video

režija / directed by  
**Bruno Zagorščak**  
scenarij / screenplay by  
**Bruno Zagorščak**  
fotografija / cinematography by  
**Igor Bogdanović,**  
**Bruno Zagorščak**  
montaža / edited by  
**Bruno Zagorščak**  
glazba / music  
**Rapo feat. Ropez & Target,**  
**Fanatiks feat. KBC,**  
**Kandžija, Doki Dok**  
producent / producer  
**Bruno Zagorščak**  
produkcija / produced by  
**Transmeet.Tv**

Radovi naslikani na teško dostupnim mjestima i prometnim znakovima na autoputu teško se skidaju. Zbog prirode mjesta, takvi se radovi često izvode pod opasnim uvjetima, no time povećavaju umjetnikovu slavu. Grafiteri Smack, Mone i Lunar pričaju o svojoj strasti, glazbi i predanosti...

**Bruno Zagorščak** rođen je u Zagrebu. Montažer, snimatelj i animator, radi kao snimatelj za Transmeet.Tv i Neuralab.

*Pieces that are painted in unreachable places such as rooftops and freeway signs are hard to remove. Such pieces, by the nature of the spot, often pose dangerous challenges to be executed, but may increase an artist's notoriety. Check out graffiti artists Smack, Mone and Lunar talk about their passion, about music, dedication...*

**Bruno Zagorščak** was born in Zagreb. He is an editor, cameraman and animator who works as a videographer for Transmeet.Tv and Neuralab.

# Izvan dosega

Out of Reach

*Poza zasiegciem*

Poljska / Poland  
2010, 30', boja, color, video

*režija / directed by*

**Jakub Stożek**

*scenarij / screenplay by*

**Jakub Stożek**

*fotografija / cinematography by*

**Michał Sosna**

*montaža / edited by*

**Jakub Stożek**

*producenti / producers*

**Natalia Bartkiewicz-**

**Koszalka**

*produkcija / produced by*

**Darklight Film Studio**

*nagrade / awards:*

*Sundance Film Festival 2010*

*- Special Mention / posebno*

*priznanje, Krakow Film Festival*

*2010 - The Golden Dragon /*

*Zlatni zmaj, Timishort Film*

*Festival 2010 - Honourable*

*Mention in the National*

*Competition / posebno*

*priznanje u nacionalnoj*

*konkurenciji*



Karolina i Natalia traže utočište u bjezgu od dominantnog oca te se prisjećaju tužnog djetinjstva bez majke u podrumu stambene zgrade. Kada se loš vid mlade sestre stane pogoršavati, djevojke odlučuju pronaći svoju majku Boženu koja je napustila obitelj dok su bile mlade. Redatelj Jakub Stożek prati Karolinu na putu u Pariz, gdje se starija sestra trebala naći s majkom koju poznaje samo s glasovne poruke na sekretarici telefona na koji se nikada ne javlja. Hoće li kćer uspjeti uspostaviti vezu s majkom koju nije vidjela četrnaest godina?

**Jakub Stożek** rođen je 1978. u Krakowu. Godine 2001. diplomirao je na Odsjeku za englesku filologiju Jagelonskog sveučilišta u Krakowu, a 2008. na Odsjeku za radio i televiziju na Šleskom sveučilištu u Katowicama. Autor je kratkih igranih i dokumentarnih filmova koji su se prikazivali na festivalima u Poljskoj i svijetu: 'No Collapse' (2008), 'Everything Will Be Fine' (2006), 'From a Distance' (2006).

*Karolina and Natalia seek refuge from their domineering father and reminiscence about sad childhood without a mother in a basement of their block of flats. When the younger sister's poor eyesight starts to deteriorate, the girls decide to find Bożena, their mother, who left the family when they were young. The director, Jakub Stożek, accompanies Karolina on her journey to Paris where the older sister is supposed to meet the mother whom the girls know only from the voice message left on the phone she never answers. Will the daughter be able to establish a bond with the mother she has not seen for fourteen years?*

**Jakub Stożek** is born in Krakow, 1978. In 2001 he graduated from the Department of English Philology at the Jagiellonian University in Krakow. In 2008 he graduated from the Department of Radio and Television at the University of Silesia in Katowice. Author of short feature and documentary films presented and awarded at film festivals in Poland and abroad: 'No Collapse' (2008), 'Everything Will Be Fine' (2006), 'From a Distance' (2006).



## Katka

Republika Češka /  
Czech Republic  
2010, 90', boja, color, 35 mm

režija / directed by  
**Helena Třeštková**  
scenarij / screenplay by  
**Helena Třeštková**  
fotografija / cinematography by  
**Vlastimil Hamernik, Kristian  
Hynek, Tomas Trestik**  
montaža / edited by

**Jakub Hejna**  
producent / producer  
**Kateřina Černá**  
produkcija / produced by  
**Negativ s.r.o.**

nagrade / awards:  
RIDM-Montreal International  
Documentary Festival  
2010 - DocTape Award,  
Nagrada Češkog udruženja  
filmskih kritičara za najbolji  
dokumentarni film 2010. /  
Czech Film Critics Awards 2010  
- Best Documentary

Film Helene Třeštkove dojmljivo je dokumentarno ostvarenje koje prati četrnaest godina u životu mlade narkomanke i njezine jalove bitke s ovisnošću. Zašto se počela drogirati? Tvrdi da je željela biti drugačija. Godina je 1996, a devetnaestogodišnja Katka živi u terapijskoj zajednici Sananim u gradu Němčice nadajući se normalnom životu – sanja o tome kako bi jednoga dana imala dečka, pa čak i obitelj. No sretnoga kraja nema. Redateljica prati Katkin silazak u vrtlog krađe, prostitucije, fizičkog i psihičkog propadanja – vrtlog koji tek tu i tamo prekidaju kratkotrajni bljeskovi nade i odlučnosti da se prestane drogirati. Katkina je želja iskrena, no droga na kraju uvijek pobjeđuje. Hoće li Katka naposljetku pronaći snage kada ostane trudna, a majčinstvo joj ponudi životnu motivaciju?

**Helena Třeštková** studirala je dokumentarni film na Filmskoj akademiji u Pragu, FAMU. Od 1974. radi kao profesionalna filmska umjetnica. Snimila je pedesetak dokumentarnih filmova različite duljine na teme osobnih međudnosa i društvenih problema. Punih je šest godina njezina prva serija filmova protoka vremena (time-lapse) pratila svakodnevicu nekolicine mladih bračnih parova od trenutka vjenčanja. 'Katka' je - nakon 'Marcela' (2007) i 'René' (2008) - treći dio serije filmova u kojima se dugotrajno promatraju žene i muškarci.

*Helena Třeštková's film is a remarkable documentary tracing fourteen years in the life of a young junkie and her futile battle with drug addiction. Why did she start taking drugs? She claims she wanted to be different. The year is 1996 and 19-year-old Katka lives in the Sananim therapy community in the town of Němčice hoping for a normal life – she dreams of having a boyfriend and even a family, some day. But there's no happy ending. The director records Katka's descent over the years into a spiral of theft, prostitution, physical and psychological deterioration – a spiral that is broken only by brief flashes of hope and resolutions to stop taking drugs. Katka's desire is sincere, but in the end drugs always win. Will Katka finally find the strength when she becomes pregnant and motherhood offers her life-sustaining motivation?*

**Helena Třeštková** studied documentary filmmaking at the Prague Film Academy, FAMU. Since 1974 she has worked as a professional filmmaker, shooting almost fifty documentary films of various lengths on themes of interpersonal relationships and social problems. In the course of time, she specialized in the longitudinal approach, following people's life stories on long-term basis. For a period of six years, her first series of time-lapse films followed the everyday lives of several young married couples from the moment of their wedding. After 'Marcela' (2007) and 'René' (2008), 'Katka' represents the third part of a series of long-term observational films on women and men.

# Manjkavi

Flawed

Kanada / Canada  
2010, 13', boja, color, video

režija / directed by

**Andrea Dorfman**

scenarij / screenplay by

**Andrea Dorfman**

montaža / edited by

**Françoise Laprise**

producent / producer

**Annette Clarke**

produkcija / produced by

**National Film Board of  
Canada**

nagrade / awards:

Shortfest 2010 - Jury Special

Citation / posebno

priznanje žirija



Film 'Manjkavi' prekrasno je ostvarenje koje stiže iz živopisne mašte Andree Dorfman, dražestan mali film o velikim idejama. Redateljica ima nevjerovatnu sposobnost da preobrazi nešto veoma osobno u univerzalno mudro. U filmu 'Manjkavi' spretno prikazuje susret s potencijalnim ljubavnim partnerom, ispitujući vlastitu privlačnost i neugodnu mogućnost ljubavi. No 'Manjkavi' se na kraju manje bavi time mogu li se cura i dečko slagati, a više time može li djevojka prihvatiti samu sebe sa svim manama i vrlinama. 'Manjkavi' je ujedno i prekrasan hommage umjetnosti animacije te počast umijeću storyboardinga, vjekovnog načina uprizorenja koje pokazuje put prema dramskom vrhuncu priče.

**Andrea Dorfman** umjetnica je i redateljica koja živi i radi u Halifaxu, Nova Scotia. Nakon što je 1990-ih snimala kratke eksperimentalne i igrane filmove, godine 2000. producirala je, napisala, snimila i režirala svoj prvi dugometražni film 'Parsley Days'. Režirala je, producirala i surađivala na scenariju nagrađivane CBS-ove televizijske serije 'Street Cents' (2000-2003), a zatim je snimila svoj drugi dugometražni rad 'Love That Boy' (2003) te kratki film 'There's a Flower in My Pedal' (2004). Njezin prvi dokumentarac, 'Sluts' (2005), snimljen je za IFC i Life Network, a bavi se mitologijom koja okružuje srednjoškolke nazivane 'droljama'.

'Flawed' is nothing less than a beautiful gift from Andrea Dorfman's vivid imagination, a charming little film about very big ideas. Dorfman has the uncanny ability to transform the intensely personal into the wisely universal. In 'Flawed' she deftly traces her encounter with a potential romantic partner, questioning her attraction and the uneasy possibility of love. But, ultimately, 'Flawed' is less about whether girl can get along with boy than whether girl can accept herself, imperfections and all. In many ways, 'Flawed' is both an exquisite tribute to the art of animation and a loving homage to storyboarding, a time-honoured way of rendering scenes while pointing the way to the dramatic arc of the tale.

**Andrea Dorfman** is an artist and filmmaker based in Halifax, Nova Scotia. After making short experimental and dramatic films in the '90s, Dorfman produced, wrote, shot and directed her first feature film, 'Parsley Days' (2000). After directing, producing and co-writing three seasons of the award-winning CBC-TV series 'Street Cents' from 2000 to 2003, Dorfman made her sophomore feature 'Love That Boy' (2003). This was followed by her short film 'There's a Flower in My Pedal' (2004). Her first documentary, 'Sluts' (2005), made for the IFC and Life Network, explores the mythology surrounding high school students labeled 'slut'.





## Moje mjesto za igru

My Playground

Min legeplads

Danska / Denmark  
2010, 51', boja, color, video

režija / directed by

**Kaspar Astrup Schröder**

scenarij / screenplay by

**Kaspar Astrup Schröder**

fotografija / cinematography by

**Kaspar Astrup Schröder**

montaža / edited by

**Kaspar Astrup Schröder**

producent / producer

**Kaspar Astrup Schröder**

produkcija / produced by

**KSPR**

'Moje mjesto za igru' istražuje kako parkour (slobodno kretanje) i free-running (slobodno trčanje) mijenjaju percepciju urbanog prostora te kako prostori i građevine po kojima se kreću mijenjaju njih. Radnja je uglavnom smještena u Kopenhagenu, a film prati Team JiYo tijekom istraživanja grada i pronalaženja prepreka, no prati i njihov posjet Japanu, Kini i SAD-u. Nagradivani arhitekt Bjarke Ingels, osnivač tvrtke BIG Architects, zadivljen je time kako Team JiYo shvaća arhitekturu te ih vodi u svoje zgrade da istraže i razviju svoje vještine.

**Kaspar Astrup Schröder**, rođen 1979. u Danskoj, samouk je likovni umjetnik i dizajner. Iako živi i radi u Kopenhagenu, često radi i u Aziji. Izlagao je vizualne radove, a izdao je i glazbu u Kopenhagenu, Amsterdamu, Bruxellesu, New Yorku, Shenzhenu i Tokiju. Schröderov dokumentarac 'City Surfers' (2007) osvojio je nagradu za najbolji danski film i Filmic Award na festivalu D.A.F.F. 'Izum doktora Nakamatsa' (2009) imao je svjetsku premijeru na IDFA-inom natjecanju srednjometražnih filmova 2009, a otad je proputovao više od 20 zemalja. Film 'Moje mjesto za igru' (2010), koji istražuje pojavu parkoura i freerunninga u svijetu, odabran je u natjecateljski program DOC U! i panoramu na IDFA-i.

*'My Playground' explores the way Parkour and Freerunning is changing the perception of urban space and how the spaces and buildings they are moving on are changing them. Mainly set in Copenhagen the film follows Team JiYo as they explore the city and encounter the obstacles it presents, as well as well as visiting Japan, China and USA. Award winning architect Bjarke Ingels, founder of BIG Architects, is fascinated by the way Team JiYo convey architecture and takes the team to his buildings, to explore and unfold their skills.*

**Kaspar Astrup Schröder**, born in 1979 in Denmark, is a self-taught visual artist and designer. Though based in Copenhagen, he often works in Asia. He has exhibited visual work and released music in Copenhagen, Amsterdam, Bruxelles, New York, Shenzhen and Tokyo. Schröder's documentary 'City Surfers' (2007) won Best Danish Film and Filmic Award at the D.A.F.F. Festival. 'The Invention of Dr.Nakamats' (2009) enjoyed its world premiere in IDFA's Mid-Length Competition in 2009 and has travelled to more than 20 festivals since. 'My Playground' (2010), exploring Parkour and Freerunning around the world, is selected for the DOC U! Competition and Panorama at IDFA.

# Onkraj ovog mjesta

Beyond This Place

Švicarska, Njemačka /  
Switzerland, Germany  
2010, 95', boja, color, 35 mm

režija / directed by

**Kaleo La Belle**

fotografija / cinematography by

**Kaleo La Belle, Simon Weber**

montaža / edited by

**Tania Stöcklin**

glazba / music

**Sufjan Stevens, Ray Raposa**

producenti / producers

**Patrick M. Müller,**

**Sebastian Zembo**

produkcija / produced by

**Docmine Productions AG,**

**Mixtvision**

nagrade / awards:

Krakow Film Festival 2010 -

Golden Horn for Best Feature

Documentary / Zlatni rog

za najbolji dugometražni

dokumentarni film

Visions du Réel Film Festival

2010 - Prix Création for Most

Innovative Film / Nagrada

Création za najinovativniji film



'Drogiran već 40 godina' riječi su kojima Cloud Rock La Belle opisuje svoj život. Drogiranje i mahnito bicikliranje jedino je čemu je Cloud ostao vjeran čitavog života, a sada njegov sin, Kaleo La Belle, izaziva svojeg ekscentričnog oca na putovanje biciklom. Vozeći bicikl pacifičkim sjeverozapadom, Kaleo preispituje očevu potragu za istinom, ali i zahtjeva opravdanje za njegovu odsutnost u svojem životu. 'Onkraj ovog mjesta' istražuje propali odnos između oca i sina, Clouda Rocka i Kalea, te propitkuje je li hipijevski koncept slobode ipak uspio.

**Kaleo La Belle** rođen je u Mauiu na Havajima. Studirao je likovnu umjetnost u New Yorku i film u Švicarskoj, gdje živi i radi. Redatelj je dokumentarnih filmova 'Crooked River' i 'Onkraj ovog mjesta'. Međunarodno je aktivan kao redatelj i snimatelj dokumentarnih filmova.

'Stoned for 40 Years' is how Cloud Rock La Belle describes his life. Taking drugs and intense cycling are the only things to which Cloud has remained faithful throughout his life. Now his son, Kaleo La Belle, challenges his eccentric father to a bike trip. Cycling through the Pacific Northwest, Kaleo questions his father's search for truth and demands justification for his absence in his life. 'Beyond This Place' explores Kaleo and Cloud Rock's failed father and son relationship, and questions whether the hippie concept of freedom ultimately succeeded.

**Kaleo La Belle** is born in Maui, Hawaii. He studied fine arts in New York and filmmaking in Switzerland. Based in Switzerland, he is the Director of documentary films 'Crooked River' and 'Beyond This Place', and works internationally as a director and cinematographer of documentary films.



# Sve što smo oduvijek željeli

All We Ever Wanted

*Alles wat we wilden*

Nizozemska / The Netherlands  
2010, 49', boja, color, video

režija / directed by

**Sarah Mathilde Domogala**

scenarij / screenplay by

**Sarah Mathilde Domogala**

fotografija / cinematography by

**Wiro Felix**

montaža / edited by

**Axel Skovdal Roelofs**

producent / producer

**Gijs Kerbosch**

produkcija / produced by

**100% Halal**

Niki misli da u životu treba zgrabiti što god je više moguće. Ako to ne učiniš, samo ćeš sebe moći kriviti. Nikin svjetonazor otkriva srž problema koji pogađa i mnoge njezine vršnjake. Svi su oni obećavajući i uspješni u svom poslu, no prijeti im opasnost da će postati žrtve vlastitih ambicija te normi uspjeha i sreće koje su si sami odredili. Ciljevi su im ambiciozni, ali bore se s činjenicom da nisu savršeni i da im posao ne ide uvijek od ruke. U suvremenu društvu mogućnosti su bezbrojne, uvijek znamo što se događa u svijetu, uvijek nas netko izvještava o tome koliko su drugi brzi i uspješni, a to ima i svoju lošu stranu. Stres uzima danak: Emiel, komercijalni direktor i majstor tetovaže, borio se s teškim napadajima panike, Niki, modna dizajnerica, već neko vrijeme pije antidepresive, a Daniel, nedavni diplomant umjetničke škole i ilustrator, bori se s opsesivno-kompulzivnim poremećajem.

**Sarah Mathilde Domogala** (1978) živi i radi u Amsterdamu kao redateljica dokumentarnih filmova. Njezini filmovi proizlaze izravno iz svakodnevice, a snažno ih određuju umjetnost, filozofija i jednostavnost. Pokušava vidjeti svjetlo u svakoj osobi ili temi kojom se bavi. Njezine filmove pokreću atmosfera i poezija, ali uvijek idu ukorak sa suvremenim supkulturama, odakle i sama potječe.

*In Niki's opinion, you should take whatever you can in life. If you do not, you have no one to blame but yourself. Niki's mentality gets at the heart of a dilemma that plagues her and many of her peers. They are all promising and successful in what they do, but they run the risk of falling victim to their own ambitions and the standards of success and happiness that they have set for themselves. They aim high but struggle with the fact that they are not perfect, and that work does not always go their way. In contemporary society, the possibilities are endless, you always know what is going on in the world, and there is always someone telling you how fast and successful others are, but apparently this has its downside. Stress can take its toll: Emiel, a commercial director and tattoo artist, had to cope with severe panic attacks. Niki, a fashion designer, has been on antidepressants for some time now. Daniel, a recent art school graduate and illustrator, deals with obsessive-compulsive disorder.*

**Sarah Mathilde Domogala** (born 1978) is an Amsterdam based director of documentary films. Her films are a direct result of her daily life. A strong influence of art, philosophy and simplicity defines her work. She tries to catch the light in every person or subject she encounters. Her films are driven by atmosphere and poetry, but always breathe in the pace of the contemporary subcultures she has her roots in.

# Veliki

Big

Dik

Nizozemska / The Netherlands  
2010, 54', boja, color video

režija / directed by

**Maartje Bakers**

fotografija / cinematography by

**Aage Hollander**

montaža / edited by

**Denise Janzee**

glazba / music

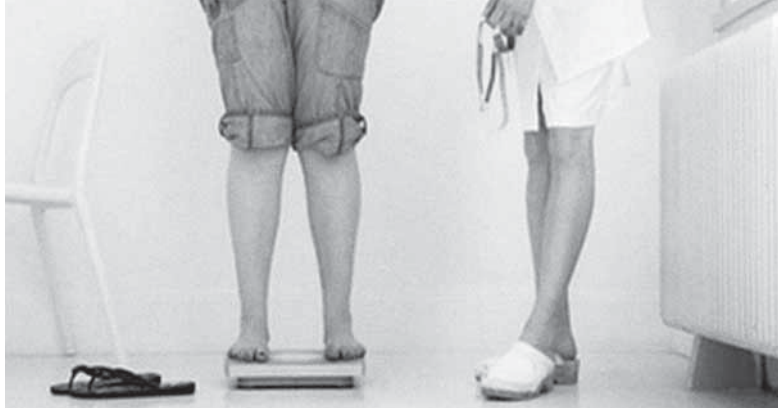
**Hans Helewaut**

producent / producer

**Frank van den Engel**

produkcija / produced by

**Zeppers Film & TV**



U proteklih je deset godina u Nizozemskoj eksplodirao broj djece teže od stotinu kilograma. Čak svako osmo dijete u dobi od šest do šesnaest godina bori se s prekomjernom težinom ili čak (bolesnom) pretilošću. Dylan (15) i Frederieke (15) također su ozbiljno predebeli. Teški su od vrlo ranog djetinjstva, a često se osjećaju ružnima i manje vrijednima. 'Debeli bi ljudi trebali manje jesti i više vježbati,' često čuju. No mladima kao što su Dylan i Frederieke to je lakše reći nego učiniti. Poput mnoge pretilo djece, mnogo toga ih brine. Primjerice, marginalizirani su u školi, a niti kod kuće stvari ne idu baš glatko. 'Jedenje je poput droge', kaže Frederieke. Baš kao i Dylan, ima vrlo malo prijatelja. Kada Frederieke i Dylan krenu u kamp za pretilu djecu, postupno se počinju osjećati manje izoliranima. Zahvaljujući podršci supatnika, malo-pomalo im se vraća samopouzdanje.

**Maartje Bakers** (1975) producentica je i redateljica dokumentarnih filmova i radijskih dokumentaraca. Projekti koje je režirala ili producirala prenosi su brojne nizozemske TV-postaje kao što su NPS, IKON/HUMAN i VPRO, a njezini su filmovi prikazani na nekoliko filmskih festivala, primjerice na IDFA-i i Nederlands Filmfestivalu. Od 2002. predaje na Odsjeku za umjetnost, medije i tehnologiju pri Umjetničkoj školi u Utrechtu.

*The number of children that weigh over a hundred kilograms has grown explosively in the Netherlands in the past ten years. No less than one in eight children between 5 and 16 struggle with being overweight or even with (morbid) obesity. Dylan (15) and Frederieke (15) are severely overweight as well. They have been heavy since they were very young and often feel ugly and inferior. 'Fat people should eat less and exercise more,' they are often told. But for young people such as Dylan and Frederieke that is easier said than done. Like many children who are overweight, they have a lot on their mind: they are ostracized at school, for instance, and even at home things don't always run smoothly. 'Eating is actually a drug,' Frederieke says. Like Dylan, she has few social contacts. When Frederieke and Dylan attend a camp for overweight children, they slowly become less isolated. Thanks to the support of their fellow sufferers, they gain back their self-confidence bit by bit.*  
**Maartje Bakers**, born 1975, works as a producer and a director for documentary films and radio documentaries. Projects directed or produced by Bakers were broadcasted by a range of Dutch public TV-channels, such as NPS, IKON/HUMAN and VPRO. Her films were screened at several film festivals, such as IDFA and Nederlands Filmfestival. Bakers is a Lecturer at the Utrecht School of the Arts; Faculty of Art, Media & Technology since 2002.



## Upoznajmo se

Let's Get to Know  
Each Other

Hrvatska / Croatia  
2010, 43', boja, color, video

mentori / mentors: režija /  
direction: **Goran Dević**;  
fotografija / cinematography

**Almir Fakić**; montaža /  
editing: **Vlado Gojun**

producent / producer

**Anita Juka**

produkcija / produced by

**Otvorena medijska  
grupacija, 4 Film**

Dokumentarni projekt učenika Vukovarskih srednjih škola.

Cilj je projekta doprinijeti razvoju multikulturalnosti i tolerancije zajedničkim radom vukovarskih srednjoškolaca na produkciji dokumentarnih filmova. Realizirani filmovi:

### **Mala zemlja, Beetle Country, 12'**

grupa autora / group of authors: Marko Pavelić, Marija Vida, Elena Vilček, Nataša Mišić, Nada Đuričić, Antonija Pandžić, Žana Kunji

Kako grad Vukovar i međunacionalne odnose u njemu vidi čovjek koji se doselio sa drugog kontinenta? Wu Ren je vlasnik male kineske trgovine i fotograf lokalnog nogometnog kluba.

*The city of Vukovar and international affairs through the eyes of someone who moved from another continent. Wu Ren is the owner of a small Chinese shop and photographer of the local football club.*

### **Služba u Vukovaru**

*God's Service in Vukovar, 12'*

grupa autora / group of authors: Marko Pavelić, Domagoj Grdović, Danijela Kuveždić, Tereza Sljepčević, Nikolina Burgar, Mario Ivanković, Mery Mecanović, Toni Bačić  
Portret mladog franjevca Danijela, aktivnog u zajednici i posebno omiljenog među mladima.

*The portrait of Danijel, a young Franciscan, active in the community and especially favoured by the young.*

*A documentary project by Vukovar high school students.*

*The aim of the project was Vukovar high school students' contribution to the development of multiculturalism and tolerance through documentary film production. Films realised:*

### **Učenik učenicima**

*From One Student to Another, 11'*

grupa autora / group of authors: Tamara Žarković, Violeta Mazur, Filip Markanović, Matija Marinković, Jovana Stojaković

Nakon višegodišnjeg školovanja u Indiji i SAD-u mladi profesor Nenad razmišlja treba li ostati u Vukovaru ili svoju sreću tražiti na nekom drugom mjestu?

*After years of studying in the USA and India, young teacher Nenad ponders over the choice between staying in Vukovar or trying his luck elsewhere.*

### **Znaš, Like, 8'**

grupa autora / group of authors: Strahinja Đuričić, Jovana Stojaković, Jelena Čirić, Aleksandar Čečavac, Filip Markanović, Stanislava Mutapčić

Luiza je u Poljskoj studirala hrvatski jezik, a u Vukovar je došla godinu dana volontirati. Koje je probleme ovdje zatekla? Luiza studied Croatian language in Poland and came to Vukovar to volunteer for a year. What kind of problems did she encounter upon her arrival?



# Majstori doxa

Masters of Dox

Američkog redatelja Fredericka Wisemana, koji je u zadnjih 40 godina režirao otprilike po jedan dokumentarni film na godinu, struka smatra jednim od najzanimljivijih živućih dokumentarista. U fokusu Wisemanova stvaralaštva redovno se nalaze institucije preko kojih otkriva nejednakosti američkog društva. U najnovijem filmu, 'Dvorana za boks', Wiseman se okreće neuglednoj dvorani za boks u Austinu (Teksas) u kojoj, zahvaljujući vlasniku Richardu Lordu, vlada prisna atmosfera. Za razliku od muževnog ozračja koje često prati boksački milje, Lordova dvorana mjesto je gdje su svi dobrodošli, bez obzira na dob, spol ili etničku pripadnost, a tek nekolicina Lordovih boksača sanja o natjecanju na najvišoj razini. Ne obazirući se na krv ili ozljede, tema 'Dvorane za boks' metode su kojima treneri postižu potrebnu stegu, brzinu i izdržljivost te ples koji se odvija unutar ringa, a koji Wiseman (ujedno montažer i producent filma) reproducira suptilnim montažnim postupcima.

U programu Majstori doxa bit će prikazan i 'Erotic Man', provokativni film redatelja i pjesnika Jørgena Letha, vodeće figure svjetske eksperimentalno-dokumentarne produkcije te jednog od pionira suvremene danske kinematografije, javnosti najpoznatijem po projektu 'Pet opstrukcija' koji je realizirao s Larsom von Trienom. U filmu 'Erotic Man' Leth putuje svijetom i stvara autobiografski filmski esej o prirodi 'erotskog'. Nakon premijere u Torontu Lethova senzualna istraga našla se na udaru kritike (magazin Variety film naziva sramotnim), a sam je autor u Danskoj bio izložen žestokoj medijskoj paljbi. Tome nije pomogla ni činjenica što je Leth, kao počasni konzul na Haitiju, imao intimnu vezu s maloljetnicom koju je opisao u svojim memoarima 'Imperfect Man'.

U programu su i dvije 'Majstorice doxa': Kim Longinotto istaknuta je i višestruko nagrađivana britanska redateljica poznata po dokumentarnim portretima snažnih žena. Njezin zadnji film, 'Ružičasti sariji', donosi priču o Sampat Pal Devi i njejoj 'ružičastoj bandi' žena koje se brinu za prava zlostavljanih žena u Indiji. Ime Jennifer Fox dobro nam je poznato. Njena dokumentarna sapunica 'Letenje: isповijesti slobodne žene' izazvala je veliko zanimanje publike na ZagrebDoxu 2007. godine. Njen novi film, 'Moja reinkarnacija' uključuje dvadesetogodišnje praćenje tibetanskog učitelja i njegova sina koji tvrdoglavo odbija prihvatiti svoju sudbinu reinkarniranog učitelja te umjesto toga odabire karijeru u Italiji.

Jedan od 'Majstora doxa' istaknuti je hrvatski dokumentarist Eduard Galić, kojemu će na festivalu biti posvećena autorska večer po izboru Hrvoja Turkovića. Galić je jedan od najproduktivnijih hrvatskih filmskih i televizijskih redatelja uopće, čije stvaralaštvo traje posljednjih 45 godina. Među slavne 'čiste' dokumentariste Majstorima doxa potkrao se i Abel Ferrara, koji je svjetsku slavu postigao igranim filmovima. Njega su fatalističke priče skupine zatvorenica, koje je intervjuirao u talijanskom državnom zatvoru Pozzuoli, toliko dojmile da je odlučio snimiti film 'Napoli, Napoli, Napoli', kompleksni mozaik o Napulju i Napolitancima.

Petra Hofbauer



American director Frederick Wiseman, who has annually directed on average one film in the last 40 years, is considered by film professionals to be one of the most interesting living documentarians. The focus of Wiseman's work is regularly institutions that he uses to reveal inequalities in the American society. In his latest film, 'Boxing Gym', Wiseman turns to an unprepossessing boxing gym in Austin, Texas, with a cheerful atmosphere thanks to its owner, Richard Lord. Unlike the masculine mood often accompanying the boxing sphere, Lord's gym is a place where everyone is welcome, regardless of age, sex or ethnicity. Only a few of Lord's boxers dream of competing at a higher level. Ignoring blood or injuries, the subject matter of 'Boxing Gym' are methods used by coaches to attain the necessary discipline, speed and stamina, as well as the dance taking place inside the ring, reproduced by Wiseman (also editor and producer) by refined editing techniques.

The Masters of Dox programme will also screen 'Erotic Man', a provocative film by director and poet Jørgen Leth, the leading personality of international experimental-documentary production and one of the pioneers of contemporary Danish film, most famous for his project 'The Five Obstructions', created with Lars von Trier. In 'Erotic Man', Leth travels the world and creates an autobiographic film essay on the nature of 'eroticism'. Following its Toronto premiere, Leth's sensual investigation was fiercely attacked by the critics (The Variety called it shameless), while in Denmark the filmmaker himself was exposed to severe media assaults. The fact that Leth, as an attaché in Haiti, had an intimate relationship with a minor, described in his memoirs 'Imperfect Man' was of no help.

The programme also includes two 'Mistresses of Dox': Kim Longinotto is an acclaimed award-winning British director known for her documentary portrayals of powerful women. Her latest film, 'Pink Saris', tells the story of Sampat Pal Devi and her 'pink gang' of women fighting for the rights of abused women in India. The name Jennifer Fox is well known to all of us. Her docu-soap 'Flying: Confessions of a Free Woman' attracted great attention at 2007 ZagrebDox. Her new title, 'My Reincarnation' consists of a twenty-year-long portrayal of a Tibetan master and his son who obstinately refuses to accept his fate of a reincarnated master and instead chooses a career in Italy.

Another 'Master of Dox' is the renowned Croatian documentarian Eduard Galić, who will be dedicated an entire evening of film, selected by Hrvoje Turković. Galić is one of the most prolific Croatian film and TV directors in general, active for the last 45 years. An intruder among 'pure' documentarians is Abel Ferrara, who made a name for himself with live action films. He was so impressed by fatalist stories of inmates he interviewed in the Italian female state prison Pozzuoli that he decided to make 'Napoli, Napoli, Napoli', a complex mosaic about Naples and Neapolitans.

Petra Hofbauer

# Dvorana za boks

Boxing Gym

SAD / USA  
2010, 91', boja, color, video

režija / directed by

**Frederick Wiseman**

fotografija / cinematography by

**John Davey**

montaža / edited by

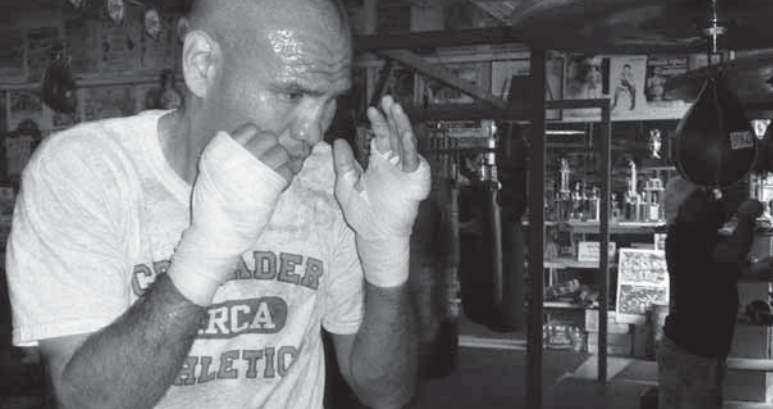
**Frederick Wiseman**

producent / producer

**Frederick Wiseman**

produkcija / produced by

**Ziporah Films**



Zahvaljujući žustrom tempu i genijalnom ozračju, 'Dvorana za boks' pristupačan je uvod u Wisemanov hvaljen estetski pristup. Radeći s dugogodišnjim snimateljem Johnom Daveyem, Wiseman se još jednom posvećuje ustanovi – u ovom slučaju dvorani za boks u Teksasu – bez unaprijed smišljenog plana ili radnje. Snimljen na 16-milimetarskoj vrpici, formatu koji je većina dokumentarista zamijenila digitalnim, ovaj tradicionalni promatrački dokumentarac poziva gledatelje da izvedu vlastite zaključke. U 'Dvorani za boks' istaknuta je i Wisemanova posvećenost vježbanju. Ne obazirući se na krv ili ozljede, prava tema filma ples je koji se odvija unutar ringa i metode kojima treneri postižu potrebnu stegu, brzinu i izdržljivost. Vlasnik dvorane, Richard Lord, prema svojim se sportašima odnosi kao prema obitelji, a među savjete o treninju često ubacuje i one životne.

**Frederick Wiseman** rođen je u Bostonu, a studirao je pravo na Yaleu. Režirao je gotovo 40 dugometražnih dokumentarnih filmova te osvojio brojne nagrade, među kojima nagradu za životno djelo na Međunarodnom festivalu dokumentarnog filma u Chicagu 2007. godine i nagradu Sveučilišta George Polk na Long Islandu (2005). U njegovoj filmografiji stoje: 'Titicut Follies' (1967), 'High School' (1968), 'Law & Order' (1969), 'Welfare' (1975), 'Zoo' (1993), 'Public Housing' (1997), igrani dugometražni 'The Last Letter' (2002), 'Dvorana za boks' (2010).

*With its brisk pace and genial atmosphere, 'Boxing Gym' offers an accessible introduction to Wiseman's acclaimed aesthetic approach. Working with long-time cameraman John Davey, Wiseman once again embeds himself in an institution – in this case, a boxing gym in Austin, Texas – without a preconceived agenda or narrative. Shot on 16mm, a format that most documentarians have abandoned for digital, this traditional observational documentary invites viewers to draw their own interpretations. Wiseman's preoccupation with training is also the emphasis in 'Boxing Gym'. Not concerned with blood or injury, 'Boxing Gym's' real subject is the dance that takes place inside the ring and the methods practitioners use to attain the requisite discipline, speed and endurance. The gym's owner, Richard Lord, treats his athletes like a family, dispensing life advice in between training tips.*

**Frederick Wiseman** was born in Boston and attended Yale Law School. He has directed nearly forty feature documentaries and has received multiple awards, including the 2007 lifetime achievement award from the Chicago International Documentary Film Festival and the 2005 George Polk career award from Long Island University. His filmography includes: 'Titicut Follies' (1967), 'High School' (1968), 'Law & Order' (1969), 'Welfare' (1975), 'Zoo' (1993), 'Public Housing' (1997), the fiction feature 'The Last Letter' (2002), and 'Boxing Gym' (2010).



## Erotic Man

Det erotiske menneske

Danska / Denmark  
2010, 85', boja, color, video

režija / directed by  
**Jørgen Leth**  
scenarij / written by  
**Jørgen Leth**  
fotografija / cinematography by  
**Alexander Gruszynski,**  
**Dan Holmberg, Adam Philp**  
montaža / edited by  
**Camilla Skousen,**  
**Morten Højbjerg**  
glazba / music  
**Kristian Leth,**  
**Fridolin T.S. Nordso**  
producent / producer  
**Marianne Christensen**  
produkcija / produced by  
**Zentropa Entertainments,**  
**Nordisk Film**

Nova mjesta. Sada nove lokacije. Nova mjesta. Nove lokacije. Isto putovanje. U potrazi smo za nečim. Tražimo... Ne znamo kako da obuhvatimo erotično. Ne znam kako vi to vidite. To nije definicija, to nije to. Riječ je o samoj potrazi. O pronalaženju nekih trenutaka u sjećanju i sadašnjosti. Proučavam ženu, proučavam žene na različitim mjestima, u Sao Paulu, Rio de Janeiru, Belému, Panama Cityu, Jacmelu, Dakaru, Manili. Promatramo je, njezine noge, ramena, kožu, ruke, oči i usta. Promatramo nepoznat osmijeh. Nov osmijeh. Razliku, onu jedva primjetnu nijansu koja čini razliku. Za time tragamo. Nerazumljivo je, nejasno. Ne težimo biti pametni.

**Jørgen Leth**, rođen 1937. u danskom gradu Aarhusu, filmski je redatelj, novinar i pjesnik. Gostujući je predavač na Danskoj nacionalnoj školi za film. Piše poeziju, eseje, radijske i televizijske drame. Režirao je više od 40 filmova od početka 1960-ih. Vlasnik je tvrtke Sunset Productions. Ključna je figura dokumentarističkog miljea 60-ih godina. Osvojio je 1972. Nagradu Thomas Mann za posebna dostignuća, 1983. posebnu nagradu Danske akademije, 1992. Nagradu Hammerich i 1995. doživotnu stipendiju Danske zaklade za umjetnost. Njegovi najvažniji filmovi su 'Savršeno ljudsko biće' (1967), 'Life in Denmark' (1971), '66 Scenes from America' (1981) i 'Erotic Man' (2010).

*New places. Now new locations. New places. New locations. The same journey. We are searching for something. We are searching... We don't know how to frame the erotic. I don't know exactly how you find it. It's not a definition, that's not it. It's about the search itself. Finding some moments in memory and in the present. We study a woman, we study women in different places, in Sao Paulo, Rio de Janeiro, in Belém, Panama City, Jacmel, Dakar, in Manila. Watching her, her legs, her shoulders, her skin, her hands, her eyes and her mouth. We watch the unknown smile. The new smile. The difference, the little nuance that makes it different. That's what we're searching for. It's indefinable, it's unclear. We don't strive to be clever.*

**Jørgen Leth**, born in 1937, Aarhus, Denmark, is film director, journalist, poet. Guest lecturer at the National Film School of Denmark. Leth's writing includes poetry, essays, radio and television dramas. Directed over forty films since the early 1960s. Owns the company Sunset Productions. A key figure in the 1960's milieu of experimental documentary filmmakers. His special achievement awards include the Thomas Mann Award 1972, the Danish Academy's Special Prize 1983, the Hammerich Award 1992, and a lifelong grant from the Danish Art Foundation 1995. His most important films are 'The Perfect Human' (1967), 'Life in Denmark' (1971), '66 Scenes from America' (1981) and 'Erotic Man' (2010).

# Građani na Cvjetnom trgu

Citizens on the Flower Square

Hrvatska / Croatia  
2011, 20', boja, color, video

režija / directed by

**Krsto Papić**

scenarij / written by

**Krsto Papić**

fotografija / cinematography by

**Branko Cahun**

montaža / edited by

**Tihomir Tonžetić**

producenti / producers

**Drago Škobić,**

**Ninoslav Lovčević**

produkcija / produced by

**Ozana film, HRT**



Cvjetni trg, simbol mirnog i uljuđenog Zagreba, u novije je vrijeme postao poprište krvavih obračuna kriminalnog podzemlja i mafije. Prije deset godina u jednom takvom obračunu smrtno je stradao ne-dužni građanin, prolaznik Zoran Domini - otac dvoje djece. Ubojice nikada nisu otkrivene. Četiri godine kasnije od teškog se života, nimaštine, preteškog rada, brige i tuge, razboljela i njegova supruga Ankica Domini i umrla. Ostalo je dvoje djece bez oba roditelja. O njima se danas brine Centar za socijalnu skrb i ne dopušta snimanje njihova života. Osim te razorene obitelji na istom mirnom Cvjetnom trgu u obračunima podzemlja ubijena su još dva čovjeka. Čitavaj toj mračnoj priči o današnjem Cvjetnom trgu suprotstavljene su nostalgične pjesme o nekadašnjem Zagrebu i ljepoti života u njemu. Danas više nikome ne pada napamet da bi današnjem Zagrebu pjevao takve pjesme. A i one stare rijetko se izvode.

**Krsto Papić** rođen je 1933. u Vučedolu. Diplomirao je na Filozofskom fakultetu u Zagrebu. Debitira 1965. epizodom omnibusa 'Ključ'. Prvi cjelovečernji igrani film, 'Iluzije', snima 1967. godine, dok je 'Lisice' (1969), njegov drugi i dosad najslavniji film, nagrađen Zlatnom Arenom za najbolji film i najbolju režiju u Puli. Niže uspješne dokumentarce i kratke igrane filmove među kojima se ističu: 'Kad te moja čakija ubode' (1968), 'Čvor' (1970), 'Nek se čuje i naš glas' (1971), 'Specijalni vlakovi' (1972), 'Mala seoska priredba' (1972), 'Nezaposlena žena s djecom' (1986).

*Flower Square, the symbol of quiet and decent Zagreb has lately become the scene of bloody confrontations of criminals and mafia. Ten years ago, in one such showdown, an innocent citizen, passer-by Zoran Domini was shot. He was the father of two children. His murderers have never been caught. Four years later, burdened by difficult life, poverty, hard work, care and sorrow, his wife Ankica Domini got sick and died. Two children remained without a single parent. Today they are still under the care of a Social Welfare Centre and filming their lives is not possible. In addition to this ruined family, two other persons were killed in Flower Square during underworld countdowns. The entire dark story of Flower Square today contrasts the nostalgic songs about Zagreb how it used to be and the beauty of living there. Today no one even dreams of singing such songs about Zagreb. Even the old ones are rarely played.*

**Krsto Papić** was born in 1933 in Vučedol and graduated from the Faculty of Humanities and Social Sciences in Zagreb. In 1965 he debuts with an episode in the omnibus 'Ključ'. His first feature narrative, 'Iluzije', was made in 1967, while 'Lisice' (1969), his second and so far most renowned film, won a Golden Arena for best film and directing in Pula. He made successful documentaries and short live action films, such as: 'Kad te moja čakija ubode' (1968), 'Čvor' (1970), 'Nek se čuje i naš glas' (1971), 'Specijalni vlakovi' (1972), 'Mala seoska priredba' (1972), 'Nezaposlena žena s djecom' (1986).



# Moja reinkarnacija

My Reincarnation

SAD, Finska, Nizozemska, Italija, Švicarska, Njemačka / USA, Finland, The Netherlands, Italy, Switzerland, Germany, 2010, 102', boja, color, video

režija / directed by

**Jennifer Fox**

scenarij / written by

**Jennifer Fox**

fotografija / cinematography by

**Jennifer Fox**

montaža / edited by

**Sabine Krayenbuhl**

glazba / music

**Jan Tilman Schade**

producent / producer

**Jennifer Fox**

produkcija / produced by

**Zohe Film Productions**

'Moja reinkarnacija' epska je drama o ocu i sinu koja se proteže kroz dva desetljeća i tri naraštaja, a govori o duhovnosti, kulturnom opstanku, identitetu, naslijeđu, obitelji, starenju, odrastanju, budizmu, 'dzogchenu' te prošlim i budućim životima. Film prati slavnog reinkarniranog tibetanskog duhovnog učitelja po imenu Chögyal Namkhai Norbu, koji se bori za očuvanje duhovne tradicije, i njegova sina Yesija, rođenog u Italiji, koji tvrdoglavo odbija slijediti očev put. Yeshi je pri rođenju prepoznat kao reinkarnacija očeva ujaka, visokog duhovnog učitelja koji je umro na Tibetu od ruku Kineza. No iako Yeshi žudi za normalnim životom, ne može pobjeći od sudbine...

**Jennifer Fox** međunarodno je priznata redateljica, producentica, snimateljica i predavačica. Njezin filmski prvijenac, 'Beirut: The Last Home Movie', osvojio je sedam međunarodnih nagrada, uključujući i one za najbolji dokumentarni film i najbolju fotografiju na Sundanceu 1998. godine te za najbolji dokumentarni film na pariškom festivalu Cinéma du réel (1988). Producirala je, režirala i snimila revolucionarnu desetsatnu seriju 'An American Love Story'. Koproducirala je, režirala i snimila dokumentarnu sapunicu u šest dijelova, 'Letenje i ispovijesti slobodne žene' (2006). Njezin novi dugometražni dokumentarac 'Moja reinkarnacija' snimao se nevjerojatnih 20 godina.

'My Reincarnation' is an epic father-son drama, spanning two decades and three generations, about spirituality, cultural survival, identity, inheritance, family, growing old, growing up, Buddhism, Dzogchen—and past and future lives. The film follows the renowned reincarnate Tibetan spiritual master, Chögyal Namkhai Norbu, as he struggles to save his spiritual tradition, and his Italian born son, Yeshi, who stubbornly refuses to follow in his father's footsteps. Yeshi was recognized at birth as the reincarnation of his father's uncle, a high spiritual master who died at the hands of the Chinese in Tibet. But while Yeshi longs for a normal life, he cannot escape his destiny...

**Jennifer Fox** is an internationally acclaimed director, producer, camera-woman and educator. Her first film, 'Beirut: The Last Home Movie' won seven international awards, including Best Documentary Film and Best Cinematography at the 1988 Sundance Film Festival and Best Documentary at the 1988 Cinema Du Reel Festival, Paris. She produced, directed and shot the groundbreaking ten-hour PBS/BBC/ARTE series 'An American Love Story'. She co-produced, directed and shot the six-part docu-soap, 'Flying: Confessions of a Free Woman' (2006). Her current feature documentary, 'My Reincarnation' has been filmed over an unprecedented 20 years.

# Napoli, Napoli, Napoli

Italija / Italy  
2009, 92', c/b, b/w,  
boja, color, video

režija / directed by

**Abel Ferrara**

scenarij / written by

**Maurizio Braucci**

fotografija / cinematography by

**Alessandro Abate**

montaža / edited by

**Fabio Nunziata**

producenti / producers

**Pier Francesco Aiello,**

**Gianluca Curti**

produkcija / produced by

**Figli del Bronx, Gruppo**

**Minerva International,**

**P.F.A. Films**



Projekt Abela Ferrare nije tek portret grada, već i duboki uvid u njegovu srž, živopisnu i okrutnu, strastvenu i nemilosrdnu. Razgovarajući sa skupinom osuđenica u Državnom zatvoru Pozzuoli, Ferraru su njihove izjave, tako grube i fatalističke, dubinski zadivile. Na njihovim životima odlučio je utemeljiti tri različita scenarija, koja su napisali Peppe Lanzetta, Maurizio Braucci i Gaetano Di Vaio. Di Vaiova epizoda počiva na njegovom osobnom doživljaju zatvora. Braucci govori o tužnom i nasilnom pubertetu, a Lanzetta piše obiteljsku melodramu o nasilju, očekivanjima i osveti. Ispreplećući stvarnost i fikciju, ova inovativna doku-drama složen je i nevjerovatan mozaik, baš poput Napulja, istodobno prekrasan i nerazrješiv.

**Abel Ferrara** rođen je 1951. u New Yorku. Nezavisni je redatelj. U svojim filmovima, poznatima po eksplicitnim prizorima nasilja, Ferrara istražuje najopasnija područja suvremenog velegrada i najmračnije aspekte ljudske prirode. Godine 1979. režirao je svoj prvi film, 'Driller Killer', a 1992. nastao je 'Okorjeli policajac'. Remek-djelo 'The Funeral' Ferrara je režirao 1996. i osvojio nagrade na festivalu u Cannesu. U novije mu se filmove ubrajaju 'Mary' (2005) i 'Go Go Tales' (2007). 'Napoli, Napoli, Napoli' dio je dokumentarne trilogije u kojoj se bavi svojim omiljenim temama. 'Chelsea on the Rock' govori o legendarnom Hotelu Chelsea, a 'Mulberry St.' o njegovim počecima u Maloj Italiji.

*Abel Ferrara's project is not only a portrait of the city itself, but a deep sight into its humanity, vital and brutal, passionate and cruel at the same time. While interviewing a group of female convicts in Pozzuoli State Prison, Ferrara was deeply impressed by their statements, so harsh and fatalistic. He then decided to base on their life experiences three different screenplays, written by Peppe Lanzetta, Maurizio Braucci and Gaetano Di Vaio. Di Vaio's episode is inspired by his actual experience as a convict; Braucci's depicts a sad and brutal adolescence; Lanzetta's a family melodrama of violence, expectations and vengeance. By interweaving reality and fiction, this innovative docu-drama is a complex and compelling mosaic; like the city of Naples, so fascinating and indecipherable at the same time.*

**Abel Ferrara** was born in New York in 1951. He is an independent director. In his movies, characterized by the explicit representation of violence, Ferrara has explored the most dangerous areas of contemporary metropolis and the darkest aspects of human nature. In 1979 he directed his first movie 'Driller Killer'. In 1992 he created 'Bad Lieutenant'. In 1996 Ferrara directed his masterpiece 'The Funeral', prize-winning at Cannes Festival. Among his recent movies are 'Mary' (2005) and 'Go Go Tales' (2007). 'Napoli, Napoli, Napoli' is part of a trilogy of documentaries focusing on topics very close to his heart: 'Chelsea on the Rocks', on Chelsea Hotel; 'Mulberry St.', a portrait of his Little Italy stomping grounds and recent one.



## Ružičasti sariji

Pink Saris

Velika Britanija, Indija /  
UK, India  
2010, 96, boja, color, video

režija / directed by

**Kim Longinotto**

scenarij / written by

**Kim Longinotto**

fotografija / cinematography by

**Kim Longinotto**

montaža / edited by

**Ollie Huddleston**

glazba / music

**Midival Punditz**

producenti / producers

**Girja Shanker Vohra,**

**Amber Latif**

produkcija / produced by

**Women Make Movies**

'Ako budeš stidljiva, umrijet ćeš'. Ovo je samo jedan od pamtljivih aforizama koje je izrekla veličanstvena Sampat Pal Devi, vođa bande Gulabi (tj. 'ružičaste bande'), okosnica ovog dojmljivog filma. Žene u raznim nevoljama dolaze Sampat Pal po pomoć, vjerujući da im je jedina alternativa samoubojstvo. Sampat Pal i njezin prezir spram religije i običaja na rubu su kontroverzije. Kao spoj senzibiliteta borca za prava i tvrdoglave tete, ona savjetuje: 'Kada muškarac zgriješi, istucite ga'. Često privlačeći sljedbenike, rješava ulične probleme, osobno provodeći arbitraže poput suca na građanskom sudu. Njezina empatija proizlazi iz vlastitih nedaća: u dobi od 12 godina morala se udati i boriti za svoju nezavisnost. Sampat Pal snagu crpi iz odvažnih izjava poput: 'Ja sam Mesija za žene'. Međutim, Kim Longinotto prikazuje složen i nesavršen lik, prikazuje i njenu ranjiviju stranu.

**Kim Longinotto** rođena je u Londonu. Studirala je kameru i režiju na engleskoj Nacionalnoj školi za film. Dobitnica je brojnih nagrada, uključujući i nagradu žirija World Cinema za dokumentarni film na Sundanceu za 'Opasne tete' (2008), nagradu Peabody za 'Sestre u zakonu' (2005) te Nagradu za posebno postignuće u karijeri na ovogodišnjem festivalu Hot Docs. Autorica je filmova: 'Dream Girls' (1993), 'Razvod na iranski način' (1998), 'Hold Me Tight, Let Me Go' (2007) i 'Ružičasti sariji' (2010).

*'If you're shy, you'll die.' This is just one of the catchy aphorisms uttered by the formidable Sampat Pal Devi, leader of the Gulabi Gang (a.k.a. the 'Pink Gang'), the centre of this stirring film. Distraught women come to Sampat Pal for help, believing their only other option is suicide. Sampat Pal courts controversy with her disdain for religion and custom. Combining the sensibilities of vigilante and opinionated auntie, she advises: 'When a man does wrong, give him a beating.' Often attracting a crowd of gawkers, she settles problems in the streets, conducting personal arbitrations like the judge of a citizens' court. Her empathy comes from her own hardships; she was married at the age of twelve and fought to establish her independence. Sampat Pal draws strength from bold declarations, such as: 'I am the messiah for women.' Yet Longinotto portrays a complex and flawed figure - We see Sampat Pal's more vulnerable side too.*

*Kim Longinotto was born in London, England. She studied camera and directing at England's National Film School. She has won numerous awards, including the World Cinema Jury Prize in Documentary at the Sundance Film Festival for 'Rough Aunties' (2008), a Peabody Award for 'Sisters in Law' (2005) and the Outstanding Achievement Award for career accomplishment at this year's Hot Docs film festival. Her other films include: 'Dream Girls' (1993), 'Divorce Iranian Style' (1998), 'Hold Me Tight, Let Me Go' (2007), and 'Pink Saris' (2010).*



Dr. Hrvoje  
Turković



## Dokumentarizam Eduarda Galića

Arheolog sveučilišnim obrazovanjem (rođen 1936. u Trogiru), neko vrijeme i zaposlenjem (asistent na studiju arheologije), Galić je ušao u film vrlo upečatljivo: dokumentarcem 'Sunt lacrimae rerum' (1965), nakon čega postaje profesionalni redatelj (u tzv. slobodnoj profesiji) snimajući sustavno dokumentarne filmove i kratke igrane filmove (npr. među potonjima: 'Osveta', 1967; 'Crni kišobran', 1968; 'Starci', 1970; 'Pred zoru', 1974; 'Pred odlazak', 1978), pritom debitirajući i s cjelovečernjem filmom 'Crne ptice' (1967) te nastavljajući svoj nešto raniji a potom i istodobni igranofilmski interes nizom TV-drama ('Propali dvori', 1963; 'Pisar Bartelby', 1966; 'Posljednji Stipančići', 1968; 'Sjenke', 1968; 'Nepoznati', 1969. i dr.) i dramskim serijama ('Dnevnik Očenaškega' 1968, 'Sam čovjek', 1970; 'Putovanje u Vučjak', 1984-85, 'Tudinac', 1990), biografskim igranim serijama ('Dimitrije Tucović', 1974; 'Nikola Tesla', 1977; 'Svetozar Marković', 1980) te srednjometražnim i cjelovečernjim TV-filmovima ('Tomo Bakran', 1978; 'Nepokoreni', 1981; i još tri epizode u seriji 'Nepokoreni grad', 1982, 'Horvatov izbor', 1985/cjelovečernji; 'Jaguar', 1992; 'Sokak triju ruža', 1992; 'Olovna pričest', 1995; 'Starci', 2001. i dr.).

No uz taj igranofilmski rad, nastavljao je sustavno svojim dokumentarističkim radom u sklopu kinematografske proizvodnje, ali osobito na televiziji, radeći tamo, uz autonomne dokumentarne filmove, brojne studijske emisije, arhivske priloge, prijenose koncerata i dr., kao jedan od rijetkih filmaša koji se zaposlio kao profesionalni redatelj na Televiziji Zagreb, odnosno Hrvatskoj televiziji.

## Autorski modernizam Galićeva poetsko-dokumentarističkog niza

'Sunt lacrimae rerum' javio se u značajnoj 1965. godini – godini definitivno uočljivog i kritičarskom aklamacijom podržanog skupnog prodora modernizma, odnosno 'autorskog filma' u krug središnje institucionalne kinematografije ondašnje Jugoslavije. Taj je Galićev dokumentarac percipiran kao snažna demonstracija samoosvještenog 'autorizma' u sklopu dokumentarizma, imajući istodobno podudarno društvo u 'Tijelu' A. Babaje (1965). Ta su dva filma bila osobito važna jer su programatski uvela meditativnu personalnost u prevladavajuću orijentaciju dokumentarizma prema bilježenju 'objektiviteta', a ta je orijentacija dotad otežavala uočavanje osobno-ekspresivnih mogućnosti dokumentarizma i sprečavala da se povremene povijesne pojave poetskog dokumentarca (npr. 'Crne vode' R. Sremca, 1956. ili 'Let nad močvarom' A. Petrovića, 1957; ili u sklopu 'amaterizma': 'Siesta' M. Pansinja, 1958. ili 'Monolog o Splitu' I. Martinca, 1961) uoče kao drugo nego kao iznimke i periferne pojave u kinematografiji uopće (a kad su profesionalni redatelji u pitanju – i u njihovu osobnom opusu).

Za razliku od toga, 'Sunt lacrimae rerum' oglasile su trajnije stilsko-dokumentarističko opredjeljenje, početak 'autorski' vrlo prepoznatljivog niza poetskih dokumentaraca Ede Galića ('Predvečerje', 1966; 'Klesari', 1968; 'Istarska pjesmarica', 1969; 'Šetnja', 1969), a poetizacijske crte ustaljene u tim filmovima javljale su se i kao obilježavajuća osobina i u Galićevim filmovima 'objektivističkih' zadataka (osobito kulturno-povijesnim filmovima, ali i biografskim, etnografskim, odnosno socijalno tematizirajućim: 'Bijeli anđeli', 1971; 'Zadarske časne sestre benediktinke', 1972; 'Muzika u Groznanju', 1976; 'Quorum', 1978; 'Kaštelanski zaljev', 1989, 'Majstor Radovan i njegovo vrijeme', 1991. i dr.).

Personalni dokumentarizam učinjen je njegovim primjerom legitimnim stvaralačkim opredjeljenjem, iako i nadalje pobočnim u sklopu općeg dokumentarizma.

### **Meditativne šetnje kao paradigma**

Film 'Sunt lacrimae rerum' (1965) započinje škripom otvaranja vrata, rezonantnim zvukom oklijevajućeg koraka i klizećom vizurom osobe koja se kreće preko izglađenog crkvenog poda promatrajući urezane natpise i grbove na podnim grobnim pločama uz pojavu glazbe s orgulja. Time se u 'predšpici', prije naslovnice filma – koja se također javlja na reljefnoj pozadini kamenog bloka s urezanim latinskim tekstom – ocrtavaju glavne koordinate cijelog filma: opažalačka selektivnost meditativnog šetača zamišljenog nad povijesnim arhitektonskim ambijentom, njegovom posve tvarnom, ali metafizički determiniranom trošnošću, prolaznošću, smrtnošću.

A kako se šetač ničim izravnim ne pokazuje, nego je prisutan pogledom iz hoda (ponavljane vožnje unaprijed), povremenim odjekujućim zvukom koraka, osobitim probirom ambijentalnih detalja koje se izdvaja za detaljan pogled s očitim metonimijskim zadatkom da sugeriraju šire značajke i značenja, osobito probirljivom osjetljivošću za prostorno obilježene fragmente zvukova te tek sinegdohalnom, fragmentarnom prisutnošću ljudi (detalji reljefnih lica, izbrazdanih ruku, odjeka glasova izvan vidnog polja, ili fragmenata govora, udaljenih osamljeničkih figura) – to se kao nositelja cijele te meditativne konstrukcije (opažalačke šetnje) osjeća autor filma, njegova projekcija izabranog, duboko proživljenog osjećanja svijeta, njegova ponuda svoje osjetljivosti nama, gledateljima.

Sljedeća dva filma daju dvije različito usmjerene razrade tog poetsko-meditativnog, šetateljsko-opažalačkog pristupa. U oba se slučaja uvodi različit 'vanjski motiv' za personalni odnos.

U antologijskim 'Klesarima' (1968) Galić kao da privremeno napušta obrazac šetnje, iako se može podrazumijevati da je u film ušla opažalačko-doživljajna 'berba' s njegovih meditativnih šetnji. Film se naslovom, uvodnom opisnom scenom kamenoloma, a i metonimijskim 'međuslikama' klesarskog oruđa i fragmenata klesarskog rada razasutih kroz film, posvećuje klesarskom neimarstvu. Također, načelni kriterij izbora detalja sastoji se u prikazivanju suptilnih proizvoda povijesnog klesarstva.

Ipak, konzistentno s prvim filmom zadržan je, prvo, osobit probir vizualnog pristupa: opet se Galić – uz sjajnu snimateljski suptilnu suradnju Oktavijana Miletića – usredotočuje na taktilnu, bočnim svjetlom i svjetlosnim varijacijama naglašenu reljefnost detalja kipova, odnosno oblikovnu razigranost kapitela i lukova, crkvenih zidova i skupina kipova. No, tome pridaje osobit opažalački ritam, naciljan da dinamičnošću intenzivira opažanje, senzibilizira ga za oblikovne ritmove ambijenta. Uz sjajnu suradnju Oktavijana Miletića snimaju se postupne vizure istih prizornih motiva, odnosno pomaci svjetla u odnosu na iste motive, takvi se kadrovi, uz ostale detalje i šire planove, montažno usuglašavaju (suptilnim radom montažerke Radojke Tanhofer) s ritmički akcentirajućom džezističkom glazbom Tomislava Simovića (kombinacijom ritma, prostornih harmonija i odjeka, osobito vibrafona), pa je to dalo osobitu, pažljivo strukturiranu, opažalačku razigranost filmu, time ujedno potkrepljujući osjećaj povišene opažalačke posvećenosti, nostalgичne zanesenosti (ipak prošlosnim) nasljeđem čovjekovih oblikovnih dostignuća.

'Predvečerje' (1966) pak zadržava motiv razgledačke šetnje kao svojevrsan refren dramaturške konstrukcije filma, uz probrano biranje vizualno upečatljivih ambijenata i vizualno upečatljivih vizura, uz naglašavanje osjećaja osamljenosti i nepovratne prolaznosti (prikazivanjem ruševnosti i napuštenih ambijenata istarskih gradića) – ali sada uz unošenje društveno-kritičkog zgražanja, protesta kao dominantne motivacije snimanja filma.

To unošenje socijalno-kritičkog pristupa prisutno je na izrazito retorički-obilježen način – nizom neizravnih, naglašeno komentatorskih obrada. Kako je to donekle skriveno urađeno i u prethodna dva opisana filma, ovaj je film naglašeno višedijelne strukture. U prvom dijelu filma kritički se pristup očituje u kontrastiranju polazno ponesene pjesme o Istri (koju prate ilustrativni kadrovi širokih krajolika Istre i istarskih brda s gradićem na vrhu) s potonjom zanimljivom serijom prizora ruševnih ambijenata istarskih gradića, trošnih groblja. U drugom segmentu filma Galić povezuje praćenje ljudi koji ispitivački razgledaju grad (iz obilježenih vizura – gledamo ih iz interijera, odnosno kroz interijere koji naglašavaju ruševnost, ili iz udaljenih totala upečatljive kompozicije) sa slušanjem službenog glasa koji oglašava i neuspješno vodi nadmetanje za otkup kuća, pri čemu glasu ne vidimo govornika, a službena je osoba tek sinegdohalno prisutna pokazivanjem listanja službenih dokumenata. Prisutni su i izričiti listalni uzbune i komentara: sirena za uzbunjivanje koja se javlja nakon neuspješne licitacije prijelaz je na posljednji dio filma. U trećem se dijelu, dok se čuje spikerovo nabranje drastičnog nestajanja stanovnika po istarskim gradićima, smjenjuju krupni planovi lica starica i staraca, kadrovi okvira prozora bez prozora te refrenski blizi planovi mlađe ruke koja zastopno uzima staračke ruke da bi osobe nekamo odvela. U četvrtom dijelu – po obrascu 'Sunt lacrimae rerum' – opet izrazito retoričkim pristupom pratimo seljaka u zaključivanju njegova rada na polju i odlasku kući kroz napuštene ambijente – a čini se to bilo sinegdohalno, preko detalja ruku i sjena, bilo preko širokih planova i jakih totala iz neobičnih vizura uz jeku fragmenata razgovora, dječjih glasova, roditeljskih poziva, uz pokazivanje smračivanja nad ambijentom, da bi poantirajuće bio završen osvjetljenim trgom u Motovunu i vatarskom glazbom, reminiscentnom na Fellinija.

Motiv šetnje ambijentom uz razgledavanje ambijenta, kao i miješanje različitih zvukovnih i govorno-komentatorskih sastojaka bilo informativne ili kritičke prirode, postao je poprilično karakterističan, ponekad i maniristički primjenjivan za Galićev pristup 'društveno zadanim' temama koje je preuzimao gotovo po nužnosti, kao obavezu profesionalnog filmaša koji treba opstati u proizvodnji odgovarajući na ono što zanima producente, televizijske urednike, odnosno komisije koje su odobravale novac.

No, taj je pristup u filmu 'Muzika u Grožnjanu' poprimio osobite vrijednosti, različite, ali i srodne s onima iz prvih poetskih dokumentaraca.

Naime, 'Muzika u Grožnjanu' (1976) očigledno je naručen film ili barem film koji pogađa potencijalnu narudžbu. Posvećuje se učinku koji je organizacija 'muzičke omladine' imala na oživljavanje ambijenata Grožnjana, starog i prije toga zapuštenog gradića u Istri. Tu ima i izjava voditelja muzičke omladine, pokazivanja pedagoškog rada, vježbi mladih muzičara i koncertnih nastupa te demonstracija restauracije orgulja. Ali svemu je tome Galić prišao svojim stilskim 'programom' posebno prilagođenim novom zadatku. Film počinje nijemim nizom tihih kadrova

ceste i uskih uličica opustjelog gradića, s fasadama zgrada i tlom nagriženim trošnošću; no onda se začuje srednjovjekovna glazba i zatičemo se u sobi u kojoj dvije glazbenice (oboistica i flautistica) pjevaju uz klavirsku pratnju. Još slušajući njihovo pjevanje, odnosno sviranje, započinje vizualna šetnja ambijentima Grožnjana - uz ulaznje i izlaznje iz zvučnog kruga vježbača, uz usputno virenje u unutrašnjosti zgrada u kojima se uvježbavaju kompozicije, mimoilaženjem otvorenih ambijenta u kojima odvojeno vježbaju studenti, uz prolazak kroz prizore svakodnevnog uličnog života stanovnika - ali popraćena zvucima glazbe... Čak je i informativni iskaz direktora međunarodnog centra muzičke omladine u Grožnjanu dan samo kratko izravno, a i to uz obilazeću vožnju, da bi se potom nadalje njega slušalo preko daljih ambijentalnih šetnja, razgledanja Grožnjanskih prizora. Stalne blage širokoplane vožnje i panorame, koje kao da miluju ambijente i zatečene opuštene ili zdušno radine prizore, daju cijelom pogledu na Grožnjan poetizacijski preljev, finu emotivnu vrijednost: osjećaj staložena meditativnog užitka u bogatu životu. Osjećaj korjenito različit od Galićevih polaznih poetskih filmova, a opet temeljen na tamo otkrivenim i razrađivanim poetizacijskim postupcima.

### Personalizacijski iskorak

Ti rani poetski ili poetizirani dokumentarci uglavnom su prvenstveno dokumentarci o ambijentima. Jest da su to nadasve ljudski ambijenti: izgradili su ih ljudi, nose njihove tragove, ljudi su u njima prisutni, likom, glasom, koracima, umjetničama, ali to nisu filmovi o ljudima, pojedincima, njihovim individualnim sudbinama. Ljudi su tu prisutni više kao (prolazni) dio ambijenta, njihova lica i ruke tretiraju se više kao trošne, vizualno zanimljive fasade, njihovi su glasovi važniji po jeci koju proizvode u zatvorenim ambijentima, po svojem ambijentalnom efektu, nego sami po sebi. U tim filmovima kao da je prevlast uzela polazna 'arheološka' usredotočenost mladog stvaratelja koja je potom postala njegovim stilski djelotvornim filmskim svijetom.

Čak i kada pod pritiskom neke preuzete teme Galićevi dokumentarci uzmu u središte pažnje ljude, opet su im važnije skupine, skupine u ambijentu, a pojedinci kao indikacija skupine i dio ambijenta. To jesu filmovi o ljudima i njihovim ambijentima, ali ne i o pojedincima, pa i onda kada se sa sućutnom naklonošću i vizualnom zainteresiranošću odnose prema ljudima. Takav je recimo i prethodno opisan film 'Glazba u Grožnjanu', takvi su i 'Bijeli anđeli' (1971), film o janjevačkom dječjem zboru koji ima impresivan nastup u Dubrovniku ili 'Zadarske časne sestre benediktinke' (1972) o životu časnih sestara koje su očuvala sakralno blago i za to dobile državno priznanje. A takva je i otkrivajuća etnografska studija kombinacije kršćanskog obožavanja Majke Božje i poganskih običaja u 'Majka Božja Letnička' (1972) s bogatstvom fino uočenih i dobro predočenih društvenih situacija koje stvaraju hodočasnički običaji Roma, Janjevaca, pa i muslimana i srpskih pravoslavaca.

Čini se da je Galić spontano povukao razliku u svojim disciplinarnim pristupima: ljudima, njihovoj individualnoj psihologiji i odnosima posvetit će svoje igrane filmove i televizijske drame, a njegov će dokumentarizam ostati prevladavajuće vjeran ambijentalnom opredjeljenju, njegovanju autorovih vizualno-zvučnih poetskih i filozofskih sklonosti gdje god se to prigodno moglo.

No, usprkos svemu tome – kad su se slučajile okolnosti pa se u dokumentarističkom izboru 'objektivno zanimljivih tema' suočio s upečatljivom osobom i njezinim životnim izborom – Galić je napravio jedinstveno dirljiv portret pojedinačne osobe u filmu 'Đurđica Bjedov ili o sreći' (1974). U tom filmu pratimo ispovijed Đurđice Bjedov, bivše plivačice, svojedobne olimpijske pobjednice, o njezinoj karijeri i uspjehu, opredjeljenju za obitelj, odgoj djeteta, brzom javnom zaboravu koji je pratilo njezino povlačenje iz sporta i od javnosti, a sve je to popraćeno izvrsno izabranim arhivskim materijalima koji pokazuju dodjelu medalje, euforičan doček Bjedov u Splitu, njezinu dirnutu reakciju. Njezina iskazna spontanost i jednostavnost, blaga kritičnost prema svojedobnom sportskom društvu i bitno zadovoljstvo svojim životnim opredjeljenjem - dano kao komentatorski govor preko prizora njezina poslovanja po kući nad arhivskim prizorima njezinih dana slave, odnosno kadrova sklonjenih odličja - djeluje doista dirljivo. Dobro odmjereno odnos iskaza i dobro sklopljenih izravnih prizora natapa hod filma emocionalnošću - kombinacijom staložene emotivnosti Đurđice Bjedov i arhivski distancirane euforije povijesnih snimki - čini da film promiče brzo, u jednome dahu, nadahnutu.

### **Napomena o programu**

Ovaj prikaz i programski izbor Galićevih dokumentaraca pristran je prema ranijem razdoblju Galićeva dokumentarizma. Galić je, uz intenzivan rad na televiziji, nastao stalno snimati i filmske dokumentarce i dokumentarističke serije i koncem osamdesetih, devedesetih i dvijetisućitih sve do danas, pa se u nedostatku sredene filmografije može samo nagađati o 40-ak dokumentarnih djela u njegovoj autorskoj filmografiji. Međutim, njegovo prvo desetljeće protkano je filmovima koji su bili paradigmatički za udarni modernizam u Hrvatskoj i ondašnjoj Jugoslaviji, koji su bili paradigma personalnog poetskog dokumentarizma i čine se njegovim najznačajnijim doprinosom povijesti hrvatskog dokumentarizma. A povijesno je intrigantno vidjeti da je Galić uspijevao dati vrijedna djela i onda kada nije posve slijedio svoje stilske opredjeljenja, kada su se njegovi dokumentarci otklanjali od poetizacijskog smjera, kada su preuzimali klasičniji dokumentaristički tematski i stilski pristup, kako se to vidi iz posljednjeg ovdje prikazanog filma.

### **Dr. Hrvoje Turković**

Selektor programa dokumentarnih filmova Eduarda Galića

## **Eduard Galić's Documentarism**

Archaeologist by professional training (born in 1936 in Trogir) and for some time by employment, as well (assistant professor in the archaeology department), Galić made his first film steps in a highly impressive manner: through the documentary film 'Sunt lacrimae rerum' (1965). Afterwards he became a professional (so-called freelance) director, systematically making documentary and short live action films (such as: 'Osveta', 1967; 'Crni kišobran', 1968; 'Starci', 1970; 'Pred zoru', 1974; 'Pred odlazak', 1978). In 1967 he filmed his feature debut 'Crne ptice', continuing his earlier interest in narrative in a series of television dramas ('Posljednji Stipančići', 1968; 'Sjenke', 1968; 'Nepoznati', 1969, etc.) drama series ('Dnevnik Očenaškega', 1968; 'Sam čovjek', 1970; 'Putovanje u Vučjak', 1984-85, 'Tudinac', 1990), narrative documentary biographies ('Dimitrije Tucović', 1974; 'Nikola Tesla', 1977; 'Svetozar Marković', 1980) as well as mid-length and feature TV films ('Tomo Bakran', 1978; 'Nepokoreni', 1981; and three more episodes of the series 'Nepokoreni grad', 1982: 'Horvatov izbor', 1985 /feature/; 'Jaguar', 1992; 'Sokak triju ruža', 1992; 'Olovna pričest', 1995; 'Starci', 2001 etc).

However, these feature narratives have been systematically complemented with documentary film production, and especially with television, making independent documentaries and numerous studio shows, archive stories, concert broadcasts etc., as one of the rare filmmakers employed as a professional director at Zagreb Television, later Croatian Television.

### **Idiosyncratic modernism of Galić's poetic documentary body of work**

'Sunt lacrimae rerum' was filmed in the crucial year of 1965 – the year of definitely evident and critically acclaimed collective outburst of modernism, i.e. 'film d'auteur', into the centre of former Yugoslavian institutional cinema. This documentary by Galić has been perceived as a powerful manifestation of self-aware 'authorship' within the documentary practice, accompanied accordingly by Ante Babaja's 'Tijelo' (1965). These two films were particularly important for introducing programmatically the meditative personality into the dominant documentary orientation towards recording 'objective principles', whereas until then this orientation impeded the perception of personal and expressive documentary capabilities and disrupted the perception of occasional historical appearance of poetic documentary (e.g. 'Crne vode' by R. Sremac, 1956; and 'Let nad močvarom' by A. Petrović, 1957; or in 'amateur' terms, 'Siesta' by M. Pansini, 1958; or 'Monolog o Splitu' by I. Martinac, 1961) as other than a mere exception and marginal event in film in general (and, in terms of directors, in his personal work).

Unlike this, 'Sunt lacrimae rerum' indicated a more permanent orientation in terms of style and documentary profile, the onset of an idiosyncratically very recognisable series of poetic documentaries by Edo Galić ('Predvečerje', 1966; 'Klesari', 1968; 'Istarska pjesmarica', 1969; 'Šetnja', 1969). Poetic traits established in these works later reappeared as one of the founding characteristics of Galić's 'objective task' films (especially films about culture and history, biographies, or ethnographic and social films: 'Bijeli anđeli', 1971; 'Zadarske časne sestre Benediktinke', 1972; 'Muzika u Grožnjanu', 1976; 'Quorum', 1978; 'Kaštelanski zaljev', 1989; 'Majstor Radovan i njegovo vrijeme', 1991 etc).

*His example made personal documentarism a legitimate creative direction, albeit still peripheral in the framework of the general documentary practice.*

### ***Meditative walks as a paradigm***

*The film 'Sunt lacrimae rerum' (1965) begins with creaking door opening, a resonant sound of hesitant steps and gliding silhouette of a person over a smooth church floor, watching engravings and heralds on floor plaques, with the rupture of organ music. This pre-opening of the film, before the title credits – also appearing on a stone block bas-relief with Latin engraving – thus determines the central coordinates of the entire film: perceptive selection of the meditative walker, his brooding over the historical architectural ambience, his utterly illusive, but metaphysically determined transience, evanescence, mortality.*

*The walker shows no direct signs of his existence; his presence is evident from his moving point of view (repeated forward motion), occasional resounding steps, exceptional selection of spatial details separated for a detailed view with a clear metonymic task of evoking broader characteristics and meanings, particularly selective sense of spatially determined fragments of sound, as well as a synecdoche of fragmentary human presence (facial details in bas-reliefs, wrinkled hands, echo of voices outside the field of vision or fragments of speech, distant lonely characters). The author is felt as the carrier of the entire meditative construction (the perceptive walk), it is, in fact, his projection is felt as the carrier of the entire meditative construction (the perceptive walk), it is, in fact, his projection of a selective, deeply lived sense of the world, his offer of personal sensibility to us, spectators.*

*The next two films provide two differently oriented developments of this poetic-meditative, perambulating-perceptive approach. In both cases, a different 'external motif' for a personal relationship is introduced.*

*In his legendary film 'Klesari' (1968), Galić seemingly temporarily abandons the walking pattern, even though one can claim the film was imbued with the perceptive or experiential fruits of his meditative walks. The title, introductory descriptive quarry scene, as well as metonymical 'interscenes' of stonemason tools and fragments of stonemasonry scattered across the film, direct the film towards the stone business as a subject matter. Also, the basic principle of detail selection consists of depicting the refined products of historical stonemasonry.*

*However, consistently with the first film, an exceptional selection of visual approach was kept: Galić once again focuses – with the help of Oktavijan Miletić's outstanding cinematography – on tactile volume of the statue details, enhanced by lateral light and light variations, i.e. the playful design of capitals and arches, church walls and clusters of statues. However, to them he adds a special perceptive rhythm, aimed to intensify the perception through dynamics, to sensitise it for spatial visual rhythms. With the indispensable assistance of Oktavijan Miletić, gradual vistas of one and the same scenic motifs are filmed, i.e. the light shifts in relation to the same motifs. Such frames, alongside other details and wider angles, are edited (courtesy of the refined work of editor Radajka Tanhofer) with rhythmically accentuated jazzy music by Tomislav Simović (a combination of*

rhythm, spatial harmonies and echoes, particularly vibraphones), which gave the film an exceptionally well structured and perceptive playfulness, and corroborated the sense of perceptive dedication, nostalgic rapture with (albeit past) heritage of human visual achievements.

'Predvečerje' (1966) keeps a motif of an investigative walk as a certain chorus in the film's dramatic construction, with a careful selection of visually impressive spaces and vistas, highlighting a feeling of loneliness and irreversible transience (portraying derelict and abandoned ambiances of Istrian towns) – however, now with the introduction of socially critical astonishment and protest as dominant motivation for the making of the film.

This introduction of a socially critical approach is present in a particularly rhetorically-driven manner – in a series of indirect, explicitly comment-like adaptations. As this was also done in two previous films, albeit partially concealed, this film boasts a rich multiple structure. In the first part of the film, the critical approach is evidenced in contrasting the introductory elated song about Istria (accompanied by illustrative scenes of the vast Istrian landscapes and hillsides with a town on top) with the latter mute series of scenes of derelict ambiances of Istrian towns and dilapidated cemeteries. In the second part of the film, Galić connects following people who explore the town (from marked points of view – we see them from the interiors, i.e. through the interiors accentuating the dilapidation, or from distant wide angles of impressive compositions) to listening to the official voice that announces and unsuccessfully moderates a real estate auction. The speaker is again unseen, whereas the official person is only present while browsing through official documents in synecdoche. Various distinct alarm signals and comments are also present: the alarm siren after unsuccessful bidding transfers the film to its final stage. The third part, while the speaker is listing drastic statistical data about the disappearance of people from Istrian towns, we see close-ups of old people's faces, glassless window-frames, and repeated close-ups of a young hand taking old hands one after another and leading them somewhere. The fourth part – similar to 'Sunt lacrimae rerum' – again applies an extremely rhetorical approach to portraying a peasant in his field work and returning home through derelict spaces – another seeming synecdoche, apparent in details such as hands and shadows, wide angles and long shots from peculiar points of view, discourse fragment echo, children's voices, parents calling, open-air nightfall, only to end with an opulently lit Motovun square and fair music, reminiscing of Fellini.

The ambience walk motif, looking around, and combining diverse sound-and-speech commenting fragments of informative or critical nature, have become Galić's archetypal, sometimes even mannerist element of approach to 'socially relevant' issues he took over almost by necessity, as an obligation on the part of a professional filmmaker who needs to survive on the market responding to whatever producers, TV editors or funding commissions are interested in.

However, in the film 'Muzika u Grožnjanu', this approach took over outstanding values, different, but also akin to those from his very first poetic documentaries.

'Muzika u Grožnjanu' (1976) was evidently a commissioned film, or at least a film responding to the exigencies of a potential commission. It is dedicated to the impact exerted by the 'youth in music' organisation on the revitalisation of Gro-



žnjan, old and previously abandoned Istrian town. There are also statements by the youth leader, showing educational work, young musicians' practice and concert performances and organ restoration demonstration. Nevertheless, Galić approached all of it in his own stylistic 'programme' especially customised to the needs of the new task. The film begins with a mute series of silent scenes of roads and alleys in a deserted town, with derelict buildings and soil. But all of a sudden medieval music bursts out and we are instantly placed in the same room with two musicians (oboe and flute) playing along the piano accompaniment. Listening to their song, we embark on a visual walk along the Grožnjan ambiances, entering or leaving the sound circles of musicians' practicing, with occasional peeping in the interior parts of the buildings where they practice composing, passing along the open spaces where student practice separately and scenes of everyday lives of the inhabitants accompanied by the sounds of music... Even the introductory description by the director of the international youth centre for music in Grožnjan was direct and only brief, heard along a bypassing drive, to be later continued in further walks and experiencing the scenes of Grožnjan. Permanent mild wide-angled drives and panoramas seem as though they caress the space and found scenes, both leisure and working – giving the entire view of Grožnjan a touch of poetry, a fine emotional value: the feeling of unyielding meditative pleasure in life. A feeling utterly different from Galić's initial poetic films, but still based on previously discovered and advanced poetic procedures.

### **A step forward in personalisation**

These early poetic or poeticised documentaries were mainly documentaries about spaces. These were, undoubtedly, man-made spaces, built by humans and permeated with their traces, bearing signs of human presence in figure, voice, steps, artwork. However, these are not films about humans, about individuals, and their individual destinies. People are present more as a (transient) part of space, their faces and hands are seen more as dilapidated, visually interesting facades, their voices are more important as echo they produce in enclosed spaces, as the effect, than per se. In these films, as if the initial 'archaeological' focus of the young artist took over the reins, only later to become his stylistically efficient film world.

Even when pressured by a commissioned subject matter, Galić's documentaries focus on people, they care about groups, groups in space, and individuals as an indication of group and part of space. These are films about people and their spaces, but not about individuals, not even when they treat people with compassionate inclination and visual interest. The previously described film 'Glazba u Grožnjanu' is one such film, as well as 'Bijeli andeli' (1971), a film about a children's choir from Janjevo and their impressive Dubrovnik performance, or 'Zadarske časne sestre benediktinke' (1972), speaking of the lives of nuns who preserved the sacral treasure and received a national award. Another such work is the revealing ethnographic study of the combination of Virgin adoration and pagan rituals in 'Majka Božja Letnička' (1972), displaying a rich tapestry of finely perceived and well depicted social situations created by pilgrim customs of the Roma, Janjevo people, Muslims and Serbian Orthodox.

It seems as though Galić spontaneously made a distinction between his disciplinary approaches: he would dedicate his live action and TV dramas to people, to

*their individual psychologies and relationships, while his documentarism would remain predominantly faithful to spatial orientation, to safeguarding the author's visual and sound poetic and philosophical activities wherever possible.*

*However, despite all that, if circumstances required and a documentary choice of 'open-mindedly interesting subjects' faced him with an impressive personality and their life choice, Galić made a uniquely touching portrait of an individual in the film 'Đurđica Bjedov ili o sreći' (1974). In this film we get to know the story of Đurđica Bjedov, a former swimmer and Olympic champion, the story of her career and success, her choice of family and children, quick public oblivion, accompanied by brilliantly selected archive materials portraying the medal ceremony, enthusiastic welcome of Bjedov in Split and her touched response. The expressive spontaneity and simplicity of Bjedov, her mild critique of former athletic society and relevant happiness with her life choice as a comment over the scene of her household chores, archive footage from her days of glory and shots of preserved medals are deeply touching. A well measured ratio between statements and direct scenes imbues the film rhythm with emotions - a combination of Đurđica Bjedov's rational emotions and archived distanced euphoria of historical footage - make the film watching seamless, in a single breath, inspiring.*

### **Note on the programme**

*This representation and programme selection of Galić's documentary films is biased towards the earlier stage of Galić's documentarism. In addition to intense TV work, Galić continued filming documentaries and documentary series in the late 1980s, 1990s, 2000s until this day. Due to the lack of consistent filmography, one can only guess about around 40 documentary works. However, his first active decade was marked by films that served as the paradigm of booming modernism in Croatia and former Yugoslavia, a paradigm of personal poetic documentarism and appear as his most significant contribution to the history of Croatian documentarism. It is historically intriguing to see how Galić produced valuable work even when he did not fully follow his own stylistic direction, when his documentaries moved away from the poetic course, when more classical documentary approach to theme and style took charge, as seen in the last film portrayed here.*

### **Dr. Hrvoje Turković**

*Selector of the Eduard Galić's Documentary Films Programme*

## Sunt lacrimae rerum

Hrvatska, Croatia, 1965, 11'19", c/b, b/w, video

režija / directed by **Eduard Galić** scenarij / written by **Eduard Galić, Krunoslav Quien**  
fotografija / cinematography by **Oktavijan Miletić** montaža / edited by **Boris Tešija**  
produkcija / produced by **Zagreb film**

Šetnja drevnim gradom Trogirom. Šetač zalazi sve dublje u kameni labirint ulica, susreće strah, smrt i bol. U davno zaboravljenim stvarima otkriva dramu prohujala vremena.

*A walk around the ancient town of Trogir. The walker goes deeper and deeper into the stone labyrinth, and encounters fear, death and pain. In things long forgotten he discovers the drama of the times long gone.*

## Program dokumentarnih filmova Eduarda Galića

Programme of documentary films by Eduard Galić

## Klesari The Stone-Masons

Hrvatska, Croatia, 1968, 9'30", c/b, b/w, video

režija / directed by **Eduard Galić** scenarij / written by **Krunoslav Quien** fotografija / cinematography by **Oktavijan Miletić** montaža / edited by **Radojka Tanhofer**  
glazba / music **Tomislav Simović** produkcija / produced by **Zagreb film**

Kameni gradovi na Jadranu djelo su davno umrlih klesara i kipara koji su svaki kamen obradili svojim majstorskim dlijetom. Odavanje počasti tim starim majstorima bilježenjem mnogih od tih kamenih detalja, dočaravanjem davno minulih trenutaka stvaranja.

*Stone towns in the Adriatic are the work of stonemasons and sculptors long gone, who processed each stone with their skillful chisel. Paying tribute to these old masters, recording many of these stone details, portraying the vanished moments of creation.*

## Predvečerje Twilight

Hrvatska, Croatia, 1966, 12'42", c/b, b/w, video

režija / directed by **Eduard Galić** scenarij / written by **Eduard Galić** fotografija / cinematography by **Krešo Grčević** montaža / edited by **Boris Tešija** glazba / music **Andelko Klobučar**  
produkcija / produced by **Zagreb film**

Lagano umiranje istarskih gradića udaljenih od mora i napuštenih od svojih stanovnika – čak i na licitaciji se, počevši od jednog starog dinara, kuće u njima ne mogu prodati.

*Slow death of Istrian towns, away from the coastline and abandoned by their inhabitants – the houses are impossible to sell, even at auctions starting with the price of one former dinar.*

## Muzika u Grožnjanu Music in Grožnjan

Hrvatska, Croatia, 1976, 21'11", boja, color, video

režija / directed by **Eduard Galić** scenarij / written by **Kruno Quien** fotografija / cinematography  
by **Branko Blažina** montaža / edited by **Vuksan Lukovac** produkcija / produced by **Zagreb film**

Kao i mnogi gradovi u unutrašnjosti Istre, i Grožnjan je ostao pust. Mrtvi grad oživljava muzička omladina, koja mu vraća život svojom mladošću i muzikom.  
*Just like many other towns in mainland Istria, Grožnjan was deserted. The dead town is brought back to life by a group of young musicians who restore life through their youth and music.*

## Majka Božja Letnička Blessed Virgin of Letnica

Hrvatska, Croatia, 1972, 18'33", boja, color, video

režija / directed by **Eduard Galić** scenarij / written by **Mira Buljan** fotografija / cinematography  
by **Antun Markić** glazba / music **Andelko Klobučar** montaža / edited by **Blaženka Jenčik**  
produkcija / produced by **Zagreb film**

Zapis o selu Letnica u Gornjoj Moravi, Kosovo, od čije čudotvorne Gospe mnogo-  
brojni hodočasnici, Romi, Janjevci, Albanci i Srbi traže potomstvo.  
*A record of the village of Letnica in Upper Morava, Kosovo, whose miraculous  
Madonna numerous pilgrims of Roma, Janjevo, Albanian and Serbian origin im-  
plore for offspring.*

## Đurđica Bjedov ili o sreći Đurđica Bjedov or on Happiness

Hrvatska, Croatia, 1974, 12'21", boja, color, video

režija / directed by **Eduard Galić** scenarij / written by **Branko Lentić, Pero Zlatar**  
fotografija / cinematography by **Antun Markić** montaža / edited by **Radojka Tanhofer**  
produkcija / produced by **Zagreb film**

Plivačici Đurđici Bjedov Split je priredio veličanstven doček po povratku iz Meksika  
gdje je dobila zlatnu medalju na Olimpijskim igrama 1968. godine. Fanfare te slave  
danas su utihnule, a Đurđica Bjedov našla je potpunu sreću u ulozi supruge i majke.  
*Swimmer Đurđica Bjedov was organised a magnificent welcome in Split when  
she returned from Mexico with a gold medal from the 1968 Olympics. Those  
days of glory are long gone, and Đurđica Bjedov has found fulfilment in the  
role of wife and mother.*





# Factumentarci

Factumentaries

Organizator ZagrebDox, nezavisna producerska kuća Factum, jedna od prvih u državi i jedna od najplodnijih u regiji, na 7. će ZagrebDoxu premijerno prikazati tri nova filma zanimljivih tematika i pristupa: 'Album' Branka Ištvanića, 'Ratni reporter' Silvestra Kolbasa i 'Razorubičenje' Domagoja Matizovića.

Ištvanićev poetski film-esej, djelomice sniman i Super 8 mm filmskom vrpcom, prati nastojanja književnika Miroslava Kirina da rekonstruira obiteljski album s fotografijama uništenima u ratu, kada je njegova obitelj morala napustiti kuću u okupiranoj Petrinji. Neočekivani obrat cijeloj priči daje nerazvijeni negativ film sa snimkama nepoznate srpske obitelji koja je živjela u njegovoj kući za vrijeme okupacije, a koji je Kirin pronašao i fotografije prigrlio kao dio albuma svoje obitelji.

Silvestar Kolbas potpisuje režiju, scenarij i fotografiju svog autorskog drugijenca, filma 'Ratni reporter'. Intenzivan angažman na filmu ne čudi, jer radi se o Kolbasovoj intimnoj priči koju pripovijeda prateći zbivanja za vrijeme prve godine ratne agresije na Hrvatsku, koristeći snimke koje je sam načinio za vrijeme Domovinskog rata kao snimatelj Hrvatske televizije. Rođen u ratom teško pogođenim Petrovcima kraj Vukovara, a odrastao u Vinkovcima, autor se razotkriva tijekom filma i na primjeru svog života slojevito ocrtava rat i njegove posljedice.

Treći iz vijenca Factumovih filmova, 'Razorubičenje' Domagoja Matizovića, radnjom je također smješten u Slavoniju, no obrađuje univerzalni problem malih, nerazvijenih sredina – bijelu kugu, odnosno depopulaciju.

Inesa Antić



ZagrebDox organizer, *Factum*, an independent production company, one of the first such companies in independent Croatia and one of the most prolific in the region, will have a premiere of three new films, interesting both in subject matter and in approach: 'Album' by Branko Ištvančić, 'The War Reporter' by Silvestar Kolbas and 'Vastation' by Domagoj Matizović.

Ištvančić's poetic film essay, partly filmed with a Super 8mm camera, portrays writer Miroslav Kirin's attempts at reconstructing a family album with pictures destroyed in the war, when his family was forced to leave their home in occupied Petrinja. A sudden twist in the story is an undeveloped negative with pictures of an unknown Serbian family who lived in his house during occupation. Kirin found it and embraced the photographs as a part of his family album.

Silvestar Kolbas wrote, directed and filmed his second work, 'The War Reporter'. The intense involvement in the making of the film does not surprise given the fact that this is in fact Kolbas's intimate tale of the times when he was covering the beginnings of aggression in Croatia, using his own footage made while working as a cameraman for Croatian Television during the Croatian War of Independence. Born in Petrovci near Vukovar, a village badly devastated in the war, the author grew up in Vinkovci. In this cinematic self-exposure he uses the example of his own life to portray the war and its consequences in detail.

The third in line of *Factum*'s films is 'Vastation' by Domagoj Matizović, also taking place in Slavonia, however, depicting the universal issue of small, underdeveloped communities - white plague, i.e. depopulation.

Inesa Antić

# Album

Hrvatska / Croatia  
2011, 50', boja, color, video

režija / directed by

**Branko Ištvančić**

scenarij / written by

**Branko Ištvančić**

fotografija / cinematography by

**Bojana Burnać**

montaža / edited by

**Branko Ištvančić**

glazba / music

**Dalibor Grubačević**

producent / producer

**Nenad Puhovski**

produkcija / produced by

**Factum**



Film 'Album' ima za polazišnu ideju pokušaj protagonista da ponovno uspostavi normalan poslijeratni život tragajući za izgubljenim obiteljskim fotografijama koje su nestale u ratu na prostorima bivše Jugoslavije. U ovom poetskom filmu-eseju, čiji su neki dijelovi snimani i Super 8 mm filmskom kamerom, književnik Miroslav Kirin pokušava rekonstruirati obiteljski album s fotografijama uništenima u ratu, kada je njegova obitelj morala napustiti kuću u okupiranoj Petrinji. Nakon rata očekuje ga neobična 'kompenzacija': prilikom povratka, umjesto svojih obiteljskih fotografija nalazi nerazvijeni negativ film sa snimkama nepoznate srpske obitelji koja je živjela u njegovoj kući za vrijeme okupacije. Te fotografije, ironično i potresno, postaju dijelom njegovog obiteljskog albuma.

**Branko Ištvančić** rođen je u Subotici. Diplomirao je filmsku i TV režiju na ADU-u u Zagrebu. Studentski film 'Rastanak' (1993) First Film Foundation iz Londona uvrštava u izbor šest najzapaženijih filmova mladih europskih redatelja. Nagradivan je dva puta nagradom Oktavijan za dokumentarni film, Velikom nagradom za najbolji film, Zlatnom uljanicom i nagradom za režiju na Danima hrvatskog filma te nagradama na festivalima u inozemstvu. Dokumentarni film 'Plašitelj kormorana' (1998) uvršten je među najbolje dokumentarce u Hrvatskoj. Debitantski igrani film 'Duh u močvari' (2006) jedan je od najgledanijih hrvatskih igranih filmova.

*The vital idea behind the film 'Album' is the protagonist's attempt to re-establish a normal post-war life, searching for family photographs lost in the war on the territory of former Yugoslavia. In this poetic film essay, parts of which were filmed by a Super 8 camera, writer Miroslav Kirin is making an attempt at reconstructing a family album with photos destroyed in the war, when his family was forced to leave their home in occupied Petrinja. After the war he finds unusual 'compensation': having returned, instead of his family photographs, he finds an undeveloped negative left by the unknown Serbian family who lived in his house during occupation. Ironically and emotionally, these photos become a part of his family album.*

**Branko Ištvančić** was born in Subotica and graduated in Film and TV Directing at the Academy of Dramatic Art in Zagreb. First Film Foundation from London included his student film 'Rastanak' (1993) as one of six best films by young European directors. Twice he won the Oktavijan award for documentary film. At Croatian Film Days he was awarded the Grand Prix for best film, Golden Oil-lamp and Best Director Award, as well as numerous prizes at foreign festivals. His documentary film 'Plašitelj kormorana' (1998) was said to be one of the best documentaries in Croatia, while his live-action debut 'Duh u močvari' (2006) achieved excellent viewer rates.



# Ratni reporter

The War Reporter

Hrvatska / Croatia

2011, 60', boja, color, video

režija / directed by

**Silvestar Kolbas**

scenarij / written by

**Silvestar Kolbas**

fotografija / cinematography by

**Silvestar Kolbas**

montaža / edited by

**Antun Balog, Staša Čelan,**

**Ivor Ivezić**

glazba / music

**Darko Rundek & Cargo trio**

producent / producer

**Nenad Puhovski**

produkcija / produced by

**Factum**

'Ratni reporter' prati zbivanja tijekom agresije na Hrvatsku 1991. godine, koja je promijenila život svim njenim građanima. Film nije istraživanje povijesnih istina, već autorovih osobnih istina. Koristeći snimke koje je načinio za vrijeme Domovinskog rata kao snimatelj Hrvatske televizije, autor iz prvog lica priča posve osobnu priču. Rat se događa na mjestima gdje je odrastao i sanjao neke druge snove, ali stvarnost – ne samo ratna – ponešto je drukčija. Posve se razotkrivajući, autor na primjeru svog života nudi slojevit i obuhvatnu paradigmu rata na način na koji je on vidi.

**Silvestar Kolbas** je fotograf, filmski snimatelj i redatelj. Rođen je u Petrovcima kraj Vukovara 1956, a odrastao je u Vinkovcima. Diplomirao je filmsko i televizijsko snimanje 1982. godine na Akademiji dramske umjetnosti u Zagrebu. Danas je redoviti profesor na istoj školi. Izlagao je fotografije, objavljivao i uređivao stručne radove iz područja snimanja, snimio jedan igrani i više kratkih i TV-filmova, serija i dokumentarnih filmova što za televiziju, što u nezavisnim produkcijama. Posljednjih godina snima uglavnom dugometražne dokumentarce ('Život na svježem zraku', 'Sretno dijete', 'Sve o Evi', 'Lora - svjedočanstva', 'Mimara Revisited'), ponajviše za Factum. Kao redatelj debi-tirao je 2003. godine filmom 'Sve o Evi'.

*'The War Reporter' is a portrait of events occurred during the 1991 aggression in Croatia, which changed the lives of its citizens. This film is not an inquiry into historical truth, but the author's personal truth. Using the footage he made himself during the Homeland War as a Croatian Television's reporter, the author tells a personal tale. The war is raging where he grew up, where he dreamed different dreams, but the reality – not only wartime reality – is somewhat different. Ending in complete disclosure, the author uses his own life as an example of a comprehensive and faceted paradigm of war through his own eyes.*

**Silvestar Kolbas** is a photographer, cinematographer and director. Born 1956 in Petrovci near Vinkovci, he grew up in Vinkovci. He graduated in Film and TV Camera in 1982 at the Academy of Dramatic Art in Zagreb. Today he is a full-time professor at the same institution. He has exhibited photographs, published and edited cinematography-related theses, made a live-action and several short and TV films, series and documentaries, both for television and independent productions. Lately he is mostly engaged in feature documentaries ('Life in Fresh Air', 'Happy Child', 'All About Eve', 'Lora-Testimonies', 'Mimara Revisited'), mainly for Factum. 'Sve o Evi' (2003) was his debut as a director.

# Razorubičenje

Vastation

Hrvatska / Croatia  
2010, 20', boja, color, video

režija / directed by

**Domagoj Matizović**

scenarij / written by

**Domagoj Matizović,**

**Igor Zelić**

fotografija / cinematography by

**Igor Zelić**

montaža / edited by

**Domagoj Matizović,**

**Martin Semenčić,**

**Igor Zelić**

producent / producer

**Nenad Puhovski**

produkcija / produced by

**Factum**



Film prikazuje problematiku bijele kuge (depulaciju) na primjeru slavonskog sela koji postaje indikativ za stanje u zemlji.

**Domagoj Matizović** rođen je 1971. godine. Diplomirao je kroatistiku i južnoslavenske filologije. Radio je kao redaktor, novinar, urednik. Od 2008. radi kao urednik i novinar internetske redakcije HRT-a.

*This film depicts the issue of white plague (depopulation) on the example of a village in Slavonia, becoming symptomatic of the current conditions in the country.*

*Domagoj Matizović was born in 1971. He graduated in Croatian and South Slavic Languages. He has worked as a proofreader, journalist and editor. Since 2008 he has worked as an editor and journalist for HRT's website.*

# Retrospektiva Nicolasa Philiberta

Nicolas Philibert Retrospective

Nicolas  
Philibert



Nicolas Philibert rođen je 1951. u francuskom gradu Nancyu. Nakon studija filozofije posvetio se filmu te postao pomoćnik redatelja kao što su René Allio, Alain Tanner i Claude Goretta. Godine 1978. s Gérardom Mordillatom surežirao je svoj dugometražni dokumentarni prvijenac, 'His Masters Voice', u kojem desetak šefova vodećih industrijskih grupacija govori o kontroli, hijerarhiji i moći, postupno iscrtavajući sliku svijeta budućnosti kojim upravlja financijski sektor.

Od 1985. do 1987. snimio je razne planinarske i sportsko-avanturističke filmove za televiziju ('Christophe', 'Trilogy for One Man', 'Go For It', 'Lapébiel', 'Baquet's Come Back'), a zatim se posvetio režiranju dugometražnih dokumentaraca od kojih će svi doživjeti kinodistribuciju: 'Grad Louvre' (1990), 'U zemlji gluhih' (1992), 'Animals' (1995), 'Svaka mala stvar' (1996), film koji se odvija u psihijatrijskoj bolnici La Borde, te filmski esej na granici dokumentaristike i fikcije s učenicima škole Narodnog kazališta u Strasbourgu, 'Who Knows?' (1998).

Godine 2001. režirao je 'Biti i imati', film o svakodnevnom životu škole s jednim razredom u brdskom selu u srcu Središnjeg masiva u Francuskoj. Film je prikazan u službenoj konkurenciji festivala u Cannesu 2002, a iste je godine osvojio i nagradu Prix Louis-Delluc te postigao golem uspjeh u još četrdesetak zemalja diljem svijeta.

U svojim najnovijim filmovima, kao što je 'Natrag u Normandiju' (2007), vraća se mjestu događanja filma 'I, Pierre Rivère, Having Slaughtered My Mother, My Sister and My Brother...' Renéa Allia, redatelja koji mu je omogućio da napravi prve korake u svijetu filma. Godine 2009. u zoološkom vrtu Jardin des Plantes u Parizu snima film 'Nénette' o 40-godišnjoj ženki orangutana koja je u zatočeništvu provela 37 godina.

Malo će koji dokumentarist svoj radni moto sažeti u 'što manje znam, to sam slobodniji'. No francuski redatelj Nicolas Philibert upravo to ističe kao najjaču stranu svoje metode rada. On će o protagonistima koje snima radije učiti kroz sudjelovanje u njihovoj svakodnevici, nego mahnitim iščitavanjem literature. Njegovi filmovi zato nikada nisu ilustracije serviranih zaključaka iz sociologije ili psihologije, nego precizna zapažanja onih osobina promatranog fenomena koje su promakle znanstvenim analizama i zaključcima. Izbjegavajući ikakvo nametanje mišljenja kroz manipulaciju formom i sadržajem, Philibertov će precizni pogled kamere, koji vrlo vješto raščlanjuje jezikom filma, gledatelja potaknuti da sam donosi zaključke o onome što vidi i čuje.

Philibert osvaja prepoznatljivim stilom: diskretnim okom kamere, kadrovima dugog trajanja i odmjerenim pripovjednim ritmom. No njegova se kamera gotovo nikada ne ponaša kao voajer u zadanoj situaciji, nego kao jedan od njezinih pasivnih sudionika. Philiberta zato nimalo ne smeta što gledanjem u kameru poneki protagonist razbija filmsku iluziju, jer upravo je to ono što svojim radovima nastoji postići: skrenuti pozornost na to da je i njegov pogled na svijet tek jedna od mnogih interpretacija stvarnosti te da se do njezine srži ne dolazi pukim bilježnjem njezinih manifestacija, nego postavljanjem pravih pitanja. Drugim riječima, Philibert nas nastoji potaknuti da mislimo zajedno s njim!

Inesa Antić, Mario Kozina

Nicolas Philibert was born in 1951 in Nancy (France). After studying philosophy, he turned to film and became an assistant director, notably for René Allio, Alain Tanner and Claude Goretta. In 1978, with Gérard Mordillat, he co-directed his first documentary feature, 'His Masters Voice' in which a dozen bosses of leading industrial groups talk about control, hierarchy and power, gradually sketching out the image of a future world ruled by the financial sector.

From 1985 to 1987, Nicolas Philibert shot various mountaineering and sports adventure films for television ('Christophe', 'Trilogy for One Man', 'Go For It', 'Lapébie!', 'Baquet's Come Back'), then started directing documentary features that would all obtain a theatrical release: 'Louvre City' (1990), 'In the Land of the Deaf' (1992), 'Animals' (1995), 'Every Little Thing' (1996) at the La Borde psychiatric clinic, as well as a film essay pitched between documentary and fiction, with the students of the school of the Strasbourg National Theatre 'Who Knows?' (1998).

In 2001, he directed 'To Be and to Have', about daily life in a 'single class' school in a mountain village in the heart of the Massif Central (France). Screened as part of the Official Selection at the 2002 Cannes Festival, Prix Louis-Delluc 2002, the film was a huge success in France and around forty other countries.

In his most recent films, such as 'Back to Normandy' (2007), he returned to the settings of 'I, Pierre Rivère, Having Slaughtered My Mother, My Sister and My Brother...' by René Allio, the director who allowed him to take his first steps in film. Shot in 2009 at the menagerie of the Jardin des Plantes in Paris, 'Nénette' is about a female orangutan aged 40, in captivity for 37 years.

Very few documentarians would describe their work motto as 'the less I know, the freer I am'. French director Nicolas Philibert, however, highlights this as his creative forte. He would much rather learn about his protagonists by participating in their daily lives than by obsessively reading professional literature.

His films are thus never illustrations of sociological or psychological conclusions, but a detailed perception of those characteristics of the observed phenomenon that the scientific analyses and conclusions missed. The accurate eye of Philibert's camera, skilfully analysing in cinematic language, will motivate the viewers to draw their own conclusions about the seen and heard. Philibert captivates with his idiosyncratic style: subtle camera, slow frames and moderate narrative rhythm. However, his camera is almost never voyeuristic in a given situation, it is one of the passive participants. Philibert is not at all bothered by the fact that some protagonists look at the camera and break the illusion of film, because this is just what he is trying to achieve: draw attention to the fact that his own view of the world is just another interpretation of reality, whose core is not reached by mere registering of its manifestations, but asking the right questions. In other words, Philibert is trying to motivate us to think together with him.

Inesa Antić, Mario Kozina





# Biti i imati

To Be and to Have

*Être et avoir*

Francuska / France  
104', boja, color, video

režija / directed by

**Nicolas Philibert**

fotografija / cinematography by

**Laurent Didier, Katell Djian,  
Hugues Gemignani,**

**Nicolas Philibert**

montaža / edited by

**Nicolas Philibert**

glazba / music

**Philippe Hersant**

producent / producer

**Gilles Sandoz**

produkcija / produced by

**Palace Films**

nagrada / awards:

*César Awards 2003 - Best  
Editing / najbolja montaža  
European Film Awards 2002  
- Best Documentary Award /  
najbolji dokumentarni film  
Full Frame Documentary Film  
Festival 2003 - Jury Award  
/ Nagrada žirija, Étoiles d'Or  
2003 - Best Film / najbolji film  
National Society of Film Critics  
Awards, USA 2004 - NSFC  
Award Best Documentary /  
NSFC-ova nagrada za najbolji  
dokumentarni film, Prix Louis  
Delluc 2002, French Syndicate  
of Cinema Critics 2003 - Best  
film / najbolji film, Valladolid  
International Film Festival  
2002 - Best Documentary /  
najbolji dokumentarni film*



'Biti i imati' donosi dirljive trenutke iz života predanog učitelja i njegovih učenika, prikazujući istodobno snagu življenja vlastite strasti u obilju prekrasnih kadrova iz jednosobne školske zgrade i njezine okolice u francuskoj pokrajini Auvergne. Iako na nastavi ima 13 učenika, George Lopez trudi se ohrabriti tihu i povučenu Nathalie da se otvori prema svijetu, malog Jojoa uči slovima i brojkama, a snježnim padinama neustrašivo se spušta s jednakim oduševljenjem kao i učenici kraj njega. Film ne otkriva samo činjenicu da je podučavanje 'poziv', nego i dočarava jedinstveno školsko okruženje i nadahnutu metodu poduke.

*Beautifully shot in and around a one-room schoolhouse in the Auvergne region of France, 'To Be and To Have' captures poignant moments in the lives of a dedicated teacher and his students, while demonstrating the power of following one's passion. With 13 students to teach, George Lopez spends time encouraging the quiet and reserved Nathalie to come out of her shell, coaching the young Jojo with his letters and numbers and fearlessly sliding down the snowy hills of the countryside with an enthusiasm paralleled only by the students who slide down with him. Not only does this film reveal that teaching is a 'calling', but it also portrays a unique learning environment and an inspired method of education.*



# Grad Louvre

Louvre City

*La Ville Louvre*

Francuska / France  
1990, 85', boja, color, video

režija / directed by  
**Nicolas Philibert**  
scenarij / written by  
**Nicolas Philibert**  
fotografija / cinematography by

**Daniel Barrau,**  
**Richard Copans, Frédéric**  
**Labrousse, Eric Millot,**  
**Éric Pittard**  
montaža / edited by  
**Nicolas Philibert,**  
**Marie Quinton**  
glazba / music  
**Philippe Hersant**  
producenti / producers  
**Serge Lalou,**  
**Dominique Païni**  
produkcija / produced by  
**Les Films d'Ici, Musée**  
**du Louvre**

nagrada / awards:  
*Europa Prize for the Best*  
*Documentary 1990 /*  
*nagrada Europa za najbolji*  
*dokumentarni film 1990.*  
*Cinéma du Réel 1990 -*  
*Intermédia Prize / nagrada*  
*Intermédia*

Što se događa u Muzeju Louvre kada je zatvoren za javnost? Tijekom opsežne obnove Grand Louvrea, muzej je svoje hodnike prvi put otvorio filmskoj ekipi. Vidimo ljude kako sele slike i reorganiziraju prostorije. Kilometri podzemnih hodnika i galerija ispresijecaju se. Malo-pomalo otkriva se tajni, katkada i smiješni, svakodnevn, uzvišeni i zadivljujući svijet jednog od najpoznatijih muzeja na svijetu. Popratni materijal njegovu ranijem filmu o Prirodoslovnom muzeju, ovaj prikaz veleštovanih kamenih hodnika, galerija i prostorija pariškog Muzeja Louvre i njegova napućenog grada ukazuje na redateljovu zadivljenost svim njegovim čudesnim detaljima.

*What happens at the Louvre Museum when it is closed to the public? During the Grand Louvre's extensive renovations, the museum opened its corridors to a film crew for the first time. People are seen moving paintings and reorganizing rooms. Miles of underground corridors and galleries cross each other. Little by little, the secret, and sometimes comical, mundane, sublime and fascinating world of one of the most famous museums in the world is revealed. A companion piece to his earlier film on the Natural History Museum, this portrait of the venerable stone corridors, galleries and chambers of Paris's Louvre Museum and its city of inhabitants shows the director's fascination with work in all its wondrous detail.*

# Nazad u Normandiju

Back to Normandy

*Retour en Normandie*

Francuska / France  
2007, 113', boja, color, video

režija / directed by

**Nicolas Philibert**

fotografija / cinematography by

**Katell Djian,**

**Nicolas Philibert**

montaža / edited by

**Nicolas Philibert**

glazba / music

**André Veil,**

**Jean-Philippe Viret**

producent / producer

**Serge Lalou**

produkcija / produced by

**Les Films d'Ici,**

**Maia Films, ARTE**



Philibert je prije više od trideset godina radio kao pomoćnik filmskog redatelja Renéa Allioa na filmskoj verziji utjecajne knjige Michela Foucaulta, 'Ja, Pierre Rivière'. Bila je to rekonstrukcija triju bezumnih umorstava iz 1835. koja je počinio naoko ograničen seljak iz Normandije. Državne dužnosnike i likove iz srednjeg sloja igrali su glumci (među kojima i Philibertov otac), a seljake mjesni naturščici iz radničkog sloja. Philibert se vratio na stare lokacije da bi se sada sredovječnim ili starim glumcima prisjetio kako je to utjecalo na njihove živote. Većina ih nosi samo sretne uspomene, no polagano se ispostavlja da su neki od sudionika imali problema sa zakonom, vlašću i psihičkim zdravljem.

*Over thirty years ago, Philibert worked as an assistant to film director René Allio on a movie version of an influential book compiled by Michel Foucault: 'I, Pierre Rivière'. It was a reconstruction of three apparently senseless murders in 1835 by a seemingly half-witted, young Norman peasant. The state officials and middle-class figures were played by actors (one of them Philibert's father) and the peasants by local, working-class nonprofessionals. Philibert returned to the old locations to reminisce with the now middle-aged or elderly actors about the way it affected their lives. Most of them have nothing but happy memories, but slowly it appears that some of the participants had their own issues with the law, power and mental health.*



## Nénette

Francuska / France  
1996, 105', boja, color, video

režija / directed by  
**Nicolas Philibert**  
fotografija / cinematography by  
**Katell Djian,**  
**Nicolas Philibert**  
montaža / edited by  
**Léa Masson,**  
**Nicolas Philibert**  
glazba / music  
**Pascal Gallois,**  
**Philippe Hersant**  
producent / producer  
**Serge Lalou**  
produkcija / produced by  
**Les Films d'Ici**

Ona je 40-godišnja Parižanka s neposlušnom čupom crvene kose i toplim, blizu postavljenim očima. Nénette je zamišljena, katkada i melankolična, ali oni koji je svakodnevno posjećuju veoma je vole. Nakon što je 'istrošila tri muža' i rodila četvero djece, oporavlja se od ozbiljne operacije i raduje jednostavnim životnim užicima, poput čaja i jogurta svakog poslijepodneva u 16 i 30. Nénette je ženka orangutana u slavnom zoološkom vrtu Jardin des Plantes Exotiques, a Philibert prati njezine svakodnevne aktivnosti u dražesnom, jetkom i čudesno duhovitom portretu. Jedna je od naših najbližih rođakinja – ona kojoj zavidimo jer posjeduje vlastitu nekretninu u Parizu.

*She's a 40-year-old longtime Parisian, with an unruly mop of red hair and soulful, close-set dark brown eyes. Nénette is introspective, perhaps melancholic, but beloved by those who visit her daily. After 'having worn out three husbands' and given birth to four children, she's convalescing from major surgery, and looks forward to life's simple pleasures, like tea and yogurt at 4:30 each afternoon. Nénette is an orangutan in the famed Jardin des Plantes Exotiques zoo, and Philibert captures her day-to-day routine in this charming, poignant and wonderfully funny portrait. She's one of our closest relations – the one with an enviable chunk of Paris real estate to call her own.*

# Svaka mala stvar

Every Little Thing

*La moindre des choses*

Francuska / France  
1996, 105', boja, color, video



*režija / directed by*  
**Nicolas Philibert**  
*fotografija / cinematography by*

**Katell Djian,**  
**Nicolas Philibert**

*montaža / edited by*  
**Nicolas Philibert,**

**Julietta Roulet**  
*glazba / music*

**André Giroud**

*producent / producer*

**Serge Lalou**

*produkcija / produced by*

**Les Films d'Ici,**  
**La Sept Cinéma**

U ljeto 1995, vjerni onome što je danas već tradicija, pacijenti i zaposlenici psihijatrijske klinike La Borde okupljaju se da bi postavili dramu koju izvode 15. kolovoza. Film prikazuje uspone i padove te pustolovine na kazališnim probama. No i više od samog kazališta, opisuje život u La Bordeu, svakodnevni život, banalne događaje, usamljenost i umor, kao i trenutke veselja, smijeha i duhovitosti svojstvene nekim pacijentima te pomnu pažnju koju ljudi poklanjaju jedni drugima.

*During the summer of 1995, faithful to what has now become a tradition, residents and staff at the La Borde psychiatric clinic get together to put on the play that they will perform on 15th of August. During rehearsals, the film retraces the ups and downs of this adventure. But over and above the theatre, it describes life at La Borde, everyday life, time passing, trivial goings-on, loneliness and tiredness, as well as the moments of merriment, laughter, and wit peculiar to certain residents, and the close attention which people pay to one another.*



## U zemlji gluhih

In the Land of the Deaf

*Le pays des sourds*

Francuska / France  
1992, '99', boja, color, video

režija / directed by  
**Nicolas Philibert**  
scenarij / written by  
**Nicolas Philibert**  
fotografija / cinematography by

**Frédéric Labourasse**  
montaža / edited by  
**Guy Lecorne**  
producent / producer  
**Serge Lalou**  
produkcija / produced by  
**BBC, Canal+, Fondation de France, La Sept-cinéma, Les Films d'Ici, RAI Tre, Télévision Suisse Romande**

nagrada / awards:  
Cannes Film Festival 1992 -  
Prix de la Fondation GAN pour  
le Cinéma, Belfort Film Festival  
1992 - Grand Prix, Festival dei  
Popoli 1992 - Grand Prix  
Vancouver International Film  
Festival 1993 - Grand Prix  
Valladolid International Film  
Festival 1993 - Special Jury  
Prize / posebna nagrada žirija  
Mumbai International Film  
Festival 1994 - Grand Prix  
San Francisco International  
Film Festival 1994 - Golden  
Gate Award / nagrada  
Golden Gate, Potsdam  
International Film Festival  
1994 - Best Documentary /  
najbolji dokumentarni film,  
Communication Awards, USA,  
1994 - Stephanie Beacham  
Award, Peabody Award,  
USA, 1997

Philibertovo čudesno izražajno, suosjećajno i dubinski ljudsko putovanje u onozemaljsku, svjetovnu i čarobnu 'zemlju gluhih'. Dubinsko istraživanje jezika i njegovih sposobnosti kao sredstva međuljudske komunikacije potiče nas da preispitamo prvenstvo i prirodu zvuka, filma, izgovorene riječi i onoga što se smatra filmskom gramatikom. Prepun brojnih trenutaka promatranja i razumijevanja, Philibertov profinjen, elegantan i blistavo snimljen dokumentarac djelo je istinskih uvida i suradnje koja izbjegava ključne zamke etnografije.

*Philibert's wonderfully expressive, sympathetic and deeply humanist journey into the otherworldly, mundane and magical 'land of the deaf'. The film's profound exploration of language and its abilities as a means of interpersonal communication asks us to rethink the primacy and nature of sound, the cinema, the spoken word and what passes for film grammar. Featuring many beautiful moments of observation and comprehension, Philibert's subtle, elegant and luminously shot documentary is a work of true insight and collaboration that avoids the key pitfalls of ethnography.*





# Filmovi Participant Medie

Participant Media Films

## O produkciji Participant Media

Participant Media nastala je u siječnju 2004. kada je osnivač tvrtke Jeff Skoll okupio ekipu direktora iz industrije zabave s kojima je dijelio interes prema stvaranju kvalitetnih zabavnih sadržaja o važnim temama. Zajedničkim radom ekipa je izgradila okruženje u kojem nastaju priče koje pokreću publiku, podižu svijest o važnim i zanimljivim temama te nadahnjuju pojedince na djelovanje.

Participant Media smatra da kvalitetno ispričana dobra priča zaista može promijeniti nečiji pogled na svijet. Bilo da je riječ o igranom, dokumentarnom filmu ili drugoj vrsti medija, oni su tu da bi ispričali čudesne i zabavne priče koje utječu i na svijest o zbiljskim temama koje nam oblikuju život. Cilj je najprije zabaviti publiku, a zatim je pozvati da sudjeluje u mijenjanju svijeta. Kako bi to postigli, osmišljavaju posebne društvene kampanje za glavne teme u svakom filmu. Suraduju i s organizacijama iz socijalne sfere, neprofitnim udrugama i tvrtkama koje predano rade na otvaranju foruma za raspravu i obrazovanje te koji, zajedno s Participant Mediom, mogu publici ponuditi najrazličitije načine da se uključi: paketi za djelovanje, programi projekcija, obrazovni programi, predavanja, kućne zabave, seminari, rasprave i druge aktivnosti, to su trajni 'nasljedni' programi koji se ažuriraju i revidiraju da bi proširili doseg i izvan uobičajenih domaćih i stranih kinodvorana, DVD-a i televizije.

Participant Media do danas je razvila aktivni radni odnos sa 178 neprofitnih organizacija koje zajedno mogu doprijeti do više od 75 milijuna ljudi.

## **About Participant Media**

*Participant Media was born in January 2004 when Founder Jeff Skoll assembled a team of entertainment industry executives who shared his interest in creating quality entertainment about meaningful issues. Together, the team built an environment to foster storytelling that engages the audience, generates awareness of topical and interesting issues and inspires individuals to take action.*

*Participant believes that a good story well told can truly make a difference in how one sees the world. Whether it is a feature film, documentary or other form of media, Participant exists to tell compelling, entertaining stories that also create awareness of the real issues that shape our lives.*

*The company seeks to entertain audiences first, then to invite them to participate in making a difference. To facilitate this, Participant creates specific social action campaigns for each film and documentary designed to give a voice to issues that resonate in the films.*

*Participant teams with social sector organizations, non-profits and corporations who are committed to creating an open forum for discussion, education and who can, with Participant, offer specific ways for audience members to get involved. These include action kits, screening programs, educational curriculums and classes, house parties, seminars, panels and other activities and are ongoing 'legacy' programs that are updated and revised to continue beyond the film's domestic and international theatrical, DVD and television windows.*

*To date, Participant has developed active, working relationships with 178 non-profits who collectively have the potential of reaching over 75 million people.*

# Čekajući Supermana

Waiting For Superman

SAD / USA  
2010, 111', boja, color, 35 mm

režija / directed by

**Davis Guggenheim**

scenarij / written by

**Davis Guggenheim,  
Billy Kimball**

fotografija / cinematography by

**Bob Richman, Erich Roland**

montaža / edited by

**Jay Cassidy, Greg Finton,**

**Kim Roberts**

glazba / music

**Christophe Beck**

producent / producer

**Lesley Chilcott**

produkcija / produced by

**Walden Media,**

**Participant Media**

nagrade / awards:

Sundance Film Festival 2010

- Audience Award / nagrada

publike, Dallas-Fort Worth Film

Critics Association Awards

2010 DFWFCA Award for the

Best Documentary / Dallas

Fort-Worth, nagrade Udruženja

filmskih kritičara za 2010,

nagrada DFWFCA za najbolji

dokumentarni film, Las Vegas

Film Critics Society Awards

2010 - Sierra Award for the

Best Documentary / Las Vegas,

nagrade Udruženja filmskih

kritičara 2010, nagrada Sierra

za najbolji dokumentarni film

National Board of Review, USA

2010 - NBR Award for the Best

Documentary / nagrada NBR za

najbolji dokumentarni film



Za zemlju koja je ponosno izjavljivala kako je svako dijete važno, Amerika nam sve brže dokazuje suprotno. Unatoč povećanoj potrošnji i obećanjima političara, nestabilan sustav javnog obrazovanja, nekoć najbolji na svijetu, sve češće uskrađuje školovanje milijunima djece. Oscarom nagrađeni filmski redatelj Davis Guggenheim ('Neugodna istina') podsjeća nas da obrazovna statistika ima ime: Anthony, Francisco, Bianca, Daisy i Emily – njihove priče čvrsta su okosnica iščekivanja 'Supermana'. Prateći nekolicinu obećavajuće djece u sustavu koji priječi, a ne potiče intelektualni rast, Guggenheim iscrpno analizira javno školstvo, proučavajući 'tvornice otpada' i 'akademske ponore', precizno raščlanjujući sustav i njegove naoko nerješive probleme.

**Davis Guggenheim**, rođen 1963, američki je Oscarom nagrađeni filmski redatelj i producent. Od 2006. Guggenheim je jedini filmaš s tri različita filma među 100 najuspješnijih dokumentaraca svih vremena ('Neugodna istina', 'It Might Get Loud' i 'Čekajući Supermana'). U novije vrijeme režirao je biografski film Baracka Obame za Nacionalnu konvenciju demokrata 2008. i Obamin 30-minutni plaćeni TV-oglas koji se prikazivao u udarnom terminu.

*For a nation that proudly declared it would leave no child behind, America continues to do so at alarming rates. Despite increased spending and politicians' promises, our buckling public-education system, once the best in the world, routinely forsakes the education of millions of children. Oscar-winning filmmaker Davis Guggenheim ('An Inconvenient Truth') reminds us that education 'statistics' have names: Anthony, Francisco, Bianca, Daisy, and Emily, whose stories make up the engrossing foundation of Waiting for 'Superman'. As he follows a handful of promising kids through a system that inhibits, rather than encourages, academic growth, Guggenheim undertakes an exhaustive review of public education, surveying 'drop-out factories' and 'academic sinkholes,' methodically dissecting the system and its seemingly intractable problems.*

**Davis Guggenheim**, born in 1963, is an Academy Award-winning film director and producer. Since 2006, Guggenheim is the only filmmaker to release three different films that were ranked within the top 100 highest-grossing documentaries of all time ('An Inconvenient Truth', 'It Might Get Loud', and 'Waiting for Superman'). More recently, Guggenheim directed Barack Obama's biographical film for the 2008 Democratic National Convention, as well as Obama's 30-minute primetime infomercial.



## Desetorica iz Chicaga

Chicago 10

SAD / USA

110', boja, color, video

režija / directed by

**Brett Morgen**

scenarij / written by

**Brett Morgen**

montaža / edited by

**Stuart Levy**

glazba / music

**Jeff Danna**

producenti / producers

**Laura Bickford, William**

**Pohlad, Peter Schlessel,**

**Jeff Skoll, Ricky Strauss,**

**Diane Weyermann**

produkcija / produced by

**Consolidated**

**Documentaries,**

**Participant Media, River**

**Road Entertainment,**

**Curious Pictures**

'Desetorica iz Chicaga' predstavlja suvremenu povijest iz umjetne perspektive, spajajući hrabru i originalnu animaciju s nevjerojatnim arhivskim snimkama koje istražuju pozadinu nastanka i raspleta suđenja zavjeri u Chicagu. Uz ritam revolucije, nekada i sada, 'Desetorica iz Chicaga' parabola je nade, hrabrosti i pobjede na kraju, priča o mladim Americancima koji progovaraju i postavljaju se protiv nasilničke i naoružane vlasti. Na Demokratskoj konvenciji 1968. prosvjednici kojima je odbijena dozvola za prosvjed više su se puta sukobili s čikaškom policijom. Policijsko zastrašivanje trajalo je tjednima, a dovelo do pobuna kojima je uživo, putem televizije, prisustvovala publika od više od 50 milijuna ljudi. Ti su događaji imali dvojak učinak na državu. Izbjegavajući klasične intervjue i sveznajuće pripovijedanje, film omogućuje gledatelju da osjeti dramu i tragediju u jedinstvenom i dinamičnom stilu.

**Brett Morgen** producent je i redatelj nominiran za nagradu Oscar. Njegov prvi film, dokumentarac 'On the Ropes' (1999), osvojio je Nagradu Udruženja filmskih redatelja, a nominiran je za nagradu Oscar u kategoriji najboljeg dugometražnog dokumentarnog filma. Morgen je napisao i režirao biografski film o legendarnom Paramountovu producentu Robertu Evansu, 'The Kid Stays in the Picture' (2002). U novije vrijeme napisao je i režirao 'Desetorica iz Chicaga', film koji je Washington Post proglasio jednim od najboljih 10 filmova 2008. godine.

*'Chicago 10' presents contemporary history with a forced perspective, mixing bold and original animation with extraordinary archival footage that explores the build-up to and unraveling of the Chicago Conspiracy Trial. Set to the music of revolution, then and now, 'Chicago 10' is a parable of hope, courage and ultimate victory, the story of young Americans speaking out and taking a stand in the face of an oppressive and armed government. At the 1968 Democratic Convention, protestors, denied permits for demonstrations, repeatedly clashed with the Chicago Police Department, who waged a week-long terror campaign that resulted in riots witnessed live by a television audience of over 50 million. The events had a polarizing effect on the country. Eschewing talking-head interviews and omniscient narration, 'Chicago 10' allows the viewer to experience the drama and tragedy in a unique and dynamic style.*

**Brett Morgen** is an Oscar-nominated producer and director. His first film, documentary 'On the Ropes' (1999), won the Directors Guild Award and was nominated for a Best Feature Documentary Academy Award. Morgen also wrote and directed a biopic about legendary Paramount producer Robert Evans, 'The Kid Stays in the Picture' (2002). Most recently, Morgen wrote and directed 'Chicago 10', film named as one of the Top 10 Films of 2008 by the Washington Post.

# Jimmy Carter - čovjek iz Plainsa

Jimmy Carter -  
Man from Plains

SAD / USA

120', boja, color, video

režija / directed by

**Jonathan Demme**

scenarij / written by

**Jonathan Demme**

fotografija / cinematography by

**Declan Quinn**

montaža / edited by

**Kate Amend**

glazba / music

**Alejandro Escovedo**

producent / producer

**Neda Armian**

produkcija / produced by

**Clinica Estetico,**

**Participant Productions**

nagrade / awards:

Venice Film Festival 2007 -

FIPRESCI Prize, EIUC Award,

Biografilm Award / nagrada

FIPRESCI, nagrada EIUC,

nagrada Biografilm



'Jimmy Carter - čovjek iz Plainsa' osoban je i nevjerojatan susret s predsjednikom Jimmyem Carterom. Prateći gospodina Cartera na nedavno održanoj turneji povodom predstavljanja knjige 'Palestine - Peace Not Apartheid', Oscarom nagrađeni redatelj Jonathan Demme otkriva složenu osobu koja s mladenačkim zanosom i odlučnošću putuje zemljom i prenosi svoju poruku, čak i kada izaziva medijske napade u kojima se njegova vjerodostojnost i presudba dovode u pitanje. 'Jimmy Carter - čovjek iz Plainsa' istražuje javnu i privatnu stranu Jimmya Cartera, čovjeka kojeg visokorazvijeni osjećaj za pravdu tjera da s gorućom energijom i nadom slijedi svoj životni i dubinski duhovni put pomirenja i mira.

**Jonathan Demme**, redatelj, producent i scenarist, režirao je više od 25 filmova koji su osvojili 20 nominacija za nagradu Oscar. Žestok zagovornik ljudskih prava, Demme je producirao i režirao niz dokumentaraca o haičanskim nedaćama. Nedavno je dovršio film 'The Agronomist', a prije toga režirao je 'Haiti: Dreams of Democracy', 'Haiti: Killing the Dream', 'Tonbe Leve' te 'Courage and Pain'. Osim toga, režirao je dokumentarac 'Cousin Bobby' i producirao Oscarom nagrađenu Mandelinu biografiju, kao i 'Into the Rope!', 'The Utmost' te 'One Foot on a Banana Peel'. Producirao je i dokumentarni film nagrađen Peabodyem, 'Beah: A Black Woman Speaks'.

*'Jimmy Carter - Man from Plains' is an intimate, surprising encounter with President Jimmy Carter. Following the path of Mr. Carter's recent controversial book tour for Palestine Peace Not Apartheid, Academy Award-winning director Jonathan Demme reveals a complex individual who, with the gusto and determination of a youngster, crisscrosses the country to get his message across, even as that message creates a media onslaught in which his credibility and judgment are called into question. 'Jimmy Carter Man from Plains' explores both the private and public sides of Jimmy Carter, whose intense sense of justice compels him to pursue, with undiminished energy and hope, his lifelong and deeply spiritual vision of reconciliation and peace.*

**Jonathan Demme**, redatelj, producent i scenarist, režirao je više od 25 filmova koji su osvojili 20 nominacija za nagradu Oscar. Žestok zagovornik ljudskih prava, Demme je producirao i režirao niz dokumentaraca o haičanskim nedaćama. Nedavno je dovršio film 'The Agronomist', a prije toga režirao je 'Haiti: Dreams of Democracy', 'Haiti: Killing the Dream', 'Tonbe Leve' te 'Courage and Pain'. Osim toga, režirao je dokumentarac 'Cousin Bobby' i producirao Oscarom nagrađenu Mandelinu biografiju, kao i 'Into the Rope!', 'The Utmost' te 'One Foot on a Banana Peel'. Producirao je i dokumentarni film nagrađen Peabodyem, 'Beah: A Black Woman Speaks'.



# Kasino Jack i Sjedinjene Monetarne Države

Casino Jack and the United States of Money

SAD / USA  
2010, 118', boja, color, video

Alex Gibney, zaslužan za Oscarom nagrađeni film 'Taxi to the Dark Side' i za Oscara nominirani 'Enron: The Smartest Guys in the Room', sada se s pozornošću posvećuje priči o lobistu Jacku Abramoffu. Od indijskih kockarnica i kineskih tvornica do ruskih špijuna i ubojstava u mafijaškom stilu u Miamiu, 'Kasino Jack i Sjedinjene Monetarne Države' živopisan su prikaz međunarodnih intrigi, a ujedno i priča o koruptivnoj ulozi novca u političkim procesima. Prateći otvorene kaznene istrage, uključujući optužbe protiv državnih dužnosnika, zaposlenika i kongresmena, te istražujući svakodnevno trgovanje uslugama na državnom vrhu, ovaj film otkriva kako očajnička potreba političara da budu izabrani - i poprtni trošak od nekoliko milijuna dolara - na određeni način potkopava temeljna načela američke demokracije.

**Alex Gibney** američki je producent i redatelj dokumentarnih filmova. Nakon škole Pomfret Gibney je diplomirao na Sveučilištu Yale. Režirao je filmove: 'Casino Jack i Sjedinjene Monetarne Države' (2010), 'Client 9: The Rise and Fall of Eliot Spitzer' (2010), 'Enron: The Smartest Guys in the Room' (nominiran 2005. za Oscar za najbolji dugometražni dokumentarni film), 'The Human Behavior Experiments' (2006), 'Jimi Hendrix and the Blues' (2001) te 'Taxi to the Dark Side' (dobitnik nagrade Oscar 2007. za najbolji dugometražni dokumentarni film).

*Alex Gibney, who brought us the Academy Award-winning 'Taxi to the Dark Side' and the Academy Award nominated 'Enron: The Smartest Guys in the Room', now focuses his attention on the story of lobbyist Jack Abramoff. From Indian casinos and Chinese sweatshops to Russian spies and a mob-style killing in Miami, Casino Jack and the United States of Money is at once a colorful tale of international intrigue and a story of the corrupting role that money plays in our political process. By following ongoing criminal investigations - including the indictments of federal officials, staffers and congressmen - and inquiries into the day-to-day business of favor-trading in our nation's capitol, the film shines a light on the way that politicians' desperate need to get elected - and the millions of dollars it costs - may be undermining the basic principles of American democracy.*

**Alex Gibney** is an American documentary film director and producer. After attending Pomfret School, Gibney earned his bachelor's degree from Yale University. His works as director include: 'Casino Jack and the United States of Money' (2010), 'Client 9: The Rise and Fall of Eliot Spitzer' (2010), 'Enron: The Smartest Guys in the Room' (nominated in 2005 for Academy Award for Best Documentary Feature), 'The Human Behavior Experiments' (2006), 'Jimi Hendrix and the Blues' (2001), and 'Taxi to the Dark Side' (winner of the 2007 Academy Award for Best Documentary Feature)..

režija / directed by  
**Alex Gibney**  
scenarij / written by  
**Alex Gibney**  
fotografija / cinematography by  
**Maryse Alberti**  
montaža / edited by  
**Alison Ellwood**  
glazba / music  
**David Robbins**  
producenti / producers  
**Bill Banowsky, Mark Cuban, Benjamin Goldhirsh, Jeff Skoll, Todd Wagner, Diane Weyermann**  
produkcija / produced by  
**Jigsaw Productions, Participant Media**

# Klima promjena

Climate of Change

Velika Britanija, SAD / UK, USA  
2010, 86', boja, color, video

režija / directed by

**Brian Hill**

scenarij / written by

**Simon Armitage**

fotografija / cinematography by

**Roger Chapman, Tony  
Coldwell, Michael Timney,**

**Wayne Vinten**

montaža / edited by

**Stuart Briggs**

glazba / music

**Nitin Sawhney**

producent / producer

**Katie Bailiff**

produkcija / produced by

**Participant Media**



Oscarom nagrađena Tilda Swinton pripovjedačica je u dokumentarcu hvaljenog filmskog umjetnika Briana Hilla ('Songbirds') koji prikazuje svakodnevna nastojanja ljudi sa svih strana svijeta u borbi protiv globalnog zatopljenja. Ovo su priče o običnim ljudima koji čine velika djela u pokušaju da iznađu rješenja za spas planeta: indijski srednjoškolci koji organiziraju prosvjede i potiču recikliranje; londonski direktor PR-službe koji pomaže tvrtkama da unaprijede okolišnu odgovornost; građani koji u planinskom predjelu Appalachia lobiraju i prosvjeduju protiv površinskog rudarenja koje uništava njihove zajednice i život; stanovnici Papue Nove Gvineje koji odbijaju dopustiti komercijalnu sječú prašuma; čovjek iz Togo koji želi naučiti mlade u svojoj zemlji da štuju i obogaćuju darove Zemlje. **Brian Hill** dobitnik je nagrade BAFTA, filmski redatelj i direktor britanske tvrtke Century Films. Autor je više od 60 filmova za BBC, Channel 4 i ITV, uključujući 'Drinking for England', 'Feltham Sings' i 'Songbirds'.

*Academy Award winner Tilda Swinton narrates this documentary from acclaimed filmmaker Brian Hill ('Songbirds') focusing on the efforts of everyday people all over the world who are making a difference in the fight against global warming. From Indian middle school students organizing demonstrations and major recycling efforts to a London PR executive helping companies to become more environmentally responsible to citizen lobbyists in Appalachia protesting the strip-mining that is destroying their communities and livelihood to Papua New Guineans who refuse to allow commercial logging on their rainforest land to one man in Togo intent on teaching his nation's young people to respect and replenish the gifts of the Earth, these are stories of ordinary humans doing extraordinary things by finding solutions to help save the planet.*

**Brian Hill** is a BAFTA-winning filmmaker and managing director of Century Films in the UK. He has made more than 60 films for the BBC, Channel 4, and ITV, including 'Drinking for England', 'Feltham Sings', and 'Songbirds'.





# Odbrojavanje do nule

Countdown to Zero

SAD / USA

2010, 92', boja, color, 35 mm

režija / directed by

**Lucy Walker**

scenarij / written by

**Lucy Walker**

fotografija / cinematography by

**Robert Chappell, Gary**

**Clarke, Bryan Donnell,**

**Nick Higgins**

montaža / edited by

**Brad Fuller, Brian Johnson**

glazba / music

**Peter Golub**

producent / producer

**Lawrence Bender**

produkcija / produced by

**Lawrence Bender**

**Productions,**

**Participant Media**

'Odbrojavanje do nule' prati povijest atomske bombe od njezinih početaka do današnjeg stanja u svijetu: devet nacija ima atomsko oružje, a još im se neke žure pridružiti dok svijet održava osjetljivu ravnotežu koju lako može narušiti teroristički čin, neuspješna diplomacija ili jednostavna nesreća. Scenaristica i redateljica hvaljena je dokumentaristica Lucy Walker, a u filmu se pojavljuje niz važnih međunarodnih državnika kao što su Jimmy Carter, Mihail Gorbačov, Pervez Mušaraf i Tony Blair. 'Odbrojavanje do nule' na izniman način poziva na atomsko razoružanje diljem svijeta, što je u kontekstu Obamine vlade koja se bori za isti cilj, tema važnija nego ikada.

**Lucy Walker** odrasla je u Londonu. Kod snimanja dokumentarnih filmova koristi dramske filmske tehnike koje daju jedinstveni pristup u zatvorene svjetove nezaboravnih likova na putu transformacije. Osim filma 'Deponij' Lucy Walker režirala je 'Odbrojavanje do nule', premijerno prikazan 2010. godine na Sundanceu. Njen raniji film 'Blindsight' osvojio je nagrade publike na festivalima u Berlinu, Ghentu, Palm Springsu i AFI-u. Prvi dokumentarni film koji je režirala, 'Devil's Playground', svoju je premijeru imao 2002. na Sundanceu, a nagrađen je na festivalima u Karlovim Varima i Sarasoti (SAD).

*'Countdown to Zero' traces the history of the atomic bomb from its origins to the present state of global affairs: nine nations possess nuclear weapons capabilities with others racing to join them, with the world held in a delicate balance that could be shattered by an act of terrorism, failed diplomacy, or a simple accident. Written and directed by acclaimed documentarian Lucy Walker the film features an array of important international statesmen, including Jimmy Carter, Mikhail Gorbachev, Pervez Musharraf and Tony Blair. 'Countdown to Zero' makes a compelling case for worldwide nuclear disarmament, an issue more topical than ever with the Obama administration working to revive this goal today.*

**Lucy Walker** grew up in London, England. She uses dramatic filmmaking techniques to make documentary films, following memorable characters on transformative journeys that grant unique access inside closed worlds. In addition to 'Waste Land', Walker directed a second feature documentary that premiered at Sundance 2010 - 'Countdown to Zero', previous film 'Blindsight' received audience awards at the Berlin, Ghent, AFI and Palm Springs film festivals. Walker's first feature documentary, 'Devil's Playground' premiered at the 2002 Sundance Film Festival and went on to win awards at the Karlovly Vary and Sarasota film festivals.



# Hrvatski dokumentarci u ratu: Retrospektiva 1991-1995.

Croatian Wartime Documentaries:  
1991 - 1995 In Retrospective

Diana  
Nenadić



## **(Ne)dovršena priča: hrvatski dokumentarac u ratu 1991-1995.**

*Zašto se borimo? Što nam se događa? Što smo doživjeli? Kako smo preživjeli? Što su Oni radili Nama? Što znamo i mislimo o Njima? Tko su naši junaci, a tko žrtve?...* Pitanja koja postavljaju ratni dokumentarci uvijek i svugdje uglavnom su slična. Ne postavljaju se sva u isto vrijeme, a poneka se izgovore tek s odgodom ili dugim vremenskim odmakom. Ni s obrambenim Domovinskim ratom 1991-1995. nije bilo bitno drukčije, a premda se čini dalekim, petnaest godina poraća možda je prekratko vrijeme da bismo dobili odgovore na sva pitanja. No, neki su se kovali odmah, dok je 'željezo' još bilo vruće. Retrospektiva ZagrebDoxa pokušava, među ostalim, pokazati kako su se prema ratnoj agresiji i stvarnosti oko sebe tijekom četiri ratne godine i bez velikog vremenskog odmaka postavljali hrvatski redatelji i drugi autori ratnih dokumentaraca.

Sami filmovi možda neće moći posvjedočiti u kakvim su okolnostima nastajali. Ukratko: bilo je to vrijeme prve velike krize hrvatske kinematografije na samom početku njezine samostalnosti. Dovršavali su se igrani filmovi započeti prije rata i nagađalo o tome hoće li se moći (i kako) financirati novi. Muzama se sugeriralo da šute dok govore topovi. Nitko među filmašima nije mislio da bi se ta drevna mudrost trebala odnositi i na dokumentarac. Od njega se očekivalo da bude življi no ikada i pošalje u svijet 'istinu' te memorira svakodnevnne strahote po dugoj i isprekidanoj crti hrvatske bojišnice, ali i kaos u civilnoj pozadini.

Istina, dežurne televizijske kamere odmah su se razmjestile po njoj uz velike rizike i neprocjenjive snimateljske žrtve. No, prevladavajući reporterski način dokumentiranja koji je zavladao hrvatskom dalekovidnicom, počesto obilježen propagandističkim sadržajima i retorikom, kod svakoga tko je držao do dostojanstva žrtve i Istine izazivao je otpor. Jedan dio filmske javnosti tražio je da se, uz ozbiljan i objektivan terenski rad bez pseudoinformativnog dociranja, u dokumentiranje uloži i veća količina filmske vrpce, kako bi se slike rata zaštitile od potrošnosti i nesavršenosti amaterske ili televizijske elektronike. Ti su apeli prošli bez bitnijeg odaziva: elektronička kamera ostala je glavno sredstvo bilježenja zbivanja i prikupljanja dokumentarne građe, a Hrvatska radiotelevizija postala je glavni proizvođač dokumentarnog 'filma'. Nekolicina aktivnih filmskih redatelja, poput Zrinka Ogreste ('Prizori s virovitičkog ratišta I, II, III', 1991) ili Branka Schmidta ('Šest sekundi za život', 1992), krenula je već na samom početku rata na teren s HRT-ovim ekipama. Postupno gašenje javnog financiranja dokumentarne produkcije usmjerilo je ka državnoj televiziji i druge redatelje (Šimatović, Tadej, Krelja, Brešan, Hitrec i dr.) koji su, uz zaposlenike u dokumentarnom programu (Mikuljan, Fulgosi, Lentić i dr.), uživali povjerenje tadašnjih šefova. Na terenu su bile i nezavisne televizijske ekipe, pa je tako jedan od najranijih dokumentaraca, o prvim incidentima u Srijemu ljeti 1991. ('Hrvatska suzama ne vjeruje' Sandre Petričić, prikazan je na OTV-u), s iskazima civilnih 'svjedoka' s obje sukobljene strane snimila ekipa producenta Siniše Juričića.

Zbog relativne raširenosti VHS-opreme snimalo se dosta izvan klasične kinematografske ili TV-produkcije. Uz televizijske reportere, filmske snimatelje i redatelje malih producenata, na ratištima su se od samih početaka angažirali amateri i umjetnici uključeni u posebne vojne postrojbe. Od njihovih priloga, prikupljenih sa svih strana, sastavljali su se u početku dokumenti namjenskoga

karaktera, kao kolažni apel za zaustavljanje rata 'Pismo iz Hrvatske' (1991) prema ideji Mihovila Pansinija. Veliki dokumentacijski posao napravio je Studio Zbora narodne garde, koji je, okupivši stručnjake raznih profila, od 1991. djelovao kao Vod za dokumentarno-informativno djelovanje<sup>1</sup>. No, tijekom ratnih godina tek je manji dio prikupljene audiovizualne građe Studija ZNG uobličen u zaokružena dokumentarna djela.

Griersonovski duh, odnosno poimanje dokumentarnog filma kao 'kreativne obrade stvarnosti', ipak nije napustio neke umjetnike 'na zadatku' ni u trenucima kada je bilo važnije bilježiti. Primjerice osječki multimedijalac Ivan Faktor, povezan sa Studiom ZNG, osobno je snimio VHS-kamerom 70-ak sati materijala o svojem gradu na prvoj crti bojišnice, od čega je početkom novog milenija nastao nagrađivani 'Das Lied ist Aus' (2001). No, Faktor je već prve ratne jeseni s koscenaristom, povjesničarom umjetnosti Mladenom Lučićem, jednim od najagilnijih inventurista ratnih zbivanja, dio snimljene građe složio u dnevnički film 'Osijek, petak 13. 9. 1991.' (1991), jedan od najstarijih alternativnih ratnih dokumentaraca. Najdulji takav pothvat potpisuje iste godine skupina zadarskih autora okupljenih u Samostalnom vodu umjetnika (Z. Mustać, V. Zrnić, D. Brala). Dokumentarni 'Zadar nije za dar' sniman je babljev ljeta 1991, bilježeći planski, iz dana u dan i s pomno biranih položaja, preobrazbu mirnih i sunčanih mediteranskih veduta pod topovskom paljbom u nesigurno, nervozno i prašnjavo sklonište civila i vojske. Osječki i zadarski film, osim dnevničkog karaktera, sličnima čini i (glazbena) sugestija 'pomaknute', depresivne i zlokobne atmosfere koja je u to vrijeme pritiskala sve hrvatske gradove, a osobito one pod opsadom.

Tijek rata preusmjeravao je fokuse snimatelja, reportera i redatelja prema novim temama i problemima. Uz neposredno najugroženije – branitelje, rasla je populacija prognanika raštrkanih po hrvatskim prihvatilištima i hotelima. Uz inventuru ljudskih stradanja radila se i inventura razaranja koje je popirmalo karakter urbicida i kulturocida, o čemu danas naturalistički zorno svjedoče dokumentarni zapisi u filmovima Mladena Lučića i Pavla Vranjicana 'Necropolis Croatica' i 'Spaljena zemlja' (1993) u produkciji Art-filma, ali i niz dokumentarnih reportaža u produkciji HRT-a. Najosjetljivijom ratnom temom ipak su se pokazale individualne i kolektivne traume vezane uz poginule i nestale na opustošenim okupiranim područjima. U prvim ratnim godinama, obilježenim razumljivom patetikom i katkad pretjeranom domoljubnom histerijom, s njima su se uspjeli taktički nositi tek rijetki autori, ponajprije oni kojima je dokumentarizam bio etički izbor.

To se prije svega može reći za Petra Krelju. Radeći za HRT i pridružene producente, najplodniji dokumentarist toga razdoblja uspio je izdici ratni dokumentarac iznad kreativnog i svjetonazorskog prosjeka televizijske produkcije. Socijalno osjetljiv autor ratne je strahote sagledavao isključivo kroz prizmu individualnih lomova i stradanja, birajući uvijek one osobe i priče koje te potrese mogu nadvladati. Njegov je objektiv u ratu i dalje tražio kreativne pojedince 'jače od neprilika', ali je najviše bio usmjeren na sudbine 'običnih' ratnih beskućnika, pa je već njegov prvi film s tom tematikom, 'Na sporednom kolosijeku' (1992), postao metafora kolektivne sudbine i humanitarne krize komentirane

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<sup>1</sup> Prema navodima njegova osnivača, Josipa Jurčevića, iz transkripta okruglog stola Dokumentiranje zbivanja u Domovinskom ratu, održanog u Novinarskom domu u Zagrebu, 9. veljače 2009.

samim naslovom. Ključni film Kreljine 'ratne' filmografije prikazuje život prognanika iz ratom okrnjenih obitelji u kompoziciji napuštena vlaka. Vagoni pretvoreni u spavaonice, peroni u korzo, a čekaonica kolodvora u mjesto okupljanja i molitve, zajedno s predmetima dovučenim iz okupiranih domova i ispovijedima prognanika, svjedoče o depresivnoj čežnji za povratkom kućama i normalnom životu koja je razumljivo vladala prognaničkom populacijom. Individualiziranje stradalnika, ispovijedanje doživljenog i empatično svjedočenje o njihovu trenutnom stanju obilježilo je sve Kreljine ratne dokumentarce, osobito nešto kasniju trilogiju o prognanim Vukovarcima ('Kukuruzni put', 'Suzanin osmijeh' i 'Treći Božić', 1993). No, učinci nisu nigdje tako autentično dramatični kao u slučaju filma 'Zoran Šipoš i njegova Jasna' (1992), priče o ratničkoj ljubavi, razdvajanju i ponovnom spajanju znamenitog vukovarskog para nakon Zoranova oslobođanja iz zarobljeništva u srbijanskim logorima.

Dokumentarnom standardu državne televizije, osim Krelje, u to vrijeme najsuggestivnije oponiraju studenti zagrebačke Akademije i redatelji tek izišli iz akademskih klupa ili riječima Lukasa Nole: 'generacija kojoj su ukrali rat'. Mladi filmovi nisu se dali uhvatiti u zamke televizijske sendvič-estetike i nove retorike, već su ponudili vlastita viđenja i rata i dokumentarizma. 'Mozart 1991' (1992) Krasimira Gančeva pritom je rijedak primjerak poetskog esejiziranja o destruktivnim učincima rata na umjetnost s posvetom Gordanu Ledereru i drugim umjetnicima autorove generacije koji su stradali radeći svoj posao. Ivan Salaj, tada student režije na ADU-u, demonstrirao je veristička umijeća svjedočeći o depresivnoj dokolici ratnika među razvalinama sunjskih nastambi u 'Hotelu Sunja' (1992). Ispovijedima tipično mladog braniteljskog uzorka autor je dotaknuo paradigmatička razmišljanja, stanja i emocije 'izgubljene generacije' – od čežnje za prijateljima i obitelji preko letargije do prezira prema nekadašnjim susjedima s neprijateljske strane, razočaranja, prkosa i gnjeva, što će kasnije obilježiti i njegov igrani film 'Vidimo se'. 'Izgubljena generacija' jednako moćno – autentično i depresivno – progovara u ranom poratnom portretu Osijeka u 'Nebu ispod Osijeka' (1995) akademca Zvonimira Jurića, svojevrsnom 'dokumentarcu ceste' otklonaškog (jarmuschovskog) vizualnog i glazbenog 'sloga', koji subjektivnim perspektivama osječkih mladića sabire psihičke posljedice netom završena rata.

Jedan od dokumentaristički življih mladih redatelja u ratnim godinama bio je i Neven Hitrec, koji se poput Salaja, ali na konvencionalniji način, pokušava približiti uniformiranim dečkima iz svoje generacije ('Naši dečki', 1992), a potom i civilnim žrtvama svih profila. Prikaz otužne svakodnevnice štíćenika ustanove za mentalno retardirane prinudno izmještene s okupiranog područja u gimnastičku dvoranu u 'Dvorani' (1993) njegov je najsuggestivniji prinos dokumentiranju posljedica agresije, realiziran metodom promatranja. Opservacijski odmak od predmeta, kojem se istodobno utječu i Vinko Brešan u grupnom portretu korisnika zagrebačke pučke kuhinje ('Zajednički ručak', 1993) i Goran Dukić u ponešto stiliziranom prikazu života prognanika iz ruralnih dalmatinskih krajeva u splitskom hotelu ('Posebni gosti', 1992), kod mladih redatelja ujedno je značio i odmak od komentatorske i ispovjedne patetizacije rata koja je u mnogim dokumentarcima prelazila granice dobrog ukusa. Jelena Rajković (1969-1997), tada studentica režije, tog se rizika posve oslobodila samim izborom predmeta u 'Blue Helmetu' (1992), dokumentirajući sa zamjetnom dozom stilizacijsko-iro-

nijske distance prisutnost uredno ustrojenih, ispeglanih i posve neučinkovitih 'plavih kaciga' u Hrvatskoj.

No, mnoge traumatične situacije nastale ratom zbog svoje su 'neprikazivosti' i neuvrstivosti u statističke tablice zahtijevale empatičniji pristup i istaknutiju subjektivizaciju pogleda. Taj sindrom, sličan onom holokausta, obilježio je najosjetljiviju temu Domovinskog rata – Vukovar. Premda je hrvatskim kamerama i nepristranim promatračima pristup samim ratnim operacijama bio otežan, grad-simbol postao je nakon pada u studenom 1991. neiscrpno vrelo osobnih priča i traumatičnih svjedočanstava koje hrane ispovjedne dokumentarce od prve ratne godine, a osim Kreljinih filmova primjeri u toj retrospektivi su 'Slika rata' Edija Mudronje (1992) i 'Svjedok' Branka Lentića (1994).

Autoportretnim filmom 'Doli - krhotine moga djetinjstva' (1992) Zrinko Ogresta pionirski je radikalizirao tu neizbježnu subjektivnu perspektivu koja će obilježiti tek poratnu hrvatsku dokumentaristiku. Preko isječaka obiteljskih filmova Ogresta se nostalgично vraća u idilično djetinjstvo u dubrovačkom primorju i suprotstavlja ih slikama poharana prazavičaja, pa time sebe upisuje i u povijest i u virtualni popis ratnih žrtava.

Dakako, kako to obično biva, mnoge ratne teme, i one omeđene hrvatskim državnim granicama i one sa zahvatom u širi regionalni prostor (iznimka je u ovoj retrospektivi surovo naturalistički zapis iz susjedstva, 'Srednja Bosna – misa zadušnica' Pere Topića iz 1995), ostale su netaknute. Neke su otvorene poslije rata, poneke i uz prijepore i žestoke javne polemike, a mnoge, još skrivene u 'magli rata', čekaju lanzmanovske subjektivističke ili morisovske 'objektivne' rekonstrukcije. Hrvatski ratni dokumentarac rekao je što je imao i stigao do kolovoza 1995. Za hrvatski dokumentarac o ratu i nove 'istine', rat još nije završen.

### **Diana Nenadić**

Selektorica programa Hrvatski dokumentarci u ratu:  
Retrospektiva 1991-1995.



## **An (Un)finished Tale – Croatian Wartime Documentaries: 1991-1995 in Retrospective**

*Why do we fight? What is happening to us? What did we experience? How did we survive? What did They do to Us? What do We know and think of Them? Who are our heroes and who are the victims?... Questions raised by war documentaries are always and everywhere mostly similar. They are not all raised at the same time, some are uttered with a delay or significantly postponed. The same goes for the defensive Croatian War of Independence (1991-1995). Even though it seems so far back in time, a post-war period of fifteen years might be too short to obtain answers to all questions. However, some were obtained immediately, as the iron was struck while hot. This ZagrebDox retrospective is, among other things, an attempt at depicting the viewpoint of Croatian directors and war documentary filmmakers towards war atrocities and reality in those four years and without a significant detachment in time.*

*The films alone may not be able to testify of the circumstances they were made in. Briefly, those were the times of the first large crisis in Croatian film, at the very beginning of the country's independence. Live-action films started before the war were being finished, and it was debatable whether new films would be even financed (and how). The Muses were kindly asked to fall silent while guns were speaking. No filmmaker believed that this ancient proverb should apply to documentaries as well. They were supposed to be more alive than ever, speak the 'truth' to the world and register everyday atrocities along the long and discontinued front line, as well as the civilian chaos behind it.*

*True, efficient TV cameras immediately spread out along the front line taking great risks and claiming priceless victims among reporters. However, the dominant report style of documenting that took over the Croatian horizon, often marked by elements of propaganda and rhetoric, inspired resistance in anyone who respected the dignity of the victims and truth. In addition to serious and unbiased field work without pseudo-informative bigotry, a part of the cinematic public advocated for the investment of a larger amount of film-tape in documenting, in order to protect the war images from deterioration and imperfections of amateur or TV electronics. These pleas encountered no significant response: the electronic camera remained the main means of registering events and gathering documentary materials, while the Croatian Television became the chief producer of documentary 'film'. Several agile directors, such as Zrinko Ogresta ('Prizori s rovitičkog ratišta I, II, III, 1991) and Branko Schmidt ('Šest sekundi za život, 1992), set out in the battlefields straight away with HRT's teams. Gradual extinction of documentary production's public funding guided other directors towards the state-owned television as well (Šimatović, Tadej, Krelja, Brešan, Hitrec etc). Alongside documentary programme employees (Mikuljan, Fulgosi, Lentić etc), they enjoyed the trust of the CEOs of the time. Independent film crews were also in the field – one of the earliest documentaries, recording the first incidents in Srijem in summer 1991 ('Hrvatska suzama ne vjeruje' by Sandra Petričić, broadcast on OTV) and containing testimonies of civilian witnesses from both sides, was made by producer Siniša Juričić's team.*

*Thanks to the relatively widespread VHS equipment, great deal of material was filmed outside the classic film and TV production. In addition to TV reporters, cinematographers and small production directors, amateurs and artists serving in special military commands also became involved in the battlefield right from the beginning. Their contributions, gathered from all around, were at first used to create purpose-driven documents, a certain collage-plea to stop the war, such as 'Pismo iz Hrvatske' (1991) by Mihovil Pansini. Croatian National Guard's Studio played an extremely important role in the field of documenting. Gathering diverse professionals, since 1991 it has acted as a Unit for Documentary and Intelligence Activities<sup>1</sup>. However, during wartime only a lesser part of CNG Studio's audiovisual material actually resulted in completed documentary works.*

*The spirit of Grierson, i.e. the notion of documentary film as 'creative processing of reality', did not abandon some of the artists 'on a mission', not even when it was more important to document. For instance, a multimedia artist from Osijek, Ivan Faktor, involved with the CNG Studio, personally made 70 hours of VHS material about his city on the front lines. At the dawn of the new millennium, it was transformed into the award-winning 'Das Lied ist Aus' (2001). However, the first wartime autumn, Faktor and Mladen Lučić, art historian and one of the most active registrars of war events, took most of the material and created a film journal 'Osijek, petak 13.9.1991.' (1991), one of the oldest alternative wartime documentaries. The most extensive endeavour of the sort is the one undertaken by a group of authors from Zadar, gathered in the Independent Artists Unit (Z. Mustać, V. Zrnić, D. Bralaj). Documentary film 'Zadar nije za dar' was made in late summer 1991, recording systematically, day in and day out from carefully chosen spots, the transformation of quiet and sunny Mediterranean vistas under fire into an unsafe, nervous and dusty shelter for police and civilians. In addition to their journal-style character, the films from Osijek and Zadar share the similar (musical) background of a 'twisted', depressing and ominous atmosphere which at that time oppressed all Croatian cities, especially those under siege.*

*The course of war shifted the cinematographers, reporters and directors' focus towards new subjects and issues. In addition to the most threatened - the veterans - the refugee population scattered around Croatian rescue centres and hotels also grew. Alongside the inventory of human suffering, the inventory of devastation was also made, acquiring the character of urbicide and culturecide, as evidenced naturalistically by documentary records used in films by Mladen Lučić and Pavle Vranjican 'Necropolis Croatica' and 'Spaljena zemlja' (1993), produced by Art-film, as well as a series of documentary stories produced by HRT. Individual and collective traumas related to the killed and missing in devastated and occupied areas proved to be the most sensitive war subject. In the first years, marked by understandable sentimentality and somewhat excessive patriotic hysteria, very rare filmmakers managed to cope with it tactfully, primarily those who made documentary practice an ethical choice.*

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<sup>1</sup> According to the words of its founder Josip Jurčević, from the transcript of 'Croatian War of Independence - Event Records', a roundtable held on 9 February 2009 at Novinarski dom Zagreb.

*That can primarily be said about Petar Krelja. Working for HRT and their associate producers, the most prolific documentarian of the period managed to elevate the war documentary above the creative and cognitive average of TV production. This socially sensitive filmmaker considered war atrocities exclusively through the optics of individual breakdowns and suffering, choosing always the persons and stories capable of overcoming these shocks. His camera sought for creative individuals 'stronger than troubles', but he was mainly focused on the destinies of 'ordinary' wartime homeless. His first film covering this subject, 'Na sporednom kolosijeku' (1992), became a metaphor of collective destiny and humanitarian crisis evidenced in the title alone. The key piece of Krelja's 'wartime' filmography depicts the lives of refugees from war-torn families living in abandoned trains. The cars are turned into bedrooms, platforms into squares, and the waiting room into a meeting and praying point, together with objects salvaged from occupied homes and refugees' confessions, testify of the depressing longing to return home and regain a normal life, understandably permeating the refugee population. Individualising the sufferers, confessional experiences and empathy in the testimony of their current conditions marked all of Krelja's wartime documentaries, especially the somewhat later trilogy of refugee Vukovar people ('Kukuruzni put', 'Suzanin osmijeh' and 'Treći Božić', 1993). However, the most dramatic effect was attained in the film 'Zoran Šipoš i njegova Jasna' (1992), a story of the wartime love, separation and reuniting of a famous Vukovar couple after Zoran's liberation from Serbian camps.*

*Aside from Krelja, the documentary standard of the state-owned television was best opposed at that time by Academy students and emerging directors, as Lukas Nola said, 'the generation the war was stolen from'. Young filmmakers refused to fall prey to the TV-style sandwich aesthetics and new rhetoric. Instead they offered their own visions of both war and documentary practice. 'Mozart 1991' (1992) by Krasimir Gančev is a rare example of a poetic essay on destructive impacts of war on art, dedicated to Gordan Lederer and other artists of the filmmaker's generation who perished doing their job. Ivan Salaj, at that time a student at the Academy of Dramatic Art (department of directing), demonstrated his verismo skills testifying of the warriors' depressing leisure time among the ruins and derelict buildings in 'Hotel Sunja' (1992). Using the confessions of a typical young representative sample of veterans, the filmmaker touched upon the paradigmatic considerations, conditions and emotions of the 'lost generation' – from their longing for friends and family to the lethargy and loathing towards former neighbours on the enemy side, disappointment, defiance and rage, which would later mark his live-action film 'Vidimo se'. The 'lost generation' with equal power – authentically and depressingly – speaks in the early post-war portrait of Osijek in 'Nebo iznad Osijeka' (1995) by Zvonimir Jurić, a 'road documentary' of sorts, displaying traits of detached (Jarmusch-like) visual and musical composition, using personal perspectives of young men from Osijek to compile a collection of mental consequences of the recently ended war.*

*One of young directors particularly active in the documentary field during wartime was Neven Hitrec. Just like Salaj, only a tad more conventionally, Hitrec made an attempt at approaching the soldiers from his generation ('Naši dečki', 1992), and later the civilian victims of all profiles as well. The portrayal of gloomy everyday life of the inmates of a mental institution, forcefully moved*

from the occupied areas into a gym in the film 'Dvorana' (1993) was his most vivid contribution to the documenting of aggression and its consequences, accomplished through the observational method. The observational detachment from the subject matter, equally utilised by Vinko Brešan in his group portrayal of Zagreb soup kitchen users ('Zajednički ručak', 1993) and Goran Dukić in his somewhat modified depiction of the lives of refugees from Dalmatian areas in a Split hotel ('Posebni gosti', 1992), to young directors also implied a detachment from commenting and confessional sentimentality of war that often used to cross the line of good taste in many documentaries. Jelena Rajković (1969-1997), at that time a film directing student, fully relieved herself of the risk by the choice of the subject matter in 'Blue Helmet' (1992), documenting with a significant amount of stylised ironic distance the presence of neatly organised, prim and utterly inefficient 'blue helmet' forces in Croatia.

However, due to their 'imperceptibility' and statistical impossibility, many traumatic situations caused by war demanded a more emphatic approach and a more subjective view. Such syndrome, similar to that of the Holocaust, marked the most delicate topic of the Croatian War of Independence – Vukovar. Even though Croatian cameras and unbiased observers had limited access to the war operations, after its capitulation in November 1991, this symbol city became a rich source of personal tales and traumatic testimonies feeding confessional documentaries from the onset of war. In addition to Krelja's films, examples of such style are 'Slike rata' (1992) by Edo Mudronja and 'Svjedok' (1994) by Branko Lentić.

The self-portrait 'Doli – krhotine moga djetinjstva' (1992) by Zrinko Ogresta was a pioneering radicalisation of this inevitable personal perspective which would mark the post-war documentary practice in Croatia. Through excerpts from family films, Ogresta returns to the idyllic childhood on the coast of Dubrovnik with nostalgia and contrasts them to the images of devastated landscape, thus writing his own name on the pages of history and the virtual list of war victims.

Naturally, as it happens, many wartime subjects, as well as those limited by the Croatian state border and those grasping larger geographical areas (in this retrospective the only exception is a brutally naturalist record from the neighbouring Bosnia, 'Srednja Bosna – misa zadušnica', from 1995, by Pero Topić), remained intact. Some were opened after the war, some aroused conflicts and harsh public discussions, while many, still hidden in the 'fogs of war', await a subjective (Lanzman) or objective (Morris) reconstructions. Croatian wartime documentary practice had its say by August 1995. For the Croatian documentary on war and 'new truths', the war is still unfinished.

Diana Nenadić  
Croatian Wartime Documentaries:  
1991-1995 in Retrospective, Programmer

**Osijek, petak 13.09.1991.**

r./d. Ivan Faktor, 1991, 14'

**Zadar nije za dar**

r./d. Vlado Zrnić, Zdravko Mustać,  
Duško Brala, 1991, 74'

**Hrvatska suzama ne vjeruje**

r./d. S. Petričić, 1991, 31'

**Šest sekundi za život**

r./d. Branko Schmidt, 1992, 15'

**Na sporednom kolosijeku**

r./d. Petar Krelja, 1992, 35'

**Zoran Šipoš i njegova Jasna**

r./d. Petar Krelja 1992, 30'

**Naši dečki**

r./d. Neven Hitrec, 1992, 27'

**Blue Helmet**

r./d. Jelena Rajković 1992, 25'

**Slika rata**

r./d. Edi Mudronja 1992, 10'

**Hotel Sunja**

r./d. Ivan Salaj, 1992, 35'

**Mozart 1991**

r./d. Kras Gančev, 1992, 27'

**Posebni gosti**

r./d. Goran Dukić, 1992, 14'

**Doli - krhotine moga djetinjstva**

r./d. Zrinko Ogresta, 1992, 38'

**Dvorana**

r./d. Neven Hitrec, 1993, 22'

**Kukuruzni put**

r./d. Petar Krelja, 1993, 30'

**Spaljena zemlja**

r./d. Pavle Vranjican, 1993, 35'

**Zajednički ručak**

r./d. Vinko Brešan 1993, 17'

**Necropolis Croatica**

r./d. Mladen Lučić, Pavle  
Vranjican 1993, 42'

**Srednja Bosna, misa zadušnica**

r./d. Pero Topić, 1995, 6'

**Suzanin osmijeh**

r./d. Petar Krelja, 1993, 33'

**Svjedok**

r./d. Branko Lentić, 1994., 22'

**Nebo ispod Osijeka**

r./d. Zvonimir Jurić, 1995, 25'

## Hrvatski dokumentarci u ratu: Retrospektiva 1991-1995

Croatian Wartime Documentaries: 1991-1995 In Retrospective

selected by Diana Nenadić  
po izboru Diane Nenadić



# ZagrebDox Pro

Kada bi barem netko dijelio nagrade starim talentima i starim platformama', uzdahnuo je jedan moj kolega kada sam ga susrela na IDFA-i na putu na još jedan interdisciplinarni seminar gdje su se predstavljali novi mladi talenti.

Shvaćala sam njegovu frustraciju. Medijski se krajolik mijenja brzo, ali ostavlja nam više pitanja nego odgovora. Kako se tu uklapaju dokumentarni filmovi? Ako se mijenja ponašanje publike, znači li to da će se i dokumentarci morati mijenjati?

Većina projekata prijavljenih na ovogodišnju radionicu i forum za razvoj projekata bavi se novijom balkanskom poviješću. Bez obzira na dob, spol ili narodnost, svaki redatelj kao da dijeli istu potrebu: potrebu da bolje shvati što se događa, kako to na nas utječe i kamo odavde krenuti.

Naš posao bio je odabrati priče koje se na najbolji način prenose te se mogu pretočiti u film koji odražava naše zajedničko europsko pamćenje.

Ne mogu reći da su nam prijavljeni prijedlozi donijeli nešto što nikada prije nismo vidjeli. Nisam pročitala ništa što bih mogla opisati kao hibridno, što bi se organski širilo s jedne platforme na drugu. No primijetila sam iskren pokušaj pripovijedanja dramske priče sa zanimljivim likovima i snažnim vizualnim pristupom.

Točno, gledatelji postaju sve zahtjevniji i manje ih zanima linearan raspored programa. Žele vidjeti priču onda kada im najbolje odgovara, na televiziji ili internetu, ovisno o tome što im je zgodnije. Ako ih zanima sadržaj koji im nudite, žele da ga se lako nađe i jednostavno razmjenjuje. Ako su mladi, ne žele da im govorite kako bi trebali razmišljati – žele o tome raspraviti s prijateljima.

Svi mi koji se bavimo ovim poslom moramo još mnogo učiti. Srećom, jedno ostaje nepromijenjeno: ako imate dobar film, ljudi će ga gledati.

**Lena Pasanen**

koordinatorica i viša savjetnica, YLE Media and Customer Relations (Finska)



*'I wish someone would give awards to the old talents and old platforms' a colleague of mine sighed when I saw him at IDFA on my way to another cross-platform seminar presenting young up-and-coming talents.*

*I could understand his frustration. Media landscape is changing fast but leaving us with more questions than answers. How do documentary films fit into this picture? If the behaviour of the audience is changing, does that mean that documentaries will have to change too?*

*The majority of projects submitted for ZagrebDox this year were dealing about the recent history of the Balkans. Despite of the age, sex or nationality, every director seems to share the same need: to better understand what has happened, how has that influenced us and how shall we continue from here.*

*Our job was to try to select the stories that could travel best and become a film that reflects our common European memory.*

*I cannot say that the submitted proposals brought us something that we've never seen before. I didn't really read anything that I would describe as a hybrid, organically expanding from one platform to another. What I saw was an honest attempt to tell a dramatic story with interesting characters and with strong visual approach.*

*Yes, the audience is becoming more demanding and less interested in linear program schedules. They want to see the story whenever it best suits for them, on TV or online, whatever is most convenient. If they are interested in the content you are offering them, they want it to be easy to find and easy to share. And if they are young, they do not want you to tell them what they should think - they want to debate about it with their friends.*

*There is a lot to learn for all of us working in this business. Luckily one thing seems to remain the same. If your film is good, people will watch it.*

**Leena Pasanen**

*Coordinator and Senior advisor, YLE Media and Customer Relations (Finland)*

## Voditelji i predavači

Facilitators  
and Lecturers

**Lena Pasanen,**  
koordinatorka i viša  
savjetnica, YLE Media  
and Customer Relations  
(Finska)  
*coordinator and senior  
advisor, YLE Media and  
Customer Relations  
(Finland)*



**Stefano Tealdi,**  
producent i redatelj  
*producer and director*

**Lena Pasanen** započela je karijeru u novinarstvu 1988. godine u Finskoj novinskoj agenciji, isprva kao izvjestiteljica, a kasnije kao politička komentatorica iz parlamenta. Godine 1993. pridružila se YLE-u, finskoj TV-kući, odnosno postaji YLE TV1, u čijoj je emisiji o aktualnim događanjima radila kao izvjestiteljica, politička komentatorica, urednica i najavljiivačica. Na istoj je postaji 1999. i 2000. vodila dokumentarni program. Kada je YLE pokrenuo digitalne kanale, odabrana je za voditeljicu kulturnog, dokumentarnog i igranog programa novog kanala za kulturu, znanost i obrazovanje, YLE Teema. Ondje je ostala do studenog 2005, kada je počela raditi kao direktorica EDN-a, Europske dokumentarne mreže u Kopenhagenu. U studenom 2008. vratila se u Finsku kao koordinatorica programa YLE Fact and Culture, a vodila je i dvogodišnji pilot-projekt sveobuhvatne medijske platforme (360 degree commissioning). Godine 2011. imenovana je za koordinatoricu i višu savjetnicu u YLE Media and Customer Relations. Redovna je mentorica, stručnjakinja i predavačica na nekoliko obrazovnih programa, primjerice EDN-u, Discovery Campusu, EURODOC-u i Television Business School. Godine 1999. završila je EURODOC, a članica je i međunarodnog savjetodavnog odbora Hot Docsa, upravnog odbora IDFA Forum, INPUT-a i Bonnierove novinarske nagrade u Finskoj. Bila je članica žirija na nekoliko međunarodnih festivala, među ostalima i na Sundanceu i IDFA-i.

**Stefano Tealdi** rođen je 1955. u Johannesburgu u Južnoafričkoj Republici. Studirao je arhitekturu u Torinu. Nakon završetka studija bavio se filmskom i TV produkcijom u audiovizualnom laboratoriju Politehničkog sveučilišta u Torinu, gdje je radio kao voditelj produkcije. Godine 1985. suosnovao je Stefilm u kojem je radio kao redatelj i producent. Od 1988. režira i producira dokumentarne filmove o raznim temama, uglavnom o Africi i Italiji. U njegovim međunarodnim koprodukcijama sudjelovalo je više od 40 europskih i američkih televizija. Godine 1992. završio je tečaj MEDIA-e: EAVE - European Session. Jedan je od osnivača Udruženja FERT (Filming with a European Regard in Turin), a vodio je prvih 14 izdanja godišnje talijanske radionice Dokumentarni film u Europi. Predsjedao je Europskom dokumentarnom mrežom. Koordinator je Televizije s javnim interesom - INPUT za Italiju.

**Leena Pasanen** started her carrier as a journalist 1988 at the Finnish News Agency, first as a reporter and later on as a political commentator in the Parliament house. In 1993 she joined YLE, Finnish Broadcasting Company, where she worked as a reporter, political commentator, subeditor and TV presenter for the current affairs magazine programme on YLE TV1. After that she was the head of documentaries for YLE TV1 years 1999-2000. When YLE launched new digital channels, she was chosen as the Head of Programmes responsible for cultural, factual and fiction programmes in YLE Teema, a channel focused on culture, science and education. She stayed with the channel until November 2005 when she started her work as the director of EDN, European Documentary Network in Copenhagen. In November 2008 she returned to YLE in Finland as Coordinator of Programmes at YLE Fact and Culture and was leading a two-year pilot project on 360 degree commissioning. In 2011 she was appointed as Coordinator and Senior Advisor at YLE Media and Customer Relations. She has been a regular expert, tutor and lecturer for several training programmes, for example EDN, Discovery Campus, EURODOC and Television Business School. She is a EURODOC graduate from 1999 and a member of the international advisory committee of Hot Docs. She has also been a member of the board of IDFA Forum, INPUT and the Bonnier's Journalistic Award in Finland and served as a jury member for several international festivals, among others Sundance and IDFA.

Born in Johannesburg (South Africa) in 1955, **Stefano Tealdi** studied architecture in Turin, Italy. After graduation, he was responsible for film and TV production in the audio-visual laboratory of the Politecnico di Torino, working as the head of production. In 1985 he co-founded Stefilm, working as a director and producer. Since 1988 he has directed and produced documentaries on various issues, mainly concerning Africa and Italy. His international co-productions have involved over 40 European and North American broadcasters. In 1992 he graduated at the MEDIA training course 'EAVE - European Session'. He is a founding member of the Associazione FERT (Filming with a European Regard in Turin), and directed the first fourteen editions of the annual Italian workshop Documentary in Europe. He chaired EDN (European Documentary Network) and is the national coordinator in Italy for INPUT, Television in the Public Interest.

# Autori i projekti

Authors and Projects

## **Andeoska koža**

*Angel skin*

režija / directed by: Tomislav Žaja  
Gral Film d.o.o., Hrvatska, Croatia

## **Čovjek, pobratim smrti**

*Maž, pobratim smrti*

Man, A Bloodbrother of Death  
režija / directed by: Maja Weiss  
Bela film d.o.o., Slovenija, Slovenia

## **Dianina lista**

*Diana's list*

režija / directed by: Dana Budisavljević  
Hulahop, Hrvatska, Croatia

## **Gangster te voli**

*Gangster of Love*

režija / directed by: Nebojša Slijepčević  
Restart/Fade In, Hrvatska, Croatia

## **Goli**

*Naked*

režija / directed by: Tiha Klara Gudac  
Factum, Hrvatska, Croatia

## **Magistrala**

*Highway*

režija / directed by: Marko Popović  
Samaljot Production, Srbija, Serbia

## **Ovrha**

*Foreclosure*

režija / directed by: Neven Hitrec  
Hrvatski filmski savez, Hrvatska, Croatia

## **Repatriator**

*The Repatriator*

režija / directed by: Dragan Nikolić  
Prababa Production, Srbija, Serbia

## **Selo i moda**

*Village and Fashion*

režija / directed by: Miroslav Momčilović  
Brigada d.o.o., Srbija, Serbia

## **Trči!**

*Run!*

režija / directed by: Andreea Curt  
Hi Film Productions, Rumunjska, Romania

## **U mraku**

*In the Dark*

režija / directed by: Goran Stanković  
This&That Production, Srbija, Serbia

## **U ogledalu**

*In the Mirror*

režija / directed by: Youlia Kantcheva  
Kota+1 Ltd., Bugarska, Bulgaria

# Masterclass Nicholasa Philiberta

Nicholas Philibert  
Masterclass

**05.03. / Subota, 11.00**  
**Movieplex, Dvorana broj 5**

*5th March / Saturday, 11AM*  
*Movieplex, Cinema No. 5*

## Okrugli stol

Roundtable

Moderatorica / Moderator:  
Diana Nenadić

**05.03. / Subota, 12.00**  
**Dvorana HAVC-a**

5th March / Saturday, 12AM  
HAVC Auditorium, Nova Ves 18

**Kako smo filmski dokumentirali rat u ratu 1991-1995.**

Ratovi su u pravilu nedovršene priče koje dugo hrane znatiželju i maštu filmaša. Tek kada se slegnu ratna prašina i borbeni moral, na vidjelo počnu izlaziti prave štete, žrtve i traume, a s njima i pitanja na koja nismo htjeli ili nismo mogli odmah dati odgovore. Ni s obrambenim Domovinskim ratom 1991-1995. nije bitno drukčije. Premda se čini dalekim, petnaest godina poraća prekratko je vrijeme da bismo dobili odgovore na sva pitanja. No, neki su se kovali odmah, dok je 'željezo' još bilo vruće. Retrospektiva ZagrebDoxa i okrugli stol koji je prati pokušat će odgovoriti na pitanje kako su se prema ratnoj agresiji i posljedičnoj stvarnosti oko sebe tijekom četiri ratne godine, dakle bez velikog vremenskog odmaka, postavljali hrvatski redatelji i drugi autori ratnih dokumentaraca. Tko je sve, zašto, u kakvim okolnostima i s kakvim učincima dokumentirao rat tijekom samoga rata? Zašto je dokumentarna 'istina' o ratu katkada izazivala kontroverze?

**How did we document war in the war 1991-1995?**

*Wars are mainly unfinished stories, endlessly stirring up filmmakers' curiosity and imagination. Only when the cannons fall silent and the militant moral subsides, real damage, victims and traumas arise, accompanied by the question we would not or could not answer immediately. Pretty much the same goes for the defensive Croatian War of Independence 1991-1995. Even though it seems so far back in the past, a post-war period of fifteen years is way too short to answer all the open questions. However, some were struck while the iron was hot. The ZagrebDox retrospective and roundtable will try to answer the question how Croatian directors and wartime documentary filmmakers treated the atrocities of war and consequential reality during these four years. Who documented war during the war, why, in what circumstances, with what effect? Why did the documented 'truth' about the war sometimes arouse controversy?*

# Sudionici

Participants

## Ivan Faktor

redatelj / director

## Krasimir Gančev

redatelj / director

## Nikica Gilić

filmolog / filmologist

## Neven Hitrec

redatelj / director

## Dragan Jurak

filmski kritičar / film critic

## Siniša Juričić

redatelj i producent /  
director and producer

## Zvonimir Jurić

redatelj / director

## Hrvoje Juvančić

redatelj / director

## Namik Kabil

redatelj / director

## Juraj Kukoč

filmski kritičar / film critic

## Petar Krelja

redatelj / director

## Ninoslav Lovčević

producent i urednik /  
producer and editor

## Mladen Lučić

redatelj i producent /  
director and producer

## Zdravko Mustač

redatelj / director

## Diana Nenadić

kritičarka (moderatorica) /  
critic (moderator)

## Zrinko Ogresta

redatelj / director

## Nenad Puhovski

redatelj i producent /  
director and producer

## Damir Radić

filmski kritičar / film critic

## Branko Schmidt

redatelj / director

## Vesna Teršelič

mirovna aktivistica / peace activist

## Hrvoje Turković

teoretičar filma / film theorist

## Saša Vojković

filmologinja / filmologist

## Pavle Vranjican

redatelj i producent /  
director and producer

## Vlado Zrnić

redatelj / director

**Predstavljanje:  
SONY PMW-F3  
Super 35 mm  
filmski kamkorder**

Presentation:  
SONY PMW-F3 Super  
35 mm film camcorder

*Thomas Ozoux*  
SONY  
AVC, Zagreb

**Petak, 04. ožujka / 10:00**  
**Movieplex, dvorana broj 5**  
*Friday 04th, March 2011 / 10AM*  
*Movieplex, Cinema No. 5*





Predstavljajući krupni korak naprijed za filmske dje-latnike, Sony Professional proširuje svoju liniju proizvoda Super 35 mm tehnologije digitalnih filmskih kamera. Ova obitelj proizvoda, koja uključuje legendarnu kameru F35 i nedavno najavljen kamkorder SRW-9000PL HDCAM SR, dobiva novog člana: kamkorder PMW-F3.

Kamere u postojećoj liniji proizvoda baziraju se na Super 35 mm slikovnom senzoru i PL-navoju za objektivne. Osmišljen za televizijske, reklamne i glazbene projekte, novi kamkorder dolazi s cijenom koja čini snimanje u Super 35 mm tehnici pristupačnim široj publici. PMW-F3 temelji se na Sonyevoj liniji proizvoda XDCAM EX, koristi Sonyev SxS ExpressCard medij za snimanje. CMOS senzor pruža odličnu dubinsku oštrinu s visokom osjetljivošću i niskim razinama smetnji te široki dinamički raspon. Putem izlaza HD-SDI dual-link za vanjsko snimanje omogućuje se kombiniranje kamkordera PMW-F3 s kamerama Sony F35 ili SRW-9000PL. Izborom S-LOG i Hyper Gamma u potpunosti se kontrolira dinamički raspon CMOS senzora te se modifikacija snimljenog materijala u postprodukciji izvodi na isti način kao i u filmskoj obradi.

Kupcima će na raspolaganju biti dvije različite konfiguracije: PMW-F3K s PL kompletom objektivna i PMWF3L koji će se isporučivati bez objektivna. Prve pošiljke stižu u veljači 2011. godine.

*Representing a breakthrough for filmmakers Sony Professional is adding to its line-up of Super 35mm digital motion picture camera technologies. The family, which includes the legendary F35 and the recently announced SRW-9000PL, is now joined by the all new PMW-F3 camcorder.*

*Each camera in the line-up is based on a Super 35mm sensor and PL mount technology. Designed for television, commercials, music promos and budget features, the new camcorder is offered at a price point that will bring Super 35mm shooting within reach of a wider audience. The new PMW-F3 is based on Sony's XDCAM EX workflow and uses Sony's SxS™ ExpressCard-based recording media format. Its CMOS imager delivers shallow depth of field, with high sensitivity and low noise levels as well as wide dynamic range. Through the use of an HD-SDI dual-link output for external recording it is enabled to seamlessly inter-cut PMW-F3 footage with content shot on Sony's F35 or SRW-9000PL cameras. S-LOG and Hyper Gamma can be selected which allow users to take full advantage of the CMOS imager's wide dynamic range, giving them the ability to tailor their images during post-production in the same way they would in a film based workflow.*

*Two configurations of the PMW-F3 will be available: PMW-F3L body only and PMW-F3K with PL lens kit. First deliveries of are scheduled for February 2011.*



# Posebna dogadanja

Special Events

## Suradnja MaxTV-a i ZagrebDoxa

MaxTV and ZagrebDox  
Collaboration

Međunarodni festival dokumentarnog filma, ZagrebDox, jedinstveni je događaj u Hrvatskoj koji na jednome mjestu prikazuje veliki broj suvremene dokumentarne produkcije, regionalne i internacionalne.

Nakon svakog održanog festivala mnogobrojna publika, znatiželjnici i zaljubljenici u dokumentarce, pitaju gdje mogu pogledati filmove s programa ili prošlih festivalskih izdanja.

Poštujući želje gledatelja, od ove je godine dio tih filmova, osim na festivalu, moguće vidjeti i na MAXtv-u. Dobra suradnja ZagrebDoxa s T-Com-om omogućila je da od veljače 2011. do veljače 2012. godine na MAXtv-u besplatno gledamo sljedećih šest dokumentarnih filmova:

### **Burmanski video-reporteri: izvještavanje iz zatvorene zemlje, 2008**

režija: Anders Østergaard

### **Constantin i Elena, 2009**

režija: Andrei Dascalescu

### **Da vidim smiješim li se, 2007**

režija: Tamar Yarom

### **Kontrolna točka, 2003**

režija: Yoav Shamir

### **Koridor 8, 2008**

režija: Boris Despodov

### **Prije leta natrag na Zemlju, 2005**

režija: Arunas Martelis

Dobitnik Velikog pečata na ZagrebDoxu 2006. godine.

*The international festival of documentary film ZagrebDox is a unique event in Croatia, gathering in one place a large number of recent documentary titles, both regional and international.*

*After each festival, numerous audience, curious visitors and documentary film fans kept asking where they could rewatch the films from the programme or previous festival editions.*

*Respecting their wishes, from this year some of the films are also available on MAXtv. Good collaboration between ZagrebDox and T-Com made it possible that from this February to February 2012 MAXtv will feature, without additional costs, the following six documentary films:*

***Burma VJ: Reporting From a Closed Country, 2008***

*directed by: Anders Østergaard*

***Constantin and Elena, 2009***

*directed by: Andrei Dascalescu*

***To See If I'm Smiling, 2007***

*directed by: Tamar Yaron*

***Checkpoint, 2003***

*directed by: Yoav Shamir*

***Corridor B, 2008***

*directed by: Boris Despodov*

***Before Flying back to Earth, 2005***

*directed by: Arunas Martelis /*

*Big Stamp Award at 2006 ZagrebDox*

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**Badogvaros, kositreni grad***Badogvaros Tincity*

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**Čuvar***The Guardian**Rojtari i Bjeshkeve*

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**Hotel Paradise***Paradise Hotel*

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**Jesam li sretna?***Am I Happy or What?*

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o ljudima i predmetima***Metrobranding - A Love Story  
between Men and Objects*

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**Na rubu***On the Edge*

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**Onaj kojeg nema***The One Who's Gone*

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**Poplava***The Flood*

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**Obiteljska stvar***Family Matters**Familiensache*

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**Paviljon 22***Pavilion 22*

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**Don Juan: Oprostite, gospodice***Don Juan: Excuse Me Miss*

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**Grešni užici***Guilty Pleasures*

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**Jesenje zlato***Autumn Gold**Herbstgold*

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**Kelti***The Celts*

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**Njegove i njezine***His & Hers*

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**Oženiću celo selo***I Will Marry the Whole Village*

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## Momz Hot Rocks

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## Nyman in Progress

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## Pjesma za novčić

*Penny for Your Song*  
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Felbar Studio  
Trg bana Jelačića 23  
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## Rock n' roll je kriv za sve?

*Rock'n'roll Is to Blame for All?*  
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## Wild Thing

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## Žestoka snaga rime

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## Lopovi po zakonu

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## Slomljeni mjesec

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## Stajaća vojska

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### **Zaboravljeni prostor**

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TEEN DOX

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### **Manjkavi**

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## Nazad u Normandiju

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## Svaka mala stvar

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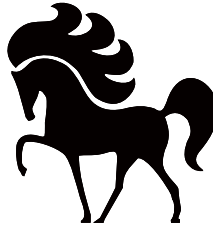
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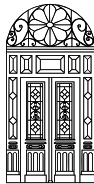
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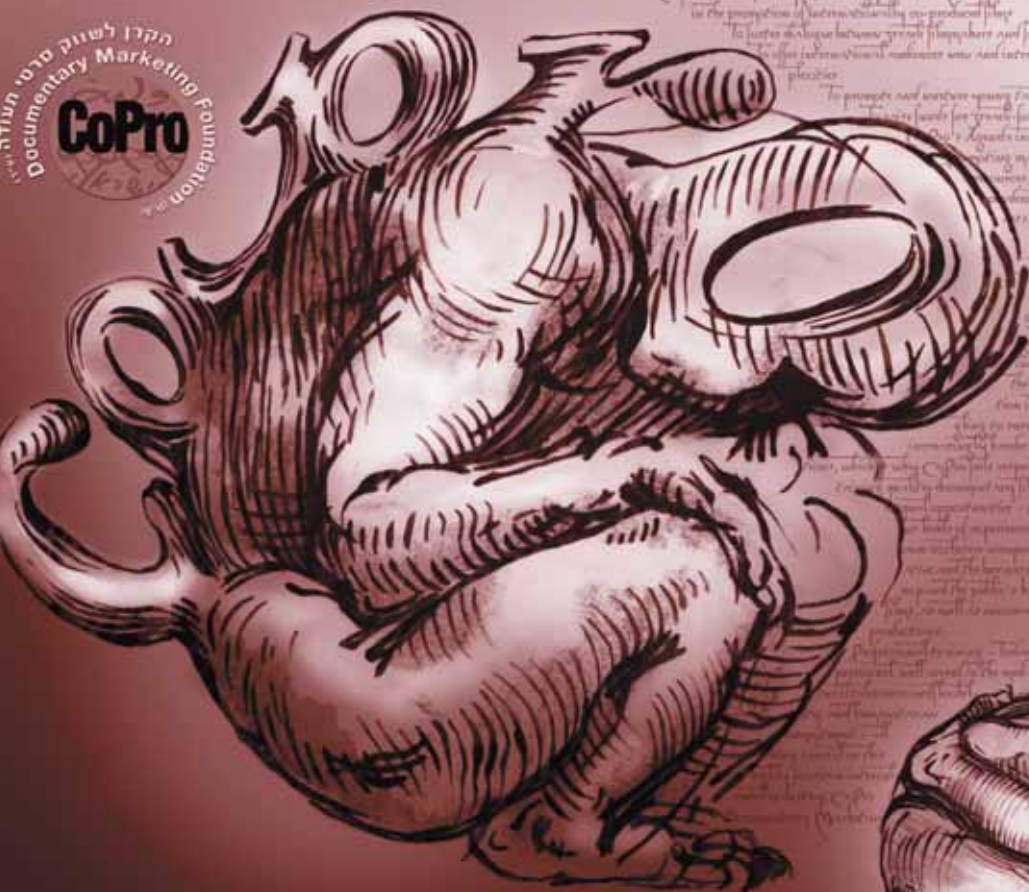
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Submission deadline: June 30, 2011

**Doc Launch** October 27 — 28, 2011

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**East European Forum** October 29 — 30, 2011

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