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Nenad Puhovski

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Sanja Borčić

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*Selector of Contemporary
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Claas Danielsen

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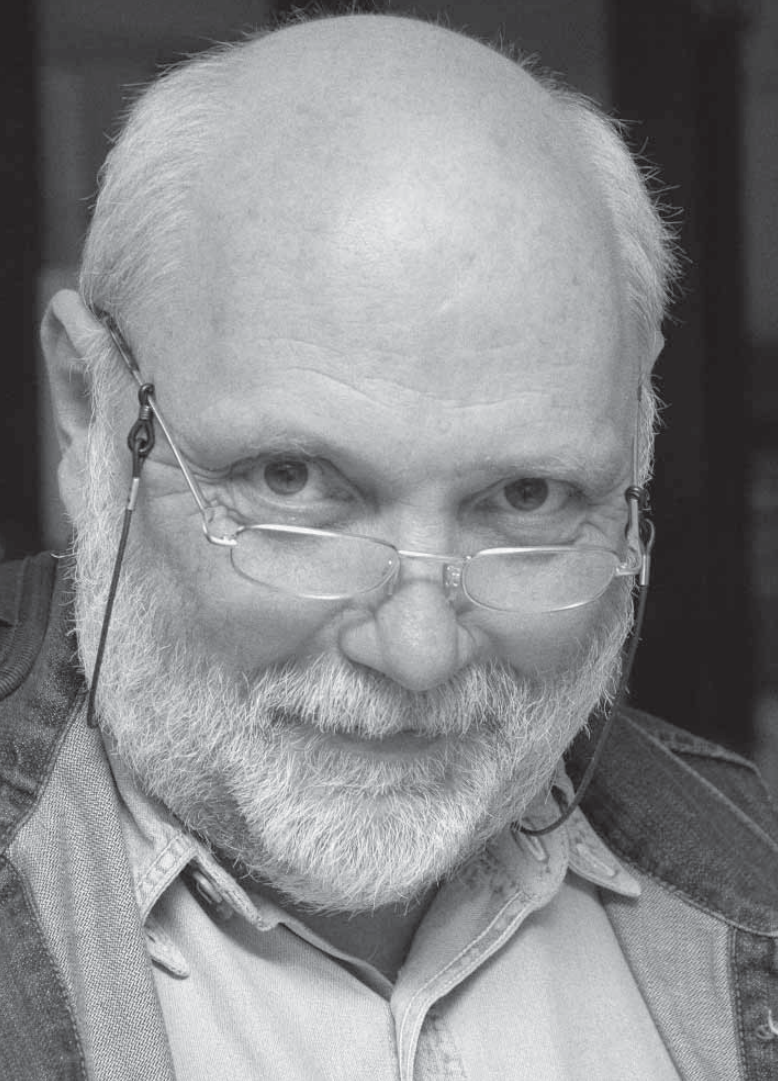
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and Technical Support*

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Nenad
Puhovski

ZagrebDoxov brod, napučen velikim brojem putnika i predanom posadom, doplovio je u novu luku.

Nakon kulturnog Tuškanca, starog Jadrana (odnosno još starije Kinoteke), memljivog ali šarmantnog Centrala, skučenog KIC-a, Europe iz ere Kinematografa, ogromnog 'horror vacui' kina SC, Teatra STD (u kojem sam prije podosta godina režirao nekoliko zbilja dobrih predstava), dvorane MM (nekada atomsko-biološko-kemijskog kabineta), nikada dovoljno (za naše potrebe) mračne Galerije SC... naš brod je ove godine stigao do Movieplexa, spleta od pet kina u Centru Kaptol na zagrebačkoj Novoj Vesi.

Premda se ta adresa nalazi nekako na granici između Donjeg i Gornjeg grada, festival se ipak uspeo na brdašce. Nisam se stoga mogao ne sjetiti Briana Sweeneya Fitzgeralda iz kulturnog filma Wenera Herzoga koji je uz brdo morao tegliti 180 tona teški brod da bi ostvario svoj san i doveo operu u Amazonu.

Moj san je mnogo skromniji i nadam se realniji. Pružiti gledateljima najbolji, najugodniji i tehnički najprimjereniji prostor za uživanje u dokumentarcima. Umjesto opere mi radimo filmski festival. Odlučili smo to raditi samo u ovim prostorima. Rizik, naravno, postoji... Hoće li se isplatiti? Tko zna. Uvijek smo tražili novo, većinom uspijevali, ponekad i ne. No treba pokušati... Stvar je u putovanju, kažu mudri, ne samo u stizanju na cilj.

Prošla godina je za nas bila i više nego dobra: peti, kako smo se znali našaliti, polujubilarni festival, negdje oko 23.000 gledatelja, nagrada Europske dokumentarističke mreže, Medalja Grada Zagreba, uvrštenje u deset najznačajnijih kulturnih događaja protekle dekade... sve to doista pruža zadovoljstvo.

No nema mjesta za počivanje na lovorikama. Jer bez obzira na to koliko smo već naučili, količina onoga što ne znamo uvijek je veća. U trenucima kada završavam program (a redovito bi dobro došao još pokoji dan, tjedan...) uvijek se iznova sjetim scene sa zvonom iz 'Andreja Rubljova' i pitam se: hoće li zvono zazvoniti, hoće li publika biti zadovoljna? Mogu se samo nadati da hoće. Da će između više od 140 filmova svatko pronaći nešto za sebe. Ne samo među filmovima koji su dobili pregršt najznačajnijih filmskih nagrada, a koje prikazujemo u Međunarodnoj ili Regionalnoj konkurenciji, već i u Kontroverznom doxu, Happy doxu, Glazbenom globusu, programima hrvatskog autobiografskog i njemačkog suvremenog dokumentarca, novom programu Stanje stvari koji govori o pregnantnim temama suvremenog svijeta, seriji 'Robna kuća' koja se bavi popularnom kulturom zadnje Jugoslavije...

I još nešto. Programom Dox događanja želimo zahvaliti svim hrvatskim i regionalnim autorima koji nam u sve većem broju povjeravaju premijere svojih filmova. Vjerni svojim načelima nećemo raditi nikakve, što bi u Zagrebu rekli 'kerefeke', neće biti crvenih tepiha niti otvaranja boca šampanjaca. Ipak - a i to zahvaljujući novom prostoru - želimo odmah nakon projekcije omogućiti susret autora i publike, razgovor o filmu, temama, esteticima, protagonistima, izmjene mišljenja, osjećaja, kontroverzi, uzbuđenja...

To su samo neke novosti. Za ostale dođite u Movieplex od 28. veljače do 7. ožujka i otkrijte ih sami. Garantiram zanimljiv dokumentaristički tjedan!

Nenad Puhovski

direktor festivala i glavni programski selektor

Teeming with passengers and dedicated crew members, ZagrebDox's ship has reached yet another port. After iconic 'Tuškanac', old 'Jadran' (and even older 'Kinoteka'), damp but charming 'Central', cramped up 'KIC', 'Europa' from the glory days of Zagreb's movie theaters, huge horror vacui 'SC', Teatar 6TD (where I produced a few real good plays some years ago), 'MM' Auditorium (former laboratory for nuclear, biological and chemical protection), SC Gallery (never dark enough for our purposes), our ship has finally reached Movieplex, a system of five theaters in Kapital Centar in Zagreb's Nova Ves.

Thus, the festival has climbed up a bit. Naturally, it reminded me on the efforts of Brian Sweeney Fitzgerald - Werner Herzog's Fitzcarraldo - who had to tow a 180-ton ship across a hill to make his dream come true and bring opera to the Amazon.

My dream is much more modest and - I hope - more realistic: to offer viewers the best, most comfortable and most adequate venue for enjoying documentaries. Instead of Fitzgerald's opera, we are making a film festival. We have decided to organize it in these five theaters and nowhere else. Will it pay off? Who knows. We have always sought something new. In most cases we would pull it off, sometimes we would fail. One has to try, though. It's all about traveling, not about arriving, as wise men would say.

The last year was more than good one for us - the fifth, 'semi-anniversary' edition of the festival saw some 23,000 viewers. We received the European Documentary Network Award and the Medal of the City of Zagreb; we were included among top ten most relevant cultural events of the past decade... more than enough to make us happy.

But there is no time to rest on our laurels. For no matter how much we have learnt, there is always more left to be learnt yet. Whenever I am about to complete the program (and I could, as usually, use one more day, one more week...), I remember the bell scene from Andrei Rublyov and I ask myself, will the bell ring, will the audience be happy?

I can only hope that they will. That everybody will find something for themselves among the 140 films we will be showing in the international and regional competition programs, Controversial Dox, Happy Dox, Musical Globe, Croatian autobiographic films and modern German dox, the newly introduced State of Things program dealing with 'pregnant' subjects, 'Supermarket' dealing with the popular culture of former Yugoslavia...

Just one more thing... By organizing Dox Events, we are expressing our gratitude to Croatian and regional authors who keep saving their debuts for showing them at our festival. Sticking to our principles, we will not be full of affectation - there will be no red carpets or champagne bottles. However, this new location will make it possible for our audience to meet with authors immediately after screening and discuss the film, its concerns, esthetics and protagonists and exchange ideas, emotions, controversies, thrills...

These are only some of the news. To find out about the rest of them, come to Movieplex between 28 February and 7 March. I can guarantee you will have an interesting documentary week!

Nenad Puhovski
Festival Director & Principal Selector



Milan
Bandić

S velikim zadovoljstvom pozdravljam ZagrebDox u njegovom šestom izdanju i čestitam Nenadu Puhovskom, Sanji Borčić i suradnicima iz FACTUM-a na sjajnoj organizaciji festivala s atraktivnim i ambicioznim programom svih ovih godina. Ujedno im zahvaljujem što u ni u ovo doba krize i recesije nisu posustali u ustrajnosti i žaru s kojima priređuju ovaj za sve nas važan festival.

Zaista smo ponosni što imamo priliku u Zagrebu krajem veljače u festivalskoj atmosferi pogledati najbolje recentne dokumentarne filmove iz cijelog svijeta. Ti filmovi na izrazito autorski i umjetnički način progovaraju o nekim najvažnijim problemima i fenomenima današnjice.

Zagrebačka publika je od samog početka izvrsno prihvatila ZagrebDox, pokazavši veliku intelektualnu znatiželju za suvremeni dokumentarni film, za ozbiljnu i često zahtjevna ostvarenja koja govore o društvenoj zbilji, kao i za ona s duhovitim odmakom i vedrijim pogledom na svijet. Pomno sastavljen program filmova različitih autorskih poetika iz širokog spektra tema privukao je ne samo ljubitelje i poznavatelje dokumentarnog filma već i brojne gledatelje svih generacija i interesa.

Usporedo s filmovima iz stranih produkcija ne manju pozornost pobudili su filmovi iz šire regije te, što nam je posebno drago, nova ostvarenja hrvatske dokumentaristike.

Svježinom koncepcije i kvalitetom programa ZagrebDox je stekao ugled u filmskim krugovima i izvan Hrvatske, među autorima i profesionalcima, a na domaćoj sceni profilirao se u jedno od najznačajnijih kulturnih događanja.

ZagrebDox je postao mjesto susreta poklonika i stvaralaca dokumentarnog filma, stoga nas veseli da u Zagreb na festival dolaze brojni gosti s raznih strana svijeta kojima želim srdačnu dobrodošlicu i ugodan boravak u našem gradu.

Svim sudionicima festivala i gledateljima želim još jedan uzbudljiv ZagrebDox!

Milan Bandić
gradonačelnik Grada Zagreba

I am please to extend my warmest greetings to the 6th edition of ZagrebDox. I also congratulate Nenad Puhovski, Sanja Borčić and their associates from FACTUM on the superb organization of the festival with an attractive and ambitious program they have had over these years. Given the global crisis and recession, I want to thank them for not giving up the persistence and eagerness they have been investing in this festival, important for all of us.

We are truly proud to have an opportunity at the end of February to feel the festival atmosphere and see the best recent documentary films from all over the world. In a pronouncedly auteur and artistic way, these films deal with some of the most important problems and phenomena of today.

The Zagreb audiences embraced ZagrebDox from the very beginning, showing great intellectual curiosity for modern documentary film, both serious and often demanding works talking about social reality and those with clever distance and a happier view at the world. The carefully selected program consisting of films of various poetics and a wide range of topics has attracted not only documentary film lovers and connoisseurs, but also numerous viewers of all generations and interests.

Besides international productions, films from the region and, what we find particularly appealing, the new achievements of Croatian documentary film have attracted no less attention.

Its fresh concept and high-quality program have won ZagrebDox acclaim in the film circles and among authors and professionals even outside Croatia. On the national level, it has become one of the most important cultural events and a meeting point of fans and makers of documentary films. We are happy to welcome numerous guests from all parts of the world who come to Zagreb for the festival and we wish them a pleasant stay in our city.

Dear participants and viewers, I wish you another exciting ZagrebDox!

Milan Bandić
Mayor of the City of Zagreb

Međunarodni žiri

International
Jury

Ibtisam Salh
Mara'ana



Branko
Ivanda



Janko
Heidl



Ibtisam Salh Mara'ana - redateljica

Arapsko-izraelska redateljica, scenaristica i producentica Ibtisam Salh Mara'ana osvojila je brojne međunarodne nagrade za svoje dokumentarce 'Paradise Lost', 'Al-Jiser - The Bridge', 'Badal', 'Three Times Divorced' te 'Lady Kul El Arab' (2008), koji je dobio Veliki pečat za najbolji dokumentarni film u međunarodnom programu prošlogodišnjeg ZagrebDoxa te posebnu nagradu žirija u natjecateljskom programu Silver Wolf na IDFA-i (2008). Diplomirala je na školi za film i televiziju Givat Haviva. Otad je režirala reportaže za emisije 'Feminine Outlook' i 'Arabeska' za Prvi program izraelske televizije. Kao asistentica režije surađivala je sa Simonom Bittonom, Ramom Levijem i Dukijem Drorom, a najviše je zanima položaj žena u arapsko-izraelskom svijetu.

Branko Ivanda - redatelj

Branko Ivanda je hrvatski redatelj i profesor filmske i TV režije na zagrebačkoj Akademiji dramske umjetnosti. Rođen je u Splitu 1941. godine. Ivanda je u Splitu završio klasičnu gimnaziju, apsolvirao komparativnu književnost i filozofiju na Filozofskom fakultetu te diplomirao filmsku i kazališnu režiju na Akademiji dramske umjetnosti Sveučilišta u Zagrebu. Režira igrane TV filmove, drame, glazbene emisije, dokumentarne i promotivne filmove. Osvojio je nekoliko velikih nagrada za svoje TV i igrane filmove (nagrada FIPRESCI u Berlinu, diploma festivala u Bergamu). Filmografija (redatelj): 'Konjanik' (2003), 'Dubrovački škerac' (2001), 'Poezija i revolucija - studentski štrajk 1971.' (2000), 'Sestre' (1992), 'Zločin u školi' (1982), 'Prijezi sud' (1979), 'Gravitacija ili fantastična mladost činovnika Borisa Horvata' (1968). Trenutačno priprema novi igrani film 'Lea i Darija - Dječje carstvo'.

Janko Heidl - filmski kritičar

Janko Heidl je filmski kritičar. Rođen je 1967. godine u Zagrebu. Studirao je filmsku režiju na ADU u Zagrebu. Od kraja 1980-ih piše o filmu za razne tiskovine i elektroničke medije, najčešće u Večernjem listu. Radio je kao pomoćnik i asistent redatelja na desetak dugometražnih igranih filmova.

Ibtisam Salh Mara'ana - director

The Arab-Israeli director, screenwriter and producer Ibtisam Salh Mara'ana, has been awarded internationally for her documentaries 'Paradise Lost', 'Al-Jiser - the Bridge', 'Badal', 'Three Times Divorced', as well as for her 'Lady Kul El Arab' (2008), winner of the Big Stamp for the best international documentary film at the 2009 ZagrebDox and Special Jury Award at the 2008 IDFA Silver Wolf Competition. She graduated the school of cinema and television Givat Haviva and since then she has directed a number of reports for the 'Feminine Outlook' and 'Arabeska' programs on Israel's Channel One. She has collaborated as assistant director with Simon Bitton, Ram Levi, and Duki Dror, while her main point of interest focuses on the position of women in the Arab-Israeli world.

Branko Ivanda - director

Branko Ivanda is a Croatian director and a professor of film and TV direction at the Zagreb Academy of Dramatic Arts. He was born in Split in 1941. After completing high-school education and studying comparative literature and philosophy in Split, he obtained his degree in film and theater direction at the Zagreb Academy of Dramatic Arts. He directs TV feature films, dramas, musical programs, documentary and commercial films. He has received a few international awards for his films (FIPRESCI Award in Berlin, Diploma of Bergamo Film festival). Filmography: 'Konjanik' (2003), 'Dubrovački škerac' (2001), 'Poetry and Revolution - the 1971 Student Strike' (2000), 'Sestre' (1992), 'Zločin u školi' (1982), 'Court Martial' (1979), 'Gravitacija ili fantastična mladost činovnika Borisa Horvata' (1968). He is currently working on his new film, 'Lea i Darija - Dječje carstvo'.

Janko Heidl - film critic

Janko Heidl is a film critic. He was born in Zagreb in 1967. He studied film direction at the Zagreb Academy of Dramatic Arts. Since late 1980s he has been writing reviews for various printed and electronic media, mostly in Večernji list. He worked as an assistant director on dozen feature-length documentary films.

Regionalni žiri

Regional
Jury



Dragan
Nikolić



Claas
Danielsen



Goran
Dević

Dragan Nikolić - redatelj i scenarist

Dragan Nikolić je rođen u Zaječaru 1974. godine. Studenat je završne godine na beogradskom Fakultetu dramskih umjetnosti - Odsjek za dramaturgiju. Studira i filozofiju na Filozofskom fakultetu. Scenarist je, pisac kazališnih komada i redatelj. Radio je kao koscenarist i asistent redatelja na kratkom igranom filmu 'Run Rabbit Run' (2003), kao koscenarist na cjelovečernjem dokumentarcu 'Made in Serbia' (2005), kao direktor fotografije i snimatelj na filmu 'Bar de Zi' (2007) te kao redatelj, scenarist i snimatelj na dokumentarcima 'Hot Line' i 'Nacionalni park' (2006). Njegov film 'Kavijar konekšn' (2009) dobitnik je Velikog pečata, nagrade za najbolji film u regionalnoj konkurenciji petog ZagrebDoxa.

Claas Danielsen - direktor međunarodnog filmskog festivala dokumentarnog i animiranog filma u Leipzigu

Claas Danielsen je rođen 1966. godine u Hamburgu. Redatelj je, producent, predavač i direktor festivala. Živi u Leipzigu. Nakon rada u novinarstvu i prakse u filmskim produkcijskim kućama upisao je 1986. godine studij dokumentarnog filma na Filmskoj akademiji u Münchenu (HFF München). Snimio je sedam dokumentaraca od kojih su neki prikazani na međunarodnim festivalima, gdje su osvajali različite nagrade, a neke je i prodao europskim televizijama. Godine 1997. postaje asistent na Katedri za dokumentarni film Filmske akademije u Münchenu. Godine 2000. postaje voditelj studija na Discovery Campusu. U travnju 2004. Claas Danielsen je imenovan za direktora Međunarodnog filmskog festivala dokumentarnog i animiranog filma u Leipzigu, najvećeg njemačkog i jednog od vodećih međunarodnih festivala dokumentarnog filma. Član je Odbora njemačkog udruženja autora dokumentarnih filmova i EDN-a i savjetnik Europske filmske akademije.

Goran Dević - redatelj

Goran Dević je rođen 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. Predavač je i na dodiplomskom stručnom studiju Visoke škole AGORA - predmet Film, video, TV. Autor je dokumentarnih i igranih filmova nagrađivanih u zemlji i inozemstvu: 'Crnci' (2009), '3' (2008), 'Park u izgradnji' (2008), 'Ma sve će biti u redu' (2007), 'Nemam ti što reći lijepo' (2006), 'Jesam li se zajebo?' (2004), 'Uvozne vrane' (2004), 'Knin' (2004). Trenutačno razvija tri nova dokumentarna filma: 'Don Juans', 'Željezara Sisak' i 'Pozitivne međunacionalne prakse' (radni naziv).

Dragan Nikolić - director and screenwriter

Dragan Nikolić was born in Zaječar (Serbia) in 1974. He is about to complete his studies of dramaturgy at the Belgrade Faculty of Drama Arts. He is also studying philosophy at the Faculty of Philosophy. He is a script writer, playwright and director. He was the assistant director of the short feature film 'Run Rabbit Run' (2005), for which he also co-wrote the script. He co-wrote the script for the feature-length documentary 'Made in Serbia' (2005). He was the director of photography of 'Bar de Zi' (2006) and the director, screenwriter and cinematographer of documentaries 'Hot line' and 'National Park' (2006). His film 'Kavijar konekšn' (2009) won Big Stamp for Best Film in Regional Competition at the 5th ZagrebDox.

Claas Danielsen - director of the International Leipzig Festival for Documentary and Animated Films

Claas Danielsen, born in 1966 in Hamburg is a filmmaker, producer, teacher and festival director living in Leipzig. After working as a journalist and getting practical training in film production companies he became a student at the documentary film department of the Munich Film Academy (HFF München) in 1986. He made seven documentaries of which some were presented at international festivals winning different awards and being sold to European broadcasters. In 1997 he became an assistant of the professor in the documentary department of the Munich Film Academy. In 2000 he became Head of Studies at Discovery Campus. In April 2004 Claas Danielsen was appointed Director of the International Leipzig Festival for Documentary and Animated Films, the biggest German and one of the leading international documentary festivals. He is a board member of the German documentary filmmaker's association and the EDN and an advisor to the European Film Academy.

Goran Dević - director

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. He also teaches film, video and TV at AGORA College. His documentaries have received awards at national and international festivals: '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). He is currently working on three new documentaries: 'Don Juans', 'Željezara Sisak' and 'Pozitivne međunacionalne prakse' (working title).

Mladi žiri za filmove autora do 30 godina

Young Jury for the
Films of Authors
of up to 30 Years
of Age

**Matija
Vukšić**



**Raul
Brzić**



**Goran
Čačić**



Matija Vukšić - student

Matija Vukšić je rođen 1982. u Čakovcu. Godine 2005. diplomirao je novinarstvo na Fakultetu političkih znanosti u Zagrebu. Student je 2. godine Diplomskog studija filmske i TV režije na Akademiji dramske umjetnosti, smjer dokumentarni film. Radi kao novinar u emisijama informativnog programa Hrvatske radiotelevizije. Scenarist je i redatelj debitantskog dokumentarnog filma 'Benjamin' (ADU, 2009).

Raul Brzić - student

Raul Brzić je rođen 1979. u Splitu. Godine 2005. diplomirao je na Umjetničkoj akademiji Sveučilišta u Splitu kao dizajner vizualnih komunikacija. Student je 2. godine Diplomskog studija filmskog i TV snimanja na Akademiji dramske umjetnosti. Snimio je desetak glazbenih spotova, bio je asistent režije na filmu Arsena Ostojića 'Ta divna splitska noć', direktor fotografije na cjelovečernjem filmu 'Predstava' redatelja Slobodana Jokića te snimatelj dokumentarnog filma 'Benjamin' (rež. Matija Vukšić, ADU, 2009).

Goran Čače - student

Goran Čače je rođen 1979. u Splitu. Godine 2004. diplomirao je pri Odsjeku za film i video - elektronički mediji na Umjetničkoj akademiji u Splitu (UMAS). Od 2005. radi kao asistent na Umjetničkoj akademiji Sveučilišta u Splitu, Odsjek film i video. Student je 2. godine Diplomskog studija filmske i TV montaže na Akademiji dramske umjetnosti u Zagrebu. Njegov film 'Škver blues', koji je režirao i montirao, prikazan je na nekoliko inozemnih festivala, među kojima je i festival u Sarajevu.

Matija Vukšić - student

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 is now a student of the second year of documentary film and TV direction at the Academy of Dramatic Arts (ADU). He works as a journalist in the news program of Croatian Radio and Television. He wrote and directed his debutant documentary film 'Benjamin' (ADU, 2009).

Raul Brzić - student

Raul Brzić was born in Split in 1979. In 2005 he obtained his degree in visual communications design at the Split Academy of Arts. He is now a student of the second year of film and TV cinematography at the Academy of Dramatic Arts. He has shot a dozen music videos. He was Arsen Ostojić's assistant director on 'A Wonderful Night in Split'. He was the director of photography on the feature-length film 'Predstava' by Slobodan Jokić and the cinematographer on 'Benjamin' (directed by Matija Vukšić, ADU, 2009).

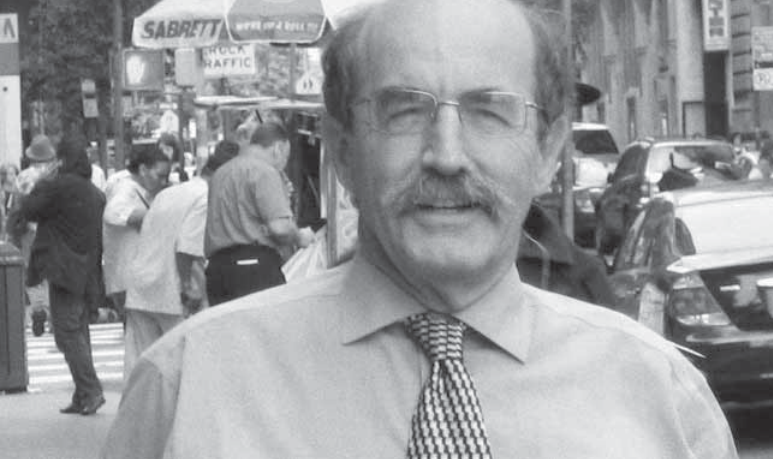
Goran Čače - student

Goran Čače was born in Split in 1979. He obtained his degree in film, video and electronic media at the Academy of Arts in Split (UMAS). Since 2005 has been working as an assistant at the Academy (Film and Video Department). He is also a student of the second year of the graduate studies of film and TV editing at the Zagreb Academy of Dramatic Arts. He wrote and directed 'Shipyard Blues' which was shown at a few international festivals, including Sarajevo Film Festival.

Žiri Movies that Matter

Movies that
Matter Jury

Zoran
Pusić



Urša
Raukar
Gamulin



Igor
Galo



Zoran Pusić - predstavnik Građanskog odbora za ljudska prava

Zoran Pusić je rođen 1944. u Zagrebu. Danas radi kao profesor matematike na Grafičkom fakultetu Sveučilišta u Zagrebu i volontira u Građanskom odboru za ljudska prava. Zasnih 20 godina sudjeluje u izgradnji civilnog društva u Hrvatskoj i regiji i pokretanju brojnih građanskih inicijativa: od vraćanja imena Trgu žrtava fašizma, osnivanja Demokratskog opozicijskog foruma, GONG-a, Igmanske inicijative, Documente, CIVIS-a do Kuće ljudskih prava. Koprdsjednik je dviju međunarodnih asocijacija za zaštitu ljudskih prava, CIVIS-a i Igmanske inicijative te predsjednik Upravnog odbora Documente. Pusić predstavlja Hrvatsku u Međunarodnoj federaciji liga za ljudska prava i u Europskoj mreži za borbu protiv rasizma.

Urša Raukar Gamulin - glumica i aktivistica

Urša Raukar Gamulin je glumica. Rođena je 1960. u Zagrebu gdje je završila Klasičnu gimnaziju, srednju glazbenu i Kazališnu akademiju (1983), otkad je članica stalnog glumačkog ansambla Zagrebačkog kazališta mladih. U ZKM-u je odigrala više od šezdeset uloga, što malih i epizodnih, što glavnih. Snima radiodrame i tumači manje uloge u filmovima domaće produkcije i koprodukcija. Aktivna je u podupiranju djelovanja Zelene akcije, nevladinog, nestranačkog, neprofitnog udruženja građana za zaštitu okoliša i Prava na Grad, građanske inicijative usmjerene protiv prekomjerne eksploatacije prostora i upravljanja gradom na štetu javnog interesa i isključivanja građana iz odluka o razvoju Zagreba.

Igor Galo - glumac i redatelj

Igor Galo je rođen 1948. u Čupriji u Srbiji. Glumac je i redatelj. Debitirao je 1968. godine u filmu Kreše Golika 'Imam dvije mame i dva tate', otkad se profesionalno bavi filmskom glumom. Među šezdesetak filmova u kojima je glumio posebno se ističu uloge u filmovima 'Most', 'Akcija stadion', 'Maškara da', 'Valter brani Sarajevo' i 'Zlatne godine'. Godine 1985. producirao je i režirao kratki igrani film 'Navijač'. 1988. je osnovao filmsku radnu zajednicu Histrria film i snimio brojne dokumentarne, TV i glazbene spotove te namjenske filmove. Član je Hrvatske zajednice samostalnih umjetnika i Hrvatskog društva filmskih djelatnika. Aktivist je u udruzi za zaštitu ljudskih prava HOMO iz Pule.

Zoran Pusić - representative of the Civil Committee for Human Rights

Zoran Pusić was born in Zagreb in 1944. He is a professor of mathematics at the Zagreb Faculty of Graphic Arts. He is a volunteer of the Civil Committee for Human Rights. In the past 20 years he has been active in building of a civil society in Croatia and in the region and in launching of a number of civic initiatives: returning the old name to the Square of the Victims of Fascism, founding Democratic Opposition Forum, GONG, the Igmans Initiative, Documenta, CIVIS, Human Rights House. He is the co-president of two international associations for the protection of human rights: CIVIS and Igmans Initiative, and the president of the Management Board of Documenta. Pusić is the Croatian representative in the International Federation of Human Rights Leagues and in the European Network for Fight against Racism.

Urša Raukar Gamulin - actress and activist

Urša Raukar Gamulin is an actress. She was born in Zagreb in 1960 where she completed her secondary education, music school and the Academy of Dramatic Arts. She has been a permanent member of the theatrical company of the Zagreb Youth Theater (ZKM). In ZKM she played more than 60 leading and supporting roles. She plays radio dramas and appears in national film productions and international co-productions. She actively supports Green Action, a non-government, non-partisan, non-profit citizens' organization for environmental protection. She is also a member of the Right to the City, a citizens' initiative against excessive exploitation of space, urban mismanagement and exclusion of citizens from the urban development decision-making process.

Igor Galo - actor and director

Igor Galo was born in Čuprija (Serbia) in 1948. He is an actor and director. His debutant role was the one in Krešo Golik's film 'I Have Two Mothers and Two Fathers' (1968). He has been a professional actor since. Some of the sixty-odd roles he has played: 'The Bridge', 'Action Stadium', 'Masquerade', 'Walter Defends Sarajevo' and 'Golden Years'. In 1985 he produced and directed short feature film 'The Fan'. In 1988 he founded Histrria Film working collective. He made numerous documentary, TV and commercial films and music videos. He is a member of the Croatian Freelance Artists' Association and Croatian Film Workers' Association. He is an activist of the Pula-based human rights organization HOMO.

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

1428

Kina / China

2009, 121', boja, color, video

režija / directed by

Du Haibin

fotografija / cinematography by

Liu Ai'guo

montaža / edited by

Mary Stephen

glazba / music

Xu Chunsong

producent / producer

Ben Tsiang

produkcija / produced by

CNEX Foundation

Limited Du Films

nagrade / awards:

Venice Film Festival, Horizons

Documentary Award



12. svibnja 2008. u 14.28 sati snažni potres izazvao je napuklinu na velikom području oko grada Beichuana u kineskoj pokrajini Sečuan. Uz veliki broj ljudskih žrtava i veliku materijalnu štetu, zajednica je bila potpuno uništena. Deset dana kasnije režiser Du Haibin stigao je na lice mjesta kako bi zabilježio posljedice katastrofe. Njegova kamera bilježi demonski karneval aktivnosti koje su okruživale mjesto katastrofe: pljačkaše, očajne preživjele koji pokušavaju sakupiti ostatke svojih prijašnjih života, ravnodušne državne dužnosnike. Vratio se nekoliko mjeseci kasnije, kada je na istom mjestu napravio dokumentarne snimke sasvim suprotne od jada i bijede koji su uslijedili odmah nakon katastrofe.

Du Haibin je rođen u gradu Baojiju u kineskoj pokrajini Shanxi. Od djetinjstva proučava slikarstvo. Godine 1993. upisuje studij slikarstva i fotografije na Središnjoj pekinškoj akademiji umjetnosti, a 1996. upisuje i Pekinšku filmsku akademiju, smjer fotografija. Dvije godine kasnije počinje snimati dokumentarne filmove i baviti se umjetničkom fotografijom. Snimio je brojne dugometražne dokumentarce i dva igrana filma. Filmografija: 'Along the Railway' (2000), 'Under the Skyscraper' (2002), 'Life in Beijing' (2003), 'Little Red Flowers' (2004), 'Beautiful Men' (2005), 'Stone Mountain' (2006), 'Umbrella' (2007) i '1428' (2009).

At 14:28 on May 12, 2008, a strong earthquake ruptured a large area around the city of Beichuan, in China's Sichuan province. With widespread loss of life and massive destruction, the community was completely destroyed. Ten days later, film-maker Du Haibin arrived at the scene to record the aftermath of the catastrophe. His camera tracks the ghoulish carnival of activity that surrounded the disaster site - looters, desperate survivors scrabbling for remains of their former lives, impassive government officials. Returning some months later, Haibin shot footage around the area which provides a contrast to the urgent misery of the immediate aftermath.

Du Haibin was born in Baoji City in Shanxi Province in China. Studied painting from childhood. In 1993 studied Painting and Photography at the Beijing Central Academy of Arts. In 1996 entered Beijing Film Academy in the Photography department. In 1998 started documentary filmmaking and creative photography work. Du Haibin has made numerous feature documentaries and two fiction films. Filmography: 'Along the Railway' (2000), 'Under the Skyscraper' (2002), 'Life in Beijing' (2003), 'Little Red Flowers' (2004), 'Beautiful Men' (2005), 'Stone Mountain' (2006), 'Umbrella' (2007) and '1428' (2009).



45365

SAD / USA

2009, 90', boja, color, video

režija / directed by

Bill Ross, Turner Ross

scenarij / screenplay by

Bill Ross, Turner Ross

fotografija / cinematography by

Bill Ross, Turner Ross

montaža / edited by

Bill Ross

producent / producer

Bill Ross, Turner Ross

produkcija / produced by

Seventh Art Releasing

nagrade / awards:

SXSW, Najbolji dugometražni

dokumentarni film / Best

Documentary Feature

Savannah Film Festival, Najbolji

dokumentarni film / Best

Documentary; Athens

International Film Festival,

Zlatna Atena za dugometražni

dokumentarni film / Golden

Athena for Documentary Feature

Newport International Film

Festival, Posebna nagrada žirija

za dugometražni dokumentarni

film / Special Jury Award for

Documentary Feature

Calgary International Film

Festival, Posebno priznanje /

Special Mention, New Voices in

Documentary; Full Frame

Documentary Film Festival,

Nagrada žirija - posebna pohvala

/ Jury Award - Honorable Mention

Birmingham Sidewalk Film

Festival, Posebna nagrada žirija /

Special Jury Award; HBO

Emerging Filmmaker Award

Redatelji (i braća) Turner i Bill Ross devet mjeseci su snimali stanovnike svog rodnog grada Sidneya u Ohiju. Rezultat je dokumentarac nazvan po poštanskom broju Sidneya. Kamera se kreće amo-tamo po ulicama i među gradskim generacijama da bi obuhvatila paletu zanimljivih likova. Na lokalnom sajmu u okrugu Shelby Elvis Jr. pjeva iz sveg glasa po pljusku dok sredovječna majka i sin raspravljaju o navici pušenja marihuane koju oboje dijele. Prije velike utakmice lokalna srednjoškolska nogometna momčad Yellow Jackets izgovara molitvu. Brijačnica, središnje mjesto u gradu, uvijek bruji od zujanja mašine i ogovaranja. DJ na radijskoj postaji WMVR - ujedno i pripovjedač filma - sve najbolje sažima u rečenici: Život je ovdje 'upravo onakav kakav treba biti'.

Bill Ross je svoj prvi dugometražni film, '45365', režirao, snimio i montirao. Njegovi dokumentarni, igrani i multimedijalni kratki filmovi prikazivani su na brojnim filmskim festivalima, uključujući festival u Cannesu i Seattleu. Studentima predaje o procesima rada na filmu, a vodi i ljetni filmski program za djecu iz Los Angelesa.

Turner Ross je radio u umjetničkim odjelima za igrane filmove raznih produkcijskih kompanija: Cinemotion ('My Own Love Song', 2009), 20th Century Fox ('Idiocracy', 2006), Disney ('Sky High', 2005; 'Déjà vu', 2006), Universal ('Skeleton Key', 2005) i TV program FX Channel ('The Riches', 2007). Radio je i na nekoliko nezavisnih projekata.

For nine months, directors (and brothers) Turner and Bill Ross focused their lenses on the people of their hometown, Sidney, Ohio. Named for Sidney's zip code, the resulting documentary zigzags across town boundaries and generational lines to encompass a cast of inhabitants who are characters in their own right. At the Shelby County Fair, Elvis Jr. sings his heart out in a downpour, while a middle-aged mom and her son bicker over their shared pot-smoking habit. Before the big game, the Yellow Jackets - the local high-school football team - recite The Lord's Prayer. As a hub for townsmen, the barber shop thrives on buzz cuts and gossip. Radio station WMVR's disk jockey - who narrates the film in matter-of-fact sound bites - says it all: Life here is 'simply the way it should be.'

Bill Ross served as Director, Cinematographer and Editor of '45365', his first feature length film. His documentary, fiction, and multi-media short films have been featured at film festivals including the Cannes Film Festival and the Seattle Film Festival. He has lectured to students at the Collegiate and Elementary level about the processes of filmmaking and has also conducted a summer film program for children in the Los Angeles area.

Turner Ross has worked in the Art Departments of Feature films produced by Cinemotion ('My Own Love Song', 2009), 20th Century Fox ('Idiocracy', 2006), Disney ('Sky High', 2005 - 'Déjà vu', 2006), Universal ('Skeleton Key', 2005), as well as the FX Channel ('The Riches', 2007), and several independent ventures.

Albertova zima

Albert's Winter

Danska / Denmark
2009, 29', boja, color, video

režija / directed by

Andreas Koefoed

fotografija / cinematography by

Niels Thastum

montaža / edited by

Jacob Schulsinger

glazba / music

Kirstine Stubbe Teglbjærg,

Anderas Koefoed

producent / producer

Caroline Blanco

produkcija / produced by

The National Film

School of Denmark

nagrade / awards:

Copenhagen International

Documentary Festival, Danish:DOX

nagrada za najbolji danski

dokumentarni film / Danish:DOX

Award for Best Danish

Documentary Film



U Albertovu svijetu zaigranost i ozbiljnost idu ruku pod ruku. Njegova majka boluje od raka, no on ne voli pričati o tome, kao ni o tome koliko ga to boli. Kao osmogodišnjaku na pameti su mu i druge stvari: primjerice ispit iz pjevanja u školi Sankt Annæ o kojem ovisi hoće li ga iduće godine primiti, pa brige o gubitku prijatelja s kojima se igra, što će se dogoditi ako promijeni školu... No film bilježi i male i velike trenutke sreće – maskiranje u mrkvu ili gledanje kako se nečiji djed ne obazire na hladnoću i skače u ledeno more zimi.

Andreas Koefoed je rođen u Danskoj 1979. godine. Diplomirao je dokumentarnu režiju na Nacionalnoj filmskoj školi 2009. i sociologiju na Kopenhaskom sveučilištu 2004. godine. Od 2001. producira dokumentarne filmove u Africi, na Bliskom istoku i u Aziji. Njegov film '12 Notes Down' (2008) osvojio je nagrade i pohvale na prestižnim filmskim festivalima širom svijeta, između ostalih na IDFA-i, Full Frame Durhamu, Silverdocs AFI-u i Sheffield DocFestu. Film 'A Day in the Smoke' (2008) izabran je za program Reflecting Images: Panorama na IDFA-i, a 'Albertova zima' (2009) za CPH:DOX i za natjecateljski program kratkih dokumentarni filmova na IDFA-i.

In Albert's world, playfulness and seriousness go hand in hand. His mother is suffering from cancer, but he'd prefer not to talk about it or about the grief it causes. As an 8-year-old, he also has other things to think about, such as the singing test at Sankt Annæ School, which will determine if he will be accepted next year, or the worries about losing ones playmates if one changes schools. But the film also depicts the small and large moments of happiness, such as being dressed up as a carrot or to see ones grandfather defy the temperatures and jump into the ice-cold winter sea.

Andreas Koefoed is born in 1979, Denmark. Graduate in documentary direction from the National Film School of Denmark in 2009 and in sociology from Copenhagen University in 2004. Since 2001 produced documentary films in Africa, the Middle East, and Asia. His film '12 Notes Down' (2008) has received awards and honors at prestigious film festivals worldwide, among them IDFA Amsterdam, Full Frame Durham, Silverdocs AFI and Sheffield DocFest. 'A Day in the Smoke' (2008) was selected for IDFA's Reflecting Images: Panorama. 'Albert's Winter' (2009) is selected for CPH:DOX and IDFA's Short Documentary Competition.



Bez ljubavi

Out of Love

Ønskebørn

Danska / Denmark
2009, 29', boja, color, video

režija / directed by
Birgitte Stærmose
scenarij / screenplay by
Peter Asmussen
fotografija / cinematography by
Marek Septimus Wieser
montaža / edited by
Anne Østerud
glazba / music
Jomi Massage
producent / producer
Jesper Morthorst
produkcija / produced by
Alphaville Pictures
Copenhagen ApS

'Bez ljubavi' spaja dokumentaristiku i fikciju prikazujući život djece koja pokušavaju preživjeti nakon rata na Kosovu prodavanjem cigareta na ulici. Dječji monolozi i sablasni prizori Prištine prenose napetu i tužnu priču o sjećanju, gubitku i strahu.

Birgitte Stærmose je rođena 1963. u Danskoj. Magistrirala je filmsku i medijsku umjetnost na Sveučilištu Temple u Philadelphiji. Njezini dosadašnji radovi uključuju nagrađivane kratke filmove 'Now, Look at Me' (2001), 'Small Avalanches' (2003), 'Letters from Denmark' (2006), 'Principles of Attraction' (2006) i 'Sophie' (2006). 'Small Avalanches' je bio nominiran za nagradu UIP za najbolji europski kratki film. 'Sophie' je prikazan u najcjelovitijem programu Sundancea i izabran je za program New Directors/New Films. Osvojio je nagradu ARTE. Trenutačno radi na svojem prvom dugometražnom filmu. 'Bez ljubavi' je njezin prvi dokumentarac.

Fusing documentary and fiction, 'Out of Love' depicts the lives of children trying to survive the aftermath of war in Kosovo by selling cigarettes on the street. Through monologues performed by the children against the eerie backdrops of Pristina, the film tells their gripping and sad story of memory, loss and fear.

***Birgitte Stærmose** is born 1963, Denmark. M.F.A. in Film and Media Arts from Temple University in Philadelphia. Her previous work includes the award winning short films 'Now, Look at Me' (2001), 'Small Avalanches' (2003), 'Letters from Denmark' (2006), 'Principles of Attraction' (2006) and 'Sophie' (2006). 'Small Avalanches' was nominated for the UIP Prize for Best European Short at the European Film Awards. 'Sophie' was screened in competition at Sundance, selected for New Directors/New Films and awarded the ARTE prize. Stærmose is currently in development on her debut feature. 'Out of Love' is her first documentary.*

Bezdan

Chasm

Otchlan

Poljska / Poland
2009, 34', boja, color, video

režija / directed by

Wojciech Kasperski

scenarij / screenplay by

Wojciech Kasperski

fotografija / cinematography by

Radek Ladcuk

montaža / edited by

Tymek Wiskirski

producent / producer

Dawid Janicki

produkcija / produced by

Vostok 8



Temeljit opis zlatne groznice. Zlatonosne planine sjevernog Sibira pozornica su priče u stilu Jacka Londona koja govori o usamljenom tragaču za zlatom okruženom surovom prirodom i ljudima kojima ne može vjerovati. Progonjen vlastitim strahovima, on prekida s cijelim svijetom i zatvara se u klopku svoje velike strasti/čežnje. U ovom analitičkom i neobično lijepom filmu, snimljenom gotovo bez riječi, samoća i svakidašnje tegobe daju portret čovjeka koji poznaje najjednostavnije i najvažnije istine.

Wojciech Kasperski je redatelj kratkih igranih filmova koje je prikazivao po cijelom svijetu. Diplomirao je na Filmskoj školi u Łódžu. Smatraju ga jednim od najzanimljivijih mladih poljskih i europskih redatelja.

An intimate portrait of gold fever. The gold-bearing mountains of Northern Siberia are the background for the Jack London style story: A Lonely Gold Seeker is looking for his Treasure. He is surrounded by unfriendly nature and by people he can't trust. Being chased by his own fears, he breaks up with the whole world and shuts himself in the trap of his great passion/desire. In this analytical, unusually beautiful and almost wordless film, solitude and everyday pains make up the portrait of a man who knows the simplest and the most important truths.

Wojciech Kasperski is director of short-feature films that have been shown and prized all over the world. He graduated from Lodz Film School. He is found to be one of the most interesting young Polish directors and European filmmakers.



Bilal

Indija, Finska / India, Finland
2008, 88', boja, color, video

režija / directed by
Sourav Sarangi
scenarij / screenplay by
Sourav Sarangi
fotografija / cinematography by
Sourav Sarangi,
Somdev Chatterjee
montaža / edited by
Sourav Sarangi
producent / producer
Sourav Sarangi,
Kristiina Pervilä
produkcija / produced by
Son et Lumiere,
Millennium Film Oy

nagrada / awards
(izbor / selection):
Al Jazeera International
Documentary Film Festival 2009,
Golden Award; DOK.FEST, Munich
2009, Najbolji dokumentarni film
/ Best Documentary; YIDFF,
Yamagata, Japan 2009,
Community Cinema Award
We Care Film Festival, India
2009, Najbolji dokumentarni film
/ Best Documentary; Mexico
International Film Festival 2009,
Srebrna palma / Silver Palm
IDSFFK, India 2009, Najbolji
dokumentarni film / Best
Documentary; Las Vegas
International Film Festival,
2009, Silver Ace; El Ojo Cajo,
Spain 2009, Najbolji
dugometražni dokumentarni film
/ Best Feature Documentary;
DOCUDAYS, Lebanon 2009,
Najbolji dugometražni
dokumentarni film / Best
Feature Documentary

Bilal je trogodišnjak. Živi s roditeljima, bakom, djedom i jednogodišnjim bratom u siromašnoj četvrti Kalkute. Njihova kuća je obična soba u kojoj jedu, spavaju i provode slobodno vrijeme. Bilal je još malen, ali ima važnu ulogu u kućanstvu jer su njegovi roditelji slijepi. No teške svakodnevne poslove obavljaju zapanjujuće dobro. Ravnajući se sluhom, znaju gdje je koje dijete i pozivaju ih na red kada su zločesti. Bilal se zna sakriti kada nije bio dobar, ali je i vrlo koristan u kućanstvu, iako je još mali. Pokazuje majci mjesta u kući koja treba očistiti, a oca vješto vodi kroz gradsku vrevu. Redatelj Sourav Sarangi pratio je Bilalovu svakodnevnicu tijekom godine dana. Film detaljno prikazuje svijet dječaka koji živi u dva svijeta: svijetu slijepih i svijetu onih koji vide.

Sourav Sarangi je rođen 1964. godine. Studirao je geologiju, a kasnije se upisao na FTII, renomiranu indijsku filmsku školu. Sada radi na međunarodnim koprodukcijama kao nezavisni producent i redatelj. Puno radi i za privatne indijske televizijske kuće kao direktor programa.

Bilal is three years old. He lives with his parents, his grandmother and his one-and-a-half-year-old brother in a poor neighborhood of Calcutta. Their house is no more than a room where they all eat, sleep and spend their free time. Bilal is still little but he plays an important role in the household. This is because his father and mother are both blind. His parents perform their difficult duties miraculously well. They know where their children are from hearing and put them in line when they misbehave. Bilal knows to make himself scarce when he has been up to no good, but he's also very helpful despite his young age. He puts his mother's hand on the spot that needs cleaning and aptly leads his father through the busy city traffic. Filmmaker Sourav Sarangi followed Bilal's daily life over the course of a year. The film became an intimate glimpse into the world of a child who lives in two worlds: that of the blind and that of those who can see.

Sourav Sarangi, born in 1964, studied geology and later joined FTII, a reputed film school in India. Currently he is involved in international co-productions as an independent producer and director. He has also extensively worked in private television channels in India as the programming director.

Božić s ocem

Christmas with Dad

UK / UK

2008, 12', boja, color, video

režija / directed by

Conor McCormack

scenarij / screenplay by

Conor McCormack

fotografija / cinematography by

Becky Bell

montaža / edited by

Matt Meech

glazba / music

Theo Weywood

producent / producer

Sarah Tierney

produkcija / produced by

Clarity Productions

nagrade / awards:

Galway Film Festival 2009,

Nagrada za najbolji kratki

dokumentarni film / Best Short

Doc Award; Encounters 2009,

Posebno priznanje / Honorable

Mention; Nagrada za najbolji

škotski kratki dokumentarni film

na EIFF-u 2008. / Winner Best

Scottish Short Documentary

Award, EIFF 2008



A. J. ima samo 22 godine, a već je otac sedmero djece, od toga petero iz prijašnjih veza njegove partnerice. Općinski stan u kojem žive sada je prilično bučan - Božić je, a na putu je i osmo dijete. Dok se svi u kući natječu za pažnju, A. J. se bori s nezaposlenošću i drogom koja je prisutna odmah iza ugla, na ulici. Brz i iskren film 'Božić s ocem' otkriva mladog čovjeka koji definira svoju ulogu oca i suočava se s nezvjesnom budućnošću.

Conor McCormack je irski filmaš koji živi u Bristolu. Njegovi dokumentarni i igrani filmovi bave se suvremenim društvenim i etnografskim temama. Otkad je prvi put dohvatio kameru Super-8 i snimio kratki film 'Shoplifter', prikazan na festivalu Raindance 2000. godine, snimio je i napisao scenarij za više kratkih filmova i glazbenih videospotova koji su se vrtili na festivalima širom svijeta i osvajali nagrade. Trenutačno radi na dramskom projektu, a snima i nekoliko dokumentaraca u lokalnoj zajednici.

A.J. is just 22 years old but already a father to seven children, five from his partner's previous relationships. Their council flat is particularly raucous now - it's Christmas and an eighth baby is on the way. As everyone in the house fights for attention, A.J. battles the unemployment and drug scene beyond the front door. Candid and quick, 'Christmas with Dad' reveals a young man defining his role as a father and facing up to an uncertain future.

Conor McCormack is an Irish filmmaker based in Bristol, working in both documentary and fictions that deal with contemporary social and ethnographic themes. Since he first picked up a Super-8 camera to make short film 'Shoplifter', which screened at the 2000 Raindance Film Festival, he has gone on to write and direct a number of shorts and music videos that have screened at film festivals around the world, picking up several awards. He is currently developing a drama project, whilst working on several community-based documentaries.



Disko i nuklearni rat

Disco and Atomic War

Estonija / Estonia
2009, 80', boja, color, video

režija / directed by

Jaak Kilmi, Kiur Aarma

scenarij / screenplay by

Jaak Kilmi, Kiur Aarma

fotografija / cinematography by

Manfred Vainokivi

montaža / edited by

Lauri Laasik

glazba / music

Ardo Ran Varres

producent / producer

Kiur Aarma

produkcija / produced by

RUUT, Helsinki Filmi

nagrade / awards:

Jihlava International

Documentary Film Festival,

Silver Eye Award

Warsaw Film Festival, Najbolji

dokumentarni film / Best

Documentary

'Disko i nuklearni rat' govori o neobičnoj vrsti rata informacijama u kojem se totalitarni režim suprotstavlja junacima pop-kulture i gubi bitku. Popularna zapadnjačka kultura imala je neusporedivu ulogu u oblikovanju svjetonazora sovjetske djece toga doba, i to na način koji se danas čini pomalo čudnim. Finska televizija bila je prozor u svijet snova koji vlasti nikako nisu mogle zatvoriti. Iako su finski programi bili zabranjeni, mnoga su kućanstva nalazila načine da dođu do zabranjenog voća. 'Disko i nuklearni rat' nudi svoju verziju novije povijesti, pretvarajući špijunske igre u ljudsku tragicomediju.

Jaak Kilmi je rođen u estonskom Tallinu. Upisao je studij kamere na Odsjeku za film Pedagoškog sveučilišta u Tallinu. Tijekom šest godina studija snimio je tri kratka filma: 'Aguli-Ellinor', 'Ta-Ram Ta-Ram' i 'Külla Tuli'. Po završetku studija režirao još dva kratka filma: 'Tähesoit' i 'The Human Camera'. Član je Estonske udruge filmskih kritičara, a napisao je i brojne članke za specijalizirane časopise.

Kiur Aarma je estonski televizijski novinar. Diplomirao je na Sveučilištu u Tartuu 1997. godine. Aarma je i scenarist i producent. Između ostalih, surađivao je na scenariju i produkciji filma 'Sini-mäed'.

'Disco and Atomic War' tells the story of a strange kind of information war in which a totalitarian regime stands face to face with the heroes of popular culture. And loses. Western popular culture had an incomparable role shaping Soviet children's worldviews in those days - in ways that now seem slightly odd. Finnish television was a window to a world of dreams that the authorities could not block in any way. Though Finnish channels were banned, many households found some way to access the forbidden fruit. 'Disco and Atomic War' offers its own version of recent history, mixing spy games into a human tragicomedy.

Jaak Kilmi was born in Tallinn, Estonia. He began studying cinematography in 1992 at the Tallinn Pedagogical University Film Department, choosing directing as his main optional subject. During his six years of studies, he made three short films: 'Aguli-Ellinor', 'Ta-Ram Ta-Ram' and 'Külla Tuli'. Following the completion of his studies, Jaak Kilmi directed two other short films: 'Tähesoit' and 'The Human Camera'. He is a member of the Estonian Film Critics Union and writes numerous articles for the specialist press.

Kiur Aarma is an Estonian television journalist. He graduated from the University of Tartu in 1997. Aarma is also a writer and producer. Among the films on which he has worked is 'Sinimäed', which he produced and helped write.

Dnevna tama

The Darkness of Day

SAD / USA

2009, 26, boja, color, video

režija / directed by

Jay Rosenblatt

scenarij / screenplay by

Jeff Greenwald,

Jay Rosenblatt

montaža / edited by

Jay Rosenblatt

glazba / music

Erik Ian Walker

producent / producer

Jay Rosenblatt

produkcija / produced by

Locomotion Films



Novi dokumentarni film Jaya Rosenblatta govori o samoubojstvu: samoubojstvu kao izlazu iz besmislenog života, samoubojstvu kao rezultatu duboke depresije, samoubojstvu kao neobjašnjivom gromu iz vedra neba. Tehnika kojom se koristi je poznata: kolaž crno-bijelih snimki popraćenih diskretnom filmskom glazbom i glasom izvan kadra. U ovom slučaju glas izvan kadra je glas muškarca koji čita bolne izvratke iz dnevnika depresivnog čovjeka: 'Ne bojim se smrti. Bojim se praznih sati života koji bi inače bili preda mnom, života koji mi se čini najgorom sudbinom za čovjeka na kugli zemaljskoj.' Ti izvaci iz dnevnika izmjenjuju se sa ženskim glasom, koji daje povijesnu perspektivu pojave samoubojstva koja teče paralelno sa slikama. Ona govori o depresiji, harakiriju, o tome koja je osoba prva skočila s mosta Golden Gate. Ona priča o tomu kako je Ernest Hemingway izvršio samoubojstvo, a nakon njega su to učinila i četiri člana njegove obitelji. Ona nam govori kako je fatalni skok japanske djevojke u vulkan u Oshimi nagovijestio i novi trend rođenja turističkog odredišta.

Jay Rosenblatt je umjetnik s međunarodnom reputacijom koji radi kao neovisni filmaš od 1980. godine, otkad je snimio više od 25 filmova. U svojim radovima se bavi našim emocionalnim i psihološkim svojstvima. Osvojio je više od 100 nagrada za svoje filmove, koje je prikazivao u cijelom svijetu.

Jay Rosenblatt's new documentary is all about suicide. Suicide as a way out of a senseless life; suicide as the result of deep depression; suicide as an inexplicable bolt from the blue. The technique he uses is a familiar one: a collage of black-and-white found footage accompanied by a subtle soundtrack and voice-over. In this case, the voice-over is a male voice reading aloud poignant excerpts from the diary of a depressed man: 'I do not fear death. I fear the empty hours of life that would otherwise lie ahead. A life that seems to me the worst fate for a person on this earth.' These diary excerpts alternate with a female voice, which provides a historical perspective on the phenomenon of suicide that runs parallel to the images. She talks about depression, harakiri, about who was the first person to jump from the Golden Gate Bridge. She relates how Ernest Hemingway committed suicide, followed by four members of his family. She tells us how a fatal leap by a Japanese girl into a volcano in Oshima signaled both a new trend and the birth of a tourist destination.

Jay Rosenblatt is an internationally recognized artist who has been working as an independent filmmaker since 1980 and has completed over twenty-five films. His work explores our emotional and psychological cores. His films have received over 100 awards and have screened throughout the world.



Dolasci

The Arrivals

Les Arrivants

Francuska / France
2009, 111', boja, color, video

režija / directed by

**Claudine Bories,
Patrice Chagnard**

scenarij / screenplay by

**Claudine Bories,
Patrice Chagnard**

fotografija / cinematography by

Patrice Chagnard

montaža / edited by

Stéphanie Goldschmidt

producent / producer

Serge Lalou

produkcija / produced by

**Les films d'ici, Les films du
Parotier, AMIP**

nagrade / awards:

DDK Leipzig, Zlatna golubica za najbolji film / Golden Dove Award for The Best Film, Nagrada ekumenskog žirija / Ecumenical Jury Prize; International Film Festival WATCH DOCS, Najbolji film / Best Film

Dolaze svaki dan iz Azerbajdžana, Mongolije, Šri Lanke, Somalije, Konga, Eritreje. Stižu cijele obitelji, sa ili bez prtljage, sa ili bez putovnica. Dolaze čarter letovima, autobusima, brodovima. Među njima su trudnice, mladi parovi, stariji ljudi. Dolaze sa strahom i nadom. Valovi različitih nacija preplavljaju neobični novi Babilon, okupljaju se u središtu Pariza u prostorijama organizacije koja im pomaže da se snađu i prežive. I upravo ondje, na onome što su za mnoge od njih 'vrata raja', stoje dva anđela - Caroline i Colette. S njima započinje priča o sukobu kultura, običaja i potreba. Mnoge dovode do suza i očajja, a neke do blaženstva i sreće. No to je priča i o 'anđelima' koji nemaju nikoga kome bi se mogli potužiti.

Claudine Bories je karijeru počela u kazalištu. Godine 1968. režirala je svoj prvi dokumentarac. Od 1990. do 2002. pomagala je u vođenju kreativnog centra posvećenog dokumentarnom filmu u četvrti Seine Saint Denis. Pokrenula je projekt Documentary Cinema Meetings. Bila je predsjednica Addoca, skupine koja okuplja francuske autore dokumentarnih filmova.

Patrice Chagnard je studirao filozofiju na Sorbonni. Od 1977. godine režira dokumentarne filmove. Bio je predsjednik Addoca, skupine koja okuplja francuske autore dokumentarnih filmova.

They come every day from Azerbaijan, Mongolia, Sri Lanka, Somalia, Congo, Eritrea. The whole families come, with or without luggage, with or without passports; they arrive with charter flights, by buses, by ships. Among them there are pregnant women, young couples, old people. They arrive both with fear and hope. The waves of nations that seem as a menace to flood the unusual new Babylon, converge in the middle of Paris, in the organization that helps them to orientate and survive. And right there, at the 'gates of heaven', for many of them, the two 'angels' stand - Caroline and Colette. With the two of them the story of the clash of cultures, customs and needs starts. This brings many of them to tears and despair, and some others to bliss and happiness. But this is also the story of 'angels' who do not have anyone to complain to.

Claudine Bories began her career in theatre. In 1968, she directed her first of many future documentaries. Between 1990 and 2002, she helped run a creative centre dedicated to documentary cinema in Seine Saint Denis, and started the Documentary Cinema Meetings. She was a president of Addoc, a group that brings together French documentarists. **Patrice Chagnard** studied Philosophy at the Sorbonne. Since 1977, he's dedicated himself to directing documentaries. He was president at Addoc, a group that brings together French documentarists.

Dom

Home

SAD / USA
2009, 6', boja, color, video

režija / directed by

Matt Faust

scenarij / screenplay by

Matt Faust

fotografija / cinematography by

Matt Faust

montaža / edited by

Matt Faust

producent / producer

Matt Faust

produkcija / produced by

Matt Faust

nagrade / awards:

Tribeca Film Festival, Najbolji
kratki dokumentarni film / Best
Documentary Short



Dirljiv portret doma prenosi se kroz prikaz kuće kao gorko-slatkog arhiva sjećanja. Kuća se nalazi u Chalmetteu u Louisiani, koju je poplavio uragan Katrina. Redatelj pripada trećoj generaciji obitelji koja je živjela u kući koju su sagradili njegov djed i baka početkom 1960-ih godina. Voda je u kući dosegla visinu od tri metra, a kuća je greškom srušena godinu dana kasnije. Film nastoji izvući univerzalne kvalitete suštine doma i osjećaja gubitka koji se javlja kada dom postane uspomena, prenoseći ih tako da se svatko može poistovjetiti s problemima. Svjedoci Katrine tako mogu vidjeti dalje od samih materijalnih posljedica i steći dublje razumijevanje o onome što je izgubljeno.

Matt Faust je rođen u New Orleansu (Louisiana). Prvih 20 godina života proveo je u Chalmetteu. Diplomiravši na Državnom sveučilištu Louisiane 2004. godine, Mattu je dijagnosticirana vrlo rijetka vrsta raka te je šest mjeseci proveo primajući eksperimentalnu terapiju u Houstonu (Teksas). Faust i njegova žena su se zatim odselili u Baton Rouge (Louisiana), gdje je Matt upisao poslijediplomski studij 2005. godine, samo tjedan dana prije udara Katrine. Magistrirao je pejzažnu arhitekturu 2007. Već pet godina je izliječen od raka.

A touching portrayal of the essence of home is conveyed through this bitter-sweet, evocative archive of a house in Chalmette, Louisiana that was flooded by Katrina. The filmmaker is a member of the third generation of his family that lived in this house, which was designed and built by his grandparents in the early 1960's. The house was flooded by about nine feet of water during Katrina, and was mistakenly torn down a year later. This film aspires to distill the universal qualities of essence of home and the feeling of loss that occurs when home becomes a memory, and convey them in a way that everyone can relate to so that observers of Katrina may see beyond the forensic analysis of Katrina's aftermath and gain a deeper understanding of what has been lost.

Matt Faust was born in New Orleans, Louisiana and lived his first twenty years in Chalmette, Louisiana. After graduating from Louisiana State University in 2004, Matt was diagnosed with an extremely rare cancer and spent six months receiving experimental treatment in Houston, Texas. Faust and his wife then moved back to Baton Rouge where he reentered graduate school in 2005, just one week before Katrina struck. Faust received a master's degree in landscape architecture in 2007. He has been completely cancer-free for five years.



Domaćica

The Housekeeper

UK / UK

2009, 14', boja, color, video

režija / directed by

Tali Yankelevich

fotografija / cinematography by

Rana Ayoub

montaža / edited by

Tali Yankelevich, Vicki Reid

producent / producer

Tali Yankelevich

produkcija / produced by

Edinburgh College Of Art

nagrade / awards:

Royal Television Society

Scotland, Student Awards 2010

- Best Factual Award

U malenom stanu u Edinburghu žive vre-mešni grčki pravoslavni svećenik i Grki-nja koja se brine o njemu. Svećenik sva-ko jutro odlazi na misu, a ona nakon to-ga počinje obavljati kućne poslove. Sva-ki dan mu pažljivo priprema objede, po-sprema sobu i namješta krevet. Proma-trajući je tijekom dana, polako otkrivamo veze koje ih drže zajedno. Iako se ne ra-di o ljubavnoj priči, ipak se radi o ljubavi.

Tali Yankelevich se 2005. godine prese-lila u Veliku Britaniju iz brazilskog Sao Pa-ula. Godinu dana je studirala dokumen-tarni film na Londonskom koledžu za ko-munikacije, a sljedeće godine se preseli-la u Edinburgh, gdje je upisala filmsku i TV režiju na Edinburškom koledžu za film-sku umjetnost. Suradivala je na eksper-imentalnim projektima i počela se bavi-ti snimanjem. Razvila je ljubav prema op-servacijskim dokumentarcima, a naroči-to je zanimaju filmovi univerzalnih tona-va koji proučavaju i slave tajne skrivene iza svakodnevnog života.

In a small flat in Edinburgh live an aged Greek Orthodox priest and a Greek woman who takes care of him. After the priest leaves every morning for the mass she starts with the housework. Every day she carefully prepares his meals, cleans his room and makes his bed. Through the course of a day this observational tale slowly reveals the bonds that keep them together. Although not a love story is still a reflection on love.

Tali Yankelevich moved to the UK from Sao Paulo in Brazil in 2005. She studied documentary filmmaking at the London College of Communication for one year. The following year she moved to Edinburgh to attend the Edinburgh College of Art's Film + TV course where, aside from dabbling in experimental projects and developing a keen eye for cinematography, Tali progressed her skills and passion for observational documentary. Tali is particularly interested in films with a universal tone which examine and celebrate mysteries behind everyday life.

Fantom slobode II

Phantom of Liberty II

Přízrak svobody II

Republika Češka, Njemačka /
Czech Republic, Germany
2009, 59', boja, color, video



režija / directed by

Karel Žalud

scenarij / screenplay by

Karel Žalud

fotografija / cinematography by

Tomáš Nováček

montaža / edited by

Petr Smělík

glazba / music

Jiří Hradil

producent / producer

Jiří Konečný

produkcija / produced by

Endorfilm s.r.o.

Film istražuje fizičku kvalitetu vremena, kao i njegov presudni utjecaj na naša djela, ponašanje, percepciju, društvene rituale i pogled na svijet. Film se sastoji od 5-6 nepovezanih, fragmentarnih mini-priča ili dokumentarnih prizora, a narator se prebacuje s jednog na drugi koristeći pažljivo isplanirane asocijativske skokove. Sve epizode su poredane linearno, nijedan protagonist ili situacija se ne pojavljuju dvaput. Svi prizori prikazuju protagoniste u neponovljivim, pronicavim situacijama, a u kontekstu prolaska vremena i različite percepcije vremena. Primjerice vrijeme trkača koji želi pobijediti u utrci, vrijeme žene koja umire, vrijeme taksista koji čeka u prometnoj špici. Radi se, dakle, o vremenu kao fizičkoj kvaliteti koje ima presudan utjecaj na naša djela, ponašanje, percepciju, društvene rituale, pogled na svijet, život, vječnost ili pojedinačni trenutak.

Karel Žalud je rođen 1971. godine. Radi u Pragu kao scenarist, montažer, tonski tehničar i redatelj dokumentarnih i igranih filmova i reklama. Studirao je na Institutu za kemijsku tehnologiju, a od 1994. do 2002. na Filozofskom fakultetu Karlovog sveučilišta (smjer filmska teorija). Od 1997. do 2005. pohađao je prašku filmsku školu FAMU (smjer dokumentarni film).

A documentary about time which explores its physical quality as well as its crucial impact on our actions, behavior, perception, social rituals and our outlook on the world. The documentary film will include 5-6 mutually unrelated fragmentary mini stories, or documentary scenes, and the narrative will switch among them using carefully planned associative jumps. All episodes will be ordered in a linear fashion, none of the protagonists or situations will appear more than once. All of the documentary scenes will be included so as to capture the protagonists in an insightful, unrepeatable situation regarding the flow of time and different perception of time. For example, the time of a runner who wants to win a race; the time of a dying woman; the time of a taxi driver waiting in traffic jam. That is, time as a physical quality that has a crucial impact upon our actions, behavior, social rituals and our overall outlook on the world, life, eternity or a single moment.

Karel Žalud was born in 1971. He works as a scriptwriter, editor, director of documentaries, feature films and commercials and as sound designer in Prague. He studied at the Institute of Chemical Technology and from 1994-2002 at the Faculty of Philosophy and Arts, Charles University, Department of Film Theory. From 1997 to 2005 he went to the FAMU - Film and TV School of the Academy of the Music and Performing Arts, Documentary Dept.



Igrač

The Player

Nizozemska / The Netherlands
2009, 85', boja, c/b,
color, b/w, video

režija / directed by

John Appel

scenarij / screenplay by

John Appel

fotografija / cinematography by

Erik van Empel

montaža / edited by

Mario Steenbergen

producent / producer

Carmen Cobos

produkcija / produced by

Cobos Films

nagrade / awards:

The International Documentary

Film Festival Amsterdam, IDFA

Dioraphte nagrada za najbolji

nizozemski dokumentarni film /

Dioraphte IDFA Award for Dutch

Documentary

Jasno se vidi iz filma: redatelj John Appel ima duboko usađen interes za kockanje. Njegov otac se gorljivo kladio na konjskim utrkama, što je, najblaže rečeno, obitelji stvaralo probleme. Kratko prije smrti, dok je Appel bio u školi, otac mu je napisao pismo. Ono mu služi kao polazište za istraživanje očeve destruktivne ovisnosti o kocki, koju u filmu kombinira s pričama ljudi istih kao i njegov otac. Zanimljivo je da od ovisnosti o klađenju pate gotovo isključivo muškarci. Služeći se obiteljskim fotografijama i filmovima, Appel nam prenosi anegdote o svome ocu i baca svjetlo na događaje koji su doveli do njegova pada. U Appelovu psihološkom portretu oca postupno nam se ukazuje što to pokreće kockare i zašto je njihov ovisnosti tako teško stati na kraj.

John Appel studirao je na Filmskoj akademiji u Amsterdamu (smjer kamera i dokumentarni film). Snimio je preko 40 dokumentaraca. Radi kao gostujući predavač na Nizozemskoj akademiji za film i medije i savjetnik Nizozemske filmske zaklade. Od 2000. godine partner je u produkcijskoj kući VOF Appel & Honigmann zajedno s redateljem Heddyjem Honigmannom.

As this film makes clear, its director John Appel has a deeply rooted interest in gambling. His father was an ardent horse-race player, which caused problems in the family to say the least. Shortly before he died, Appel's father wrote him a letter while he was still at school. This letter serves as Appel's point of departure for an investigation into the causes of his father's destructive gambling mania, which he blends in the film with the stories of several other men, alter egos of his father. Interestingly, it is almost exclusively men who suffer from this dependence on gambling. Using family photos and films, Appel relates anecdotes to characterize his father and shed light on the events that led to his downfall. In Appel's psychological portrait of his father, it gradually emerges just what drives the gamblers and why their addiction is so difficult to put a stop to.

John Appel is filmmaker, studied at the Amsterdam Film Academy (camera & documentary). He was photographer on more than 40 documentaries; guest lecturer at the Dutch Film Academy and Media, Academy and advisor at the Dutch Film Foundation. Since 2000 partner in production company VOF Appel & Honigmann in cooperation with filmmaker Heddy Honigmann.

Iskopavanje olovke

Unearthing the Pen

Uganda, UK / Uganda, UK
2009, 13', boja, color, video

režija / directed by

Carol Salter

scenarij / screenplay by

Carol Salter

fotografija / cinematography by

Carol Salter

montaža / edited by

Carol Salter, Emiliano

Battista

producent / producer

Carol Salter

produkcija / produced by

Rock Salt Films



Mladi kozar sa sjevera Ugande sanja o tome da nauči čitati i pisati. No okolnosti mu ne idu u prilog. Prije četrdeset godina plemenski starješine zakopali su olovku i tako bacili prokletstvo na pisanu riječ. 'Iskopavanje olovke' je intimistički prikaz dječakovih nastojanja da pomiri tradiciju i svoju želju za učenjem.

Carol Salter je diplomirala na Nacionalnoj školi za film i televiziju. Otad radi kao slobodna redateljica i montažerka. Zadnjih petnaest godina montirala je više nagrađivanih kratkih i dugih igranih filmova i dokumentaraca, a režirala je i vlastite filmove. Filmografija: 'Mayomi' (2008), 'Another Day in Angola' (2005), 'Sunday' (1997), 'Missing the Traffic' (1996), 'Dance With Me' (1998), 'Pond Life' (1995).

A young goatherd in northern Uganda yearns to be able to read and write. But the odds are stacked against him. Forty years ago, tribal elders buried a pen, placing a curse on the written word. 'Unearthing the Pen' is an intimate portrait of a boy's struggle to reconcile tradition with his desire to learn.

Carol Salter is a graduate of the National Film and Television School. Since then she has worked as a freelance director and film editor. For the last fifteen years she has combined her passion for editing on various award winning shorts, features, and documentaries with directing her own films. Filmography: 'Mayomi' (2008), 'Another Day in Angola' (2005), 'Sunday' (1997), 'Missing the Traffic' (1996), 'Dance With Me' (1998), 'Pond Life' (1995).



Između dva sna

Between Dreams

Francuska, Rusija, Finska /
France, Russia, Finland,
2009, 11', boja, color, video

režija / directed by

Iris Olsson

scenarij / screenplay by

Iris Olsson

fotografija / cinematography by

Natasha Pavlovskaya

montaža / edited by

Dimitris Tolios

glazba / music

Florian Krebs

produkcija / producer

Matthieu Darras

produkcija / produced by

Nisimasa, Mirumir,

Movieiment

nagrada / awards:

Tampere Short Film Festival,

Posebno priznanje / Honorary

Mention; Nordisk Panorama,

Posebno priznanje žirija u

kategoriji najboljeg nordijskog

dokumentarca / Special Jury

Mention in the Category of Best

Nordic Documentary

Noć pada, a vlak izlazi iz oronule željezničke postaje. Putnici u vagonu treće klase čas se bude, a čas opet padaju u san. Dok se vlak kreće golim sibirskim bespućima, bestjelesni glasovi opisuju snove, neke pune nade, a neke uznemirujuće. Koji će se od njih ostvariti? U ovoj dirljivoj vinjeti redateljica Iris Olsson nudi prozor u snove i stvarnost umornih putujućih duša. Jednostavni klavirski akordi dodaju lepršavost i dubinu, a kamera uvlači gledatelje u turobni, a ipak sanjarski prostor. 'Ne želim se sjećati snova', kaže jedna žena, 'Oni neugodni obično se ostvare'.

Iris Olsson je mlada i nagrađivana redateljica dokumentarnih filmova iz Finske. Rođena je u Helsinkiju 1981. godine. Studirala je produkciju i režiju dokumentarnih filmova na helsinškom Sveučilištu za umjetnost i dizajn. Ima diplomu iz dokumentarne režije. Radila je kao slobodnjak na televiziji i u filmskoj produkciji. Držala je filmsku radionicu za mlade filmaše u predgrađima Dakara u Senegalu (proljeće 2005). Trenutačno radi kao redateljica dokumentarnih filmova na Nacionalnoj finskoj televiziji YLE, a ujedno u Helsinkiju dovršava magisterij iz dokumentarne režije. Filmovi: 'Flight' (2004), 'Saly' (2005), 'Tuesday' (2006), 'Summerchild' (2007), 'Između dva sna' (2009).

A train heads out of a rundown station as night falls; passengers in the third-class sleeping car fall in and out of wakefulness. As the train makes its way across the barren Trans-Siberian landscape, incorporeal voices describe dreams, both hopeful and haunting. Which of these dreams will come true? In this poignant vignette, director Iris Olsson offers a window into the dreams and realities of these weary, traveling souls. A simple score of resonant piano chords adds both levity and depth as the cinematography envelops viewers in the dreary yet dreamlike space. 'I don't want to remember,' remarks one woman. 'Usually the unpleasant ones come true.'

Iris Olsson is a young awarded documentary filmmaker from Finland. She was born in Helsinki in 1981 and has studied producing and documentary film directing at the University of Art and Design Helsinki and holds a BA in Documentary directing. She has worked as a Freelancer in Finland in the field of television and film production. In the spring 2005 she held an extensive film workshop to young adults in the suburbs of Dakar, Senegal. At the moment she is working as a full time documentary director for the National Finnish Broadcasting Company YLE and finishing her Master Degree in Documentary directing in Helsinki. Filmography: 'Flight' (2004), 'Saly' (2005), 'Tuesday' (2006), 'Summerchild' (2007), 'Between Dreams' (2009).

Kemoterapija

Chemo

Chemia

Poljska / Poland
2009, 58', boja, color, video

režija / directed by

Paweł Łoziński

scenarij / screenplay by

Paweł Łoziński

fotografija / cinematography by

Kacper Lisowski

montaža / edited by

Katarzyna Maciejko-

Kowalczyk, Dorota

Wardęszkiewicz

producent / producer

Paweł Łoziński

produkcija / produced by

Paweł Łoziński

Produkcja Filmów

nagrade / awards:

49th Krakow Film Festival, Silver
Hobby Horse; Prix Europa, Grand
Prix; DOK Leipzig, MDR Award



Redatelj prati pacijente koji primaju kemoterapiju na onkološkoj klinici, često uz intimne krupne kadrove. Njihovi dugotrajni razgovori, koje vode kako bi skratili vrijeme između tretmana, daju nam sliku svakodnevice naglo prekinute nerazumljivom silom koja je bacila sjenu na sve.

Paweł Łoziński je redatelj, scenarist i producent dokumentarnih i igranih filmova. Rođen je u Varšavi 1965. godine. Diplomirao je režiju na filmskoj školi u Łódžu. Snimio je dokumentarce: 'Birthplace' (1992), 'The Way It Is' (1999), 'Sisters' (1999), 'Between the Doors' (2004), 'Wygnańcy' (2005), 'Kitty, Kitty' (2008) i 'Kemoterapija' (2009). Osvojio je prestižne nagrade na festivalima u Bornholmu, Parizu, Leipzigu i Krakovu.

The filmmaker observe patients of an oncology clinic receiving chemotherapy, partly in intimate close-ups. Their hours-long conversations held to spend the time before the next medical session is over bring the picture of ordinary life suddenly interrupted by an incomprehensible, unrecognized force overshadowing everything.

Paweł Łoziński is director, scriptwriter and producer of documentary and fiction films born in 1965 in Warsaw. He earned his degree from the Film Directing Department of Łódź Film School. His documentary films include 'Birthplace' (1992), 'The Way It Is' (1999), 'Sisters' (1999), 'Between the Doors' (2004), 'Wygnańcy' (2005), 'Kitty, Kitty' (2008) and 'Chemo' (2009). He has won prestigious awards at festivals in Bornholm, Paris, Leipzig and Krakow.



Majka

Mother

Matka

Poljska / Poland
2009, 11', boja, color, video

režija / directed by

Jakub Piatek

scenarij / screenplay by

Jakub Piatek

fotografija / cinematography by

Michał Stajniak

montaža / edited by

Anna Dymek, Jakub Piatek

producent / producer

Katarzyna Slesicka

produkcija / produced by

**Andrzej Wajda Master School
of Film Directing, Polish
Filmmakers Association, TVP**

Stolovi su zakucani za pod. Nalazimo se u sobi za posjete u poljskom zatvoru, jedan sat svaka dva tjedna, ponekad i jedan sat na mjesec. Na jednoj strani su muževi, sinovi, očevi, a na suprotnoj djeca, supruge, majke. Film prikazuje svijet majke koja posjećuje sina: njezinu ljubav, usamljenost i stalno iščekivanje.

Jakub Piatek studirao je na Poljskoj nacionalnoj filmskoj školi u Lodzu i u filmsku režiju na Filmskoj školi Andrzeja Wajde. Među svoje filmove broji 'Teacher' (2006), 'Carousel Guys' (2008) i '350 km' (2009).

Tables screwed to the floor. One hour that must suffice for two weeks, sometimes even a month: the visiting room of a Polish jail. On one side: husbands, sons, fathers; on the opposite: children, wives, mothers. The film depicts the world of a mother who comes to visit her son: her devotion, her solitude, and her constant waiting.

***Jakub Piatek** studied at the Polish National Film School in Lodz and Andrzej Wajda Master School of Film Directing. His films include 'Teacher' (2006), 'Carousel Guys' (2008), and '350 km' (2009).*

Mieko

Grčka / Greece
2009, 12', boja, color, video

režija / directed by

Giannis Missouridis

scenarij / screenplay by

Giannis Missouridis

fotografija / cinematography by

Giannis Missouridis

montaža / edited by

Giannis Missouridis

glazba / music

Giannis Missouridis

producent / producer

Maria Gentekou

produkcija / produced by

Portolanos Films



Film proučava osjećaj nepripadanja prateći ženu u koroti koja autobusom kreće na nepoznato odredište. Kamera bilježi tugu na njezinu licu i način na koji nemirno puši cigaretu stojeći u veži i čekajući autobus. Dugo nam nije jasno gdje se nalazi i kamo putuje. Je li to neki japanski grad? Ili bliskoistočni? Mogla bi biti i južna Europa. Odgovor nam stiže kada drugi putnik progovara nekoliko riječi na grčkom. skrivajući se pod crnim šeširom, žena kao da nije svjesna kamere tijekom kratkog putovanja autobusom. Ostali putnici znatiželjno se ogledavaju, ali ne obraćaju pozornost na ženu koja plače. Nakon kraćeg vremena žena silazi i brzo ulazi u drugi autobus. Kiša i dalje pada. U Malakasi – kako nas obavještava prijevod – žena silazi i pjevajući kreće prema groblju. Ondje se otkriva za kime plače

Giannis Misouridis je snimatelj dokumentarnih filmova već petnaest godina. Zadnje tri godine radi i kao redatelj. Filmovi: 'The Meeting' (2007), 'Grey Zone' (2007), 'Mieko' (2009).

This documentary examines the feeling of rootlessness by filming a bus journey to an unknown destination, undertaken by a woman in mourning. The camera records the sorrow on her face and how she agitatedly smokes a cigarette as she stands in a doorway, waiting for the bus. For a long time, it remains unclear where she is and where she is traveling to. Is she in a city in Japan? The Middle East? It could even be Southern Europe. The answer is revealed when another passenger says a few words in Greek. Clad in a black hat, the woman seems unaware of the camera during her short journey on the bus. Other passengers look around curiously, but they ignore the weeping woman. After a little while, the woman gets off and makes a quick dash for another bus. It is still raining. In Malakasa - the titles inform us - the woman alights and hurries, singing, to a cemetery, where we find out who she is crying for.

Giannis Misouridis is cinematographer of documentary films for the fifteen years. For the last three years he is working as a film director. Filmography: 'The Meeting' (2007), 'Grey Zone' (2007), 'Mieko' (2009).



Mirina knjiga

Book of Miri

Danska / Denmark
2009, 28', boja, color, video

režija / directed by
Katrine Philp
fotografija / cinematography by
Sophia Olsson
montaža / edited by
Signe Rebekka Kaufmann
producent / producer
Rasmus Abrahamsen
produkcija / produced by
**The National Film School
of Denmark**

Miri živi sama u predgrađu Linköpinga u Švedskoj. Radi kao knjižničarka. Svaki dan vodi svoj blog. Snima samu sebe i stavlja slike na internet. Piše o životu koji vodi i dijeli svoja razmišljanja sa svijetom oko sebe. 'Mirina knjiga' je film o dvostrukom životu, film o pronalaženju identiteta i, iznad svega, o snovima.

Katrine Philp je rođena u Danskoj 1978. godine. Bivša plesačica i koreografkinja, Philp je diplomirala dokumentarnu režiju na danskoj Nacionalnoj filmskoj školi (2009), a filmsku produkciju na danskoj Školi za dizajn (2003). Njezin dokumentarac 'Silence in a Noisy World' osvojio je nagradu publike u Rio de Janeiru. 'Mirina knjiga' je njezin zadnji film.

Miri lives on her own in the suburb of Linköping, Sweden. She works as a librarian. Every day she writes a personal blog. Takes photographs of herself and uploads them on the internet. She writes about the life she leads and shares her thoughts with the world around her. 'Book of Miri' is a film about having a double life, finding an identity, and above all about dreams.

***Katrine Philp** is born in 1978, Denmark. Former dancer and choreographer, Philp is a graduate in documentary direction from the National Film School of Denmark in 2009 and in film production design from the Danish Design School in 2003. Her documentary film 'Silence in a Noisy World' (2008) is winner of Rio de Janeiro's Audience Award. 'Book of Miri' (2009), is her last film.*

Moja domovina

O'er the Land

SAD / USA

2008, 52', boja, color, video

režija / directed by

Deborah Stratman

scenarij / screenplay by

Deborah Stratman

fotografija / cinematography by

Deborah Stratman

montaža / edited by

Deborah Stratman

glazba / music

Maryanne Amacher, Kevin

Drumm, Steve Rowell, Rich

Hammond

producent / producer

Deborah Stratman

produkcija / produced by

Pythagoras Film

nagrade / awards:

L'Alternativa International Film

Festival, Barcelona, najbolji

dugometražni dokumentarni film

/ Best Documentary Feature

CPH:DOX International

Documentary Film Festival,

Copenhagen, New Vision Award

Cinema Eye Honors / nominacija

za izuzetno ostvarenje u

kinematografiji / Outstanding

Achievement in Cinematography

Nominee; Ann Arbor Film Festival,

nagrada Ken Burns za najbolji

film festivala / Ken Burns Award

for Best of Festival; Iowa City

International Documentary Film

Festival, najbolji film festivala /

Best in Festival; Images Festival,

Toronto, najbolji strani film / Best

International Film



Epski film 'Moja domovina' pokazuje mračnu stranu američke psihe nudeći divlju poetsku meditaciju o suvremenoj kulturi nasilja i patriotizma kroz promatranje kulture oružja, igranja rata i pograničnih sukoba. Film uključuje i priču pukovnika Williama Rankina, pilota mornaričkih desantnih snaga koji je preživio 45 minuta na visini od 16.000 metara nakon što je zbog oluje bio prisiljen iskočiti iz aviona. 'Moja domovina' opisuje sumorni svijet ratnika i čvrstih, izdržljivih ljudi.

Deborah Stratman je umjetnica i redateljica, živi u Chicagu. Zanimaju je krajolici i sustavi. Mnogi njezini filmovi ukazuju na odnos između fizičkog okoliša i ljudske borbe za moć, vlasništvo i kontrolu. Aktivna je na više područja, uključujući fotografiju, zvuk, crtanje i kiparstvo. Izlagala je na međunarodnim izložbama, primjerice, na Whitney Biennaleu, u MoMA-i, Centru Georges Pompidou, Hammer Museumu. Njezini filmovi su prikazivani na mnogim međunarodnim filmskim festivalima, uključujući Sundance, Viennale, Ann Arbor i Rotterdam.

Stratman's epic film 'O'er the Land' channels the dark side of the American psyche, presenting a savagely poetic meditation on the contemporary culture of violence and patriotism by looking at gun culture, war reenactments, and border conflicts. Including the story of Lt. Col. William Rankin, a Marine Corps pilot who survived being trapped in the updrafts of a thunderstorm for 45 minutes following an emergency ejection at 48,000 feet, 'O'er the Land' describes a stark world of warriors and survivors.

Deborah Stratman is a Chicago-based artist and filmmaker interested in landscapes and systems. Many of her films point to the relationships between physical environments and the very human struggles for power, ownership, mastery and control. Stratman works in multiple mediums, including photography, sound, drawing and sculpture. She has exhibited internationally at venues including the Whitney Biennial, MoMA, the Pompidou, Hammer Museum and many international film festivals including Sundance, the Viennale, Ann Arbor and Rotterdam.



Na rubu sna

The Edge of Dreaming

Škotska / Scotland
2009, 73', boja, color, video

režija / directed by
Amy Hardie
fotografija / cinematography by
Amy Hardie, Ian Dodds
montaža / edited by
Mike Culyba,
Colin Monie, Ling Lee
glazba / music
Jim Sutherland
producent / producer
Amy Hardie, Lori Cheatle,
George Chignell
produkcija / produced by
Amy Hardie Productions, Hard
Working Movies, Passion
Pictures, Doug Block for Hard
Working Movies

Ako sanjate vlastitu smrt, može li se ona i ostvariti? Redateljica Amy Hardie misli da može. Barem ako stvarno počnete vjerovati u san. 'Na rubu sna' prikazuje kako se to dogodilo upravo njoj. Jedne noći prenula se iz sna nakon što je sanjala da je njezin konj uginuo. Iduće jutro našla ga je mrtvog u polju blizu svoje kuće. Kada joj se uskoro nakon toga mrtvi otac njezina najstarijeg djeteta ukazao u snu i rekao da će joj idući rođendan biti i zadnji, počela se brinuti. Nije željela vjerovati, ali joj ta misao nije izlazila iz glave. Sjeme straha bilo je posijano i počelo je rasti, posebice kada se razboljela i nije mogla naći uzrok bolesti. Njezina potraga za rješenjem vodi je do neuroznanosti, psihoterapije, šamanizma i spoznaje da ne može ignorirati narušeno stanje našeg planeta. Zaključuje da ne želi živjeti ako bi joj svaki dan mogao biti i posljednji. Ponašat će se kao da ćemo svi živjeti vječno.

Amy Hardie je nagrađivana redateljica i predavačica. Specijalizirala se za stvaranje dokumentarnih filmova i poučavanje o njima. Njezin uspješni dugometražni dokumentarni film 'Kafi's Story' (1991) osvojio je nagradu Joris Ivens za najbolji dokumentarni film. Godine 2001. dobila je škotsku nagradu za kreativnost (Creative Scotland Award) za svoj film 'A Beginner's Guide to Dying'. Godine 2002. osnovala je Docspace. Skupa s Noe Mendelle pomogla je u veljači 2004. osnovati Škotski institut za dokumentarni film, gdje sada radi kao voditeljica istraživanja.

If you dream your own death, can it come true? Director Amy Hardie thinks so. At least if you really start to believe in the dream. 'The Edge of Dreaming' shows how this happened to her. One night, she wakes with a start after dreaming that her horse has died. The next morning, she finds him dead in the fields near her house. When, shortly afterwards, the deceased father of her oldest child comes to her in a dream and tells her that her next birthday will be her last, she starts to worry. She doesn't want to believe it, but the thought just won't let her go. The seed of fear has been sown and it starts to grow, particularly when she gets sick and can't pinpoint the cause. Her search for a solution leads her to neuroscience, psychotherapy, Shamanism, and the insight that she cannot ignore the ravaged state of our planet. Her final conclusion is that she doesn't want to live as if each day may be her last, but as if we will all be here forever.

Amy Hardie is award winning filmmaker and lecturer. She has specialized in both making and teaching documentary for a number of years. Her successful feature documentary 'Kafi's Story' (1991) won the Joris Ivens Award for Best Documentary. In 2001, she received a Creative Scotland Award to develop her film 'A Beginner's Guide to Dying'. In 2002 she founded Docspace. Amy Hardie helped set up the Scottish Documentary Institute in February 2004 with Noe Mendelle, where she is now Head of Research.

Pauza za ručak

Lunch Break

SAD / USA

2008, 83', boja, color, video

režija / directed by

Sharon Lockhart

scenarij / screenplay by

Sharon Lockhart

fotografija / cinematography by

Richard Rutkowski

glazba / music

Becky Allen, James Benning

producent / producer

Clay Russell Lerner

nagrade / awards:

Marseille International
Documentary Film Festival,
Posebno priznanje / Special
Mention



Umjetnica i redateljica Sharon Lockhart poznata je po lijepim meditativnim filmovima koji sadrže suptilna kretanja i statični, fotografski pogled na objekte njezina interesa. U 'Pauzi za ručak' kamera je potpuno nesputana i polako se ali neprekidno kreće dugim hodnikom u kojem radnici velikog brodogradilišta u Bathu u državi Maine imaju pauzu za ručak. Gledatelji su prisiljeni odustati od očekivanja koja bi imali od konvencionalne naracije i moraju se prebaciti u atmosferu i neprivlačne pojedinosti života u brodogradilištu. Razvijamo osjećaj sentimentalnog drugarstva s radnicima koji uživaju u odmoru usred napornog radnog dana. Kada mine i posljednji kadar, već smo u tolikoj mjeri dio života u brodogradilištu da ga ne želimo napustiti.

Sharon Lockhart je rođena 1964. u Norwoodu (Massachusetts). Živi i radi u Los Angelesu. Magistrirala je na Umjetničkom koledžu za dizajn u Pasadeni 1993. godine. Bila je stipendistica Radcliffea, Guggenheima i Rockefellera. Njezini filmovi i fotografije prikazivani su na brojnim međunarodnim filmskim festivalima i u muzejima, kulturnim institucijama i galerijama širom svijeta. Trenutačno je izvanredna profesorica na Školi za lijepe umjetnosti Roski na Sveučilištu u Južnoj Kaliforniji.

Artist and filmmaker Sharon Lockhart is known for creating beautiful, meditative films that incorporate subtle movement and a static, photographic gaze to examine her subjects. In 'Lunch Break', the camera is entirely untethered, slowly moving in a single tracking shot through a long corridor where workers are enjoying their lunch hour at the Bath Iron Works, a massive shipyard in Maine. As viewers, we must completely abandon conventional narrative expectations and let ourselves be transported into the atmosphere and idiosyncratic details of life at the shipyard. We develop a sense of comfort and sentimental camaraderie with the workers as they enjoy restful moments amidst productive labor. When the final frame passes the shutter, we have become so enmeshed with shipyard life that we don't want it to end.

Sharon Lockhart, born in 1964 in Norwood/Massachusetts, lives and works in Los Angeles, received her MFA from the Art Center College of Design in Pasadena in 1993. She has been a Radcliffe fellow, a Guggenheim fellow and a Rockefeller fellow. Her films and photographic work have been widely exhibited at international film festivals and in museums, cultural institutions, and galleries around the world. She is currently an associate professor at USC's Roski School of Fine Arts.



Peter je otac autorice filma Johanne Wagner. On je simpatični pustinjač koji živi u stanu punom starih radioaparata. Peter je depresivan. Osjeća da je melankolični borac protiv velikog vanjskog svijeta prepunog digitalnih zvukova. Svaki od svojih analognih radioaparata podesio je na samo jednu postaju: jedan aparat, jedna postaja. Napokon, njemu treba najviše pet-šest valnih dužina. Analogni radiosignali prenose se eterom, ali su podložni interferenciji. Svatko tko je odrastao u preddigitalnom dobu radija podrazumijevao je da će povremeno morati ustati i podesiti aparat da bi poboljšao prijam postaje. Melankolični svijet radija koji je Peter stvorio u svom stanu drži ga u pokretu. **Johanna Wagner** je odrasla u Švedskoj, a s filmom ju je još u djetinjstvu upoznao otac preko svoje kamere Super-8. Nakon diplome iz engleske književnosti i jednogodišnjeg tečaja iz dokumentarnog filma 2005. godine Johanna je sudjelovala na više filmskih projekata u Švedskoj. Godine 2008. preselila se u Škotsku da bi magistrirala filmsku režiju na Edinburškom umjetničkom koledžu. Snimila je eksperimentalni 5-minutni film 'The Red Dot Syndrome'. Njezin diplomski rad bio je 8-minutni eksperimentalni dokumentarac 'The Inner Shape'. Ubrzo nakon diplome snimila je 'Bridging the Gap' i 'Peter u svijetu radija'.

Peter is filmmaker Johanna Wagner's father, a likeable hermit whose flat is full of old radios. Peter is depressed. He sees himself in melancholy defense against the great wide world outside with its epidemic proliferation of digital sounds. This is manifested, among other things, by the fact that he has tuned his various analogue radios to only one station each: one radio station, one receiving station. After all, he really needs only half a dozen wavelengths at most. Analogue radio signals are transmitted as continuous airwaves that are, however, susceptible to interference. For anyone who grew up in the pre-digital age of radio, it was a natural part of this cultural technique to get up from time to time and adjust the tuning of the selected program. The melancholic little radioland that Peter has built in his flat keeps him on the move.

Johanna Wagner grew up in Sweden and was introduced to film at an early age by her father and his Super8 camera. Having completed a BA in English Literature and a year long course in documentary making in 2005, Johanna worked on a number of projects in Sweden. In 2008 Johanna moved to Scotland to complete a Masters degree in Film Directing at Edinburgh College of Art. She made an experimental 5-minute short film 'The Red Dot Syndrome'. Her graduation film was 8-minute experimental documentary 'The Inner Shape'. Shortly after graduating Johanna filmed 'Bridging the Gap' and 'Peter in Radioland'.

Peter u svijetu radija

Peter in Radioland

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

režija / directed by

Johanna Wagner

scenarij / screenplay by

Johanna Wagner

fotografija / cinematography by

Johanna Wagner

montaža / edited by

Mark Jenkins

glazba / music

Matt Hulse

producent / producer

Rebecca Day

produkcija / produced by

**Scottish Documentary
Institute**

nagrade / awards:

Pobjednik međunarodnog filmskog festivala u Edinburhu, nagrada za najbolji škotski kratki film 2009 / Winner of Edinburgh International, Best Scottish Short Film Award 2009

Polarno svjetlo

Northern Lights

Danska / Denmark
2009, 27', boja, color, video

režija / directed by

Kristoffer Kiørboe

scenarij / screenplay by

Kristoffer Kiørboe

fotografija / cinematography by

Martin Munch

montaža / edited by

Peter Winther

producent / producer

Rasmus Kastberg

produkcija / produced by

The National Film School of

Denmark

nagrade / awards:

Nordic Talent Festival, Posebno
priznanje / Special Mention



Dva brata kreću na sjever da bi vidjeli polarno svjetlo, no ono što doista traže je bliskost koju su nekoć imali. Smijeh se međutim pretvara u tišinu. Samuel, stariji brat, ima oštećenje mozga, a mlađi, Simon, mora donijeti važnu odluku koja se tiče obojice. No čini se da su Simonova nastojanja da dopre do brata uzaludna. Simon i Samuel kreću u potragu za polarnim svjetlom. Ali kako pronaći polarno svjetlo i svjetlo u sebi samome?

Kristoffer Kiørboe je rođen u Danskoj 1979. godine. Bio je glazbenik i redatelj raznih formata te glumac u reklamama, kratkim filmovima i TV serijama. Zatim je diplomirao dokumentarnu režiju na danskoj Nacionalnoj filmskoj školi (2009). Njegov diplomski rad, film 'Polarno svjetlo', izabran je za natjecateljski studentski program na IDFA-i. Njegov novi projekt, 'Ángel', donio mu je posebnu pohvalu na Nordic Talentsu 2009. godine.

Two brothers embark on a journey north to find the northern lights, but what they're really searching for is each other and the intimacy they once shared. Somehow, though, smiles turn into silence. Samuel, the older brother, is brain-damaged and the younger brother, Simon, has an important decision to make concerning himself and Samuel, but Simon's efforts to get through to his brother seem to be in vain. Simon and Samuel set off to find the northern lights. But how do you find the northern lights, and how do you find the light within yourself?

Kristoffer Kiørboe is born in 1979, Denmark. He is musician and director in various media and actor in commercials, short films and TV-series before training at the National Film School of Denmark, from where he graduated in documentary direction in 2009. His graduation film 'Northern Lights' is selected for IDFA's Student Competition. 'Ángel' is the title of his pitch for a project which brought him a Special Mention at Nordic Talents 2009.



Sanja i Vrabac

Sanya and Sparrow

Sanya i Vorobey

Rusija / Russia

2009, 52', boja, color, video

režija / directed by

Andrey Gryazev

scenarij / screenplay by

Andrey Gryazev

fotografija / cinematography by

Andrey Gryazev

montaža / edited by

Andrey Gryazev

producent / producer

Andrey Gryazev

produkcija / produced by

Andrey Gryazev

nagrada / awards:

The First and Last Experimental International Film Festival, Sydney, Nagrada za najbolji dugometražni film / Best Feature Film Award; DeboshirFilm 2009, Sankt Peterburg, Nagrada za najbolji dokumentarni film / Best Documentary Feature Film Award

Dva prijatelja već mjesecima nisu dobila plaću za težak fizički posao drobljenja kamena. Očajavaju, psuju, piju, zovu kući, ali se ipak nadaju – to je tajna čovjekove sposobnosti preživljavanja. Film je pogled na život dvojice radnika angažiranih za rad na terminalu za drobljenje kamena. Osorni Sanja (37) i njegov slučajni kolega s nadimkom Vrabac (19) dijele tegobe tisuća manualnih radnika u današnjoj Rusiji. Prvi problemi nastaju kada im obustave plaću. To im polako ali sigurno počinje trovati život. Vrabac se ne može vratiti kući bez dokumenata i novca. Sanja bi se isto želio vratiti, ali ni on nema novca. Osim toga, žao mu je ostaviti Vrapca samog u pogonu. Stoga čekaju novac i početak rada, a dotle razgovaraju, raspravljaju, piju, plaću, smiju se zajedno i podupiru jedan drugoga. Sveprisutni problemi i sukobi ne mogu ubiti njihovu nadu u bolju budućnost, kao ni vjeru da će se naposljetku ipak vratiti kući.

Andrej Grjazev je rođen u Moskvi 1982. godine. Diplomirao je kazališnu režiju na ruskom Državnom sveučilištu za tjelesnu kulturu 2004. godine. Radio je kao baletan u Kazalištu na ledu Igor Bobrin. Diplomirao je i montažu na Prvoj nacionalnoj školi za televiziju. Radio je kao direktor fotografije i montažer u kazalištu Jurij Ljubimov na Taganki. Završio je i višu školu za filmske scenariste i redatelje. Filmovi: 'Ledeno doba' (2009) i 'Sanja i Vrabac' (2009).

Doing heavy physical work at a crushed stone terminal without getting paid for months, the two friends despair, curse, drink, call home, and still hope – the mystery of human survival skills. A glimpse into the life of two workers subcontracted to work at a crushed stone terminal. The rough Sanya (37) and his accidental teenage companion nicknamed Sparrow (19) are sharing the hardships of thousands of manual workers in present-day Russia. The first problems appear when their salary gets suspended which gradually but efficiently poisons their life. Sparrow can't return home without documents and money and Sanya would want to go but lacks money as well and is sorry to leave Sparrow alone at the plant. So they wait for work and money and while doing so they talk, argue, drink, cry and laugh together, supporting each other on the edge of despair. The ever-present problems and conflicts however cannot kill their hopes for a better future and for their eventual return home.

Andrey Gryazev is born in 1982, Moscow. Graduated from the Russian State University of Physical Culture as director of theatrical performances (2004), worked as ballet dancer at 'The Igor Bobrin Theatre of Miniatures on Ice'. Graduated from the First National School of TV as editor. Worked as director of photography and editor at Yuri Lyubimov Theatre on Taganka. Graduated from the Higher Courses of Film Writers & Directors. Filmography: 'Ice Age' (2009), 'Sanya and Sparrow' (2009).

Selo na 35x45mm

Countryside 35x45

Glubinka 35x45

Rusija / Russia
2009, 43', c/b, b/w, video

režija / directed by

Evgeniy Solomin

scenarij / screenplay by

Evgeniy Solomin

fotografija / cinematography by

Ponomaryov Vladimir

montaža / edited by

Evgeniy Solomin

producent / producer

Pavlov Konstantin,

Solomina Elizaveta

produkcija / produced by

**Kino-Siberia Film Production
Company**



Ljutikov putuje sibirskim selima i fotografira ljude jer su vlasti odlučile zamijeniti stare sovjetske putovnice novima, ruskima. Muškarce snima ispred plah-te okačene o čavle zabijene u štagalj, a žene u zadržanom domu. U Rusiji čovjek bez putovnice i nije čovjek, ne može kupiti čak ni željezničku kartu. A opet, ako već osam godina niste dobili plaću, kako biste uopće išli? 'Selo na 35x45mm' divno je snimljen i dramaturški sjajan film, dirljiva i duhovita priča o ljudima koji žive na prijelazu između dva doba. Rani jutarnji zvuci prenose nam arhaični suživot ljudi i domaćih životinja. Na vjenčanju se svi prepuštaju plesu. Metafora filma doseže vrhunac u prizoru zapaljenih sovjetskih putovnica. Pogledi na starije slikama kao da se pitaju: A što sada, Rusijo?

Evgenij Solomin je rođen u ruskom gradu Kalugi 1972. godine. Scenarist je, redatelj i montažer. Godine 1995. diplomirao je ruski jezik i književnost na Državnom sveučilištu u Novosibirsku, a 1998. je završio Višu školu za režiju i scenarij u Moskvi (smjer dokumentarni film). Filmovi: '½ Weeks in Paradise' (1997), 'Katorga' (2001), 'Selo na 35x45mm' (2009).

Ljutikov travels in Siberian villages photographing people, for the authorities have decided to replace old Soviet passports with new Russian ones. He shoots men in front of a sheet nailed to a barn wall and hangs the sheet in the village hall for women. In Russia, a person without a passport isn't really a person; you can't even buy a train ticket. Then again, if you haven't been paid in money in eight years, where would you go? 'Countryside 35 x 45' is a cinematographically and dramaturgically wonderful, touching and humorous film about people living between two eras. The sounds of early morning tell of an archaic coexistence of people and farm animals that the country folk struggle with. At a wedding party they immerse themselves in dance. The metaphorical force of the film culminates in images of burning Soviet passports, with the old photos staring out, as if asking 'What now, Russia?'

Evgeniy Solomin was born in 1972 in Kaluga City, Russia. He is the script writer, director and editor. In 1995 he graduated at Novosibirsk State University, Department of Russian Language and Literature and in 1998 he graduated in Higher Courses for Directing and Script Writing (Moscow), Department of Documentary Directing. Filmography: '½ Weeks in Paradise' (1997), 'Katorga' (2001), 'Countryside 35x45' (2009).



Sol

Salt

Australija / Australia
2009, 28', boja, color, video

režija / directed by
Michael Angus,
Murray Fredericks
scenarij / screenplay by
Michael Angus
fotografija / cinematography by

Murray Fredericks
montaža / edited by
Ingunn Jordansen,
Lindi Harrison
glazba / music
Jason Day, Michelle John,
Dean Frenkel
producent / producer
Michael Angus
produkcija / produced by
Jerrycan Films

nagrade / awards:
Plus Camerimage 2009, Grand
Prix; Melbourne International
Film Festival 2009, Nagrada
Erwin Rado za najbolji australski
kratki film / Erwin Rado Award-
Best Australian Short Film
Atlanta Film Festival 2009,
Najbolji kratki dokumentarni film
/ Best Documentary Short
AFI/Discovery Silverdocs
Documentary Festival 2009,
Posebna nagrada žirija / Special
Jury Award

'Sol' je priča o nagrađivanom i međunarodno poznatom umjetniku-fotografu Murrayu Fredericksu i njegovom samotnom hodočašću u zabačeni sjeverni kut južne Australije u srce jezera Eyre. To je film o osobnom putovanju umjetnika, kreativnom procesu i samom krajoliku. Sam u najbezobličnijem pejzažu na planetu, Murray u osobnom videodnevniku prikazuje ljepotu tog pustog, praznog i samotnog okoliša koji djeluje kao katalizator za neočekivanu osobnu preobrazbu. Kombinirajući slike tog nadzemaljskog pejzaža koje oduzimaju dah s čarobnim nježnim zvucima Ajjintinih 'Harmonijskih sfera', 'Sol' pokušava utvrditi što leži ispod površine naše stvarnosti i kako se 'nešto' može proizvesti 'ni iz čega'.

Michael Angus je započeo svoju karijeru kao režiser dokumentarnih filmova, i to tako što je proveo četiri godine bilježeci putovanje svjetskog boksačkog prvaka Dannya Greena od potpuno nepoznate osobe do sportskog heroja u filmu 'The Fight Game'. Nakon uspjeha 'The Fight Game' ABC je od njega naručio da napiše i režira dokumentarac 'Doldea'. 'Sol' je Michaelov treći veliki dokumentarni projekt i njegov prvi projekt u ulozi producenta i režisera.

Murray Fredericks je fotograf i filmski snimatelj. Njegovi glavni fotografski radovi proizvedeni su na Himalaji, u Patagoniji, Tasmaniji i na jezeru Eyre. 'Sol' je Murrayev prvi snimateljski i redateljski projekt.

'Salt' is the story of award winning and internationally renowned photo-artist, Murray Fredericks on his annual solo pilgrimage to the heart of Lake Eyre in the remote north corner of South Australia. It is a piece on the personal journey of the artist, the creative process and the landscape itself. Alone on the most featureless landscape on earth, Murray's personal video diary captures the beauty of this bleak, empty and desolate environment - and provides the catalyst for an unexpected personal transformation. By combining the breathtaking imagery of this surreal landscape with the hauntingly delicate sounds of Ajjinta's 'Harmonic Spheres', 'Salt' attempts to identify what lies beneath the surface of our reality and how 'something' can be produced from 'nothing'.

***Michael Angus** launched his career as a documentary film maker spending 4 years recording world champion boxer Danny Green's journey from obscurity to sporting hero in 'The Fight Game'. Following the success of the Fight Game, he was commissioned by the ABC to write and direct the documentary 'Doldea'. 'Salt' is Michael's 3rd major documentary project and first as producer/director. **Murray Fredericks** is photographer and cinematographer. His major bodies of work as a photographer have been produced in the Himalayas, Patagonia, Tasmania and Lake Eyre. 'Salt' is Murray's first project as a cinematographer and director.*

Sporedni kolosijek

Sidetrack

Bocznica

Poljska / Poland
2009, boja, color, 44', video

režija / directed by

Anna Kazejak

scenarij / screenplay by

Anna Kazejak

fotografija / cinematography by

Jakub Giza

montaža / edited by

Jarosław Kamiński

producent / producer

Stanisław Krzeminski

produkcija / produced by

Besta Film

nagrade / awards:

49th Krakow Film Festival,

Posebno priznanje / Special

Mention; East European Forum,

Posebno priznanje / Special

Mention; DocBoat / Warsaw NON-

fiction e-fest, Nagrada publike /

Audience Award



'Sporedni kolosijek' je film o ljudima koji praktiraju specifičan i pomalo zaboravljen način provođenja odmora u vlaku. Upoznajemo ljude svih životnih dobi - djecu, mlade i starije osobe. Prizori njihova odmora čine mozaik različitih karaktera i sjećanja. Naizgled nevažne situacije i dijalozilustriraju svakodnevnu životnu borbu ljudi. Film je snimljen u Helu - posljednjem vagonском naselju te vrste u Poljskoj. Motiv ceste u filmu metafora je života i prolaska vremena. 'Sporedni kolosijek' je topao, ponekad zabavan i dirljiv film, film o bojama života, tek kratko zaustavljanje, trenutak, sporedni kolosijek.

Anna Kazejak je rođena u Bytomu u Poljskoj 1979. godine. Pohađala je studij kulture u Łódžu i Katowicama i filmsku režiju na Filmskoj školi u Łódžu, gdje je i diplomirala. Snima dokumentarce ('My Place', 2003; 'Jesteśmy', 2004) i igrane filmove ('You Are There', 2004) i piše romane. Njezini filmovi osvajali su nagrade u Cottbusu, Tbilisiju, Beirutu, Trstu, Rio de Janeiru, Gdyniji i na drugim festivalima.

'Sidetrack' is a film about people united by a specific and a bit forgotten form of spending free time on train holidays. We meet people of different age - a child, youth and also elderly people. Scenes of their holidays form a mosaic of different characters and memoirs. Situations and dialogues which seem to be insignificant, illustrate a human being's struggle in life. The pictures were taken in Hel - the last wagon town of this kind in Poland. The motif of road in this document is a metaphor of life and passing of time. 'Sidetrack' is a cordial, sometimes funny and touching film. It's a film about the colors of life, which turns out to be only a short stop, a moment, a side-track.

Anna Kazejak is born in 1979 in Bytom. She studied Culture Studies in Łódź and Katowice as well as Film Directing at Łódź Film School, where she received her diploma. She makes documentaries, which include 'My Place' (2003), 'Jesteśmy' (2004), fiction films, such as 'You Are There' (2004), and novels. Her films have won awards in Cottbus, Tbilisi, Beirut, Trieste, Rio de Janeiro and Gdynia, among others.



Sretnici

The Lucky Ones

Szczesciarze

Poljska / Poland

2009, 26', boja, color, video

režija / directed by

Tomasz Wolski

scenarij / screenplay by

Tomasz Wolski

fotografija / cinematography by

Tomasz Wolski

montaža / edited by

Tomasz Wolski

producent / producer

Anna Gawlita

produkcija / produced by

Kijora

nagrade / awards:

Krakov Film Festival, Nagrada

publike / Audience Award

Era New Horizons International

Film Festival, Nagrada publike /

Audience Award

Promatramo ured matičara u Nowoj Huti tijekom radnog vremena. Točnije, tri prostorije. U jednoj se bilježe rođenja, u drugoj smrti, a u trećoj vjenčanja. Promatranje ponašanja stranaka i službenika u svakoj prostoriji otkriva nam sliku svakodnevnog života i ljudskih sudbina.

Tomasz Wolski je scenarist i redatelj dokumentarnih filmova. Rođen je 1977. godine. Diplomirao je novinarstvo na Jagelonskom sveučilištu i filmsku režiju na Filmskoj školi Andrzeja Wajde. Radio je kao asistent redatelja Jaceka Bławuta na filmu 'Born Dead' (2004). Režirao je dokumentarce 'Silence', 'The Clinic', 'Goldfish', 'The Actors' i 'Sretnici'. Osvojio je nagrade na više filmskih festivala, uključujući između ostalih Neubrandenburg, Pamplonu, Wrocław i Krakow.

The field of observation is limited to the seat of the Registry Office in Nowa Huta within its hours of operations, or more specifically to its three rooms. One of them is used to register births, the second one deaths and the third one weddings. The observation of the clients' and clerks' behavior in each room unveils a picture of our everyday life as well as fate.

Tomasz Wolski is scriptwriter and documentary film director born in 1977. A graduate of the Jagiellonian University (Journalism) and the Andrzej Wajda Master School of Film Directing, he has worked as a director's assistant to Jacek Bławut on 'Born Dead' (2004). His documentary films include 'Silence', 'The Clinic', 'Goldfish', 'The Actors' and 'The Lucky Ones'. He has won a number of festival awards in Neubrandenburg, Pamplona, Wrocław and Kraków, among others.

Staklena kuća

The Glass House

SAD, Iran / USA, Iran
2008, 92', boja, color, video

režija / directed by

Hamid Rahmanian

scenarij / screenplay by

Melissa Hibbard

fotografija / cinematography by

Hamid Rahmanian

montaža / edited by

Hamid Rahmanian

glazba / music

David Bergeaud

producent / producer

Melissa Hibbard

produkcija / produced by

Fictionville Studio

nagrade / awards:

Dokufest, Nagrada OESS-a za ljudska prava / OSCE's Human Rights Award; Dallas VideoFest, Najbolji dugometražni dokumentarni film / Best Feature Documentary



'Staklena kuća' prati četiri djevojke koje se nastoje izvući s margina prijavljivanjem u jedinstveni rehabilitacijski centar u otmjenom dijelu Teherana. Zaboravite Iran kakav ste dosad znali. Uz pomoć praktički nevidljive kamere djevojke iz 'Staklene kuće' vode nas u dosad neviđen obilazak najnižih slojeva iranskog društva i upoznaju nas sa svojim hrabrim i prkosnim pričama: Samira pokušava pobijediti ovisnost o drogama, Mitra nosi osjećaj napuštenosti u svoje kreativno pisanje, Sussan nesigurno balansira na rubu nakon više godina seksualnog zlostavljanja, a Nazila se iz mržnje izvlači žestokom rap glazbom. Ovaj pionirski dokumentarac prikazuje onu stranu Irana kojoj malotko ima pristup, stranu na koju se ne obraća pozornost: to je društvo koje je izgubilo svoje tradicije, a nije pronašlo ništa smisleno što bi ih zamijenilo.

Hamid Rahmanian je filmski redatelj i grafički dizajner. Školovao se u Teheranu, gdje je i diplomirao grafički dizajn. Pet godina je bio vlasnik studija za grafički dizajn, a zatim se preselio u Sjedinjene Države i magistrirao kompjutersku animaciju na Institutu Pratt (1997). Nakon završetka studija zaposlio se u Disney Feature Animation Company na tehničkoj izvedbi 3D elemenata (look development artist). Ondje je radio na crtanim filmovima 'Tarzan', 'The Emperor's New Groove' i 'Dinosaur'. Godine 1998. napušta Disneya i osniva svoju produkcijsku kuću Prometheus Cinema.

'The Glass House' follows four girls striving to pull themselves out of the margins by attending a one-of-a-kind rehabilitation center in uptown Tehran. Forget about the Iran that you've seen before. With a virtually invisible camera, the girls of The Glass House take us on a never-before-seen tour of the underclass of Iran with their brave and defiant stories: Samira struggles to overcome forced drug addiction; Mitra harnesses abandonment into her creative writing; Sussan teeters on a dangerous ledge after years of sexual abuse; and Nazila burgesons out of her hatred with her blazing rap music. This groundbreaking documentary reflects a side of Iran few have access to or paid attention to: a society lost to its traditions with nothing meaningful to replace them.

Hamid Rahmanian is a filmmaker and graphic designer. He was educated in Tehran, Iran where he gained his B.F.A. in Graphic Design and owned a graphic design studio for five years. He moved to the United States and earned a M.F.A. in Computer Animation in 1997 from Pratt Institute. After completing his studies, he was hired by Disney Feature Animation Company as a Look Development Artist where he worked on 'Tarzan', 'The Emperor's New Groove' and 'Dinosaur'. In 1998, Mr. Rahmanian left Disney and established his own production company, Prometheus Cinema.



Svemirski turisti

Space Tourists

Švicarska / Switzerland
2009, 98', boja, color, video

režija / directed by

Christian Frei

scenarij / screenplay by

Christian Frei

fotografija / cinematography by

Peter Indergand

montaža / edited by

Christian Frei, Andreas

Winterstein

glazba / music

Edward Artemyev, Jan

Garbarek

producent / producer

Christian Frei

produkcija / produced by:

Christian Frei Filmproduktion

GmbH, Schweizer Fernsehen,

ZDF/ARTE

Freijev film oslikava šaljive i precizne portrete milijardera koji napuštaju naš planet da bi radi zabave putovali u svemir. 'Svemirski turisti' uspijevaju iznenaditi svoju publiku slikama i situacijama koje imaju jako malo zajedničkog s futurističkom fantazijom 'svemirskog turizma'. Tvorac filma organizira susrete s najnevjerojatnijim ljudima koje možete zamisliti, na mjestima čudnijim i manje poznatima čak i od dubokog svemira. Film istražuje osjećajne emocionalne oscilacije tog skupog pothvata te pitanja značenja i granica ljudskog duha i naše gladi za pustolovinom i otkrićima.

Christian Frei je rođen u Schönenwerdu 1959. godine. Studirao je vizualne medije na Fakultetu novinarstva i komunikacija Sveučilišta u Fribourgu. Od 1984. je nezavisni redatelj i producent. Redovito surađuje s postajom German Swiss Broadcasting Service (SF). Filmografija: 'Die Stellvertreterin' (1981), 'Fortfahren' (koredatelj, 1982), 'Der Radwechsel' (1984), 'Ricardo, Miriam y Fidel' (1997), 'Kluge Köpfe' (1998), 'Bollywood im Alpenrausch - Indische Filmemacher erobern die Schweiz' (2000), 'War Photographer' (2001), 'The Giant Buddhas' (2005), 'Mythos Gotthard: Gotthardpost' (2007), 'Svemirski turisti' (2009).

Frei's film takes a humorous and laconic view of the way billionaires depart our planet earth to travel into outer space for fun. 'Space Tourists' succeeds in surprising its audience with images and situations that have very little to do with the futuristic fantasy of 'space-tourism'. The filmmaker sets up encounters with the least likely people imaginable: places even stranger and more unknown than outer space itself. The film investigates the emotional oscillations of an expensive enterprise and questions the meaning and boundaries of the human spirit and our hunger for adventure and discovery.

***Christian Frei** was born in 1959 in Schönenwerd. Studied Visual Media at the Department of Journalism and Communication at Fribourg University. Since 1984 he is independent filmmaker and producer. Works regularly for German Swiss Broadcasting Service (SF). Filmography: 'Die Stellvertreterin' (1981), 'Fortfahren' (co-director, 1982), 'Der Radwechsel' (1984), 'Ricardo, Miriam y Fidel' (1997), 'Kluge Köpfe' (1998), 'Bollywood im Alpenrausch - Indische Filmemacher erobern die Schweiz' (2000), 'War Photographer' (2001), 'The Giant Buddhas' (2005), 'Mythos Gotthard: Gotthardpost' (2007), 'Space Tourists' (2009).*

Videokracija

Videocracy

Švedska / Sweden
2009, 81', boja, color, 35 mm

režija / directed by

Erik Gandini

fotografija / cinematography by

Manuel Alberto

montaža / edited by

Johan Söderbergh

glazba / music

Johan Söderbergh

producent / producer

Axel Arno, Erik Gandini,

Mikael Olsen

produkcija / produced by

Atmo, Zentropa

Entertainments, Sveriges

Television AB- SVT

nagrade / awards:

Sheffield Doc Fest 2009,

Posebna nagrada žirija /

Special Jury Award;

Toronto International Film

Festival, Najbolji dokumentarni

film / Best Documentary



Kako objasniti što se dogodilo Italiji u doba njezina sadašnjeg premijera, Silvia Berlusconi? Kao vlasnik televizijskog carstva te zemlje u ruci drži moćno oružje za oblikovanje javnog mnijenja u svoju korist. Snaga njegove volje odražava se u TV reklamama u kojima talijanska svjetina pjeva: 'Hvala bogu što postoji Silvio'. Nekome izvana to se može činiti čudnim. 'Videokracija' pokušava pokazati kako to izgleda iznutra, prikazivanjem profila ljudi uronjenih u Berlusconijev svijet. Od bogatog agenta za talente bliskog premijeru do paparazza koji se hrani medijskim cirkusom i pjevača-amatera koji želi osvojiti slavu koju može dati samo televizija. 'Videokracija' je bogato ilustrirana bezvrijednim TV klipovima koji su Berlusconiju priskrbili moć. Njegova nadarenost za podilaženje daleko nadmašuje i najblesavije američke TV zvijezde.

Erik Gandini je odrastao u Italiji tijekom uspona Berlusconijske televizijske carstva, a preselio se u Švedsku 1986. godine. Zajedno s Tarikom Salehom režirao je dokumentarne filmove 'Sacrificio: Who Betrayed Che Guevara?' (2001) i 'Gitmo - The New Rules of War' (2005). Gandinijevi ostali dokumentarci uključuju 'Surplus: Terrorized into Being Consumers' (2003) i 'Videokraciju' (2009).

How can you explain what's happened to Italy in the age of its current prime minister, Silvio Berlusconi? As the owner of the country's television empire, he wields a powerful tool for shaping public opinion to his benefit. His force of will is reflected by the TV commercial in which throngs of Italians sing, 'Thank God Silvio exists.' To an outsider, it may seem bizarre. 'Videocracy' tries to show how it feels from the inside by profiling people immersed in Berlusconi's world. They range from a wealthy talent agent close to the prime minister, to a paparazzo feeding off the media circus, to an amateur singer seeking the fame that only television can supply. 'Videocracy' is richly illustrated with the trashy TV clips that earned Berlusconi his power. His talent for pandering outshines the crassest of American broadcasters by far.

Erik Gandini was raised in Italy during the rise of Berlusconi's television empire, moving to Sweden in 1986. With Tarik Saleh, he has co-directed the documentaries 'Sacrificio: Who Betrayed Che Guevara?' (2001) and 'Gitmo - The New Rules of War' (2005). Gandini's other documentaries include 'Surplus: Terrorized into Being Consumers' (2003) and 'Videocracy' (2009).



Wagah

Njemačka, Indija, Pakistan /
Germany, India, Pakistan
2009, 14', boja, color, video

režija / directed by

Supriyo Sen

scenarij / screenplay by

Supriyo Sen

fotografija / cinematography by

Ranu Ghosh, Najaf Bilgrami

montaža / edited by

Szilvia Ruszev

producent / producer

Henning Kamm, Fabian Gasmia

produkcija / produced by:

DETAILFILM

nagrade / awards:

Berlinale, 2009, Today Award;
Karlovy Vary International Film
Festival, 2009, Kristalni globus /
Crystal Globe; Kurz Film Festival
Hamburg, 2009, Nagrada publike /
Audience Award, Nagrada žirija /
Jury Prize Winner; Krakow
International Film Festival, 2009,
Posebna pohvala žirija / Special
Mention of the Jury; Pärnu
International Documentary and
Anthropology Film Festival, 2009,
Najbolji dokumentarni film / Best
Documentary; Uppsala
International Short Film Festival,
2009, Posebna pohvala žirija /
Special Mention of the Jury,
nagrada publike / Audience
Award; Huesca Film Festival, 2009,
Posebna pohvala žirija / Special
Mention of the Jury
Middle East International Film
Festival, 2009, Nagrada Crni biser
za najbolji dokumentarni film /
Black Pearl Award for Best
Documentary; Exground
Wiesbaden 2009, Posebna
pohvala žirija / Special Mention
of the Jury; Internationale
Kurzfilmtage Winterthur, 2009,
Nagrada publike / Audience Award
Zinebi Bilbao, 2009, Grand Prize

Svaku večer jedini granični prijelaz na 1.000 kilometara dugoj granici između Indije i Pakistana postaje poprište neobičnog događaja. Tisuće ljudi se okupljaju da bi svjedočili ceremoniji zatvaranja granice, a nakon toga prilaze najbliže što mogu kapiji da bi pozdravili svoje bivše susjede. Taj 'festival' u jednu ruku slavi podjelu na dvije države, ali u drugu ruku i povezuje. Što riječi poput podjele, doma i blizine znače ljudima s obje strana? Troje djece koja ondje prodaju DVD-e približavaju nas istini.

Supriyo Sen živi i radi u Kalkuti u Delhiju kao scenarist i redatelj. Njegov zadnji film 'Wagah' treći je dio trilogije koja uključuje filmove 'Way Back Home' (2003) i 'Hope Dies Last' (2006), a bavi se temom podjele Indije i Pakistana. Trenutačno radi na svojem prvom dugometražnom filmu.

Each night the only border crossing between India and Pakistan on a 1000 km stretch becomes the sight of an extraordinary event. Thousands of people gather to witness the ritual closing of the border, after which the masses get as close as possible to the gate to greet their former neighbors. This 'festival' is therefore on the one hand a celebration of the partition, but on the other hand also the only connecting element. What do the terms separation, home and proximity mean to the people on both sides? Three kids who are selling DVDs at the parade bring us closer to the truth.

Supriyo Sen lives and works as a screenwriter and director in Calcutta and Delhi. His latest film, 'Wagah', is the third installment of a trio that includes the documentaries 'Way Back Home' (2003) and 'Hope Dies Last' (2006), treating the theme of the partition of India and Pakistan. His feature film debut is currently in the works.

Zadnji vlak

Last Train Home

Kanada, Kina / Canada, China
2009, 85', boja, color, video

režija / directed by

Lixin Fan

scenarij / screenplay by

Lixin Fan

fotografija / cinematography by

Lixin Fan

montaža / edited by

Mary Stephens, Lixin Fan

glazba / music

Olivier Alary

producent / producer

Daniel Cross, Mila Aung-Thwin

produkcija / produced by

EyeSteelFilm

nagrade / awards:

*The International Documentary
Film Festival Amsterdam, Najbolji
dugometražni dokumentarni film /*

Best Feature-Length

*Documentary; Rencontres
internationales du documentaire
de Montréal, Cinémathèque*

*Québécoisem, Najbolji film
Quebeca / Best Quebec Film*

Award



Svake godine u Kini se odvija jedna te ista drama: u tvorničkim gradovima na jugu milijuni tvorničkih radnika bore se za mjesto u kratim vlakovima koji ih za Proljetni festival voze u mjesta u kojima žive. 'Zadnji vlak' prati par koji tako već živi dvadeset godina. Oni jedva poznaju svoju djecu koju su odgojili rođaci kod kuće. Dve godine imaju dodatni razlog za putovanje: pokušavaju vratiti odbjegli kćer tinejdžericu u školu kako ne bi morala ostatak svog života provesti u tvornici.

Lixin Fan je redatelj koji je nedavno iz Kine emigrirao u Kanadu. Godine 2003. montirao je film 'To Live is Better than to Die', koji mu je za prikaz problema AIDS-a u Kini donio nagrade Peabody i Grierson. Film je prikazan na Sundanceu, CBC-u, BBC-u, TV2 i PBS-u. Lixin je bio ko-producent, ton majstor i prevoditelj za dokumentarni film 'Up the Yangtze'. Njegov zadnji film je 'Zadnji vlak'.

Every year in China the same dramatic ritual takes place: in the factory towns of the south, millions of migrant factory workers fight for space on overcrowded trains, trying to return home for the Spring Festival. 'Last Train Home' follows a couple who have lived this way for twenty years. They barely know their own children, who were raised by relatives back home. This year, they travel with additional purpose: they're trying to bring home their runaway teenage daughter, so that she can return to school and not have to spend the rest of her life in a factory.

Lixin Fan is a filmmaker who recently emigrated from China to Canada. In 2003 Lixin edited 'To Live is Better Than to Die', which won a Peabody and Grierson Award for its account of China's AIDS problem. The film was shown at the Sundance Film Festival and broadcast on CBC, BBC, TV2 and PBS. Lixin worked as associate producer, sound recordist and translator on documentary film 'Up the Yangtze'. His last film is 'Last Train Home'.



Zapisi o drugome

Notes on the Other

Apuntes sobre el Otro

Španjolska / Spain
2009, 13', boja, color, 35 mm

režija / directed by
Sergio Oksman
scenarij / screenplay by
Carlos Muguiro,
Sergio Oksman
fotografija / cinematography by
Daniel Sosa
montaža / edited by
Sergio Oksman
glazba / music
Manuel Campos
producent / producer
Mario Madueño,
Sergio Oksman
produkcija / produced by
Pantalla Partida,
Documenta Films

nagrada / awards:
Warsaw Film Festival, Najbolji kratki dokumentarni film / Best Short Documentary;
41^a Muestra Cinematográfica del Atlántico Alcances 2009, nagrada Caracola za najbolji kratki dokumentarni film / Caracola Award for the Best Short; Cinemad 2009, 1^o Premio Categoría Ficción; Festival Corto Ciudad Real, Najbolji dokumentarni film / Best Documentary

13. srpnja 1924. godine Ernest Hemingway je stajao na balkonu u španjolskom gradu Pamploni. Primijetio je da na drugoj strani ulice leži ranjeni čovjek. Počeo je zamišljati da je on taj čovjek; poistovjetio se s jedva živim Španjolcem kojeg su ranili bikovi. 'Ja sam on', pisao je Hemingway kasnije. Bilo je to prvi put da je poželio biti netko drugi, pa je stvorio lik pisca-avanturista. 'Zapisi o drugome' prate primjer tog Hemingwayevog izuzetnog osjećaja u vidu godišnjeg natjecanja njegovih dvojnika u Key Westu na Floridi. Deseci starijih muškaraca daju sve od sebe da budu Hemingway, no što zapravo traže? Film istražuje ideju 'drugoga', sposobnost da se stvari vide s drugog stajališta, da se prošire vlastiti vidici. Što je stvarnost, i kako bi bilo sjajno kada bismo joj mogli pobjeći i vidjeti ono što inače ne vidimo. Inspiriran fotografijom Španjolca koji leži na ulici u Pamploni 1924. godine, film relativno jednostavnim sredstvima uspijeva probuditi znatiželju za izmijenjenom percepcijom, za istupanjem iz samoga sebe da bi se o svijetu razmišljalo na drugi način. Pa makar na kratko vrijeme.

Sergio Oksman je rođen u Brazilu 1970. godine. Studirao je novinarstvo u Sao Paulu i film u New Yorku. Profesor je režije na Madridskom filmskom institutu NIC. Režira dokumentarce za Documenta Films od 2000. godine.

On July 13, 1924, Ernest Hemingway was on a balcony in Pamplona, Spain and saw a wounded man lying on the other side of the street. He became consumed with the feeling that he was that man, seeing himself in the near-dead Spaniard who had been attacked by bulls. 'I am him,' Hemingway later wrote. It was the very first time he wanted to be someone else, so he created the character of the adventurous writer. 'Notes on the Other' follows the example of Hemingway's remarkable sensation in the form of an annual Hemingway lookalike contest in Key West, Florida. Dozens of older men do their utmost to be Hemingway, but what are they looking for? The film investigates the idea of the 'other,' of being able to see things from another perspective, beyond one's own field of vision. What is the reality of our own existence and how fascinating would it be to escape that reality and see what we cannot observe ourselves? Inspired by the photo of the Spaniard who lay on the street in Pamplona in 1924, the film uses relatively simple means to generate curiosity for alternate perception, for stepping outside of ourselves to contemplate the world in a different way, if only for a little while.

Sergio Oksman was born in Brasil in 1970. He studied Journalism at São Paulo and Film Studies at New York. He is direction professor in NIC (Madrid Film Institute) and he directs film for Documenta Films since 2000.

Zatvaranje

The Shutdown

UK / UK

2009, 10', boja, color, video

režija / directed by:

Adam Stafford

scenarij / screenplay by

Alan Bissett

fotografija / cinematography by

Leo Bruges

montaža / edited by

Adam Stafford, Peter Gerard,

Leo Bruges

glazba / music

Adam Stafford

producer / producer

Peter Gerard

produkcija / produced by

Accidental Media

nagrade / awards:

Jim Poole Awards – nagrade žirija

i publike za najbolji škotski kratki

film / Jury and Audience Awards

for Scottish Short Film at the Jim

Poole Awards



'Pogledate li na istok, vidjet ćete da noćno nebo nikada nije tako tamno kao na zapadu'. Tako pisac Alan Bissett na skoro nerazumljivom škotskom dijalektu započinje svoju priču. Ovaj kratki slikoviti film je prvenac redatelja Adama Stafforda. Dosadni smeđe-zeleni krajolik u okolini škotskih mjesta Falkirk i Grangemouth noću se pretvara u tajnovito, gotovo božanski crno i narančasto čistilište. Baklje osvjetljavaju odvodne kanale kemijskih postrojenja, a tvornički dimnjaci nalik su nekom tihom gradu. Bissett je odrastao u tom industrijskom okolišu, a priča nam o nesretnom slučaju u tvornici nakon kojeg je njegov otac ostao unakažen. Dimnjake predstavlja kao čudovišta koja bljuju vatru, a koja su njegovu ocu 'podarila' strašne opekline. Bissett govori o narančastom sjaju koji obavija kuće, uličice kojima šeću zaljubljeni i nogometna igrališta škotskih sela. Sve se isprva čini romantičnim, no služi i kao vječiti podsjetnik na one mračnije posljedice rada kemijskog postrojenja, od kancerogenih tvari zbog kojih se djeca rađaju defektna do smrtonosnih nesreća na radnom mjestu.

Adam Stafford je redatelj i glazbenik iz Falkirka u srednjoj Škotskoj. Nakon studija filma i fotografije na Sveučilištu Napier sastavio je bend Y'all is Fantasy Island koji je do danas snimio cijelu kolekciju filmske glazbe i izdao četiri hvalljena albuma. 'Zatvaranje' je proširenje te suradnje.

'Look to the East, and you will see that the night sky is never quite as dark as it is towards the west.' This is how novelist Alan Bissett begins his story, in an almost incomprehensible Scottish dialect. This short, picturesque film is the debut of filmmaker Adam Stafford. At night, the boring, drab green landscape near the Scottish villages of Falkirk and Grangemouth transforms into a mysterious, almost divine black and orange purgatory. Torches illuminate the discharge of the chemical factories and the smokestacks seem like a silent city. Bissett grew up in this industrial environment and talks about the accident in the factory that left his father disfigured. He introduces the smokestacks as fire-spouting monsters that gave his father hell and left him with terrible burns. Bissett discusses the orange glow that descends upon the houses, lovers' lanes, and soccer fields of the Scottish villages. At first it seems romantic, but it also serves as an everlasting reminder of the chemical company's more dismal effects: from cancerous substances that cause birth defects to deadly accidents on the job.

Adam Stafford is a filmmaker and musician from Falkirk, Central Scotland. After studying Film and Photography at Napier University, he formed the band Y'all is Fantasy Island who have, to date, issued four critically lauded albums including a collection of film soundtrack work. 'The Shutdown' is an extension of that collaboration.

Završna proba

Final Fitting

Iran / Iran
2009, 30', boja, color, video

režija / directed by

Reza Haeri

scenarij / screenplay by

Reza Haeri

fotografija / cinematography by

M. Ghahery

montaža / edited by

Reza Haeri

producent / producer

Reza Haeri

produkcija / produced by

Reza Haeri

nagrada / awards:

Cinema Verite: Iran International

Documentary Film Festival,

Grand Prix (za filmove do 60

minuta) / Grand Prix (under 60

minutes category)



Skućena trgovina u Qomu u Iranu područje je djelovanja majstora krojača i 'filozofa iz fotelje', gospodina Arabpoura. Star nekih 80 godina, gospodin Arabpour desetljećima pravi halje s otvorom sprijeda koje nose muškarci (ghabas), muške ogrtača (labadehs) i u novije vrijeme hlače. On je službeni krojač nekih od najvažnijih religijskih vođa i političara u državi, a njegovi klijenti bili su i bivši predsjednik Mohamed Khatami te pokojni ajatolah Homeini. Gospodin Arabpour na ugodan način mjeri promjene u religiji svoje zemlje putem suvremenih trendova u muškoj modi.

Reza Haeri je iranski filmski režiser i producent. Osvojio je mnoge međunarodne nagrade za svoje dokumentarne i kratke filmove, a bio je i posebno predstavljen na ARTE-u, Channelu 4 te na Nacionalnoj iranskoj televiziji. Živi i piše u Teheranu, gdje surađuje s nekoliko lokalnih časopisa. Filmografija: 'Imam Internet', 'Završna proba', 'All Restrictions End'.

A cramped shop in Qom, Iran is the domain of master tailor and armchair philosopher Mr. Arabpour. At 80-odd years of age, Mr. Arabpour has been making ghabas, labadehs, and more recently, trousers, for decades. As the official tailor to some of the country's most important religious leaders and politicians, his clients include former president Mohammad Khatami and the late Ayatollah Khomeini. Mr. Arabpour affably measures changes in his country's religion through current trends in men's fashion.

Reza Haeri is an Iranian film-maker and producer whose documentary and short films have received many international awards and have been showcased on ARTE, Channel 4, and the National Iranian Television. He lives and writes in Tehran where he is involved with several local periodicals. Filmography: 'Imam Internet', 'Final Fitting', 'All Restrictions End'.

Zvuk insekata - bilješka o mumiji

The Sound Of Insects – Record Of A Mummy

Švicarska / Switzerland
2008, 88', boja, color, 35 mm

režija / directed by

Peter Liechti

scenarij / screenplay by

Peter Liechti

fotografija / cinematography by

Matthias Kälin, Peter Liechti,

Peter Guyer

montaža / edited by

Tania Stöcklin

glazba / music

Norbert Möslang,

Christoph Homberger

producent / producer

Peter Liechti

produkcija / produced by

Liechti Filmproduktion GmbH,

Schweizer Fernsehen

nagrade / awards:

European Film Awards 2009,

Nagrada ARTE za najbolji

dokumentarni film / ARTE Award

for Best Documentary

Planete Doc Review Film Festival

2009, Warsaw, Millenium Award

RIDM 2009, Montréal, Prix

Camera-Stylo Zürich Film

Award 2009



Liechtijev film prikazuje nevjerojatnu priču o tome kako je lovac otkrio mumificirani leš četrdesetogodišnjaka u jednom zabačenom mjestu. Mrtvačeve iscrpne zabilješke otkrivaju da je prošlo ljeeto počinio samoubojstvo namjernim izgladnjivanjem. Zapanjujuće sjedinjenje fikcionalnog teksta prema istinitom događaju: filmski manifest životu koji se dovodi u pitanje radikalnim odbacivanjem vlastita života glavnog lika.

Peter Liechti je rođen 1951. godine u St. Gallenu. Studirao je povijest umjetnosti na Sveučilištu u Zürichu, a diplomirao je poučavanje likovne umjetnosti na Fakultetu za umjetnost i dizajn u Zürichu. Od 1986. godine radi kao scenarist, režiser, producent i snimatelj. Napravio je više od 10 filmskih ekranizacija koristeći se metodama dokumentarnog, konvencionalnog i eksperimentalnog filma. Njegovi filmovi uključuju 'Signer's Koffer' (1995), 'Martha's Garten' (1997), 'Hans Im Glück – Three Attempts To Quit Smoking' (2003), 'Namibia Crossings' (2004), 'Zvuk insekata – bilješka o mumiji' (2008).

Liechti's film tells the incredible story of how the mummified corpse of a 40-year-old man was discovered by a hunter in one of the most remote parts of the country. The dead man's detailed notes reveal that he actually committed suicide through self-imposed starvation only the summer before. A stunning rapprochement of a fictional text, which itself is based upon a true event: a cinematic manifesto for life, challenged by the main character's radical renunciation of life itself.

Peter Liechti was born in 1951, St. Gallen. Studied Art History at the University of Zurich. Zurich College of Art and Design, diploma in teaching arts. Since 1986 works in films as scriptwriter, director, producer and cameraman. He has made over 10 filmic representations, employing methods of documentary, conventional and experimental filmmaking. His films include 'Signer's Koffer' (1995), 'Martha's Garten' (1997), 'Hans Im Glück – Three Attempts To Quit Smoking' (2003), 'Namibia Crossings' (2004), 'The Sound Of Insects – Record Of A Mummy' (2008).



Žalba

Petition

Petition: La Cour des Plaignants

Francuska, Kina / France, China
2009, 123', boja, color, video

režija / directed by

Zhao Liang

fotografija / cinematography by

Zhao Liang

montaža / edited by

Zhao Liang, Sylvie Blum

producent / producer

Sylvie Blum

produkcija / produced by

Ina Michèle Gautard

nagrada / awards:

Hawaii International Film Festival, Nagrada Halekulani za najbolji dokumentarni film / Halekulani Award for Best Documentary; Lone Star International Film Festival, Posebna pohvala žirija / Special Jury Mention

'Žalba' je jedinstveno svjedočanstvo o današnjoj Kini. Zhao Liang je snimao 'molitelje' koji iz svih dijelova Kine dolaze u Peking da bi podnijeli žalbe zbog zlorabiti i nepravdi koje čine lokalne vlasti. Okupljaju se kraj ureda za molbe, u blizini južnog željezničkog kolodvora u Pekingu. Većina ih boravi pod improviziranim zaklonima, a molbe se rješavaju mjesecima ili godinama. Zhao Liang se pridružio nekolicini, posebice majci i kćeri čiju priču je pratio tijekom deset godina. Film je snimljen u vrijeme početka Olimpijskih igara u Pekingu i pokazuje trajna proturječja suvremene Kine koja prolazi snažnu gospodarsku ekspanziju.

Zhao Liang je rođen 1971. godine u Dandongu u pokrajini Liaoning. Godine 1992. diplomirao je na Umjetničkoj akademiji Luxun, a zatim je 1993/1994. studirao i na Pekinškoj filmskoj akademiji. Trenutačno živi i radi u Pekingu. Filmovi: 'Farewell Yuan Ming Yuan' (1995/2006), 'Paper Air Plane' (1997/2001), 'Return to the Border' (2006), 'Žalba' (1996/2009).

'Petition' is a unique testimony about China today. Since 1996 Zhao Liang has filmed the 'petitioners,' who come from all over China to make complaints in Beijing about abuses and injustices committed by the local authorities. Gathered near the complaints offices, around the southern railway station of Beijing, living in most cases in makeshift shelters, the complainants wait for months or years to obtain justice. Zhao Liang has accompanied several of them, particularly a mother and her daughter, whose full story we follow over ten years. A film shot right up to the start of the Olympic Games in direct contact with realities, showing the persistent contradictions of China in the midst of powerful economic expansion.

Zhao Liang is born in 1971 at Dandong, Liaoning Province, China. In 1992 he graduated at Luxun Academy of Fine Arts, 1993/94 studied at Beijing Film Academy. Currently lives and works in Beijing. Filmography: 'Farewell Yuan Ming Yuan' (1995/2006), 'Paper Air Plane' (1997/2001), 'Return to the Border' (2006), 'Petition' (1996/2009).

Željezne vrane

Iron Crows

Južna Koreja / South Korea
2009, 59', boja, color, video

režija / directed by

Bong Nam Park

scenarij / screenplay by

**Ye-Won Moon, Bong-Nam
Park**

fotografija / cinematography by

Yeon Taek Seo, Syed Munna

montaža / edited by

Bong-Nam Park

glazba / music

Jong-Yun We, Coral Sand,

Yong-Jin Jung

producent / producer

Kyung-Ran Kang

produkcija / produced by

Frontline News Service

nagrade / awards:

International Documentary Film

Festival Amsterdam, Nagrada za

srednjemetražni dokumentarni

film / Award for Mid-Length

Documentary



Svaki dan 20.000 ljudi u Chittagongu, lučkom gradu na jugu Bangladeša, riskira život za dva dolara. Oni rastavljaju stare brodove iz cijeloga svijeta. Svake godine u Chittagongu umre u prosjeku 20 radnika. No usprkos teškim radnim uvjetima - otrovnim tvarima i plinovima - ti su brodovi za njih božji dar. 21-godišnji Belal koji je otišao od kuće prije deset godina, Rufik koji radi u Chittagongu već 32 godine i 12-godišnji dječak Ekramul pričaju tešku priču o svojim životima. Uz njihove priče, prizori rezališta brodova oduzimaju dah gledateljima.

Bong-Nam Park je producent i redatelj rođen 1966. godine, diplomirao je povijest na Seulskom nacionalnom sveučilištu. U posljednjih petnaest godina Park je režirao i producirao tridesetak dokumentaraca. Usprkos različitim temama koje je obrađivao, njegov je interes oduvijek bio fokusiran na Aziju i Azijate. Nakon što je na IDFA-i dobio nagradu za najbolji srednjemetražni dokumentarac za film 'Željezne vrane', sada radi na njegovom nastavku 'Gladna rijeka'. Pored toga što je filmaš, aktivno promovira i potpomaže korejsku dokumentarnu scenu. Voditelj je obrazovnog odjela Korejske producerske unije od 2007. godine.

Everyday some 20,000 people in Chittagong, a port city of southern Bangladesh risk their lives for 2\$US. They dismantle retired old ships from all over the world. An average of 20 workers dies in Chittagong every year. Despite the harsh working environment full of contaminants and toxic gases, the ships are gifts from God. A 21 year old Belal who left home 10 years ago, a master gascutter Rufik who worked in Chittagong for 32 years and a 12 year young child laborer Ekramul tell a heart-breaking story of their lives with breathtaking views of the ship breaking yards.

Bong-Nam Park is a producer/director born in 1966 and majored Korean history at Seoul National University. Over the last 15 years Park has directed and produced around 30 documentaries. Despite the diversity of the subjects he has chosen for his filmmaking, Park's interest has always been focused on Asia and the people of Asia. Having won the best mid-length award at IDFA, the largest documentary film festival with 'Iron Crows', Park is now working on his next project 'Hungry River', a sequel to 'Iron Crows'. Besides being a filmmaker, he is also actively involved in activities to promote and support Korea's documentary scene. Park has led the education department of Korea Independent Producer's Association since 2007.

Regionalna konkurencija

Regional Competition

Berlinskaya Fuga

Mađarska / Hungary
2009, 14', boja, color, video

režija / directed by

Denes Nagy

scenarij / screenplay by

Denes Nagy

fotografija / cinematography by

Tamas Dobos

montaža / edited by

Denes Nagy

producent / producer

Miklos Bosnyak

produkcija / produced by

Szinhaz-es Filmmuveszeti

Egyetem



Šokantni film iz srca istočne Ukrajine. Ostaci europske kulture u mračnom industrijskom velegradu Donjecku. Dim, zagađenje, psi lugalice, beskrajni nizovi dotrajalih stambenih zgrada. Peto-godišnja Alesia odrasta u toplom obiteljskom gnijezdu punom ljubavi i nade. Odjednom dolazi dan kada se mora suočiti sa stvarnošću.

Denes Nagy je rođen u Budimpešti 1980. godine. Studirao je režiju (klasa Janosa Szasza) na Sveučilištu za kazalište i film u Budimpešti. Snimio je nekoliko kratkih filmova koji su prikazani na mnogim značajnim festivalima: 'Eva Kovacs' na festivalu u Tampereu (2003) i 'November' na festivalu Fresh Film u Karlovym Varyma (2005). Njegov kratki film 'Together' osvojio je nagrade u Mađarskoj i prikazan je na festivalu Premiers Plans 2007. godine.

Shocking picture from the heart of Eastern Ukraine. Remains of European culture in the dark industrial metropolis of Donetsk. Smoke, pollution, stray dogs, endless lines of broken down block of flats. Alesia, a five year old girl growing up in love and hope in the warm family nest. Suddenly, arrives the day when she has to face reality.

Denes Nagy was born in 1980 in Budapest. He has been studying at the University for Theatre and Film of Budapest in the directing class of Janos Szasz since 2002. He has made several short films that were shown at many significant festivals: 'Eva Kovacs' at the Tampere Film Festival (2003) and 'November' at Fresh Film Festival Karlovy Vary (2005). His short film 'Together' has won the prizes in Hungary and was selected at Premiers Plans film Festival in 2007.



Direkt: Čardak ni na nebu ni na zemlji

Castles in the Air

Hrvatska / Croatia

2009, 28', boja, color, video

režija / directed by

Miroslav Sikavica

scenarij / screenplay by

Neda Frank, Miroslav Sikavica

fotografija / cinematography by

Iva Kraljević

montaža / edited by

Nina Velnić

glazba / music

Ask Me About My Invisible

Enemies

producent / producer

Miroslav Sikavica

produkcija / produced by

Fade In

nagrade / awards:

Luksuz Film Festival, Slovenia,
2009, Najbolji dokumentarni film
/ Best Documentary

G. A dolazi iz Somalije, zemlje koja je pogođena najvećom humanitarnom krizom na svijetu, a u njoj vladaju konstantni oružani sukobi, glad i gusari. Gđica F je odgojena kao sunitaska muslimanka u sekularnoj Turskoj, seksualno je napaštavana u prošlosti, a danas je Židovka. G. B je bio jedan od organizatora demonstracija u veljači 2007. godine protiv plana izaslanika UN-a Martija Ahtisarija za rješenje statusa Kosova na koje je policija odgovorila suzavcem i gumenim mecima. Njih troje je moralo otići ili pobjeći iz svoje zemlje. Trenutačno žive u kutinskom Prihvatilištu za tražitelje azila, gdje provode neizvjesne mjesece iščekujući pozitivno ili negativno rješenje svoga zahtjeva.

Miroslav Sikavica je rođen 1976. godine u Zagrebu. Diplomirao je komparativnu književnost i kroatistiku na Filozofskom fakultetu i filmsku i TV režiju na Akademiji dramske umjetnosti u Zagrebu. Filmografija: 'Gospodin Sloboda aka Ritz' (2010), 'Direkt: Čardak ni na nebu ni na zemlji' (2009), 'Gospođa za prije' (2007), 'Direkt: C2H5OH' (2006), 'O princčevima i konjima' (2003), 'Kako miriše nebo' (2002), 'Pad' (2001).

Mr. A comes from Somalia, a war-torn country ruled by fighting, hunger and pirates. Miss F was raised as a Sunni Moslem in secular Turkey. She was sexually harassed in the past and has converted to Judaism. Mr. B was one of the organizers of February 2007 protests against the UN envoy Maarti Ahtisari's plan for the solution of the status of Kosovo. The police responded with tear gas and rubber bullets. The three of them had to leave or flee their respective countries. They now live in the asylum-seekers' center in Kutina, spending months of uncertainty awaiting the solution of their asylum applications.

Miroslav Sikavica was born in Zagreb in 1976. He took his degree in comparative literature and Croatian studies at the Zagreb Faculty of Arts and Letters and TV direction at the Academy of Dramatic Arts. His films: 'Mr Liberty aka Ritz' (2010), 'Direct: Castles in the Air' (2009), 'Mrs. Before' (2007), 'Direct: C2H5OH' (2006), 'About the Princes and Horses' (2003), 'How Does the Sky Smell' (2002), 'The Fall' (2001).

Duhan - djevojka

Tobacco Girl

Tabakmädchen

Njemačka, Makedonija /
Germany, Macedonia
2009, 30', boja, color, video

režija / directed by

Biljana Garvanlieva

scenarij / screenplay by

Biljana Garvanlieva

fotografija / cinematography by

Susanne Schüle

montaža / edited by

André Nier

glazba / music

Oliver Josifovski

producent / producer

Christian Beetz

produkcija / produced by

Gebroeder Beetz

Filmproduktion



14-godišnja djevojka Mümine živi sa svojom obitelji u planinskom dijelu Makedonije. Oni su pripadnici turske nacionalne manjine. Mümine obavlja težak posao u polju duhana jer im je to jedini izvor prihoda. Djevojka je odrasla uz rad u polju. Kada nešto sazrije, vrijeme je da se to i proda. Tako i nju prodaju budućem mužu za 3.000 eura. Hoće li uspjeti izbjeći taj 'zakon prirode'? Ostane li u selu, ima dvije mogućnosti: da se odmah uda ili da ide u školu, a da kasnije ipak bude prodana mužu, ali za veću cijenu. Njezin je san, međutim, otići u Skopje na školovanje. Želi postati učiteljica.

Biljana Garvanlieva je rođena u Skopju. Nakon studija na Filozofskom fakultetu i Fakultetu dramskih umjetnosti u Skopju dobila je stipendiju DAAD i nastavila studirati u Tübingenu i Berlinu. Radila je kao radijska novinarka i dramatičarka. Njezin prvi film 'Makedonski san - djevojka i njena harmonika' osvojio je najvažniju njemačku nagradu za kratki film, Golden Lola. Osvojila je i njemačku nagradu Axel Springer koja se dodjeljuje mladim novinarima. Film je dobio posebnu pohvalu na ZagrebDoxu, Zlatni projektor na makedonskom Aster Festu i Zlatnog pandu na kineskom Sichuan TV festivalu.

Mümine, a 14-year-old Turkish girl lives with her family in the high mountains of Macedonia. Her family belongs to the Turkish minority. Mümine's family needs her for the difficult work in the tobacco fields – their only source of income. Mümine is raised in the tobacco plants and the things that are ripe are sold. She is sold to her future husband for 3000 Euros. Will she find a way out from this 'law of nature'? She has two possibilities in the village: either to be married or to go to school, but then to be sold to her husband for a higher price. It is her dream to move to the city Skopje to go to school. She wants to become a teacher.

Biljana Garvanlieva is born in Skopje, Macedonia. After her studies at the Philosophy Faculty and Faculty of Drama Arts in Skopje, she received a DAAD scholarship and continued studying in Tübingen and Berlin (Germany). She worked as a radio journalist and playwright for theatre. 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, the Golden Projector at Aster Fest Macedonia and the Gold Panda Award at the Sichuan TV Festival in China.



Grupni portret s leđa

Back Portrait

Srbija / Serbia
2009, 14', boja, color, video

režija / directed by
Vojin Vasović
scenarij / written by
Vojin Vasović
fotografija / cinematography by
James Barrett
montaža / edited by
Alireza Fashami
producent / producer
Dejan Petrović
produkcija / produced by
Independent Film Center
Filmart Požega

Kratki film 'Grupni portret s leđa' petero mladih umjetnika iz Srbije, Irana, Engleske, Amerike i Francuske nastao je kao svojevrsni eksperiment u igri sa slikom i potpuno odvojeno snimanim zvukom na temu tolerancije, netrpeljivosti i straha u malim provincijskim zajednicama. Ljudi zaziru jedni od drugih, čuvari čuvaju spomenike, psi laju.

Vojin Vasović je rođen 1985. godine u Kragujevcu u Srbiji. Diplomirao je televizijsku režiju na Fakultetu dramskih umjetnosti u Beogradu. Autor je 7 kratkih igranih filmova, animiranog filma 'Sledeći' i dokumentarca 'Imitacija smrti'. Pisac je scenarija za više kazališnih i radijskih drama ('Ja hoću u raj', 'Ubij se za mene', 'Čekajući princa' i dr). Redatelj je prve sezone (10 epizoda) serije za djecu 'Priče sa tavana'. Njegov diplomski film 'Dašak' osvojio je Zlatni svjetionik i nagradu za najbolji kratki igrani film na festivalu Lighthouse u New Jerseyu u SAD-u te nagrade za najbolji strani film i najbolju fotografiju na festivalu Early Bird u Sofiji u Bugarskoj. Želja mu je režirati dugometražni animirani film.

'Back Portrait', a short film of five young artists from Serbia, Iran, England, USA and France, has come into being as an experiment based on playing with pictures and separate recording of sound. It is about tolerance, intolerance and fear manifested in small communities. People have an aversion to each other, guards are guarding monuments, dogs are barking.

***Vojin Vasović** was born in Kragujevac, Serbia in 1985. He took his degree in TV direction at the Belgrade faculty of Dramatic Arts. He directed seven short feature films, an animated film, 'Next', and a documentary, 'Imitation of Death'. He wrote scripts for a number of theater and radio dramas ('Ja hoću u raj', 'Ubij se za mene', 'Čekajući princa' and others). He directed the first season (10 episodes) of the children's series 'Stories from the Attic'. His thesis film won him Golden Lighthouse and Best Short Film Award at Lighthouse Festival in New Jersey, as well as Best International Film and Best Photography Awards at Early Bird Festival in Sofia, Bulgaria. He would like to direct a feature-length animated film.*

Jaje

The Egg

Bugarska / Bulgaria
2008, 4', c/b, b/w, video

režija / directed by

Ekaterina Deneva

scenarij / screenplay by

Ekaterina Deneva

fotografija / cinematography by

Rossi Gonevska

montaža / edited by

Ekaterina Deneva

producent / producer

Eli Genova

produkcija / produced by

**National Academy for Theatre
and Film Arts**



Starac nabavlja jaje, kuha ga i stavlja ga u usta. Za to vrijeme glas komentatora, također starca, opisuje osobine jajeta i objašnjava kako ga skuhati i jesti. 'Jaje' je crno-bijeli film kratkih kadrova u kojem se jaje iz naslova ponekad jedva razabire. Kada glas kaže 'Pričekajte par minuta da se jaje skuha', film o jajetu koje se kuha u vodi ubrzava. 'Jaje' se temelji na 'Pripremi tvrdo kuhanog jajeta', monologu pisca apsurdna Eugenea Ionescoa.

Ekaterina Deneva je rođena u Sofiji u Bugarskoj. Diplomirala je bugarsku filologiju, a sada studira na Nacionalnoj akademiji za kazališnu i filmsku umjetnost (smjer filmska i TV režija). Oba filma koja je snimila tijekom studija prikazivana su na raznim svjetskim festivalima, a na festivalu u Sofiji osvojila je nagradu Jameson za kratki film. Godine 2008. u festivalski program uvršten je njezin 'Treći kat', a godine 2009. i 'Jaje'.

An old man gets an egg, boils it, and puts it in his mouth. Meanwhile, the commentary, the voice of an old man, describes the characteristics of the egg and explains how to cook and eat it. 'The Egg' is in black and white, with tightly composed shots in which the egg is sometimes only barely identifiable. When the voice says 'Wait a few minutes for the egg to cook,' the film of the egg being boiled in water is sped up. 'The Egg' is based on 'To Prepare a Hard Boiled Egg,' a monologue by the absurdist playwright Eugene Ionesco.
Ekaterina Deneva was born in Sofia, Bulgaria. Graduated Bulgarian Philology and currently studying at the National Academy for Theatre and Film Arts - BA in Film and TV Directing. Both of her works in the Academy have been selected for various festivals around the world as well as the Jameson Short Film Award at the Sofia Film Festival (2008 selection 'Third Floor' and 2009 selection 'The Egg').



Kakva si s parama?

Got Any Money?

Hrvatska / Croatia
2009, 18', boja, color, video

režija / directed by

Rasim Karalić

scenarij / screenplay by

Rasim Karalić

fotografija / cinematography by

Rasim Karalić

montaža / edited by

Rasim Karalić

producent / producer

Vera Robić-Škarica

produkcija / produced by

Vis Videostudio

Mersiha je vesela, inteligentna, marljiva i ambiciozna djevojka. Pa ipak, sve to, kao ni uredno položeni prijemni ispit, nije bilo dovoljno da ostvari svoju veliku želju i upiše fakultet.

Rasim Karalić je rođen 1967. godine u Zavidovićima (BiH). Snima dokumentarne filmove socijalnog karaktera o 'malim', običnim ljudima koji rade teške i neobične poslove te filmove o starim zanatima pred nestajanjem. Filmografija: 'Ovčari - ljudi s pašnjaka' (2006), 'Ja se zovem Hodžić Safet' (2006), 'Furmani' (2006), 'Kata' (2006), 'Stonoga' (2008) i dr. Živi i radi u Delnicama.

Mersiha is a joyful, intelligent and ambitious girl. And yet, all that, including the fact that she has passed the admissions test, is not enough to make her wish come true and enter a college.

Rasim Karalić was born in Zavidovići (Bosnia - Herzegovina) in 1967. He makes socially - oriented documentary films about 'ordinary people' who have hard and unusual jobs, as well as films on traditional crafts which are on the brink of extinction. Films: 'Shepherds - People from Pastures Grounds' (2006), 'My Name Is Hodžić Safet' (2006), 'Furmani' (2006), 'Kata' (2006), 'Centipede' (2008) etc. He lives and works in Delnice, Croatia.

Kriva je

Guilty

Srbija / Serbia
2009, 25', boja, color, video

režija / directed by

Milica Đenić

scenarij / screenplay by

Milica Đenić

fotografija / cinematography by

Milica Đenić

montaža / edited by

Nikola Uspenski

producent / producer

Milica Đenić

produkcija / produced by

**Fakultet dramskih umetnosti
u Beogradu**



Marija (24) iz makedonskog gradića Gostivara već je četiri godine ovisnica o drogama. Čista je samo tijekom ljetnih punk-festivala u Hrvatskoj, kamo odlazi svake godine. Ove godine to je mnogo teže jer joj je zabranjen ulazak u Srbiju, a iz Skopja ima samo jedan autobus za Hrvatsku koji ne ide preko Srbije. No taj vozi samo do Dubrovnika. Ondje Marija i Milica, njezina najbolja prijateljica iz Beograda, odlučuju stopirati i usput spavati po plažama. Tako će stići do svog krajnjeg odredišta i vidjeti prijatelje koje poznaju s festivala.

Milica Đenić je rođena 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. se upisala i na Fakultet dramskih umetnosti u Beogradu. Sada je na trećoj godini studija filmske i TV režije.

Marija (24) from Gostivar, a small town in Macedonia, has been drug addict for the last four years. The only time when she's clean is during summer punk-rock festivals in Croatia, where she goes every year. This year is much more difficult for her because she has been denied access to Serbia and there is only one from bus Skopje which circumvents Serbia and goes to Croatia. But it goes only to Dubrovnik, and Marija needs go further. Marija and her best friend Milica from Belgrade decide to hitchhike, sleep on the beaches to reach their final destinations and meet their friends at festivals.

***Milica Đenić** was born in 1985 in Belgrade. Since 2004 to 2007 attended Film School Kvadrat. Since 2005 studied History of art at Faculty of philosophy in Belgrade. Enrolled to Faculty of dramatic arts in Belgrade in 2007, currently at the 3rd year of studies at the Department for Film and Television Directing.*



Lijepa moja Dacia

My Beautiful Dacia

Dacia, Dragostea Mea

Španjolska, Rumunjska /
Spain, Romania
2009, 74', boja, color, video

režija / directed by

Julio Soto, Stefan

Constantinescu

scenarij / screenplay by

Julio Soto, Stefan

Constantinescu

fotografija / cinematography by

Alexander Stikich

montaža / edited by

Julio Soto

producent / producer

Julio Soto, Alexandru

Solomon

produkcija / produced by

The ThinkLab, Hi Film

Productions

'Lijepa moja Dacia' veseo je i humoriistični prikaz rumunjske evolucije od komunizma do kapitalizma promatran očima njezinog poznatog simbola, automobila Dacije. U filmu pratimo različite generacije Rumunja - od starijih i nostalgičnih do mladih poduzetnika - dok pokazuju transformaciju rumunjskog društva. Poveznica između različitih priča uvijek je automobil Dacia: isprva simbol ambicija komunističke tehnologije, a sada odraz novog globalnog gospodarstva. Godine 1999. Daciju je kupio Renault i ona je danas vozilo s najvećom prodajom na novonastalim tržištima.

Julio Soto je rođen u Španjolskoj, a 1998. se odselio u New York i ondje započeo filmsku karijeru radeći na reklamnim filmovima i videospotovima. Nakon nominacije za MTV-ovu nagradu dobio je brojne nagrade na festivalima kao što su Clermont-Ferrand i Oberhausen.

Stefan Constantinescu je rumunjski umjetnik i filmaš koji živi u Švedskoj. Njegovi filmovi 'My Generation', 'The Passage' i 'The Baron' prikazivani su na međunarodnim filmskim festivalima kao što su TIFF u Cluju, festival u Solunu, Göteborgu i 8. Rencontres Internationales Paris/Berlin.

'My Beautiful Dacia' is a light hearted and humoristic portrayal of the evolution of Romania from Communism to Capitalism, seen through the eyes of its most emblematic symbol, the Dacia automobile. In our film, we will follow different generations of Romanians - from the old nostalgic to the young entrepreneurs - showing the present transformation of Romanian society. The connecting point between the different stories is always the Dacia car: first, a symbol of the ambitions of Communist technology and now a reflection of the new global economy. In 1999, Dacia was bought by Renault and nowadays it's a best-selling car in developing markets.

***Julio Soto** is born in Spain, he moved to NY in 1998 where he began a career as a filmmaker, playing a key role in advertising and music video projects. A nomination for the MTV awards was followed by numerous awards for his films in festivals such as Clermont-Ferrand and Oberhausen.*

***Stefan Constantinescu** is a Romanian filmmaker and artist that lives in Sweden. His films 'My Generation', 'The Passage' or 'The Baron' have been shown at film festivals such as TIFF in Cluj, Thessaloniki Intl. FF, the Göteborg IFF and the 8th Rencontres Internationales Paris/Berlin.*

Ljudi s mliječnog puta

People from the
Milky Way

Hrvatska / Croatia
2009, 29', boja, color, video

režija / directed by

Miroslav Mikuljan

scenarij / screenplay by

Marija Peakić-Mikuljan

fotografija / cinematography by

Vedran Šamanović

montaža / edited by

Mladen Medić

glazba / music

Vjeran Šalamon

producent / producer

Tomislav Žaja

produkcija / produced by

Gral Film



Svijet u kojemu živimo ubrzano se, čak i dramatično brzo mijenja. Hrvatska je u svom tranzicijskom hodu prema članstvu u Europskoj uniji suočena s brojnim dvojbama i teškim odlukama, a pojedinci tjeskobno pokušavaju iščitati svoju sudbinu i šansu u budućnosti. Ovo je priča o napornoj svakodnevnici, tjeskobi, planovima i snovima popularnih mljekarica sa zagrebačkih tržnica koje prodaju nešto što može postati hrvatski brend, ali na vjetrometini novih pravila i propisa može i nestati. To su, među građanima Zagreba omiljeni sir i vrhnje. Kako se svjetska politika prelama u životu tih ljudi i njihovih obitelji? Imaju li oni i njihovi sirevi budućnost? Hoće li njihovi sinovi, kćeri i unuci naslijediti dugo stjecano znanje i vještine ili će napustiti svoja seoska gospodarstva i otići u bijeli svijet?

Miroslav Mikuljan je rođen u Križevcima 1943. godine. Diplomirao je filmsku i TV režiju na zagrebačkoj Akademiji dramskih umjetnosti. Kao član Kino kluba Zagreb stekao je titulu Majstora amaterskog filma. Od 1970. i 1990. snimio je brojne dokumentarne filmove i serije, dva televizijska filma za djecu, tri TV drame, dva kratka filma i dva cjelovečernja igrana filma. Godine 1995. postaje glavni urednik Dokumentarnog programa Hrvatske televizije. S tog mjesta odlazi 2002. godine i vraća se režiranju umjetničkih i socijalno angažiranih dokumentarnih filmova.

The world we live in is changing dramatically. Being a transition country on the way to the European Union, Croatia is facing dilemmas and hard decisions. Individuals are anxiously trying to read off their destiny and their chances in future. This is a story about arduous everyday life, anxiety, plans and dreams of popular dairywomen from Zagreb's green markets. The popular cottage cheese with cream they are selling could either become a Croatian brand or could disappear due to new rules and regulations. How does the world politics affect the lives of these people and their families? Do they and their cheese have future? Will their sons, daughters and grandchildren inherit the long-acquired family skills or will they leave their farms and leave the country in search of better jobs?

Miroslav Mikuljan was born in 1943 in Križevci, Croatia. Graduated from the Film and TV Editing department at the Academy of Dramatic Arts in Zagreb. As a member of the Cinema club, Kino klub Zagreb, he earned the title of Master of the Amateur Film. From 1970 to 1990 he made numerous documentary films and serials, two children's TV films, three TV dramas, two short films, and two feature films. In 1995 he becomes chief-editor of Croatian Television's Documentary Program. In 2002, he ceases work as head of the Documentary Program and resumes directing artistic and socially relevant documentary films.



Mali stranac

Little Alien

Austrija / Austria
2009, 94', boja, color, video

režija / directed by
Nina Kusturica
scenarij / screenplay by
Nina Kusturica
fotografija / cinematography by
Christoph Hochenbichler
montaža / edited by
Julia Pontiller, Nina Kusturica
producent / producer
Nina Kusturica, Eva Testor
produkcija / produced by
Mobilefilm Produktion

Oni su tinejdžeri koji su napustili križna područja i sami krenuli na vrlo opasno putovanje u Europu. Vođeni su samo nadom u život. Ovdje čine sve kako bi imali normalan život i bore se protiv sustava koji od njih zahtijeva da žrtvuju svoju mladost za neizvjesnu budućnost. Mladost provode živeći punom snagom, glasni su, otvoreni i zaljubljeni. To su mladi ljudi koji pokušavaju osvojiti život za sebe.

Nina Kusturica je rođena u Mostaru 1975. godine. Živi u Beču i radi kao redateljica, montažerka, scenaristica i producentica. Studirala je režiju i montažu na Filmskoj akademiji Bečkog sveučilišta za glazbu i izvedbene umjetnosti. Snimila je niz dokumentaraca i igranih filmova iz oba područja, a sudjelovala je i na međunarodnim i domaćim filmskim festivalima. Njezin diplomski rad 'Auswege' otvorio je festival Diagonale u ožujku 2003, a svjetsku premijeru je imao na Berlinu. Iste godine je zajedno s Evom Testor osnovala produkcijsku kuću Mobilefilm. Piše za časopise, predaje na Bečkom sveučilištu i vodi radionice za režiju u montažu.

They're teenagers who fled crisis regions and undertook an extremely dangerous journey to Europe, all alone, hoping for one thing: to live. After arriving here, they fight to live normal lives, struggling against a system that demands they sacrifice their youth to an uncertain future. They spend their youths living life to the fullest, they're loud, in-your-face and in love, young people who are trying to conquer life for themselves.

***Nina Kusturica** is born 1975 in Mostar, Bosnia-Herzegovina. Lives in Vienna and works as a director, editor, writer and producer. Studied Directing and Editing at Vienna's Film Academy, University of Music and Performing Arts. For both subjects she made a number of documentary and fiction films and participated at international and domestic film festivals. Her thesis film, 'Auswege,' opened the Diagonale in March 2003, had its world premiere at Berlinale. In 2003 she founded film production company Mobilefilm with Eva Testor. Kusturica writes articles for periodicals, teaches at the University of Vienna and conducts directing and editing workshops.*

Marija hoda tiho

Marija Walks in Silence

Hrvatska / Croatia
2009, 43', boja, color, video

režija / directed by

Marko Stanić

scenarij / screenplay by

Paula Bobanović

fotografija / cinematography by

Marko Stanić, Denis Lepur

montaža / edited by

Marko Stanić

glazba / music

Denis Lepur, Marko Radigović

producent / producer

Đurđica Božić

produkcija / produced by Kadar22



Malo je fotografa koji 40 godina tako zdušno bilježe mijene Zagreba kao 80-godišnja Marija Braut. Tom samotničkom, kako kaže, vještichjem pozivu, posvetila se nakon što je napustila obitelj, muža i dvoje djece u 38. godini. Učedi u atelijeru Toše Dabca, brzo je opravdala povjerenje velikog majstora. Uslijedile su brojne izložbe i nagrade. Njezine monografije arhivirane su u muzejima i galerijama diljem svijeta. No tko je zapravo Marija Braut, taj dobri duh usidren u Zagrebu? Dokumentarni film kreće upravo za tim pitanjem i svjedoči o Mariji kao o velikoj emociji, kao životu koji živi svoju umjetnost. Njezina nadasve zanimljiva biografija puna nevjerovatnih likova i događaja, tragedija i uspjeha, uhvaćena je u otvaranju prema kameri. Bez nepotrebnog namještanja i dogovaranja, kamera kao voajerski svjedok bilježi sve, od obične dnevne rutine i socijalnih navika do potpunog i iskrenog prepuštanja sugovorniku. Za gledatelje nevidljiv i nijem, sugovornik je njezina srodna duša, prijatelj, netko komu će Marija odati i prenijeti tu emociju.

Marko Stanić je rođen 1971. u Zagrebu. Godine 1997. diplomirao je dizajn na Sveučilištu u Zagrebu. Od 1997. do 2001. radio je kao snimatelj na HTV-u, a od 2001. do 2004. kao umjetnički direktor i fotograf u reklamnoj agenciji. Potpisuje režiju i fotografiju na dva dokumentarna filma: 'Marija hoda tiho' i 'Dobrodošli u Zagreb'.

There are very few photographers as dedicated to record the changing of Zagreb as the 80-year old Marija Braut. She embraced this lonely profession (a witch's profession, as she calls it) after she had left her husband and two children when she was 38. As an apprentice in Tošo Dabac's studio, she soon proved worthy of the great master's trust. Then followed numerous exhibitions and awards. Her monographs found their place in museums and galleries throughout the world. But who is really Marija Braut, this good spirit of Zagreb? This is the very question this documentary is trying to answer. By constantly following her, it shows how Marija, being a walking emotion, actually lives her art. Her inspiring biography is full of colorful characters and events, tragedies and successes. She opens up to the camera which, like a voyeur, records it all: from Marija's daily routine and social habits to her full and sincere confessions to the interviewer. Invisible and silent for the viewers, the interviewer becomes her soul mate, her friend, someone to whom Marija will confide and communicate her emotions.

Marko Stanić was born in Zagreb in 1971. He obtained his degree in design at the University of Zagreb. From 1997 to 2001 he worked as a cameraman on Croatian Television. From 2001 to 2004 he was an artistic director and a photographer in an advertising agency. He directed and shot two documentaries: 'Marija Walks in Silence' and 'Welcome to Zagreb'.



Moja izgubljena generacija

My Lost Generation

Danska, Bosna i Hercegovina /
Denmark, Bosnia and
Herzegovina
2009, 32', boja, color, video

režija / directed by

Vladimir Tomić

scenarij / written by

Vladimir Tomić

montaža / edited by

Martin Friis

producent / producer

Vladimir Tomić

produkcija / produced by

Vladimir Tomić

Umjetnost je oduvijek mudar način suočavanja sa sjećanjima i traumama iz djetinjstva. To vrijedi i za ovaj dokumentarni autoportret Vladimira Tomića. Tomić je rođen u Jugoslaviji ubrzo nakon Titove smrti, no za vrijeme rata je otišao u Dansku. Dok je istraživao svoje korijene, na televiziji je mogao promatrati prizore svojih bosanskih zemljaka u koncentracijskim logorima. U 'Mojoj izgubljenoj generaciji' Tomić priča svoju priču i priču svoje generacije, proučavajući istovremeno što rat može učiniti ljudskom biću. Snimanje tog filma mučan je zadatak, ali i jedini način na koji će prevladati svoje traume. Strah, nasilje, ožiljci i nepovjerenje nezaobilazne su premise za redatelja koji je izgubio identitet. Školovanje na Danskoj kraljevskoj akademiji likovnih umjetnosti pomaže mu da svoja iskustva prenese na vizualan, sirov i poetski način.

Vladimir Tomić je rođen u Sarajevu 1980. godine. Studirao je medije i dizajn na Danskoj kraljevskoj akademiji likovnih umjetnosti. Studirao je i na Akademiji likovnih umjetnosti u Beču 2008. i 2009. godine. Izlagao je u Europi i Kini. Tomićev film 'Pijanist' (2005) osvojio je prvu nagradu na festivalu Short Ends World Art u Londonu. Film 'Moja izgubljena generacija' (2009) osvojio je nagradu za najbolje umjetničko ostvarenje na izložbi Akademije likovnih umjetnosti u Kopenhagenu.

Art has always been a clever way to access the memories and traumas of childhood. This is also true for Vladimir Tomić's documentary self-portrait. Tomić was born in Yugoslavia right after Tito's death, but fled during the war to Denmark, and while he was digging up the roots of his childhood, he could watch the images of his Bosnian countrymen in concentration camps on TV. In 'My Lost Generation', Tomić tells his own as well as his generation's story by examining what a war can do to a human being. It's a frightening project, but it's only through filming that he can overcome his traumas. Fear, violence, scars and distrust are unavoidable premises for the identity-less director, who with his training background from the Danish Royal Academy of Fine Arts manages to communicate his experiences in a visual, raw and poetic way.

Vladimir Tomić is born 1980 in Sarajevo. Trained at the Royal Danish Academy of Fine Arts in media and graphics. Studied at the Akademie der Bildenden Künste Vienna in 2008-2009. Has exhibited in Europe and in China. Tomić's films 'The Pianist' (2005) won 1st Prize at Short Ends World Art/Film Festival in London. 'My Lost Generation' (2009) received 1st Prize for Best Art Work at Copenhagen Fine Arts Academy Exhibition.

Nevidljive galerije

Invisible Galleries

Hrvatska / Croatia
2009, 22', boja, color, video

režija / directed by

Željko Kipke

scenarij / screenplay by

Željko Kipke

fotografija / cinematography by

Vedran Šamanović

montaža / edited by

Staša Čelan

producent / producer

Vera Robić-Škarica

produkcija / produced by

Hrvatski filmski savez



Kratka filmska šetnja zagrebačkim lokacijama na kojima se svojedobno, između sedamdesetih i devedesetih godina, radikalizirala umjetnička klima u Hrvatskoj. Od šest nekadašnjih galerija / institucija, koje su po mišljenju autora u većoj ili manjoj mjeri profilirale suvremenu umjetničku praksu u Hrvatskoj, samo će Muzej suvremene umjetnosti i Galerija proširenih medija, preselivši se na nove adrese, nastaviti s radom.

Željko Kipke je rođen 1953. u Čakovcu. Diplomirao je slikarstvo na ALU u Zagrebu (1971-1976). Pohađao je Slikarsku majstorsku radionicu u Zagrebu (1976-1981). U New Yorku 1989. izlaže na skupnoj izložbi u Artists Space. Tijekom 1991. boravi u Marseillesu, gdje priređuje samostalnu izložbu. Njegove slike su otkupljene za zbirku Peter Stuyvesant u Amsterdamu, zbirku FRAC u Toulouseu (Les Abbatoirs) te Muzej moderne umjetnosti u Beču. Predstavljao je Republiku Hrvatsku na Venecijanskom bijenalu 1993, a dvije godine kasnije na Kairskom bijenalu. Piše eseje i kritike o eksperimentalnom filmu i likovnoj praksi u dnevnoj štampi i časopisima. Filmografija: 'Some Girls' (1980-2003), 'Velika bijela spirala' (1982-2003), 'Dozivanje kiše' (1983-2003), 'Tonzura križa' (1983/84-2003), 'Crni četverokut' (1984-2003), 'Crno crnije od crnoga' (1985-2003).

This film takes us for a short walk through Zagreb, to the locations where the art climate in Croatia became more radical between the 1970s and 1990s. Of six former galleries/institutions that, in the author's opinion, shaped up the modern artistic practice in Croatia, only the Modern Art Museum and the Gallery of Extended Media still exist, having moved to new locations.

Željko Kipke was born in Čakovec in 1953. He took his degree in painting at the Academy of Fine Arts in Zagreb (1971-1976). He attended the Master Painters' Workshop in Zagreb (1976-1981). His works were shown on the collective exhibition in Artists Space in New York in 1989. In 1991 he stayed in Marseilles where he had his one-man exhibition. His paintings were bought for the Peter Stuyvesant Collection in Amsterdam, FRAC Collection in Toulouse (Les Abbatoirs) and for Museum der Moderner Kunst in Vienna. He represented Croatia on the Biennale of Venice in 1993 and on the Biennale of Cairo in 1995. He writes essays and reviews about experimental film and the world of painting in daily press and periodicals. His films include: 'Some Girls' (1980-2003), 'The Great White Spiral' (1982-2003), 'Summoning The Rain' (1983-2003), 'The Torsure Of The Cross' (1983/84-2003), 'The Black Square' (1984-2003), 'Black Blacker Than Black' (1985-2003).



Ostanica

The Last One

Bosna i Hercegovina /
Bosnia and Herzegovina
2009. 13', boja, color, video

režija / directed by
Rajna Radosavljević
scenarij / screenplay by
Rajna Radosavljević
fotografija / cinematography by
ATV Banja Luka
montaža / edited by
Antonio Bursać
producent / producer
Dragana Banjac
produkcija / produced by
Alternativa TV

Film se bavi životom Stane Cerović sa Šavnika, vjerojatno posljednje žive djevice na Balkanu. Kao direktni potomak čuvenog crnogorskog junaka, vojvode i bana Novice Cerovića (opjevanog i u spjevu Ivana Mažuranića 'Smrt Smail-age Čengića'), imala je posebno tešku ulogu očuvanja čuvene loze kojom se Crna Gora i danas ponosi. Kao najmlađe, peto žensko dijete u obitelji, preuzela je ulogu sina da bi sačuvala prezime. U narodu je ta pojava poznata kao 'ostanica'.

Rajna Radosavljević je rođena u Srbiji 1969. godine. Novinarka je na ATV-u Banja Luka. Studirala je u Beogradu. Od 1998. do 2000. radila je na srpskoj nacionalnoj televiziji RTS. Od 2000. godine radi na ATV-u.

The film is about the life of Stana Cerović from Šavnik, Montenegro, probably the last living woman playing a role of man in the Balkans. As a direct descendant of Novica Cerović, famous Montenegrin hero of the fight against Turks, she has had a very difficult task of preserving the line of the family of which Montenegro is proud of even today. As the youngest of five daughters, she was raised like a son in order to preserve the family name. Such women are traditionally called ostanice ('the last ones').

***Rajna Radosavljević** was born in Serbia 1969, journalist from ATV Banja Luka. Studied in Belgrade. 1998 to 2000 worked on the national television RTS. Since 2002 she is working on ATV.*

Selo bez žena

Village without Women

Srbija, Hrvatska, Francuska /
Serbia, Croatia, France
2009, 83', boja, color, video

režija / directed by

Srdan Šarenac

scenarij / screenplay by

Srdan Šarenac

fotografija / cinematography by

Pablo Ferro Živanović

montaža / edited by

Ksenija Petričić

producent / producer

Estelle Robin You

produkcija / produced by

Mainframe



Dragan, Zoran i Rodoljub Janković žive u Zabrđu, selu u južnoj Srbiji u kojem nema žena. Ono što je nekad bila snažna seoska zajednica sada je selo od samo sedam stanovnika, uključujući tri brata. Ako oni ostanu neženje, selo će nestati. Njihov plan je pronaći žene koje su spremne suočiti se s teškim životnim uvjetima u Zabrđu. Dosad, međutim, nisu imali sreće. U susjednoj Albaniji situacija je obrnuta. Svi muškarci su otišli na rad u Grčku. Žene u selu žive u iznenađujuće sličnim uvjetima kao i trojica braće u srpskom selu: nema tekuće vode, telefona, ni ramena na koje se može osloniti. Za Zorana i Dragana Albanija je jedino mjesto gdje mogu pronaći svoje nevjeste. Rodoljub se tome snažno protivi. Sva trojica su ratovali protiv Albanaca kada su bili u vojsci. Danas su u prilično pružiti ruku pomirenja 'neprijatelju'. **Srdan Šarenac** je rođen u Sarajevu 1977. godine. Diplomirao je filmsku režiju na beogradskoj Akademiji dramskih umetnosti, a magistrirao je scenarij u Binger Film Labu u Amsterdamu. Filmografija: 'Poklon za Sanju' (2003), 'Kako je nastala bosanska Top lista nadrealista' (2004), 'Selma - najbolja balada koju je napisao Goran Bregović' (2005), 'Mile protiv tranzicije' (2006). Godine 2006. je snimio svoj prvi igrani film 'Spašen'. 'Selo bez žena' njegov je prvi dugometražni dokumentarac.

Dragan, Zoran, and Rodoljub Jankovic live in Zabrđe, a womanless village in southern Serbia. They represent nearly half of the village population where only seven inhabitants hold down the fort in what was once a vibrant rural community. If the brothers remain single, the village will disappear. Their plan is to marry women willing to put up with the tough living conditions in Zabrđe, but they have had no luck so far. In nearby Albania, the situation is versed. With all the men leaving to work in Greece, a predominately female population remains, living in surprisingly similar conditions to those of our brothers - no running water, no telephone lines, no shoulder to lean on. For Zoran and Dragan, Albania is the only place to find brides. Rodoljub is totally against the idea. All three fought against Albanians while serving in the Serbian army. Today, they are confronted with an opportunity to extend the olive branch towards the 'enemy'.

Srdan Šarenac was born in 1977 in Sarajevo. Graduated film directing at the Academy of Dramatic Arts in Belgrade, Serbia and finished postgraduate studies in screenwriting at Binger Film Lab, Amsterdam, Netherlands. Filmography: 'A Present For Sanja' (2003), 'How was made Bosnian Top lists of Surrealists' (2004), 'Selma - the Best Ballad Written by Goran Bregovic' (2005), 'Mile vs. Transition' (2006). Srdjan developed his first feature, 'The Rescued' in 2006. 'Village Without Women' is his first feature length documentary.



Sudbina broja 13

The Destiny of Line 13

Hrvatska / Croatia
2009, 59', boja, color, video

režija / directed by

Irena Škorić

scenarij / screenplay by

Irena Škorić

fotografija / cinematography by

Danijel Crnek, Darko Herić,

Bojana Burnać, Srđan

Kokanov

montaža / edited by

Silvije Magdić

glazba / music

Boris Harfman

produkcija / produced by

Irena Škorić

Tramvaj broj 13, koji 'vozi svugdje i nigdje', poput ukletog Holandeza luta ulicama Zagreba. Skrivio je najtežu nesreću u povijesti, ubio najviše ljudi i najčešće klizio iz tračnica. Pa ipak, taj šarmantni vremesni stroj nadimka Genscher putujući je hotel i dnevni boravak cijele jedne nevidljive Hrvatske koju je tranzicijsko vrijeme odbacilo na marginu i koja kao da zajedno s njim putuje u rezalište. Autorica filma jedan je od njegovih putnika.

Irena Škorić je 2008. godine diplomirala filmsku i TV režiju na Akademiji dramske umjetnosti u Zagrebu. Autorica je preko 20 kratkometražnih i srednjometražnih igranih, dokumentarnih i eksperimentalnih filmova. Dobitnica je 30-ak domaćih i međunarodnih nagrada. Kratki igrani film 'Rastanak' (2008) dobitnik je 15 nagrada, uvršten je u službenu selekciju festivala u San Sebastianu, a bio je i hrvatski predstavnik za nagradu Studentski Oskar, koju dodjeljuje Američka filmska akademija. Dokumentarni film 'Vatra, voda, brašno' dobio je prvu nagradu za najbolji dokumentarni film na Međunarodnom festivalu dokumentarnog filma u Škotskoj 2007. godine. Film 'Ti meni, ja tebi!' dobio je glavnu nagradu u studentskoj konkurenciji na šestom festivalu kratkog filma u Mostaru, nagradu za najbolji dokumentarni film na Luksuz Film Festivalu u Sloveniji i nagradu publike na Liburnia Film Festivalu 2008.

Tram No. 13 roams the streets of Zagreb, driving passengers to 'everywhere and nowhere'. It caused the worst tram accident in the city's history and has killed the most people. It often derailed. And yet, this charming old streetcar nicknamed 'Genscher' is a hotel on wheels and a lining room for the numerous 'invisible' Croatia that has been pushed to margins in these days of transition. It seems as both the tram and the people driving on it are traveling together to the scrap yard.

Irena Škorić took her degree in film and TV directing at the Zagreb Academy of Dramatic Arts in 2008. She has made more than 20 short and medium-length documentary and experimental films. She has won some 30 national and international awards. Her short film 'Farewell' (2008) received 15 awards and was screened in the official selection of San Sebastian Film Festival. It has been selected as Croatia's candidate for the Student's Oscar Award given by the U.S. Film Academy. Her film 'Fire, Water, Flour' was Best Documentary Award at the Scottish International Documentary Film Festival in 2007. 'You Scratch My Back, I'll Scratch Yours' won the main prize in the student program of the 6th Short Film Festival in Mostar (Bosnia-Herzegovina), Best Documentary Film Award at Luksuz Film Festival in Slovenia and Audience Award at Liburnia Film Festival in 2008.

Šentilj-Spielfeld, granični prijelaz kojeg više nema

Šentilj-Spielfeld - Border Crossing That Once Was

Šentilj-Spielfeld, mejni prehod,
ki ga ni več
Slovenija, Austrija /
Slovenia, Austria
2009, 54', boja, color, video

režija / directed by

Matijaž Ivanišin

scenarij / screenplay by

Matijaž Ivanišin,

Primož Ledinek

fotografija / cinematography by

Matijaž Ivanišin

montaža / edited by

Matijaž Jankovič

glazba / music

Robert Sršen

producent / producer

Primož Ledinek

produkcija / produced by

LI produkcija

nagrade / awards:

DokMa, Maribor 2009,

Najbolji slovenski dokumentarni

srednjometražni film / Best

Midlength Slovenian Documentary



Granični prijelaz Šentilj-Spielfeld nekoć je prelazilo more turskih, grčkih, iranskih, bugarskih i drugih iseljenika i turista. Godine 2007. prijelaz je zatvoren, carinska infrastruktura je djelomice porušena, komercijalne i administrativne zgrade su prazne, ostao je samo pokoji restoran uz cestu koji posjeti rijetki vozač, gost ili radnik.

Matijaž Ivanišin je rođen u Mariboru 1981. godine. Diplomirao je 2007. na AGRFT-u, gdje je studirao filmsku i kazališnu režiju. Filmovi: 'Che Sara' (2002), 'Quick View' (2005), 'Moje male ljubice' (2006), 'Šentilj-Spielfeld, granični prijelaz kojeg više nema' (2009).

Šentilj-Spielfeld once witnessed endless crossings of Turkish, Greek, Iranian, Bulgarian and other immigrants and tourists. In 2007 the border crossing was closed. The customs facilities are partly demolished, commercial and administrative buildings are deserted. Only a few road restaurants remain, with very few guests, including truck drivers and workers.

***Matijaž Ivanišin** was born 1981 in Maribor. In 2007 he graduated at the AGRFT, where he studied film and theatre direction. Filmography: 'Che Sara' (2002), 'Quick View' (2005), 'Moje male ljubice' (2006), 'Šentilj-Spielfeld - Border Crossing That Once Was' (2009).*



Tačka prekida

The Br(E)aking Point

Srbija / Serbia
2008, 28', boja, color, video

režija / directed

Igor M. Toholj

scenarij / screenplay by

Igor M. Toholj

fotografija / cinematography by

Fedor Munižaba

montaža / edited by

Igor M. Toholj

glazba / music

Branka Popović

producent / producer

Igor Stanković

produkcija / produced by

Mcf Megacom Film

nagrade / awards:

Beogradski festival
kratkometražnog i
dokumentarnog filma / Belgrade
Short and Documentary Film
Festival, Zlatna plaketa za
najbolji film u domaćoj
konkurenciji / Golden Plaque for
Best Film in National
Competition, Najbolja muzika /
Best Original Score, FIPRESCI;
Aster Fest, Strumica, Movieland
nagrada / Movieland Award; Bal
Fest, Plovdiv, Producerska
nagrada / Producer's Award

Milenko Džeвер, strojovođa iz Žednika kod Subotice, usmratio je dvadeset i troje ljudi vlakom kojim je upravljao. Ulazeći u lokomotivu nikada nije znao hoće li mu se i toga dana neko baciti pred vlak ili će nesmotreno prelaziti pružni prijelaz. Strojovođe sa svog sjedišta vide da će neko poginuti i ne mogu učiniti ništa, pa tako postaju egzekutori protiv svoje volje. Nekada pred vlak iskaču i čitave obitelji ili grupe ljudi u vozilima.

Igor M. Toholj je rođen 1968. godine u Beogradu. Karijeru je započeo sredinom 1980-ih kao član nekoliko beogradskih filmskih klubova. Studirao je sociologiju, a diplomirao je filmsku i TV režiju na Fakultetu dramskih umetnosti u Beogradu, gdje je i osvojio nagradu Slavko Vorkapić. Osim što je redatelj, Igor također surađuje na mnogim eksperimentalnim i dokumentarnim filmovima kao montažer, scenarist i producent. Njegovi filmovi su prikazivani i nagrađivani na festivalima i retrospektivama u zemlji i inozemstvu.

Milenko Džeвер, an engineman from Žednik near Subotica (Serbia) killed twenty three people with a train he drove. Every time he climbs up into the locomotive, he wonders whether someone will jump in front of his train or will be crossing the tracks carelessly. Although enginemen can see from their seat that someone is about to get killed, there is nothing they can do. Thus they become executioners against their will. Sometimes whole families find themselves in front of a train, or groups of people in cars.

***Igor M. Toholj** was born in 1968 in Belgrade. He began his career in mid 80's as member of few Belgrade Cine-clubs. Studied sociology and graduated Film and TV Editing at Faculty of Dramatic arts in Belgrade where he was awarded with Slavko Vorkapich prize. Apart from being a director, he has been working on many short experimental and documentary films as editor, screenwriter and producer. His films were shown and awarded at the festivals and retrospectives in country and abroad.*

Tjeskoba

Anxiety

Hrvatska / Croatia
2010, 70', boja, color, video

režija / directed by

Damir Čučić

fotografija / cinematography by

Mario Britvić,

Damir Bednjanec

montaža / edited by

Damir Čučić

producent / producer

Daniela Draštata

produkcija / produced by

HRT



'Mi smo 120 najgorih žena u Hrvatskoj i najlakše nas je prikazati kao šljam ovoga društva. No ne zaboravite: mi smo i majke!'

'We are 120 worst women in Croatia and it is a no-brainer to make us seem like the scum of this society. But don't forget, we are also mothers.'

Dokumentarni film 'Tjeskoba' pokušava prikazati odnos majka-dijete koji ne počiva na uobičajenim temeljima, zajedničkom životu, fizičkoj blizini i roditeljskoj ljubavi. Protagonistice su zatvorenice kaznionice u Požegi, fizički i emotivno razdvojene od vlastite djece, a privid obiteljskog života nastoje očuvati komunikacijom putem telefona ili pak rijetkim dječjim posjetima. Film prati skupinu odvažnih majki-zatvorenica tijekom nekoliko mjeseci, a osnovu čine njihovi terapijski sastanci i zatvorska svakodnevnica. Filmom "Tjeskoba" kolaju visoko emotivni odnosi koji nastoje dati intimnu sliku neuobičajene dimenzije roditeljske ljubavi.

Damir Čučić je rođen 1972. godine u Brežicama u Sloveniji. Posljednjih 20-ak godina bavi se raznim područjima zvučnih i vizualnih medija, prvenstveno kao redatelj. Režirao je dvadeset dokumentaraca, 12 eksperimentalnih filmova, jedan kratki film i četiri epizode TV serije o znanosti. Dobitnik je 17 nagrada u zemlji i inozemstvu. Njegovi filmovi su prikazivani na oko 130 festivala u četrdeset zemalja na većini kontinenta. Prikazani su i na 15 europskih televizija. Od 1995. godine radi kao urednik na Hrvatskoj televiziji.

The goal of the documentary film 'Anxiety' is to portray the mother-child relationship that is not based on the orthodox foundations: a shared life, physical proximity and parental love. The protagonists are the inmates of the Požega penitentiary; physically and emotionally separated from their own children, they seek to preserve the illusion of family life through phone conversations or sparse visits from the children. The film documents several months in the life of a group of bold inmate mothers, centering on their therapy meetings and everyday prison routine. Highly charged emotional relationships permeate the film 'Anxiety' in an effort to paint an intimate portrait of an extraordinary dimension of parental love.

Damir Čučić was born 1972 in Brežice, Slovenia. During past twenty years he continued to develop in various fields of sound and visual media, primarily as a film director. He directed twenty documentary films, twelve experimental ones, a short film and four episodes of a science television series. He is the winner of seventeen film prizes at home and abroad; his movies were shown at some 130 festivals in forty countries on almost every continent and were aired by over fifteen public television broadcasters in Europe. Since 1995 he has been working as an editor at the Croatian Television.



Totò

Totò

Austrija / Austria
2009, 128', c/b, b/w, 35 mm

režija / directed by
Peter Schreiner
scenarij / screenplay by
Peter Schreiner
fotografija / cinematography by
Peter Schreiner
montaža / edited by
Peter Schreiner
producent / producer
Peter Schreiner
produkcija / produced by
Echtzeitfilm

Kada je bio mladi buntovnik, Totò je napustio svoj rodni grad i otad živi između svjetova, sa svojim jezikom, svojim osjećajima i svojim snovima. Rođen u Tropeji u Calabrijii i već trideset godina oženjen Bečankom, on je zapravo imigrant u Beču. S navršениh pedeset godina postaje nostalgičan za rodnim gradom. Osjećaj da je nešto izgubio postaje toliko jak da se Totòve misli stalno vraćaju u djetinjstvo i mladost provedena na talijanskom jugu. Dok radi na blagajni bečkog Konzerthausa, naviru sjećanja na 'jednostavan život' koji je izgubio, kao i na davne osjećaje i susrete kojih se već dugo nije sjetio. Igrajući se s idejom o odlasku kući, Totò kreće u potragu za samim sobom...

Peter Schreiner je rođen u Beču 1957. godine. Studirao je na Filmskoj akademiji u Beču. Dokumentarce snima od 1982. Filmovi: 'Grelles Licht' (1982), 'Erste Liebe' (1983), 'Kinderfilm' (1985), 'Auf dem Weg' (1988), 'I Cimbri' (1991), 'Blaue Ferne' (1994), 'Bellavista' (2006).

When he was a young rebel, Totò turned his back on his native town and has been living between worlds ever since, with his language, his feelings and his dreams. Born in Tropea, in Calabria, and married to a Viennese for thirty years, the man is an immigrant in Vienna. Once he turns fifty he becomes nostalgic for his native town and the feeling he has lost something becomes so intense that Totò's thoughts keep turning to his childhood and youth when he was in southern Italy. While he is working in the ticket office of the Vienna Konzerthaus, memories of the 'simple life' that he has now lost come flooding back, together with sensations and meetings that Totò had forgotten for years. Toying with the idea of going home, Totò sets out in search of himself..

Peter Schreiner is born 1957 in Vienna. Studied at Vienna's Filmacademy. Makes documentary films since 1982. Filmography: 'Grelles Licht' (1982), 'Erste Liebe' (1983), 'Kinderfilm' (1985), 'Auf dem Weg' (1988), 'I Cimbri' (1991), 'Blaue Ferne' (1994), 'Bellavista' (2006).

Trg / 20. stoljeće na filmu

The Square / 20th Century on Film

Hrvatska / Croatia
2009, 27, boja, color, video

režija / directed by

Hrvoje Juvančić

scenarij / screenplay by

**Hrvoje Juvančić, Ivan Vidić,
Ivan Marušić Klif, Davorka
Feller, Ognjen Čaldarović,
Joško Juvančić, Lala Rašić**

fotografija / cinematography by
arhivski materijali / archive

footage

montaža / edited by

**Hrvoje Juvančić, Davorka
Feller, Damir Čučić, Ivan
Marušić Klif**

producent / producer

Sonja Leboš

produkcija / produced by

**Udruga za interdisciplinarna
i interkulturalna istraživanja**



Ekperimentalno-dokumentarni film 'Trg / 20. stoljeće na filmu' istražuje režijske, scenarističke i dramaturške mogućnosti recikliranja fragmentiranih filmsko-arhivskih materijala. Osnovni vizualni izvor filma su 2 i pol sata dokumentarnih i arhivskih filmova s temom zagrebačkog Trga bana Jelačića snimljenih u razdoblju između 1915. i 1981. godine. Iz tog materijala, u kojemu je bilo dokumentarca, filmskih žurnala, nemontiranih ostataka i 16 mm TV reportaža, serijom redukcija i derivacija provedenih uz pomoć 6 koscenarista, početni materijal sveden je na 27 minuta eksperimentalno-dokumentarnog filma te su na koncu iz tog materijala derivirane 2 minute esencijalnih kadrova Trga bana Jelačića u 20. stoljeću.

Hrvoje Juvančić (1967) redatelj je TV i dokumentarnih filmova, urednik zadužen za nabavljanje međunarodnih projekata za Hrvatsku televiziju i predsjednik Hrvatske udruge filmskih i TV redatelja. U zadnje 22 godine snimio je više od 30 filmskih i TV dokumentaraca. Njegove umjetničke preokupacije su priče o ljudima neobičnih sudbina, a često snima i dokumentarce o političkim, društvenim i kulturnim problemima u Hrvatskoj i Europi. Postigao je znatni uspjeh na međunarodnom TV tržištu i na festivalima sa svojim dokumentarcima 'Carousel of Death', 'All My Landscapes' i 'The Tie'. Njegovi filmovi su prikazivani na hrvatskim i međunarodnim filmskim i TV festivalima.

The experimental documentary film 'The Square / 20th Century On Film' explores directing, screenwriting and dramaturgical options in recycling fragmented footages from film archives. The film is based on two and a half hours of documentary and archive footage of Zagreb's central point - Ban Jelačić Square, made from 1915 and 1981. Through reductions and derivations carried out by 6 coscreenwriters, the original material that included documentaries, newsreels, fragments and 16mm TV reports has been reduced to 27 minutes of experimental documentary film. Out of this, two minutes of essential takes of the square throughout the 20th century has been derived in the end.

Hrvoje Juvančić (born 1967), TV & documentary film director, commissioning editor for international projects on Croatian TV, Head of the Croatian film and TV Directors Guild. Juvančić is a well known Croatian documentarist. During the last 22 years, he realized more than 30 film & TV documentaries. His artistic preoccupations are stories about interesting people with extraordinary destinies, and he often films documentaries about political, social and cultural problems in Croatia and Europe. He had a noticeable success on the international TV market and festivals with documentaries 'Carousel of Death', 'All My Landscapes' and 'The Tie'. His documentaries were screened on Croatian and International film & TV festivals.



Trifun bombaš

Trifun the Bomber

Srbija / Serbia

2008, 12', boja, color, video

režija / directed by

Slađan Stojanović

scenarij / screenplay by

Slađan Stojanović

fotografija / cinematography by

Slađan Stojanović

montaža / edited by

Dejan Stanković

producent / producer

Slađan Stojanović

produkcija / produced by

RTS Branch Office Vranje

nagrade / awards:

Međunarodni festival dokumentarnog filma Zlatna Buklija, 2009, Srbija, Zlatna Buklija (prva nagrada)

Međunarodni filmski festival Zlatni vitez, 2009, Rusija, Diploma za umjetničku režiju u otkrivanju uporne borbe čovjeka protiv zla
Međunarodni TV festival Zlatni prosjak, 2009, Slovačka, Nagrada Zora za posebna dostignuća u TV novinarstvu; Međunarodni filmski festivalu Balfest, 2009, Bugarska, Nagrada za konstruktivnu objektivnost i visoki profesionalizam; International Documentary Film Festival, Zlatna Buklija 2009, Serbia (First Prize)
International Film Festival, Golden Knight 2009, Russia (Diploma for Artistic Direction); International TV Film Festival, Golden Beggar 2009, Slovakia (Zora Award for Special Achievements in TV Journalism); International Film Festival Balfest 2009, Bulgaria (Award for Constructive Objectivity and Outstanding Professionalism)

Ovo je priča o Trifunu Mitiću iz sela Binovce na jugu Srbije koji već deset godina pokušava otkopati neeksploziranu bombu u svom dvorištu. Tu mu je bombu poklonio NATO. I dok kubični metri iskopane zemlje rastu zajedno sa strahom i nezadovoljstvom susjeda, Trifun nastavlja svoju borbu. Ne boji se mogućeg stradanja već jako dugo jer, kaže, više nema ništa što bi mogao izgubiti.

Slađan Stojanović je rođen 1972. godine u Vranju u Srbiji. Diplomirani je menadžer masovnih medija, a zaposlen je u dopisništvu RTS-a u Vranju. Snimio je mnogobrojne priloge, reportaže i emisije za RTS. Režirao je nekoliko dokumentarnih filmova kojima se predstavio na više međunarodnih festivala i revija dokumentarnog filma. Pokrenuo je međunarodnu smotru dokumentarnog filma Dokument koja se održava u Vranju, a inicirao je i sudjelovao na Prvoj smotri reportaže RTS-a održanoj također u Vranju. Filmografija: 'Gorešnjak' (2005), 'Magične ruke' (2006), 'Bazen' (2008), 'Lela Vranjanka' (2008), 'Trifun bombaš' (2008).

This is a story about Trifun Matic from the village of Binovce in South Serbia who has been trying for years to dig up an unexploded bomb out of his yard, the one NATO has entrusted him with. While cubic meters of earth are getting bigger and discontent and fear of neighbors culminate, old Trifun carries on with his battle. The loss of life has stopped worrying him a long time ago because, he says, he has nothing to lose any more.

***Slađan Stojanović** was born in 1972 in Vranje (Serbia). He obtained his degree in mass media management and is working as Serbian television's (RTS) correspondent in Vranje. He made numerous materials, reports and programs for RTS. He directed a few documentary films that were shown at a number of international festivals and documentary film reviews. He initiated Dokument - the international review of documentary films taking place in Vranje. He is also an initiator and participant of the first RTS TV report Review in Vranje. His films include: 'Gorešnjak' (2005), 'Magical Hands' (2006), 'Swimming Pool' (2008), 'Lela from Vranje' (2008), 'Trifun the Bomber' (2008).*

Zašto?

Why?

Hrvatska, Croatia, 2009, 13. koja,
color, video

režija / directed by

Ljubica Janković Lazarić

scenarij / written by

Ljubica Janković Lazarić

fotografija / cinematography by

Tvrtko Mršić

montaža / edited by

Zoltan Wagner

producent / producer

Drago Škobić



Priča o djevojci Ani Dragičević koja je pet godina provela u psihijatrijskoj bolnici Lopača kraj Rijeke. Tri od pet godina provela je u bolnici kao punoljetna osoba bez ikakvog zakonskog uporišta - potpuno nelegalno. Ana Dragičević se danas bori s traumama koje je ostavio boravak u bolnici, ali i traži zadovoljštinu na sudu.

Ljubica Janković Lazarić rođena je u Puli. Diplomirala je filmsku režiju u klasi profesora Ante Babaje na ADU i od tada režira angažirane dokumentarne filmove. Od 2000. godine je povremeno gostovala kao predavač na kolegiju dokumentarnog filma na ASIAN Film Marwa Akademiji. Trenutačno živi i radi u Indiji, u New Delhiju.

This is a story about Ana Dragičević, a girl who spent five years in a psychiatric hospital near Rijeka, Croatia. Three of these years she spent there as a person of age, with no legal grounds for having to stay there. Today, she is facing the traumas from the hospital and is seeking justice at the court.

***Ljubica Janković Lazarić** was born in Pula. She took her degree in film direction at the Zagreb Academy of Dramatic Arts (ADU) in the class of Prof. Ante Babaja. Since then she has directed committed documentary films. Since 2000, she occasionally teaches documentary film at ASIAN Film Marwa Academy. She is currently living and working in New Delhi, India.*



Znak na Kajinu

The Sign on Kain

Hrvatska / Croatia

2010, 35', boja, color, video

režija / directed by

Ljiljana Šišmanović,

Tihana Kopsa

scenarij / screenplay by

Ljiljana Šišmanović,

Tihana Kopsa

fotografija / cinematography by

Ljiljana Šišmanović,

Tihana Kopsa

montaža / edited by

Hrvoje Mršić

producent / producer

Damir Terešak

produkcija / produced by

Maxima film

Ana Magaš je mlada žena koju su osudili na osam godina zatvora zbog ubojstva supruga Lucijana u samoobrani. Nakon tri godine provedene u zatvoru predsjednik republike Stjepan Mesić pomilovao je Anu. Kada se vratila u svoj grad Zadar, shvatila je da borba za njezina prava i 'normalan život' tek počinje. Ana je svjesna da bi bilo previše očekivati da joj daju da živi sa sinom Lovrom. Čak i kada bi socijalni radnici nju odredili kao njegovu skrbnicu, Lovro je ne želi vidjeti. Nakon izlaska iz zatvora za nju počinju nov život, bitka za sina, nalaženje stana, posla, suočavanje sa stvarnošću 'slobode' i nova očekivanja.

Ljiljana Šišmanović je rođena u 1970. Zagrebu. Od 1994. radi na HRT-u kao urednica u Programu za kulturu. Dosad je režirala dvadesetak dokumentarnih filmova. Kratka filmografija: 'Sasvetani, Rokovci, Mihovilci' (2002), 'Posljednji zaljev Panonskog mora' (2003), 'Ženski izbor' (2004), 'Polusestra' (2006), 'Znak na Kajinu' (2009).

Tihana Kopsa je rođena u Zagrebu 1970. godine. Za Obrazovni program Hrvatske televizije počela je raditi 1995. godine. Ondje je od 1995. do 2000. radila kao prva pomoćnica redatelja. Godine 2000. počela se baviti režijom. U zadnjih devet godina Tihana je režirala više od 40 dokumentarnih filmova, dokumentarnih serija, obrazovnih i znanstvenih emisija i reportaža.

Ana Magaš is a young woman sentenced on eight years of prison after killing her husband Lucijan in a self-defense. After three years in prison the president of the Republic of Croatia, Stjepan Mesić, has amnestied Ana. When she came back to her hometown Zadar she became aware that struggle for her rights and 'normal life' is at its very beginning. Ana is aware that living together with her son is too much to expect. Even the social workers named her to be his legal guardian - her son refuses to see her. After she was released from the prison a new life begins, struggle for her child, finding a place to live, a job to do, facing the reality of 'freedom' and new expectations.

***Ljiljana Šišmanović** was born in Zagreb in 1970. Since 1994 she has been working at the Croatian Radio and Television (HRT) as editor in the Culture Program. So far she has directed some twenty documentaries. Short filmography: 'Sasvetani, Rokovci, Mihovilci' (2002), 'Posljednji zaljev Panonskog mora' (2003), 'Ženski izbor' (2004), 'Polusestra' (2006), 'The Sign on Kain' (2009).*

***Tihana Kopsa** was born in Zagreb in 1971. In 1995 Tihana has joined the Croatian's TV educational programme team where she has worked as 1st Assistant Director (1995-2000). In 2000 she began directing. During last nine years Tihana has directed more than 40 documentaries, documentary series, educational and science shows and reports.*

Kontroverzni dox

Controversial Dox

Među vrućim su se temama programa Kontroverzni dox ove godine rame uz rame našli zagrebački anarhisti, portretirani u 'Bastardima utopije' autora Maple Razse, Pacho Veleza i dosada – i to ona vrsta koja je u stanju obični ponedjeljak iskoristiti za razlog masovnog ubojstva, kako ćete vidjeti u filmu 'Krvavi ponedjeljci i pita od jagoda' Coco Schrijber.

U filmu 'Basidži' iranski redatelj Mehran Tamadon pokušava shvatiti način života i svjetonazor basidža, najekstremnijih pristaša Islamske Republike Iran. Mada i sam Iranac, ali ateist s prebivalištem u Francuskoj, nije uvjeren da je dijalog i potpuno razumijevanje među njima moguće.

Razumijevanjem različitosti bavi se i film Mikea Ramsdella, 'Anatomija mržnje: dijalog za nadu', koji pokušava objasniti pojedinačne i kolektivne činove i ideologije mržnje. Ramsdell gradi mozaik otkrića – pokazujući biološke i emotivne mehanizme koji nas čine podložnima mržnji, ali istovremeno i sposobnima da je prevladamo.

Australski film 'Ja, psihopat' prati putovanje potencijalnog psihopata u potrazi za pravom liječničkom dijagnozom. Autor filma Ian Walker umalo da i sam nije postao njegovom žrtvom.

Nagrađivani izraelski film 'Kleveta' bavi se antisemitizmom, odnosno pokušava odrediti u kojoj je mjeri stvarna prijetnja, a koliko ga možebitno potenciraju izraelski desničari.

Tko nas je i zašto rastavio pitaju se u filmu 'Dugo putovanje kroz istoriju, historiju i povijest' dvojica književnika, Miljenko Jergović i Marko Vidoković, dok Yugom premjeravaju krajeve bivše Jugoslavije.

Inesa Antić

This year's Controversial Dox includes a colorful bundle of hot topics such as Zagreb anarchists, depicted in Maple Rozsa and Pacho Velez's 'The Bastards of Utopia', and boredom - the kind that can turn an ordinary Monday into a mass murder, as you will see in Coco Schrijber's 'Bloody Mondays and Strawberry Pies.'

In his film 'Bassidji', Mehran Tamadon is trying to understand the ways and views of the bassidji, extreme supporters of the Islamic Republic of Iran. Although an Iranian himself, Tamadon is an atheist who lives in France and is not convinced that dialogue and full understanding between him and them are possible.

Mike Ramsdell's film 'The Anatomy of Hate: A Dialogue to Hope' also deals with diversity and tries to explain individual and collective acts and ideologies of hate. Ramsdell builds a mosaic of discoveries, showing biological and emotional mechanisms that make us prone to hatred and help us overcome that hatred at the same time.

Australian film 'I, Psychopath' follows a potential psychopath's search for a proper diagnosis. The author Ian Walker almost becomes his victim, too.

The awarded Israeli film 'Difamation' deals with anti-Semitism and tries to establish to what extent it is a real threat and could it be that Israeli right-wingers are blowing it out of proportions.

While traveling through former Yugoslavia in their Yugo, two writers, Miljenko Jergović and Marko Vidajković, wonder who was it who separated us and why.

Inesa Antić

Anatomija mržnje: dijalog za nadu

The Anatomy of Hate: A Dialog to Hope

SAD / USA

Irak, Izrael, Palestina /

Iraq, Israel, Palestinian

Territories

2007, 86'

boja, color, video

režija / directed by

Mike Ramsdell

scenarij / screenplay by

Mike Ramsdell

fotografija / cinematography by

Mike Ramsdell

montaža / edited by

Ellen Goldwasser, Raul

Recuero, Mike Ramsdell

glazba / music

Eric Schroetenboer

producent / producer

Mike Ramsdell

produkcija / produced by

Under The Hood Productions

nagrade / awards:

Philadelphia Independent Film

Festival, Najbolji politički

dokumentarni film / Best Political

Documentary; Atlanta DOCUfest,

Nagrada publike / Audience

Choice Award; Global Issues Film

Festival, Najbolji film / Best Film



'Anatomija mržnje: dijalog za nadu' nudi razumijevanje pojedinačnih i kolektivnih činova i ideologija mržnje te razmišlja kako ih možemo prevladati. Tijekom šest godina autor filma imao je nezabilježen pristup vodećim skupinama mržnje - bijelim rasistima, homofobnim radikalima, muslimanskim ekstremistima, naseljenicima i izraelskim vojnicima te američkim vojnicima u Iraku - a svjedočio je i žestokim sukobima širom svijeta. Autor dokumentira priče u pozadini sukoba i organizacija. Suprotstavljajući taj dokumentaristički materijal s razgovorima s istaknutim sociolozima, psiholozima i neurolozima, film gradi mozaik otkrića - pokazujući biološke i emotivne mehanizme koji nas čine podložnima činovima i ideologiji mržnje, ali ujedno i sposobnima da ih prevladamo.

Mike Ramsdell je rođen i odrastao u Flintu (Michigan) u društveno angažiranoj obitelji. Zahvaljujući tomu i ljubavi prema pripovijedanju režiranje dokumentarnih filmova došlo je kao prirodna stvar. Diplomiravši film na Umjetničkoj školi Sjeverne Karoline, osnovao je Hood Productions kako bi snimao filmove koji unaprjeđuju kolektivnu savjest današnjice i uopće govore o njoj. 'Anatomija mržnje: dijalog za nadu' njegov je drugi cjelovečernji film. Prvi je bio nagrađivani 'Montclair'. Trenutačno radi na projektu zaustavljanja trgovine mineralima u Demokratskoj Republici Kongo, a radi i na dva scenarija.

'The Anatomy Of Hate: A Dialog to Hope' offers an understanding to individual and collective acts and ideologies of hate, and how we as a species can overcome them. For 6 years the filmmaker worked with unprecedented access into leading hate groups and violent conflicts around the world - including White supremacists, Anti-gay radicals, Muslim extremists, settlers and soldiers from Israel, and US forces in Iraq - where he documented the shared narratives found in these conflicts and organizations. By juxtaposing this verite footage with interviews from leading sociological, psychological, and neurological experts the film weaves a mosaic of revelation - showing the biological and emotional mechanisms which make all of us susceptible to acts and ideologies of hate, and yet, equally capable of overcoming them.

Mike Ramsdell was born and raised in Flint Michigan. Growing up in a family dedicated to social causes combined with an inherent love of storytelling made directing documentary films a natural fit for him. After graduating from the North Carolina School of the Arts, School of Filmmaking - he formed Under the Hood Productions with goal of creating films that informed and advanced the collective conscience of today. 'The Anatomy Of Hate: A Dialog to Hope' is his second feature film. His first was the award winning narrative 'Montclair'. He is currently working on a project to stop the trade of conflict minerals in The Democratic Republic of Congo and has two scripts in development.



Basidži

Bassidji

Iran, Francuska, Švicarska /
Iran, France, Switzerland
2009, 114', boja, color, 35 mm

režija / directed by
Mehran Tamadon
scenarij / screenplay by
Mehran Tamadon,
Leatitia Lemerle
fotografija / cinematography by

Majid Gorjian
montaža / edited by
Andrée Davanture,
Rodolphe Molla
producent / producer
Mehran Tamadon
produkcija / produced by
Box Productions

nagrade / awards:
Jihlava International
Documentary Film Festival,
Nagrada Opus Bonum / Opus
Bonum Award

Na pustinskoj uzvisini su muškarci, žene u čadorima i djeca. Svi oni lutaju velikim 'muzejom' pod vedrim nebom posvećenom uspomeni na mučenike Iransko-iračkog rata. Iranska je Nova godina, a nalazimo se blizu iračke granice. Sa mnom je moj visoki i karizmatični vodič, Nader Malek-Kandi. Prije skoro tri godine odlučio sam doći među basidže, najekstremnije pristaše Islamske Republike Iran, kako bih bolje shvatio njihove svjetonazore. Iako smo iz iste zemlje, razdvaja nas baš sve. Ja kao iranski ateist koji živi u Francuskoj, sin komunističkih aktivista pod Šahovim režimom, samo mogu povrijediti njihove osjećaje. Usprkos tomu, započinjem dijalog. No između zavodjenja i retoričkih igara, trenutaka istine i stvarnosti političkog i vjerskog sustava koje oni podupiru, pitam se u kojoj smo mjeri spremni odustati od nekih naših uvjerenja kako bismo doista vidjeli i shvatili jedni druge? Mehran Tamadon

Mehran Tamadon je rođen u Iranu, a u Francusku se doselio s 12 godina. Pohađao je Visoku školu za arhitekturu Paris-la Villette. Sudjelovao je u stvaranju revije L'Arrosoir (1999). Godine 2004. režirao je kratki dokumentarac 'Behest Zahra, Mothers of Martyrs'. 'Basidži' (2009) je njegov prvi cjelovečernji dokumentarac.

In a desert, on a hill, men and women in chadors and children are wandering in a vast open air 'museum' dedicated to the memory of the martyrs of the Iran-Iraq war. This is the Iranian New Year, we are close to the Iraqi border. I'm following my guide. He's tall and charismatic. His name is Nader Malek-Kandi. For almost three years, I've decided to immerse myself in the very heart of the most extremist supporters of the Islamic republic of Iran (the bassidjis), to better understand their paradigms. We are from the same country, however everything divides us. I can only hurt their convictions being an atheist Iranian, living in France, and son of communist activists under the Shah's regime. Nevertheless, we engage in a dialog. But, between seduction and rhetoric games, moments of truth and the reality of the political and religious system they support, how far are we ready to give up some of our respective convictions to perceive and understand one another? Mehran Tamadon

Mehran Tamadon was born in Iran and moved to France at the age of twelve. He attended L'École Nationale Supérieure d'Architecture de Paris-la Villette and participated in the creation of the review L'Arrosoir in 1999. He directed the short documentary 'Behest Zahra, Mothers of Martyrs' in 2004. 'Bassidji' (2009) is his first feature documentary.

Bastardi utopije

Bastards of Utopia

SAD, Hrvatska / USA, Croatia
2010, 62', boja, color, video

režija / directed by

Maple Razsa, Pacho Velez

scenarij / screenplay by

Maple Razsa

protagonisti / participants

Jelena, Dado, Fistra

fotografija / cinematography by

Maple Razsa, Pacho Velez

montaža / edited by

Maple Razsa, Pacho Velez

glazba / music

Azra

producent / producer

Maple Razsa

produkcija / produced by

**EnMasseFilms, Film Study
Center, Harvard University**



Dokumentarni film 'Bastardi utopije', sniman 18 mjeseci, prati terenski rad antropologa Maplea Razsa sa zagrebačkim pankerima-anarhistima. Film je usredotočen na tri vodeća aktivista koji organiziraju političke prosvjede protiv kapitalizma i nacionalizma širom bivše Jugoslavije. Njih trojica pripadaju Crnom bloku, frakciji anarhističke zajednice odgovorne za najagresivnije epizode antiglobalizacijskih prosvjeda. Otkrivamo da tim tri ma aktivistima njihovo sudjelovanje u radikalnim prosvjedima predstavlja kontinuitet političkog djelovanja koje iskazuju i u svojem svakodnevnom životu: neprofitna produkcija kulture, mediji 'uradi sam' i postkonzumeristički način života.

Maple Razsa je antropolog i redatelj dokumentarnih filmova. Radi na Colby Collegeu i predaje o ljudskim pravima, društvenim pokretima, političkom dokumentarnom filmu i postsocijalizmu. Snimao je i režirao filmove u Sloveniji, Hrvatskoj, Mozambiku i SAD-u.

Pacho Velez je diplomirao na Harvardu. Režirao je dva dugometražna dokumentarca: 'Occupation' (2002) i 'Orphans of Mathare' (2003). Filmovi su mu osvojili nekoliko nagrada, uključujući nagradu Rosa Luxembourg na New England Film and Video Festivalu (2003) te nagradu za najbolji dokumentarni film na Ivy Film Festivalu (2003. i 2004. godine).

The documentary film 'Bastards of Utopia', based on 18 months of filming, follows the fieldwork of anthropologist Maple Razsa with anarchist-punks in Zagreb, Croatia. The film focuses on three leading activists who organize political protests against capitalism and nationalism throughout the former Yugoslavia. The three belong to the 'Black Bloc,' the faction of the anarchist community responsible for the most confrontational episodes at 'anti-globalization' protests. They document how—for these three activists—their participation in radical protest is only part of a continuum of political action manifest in their everyday lives: not-for-profit cultural production, do-it-yourself media and post-consumption lifestyles.

***Maple Razsa** is an anthropologist and documentary filmmaker. He teaches on human rights, social movements, political documentary, and postsocialism at Colby College. He has shot and directed films in Slovenia, Croatia, Mozambique and the U.S.*

***Pacho Velez** is a graduate of Harvard University. He has directed two full-length documentaries: 'Occupation' (2002), and 'Orphans of Mathare' (2003). His films have won several prizes, including the Rosa Luxembourg Award at the New England Film and Video Festival (2003) and the Best Documentary Award at the Ivy Film Festival (2003 and 2004).*



Dugo putovanje kroz istoriju, historiju i povijest

The Long Road Through Balkan History

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

režija / directed by
Željko Mirković
scenarij / screenplay by
Dušan Gajić, Željko Mirković
fotografija / cinematography by
Miodrag Trajković
montaža / edited by
Pavle Žikić
glazba / music
Vlada Divljan
producent / producer
Dušan Gajić
produkcija / produced by
SEETV

Skoro 20 godina nakon raspada Jugoslavije, dva književnika, Hrvat i Srbin, putuju Yugom - tim simbolom zajedničke prošlosti - od jednog do drugog kraja ceste nekad poznate pod nazivom Autoput bratstva i jedinstva. To je putovanje kroz prošlost, sadašnjost i budućnost - od Slovenije do Makedonije preko Hrvatske, Bosne i Srbije. Naša dva putnika traže svoju zajedničku prošlost, ustanovljuju kako ih je povijest razdvojila, pitaju se kamo ih sadašnjost vodi - i pritom se dobro zabavljaju. Dok Yugo izbjegava kamione, brze automobile i beskrajne kolone na graničnim prijelazima, Miljenko i Marko zajedljivo promatraju stanje na Balkanu. Pjevaju omiljene nostalgične jugoslavenske hitove, komentiraju radijske vijesti i, najbitnije od svega, zaustavljaju se kako bi razgovarali s onima koji im mogu reći kako su dospjeli u ovu situaciju... i kamo će ih autoput povijesti odvesti.

Željko Mirković je nagrađivani filmski i televizijski redatelj, scenarist i producent. Autor je dokumentarnih filmova: 'Od Niša do Srbije: sad ili nikad' (2000), 'Moj svet' (2002), 'Muharem, muzika oči života' (2005), '21. sekunda' (2008).

Almost 20 years since the collapse of the old Yugoslavia, two writers, a Croat and a Serb share the driving in a Yugo, the ultimate symbol of their common past, and drive it from one end to the other of the road once known as the 'Highway of Brotherhood and Unity'. It is a journey through the past, present and future... from Slovenia to Macedonia, via Croatia, Bosnia and Serbia. Our two drivers aim to look at their common past, find out how history has set them apart, ask where the present is leading them - and have a lot of fun while they are about it. As the Yugo dodges lorries, fast cars and queues at endless border controls Miljenko and Marko take a wry look at the state of the Balkans. They sing along to nostalgic Yugoslav favorites, comment on the radio news and above all stop to take to ask those who can tell them how they got there... and where the highway of history is taking them next.

Željko Mirković is awarded film and TV director, scriptwriter and producer. Documentary filmography: 'From Nis to Serbia: It's Now or Never' (2000), 'My World' (2002), 'Muharem Music the Eyes of Life' (2005), 'Kosovo Diary' (2008), 'The 21st Second' (2008).

Ja, psihopat

I, Psychopath

Australija / Australia
2009, 83', boja, color, video

režija / directed by

Ian Walker

scenarij / screenplay by

Ian Walker

fotografija / cinematography by

Simon Smith

montaža / edited by

James Bradley

glazba / music

Felicity Fox

producent / producer

Sally Regan, Dep Szapiro

produkcija / produced by

Fibro Majestic Films



Psihopati... šarmiraju vas, izmanipuliraju, a zatim vam unište život. No nemaju svi pištolje ili noževe. U ovom izuzetnom dokumentarcu osumnjičeni psihopat Sam Vaknin u potrazi je za svojom dijagnozom: je li rođen bez savjesti? 'Snimanje filma o psihopatu' - kaže redatelj Ian Walker - 'je kao bockanje zmije štapićem'. Autor i ne znajući postaje klasičnom žrtvom. U društvu Vakninove žene Lidije, koja mu je ostala lojalna usprkos dugogodišnjim patnjama, njih troje kreću na dijagnostički obilazak najpoznatijih svjetskih stručnjaka za psihopatiju. Vaknin i njegova žena podvrgavaju se niz psiholoških testova i neuroloških pokusa. On je prvi civil na svijetu koji je dobrovoljno potražio pomoć za svoju psihopatiju. Bivši osuđenik za korporativni kriminal pokazuje se 'boljim' psihopatom nego što je itko mogao zamisliti. Na kraju puta Walker je skoro radije spreman prekinuti rad na filmu nego provesti još jedan dan sa svojim subjektom.

Ian Walker je magistrirao filmsku i televizijsku režiju dokumentarnog filma na australskoj Školi za film i televiziju. Njegov završni rad, film 'The Naked Lady Vanishes', osvojio je nekoliko domaćih i međunarodnih nagrada i prikazivan je na ABC TV-u 2000. godine, izazvavši znatne kontroverzije i pohvale kritičara. Prije televizijske karijere Ian je mnogo godina radio kao čitač vijesti na ABC-ovoj omladinskoj postaji Triple J i kao dokumentarist, novinar i producent na postaji ABC Radio National.

Psychopaths... they'll charm you, manipulate you, then ruin your life. But, not all of them with a gun or a knife. In this extraordinary documentary, suspected psychopath Sam Vaknin goes in search of a diagnosis... was he born without a conscience? 'Making a movie with a psychopath,' declares 'I, Psychopath's' director Ian Walker, 'is a little like poking a snake with a stick.' Unwittingly, the film-maker becomes a textbook victim. Joined by Vaknin's long-suffering but ever-loyal wife Lidija, the threesome embark on a diagnostic road trip to the world's top experts in psychopathy in which Vaknin (and his wife) undergo a battery of rigorous psychological tests and neuroscientific experiments. He is the world's first civilian to willingly seek a diagnosis for psychopathy. The former corporate criminal turns out to be a way better psychopath than any of them imagined. By the end, Walker almost calls it quits on his own film rather than spend another day with its main subject.

Ian Walker has a Master of Arts in Film & Television (Documentary) from the Australian Film & Television School. His AFTRS graduation film 'The Naked Lady Vanishes' won several local and international awards and was broadcast on ABC-TV in 2000 to considerable controversy and critical acclaim. Before his TV career, Ian worked for many years as a newsreader on the ABC's youth station Triple J and as a documentary-maker, journalist and producer for various programs on ABC Radio National.



Kleveta

Defamation

Austrija, Danska, Izrael, SAD /
Austria, Denmark, Israel, USA
93', boja, color, 35 mm

režija / directed by

Yoav Shamir

scenarij / screenplay by

Yoav Shamir

fotografija / cinematography by

Yoav Shamir

montaža / edited by

Morten Højbjerg

glazba / music

Mischa Krausz

produkcija / producer

Karoline Leth, Sandra Itkoff,

Philippa Kowarsky, Knut

produkcija / produced by

SF - Film Production, Reveal

Productions Inc., Cinephil,

Knut.Ogris.Films

nagrade / awards:

Asia Pacific, Screen Award
Rencontres internationales du
documentaire, Camera at the
Ready Award; CPH:DOX, Posebna
priznanje / Special Mention
Festival Popoli / Najbolji doku-
mentarni film / Best Documen-
tary;
DMZ Korean International Docu-
mentary Festival, Grand Prix
London Film Festival, Nagrada
Grierson za najbolji dokumentar-
ni film / Grierson Award for Best
Documentary; Warsaw Film Fes-
tival, Nagrada publike / Audi-
ence Award; Dokufest, Posebno
priznanje / Special Mention;
Documenta Madrid, Nagrada
publike / Audience Award
Tribeca Film Festival, Poseb-
no priznanje žirija / Special Jury
Mention

U filmu 'Kleveta' redatelj Yoav Shamir pokušava razotkriti antisemitizam kao pitanje identiteta. Radi li se o realnoj prijetnji koja bi svaki čas mogla prerasti u drugi holokaust? Ili je riječ o taktici strašenja koju koriste desničarski cionisti kako bi diskreditirali svoje kritičare? Većina mišljenja nalazi se negdje u sivoj zoni između vrlo različitih krajnosti. Jedan od krajeva tog spektra predstavlja Abraham Foxman, vođa Lige za borbu protiv kleveta i gorljivi zagovornik teorije da je antisemitizam sveprisutan i da je zbog toga potrebna stalna budnost i oprez. Na suprotnoj strani u toj raspravi nalazi se Norman Finkelstein, kontroverzni pisac i profesor čiji su roditelji preživjeli holokaust. On tvrdi da Izrael širi propagandu o postojanju velike teorije zavjere kako bi diskreditirao kritičare politike koju ta država provodi. Obojica imaju trenutke vizionarske jasnoće i rastrojenih lutanja pred Shamirovom nepristranom kamerom, a to su samo dva glasa u kakofoniji globalne rasprave.

Yoav Shamir je rođen 1970. u Tel Avivu. Magistrirao je film na Sveučilištu Tel Aviv. Režirao je i snimio dokumentarne filmove: 'Marta and Luis', 'Checkpoint' (osvojio više od 20 nagrada, prikazan na preko 120 međunarodnih festivala), '5 Days' i 'Flipping Out' (takoder nagrađivani filmovi).

In 'Defamation,' director Yoav Shamir sets out to discover the realities of anti-Semitism as an identity issue. Is it an extant threat continually on the verge of coalescing into a second Holocaust? Or is it a scare tactic used by right-wing Zionists to discredit their critics? Most opinions fall in the gray area between two vastly different poles. Representing one end of the spectrum is Abraham Foxman, head of the Anti-Defamation League and ardent advocate of the theory that anti-Semitism is ubiquitous and requires constant vigilance to be kept in check. His fail in the debate is Norman Finkelstein, a controversial author, professor, and son of Holocaust survivors, who asserts a vast conspiracy orchestrated by Israel itself to undermine critics of its policy. Through Shamir's evenhanded lens, both men have moments of visionary clarity as well as unhinged ramblings. And they are only two voices in a cacophonous global debate.

Yoav Shamir, born 1970 in Tel Aviv, earned an MFA in film from Tel Aviv University. His films as director and cinematographer include the documentaries 'Marta and Luis,' 'Checkpoint,' which received more than 20 awards and screened in more than 120 international film festivals, and the award winning films '5 Days' and 'Flipping Out.'

Krvavi ponedjeljci i pite od jagoda

Bloody Mondays and Strawberry Pies

Nizozemska / The Netherlands
2008, 87', boja, color, video

režija / directed by

Coco Schrijber

scenarij / screenplay by

Coco Schrijber

fotografija / cinematography by

Martijn van Broekhuizen

montaža / edited by

Gys Zevenbergen

glazba / music

Marc Lizier

producent / producer

Harmen Jalvingh,

JB Macrander

produkcija / produced by

Bonanza Films

nagrade / awards:

Netherlands Film Festival,

Utrecht 2008, Golden Calf Award

Dokufest, Nagrada publike /

Audience Award; Monterrey

International Film Festival,

Najbolji dokumentarni film,

Najbolja montaža / Best

Documentary, Best Editing



Ljepota, ljubav, rad... ponekad se zbog toga jednostavno ne isplati ustati iz kreveta. Film 'Krvavi ponedjeljci i pita od jagoda' ispituje ulogu dosade u ljudskom životu prikazujući život 32-godišnjeg brokera s Wall Streeta koji svake godine zaradi milijune, pustinjskog nomada koji po cijele dane ne radi ništa, posljednje žive špijunke iz Drugog svjetskog rata, slikara koji već 42 godine slika vrijeme te Brende Spencer, srednjoškolke koja je sa 16 godina ubila dvoje i ranila 11-ero ljudi zato što 'ne voli ponedjeljak'. Glumac John Malkovich posuđuje svoj glas dosadi koja se krije u čovjeku. Fascinirajući ton njegova glasa ulazi vam pod kožu dok se pita: 'Koliko ljudi poput mene ima na svijetu?' Odgovori se nalaze baš tu, u tihoj Sahari vašega uma.

Coco Schrijber (1961) studirala je audiovizualne umjetnosti na Umjetničkoj akademiji Rietveld. Autorica je nekoliko filmova, od kojih su mnogi nagrađivani. Njezin prvi film 'In Motion' (1994) govori o njujorškom taksistu. Nakon toga je snimila dječji dokumentarac 'Not Big Enough' (1997). Njezin prvi cjelovečernji dokumentarac je 'First Kill' (2001), film o ljudskom porivu za ubijanjem. Film je osvojio Nagradu medija na Nizozemskom filmskom festivalu. 'Wonderful World' (2005) prikazan je na mnogim međunarodnim festivalima, a osvojio je nagrade u Španjolskoj, Belgiji, Sjedinjenim Državama i Škotskoj. 'Krvavi ponedjeljci i pita od jagoda' njezin je drugi cjelovečernji dokumentarac.

Beauty, love, work... sometimes it just isn't worth getting out of bed for. 'Bloody Mondays & Strawberry Pies' examines the role of boredom in the human condition by showing the lives of a 32-year-old Wall Street stockbroker who makes millions a year, a desert nomad who does nothing all day, the last living female spy from World War II, a painter who has been painting Time for the last 42 years, and the first school shooter in history: Brenda Spencer who, at the age of 16 shot eleven people because: 'I don't like Mondays'. The actor John Malkovich gives voice to the inner bored human being. His fascinating timbre crawls under your skin and wonders: 'How many people in the world are like me?' The answers are right there in the silent Sahara of your mind.

Coco Schrijber (1961) studied at the Rietveld Arts Academy, majoring Audio-visual. She made several films, of which many have been awarded: her debut 'In Motion' (1994), about a New York cabdriver and the childrens' documentary 'Not Big Enough' (1997). Her first full length documentary 'First Kill' (2001), about one's desire to kill, has won the Press Award at The Dutch Film Festival. Her film 'Wonderful World' (2005) was selected for many international festivals and awarded with prizes in Spain, Belgium, the United States and Scotland. 'Bloody Mondays & Strawberry Pies' is her second full length documentary.

Happy Dox

Kao protuteža 'ozbiljnim' filmovima iz programa Stanje stvari i Kontroverzni dox već drugu godinu za redom program Happy dox zabavlja zagrebačku publiku željnu veselih dokumentaraca.

Među petnaestak naslova ove godine u ponudi se našlo par duhovitih redateljskih pokušaja rješavanja obiteljskih problema - od nelikvidnosti do 'sunećenja' na njujorški način, nekoliko internacionalnih čudaka posvećenih brizi za životinje, kratki predizborni dox, jedan stvarni doktor Baltazar i drugi.

Stvarni profesor Baltazar postoji, živi u Japanu, ima osamdeset godina i planira doživjeti 144 godinu. U 'Izumu doktora Nakamatsa' pratimo vrlo karizmatičnog izumitelja koji je godinama prije IBM-a izumio floppy disketu i koji drži svjetski rekord u broju izuma - ima uknjiženih 3.300 patenata u odnosu na Edisonovih tisuću. Izumio je brojne korisne stvari poput čaja koji stimulira mozak, taksi-bicikla na vodu i motora koji pokreću svjetlosni fotoni. Gospodin Nakamats u Japanu uživa velik ugled, a više od njegovih izuma u filmu veseli njegova dječja razigranost, životna filozofija i sitna svakodnevna lukavstva kao što je odabir fotoaparata pomoću osjetila njuha.

Osebujan je i Lubos, kojim se bavi slovački dokumentarac 'Arsy Versy'. Taj strastveni proučavatelj i klasifikator šišmiša živi s majkom i davno je odlučio da mu je društvo krilatih stvorenja draže od ljudskog.

Krilata bića draga su i Australcu Randallu Woodu, protagonistu dokumentarnog pobjednika festivala u Sydneyu 2008. Wood je čovjek s misijom - svakodnevna ga je briga o kokošima izvukla iz teške depresije, pa je odlučio posvetiti život spašavanju rijetkih ptičjih vrsta.

Gledat ćemo i dva zanimljiva pokušaja redatelja-sinova da razriješe probleme svojih očeva. Prvi je izraelski 'Najgora tvrtka na svijetu' Regeva Contesa koji dokumentira šarmantnu svakodnevnicu u propadajućem osiguravajućem društvu svoga oca. Tri simpatična pročelava zaposlenika na čelu s redateljevim ocem, naime, najveći dio radnog vremena posvećuju zanimljivim razgovorima ili ugađajući si čokoladica-ma, zbog čega im posao pati.

U višestruko nagrađivanom danskom dokumentarcu 'Rame uz rame' redatelj Christian Sønderby Jepsen dokumentira žestoku zavadu svog oca i susjeda koji se mrze unatoč tome što godinama nisu izmijenili niti jednu riječ.

Od konstantne linije neozbiljnosti u programu Happy dox donekle se udaljava film iz ciklusa 'Nabrijani gradovi' - 'Mumbai prekinuto' koji bilježi muku troje urbanista s rastom svog grada i film 'Napola privatno' nagrađen nagradom za najbolji njujorški dokumentarac na festivalu Tribeca 2009. U njemu se redateljica Danae Elon, porijeklom iz obitelji sekularnih židova i njen zaručnik, tradicionalni Židov, razilaze oko pitanja obrezivanja nerođenog sina, pa kreću u duhovitu istragu kako bi vidjeli što rade drugi.

Petra Hofbauer

To offset the 'serious' films from *State of Things* and *Controversial Dox* programs, *Happy Dox* is also showing merry documentaries for the second year in a row.

This year's fifteen films include a few witty directors' attempts to deal with family problems – from insolvency to 'circumcision' New York style; among them are a couple of international weirdoes dedicated to helping animals, a short election dox, one real Doctor Balthazar (a character from Croatian cartoons) and others.

The real Professor Balthazar does exist – he lives in Japan, is 80 years old and plans to live to be 144. In the *'Invention of Dr. Nakamats'* we follow a charismatic inventor who came up with the floppy disk years before IBM and who holds the world record in the number of inventions – he has 3,300 registered patents, compared to Edison's one thousand. He invented numerous useful things such as tea that stimulates brain, taxi-bicycle running on water and engine powered by photons. Mr. Nakamats is a very respected person in Japan and his childish joyfulness, his life philosophy and his small daily slyness like choosing a still camera by sniffing it are even more appealing than his inventions.

Another peculiar character is Lubos, the protagonist of Slovakian documentary *'Arsy Versy'*. This passionate student of bats lives with his mother and has realized long ago that he prefers the company of winged mammals much more than company of humans.

Randall Wood, the Australian protagonist of the winner of Sydney Film Festival 2008 also loves winged creatures. He is a man with a mission – daily tending to his chicken took him out of depression so he decided to dedicate his life to preservation of rare bird species.

We will also see two interesting attempts of directors to work out the problems of their real-life fathers. The first one is Regev Contes's *'The Worst Company in the World'*, recording the charming daily humdrum of his father's failing insurance company. Three nice, balding employees, including the director's father, spend most of their working hours in interesting discussions and eating chocolates, thus neglecting the work.

In his awarded documentary *'Side by Side'*, Danish director Christian Sønderby Jepsen documents the bitter feud between his father and his neighbor, who hate each other although they have not said a word to each other for years.

A concession to seriousness in *Happy Dox* is the film from the *'Cities of Speed'* cycle – *'Mumbai Disconnected'*, which records the problems in the development of their city that three town planners are facing, and the film *'Partly Private'* awarded as *Best New York Documentary on Tribeca 2009*. In this film, director Danae Elon, who comes from a family of secular Jews, and her fiancé, a traditional Jew, disagree over the issue of the circumcision of their son, setting out on a witty investigation to find out what others are doing.

Petra Hofbauer

Arsy-Versy

Slovačka / Slovakia
2009, 24', boja, color, video

režija / directed by

Miro Remo

fotografija / cinematography by

Jaro Vako

montaža / edited by

Marek Kralovsky

glazba / music

Richard Strauss

producent / producer

Barbara Hessová

produkcija / produced by

**The Academy of Music and
Dramatic Arts (FTF VSMU)**

nagrade / awards:

28th Uppsala International Short

Film Festival, Posebna nagrada

žirija / Special Prize of the Jury

12th The Jihlava International

Documentary Film Festival,

Posebna nagrada žirija / Special

Prize of the Jury; ACKO - 12th

Festival of Slovak Students

Films, Posebna nagrada žirija /

Special Prize of the Jury

16th Sheffield Documentary

Festival, The Wallflower Press

Student Doc Award

New York International

Independent Film and Video

Festival, Najbolji strani

dokumentarni film o prirodi /

Best International Nature

Documentary



Lubos odlučuje živjeti u skladu s prirodom, daleko od civilizacije prepune banalnosti i licemjerstva, u svijetu u kojem žive samo leptiri. 'Arsy-Versy' je domišljat i zabavan portret majke i sina koji su preokrenuli svijet naglavačke.

Miro Remo je rođen 1983. godine. Studira dokumentarni film u Slovačkoj. Svoje filmove je prikazivao na mnogim domaćim i međunarodnim festivalima. Filmografija: 'Otík Bird' (2005), 'Jano' (2005), 'Irena' (2005), 'Cold Joint' (2007), 'Arsy-Versy' (2009).

Deciding to escape the world of people, so full of hypocrisy and banality, Lubos elects to live in harmony with nature, choosing to fly away into a world where only butterflies live. But his mother can not quite see his point of view yet. 'Arsy-Versy' is an inventive and hilarious portrait of a mother and her son who conquered the world upside down.

Miro Remo is born 1983. He is studying Documentary Film in Slovakia. His films have been presented at many domestic and international Festivals. Filmography: 'Otík Bird' (2005), 'Jano' (2005), 'Irena' (2005), 'Cold Joint' (2007), 'Arsy-Versy' (2009).



Dobro jutro, Lenjine!

Good Morning,
Lenin!

Poljska / Poland

2009, 50', boja, color, video

režija / directed by

Konrad Szolajski

scenarij / screenplay by

Konrad Szolajski

fotografija / cinematography by

Michał Slusarczyk

montaža / edited by

Jerzy Zawadzki

producent / producer

Konrad Szolajski

produkcija / produced by

ZK Studio

Priča o britanskim turistima koji žele doživjeti 'iskustvo komunističkog poljskog seljaka', pa tako muzu krave, jedu krumpire i prepuštaju se uživanju u votki. No to nije samo ljetni kamp za učenje preživljavanja, to je gorka lekcija o usponu i padu 'crvenih ideja' u suvremenoj europskoj povijesti.

Konrad Szolajski je rođen 1956. u Varšavi. Diplomirao je poljsku filologiju na Sveučilištu u Varšavi (1979) i filmsku režiju na Katedri za radio i televiziju Sveučilišta Silesia u Katowicama (1985), a nakon toga je studirao na Nacionalnom fakultetu za film u Beaconsfieldu kao stipendist British Councila. Snimio je više igranih filmova i dokumentaraca, između ostalih 'She Kick-boxer' (1997), 'Sex Teacher' (1998), 'She - MP' (2002), 'Alwernia' (2004), 'Funeral People' (2004), 'The Fat to Bed, the Slim to the Ball' (2006) i 'Entrappers' (2007).

*A story about British tourists who want to have a Communist Polish Peasant Worker Experience. They milk cows, eat potatoes and are gratified by Vodka. But this isn't just a survival holiday camp, it is a bitter lesson in rise and fall of 'red ideas' in contemporary European history. **Konrad Szolajski** is born in 1956, Warsaw. He earned his degree in Polish Philology from Warsaw University (1979) and in Film Directing from the Radio and Television Department of the Silesia University in Katowice (1985). He went to study at the National Film School in Beaconsfield on a British Council Scholarship. He has made a number of fiction films as well as documentaries, which include 'She Kick-boxer' (1997), 'Sex Teacher' (1998), 'She - MP' (2002), 'Alwernia' (2004), 'Funeral People' (2004), 'The Fat to Bed, the Slim to the Ball' (2006) and 'Entrappers' (2007).*

Gdje se suncu ne žuri

Where the Sun
doesn't Rush

Tam, gdzie słońce się nie spieszy

Poljska / Poland
2009, 18', boja, color, video

režija / directed by

Matej Bobrik

scenarij / screenplay by

Matej Bobrik

fotografija / cinematography by

Artur Sienicki

montaža / edited by

Barbara Snarska

produkcija / produced by

National Film School in Lodz

nagrade / awards:

49th Krakow Film Festival, Special

Mention / Posebno priznanje



Autor ove crnohumorne studije je student filmske škole u Łódžu. To je dokumentarni portret jednog slovačkog sela - umirućeg svijeta koji oživljuju jedino sprovodi.

Matej Bobrik je rođen 1982. godine u Pragu. Od 2006. studira filmsku režiju na Fakultetu za film u Łódžu. Filmografija: 'She Said She Loves Me' (2007), 'Akwarium' (2008) i 'Gdje se suncu ne žuri' (2009).

This study, full of black humor, was made by a Lodz Film School student and presents a documentary portrait of a Slovak village - a dying world revived largely by funerals.

Matej Bobrik is born in 1982 in Prague. Since 2006 he has been studying Film Directing at the Film School in Lodz. His films include 'She Said She Loves Me' (2007), 'Akwarium' (2008) and 'Where the Sun Doesn't Rush' (2009).



Grljenje s političarima

Cuddling with Politicians

Schmusen mit Politikern

Njemačka / Germany
2008, 5', boja, color, video

režija / directed by

3Roosen

scenarij / screenplay by

3Roosen

fotografija / cinematography by

Ulrich Goetz,

3Roosen

montaža / edited by

3Roosen

producent / producer

3Roosen

produkcija / produced by

3Roosen

Kombinacija igranog i dokumentarnog filma: na pragu je predizborna kampanja i političari se predstavljaju na javnim mjestima. Golemi plakati s golemim glavama političara prikazuju ih kao bogove ili junake. Sve se to čini nestvarno, pa se birači odlučuju reagirati.

3Roosen je rođen 1969. u Njemačkoj. Bavi se crtanjem, slikanjem, pjevanjem, fotografijom i filmskom režijom.

*A mix of fiction and documentation: The next election campaign is coming up. Politicians represent themselves in public places. Oversized posters with oversized politician heads make advertising for themselves like advertising for gods or heroes. It seemed to be unreal and the voters react - they cuddle with them. **3Roosen** is born in 1969, Germany. He is drawer, painter, singer, photographer and film director.*

Izum doktora Nakamatsa

The Invention of dr. Nakamats

Opfindelsen af Dr. Nakamats

Danska / Denmark
2009, 57', boja, color, video

režija / directed by

Kaspar Astrup Schröder

fotografija / cinematography by

Kaspar Astrup Schröder

montaža / edited by

Adam Nielsen

producer / producer

Mette Heide

produkcija / produced by

Plus Pictures



Osamdesetogodišnji japanski izumitelj dr. Nakamats osmislio je korisne naprave poput prve diskete (godinama prije IBM-a), čaj koji stimulira mozak, taksibicikl na vodu i motor koji pokreću svjetlosni fotoni. Zapravo, on drži svjetski rekord u broju izuma, i s više od 3.300 patenata znatno je ispred Edisonovih tisuću. Dr. Nakamats uživa gotovo kraljevsko poštovanje u Japanu - gdje ima vlastiti klub obožavatelja - i među siromašnim poduzetnicima, koji ga nehotice vrijeđaju nečim tako banalnim kao što je novac. No tko je on, taj tajanstveni genijalac iz Tokija? I otkud potječe njegov nezaustavljivi poriv da donese nove stvari na svijet? Publika mora naći vlastiti odgovor, ali dovoljno je tragova u ovome filmu. Neki se čak pomalo i naljute gledajući tog tvrdoglavog genija prije nego što se skoro utopi. No divljenje prema njemu je shvatljivo, i svi se nadamo da će biti u stanju održati svoje javno obećanje da će doživjeti 144. rođendan.

Kaspar Astrup Schröder, samouki vizualni umjetnik i dizajner, rođen je 1979. u Danskoj. Osnovao je tvrtku Kaspar 2004. godine. Iako živi u Kopenhagenu, često radi u Aziji. Izlagao je vizualne radove i objavljivao glazbu u cijelom svijetu. Njegov dokumentarni film 'City Surfers' (2007) osvojio je nagradu za najbolji danski film i nagradu Filmic Award na Njemačkom filmskom festivalu.

The 80-year-old Japanese inventor Dr. Nakamats is the brain behind such useful devices as the very first floppy disk (years ahead of IBM), brain-stimulating tea, the water-powered bike taxi and a motor that is run by light photons. In fact, he holds the world record in inventions, and with over 3,300 patents he's well ahead of Edison's thousand. Dr. Nakamats enjoys an almost royal level of respect in Japan, where he has his own fan club - and among the poor businessmen, who almost unwillingly end up insulting him with something as prosaic as money. But who is he, this mysterious mastermind from Tokyo? And where does his unstoppable drive to bring new things to the world come from? The audience has to come up with its own answer, but there are definitely enough clues to be gleaned from this film. One even becomes a bit mad as one watches the headstrong genius, who gets his best ideas in the seconds before he's about to drown. But one can understand the admiration for this man, and shares the hope that he can keep his public promise to live until he's 144 years old.

Kaspar Astrup Schröder is born 1979, Denmark. Self-taught visual artist and designer. Founded the company Kaspar in 2004. Though based in Copenhagen, he often works in Asia. Has exhibited visual work and released music all over the world. His documentary film 'City Surfers' (2007) won Best Danish Film and Filmic Award at the DAFF Festival.



Nabrijani gradovi, Mumbai – prekinuto

Cities on Speed -
Mumbai
Disconnected

Danska / Denmark
58', boja, color, video

Mumbai danas kao na steroidima izrasta u jedan od najvećih megalopolisa svijeta. No to se događa na uskom poluotoku s infrastrukturom na rubu kolapsa. Svakog dana 10, 12 ljudi pogine jer ispadnu iz krcatog gradskog vlaka. Na cestama su neprekidne prometne gužve i zastoji. Da sve bude još gore, upravo se na tržištu pojavio Nano, novi popularni i jeftini indijski automobil. U tri isprepletene ljudske priče upoznajemo troje ljudi na prvoj liniji infrastrukturne bitke u Mumbaiju. Jedno je sigurno: nije lako baviti se urbanističkim planiranjem u najvećoj demokraciji svijeta.

Camilla Nielsson je rođena u Danskoj 1970. Diplomirala je kulturu i medije na Njujorškom sveučilištu (NYU), a magistrirala je vizualnu antropologiju. Njezin film 'The Children of Darfur' (2006) osvojio je mnoge međunarodne nagrade.

Frederik Jacobi je rođen u Danskoj 1974. Studirao je kameru. Snimio je film 'Ghosts of Cite Soleil' (2006) koji je osvojio nagradu DGA, zatim 'Afghan Muscles' (2007), proglašen najboljim dokumentarcem na AFI i američki film 'Death in Love' (2008), prikazan na Sundanceu. Režirao je kratki film 'The Sound of Plants Fighting for Life' u kojem igra glavnu ulogu. Kao scenarist debitirao je s filmovima 'The Expatriate' Jørgena Letha i 'Nabrijani gradovi, Mumbai – prekinuto' (2009, zajedno s Camillom Nielssen).

Like a city on steroids, Mumbai is rapidly becoming one of the world's biggest megacities. But it's all happening on a narrow peninsula with an infrastructure on the verge of complete collapse. Every day, 10-12 people die from falling off the overcrowded public trains. On the roads, cars come to a stand-still in serial traffic jams. To make matters worse, the Nano, India's new popular and affordable mini car, has just been launched. Through three interwoven human stories, we meet the people at the frontline of Mumbai's infrastructural battle. One thing is certain: urban planning is not easy in the world's largest democracy.

Camilla Nielsson is born 1970, Denmark. Got her MA in visual anthropology and Certificate in Culture and Media from New York University (NYU). Her film 'The Children of Darfur' (2006) won many international awards.

Frederik Jacobi is born 1974, Denmark. Trained as a cinematographer. Shot the film 'Ghosts of Cite Soleil' (2006), recipient of the DGA Award, 'Afghan Muscles' (2007), which won Best Documentary at AFI, the US film 'Death in Love' (2008), selected for Sundance. As director, he shot short film 'The Sound of Plants Fighting for Life', with himself as lead actor. Debuted as screenplay writer with the feature film 'The Expatriate' by Jørgen Leth and 'Cities on Speed - Mumbai Disconnected' (2009, co-directed with Camilla Nielsson).

režija / directed by
Camilla Nielsson,
Frederik Jacobi
fotografija / cinematography by
Frederik Jacobi,
Camilla Nielsson
montaža / edited by
Niels Pagh Andersen
producent / producer
Henrik Veileborg,
Jesper Jack,
Anna-Maria Kantarius
produkcija / produced by
Upfront Films

Najgora tvrtka na svijetu

The Worst Company in the World

Hachevra Hachi Gruaa Baolam

Izrael / Israel
2009, 50', boja, color, video

režija / directed by

Regev Contes

scenarij / screenplay by

Regev Contes

fotografija / cinematography by

Itai Raziel, Regev Contes,

Benji Cohen

montaža / edited by

Arik Lahav - Leibovich

glazba / music

Uri Ofir

producent / producer

Eilon Ratzovsky, Yossi Uzrad,

Guy Jacoel, Noa Lifshitz

produkcija / produced by

July August Productions

nagrade / awards:

DocAviv, Nagrada Yaffo za mlade

i obećavajuće filmske autore /

Yaffo Award for a Young &

Promising Filmmaker



Tri razvedena sredovječna muškarca rade zajedno u malom neuspješnom osiguravajućem društvu smještenom u unajmljenom stanu glavnog direktora. Film počinje 31. prosinca, zadnji dan u godini, koji je ujedno i najstresniji za svako osiguravajuće društvo. Iako vrlo inteligentni, dobro obrazovani i s jakim smislom za humor, njih trojica (na čelu s direktorovim ocem) nemaju pojma o vođenju posla. Tvrtka gubi mnogo novca i stalno je na rubu stečaja. 'Najgore poduzeće na svijetu' je film koji s ljubavlju i humorom prikazuje pokušaj redatelja Regeva Contesa da se pridruži tom šarolikom društvu na početku recesije i spasi propadajuću tvrtku svoga oca.

Regev Contes, redatelj i scenarist diplomirao je na Umjetničkoj akademiji Belazel u Jeruzalemu. Njegov prvi kratki film 'Chapter 10.953' osvojio je prvu nagradu na izraelskom festivalu kratkog filma First Channel, a ušao je i u finale Međunarodnog filmskog festivala u Jeruzalemu. Contes radi i filmove u sklopu projekta Moments za jeruzalemski festival: 'Wanted' (Moments 2004), 'The Souvenir Shop' (Moments 2005).

Three divorced middle aged men with glasses work together in a small, failing insurance agency located in the rented apartment of the manager. The film begins on December 31, the last day of the year - and the most stressful one for an insurance company. Although highly intelligent, holding a strong sense of humor, and well educated, the threesome (led by the father of the director himself) have absolutely no idea about running a business. Their company is losing a good deal of money and is continually on the verge of bankruptcy. 'The Worst Company in the World' affectionately and humorously stages the film director Regev Contes in his attempts to join this motley crew at the onset of the recession, and save his father's collapsing firm.

Regev Contes, director and writer, graduate Bezalel Academy of Art, Jerusalem. His first short film 'Chapter 10,953' won the First Prize at the Israeli First Channel Short Films Festival and was also a finalist at the Jerusalem International Film Festival. Contes also makes films for The Moments Project for Jerusalem International Film Festival - 'Wanted' (Moments 2004), 'The Souvenir Shop' (Moments 2005).



Napola privatno

Partly Private

Kanada / Canada
2009, 18', boja, color, video

režija / directed by

Danae Elon

fotografija / cinematography by

Andrew T. Dunn

montaža / edited by

M. Watanabe Milmore

glazba / music

David Buchbinder

producent / producer

Paul Cadieux

produkcija / produced by

Megafun

nagrada / awards:

Tribeca International Film

Festival 2009, Najbolji njujorški

dokumentarac / Best New York

Documentary

Film daje izrazito osoban, ironičan i duhovit pogled na apsurdni ritual obrezivanja muškaraca. Danae Elon dokumentira vlastitu trudnoću te neočekivane dileme i argumente s kojima se suočava u razgovoru sa svojim partnerom i ocem njihova nerođenog djeteta Philipom Touitouom. Što bi trebali uraditi s penisom svoga sinčića? Odlučna i opsjednuta Danae kreće na potragu po svijetu kako bi saznala sve što se saznati može o tome 'što rade drugi ljudi'. Istražuje uzduž i poprijeko i na zabavan način prikazuje nedostatke bića zvanog čovjek. Tijekom cijeloga procesa otkrivamo nešto i o obitelji, o odnosima i krajnjim preispitivanjima.

Danae Elon je nagrađivana producentica i redateljica. Nakon što je diplomirala na Sveučilištu New York, producirala je i režirala 'Never Again Forever', kontroverzni dokumentarac o Židovskoj obrambenoj ligi. Njezin prvi dugometražni dokumentarni film 'Another Road Home' hvaljen je kao jedan od najboljih filmova ikada snimljenih o izraelsko-palestinskom sukobu. 'Napola privatno' je njezin drugi dugometražni dokumentarni film. Osvojila je brojne nagrade na Jeruzalemskom filmskom festivalu, Međunarodnom filmskom festivalu u Varšavi, Filmskom festivalu Tursak, nagradu Golden Spire na Međunarodnom filmskom festivalu u San Franciscu i brojne druge.

This is an intensely personal, ironic, witty look at the absurd ritual of male circumcision. Danae Elon documents her own pregnancy and the un-expected dilemmas and arguments she encounters with her partner and father of her unborn child Philip Touitou. What should they do to their baby boy's penis? Determined and obsessed Danae sets out on a worldly quest to find out all she can about what 'other people do'. The exploration leaves no rock unturned and exposes in an amusing way the flaws of simply being human. Through out the process we discover something about family, relationships and going to the edge of question.

Danae Elon is an award winning producer and director. After graduating from NYU she produced and directed 'Never Again Forever' a controversial documentary on the Jewish Defense League. Her first feature documentary 'Another Road Home' was praised as one of the best films ever made about the Israeli-Palestinian conflict. 'Partly Private' is her second feature documentary film. She has won numerous awards for her work. These include prizes from the Jerusalem Film Festival, Warsaw International Film Festival, Tursak Film Festival, a Golden Spire Award at the San Francisco International Film Festival and others.

Odavde do Tralala

From Here
to Tralala

Hrvatska / Croatia
2009, 75', boja, color, video

režija / directed by

Boris Veličan

scenarij / screenplay by

Boris Veličan

fotografija / cinematography by

Vjeran Hrpka 2001.

Boris Veličan 2008.

montaža / edited by

Emo Carić

glazba / music

Samuel Sacher

produkcija / produced by

Lumen, Hulahop



Beogradske splavi, trbušne plesačice, prokletstvo Aja Sofije, fatamorgana, Čiro Blažević, lovci na deve, krijumčari heroina, najopasnija cesta na svijetu, odroni stijena i bujice, putovi kojima ni Michael Palin nije prošao, ispiraći zlata, ovca Marko Polo, tadžikistanska svadba – sve na jednom mjestu. Ovaj dokumentarni film prati ljude uz Put svile, koji je autor proputovao u dva navrata: neposredno prije 11. rujna 2001. i sedam godina kasnije, 2008. Sve što ne možete vidjeti na CNN-u i BBC-u vidjet ćete u dokumentarnom filmu ceste 'Odavde do Tralala'.

Boris Veličan je rođen 1977. Nakon završene Nadbiskupske klasične gimnazije upisuje studij latinskog i povijesti. Već je 1999. s kolegom Markom Račanom krenuo Putovima Inka po Južnoj Americi, a nakon toga je 2000. automobilom odradio Maroko, godinu dana kasnije Kinu, 2002. Japan, a 2004. je ušao u legendu jer je - po uzoru na starijeg brata Seljana, Mirka - za 84 dana propešačio 2.609 kilometara od Petrograda do Pariza, što je ukoričilo u putopisu 'Meni je svaki dan nedjelja'. Nakon završena studija produkcije na Akademiji dramske umjetnosti radio je kao producent u Jadran filmu, a danas je zaposlen na Akademiji dramske umjetnosti u Zagrebu i planira svoje sljedeće veliko putovanje.

Belgrade ferries, belly dancers, the curse of Aia Sofia, Fata Morgana (mirage), Čiro Blažević, camel hunters, heroin smugglers, the most dangerous road in the world, rockslides and torrents, paths that were not trodden even by Michael Palin, gold washers, the Marko Polo sheep, a Tajikistan wedding party - all in one place. This documentary follows people by the Silk Road that the author traveled on two occasions; immediately before September 11, 2001 and seven years thereafter, in 2008. All you cannot see on CNN and the BBC you will see in a documentary road film 'From Here to Tralala.

Boris Veličan was born in 1977. After he completed the Archbishopric Classical Gymnasium, he enrolled into the study of Latin and history. As early as 1999 he set off with his colleague Marko Račan on the Roads of the Inca in South America, and thereafter in 2000 did the Morocco tour by car, a year later went to China, in 2002 to Japan, and in 2004 entered into the legend - having the elder of the Seljan brothers, Mirka, as a role model, when it took him 84 days to walk 2,609 kilometers from St. Petersburg to Paris. He reflected this trip in the travel book 'Every Day Is a Sunday to Me.' Having graduated from the Production department at the Academy of Drama Arts, he worked as producer in Jadran Film company, and today works at the Academy of Drama Arts in Zagreb and plans his next big trip.



Osadne

Slovačka, Češka /
Slovakia, Czech Republic
2009, 65', boja, color, 35 mm

režija / directed by

Marko Škop

scenarij / screenplay by

Marko Škop

fotografija / cinematography by

Ján Meliš

montaža / edited by

František Kráhenbiel

producent / producer

Marko Škop, Ján Meliš,

František Kráhenbiel,

Filip Remunda

produkcija / produced by

Artileria

nagrada / awards:

Karlovy Vary International Film

Festival 2009, Najbolji

dokumentarni film / Best

Documentary Film

One World Film Festival

Bratislava 2009, Nagrada

publike / Audience Award

Načelnik mjesta Osadne, gospodin Ladislav Mikulaško, politički je rekorder. Već je trideset i šest godina seoski načelnik! Njegov duhovni pandan, pravoslavni svećenik Peter Soroka, u posljednjih je pet godina sahranio pedeset ljudi i krstio dvoje djece. Načelnik i svećenik odlučili su se boriti za opstanak sela zajedno sa svojim suprugama, koje su njihovi važni savjetnici iz sjene.

Marko Škop je rođen 1974. u Prešovu u Slovačkoj. Diplomirao je 1996. godine na Katedri za novinarstvo pri Sveučilištu Comenius u Bratislavi (FiFUK) i 2001. režiju dokumentarnog filma na Akademiji glazbene umjetnosti u Bratislavi (VŠMU). Zajedno s Jánom Melišem osnovao je neovisnu tvrtku Artileria, u kojoj producira vlastite filmove i filmove svojih partnera. Njegov prvi igrani film kao režisera i producenta, 'Other Worlds', osvojio je posebnu nagradu žirija na Međunarodnom filmskom festivalu u Karlovym Varyma 2006. godine i bio je prvi dokumentarni film u povijesti festivala koji je osvojio nagradu publike.

The mayor of Osadne, Mr. Ladislav Mikulaško, is a political record-holder. He has held the position of the village boss for a respectful thirty-six years. His spiritual counterpart, the Orthodox priest, Peter Soroka, has buried fifty people and christened two children over the past five years. The mayor and priest have decided to fight for the survival of the village, together with their wives who are their important shadow advisors.

***Marko Škop** is born in 1974, Prešov, Slovakia. Graduated from Comenius University in Bratislava (FiFUK) in 1996 at the department of Journalism and Documentary film directing from the Academy of Music Arts in Bratislava (VŠMU) in 2001. Together with Ján Meliš, he established the independent company Artileria where he produces both his own films and those of his partners. His feature film debut as director/producer, 'Other Worlds,' won a Special Jury Mention at the 2006 Karlovy Vary International Film Festival and was the first ever documentary in the festival's history to win the Audience Award.*

Privatno

For Home Viewing

Olia Damashnogo Prosmotra

Rusija, Russia, 2009, 30',
boja, c/b, color, b/w, video

režija / directed by

Mikhail Zheleznikov

scenarij / screenplay by

Mikhail Zheleznikov

fotografija / cinematography by

Dmitry Frolov,

Solmaz Guseynova

montaža / edited by

Mikhail Zheleznikov

glazba / music

Denis Sladkevich

producent / producer

Mikhail Zheleznikov

produkcija / produced by

Mikhail Zheleznikov



Uz iznimku drveća u susjedstvu koje je znatno naraslo, malo se toga promijenilo u stanu u kojem je odrastao filmaš Mihail Železnikov. S 37 godina Železnikov još uvijek gleda kroz isti prozor iz iste kuće. Još uvijek živi s majkom, i samo je dječju sobu zamijenio većom, koju sada dijeli sa svojom ženom. Pomoću poetske kolekcije školskih slika, dokumentarnih prikaza vijesti i 8-milimetarskih kućnih filmova, Železnikov bilježi retrospektivu svoga djetinjstva u SSSR-u i postsovjetskom Sankt-Peterburgu. On zapaža kako su ga, dok je bio pretjerano zaštićeno dijete predškolskog uzrasta, promijenili iz egoističnog 'ja' u socijalističko 'mi'. Polako ali sigurno Železnikov je otkrio da slika svijeta koju su mu servirali nije uvijek bila stvarna. SSSR se raspao 1991. i - potpuno u skladu s novim vremenima - Železnikov postaje poduzetnik, s mobitelom i svime što uz to ide. Gledajući slike iz vremena dok je bio siromašan, shvaća kako je sve izgledalo lijepo, i dopušta da ga stari kućni filmovi uvjere da je možda upravo tada bio stvarno sretan.

Mihail Železnikov je rođen u Lenjingradu 1972. Radio je filmove za ARTE i YLE, Corona Films te Studio dokumentarnog filma u Sankt-Peterburgu. Filmografija: 'Something in the Air' (2001), 'Tales on the Marshes' (2002), 'Lara, Her Dogness' (2003), 'Children Of The Corn' (2004), 'The Flock' (2004), 'Good Morning!' (2005), 'Collection No1' (2006), 'Time warp' (2008), 'Kabine' (2008).

With the exception of the trees next door, which have grown considerably larger, not much has changed about the apartment where filmmaker Mikhail Zheleznikov grew up. After 37 years, Zheleznikov still looks out the same window from the same house. He still lives together with his mother, and has only exchanged his childhood room for the larger one that he now shares with his wife. Using a poetic collection of school pictures, news footage, and 8mm home movies, Zheleznikov takes stock of his childhood in the USSR and post-Soviet St. Petersburg. He remarks how as an overprotected preschooler, he was transformed from the egotistical 'I' to the socialist 'we.' Slowly but surely, Zheleznikov discovered that the image of the world that was fed to him did not always add up. The USSR collapsed in 1991, and completely in keeping with the times, Zheleznikov emerged as a businessman, cell phone and all. While looking at pictures from a time when he was rather miserable, he remarks how nice it all looked, and he lets the old home movies convince him that maybe he was actually happy back then.

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



Rakiola Vjera

Rakiola Religion

Bosna i Hercegovina /
Bosnia and Herzegovina
2009, 12', boja, color, video

režija / directed by

Jelena Topić

scenarij / screenplay by

Jelena Topić

fotografija / cinematography by

Dejan Račić

montaža / edited by

Vladimir Pejić

producent / producer

Zoran Galić

produkcija / produced by

VizArt

U jednom selu podno Kozare seljaci su u stanju napraviti rakiju od svakog voća ili povrća koje raste kod njih. Sve važne događaje proslavljaju rakijom. Piju sa ili bez povoda, i bez imalo grižnje savjesti. Iz dana u dan, sve do smrti, pa i nakon nje.

Jelena Topić je rođena u Prijedoru 1984. Diplomirala je marketing i menadžment 2007. godine, kada se upisala na Umjetničku akademiju u Banjoj Luci (Odjel za filmsku i televizijsku režiju). Jedna je od producenata Međunarodnog studentskog filmskog festivala DukaFest u Banjoj Luci. Filmografija: 'Koliko nam je preostalo?!' (2007), 'Među ženama' (2008), 'Ajvar' (2009), 'Rakiola Vjera' (2009).

In one village, at the foot of the mountain Kozara, farmers skill to make brandy from every kind of fruit and vegetables that grow on their soil. They celebrate all significant events with brandy. They drink it with reason, without reason and without the bite of conscience. From day to day, through life to death, and even after.

***Jelena Topić** was born in 1984 in Prijedor, BiH. In 2007 she received BA in marketing and management and started her study at the Academy of Arts in Banja Luka, department of TV and film directing. She is the one of producers of International Students Film Festival, DukaFest, in Banja Luka. Filmography: 'Koliko nam je preostalo?!' (2007), 'Među ženama' (2008), 'Ajvar' (2009), 'Rakiola Religion' (2009).*

Rame uz rame

Side by Side

Side om side

Danska / Denmark
2008, 30', boja, color, video

režija / directed by

Christian Sønderby Jepsen

fotografija / cinematography by

Niels Thastum

montaža / edited by

Rasmus Stensgaard Madsen

glazba / music

Johannes Dam

producent / producer

Jesper Jack

produkcija / produced by

Cosmo Film Doc ApS

nagrade / awards:

Odense International Film Festival, Grand Prix - nacionalni program / Grand Prix - National Section ; DOK Leipzig, Počasno priznanje / Honorary Mention Heartland Film Festival, Nagrada Kristalno srce / Crystal Heart Award



Filmski režiser-debitant odluči oboružati se kamerom i analizirati uzroke stare prepirke između svoga oca i postarijeg gospodina Frosta. U 15 godina otako je započelo, nerazumijevanje između ta dva čovjeka - čija su dvorišta jedno do drugoga - preraslo je u mržnju koju potiče potpuno odsustvo bilo kakvog oblika komunikacije. Predstavljen kao dokumentarno-igrani film, ta 'drama o susjedima' je ponajprije zanimljiva zbog upečatljivih vizualnih kompozicija i neodoljivog trpkog humora koji obogaćuje inteligentne dijaloge.

Christian Sønderby Jepsen je diplomirao režiju na Danskom fakultetu za film polusatnim dokumentarno-igranim filmom 'There is a War Outside My Window' (2007). Radio je reklame za Diesel i Royal. Od 2005. do 2008. snimio je nekoliko kratkih dokumentaraca i izvještaja za internetski glazbeni magazin SoundVenues.

Equipped with a camera, a debut filmmaker decides to analyze the causes of an age-old grudge between his father and elderly Mr. Frost. In the 15 years since it started, the misunderstanding between the two men, who have adjoining backyards, has grown into a hatred spurred on by the complete absence of any form of communication. Presented as a staged documentary, this 'neighbor' drama is interesting above all for its compelling visual compositions and the disarmingly dry humor which enriches its cleverly conducted interviews.

Christian Sønderby Jepsen graduated in direction from the Danish Film School with the half-hour staged documentary 'There is a War Outside My Window' (2007). He did commercials for Diesel and Royal. In 2005-08 he shot several short documentaries and reports for the internet music magazine SoundVenues.



Spašavanje rijetkih kokoši

Rare Chicken Rescue

Australija / Australia
2008, 26', boja, color, video

režija / directed by

Randall Wood

scenarij / screenplay by

Randall Wood

fotografija / cinematography by

Randall Wood

montaža / edited by

Scott Walton

glazba / music

Brett Aplin

producent / producer

Vickie Gest

produkcija / produced by

Freshwater Pictures

nagrade / awards:

Sydney Film Festival 2008,
Najbolji dokumentarni film /
Best Documentary

Nakon duge borbe s depresijom uzgajivač rijetkih vrsta pilića u Queenslandu Mark Tully sada se prihvatio zaštite ugroženih vrsta pilića kojima duguje svoj život. Započinje epsku 'potjeru za pilićima' potaknutu odlukom da se pronađu 'izgubljene vrste' prije nego što zauvijek nestanu. Njegov put se proteže preko skoro 10.000 kilometara, kroz pet australskih država, dok traga za rijetkim vrstama i susreće se s ljudima koji dijele njegovu strast.

Randall Wood, pisac, režiser i filmski snimatelj radio je na raznim dokumentarcima uključujući 'Changing Justice', 'Goori Goori Dreaming', 'Selo Selo Bigfala Canoe', 'Downunder Grads' i 'Kilem Taem'. Kao filmski snimatelj koji je osvojio nagradu ACS, Wood je snimio dvije dugometražne drame, a radio je i za brojne međunarodne filmske kompanije. Diplomirao je 2004, nakon godine dana studiranja na naprednom studiju pisanja scenarija i režiranja igranih filmova pri Filmskom laboratoriju Maurits Binger u Amsterdamu. Godine 1991. diplomirao je na Glazbenom konzervatoriju Queensland, gdje je studirao kompoziciju i klavir. Wood sada priprema film o cvijeću, emocijama i evoluciji pod nazivom 'Bloom'.

After a long battle with depression, Queensland rare chicken breeder Mark Tully is now on a mission to protect the endangered chickens to which he owes his life. He begins an epic 'chicken chase' fuelled by a determination to find 'lost' breeds of poultry before they are gone forever. His search covers almost 10,000 kilometers and five Australian states as he tracks down rare heritage breeds and meets others who share his passion.

Randall Wood, writer, director and cinematographer, has worked on a broad slate of documentaries, including 'Changing Justice,' 'Goori Goori Dreaming,' 'Selo Selo Bigfala Canoe,' 'Downunder Grads and Kilem Taem.' An ACS award-winning cinematographer, Wood has shot two feature-length dramas and worked for various international film companies. He graduated in 2004 from a year of advanced study in feature film scriptwriting and directing at the Maurits Binger Film Lab in Amsterdam. In 1991 he graduated from the Queensland Conservatorium of Music, where he studied composition and piano. Wood is now developing a film about flowers, emotions and evolution called 'Bloom.'

U iščekivanju žena

Waiting for Women

Esperando Mujeres

UK / UK

2009, 35', boja, color, video

režija / directed by

Estephan Wagner

scenarij / screenplay by

Estephan Wagner

fotografija / cinematography by

Estephan Wagner

montaža / edited by

Lawrence Huck

glazba / music

Roger Goula

producent / producer

Estephan Wagner

produkcija / produced by

NFTS

nagrade / awards:

Palm Springs International Film

Festival, Najbolji studentski

dokumentarni film / Best Student

Documentary; Festival La Fila,

Najbolji dokumentarni film / Best

Documentary; International

Documentary Festival Uruguay,

Posebna pohvala žirija / Special

Jury Mention; Exposures - Najbolji

dokumentarni film / Best

Documentary; Yosemite Film

Festival, John Muir Documentary

Award; DocsDF Mexico City

International Documentary

Festival, Posebna pohvala žirija /

Special Jury Mention

Festival of Nations, Brončana

medalja / Bronze Award



Žene su prije mnogo godina otišle iz za-
bačenog španjolskog sela Riofrio. Osta-
li su samo muškarci bez imalo nade da
će ikada ostvariti ljubavnu vezu. Ne že-
leći se više miriti sa situacijom koja ih
dovodi u očaj, organiziraju autobus pun
slobodnih žena koji će doći iz Madrida
da im ublaže samoću. Njihov je san da
se zaljube. Ali budući da nikada nisu na-
učili kako se treba ponašati prema že-
nama, osim prema svojim majkama i ne-
kim prostitutkama na autoputu, doživ-
ljavaju neuspjeh. 'U iščekivanju žena' je
topla priča ispričana kroz dokumentar-
ni film o ljubavi i samoći, spolu, migra-
ciji i nadi.

Estephan Wagner je čileansko-njema-
čki filmaš dokumentarist koji je studi-
rao kazalište na Međunarodnoj školi sli-
ke i pokreta u Santiagu u Čileu. Poslije
toga se preselio u Francusku i radio kao
montažer za ARTE. Godine 2007. prese-
lio se u London kako bi magistrirao reži-
ju dokumentarnog filma na Nacionalnoj
školi za film i televiziju. Njegov diplom-
ski film je nagrađeni 'U iščekivanju že-
na'. Zatim je za Channel 4 režirao 'The Fi-
nishing Line', dokumentarni film koji se
prikazivao u udarnom terminu. Trenut-
no režira dugometražni dokumentarni
film 'The Vanishing Worlds' i snima du-
gometražni dokumentarac na Grenlan-
du, 'Over the Ice'.

*Women have left the remote Spanish vil-
lage of Riofrio years ago. Only men are
left without the slightest hope to find
relationship. Not tolerating this agoniz-
ing situation any longer, they organize a
busload of single women to come from
Madrid to alleviate their loneliness. Their
dream is to fall in love! But as they have
never learned how to deal with women,
except for their mothers and some mo-
torway prostitutes, the affair is a failure.
'Waiting for Women' is a heart-warming
documentary about love and solitude,
about gender, migration and hope.*

Estephan Wagner is Chilean/German
documentary filmmaker, studied Theatre
at International School of Image and
Gesture in Santiago, Chile. Afterwards
he moves to France and works as editor
for ARTE. In 2007 he moves to London
to make the Documentary Direction MA
at the NFTS. His graduation film is award
winning 'Waiting For Women.' He then di-
rected 'The Finishing Line' a prime time
documentary for Channel 4. He is cur-
rently directing 'The Vanishing Worlds,'
a feature length documentary, and is
shooting 'Over the Ice' a feature length
documentary in Greenland.

Glazbeni globus

Musical Globe

Ovogodišnji program Glazbenog globusa u potpunosti opravdava svoj naziv. Osam odabranih filmova donose priče o glazbenicima s Jamajke, iz Teherana, Amerike, Srbije, pa i iz našeg vlastitog dvorišta. Upoznat ćemo se i s jednim zborom pritužbi, s kojim ćemo na turneju od Chicaga do Singapura.

Plodno jamajčansko reggae ozračje svako malo inspirira dokumentariste koji se rado s kamerom zavuku na otok i provedu ponešto kvalitetnog vremena s domorodcima, iz čega se redovno izrodi dobar film s još boljom glazbom. 'Ustanite' redateljica Luciana Blotte, najbolji glazbeni film na SILVERDOCSU, prati tri zanimljiva i hrabra umjetnika po opasnim ulicama i pretrpanim plesnim dvoranama Kingstona koji traže svoj put do zvijezda.

Mladi iranski reperi na udaru su teheranske policije koja nema sluha za glazbu, a ponajmanje za buntovne stihove karakteristične za rap. Dok na zapadu reperi 'bling-blingaju' skupocjenim nakitom, zlatnim zubima i ulaštenim limuzinama, ovdje su osuđeni na 'underground status'. Ne propustite ih upoznati u filmu 'Teheranski rap' Hassana Khademija.

Najpotcjenjeniji heavy metal bend na svijetu, američki Anvil, dobio je svu zasluženu pažnju u istoimenom filmu holivudskog scenarista Sache Gervasia. Film je osvojio nagrade na gotovo svim festivalima na kojima se ukazao i pravi je ljubimac publike.

Iz Amerike dolazi i glazbena priča o bendu Crosby, Stills, Nash and Young, 'CSNY Déjà Vu', koji je ponovo podigao glas protiv rata. Onako kako je to učinio kada se prosvjedovalo protiv prolijevanja krvi u Vijetnamu, tako su učinili i sada, te se uputili na sjevernoameričku turneju. Redatelj Bernard Shakey je ustvari alter ego Neila Younga, koji se osim pjevanjem i političkim djelovanjem bavi snimanjem filmova o ekologiji. Youngov kolega i generacijski drug Peter Gabriel također se uz glazbenu karijeru angažirao oko političkih inicijativa u korist ljudskih prava. Optimističkom pristupu životu ovog humanitarca svjedočit ćemo u 'Stvarnom svijetu Petera Gabriela' autora Zeppenfelda i Maasa.

Glazbeni globus zaustavljamo na brdovitom Balkanu, koji predstavljaju priče o popularnim pjevačima Severini i Bajagi. 'Kad se pretvorim u Severinu' redatelja Darka Drinovca insajderski je dokument o zakulisnim pripremanjima zvijezde filma za veliki koncert održan u Beogradu 2009. godine, dok 'Bajaga - muzika na struju' nije samo portret Momčila Bajagića – Bajage, popularnog ex Yu rokeru već i prostora i ljudi koji su ga slušali i voljeli tijekom posljednja tri desetljeća.

Inesa Antić

This year's edition of Musical Globe will definitely live up to its name. The eight selected films tell us stories about musicians from Jamaica, Teheran, America, Serbia and our own backyard. We will also meet a complaints choir whom we will join for a tour from Chicago to Singapore.

The creative Jamaican atmosphere every now and then inspires documentarists who crisscross the island with a camera and spend some quality time with the locals. It always results with a good film with even better music. 'Rise Up' by Lucian Blotta, the best musical film at SILVERDOCS, follows through mean streets and crowded dancing halls of Kingston three interesting and brave artists who are looking for their path to glory.

Young Iranian rap-music lovers come under attack of the Teheran police who have no ear for music, particularly not for rebellious lyrics typical for rap music. While rappers in the West boast expensive jewelry, gold teeth and polished limos, their colleagues in Iran are condemned to underground status. Meet them in Hassan Khademi's film 'Rapping in Teheran'.

With the film of the same name, written by Hollywood-based screenwriter Sacha Gervais, the most underestimated heavy metal band in the world, Anvil from the USA, received the attention it deserves. The film has won awards at almost all festivals where it was shown and is a true favorite of the audience. 'CNSY Déjà Vu' is another U. S. film raising its voice against war. Like it did back then during the protests against bloodshed in Vietnam war, they did the same recently and went on a North American tour. Director Bernard Shakey is the alias of Neil Young, who is not only a singer and a political activist, but also an author of documentary films dealing with environmental protection. Young's colleague of the same age, Peter Gabriel, is also an active human rights activist. We can witness this activist singer's optimistic approach to life in 'The Real World of Peter Gabriel', a film by Dieter Zeppenfeld and George Maas.

The Musical Globe train will stop on the Balkans, presenting stories about its two popular singers - Severina and Bajaga. 'When I Turn into Severina' by Darko Drinovac is an insider document about backstage preparations for a Belgrade concert in 2009. Unlike that, 'Bajaga - Electric Music' is just a portrait of Bajaga, a popular rocker of former Yugoslavia. It also depicts the country and the people that have liked his music in the past three decades.

Inesa Antić

Anvil

Anvil!

The Story of Anvil

SAD / USA

2009, 82', boja, color, video

režija / directed by

Sacha Gervasi

fotografija / cinematography by

Christopher Soos

montaža / edited by

Jeff Renfro, Andrew Dickler

glazba / music

David Norland

producent / producer

Rebecca Yeldham

produkcija / produced by

Abramorama

nagrade / awards:

Austin Film Critics Association,

Najbolji dokumentarni film / Best

Documentary; Calgary

International Film Festival, Najbolji

inozemni dokumentarni film / Best

International Documentary;

Chicago Film Critics Association

Awards, Najbolji dokumentarni film

/ Best Documentary; Chicago

International Film Festival, Silver

Hugo; International Documentary

Association, Feature Documentary

Award, Music Documentary Award

Las Vegas Film Critics Society

Awards, Nagrada Sierra za najbolji

dokumentarni film / Sierra Award

for Best Documentary

Los Angeles Film Festival, Nagrada

publike za najbolji dugometražni

dokumentarni film / Audience

Award for Best Documentary

Feature; San Francisco Film Critics

Circle, Najbolji dokumentarni film /

Best Documentary; Sydney Film

Festival, Nagrada publike /

Audience Award



Zabavni i topli prikaz najmarljivijeg i najpotcjenjenijeg heavy metal benda na svijetu. Steve 'Lips' Kudlow i Robb Reiner svirali su po stadionima, a danas kao sredovječni muškarci nastavljaju svirati po zabitima, nadajući se da će im se ukazati nova velika prilika. Ova priča o stvarnom Spinal Tapu razvija se u film o snovima i odlučnosti.

Sacha Gervasi je rođen 1965. godine u Londonu. Suosnivač je benda The Dicheheads, no napustio ga je prije nego što su postali vrlo poznati pod nazivom Bush. Novinarsku karijeru je počeo prije nego što je zajedno s Craigom Fergusonom napisao scenarij za 'The Big Tease'. Napisao je i scenarij za film 'Terminal' koji je 2004. snimio Steven Spielberg. Preselivši se u Los Angeles 1995. godine, Sacha je upisao poslijediplomski studij scenarija na filmskoj školi pri UCLA, gdje je dvaput dobio stipendiju BAFTA/LA. Napisao je i scenarije za 'Comrade Rockstar' Toma Hanksa, 'How to Marry a Millionaire' Nicole Kidman i 'Henry's Crime' Keanua Reevesa. Godine 2009. režirao je 'Anvil' – dokumentarac o istoimenom kanadskom heavy metal bendu. Ove godine napisat će scenarij i režirati biografski film o glumcu Herve Villechaizeu, i to na temelju razgovora koje je vodio s tim sitnim Francuzom svega nekoliko dana prije njegova samoubojstva 1993. godine.

A hilarious, headbanging, and heartwarming portrait of the world's hardest-working, most under-appreciated metal band. Once playing stadiums, the now middle-aged Steve 'Lips' Kudlow and Robb Reiner have continued to rock in obscurity and hope for that increasingly improbable big break. This real-life Spinal Tap unfolds into a moving story of dreams and determination.

Sacha Gervasi was born in London in 1965 and co-founded the group The Dicheheads but left before they became famous and better known as Bush. He went on to pursue a career in journalism before turning his hand to screenwriting with 'The Big Tease' which he co-wrote with Craig Ferguson. He also wrote 'The Terminal' which was made into a film in 2004 directed by Steven Spielberg. Moving to Los Angeles in 1995, Sacha attended the graduate screenwriting program at UCLA Film School where he twice won the BAFTA/LA scholarship. Other films for which he has written include 'Comrade Rockstar' for Tom Hanks, 'How to Marry a Millionaire' for Nicole Kidman and 'Henry's Crime' for Keanu Reeves. In 2009 he directed 'Anvil! The Story of Anvil', a documentary of the Canadian heavy metal band, Anvil. In 2010 he will write and direct a biopic of actor Herve Villechaize based on his own interviews with the diminutive Frenchman, conducted only days before the actor committed suicide in 1993.



Bajaga-muzika na struju

Bajaga – Electrically Powered Music

Srbija / Serbia
2009, 101', boja, color, video

režija / directed by

Miloš Jovanović

scenarij / written by

Dušan Vesić

fotografija / cinematography by

Predrag Milašinović

montaža / edited by

Saša Armbruster

glazba / music

Momčilo Bajagić Bajaga

producent / producer

Zoran Vulović

produkcija / produced by

Hammer production Novi Sad

Film kronološki prati karijeru Momčila Bajagića - Bajage, jednog od najvećih rock-autora s područja bivše Jugoslavije, te nastanak i razvoj njegovog pratećeg benda Instruktori, s kojim radi već 25 godina. Film je sastavljen od tri cje-line: vrijeme osamdesetih, devedesetih i prve dekade 3. milenija. Čine ga dokumentarne snimke, inserti iz TV spotova, TV nastupa, koncerata, filmova, izjave sudionika događaja i naposljetku sjećanja Bajage & Instruktorica na vremena i događaje koji su obilježili njihovu karijeru. 'Muzika na struju' govori i o nestanku jednog duhovnog prostora i stvaranju novih prostora u kojima poezija, muzika i poruke Bajage & Instruktorica prelaze sve silom nametnute granice bez vize i pasoša i govore univerzalnim jezikom - jezikom ljubavi.

Miloš Jovanović je rođen 1963. u Melencima (Zrenjanin, Srbija). Diplomirao je 1989. povijest na Filozofskom fakultetu u Novom Sadu. Godine 1991. osnovao je studio Hammer, radionicu za proizvodnju riječi, slike i zvuka koja je dobila četrdesetak priznanja za svoje propagandne spotove. Godine 2002. režirao je dva dokumentarna filma u suradnji s Europskim uredom za humanitarnu pomoć - 'Snežana i četiri patuljka' i 'Pravo je ravno' - a 2003. je po vlastitom scenariju režirao debitantski dugometražni film 'Memo'. Režirao je glazbene spotove za Đorđa Balaševića, Bajagu, Leb i sol i Ramba Amadeusa.

In chronological order, the film follows the career of Momčilo Bajagić - Bajaga, one of the most prominent rock musicians from former Yugoslavia, together with his band 'Instructors,' who have been accompanying him for 25 years now. The film has three parts, covering the 1980s, 1990s and 2000s, respectively. It is composed of clips from documentaries, video clips, concert footage, clips from feature films, comments of contemporaries and reminiscences of Bajaga & The Instruktori themselves. They go back to the times and music that have marked their careers. 'Electric Music' tells us a story about disappearance of one spiritual space and about the making of new spaces where the music and poetry of Bajaga & The Instruktori manage to cross borders using the universal language - love - instead of visas and passports.

Miloš Jovanović was born in 1963 in Melenci near Zrenjanin (Serbia). In 1989 he obtained his degree in history at the Faculty of Arts and Letters in Novi Sad (Serbia). In 1991, he founded Hammer Studio, a workshop for production of words, vision and sound that has won some forty recognitions for the promo spots it has produced so far. In 2002, in cooperation with the European Office for Humanitarian Assistance, he directed two documentary films ('Snowwhite and Four Dwarves' and 'Pravo je ravno'). In 2003, he wrote and directed his feature-length debut 'Memo'. He directed video clips for Đorđe Balašević, Bajaga, Leb i Sol and Rambo Amadeus.

CSNY Déjà Vu

CSNY Déjà Vu

SAD / USA
2007, 96', boja, color, 35 mm

režija / directed by

**Bernard Shakey,
Benjamin Johnson**

scenarij / written by

Mike Cerre, Neil Young

fotografija / cinematography by

Mike Elwell

montaža / edited by

Mark Faulkner

producent / producer

L. A. Johnson

produkcija / produced by

Shakey Pictures



Otkad su se pojavili krajem šezdesetih godina, Crosby, Stills, Nash and Young funkcioniraju kao 'glas svoje generacije'. S pjesmama 'Ohio' i 'Find the Cost of Freedom' CSNY su bili u prvim redovima prosvjeda protiv rata u Vijetnamu. Iako se pamte njihove harmonije i ljubavne pjesme, bend nikada nije izgubio svoju političku oštricu. Film 'CSNY Déjà Vu' kreće s bendom na sjevernoameričku turneju 'Freedom of Speech' 2006, temeljenu na Neil Youngovom kontroverznom CD-u 'Living With War'. Uz pomoć 'pridruženog' reportera Mikea Cerrea, film bilježi reakcije publike na glazbu benda i njegovu trajnu vezu s obožavateljima, a sve u kontekstu rata u Iraku i Afganistanu. Film govori i o političkim događajima te ključne izborne 2006. godine. Pjesme s turneje izmiješane su s arhivskim materijalima, novostima i reakcijama i komentarima publike. Film analizira i temu povezivanja politike i umjetnosti.

Bernard Shakey je alter ego Neila Younga. Young je pod pseudonimom Bernard Shakey režirao (ili korežirao) više filmova. Među njima su 'Journey Through the Past' (1973), 'Rust Never Sleeps' (1979), 'Human Highway' (1982), 'Greendale' (2003) i 'CSNY Déjà Vu' (2008). Trenutačno radi na dokumentarcu o električnim automobilima čiji je radni naslov 'Linc/Volt'.

Since their debut in the late 'sixties, Crosby, Stills, Nash and Young have functioned as the 'town criers' of their generation. With songs like 'Ohio' and 'Find the Cost of Freedom', CSNY were in the forefront of Vietnam-era protest and anti-war sentiment. Though fondly remembered for their harmonies and love songs, the band has never lost their political edge. 'CSNY: Déjà Vu' finds the band heading out on their 'Freedom of Speech 2006' of North America, featuring music from Neil Young's controversial 'Living With War' CD. With 'Embedded' reporter Mike Cerre aboard, the film documents audience reactions to the music and the band's ongoing connection with its fans, all against the backdrop of the Iraq/Afghanistan War. The film also examines events surrounding the Tour in the crucial election season of 2006. Songs from the Tour are woven together with archival material, news footage, and audience reaction and observations, as the film examines the issues surrounding the integration of politics and art.

Bernard Shakey is Neil Young's alter-ego. Young has directed (or co-directed) a number of films using the pseudonym Bernard Shakey, including 'Journey Through the Past' (1973), 'Rust Never Sleeps' (1979), 'Human Highway' (1982), 'Greendale' (2003), and 'CSNY Déjà Vu' (2008). He is currently working on a documentary about electric car technology, tentatively titled 'Linc/Volt'.



Kad se pretvorim u Severinu

When I Turn into Severina

Hrvatska / Croatia
2010, 37', c/b, b/w, video

režija / directed by
Darko Drinovac
fotografija / cinematography by
Tomislav Pović,
Darko Drinovac
montaža / edited by
Damir Čučić
produkcija / produced by
Produkcija D.D.

Film prikazuje događaje vezane uz veliki Severinin koncert u Beogradu 17. listopada 2009. na kojem je prisustvovalo 20 tisuća ljudi. Film prati Severinu i portretira njezin odnos sa suradnicima, pripreme za koncert, druženja te prikazuje njezin karakter prije i poslije jednog velikog koncerta, kakav je bio beogradski. **Darko Drinovac** je akademski snimatelj, direktor fotografije na igranim filmovima, dramskim serijalima, dokumentarnim, glazbenim i namjenskim filmovima. Višegodišnji je stručni suradnik u Školi medijske kulture dr. Ante Peterlić. Osvojio je nagradu Porin za najbolji glazbeni spot 2009. godine (Dino Dvornik, 'Hipnotiziran').

The film covers the fuss about Severina's big concert that took place in Belgrade on October 17, 2009 and attracted the audience of some 20,000. The film depicts Severina's relations with her associates, her preparations for the concert, her character and socializing with people before and after a big concert like the one in Belgrade was.

***Darko Drinovac** obtained his degree in cinematography, he is a director of photography on feature films, drama series, documentaries, music and commercial films. He is a long-time associate at the Ante Peterlić School of Media Culture. He won Porin Award for Best Video Film in 2009 ('Hypnotized' with Dino Dvornik).*

Stvarni svijet Petera Gabriela

The Real World of Peter Gabriel

Njemačka / Germany
2009, 53', boja, color, video

režija / directed by

Dieter Zeppenfeld,

Georg Maas

scenarij / written by

Dieter Zeppenfeld,

Georg Maas

fotografija / cinematography by

Markus Belde

montaža / edited by

Birgit Koester, Markus Belde,

Georg Maas

glazba / music

Peter Gabriel

producent / producer

Astrid Vandekerkhove

produkcija / produced by

SCHNITTSTELLE GmbH



Roker Peter Gabriel skladao je svoju prvu političku pjesmu 'Biko' početkom 80-ih i započeo suradnju s glazbenicima s raznih strana svijeta. Ovaj film govori o putovanju na koje je tada krenuo, a koje ga je vodilo do snažnog društvenog i političkog angažmana. Sve je započelo s osnivanjem Real World Records, a nastavilo se njegovim inovativnim političkim inicijativama u korist ljudskih prava, kao što su Witness i The Elders. Gabrielov rad kombinira filozofiju, tehnologiju i umjetnost; on pokušava ukloniti granicu između 'nas' i 'njih' te razviti pozitivan stav prema globalizaciji. Film nas pokušava upoznati s optimističkim vizijama velikog umjetnika našeg vremena.

Dieter Zeppenfeld je rođen 1953. Studirao je njemačku filologiju i medije. Godine 1982. osnovao je Bilderwaren, kuću za produkciju obrazovnih medija. Suosnivač je ZINNOBER Filma. Filmografija: 'Familie Sonnemann' (2004), 'Flüsse Der Genüsse 1' (2007), 'Flüsse Der Genüsse 2' (2008), 'Stvarni svijet Petera Gabriela' (2009).

Georg Maas je rođen 1960. u Aachen (Njemačka). Studirao je na Njemačkoj akademiji za film i televiziju (DFFB). Filmovi: 'Pathfinders' (1998), 'NewFoundLand' (2003), 'Stvarni svijet Petera Gabriela' (2009).

In the beginning of the 80s, rock star Peter Gabriel composed his first political song 'Biko' and started working with musicians from different parts of the world. The film tells the story of the journey Peter Gabriel took from this starting point to his large political and social engagement. It started with the foundation of 'Real World Records' and led him to his innovative political initiatives for Human Rights, like 'Witness' and 'The Elders'. Peter Gabriel's work combines philosophy, technology and art, he tries to dissolve the line between 'us and them' and to develop a positive vision of globalization. The film tries to bring us in touch with the optimistic visions of the great artist of our time.

Dieter Zeppenfeld is born in 1953, studied German philology and media. In 1982 he founded Bilderwaren, company for the production of education media. Co-Founder of ZINNOBER Film. Filmography: 'Familie Sonnemann' (2004), 'Flüsse Der Genüsse 1' (2007), 'Flüsse Der Genüsse 2' (2008), 'The Real World Of Peter Gabriel' (2009).

Georg Maas is born 1960 in Aachen, Germany. Studied at the German Film and Television Academy (DFFB). Filmography: 'Pathfinders' (1998), 'NewFoundLand' (2003), 'The Real World Of Peter Gabriel' (2009).



Teheranski rap

Rapping in Tehran

Iran / Iran

2009, 37', boja, color, video

režija / directed by

Hassan Khademi

scenarij / written by

Hassan Khademi

fotografija / cinematography by

Hassan Khademi

montaža / edited by

Hassan Khademi

glazba / music

Majid Andalib

producent / producer

Hassan Khademi

produkcija / produced by

Hassan Khademi

Koliko iranskih repera možete ukloniti u jednom danu ako ste uvjereni da bi hip hop trebalo zabraniti? Skoro stotinu, ako ste učinkoviti kao iranska policija. Ali u zemlji u kojoj mladež nepovratno uzima stvari u svoje ruke, na stotine repera svaki dan traže ilegalne studije kako bi se okušali u teškoj i kontroverznoj umjetnosti perzijskog rapa. 'Teheranski rap' prati tu opasnu igru mačke i miša, pružajući nam jedinstveni kaleidoskopski pogled na underground kulturu iranskog hip hopa. Ona je još uvijek 'underground' usprkos činjenici da je danas sluša nekoliko milijuna mladih Iranaca. Vlasti rap i dalje zabranjuju, pa reperi i dalje organiziraju ilegalne koncerte. Upravo na tim koncertima film bilježi nezaboravne prizore mladih djevojaka u maramama i s teškom šminkom kako plešu na teške reperske ritmove. 'Teheranski rap' je jedinstveni dokument vremena. To je reportaža s prve crte glazbene pobune mladih.

Hassan Khademi je magistrirao sociologiju na Sveučilištu u Teheranu. 'Teheranski rap' je njegov prvi dokumentarni film.

How many Iranian rappers can you remove in one single day, if you are convinced that hip hop should be forbidden? Close to a hundred, if you are as efficient as the Iranian police - but in a country where youth is irreversibly taking over the country, the result is simply that hundreds of new rappers are seeking out the illegal studios in Tehran to try their hand at the difficult and controversial art of Persian rap. 'Rapping in Tehran' follows the dangerous cat-and-mouse play and gives us a unique, kaleidoscopic look at the underground culture that is Iranian hip hop - underground despite the fact that several million young Iranians are listening to the music today. The authorities are upholding their ban and rappers are continuing to organize illegal concerts, from which the film gets its unforgettable, life-affirming images of young girls in headscarves and heavy makeup dancing away to the heavy beats of the music. 'Rapping in Tehran' is a unique contemporary document - and news from the front of a musical youth rebellion.

Hassan Khademi received his MA in sociology from Tehran University. 'Rapping In Tehran' is his first documentary film.

Ustanite!

Rise Up

Jamajka, Argentina, SAD /
Jamaica, Argentina, USA
2009, 88', boja, color, video

režija / directed by

Luciano Blotta

fotografija / cinematography by

Luciano Blotta

montaža / edited by

Luciano Blotta,

Catalina Rincon

glazba / music

razni glazbenici s Jamajke /

various Jamaican artists

producent / producer

Darrin Holdender,

Luciano Blotta

produkcija / produced by

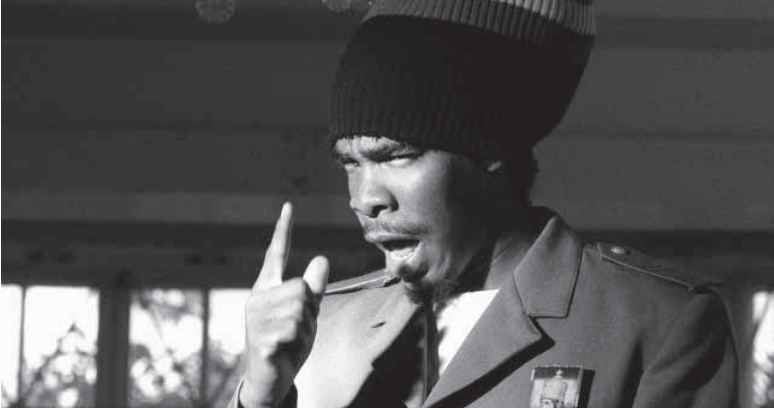
iMedia

nagrade / awards:

SILVERDOCS, Najbolji glazbeni

dokumentarni film / Best Music

Documentary Award



'Ustanite' je put u srce Jamajke, otoka koji je iznjedrio svjetski kulturni fenomen reggae glazbe. U društvu koje obiluje talentom, ali ne i povoljnim prilikama, tri zanimljiva i hrabra umjetnika bore se za proboj iz anonimnosti i ulazak u povijest. Obogaćen legendama kao što su Lee 'Scratch' Perry, Sly Dunbar, Robbie Shakespeare i gomilom budućih zvijezda, film 'Ustanite' prati izvođače po opasnim ulicama i pretrpanim plesnim dvoranama Kingstona i unutrašnjosti Jamajke. Izvođači demonstriraju sirovu snagu, nadu i hrabrost u zemlji koju mnogi nisu vidjeli, ali su svakako čuli o njoj u pjesmama.

Luciano Blotta je rođen u Argentini, a studirao je filmsku produkciju na Sveučilištu u Miamiju. Radi na hollywoodskim filmovima, asistent je redatelja poput Johna Wooa, Stevena Soderbergha i Stevena Spielberga. Režirao je odlično ocijenjen kontroverzni film 'Nutrition Facts', koji je imao premijeru na festivalu Slamdance. 'Ustanite' je njegov prvi dugometražni film, a snimao ga je tijekom nekoliko godina na Jamajci. Kada ne režira dokumentarce, Luciano se strastveno bavi snimanjem, glazbenim spotovima i igranim filmovima.

'Rise Up' is a journey into the heart of Jamaica - the island that gave birth to the worldwide cultural phenomenon of Reggae. In a society where talent abounds and opportunity is scarce, three distinct and courageous artists fight to rise up from obscurity and write themselves into the pages of history. With music and appearances by legends Lee 'Scratch' Perry, Sly Dunbar, Robbie Shakespeare, and a slew of soon-to-be superstars, 'Rise Up' follows artists in the dangerous streets, back alleys and crowded dance halls of Kingston and the countryside. These artists demonstrate the raw power of hope and courage in a land which is largely unseen, but certainly not unsung. Luciano Blotta was born in Argentina, went on to study film production at the University of Miami. He is working in Hollywood productions, assisting directors such as John Woo, Steven Soderbergh, and Steven Spielberg. He has directed the controversial documentary short 'Nutrition Facts', which premiered at Slamdance Film Festival to rave reviews. 'Rise Up' is his first feature-length film, shot over several years in Jamaica. While not directing documentaries, Luciano pours his passion into cinematography, music videos, and feature films.



Zbor pritužbi

Complaints Choir

Danska, SAD, Finska /
Denmark, USA, Finland
2009, 56', boja, color, video

režija / directed by
Ada Bligaard Søby
scenarij / written by
Ada Bligaard Søby
fotografija / cinematography by
Josh Nussbaum
montaža / edited by
Charlotte Munch Bengtson
glazba / music
Trentemøller
producent / producer
Morten Kjems Juhl
produkcija / produced by
Fine & Mellow

Na što se vi imate požaliti? To je pitanje koje je dvoje finskih umjetnika postavljalo ljudima tijekom svojeg putovanja na sve četiri strane svijeta, a koje pratimo u ovom dokumentarno-glazbenom filmu redateljice Ade Bligaard Søby. Njezin cilj nije trljati sol na rane svih gundala ovog svijeta, već omogućiti svima da se ispušu i izraze svoje nezadovoljstvo svime, od kazni za pogrešno parkiranje do klimatskih promjena. Oni to i čine u kakofoniji pritužbi koju slušamo od Chicaga do Singapura. No iako je riječ o različitim kulturama, očito je da je jadanje osnovna ljudska osobina. Dvoje Finaca prilaze joj mrtvi hladni.

Ada Bligaard Søby je rođena 1975. godine u Danskoj. Studirala je film na Školi vizualnih umjetnosti u New Yorku i fotografiju na školi Fatamorgana u Kopenhagenu. Radila je kao asistentica fotografa Terryja Richardsona i Francois Halarda u New Yorku. Njezini dokumentarni filmovi 'American Losers', s glazbom Devendra Banhart i 'A Place To Bury Strangers' natjecali su se na filmskim festivalima Nordic Panorama, CPH:DOX i Cinequest. U njezinom kratkom igranom filmu 'Meet Me In Berlin' glavnu ulogu tumači Norman Reedus. 'Zbor pritužbi' njezin je prvi dugometražni film.

What are you complaining about? This is the question that two Finnish artists have journeyed out to ask people in all four corners of the world in documentary director Ada Bligaard Søby's docu-musical. Their aim is not to pour salt in the wounds of the world's grumpy complainers, but to let everyone vent their dissatisfaction about everything from parking fines to climate change in a liberating chorus of whining harmonies. We are taken to places such as Chicago and Singapore, and even if the cultures vary, it's obvious that complaining is a basic human trait, and it is tackled with a deadpan approach by the two Finns.

Ada Bligaard Søby is born in Denmark in 1975. Studied film at the School Of Visual Arts in New York City and photography at Fatamorgana in Copenhagen. Worked as an assistant to photographers Terry Richardson and Francois Halard in New York City. Her documentary films 'American Losers' with music by Devendra Banhart and 'A Place To Bury Strangers' were in competition at Nordic Panorama Film Festival, CPH:DOX and Cinequest Film Festival. Her 2007 short fiction 'Meet Me In Berlin' starred Norman Reedus. 'Complaints Choir' is her first feature film.

Stanje stvari

State of Affairs

Činjenica da živimo u svijetu koji se vrlo brzo mijenja, prolazi kroz velike socijalne, političke, kulturne i tehnološke promjene i izazove inspirira dokumentarne autore na komentar. Sve veći broj filmova koji se bave 'stanjem stvari' suvremenog svijeta razlog je novog programa ZagrebDoxa. Devet filmova iz programa portretiraju nevjerojatni svijet današnjice.

'Google Baby' priča o novim dovezima globalizacije. Nevjerojatna je lakoća poslovanja izraelskog poduzetnika Dorona koji 'nabavlja' djecu preko interneta – najnu stanicu američke davateljice koja želi obnoviti kuću i financirati svoj hobi, vatreno oružje, šalje indijskoj surogat-majci koja će tim novcem platiti djeci školovanje, a dijete u 3 klika mišem završava kod naručiteljice – 57-godišnje Irit koja nije u vezi, a i već je prošla menopauzu.

Činjenicom da sve veći broj ljudi posredstvom interneta bira život u drugoj, digitalnoj 'realnosti' bavi se 'Drugi savršeni svijet'. Adrese stanovanja malčice su se izmijenile, sad su to World of Warcraft ili Second Life.

Trend osobnih ispovijedi zahvatio je i puno ozbiljnije društvene slojeve od onih koji traže svojih 15 minuta slave u brojnim reality emisijama. 'Dečko iz Cityja' raskrinkava svijet modernih bankara i to prema osobnoj priči Gerainta Andersona koji se tim poslom bavio 12 godina, u međuvremenu obogatio i razveo jezik te bez cenzure priča o nezakonitoj kupoprodaji dionica, drogi, seksu, pohlepi, pogrešnim špekulacijama, panici i uvrnutoj poslovnoj etici u londonskom Cityju.

Psihologijom kupca bavi se njemački film 'Zašto kupujemo - tajne zavodjenja potrošača', otkrivajući cijele timove istraživača tržišta koji svojim tankočutnim metodama djeluju na naše nesvjesno ponašanje, a u konačnici i kupnju (ne)željenih proizvoda.

Filmovi 'Slučaj Coca-Cola' i 'Siromaštvo' prate borbu Davida i Golijata, odnosno malih ljudi i velikih korporacija. Prvi optužuje Coca-Colin imperij za kidnapiranje, mučenje i ubojstvo sindikalnih vođa koji su nastojali poboljšati radne uvjete u Kolumbiji, Gvatemali i Turskoj, a drugi prati zloglasni slučaj 'amazonskog Černobila', 13-godišnju bitku između lokalnih zajednica gotovo uništenih bušenjem nafte i jedne od najvećih kompanija na Zemlji, Chevrona. 'U.N. Me' djeluje kao svojevrsni nastavak ovih dvaju filmova jer propituje ulogu Ujedinjenih naroda danas, odnosno procjenjuje je li ta mirotvorna ustanova opravdala razlog svog osnivanja prije kojih šezdeset godina.

Kina, njeni ljudi, gradovi, složena sociopolitička situacija, današnjica i sutrašnjica nepresušni su izvori dokumentarnih priča. Danski dokumentarac 'Nabijani gradovi – Šangaj' prati urbaniste tog 20-milijunskog grada koji počinju razmišljati i o podzemnim stambenim rješenjima za sve veći broj svojih stanovnika. Nizozemsko-kineska produkcija 'Želim biti šef' detektira korijene nove klase menadžera i državnih službenika koji će od Kine učiniti najveće gospodarstvo na svijetu u priči o petero vrhunskih kineskih đaka koji se natječu s 10,5 milijuna učenika iz zemlje za ograničeni broj mjesta na najboljim pekinškim sveučilištima.

Inesa Antić

The fact that we live in a world that is changing overnight and is undergoing massive social, political, cultural and technological changes is an inspiration for the documentary film authors. The ever-growing number of the films dealing with the 'state of things' in the modern world is the reason why we have introduced this new program to ZagrebDox. The nine films from the program depict the incredible world of today. 'Google Baby' is a story about new achievements of globalization. Unbelievable is the routine with which Israeli businessman Doron 'purchases' children via Internet. An American woman who needs funds to renovate her house and finance her hobby – firearms – sells her egg cell. It is then sent to an Indian surrogate mother who will use the money to pay her child education. In three clicks of a mouse, the child is then given to the 'ordering party' – the 57-year old Irit, who does not have a partner and has already been through her menopause. The fact that more and more people choose to live in another, digital 'reality' is the topic of 'Another Perfect World'. Home addresses have slightly changed – it is now World of Warcraft or Second Life.

The trend of personal confessions has swept even more serious classes than just those seeking 15 minutes of fame in numerous reality shows. 'The City Boy' unmask the world of modern bankers. It is based on the true story of Geraint Anderson who was in this business for 12 years. He got rich and decided to spill his guts. Uncensored, he talks about illegal buying of shares, drug, sex, greed, miscalculated speculations, panic and the twisted business ethics reigning in the City of London. Dealing with the psychology of buyers is the German film 'Why We Buy – Secrets of Consumer Seduction' tells us about whole teams of market researchers using subtle methods to influence our unconscious behavior and, eventually, force us to buy the things we (do not) want.

'The Coca-Cola Case' and 'Crude' follow the fight between David and Goliath – ordinary people and big corporations. While the first film accuses Coca-Cola's business empire for kidnapping, torture and murder of the union leaders who fought for improvement of working conditions in Columbia, Guatemala and Turkey, the other one follows the notorious case of the 'Chernobyl of the Amazon', the 13-year long battle between local communities, almost destroyed by oil drilling, and Chevron, one of the biggest companies on Earth. 'U.N. Me' is like a sequel to these two films because it questions the role of the United Nations today, trying to assess whether this organization has justified the reason for its founding some sixty years ago.

China and its people, cities, complex social and political situation, its today and its tomorrow make an inexhaustible source of documentary stories. Danish documentary 'Cities on Speed – Shanghai' follows the town planners of this 20-million strong megacity who are considering moving some off their fellow citizens even underground. The Dutch-Chinese production 'I Wanna Be Boss' detects the roots of a new class of managers and public servants who will turn China into the biggest economy in the world. The film follows a story about five top Chinese students competing with 10.5 million of their colleagues from all parts of the country for a limited number of places at the best universities in Beijing.

Inesa Antić

Dečko iz Cityja – život investicijskog bankara Gerainta Andersona

Cityboy - The Life
of Investment
Banker Geraint
Anderson



*Der große Rausch - Ein
Investmentbanker packt aus*

Njemačka / Germany, 2008, 44',
boja, color, video

režija / directed by

Stephan Lamby

producent / producer

Stephan Lamby

produkcija / produced by

ECO Media TV Produktion

Geraint Anderson ima samo 35 godina, ali je u životu već mnogo proživio: brza karijera, nezakonita kupoprodaja dionica, droga, seks, pohlepa, pogrešne špekulacije, panika... Anderson zna o čemu govori. Bio je vodeći analitičar njemačke investicijske banke u Londonu i zaradio je milijune funti. No nakon uzbudljivih 12 godina u financijskom svijetu Cityja Geraint izgara i pada u ozbiljnu krizu. Njegov se život mijenja. Počinje bilježiti svoja bankarska iskustva i objavljivati ih anonimno u londonskim novinama. Ispovijesti 'Cityboya' brzo stječu kulturni status. Anderson realistično opisuje trikove iz svog posla i mlade bankare koji često spadaju s nogu od posla. Ne odajući prava imena, on želi opisati moralne standarde posla koji klizi u propast.

Stephan Lamby je režirao mnoge kvalitetne dokumentarce o osobama iz suvremene povijesti: Angeli Merkel, Henryju Kissingeru, Fidelu Castru, Helmutu Kohlu, Joschki Fischeru, Jörgu Immendorffu, Stefanu Austu i Oliveru Stoneu. Lamby je dobitnik nagrada Robert-Geisendörfer-Preis i Hans-Klein-Medienpreis, a nominiran je za Deutscher Fernsehpreis i Grimme-Preis. 'Cityboy' je nominiran za Emmy 2009. godine. Živi i radi u Hamburgu.

Geraint Anderson is only 35 years old but he has already made many experiences in his professional life: a rapid career, insider trading, drugs, sex, greed, bad speculation, panic. Anderson knows what he is talking about. He was the star analyst of a German investment bank in London and has earned millions of pounds. But after twelve exciting years in the Financial City, Geraint burns out and faces a serious personal crisis. From that time onwards his life changes. He starts to write down his banking experiences and gets published in a London newspaper - anonymously. Very soon the confessions of the 'Cityboy' gain cult status. Anderson realistically describes the tricks in the business and the often overstrained young bankers. Not revealing real names, he wants to describe the moral standards of a business that is sliding towards catastrophe.

***Stephan Lamby** has directed many high quality documentaries on personalities of contemporary history, amongst others on: Angela Merkel, Henry Kissinger, Fidel Castro, Helmut Kohl, Joschka Fischer, Jörg Immendorff, Stefan Aust and Oliver Stone. Lamby was awarded with the Robert-Geisendörfer-Preis and the Hans-Klein-Medienpreis, and was nominated for the Deutscher Fernsehpreis and the Grimme-Preis. 'Cityboy' is also nominated for the Emmy 2009. He lives and works in Hamburg.*



Drugi savršeni svijet

Another Perfect World

Nizozemska / The Netherlands
2009, 70', boja, color, video

režija / directed by

Femke Wolting,
Jorien van Nes

fotografija / cinematography by:

Pim Hawinkels,
Jackó van 't Hof

montaža / edited by

Jurjen Blick

glazba / music

Bram Meindersma

producent / producer

Femke Wolting,

Bruno Felix

produkcija / produced by

Submarine

nagrade / awards:

Guangzhou International
Documentary Film Festival,
2009, Nagrada žirija FOCUS /
FOCUS Jury Prize

'Drugi savršeni svijet' je dokumentarac o digitalnim utopijama, internetskim svjetovima kreiranima za rad, igru, prijateljstvo i ljubav. Ljudi oduvijek stvaraju utopije, svjetove koji odražavaju najveće, najprosvječenije i najplemenitije ideje razdoblja u kojem žive. Utopije budućnosti stvarat će se na internetu, u digitalnim svjetovima koji pružaju realistične fotografske prikaze svega što um može smisliti i to uz pomoć tehnologija koje će ljudima iz cijelog svijeta omogućiti sudjelovanje. Sada imamo priliku izgraditi novi svijet iz početka. Kada bismo to učinili, na kojim bismo ga temeljima gradili? Što je važnije: sloboda izražavanja, aktivno tržište koje potiče društvenu integraciju ili zakoni koji definiraju granice društvenih odnosa?

Femke Wolting (1970) režirala je nekoliko dokumentarnih filmova posljednjih godina, uključujući 'End of TV As We Know It', 'Sneakers, and Viktor & Rolf: Because we're worth it!'. Suosnivačica je i direktorica produkcijske kuće Submarine i SubmarineChannel.com u Amsterdamu.

Jorien van Nes (1971) režirala je mnogo dokumentaraca, mokumentaraca, reportaža i TV filmova, prvenstveno za nizozemsku TV kuću VPRO. Napravila je brojne emisije u sklopu eksperimentalne TV serije 'Waskracht!', uključujući dokumentarce kao što su 'Dreamworld' (2006) i 'Thank you very much, Mr. Van Veen' (2006).

'Another Perfect World' is a documentary about digital utopias, online worlds created as places for work, play, friendship and love. People have always created utopias, worlds that reflect the greatest, most enlightened and noble ideas of the period in which they live. The utopias of the future will be created online, in digital worlds capable of rendering photo-realistic depictions of whatever the mind can imagine with technologies that allow people from around the world to join in. We now have the chance to build a new world from scratch. If you were going to do so, on which principles would you establish it? What is more important: freedom of expression; an active marketplace to encourage social interaction; or laws to define the limits of social relations?

Femke Wolting (1970) has directed several documentaries in recent years, including 'It's the End of TV As We Know It', 'Sneakers, and Viktor & Rolf: Because we're worth it!'. In 2000 she became the co-founder and director of the Amsterdam-based production company Submarine and SubmarineChannel.com.

Jorien van Nes (1971) has directed a large body of documentaries, mockumentaries, reportages, and TV movies, primarily for Dutch broadcaster VPRO. Her repertoire includes many programs for the experimental series 'Waskracht!', including documentaries such as 'Dreamworld' (2006) and 'Thank you very much, Mr. Van Veen' (2006).

Nabrijani gradovi - Šangaj

Cities on Speed - Shanghai Space

Danska / Denmark
2009, 56', boja, color, video

režija / directed by

Nanna Frank Møller

fotografija / cinematography by

Nanna Frank Møller,

Ke Dingding

montaža / edited by

Åsa Mossberg

producent / producer

Helle Faber

produkcija / produced by

Bastard Film



Šangaj je grad eksplozivnog preobražaja. Svaki drugi dan sagradi se jedna nova zgrada, a svake godine stanovništvo grada poraste za pola milijuna. Vlasti očajnički traže novi prostor, a stanovnici su prisiljeni navikavati se na neprekidnu promjenu svog okoliša. U uredu na 20. katu vladin savjetnik profesor Shu priprema sljedeću generaciju mladih urbanista za šangajsku budućnost. U potrazi za novim prostorom za milijune Šangajaca, urbanisti počinju gledati i pod zemlju.

Nanna Frank Møller je rođena 1972. godine u Danskoj. Diplomirala je montažu na danskoj Nacionalnoj filmskoj školi 1999. godine. Montirala je nekoliko filmova, među njima i 'The Land of Human Beings - My Film About Greenland' (2006). Njezin redateljski debi 'Someone Like You' (2007) osvojio je Grand Prix u Odenseu za najbolji danski film. 'Let's Be Together' (2008) prikazan je na CPH:DOX-u i u IDFA-inom programu Kids & Docs. Godine 2009. režirala je 'Nabrijani gradovi - Šangaj'.

Shanghai is an explosion of transformation. Every other day a new building is completed, and every year the city's population grows by half a million people. Authorities are desperately seeking out more space, while the city's inhabitants must adapt to constantly changing surroundings. In an office on the 20th floor, government advisor Professor Shu prepares the next generation of young urban planners for Shanghai's future. In order to find the space needed for Shanghai's millions of inhabitants, planners are now looking underground.

Nanna Frank Møller was born 1972 in Denmark. Graduated in editing at the National Film School of Denmark, 1999. Edited several films, among them 'The Land of Human Beings - My Film About Greenland' (2006). Her directorial debut, 'Someone Like You' (2007) won the Grand Prix for Best Danish Film, Odense. 'Let's Be Together' (2008), selected for CPH:DOX and IDFA's Kids & Docs. In 2009 she directed 'Cities on Speed - Shanghai Space.'



Sirova nafta

Crude

SAD / USA

2009, 104', boja, color, video

režija / directed by

Joe Berlinger

fotografija / cinematography by

Juan Diego Pérez, Pocho

Alvarez, Joe Berlinger,

Michael Bonfiglio

montaža / edited by

Alyse Ardell Spiegel

producent / producer

Joe Berlinger, Michael

Bonfiglio, J.R. DeLeon,

Richard Stratton

produkcija / produced by

First Run Features

nagrada / awards

(izbor/selection):

National Board of Review,

Najbolji dokumentarni filmovi

godine / Best Documentaries

of the Year; One World Media

Awards, Najbolji strani

dokumentarni film / Best

International Documentary

Independent Film Festival of

Boston, Nagrada velikog žirija /

Grand Jury Prize; Yale

Environmental Film Festival,

Nagrada velikog žirija / Grand

Jury Prize; Festival International

du Film d'Environnement, Grand

Prize; Thessaloniki Documentary

Festival, World Wildlife Fund

Documentary Award; AFI Dallas

International Film Festival,

Current Energy Filmmaker Award

Nashville Film Festival, Human

Spirit Award; Santa Cruz Film

Festival, EarthVision; Environ-

mental Film Award; Mexico

International Film Festival,

Najbolji dokumentarni film / Best

Documentary Film; Docupolis

International Documentary Film,

OFF Docupolis Award

Može li 30.000 privatnih tužitelja iz pet ekvadorskih domorodačkih plemena dobiti pravdu od Chevrona, jednog od najvećih svjetskih proizvođača nafte? Tko je odgovoran za nesavjesno izlivanje gotovo 70 milijardi litara toksičnog naftnog otpada u ekvadorsku Amazonu, što je izazvalo trovanje područja s najvećom bioraznolikošću na planetu? Najnoviji film redatelja Joea Berlingera prati zloglasni slučaj 'amazonskog Černobila', 13-godišnju bitku između lokalnih zajednica gotovo uništenih šašenjem nafte i jedne od najvećih kompanija na zemlji. U rafiniranoj priči o Davidu i Golijatu, Berlinger je tri godine radio na cinema vérité portretu, usredotočivši se na karizmatične pravnike u SAD-u i Ekvadoru koji uporno biju tešku bitku protiv svih sila koje jedna velika korporacija može angažirati na sudu.

Joe Berlingerova karijera u režiji dugometražnih dokumentarnih filmova započela je na Sundanceu 1992. godine, kada je osvojio nagradu publike za film 'Brother's Keeper'. Režirao je još 'Paradise Lost: The Child Murders at Robin Hood Hills' i 'Metallica: Some Kind of Monster'. Režirao je i napisao scenarij za film 'Gray Matter', nominiran za nagradu Emmy. Tu je nagradu i osvojio miniserijom 'Ten Days That Unexpectedly Changed America', koju je snimio za History Channel. Berlinger je i dobitnik nagrada Peabody, DGA i Independent Spirit.

Can 30,000 plaintiffs from five Indigenous Ecuadoran tribes find justice from Chevron, one of the world's largest oil producers? Who is responsible for the unconscionable dumping of 18 billion gallons of toxic oil waste in the Ecuadoran Amazon, poisoning the most biodiverse place on the planet? Filmmaker Joe Berlinger's latest documentary picks up the thread of the infamous Amazon Chernobyl case, a 13-year-old battle between communities nearly destroyed by oil drilling and development and one of the biggest companies on earth. In a sophisticated take on the classic David and Goliath story, Berlinger took three years to craft a cinema vérité portrait centering on the charismatic lawyers in the U.S. and Ecuador who have doggedly pursued the case against all of the forces a corporation can bring into courts of law.

***Joe Berlinger's** feature-documentary career began with the 1992 Sundance Film Festival Audience Award-winning documentary 'Brother's Keeper.' Additional credits include 'Paradise Lost: The Child Murders at Robin Hood Hills', and 'Metallica: Some Kind of Monster'. He wrote and directed the Emmy Award-nominated 'Gray Matter', and won an Emmy for the History Channel miniseries 'Ten Days That Unexpectedly Changed America'. Berlinger is also the recipient of Peabody, DGA, and Independent Spirit Awards.*

Slučaj Coca-Cola

The Coca-Cola Case

Kanada / Canada
2009, 86', boja, color, video

režija / directed by
Carmen Garcia,

Germán Gutiérrez

scenarij / screenplay by
Carmen Garcia

fotografija / cinematography by
Germán Gutiérrez

montaža / edited by

Eric Robichon

glazba / music

Olivier Alary

producent / producer

Yves Bisailon, Carmen Garcia

produkcija / produced by

Argus Films, National Film

Board of Canada



U ovom dokumentarcu njemački redatelj German Gutiérrez i Carmen Garcia oštro optužuju Coca-Colin imperij za kidnapiranje, mučenje i ubojstvo sindikalnih vođa koji su nastojali poboljšati radne uvjete u Kolumbiji, Gvatemali i Turskoj. Redatelji prate stručnjake za radno pravo Daniela Kovalika i Terryja Collingswortha te aktivista kampanje Stop Killer-Coke! Raya Rogersa dok pokušavaju optužiti tu golemu američku i multinacionalnu kompaniju za kršenje ljudskih prava.

Carmen Garcia je odrasla u Parizu, gdje je i studirala književnost. U Montreal se preselila 1973. godine. Nakon studija prevoditeljstva i komunikacija, radila je u izdavaštvu i novinarstvu. Godine 1983. počela je surađivati na dokumentarnim filmovima, preuzimajući brojne dužnosti, uključujući istraživanje, pisanje scenarija i produciranje. Zajedno s Germanom Gutiérrezom osnovala je 1993. godine Système D Productions, a i dalje se bavi pisanjem i produciranjem.

Germán Gutiérrez je studirao film. Najprije je radio kao pomoćni snimatelj, a kasnije i snimatelj za Radio Canada, National Film Board i razne produkcijske kuće. Uskoro je prešao na režiranje, u početku se usredotočivši na društvena i politička pitanja. Taj ga je posao odveo na sve četiri strane svijeta, često u područja sukoba: Kambodžu, Sarajevo, Južnu Afriku, Ruandu i El Salvador.

In this documentary directors German Gutiérrez and Carmen Garcia present a searing indictment of the Coca-Cola empire and its alleged kidnapping, torture and murder of union leaders trying to improve working conditions in Colombia, Guatemala and Turkey. The filmmakers follow labor rights lawyers Daniel Kovalik and Terry Collingsworth and an activist for the Stop Killer-Coke! campaign, Ray Rogers, as they attempt to hold the giant U.S. multinational beverage company accountable in this legal and human rights battle.

Carmen Garcia was raised in Paris where she studied literature. She moved to Montreal in 1973. After studying translation and communication, she worked in publishing and journalism. In 1983, she began to collaborate on documentary films, assuming a variety of responsibilities, particularly researching, writing and producing. Together with German Gutiérrez, she founded Système D Productions in 1988, which ultimately became Argus Films. She started directing in 1993, yet continued to write and produce.

Germán Gutiérrez studying filmmaking. He worked first as an assistant cameraman and later as a cameraman for Radio-Canada, the National Film Board and a variety of production companies. He soon moved on to directing, initially focusing on social and political issues. This work took him to the four corners of the earth, often to conflict zones: Cambodia, Sarajevo, South Africa, Rwanda and El Salvador.



U.N. Me

SAD / USA, 2009

80', boja, c/b, color b/w, video

režija / directed by

Matthew Groff, Ami Horowitz

scenarij / screenplay by

Matthew Groff, Ami Horowitz

fotografija / cinematography by

Wolfgang Held, Bob Richman

montaža / edited by

Doug Abel

glazba / music

Richard Friedman

producent / producer

Matthew Groff, Ami Horowitz

produkcija / produced by

Disruptive Pictures

Ujedinjeni narodi osnovani su prije više od šezdeset godina kao utjelovljenje naše nade u sigurniji svijet. No danas, kada su mediji preplavljeni pričama o kršenju ljudskih prava i međunarodnim sukobima, čovjek se pita je li se UN pokazao doraslim svojim osnivačkim idealima. Redatelji Ami Horowitz i Matthew Groff vode publiku na potresni i crnohumorni put kroz nesposobnost i korupciju te goleme birokracije. Film se između ostalog bavi i neistraženim otvaranjem vatre mirovnjaka na nenaoružane prosvjednike u Obali Bjelokosti, pobijanjem vlastite istrage u Darfuru, itd.

Ami Horowitz je scenarist, redatelj i producent. Piše za National Review i Weekly Standard. Živi u New Yorku.

Matthew Groff je scenarist, redatelj i producent. Prije nego što se pridružio projektu 'UN Me,' Groff je bio supervizor postprodukcije i pomoćnik producenta novog dokumentarca 'Sid Bernstein Presents'.

Over sixty years ago, the United Nations was founded as the embodiment of our hope for a safer world. But today, as the media is inundated with stories of human rights abuses and international conflict, one asks has the UN lived up to its founding ideals? Filmmakers Ami Horowitz and Matthew Groff take the audience on a harrowing and darkly humorous journey through the incompetence and corruption of this vast bureaucracy. The film's many revelations include: the uninvestigated shooting of unarmed protesters in Cote d'Ivoire by peacekeepers, the UN repudiating its own investigation into Darfur, and more.

Ami Horowitz is writer, director and producer. He is writing for *The National Review* and *The Weekly Standard*. He lives in New York.

Matthew Groff is writer, director and producer. Before signing on to 'U.N. Me,' Groff was a post-production supervisor and assistant producer on the forthcoming documentary 'Sid Bernstein Presents.'

Zašto kupujemo - tajne zavođenja potrošača

Why We
Buy - Secrets
of Consumer
Seduction



Angriff auf die Sinne - Warum wir Verbraucher verführt werden

Njemačka / Germany
2009, 52', boja, color, video

režija / directed by

Jan Tenhaven

scenarij / screenplay by

Jan Tenhaven

fotografija / cinematography by

Martin Langner, Jörg Junge

montaža / edited by

Kristine Langner

glazba / music by

Nils Kacirek

producent / producer

Christian Beetz

produkcija / produced by Gebrüder

Beetz Filmproduktion

Kako zvuči savršeni usisavač? Kakve veze ima miris hotelske sobe sa švicarskim planinama? I zašto odjednom kupujemo automobile bijele boje, što je donedavno bilo nezamislivo u automobilskoj industriji? Slučajnost ili magija? Firme traže jednostavne metode zavođenja ljudi kako bi kupovali proizvode. Pogotovo u teškim vremenima. Istraživači tržišta usredotočeni su na naše nesusvesno ponašanje. Korporacije ulažu milijune da bi njihovi proizvodi bili privlačni našim osjetilima. No kako bi stvar morale mirisati i zvučati da bi porasla njihova prodaja? I tko odlučuje koje će boje biti prisutne na tržištu idućih godina? U filmu 'Zašto kupujemo' pridružit ćemo se trojici stručnjaka za osjetila koji će nam otkriti svoj svijet boja, zvukova i mirisa. Imat ćemo rijetku priliku upoznati svijet tajni zavođenja i vidjeti ono što je inače iza zatvorenih vrata: kakve će sve boje 'nositi' naš svijet za tri godine.

Jan Tenhaven (1969) radi kao scenarist i redatelj na njemačkoj javnoj televiziji već petnaest godina. Od toga je tri godine proveo kao dopisnik u Londonu. Predaje i na Školi za elektroničke medije u Potsdam-Babelsbergu. Izbor filmova koje je režirao: 'Elefant, Tiger & Co.' (2007), 'Tracing The Ancestors' (2008), 'The War In Me' (2008), 'Elefant, Tiger & Co.' (2009), 'Harvest Gold - Fighting Time And Age' (2009).

What does the perfect vacuum cleaner noise sound like? What does the smell of a hotel room have to do with the Swiss mountains? And why are we suddenly buying white cars - a color, which a couple of years ago could not be imagined in the auto industry? Coincidence or magic? Especially in difficult economic times the companies are searching for ingenious methods, for how to seduce us to consume. Market researchers are focused on our unconscious behaviors. Corporations are investing millions in the sensual appeal of their products. But how should things smell and sound in order to improve sales? And who decides which colors will be on the market in the years to come? In 'Why We Buy' we will accompany three sense experts that will show the world their colors, their sounds, and their scents. We will get rare insight into the world of secret seducers, and experience behind normally closed doors how colorful our world will be in three years.

Jan Tenhaven (1969) has been working as a writer and director for German public television for fifteen years of which he spent three years as a correspondent in London. He also teaches at the Electronic Media School in Potsdam-Babelsberg. Director's filmography (a selection): 'Elefant, Tiger & Co.' (2007), 'Tracing The Ancestors' (2008), 'The War In Me' (2008), 'Elefant, Tiger & Co.' (2009), 'Harvest Gold - Fighting Time And Age' (2009).



Želim biti šef

I Wanna be Boss

Nizozemska, Kina /
The Netherlands, China
2008, 58', boja, color, video

režija / directed by
Marije Meerman
scenarij / screenplay by
Marije Meerman
fotografija / cinematography by
Maasja Ooms
montaža / edited by
Job ter Burg, Gigi Wong
glazba / music
Coparck
producent / producer
Bruno Felix, Femke Wolting
produkcija / produced by
Submarine

nagrada / awards:
The Netherlands Film Festival,
Najbolji kratki dokumentarni film
/ Best Documentarney Short

Đaci trećeg razreda najbolje škole u središnjoj Kini, Srednje škole br. 2 u Chonggingu, bruse se da jednog dana zauzmu važne položaje u novom globalnom gospodarstvu. Ti su đaci djeca nove kineske srednje klase. Njihovi roditelji su često morali gladovati, pa sada očekuju da djeca uspiju u onome u čemu oni nisu. Ovaj dokumentarac prati petero hiperinteligentnih kineskih đaka kroz završnu školsku godinu punu pritiska u elitnoj srednjoj školi u Chonggingu, megalopolisu u središnjoj Kini. Natječući se s ostalih 10,5 milijuna učenika iz svih dijelova zemlje za ograničeni broj mjesta na najboljim pekinškim sveučilištima, oni se pripremaju za završne ispite koji će odrediti mogu li se pridružiti novoj klasi menadžera i državnih službenika koji će od Kine učiniti najveće gospodarstvo na svijetu.

Marije Meerman je rođena 1967. godine u Amsterdamu. Magistrirala je povijest umjetnosti na Sveučilištu u Amsterdamu, a režiju i kameru je studirala na Nizozemskoj akademiji za film i televiziju, također u Amsterdamu. Režira TV serije za televiziju VPRO iz Hilversuma. Dokumentarce režira od 1995. godine, a posebno je privlači tema utjecaja globalizacije na život ljudi.

The students of the third grade of High School #2 in Chongqing, the best school in central China, are being honed to fill important positions in the new global economy. The students are children of the new Chinese middle class. Often their parents have lived through hunger and their children must now succeed where they did not. This documentary follows five hyper-intelligent Chinese students through their final high-pressure year at an elite high school in Chongqing, a megalopolis in central China. Competing for limited positions at Beijing's top universities, alongside 10,5 million other students across the country, they prepare for the end-of-year exams that will determine whether they can join the new class of managers and civil servants, who are to propel China to become the largest economy in the world.

Marije Meerman was born in 1967, Amsterdam, The Netherlands. Got her master degree in Art History at the University of Amsterdam, studied directing & camera at the Dutch Film and Television Academy in Amsterdam. She is TV-series-director for VPRO Television Hilversum, The Netherlands, and a documentary director since 1995, having special interest on globalization's impact to general life to people.

DOK Leipzig - izbor suvremenog njemačkog dokumentarnog filma

DOK Leipzig - Contemporary
German Documentary - A Selection



Claas
Danielsen

Prije nekoliko mjeseci dva direktora festivala sjela su i porazgovarala – direktor ZagrebDoxa Nenad Puhovski i ja, direktor DOK Leipziga, međunarodnog festivala dokumentarnog i animiranog filma. Znamo se već mnogo godina jer smo obojica aktivni u Europskoj dokumentarnoj mreži (EDN). U to vrijeme vjerojatno nismo ni slutili da ćemo se ponovno sresti godinama kasnije, ali ne kao filmski redatelji (film directors), već kao festivalski direktori (festival directors). Nenad mi je dao divnu ponudu: A što ti ne bi odabrao program najboljih njemačkih dokumentaraca zadnjih godina i predstavio ih na mom festivalu? Pomislio sam: Ništa lakše, ja svake godine pogledam toliko mnogo njemačkih filmova, a i volio bih napokon vidjeti Nenadov festival u Zagrebu.

No ono što se čini laganim često ispadne pravi izazov. Šest projekcija po 90 minuta – to je kao šest dugometražnih dokumentaraca. Samo u prošloj godini 500 njemačkih dokumentaraca prispjelo je na lajpciški festival... Ako uzmem samo one iz ovih šest godina otkako sam direktor festivala, ispostavlja se da bih morao birati između 3.000 njemačkih dokumentaraca. Pa kako, dakle, izdvojiti tih šest izuzetnih filmova? Samo šest!

No, postoji li doista šest izuzetnih njemačkih dokumentaraca koji se mogu natjecati s najboljim međunarodnim ostvarenjima? Mislim da postoji... čak mislim da ih ima i više. Moj popis filmova postajao je sve duži i duži. No tada se ispostavilo da je ZagrebDox već bio prikazao podosta impresivnih filmova iz moje zemlje koje bih vam inače vrlo rado i sam predstavio. Jedan od njih je i 'Into Great Silence' Philipa Groeninga – film o svakodnevici kartuzijanskih redovnika u samostanu Grand Chartreuse koji su se zavjetovali na život u tišini – impresivne 2,5 godine duhovnog putovanja u skroviti smisao i iskustva redovničkog života bez gotovo i jedne riječi. Taj dobitnik Europske filmske nagrade za 2006. godinu jedan je od mojih omiljenih dokumentaraca. Tu su i 'Losers and Winners' Ulrike Franke i Michaela Loekena, film kojim smo otvorili festival 2006. godine, a koji govori o kineskim radnicima koji ruše koksaru u njemačkom industrijskom središtu Ruhru da bi je ponovno sagradili u Kini. Ono što počinje kao promatranje sukoba kultura između njemačkih i kineskih radnika, na kraju prerasta u nezaboravnu parabolu o globalizaciji.

Šest filmova koje vam imam zadovoljstvo predstaviti nisu najbolji njemački dokumentarci zadnjih godina, već osobni, subjektivni izbor mojih najomiljenijih novijih filmova. Da sam krenuo birati program koji predstavlja sve tradicije i trendove u njemačkom dokumentarnom filmu, projekcije bi potrajale danima. Kao što znate, do 1989. godine, dok nenasilna revolucija nije srušila Berlinski zid, postojale su dvije Njemačke. Do tada su zapadnonjemački dokumentaristi uživali u slobodi i demokraciji, ali su se borili za dobivanje sredstava i distribuciju svojih filmova. Njihovi istočnonjemački kolege radili su u sklopu sustava studija DEFA i imali su određenu financijsku slobodu, no suočavali su se s cenzurom i teškoćama u pristupu sredstvima za proizvodnju.

Razvile su se vrlo različite dokumentarističke tradicije koje su još i danas vidljive u njemačkom dokumentarnom filmu. Dok su zapadnonjemački filmaši bili zakupljeni ideološkim raspravama o ispravnom pristupu dokumentarnom filmu –

izravni dokumentarac ili esej, pažljivo promatranje ili subjektivni formalizam – njihovi kolege u DDR-u radili su u okviru državne socijalističke ideologije i snimali filmove o radničkoj klasi, često ispitujući granice cenzure delikatnim opservacijama i sitnim sugestijama koje su mogli uočiti samo oni gledatelji koji su znali čitati između redaka.

Kada govorim o povijesti njemačkog dokumentarnog filma od 1960-ih naovamo, padaju mi napamet mnogi veliki filmaši čiji bi filmovi trebali biti dio retrospektive njemačkog dokumentarnog filma: Hartmut Bitomsky, Jürgen Boettcher, Pepe Danquart, Eberhard Fechner, Karl Gass, Hans-Dieter Grabe, Harun Farocki, Thomas Heise, Peter Heller, Werner Herzog, Barbara i Winfried Junge, Romuald Karmakar, Volker Koepp, Peter Krieg, Erwin Leiser, Helke Misselwitz, Peter Nestler, Gitta Nickel, Marcel Ophuls, Ulrike Ottinger, Helga Reidemeister, Thomas Riedelsheimer, Thomas Schadt, Peter Schamoni, Georg Stefan Troller, Gisela Tuchtenhagen, Andres Veiel, Andreas Voigt, Konrad Weiß ili Klaus Wildenhahn, da spomenem tek neke, među kojima su i autori koji su živjeli i radili izvan zemlje.

Prema tome, selekcija od šest filmova nikako ne predstavlja retrospektivu, već samo baca svjetlo na novi njemački dokumentarni film. Svi filmovi vode vas na putovanje – putovanje u strane zemlje, ali i u život, pa i um neobičnih ljudi. 'Udar' ('Am seidenen Faden') Katarine Peters započinje kao film o odmoru u New Yorku, a pretvara se u izuzetno osobni film na tankoj crti između života i smrti. Ta iznimna ljubavna priča osvojila je Srebrnu golubicu i nagradu Ekumenskog žirija na lajpciškom DOK-u 2004. godine.

Film 'Bijeli gavrani – noćna mora u Čečeniji' ('Weiße Raben – Alptraum Tschetschenien') Tamare Trampe i Johanna Feindta naučio me nečemu moje prve godine kao direktora festivala. Do grla u poslu, predugo sam čekao da pogledam film i pozovem ga u natjecateljski program, pa je on otišao na Berlin Film Festival. Taj dokumentarac predstavlja snažno svjedočanstvo razarajućeg učinka rata i ostavio je dubok trag u meni. Nakon premijere na Berlinalu pozvao sam Tamaru Trampe, koja je godinama radila na selekciji filmova za DOK Leipzig, da krene na turneju s filmom. Nekoliko dana imao sam zadovoljstvo putovati s njom od grada do grada i od kina do kina i upoznati tu divnu redateljicu koja je poslije bila mentorica mnogim mladim filmašima.

Preostala četiri filma puštena su u distribuciju nedavno i predstavljaju 'best of' prošlogodišnjeg DOK-a. Tamara Milošević je jedna od najdarovitijih mladih filmskih autorica u Njemačkoj. Otac joj je iz Srbije, a majka iz Hrvatske. Ona je odrasla u Frankfurtu, a studirala je na filmskoj akademiji u Ludwigsburgu. Već njezin film 'Wrong Time, Wrong Place' o istočnonjemačkim mladićima koji muče i ubiju dječaka iz njihova sela, ostavio je dubok utisak na mene. Prošle godine Tamara se vratila u Leipzig s najnovijim filmom 'Bilo gdje, samo ne tu' ('Überall nur nicht hier'), koji je također izabran za natjecateljski program njemačkog filma. Prateći tri protagonista u Srebrenici 15 godina nakon rata, ona istražuje mjesto strahovitog genocida i nestabilni mir u Bosni i Hercegovini.

Život i smrt, rat i mir, sjećanja, pravda, ljubav, vjera i kulturni korijeni samo su neke od bitnih tema u dokumentarnom filmu. Taj je žanr često bio pogrešno smatran sivim, dosadnim, obrazovnim. Za mene, filmsko i umjetničko istraživanje

stvarnosti u dokumentarcu mnogo je fascinantnije od većine igranih filmova koje sam vidio. Problem je u tome što većina ljudi ne dobije priliku vidjeti 'prave' dokumentarce. Upravo zato su festivali dokumentarnih filmova tako važni. Pozivam vas da pogledate dva dokumentarca koji su dirljivi i zabavni u isti čas. 'Pianomania' autora Lilian Franck i Roberta Cibisa vodi nas na duhovito putovanje u tajni svijet zvuka, gdje susrećemo čuvene pijaniste poput Alfreda Brendela, Rudolfa Buchbindera, Lang Langa i Pierre-Laurenta Aimarda.

Švicarsko-njemačka koprodukcija 'Žena s pet slonova' ('Die Frau mit den fünf Elefanten') redatelja Vadima Jendrejka jedan je od najljepših i najpoticajnijih dokumentaraca koje sam ikada vidio. Taj klasični portret unutarnje je i vanjsko putovanje koje nas vodi u univerzum cijenjene prevoditeljice Svetlane Geyer. Ako ste ikada razmišljali o tome kako napraviti film o delikatnoj temi jezika – pogledajte ovaj.

Zadnji izbor je bio lagan: dopustite mi da vam predstavim osvajača Zlatne golubice za najbolji njemački dokumentarni film na DOK Leipzigu 2009. godine – 'Bogati brat' ('Reicher Bruder') redateljice Inse Onken. Film prati mladog izbjeglicu iz Kameruna koji uspijeva stići do Europe. Boreći se za egzistenciju u stranoj i neprijateljskoj Njemačkoj, Ben traži azil i pokušava ostvariti karijeru profesionalnog boksača kako bi stekao poštovanje i ispunio velika očekivanja svoje obitelji u Africi. Insa Onken pratila je svojeg protagonista godinama, sve dok on napokon po prvi put ne odleti natrag u Kamerun. Rezultat je poučno i dirljivo istraživanje života između svijeta kultura. Uživajte u filmu!

Claas Danielsen

direktor DOK Leipziga, međunarodnog festivala dokumentarnog i animiranog filma

Some months ago, two festival directors sat together – Nenad Puhovski of ZagrebDox and me, the director of DOK Leipzig, the International Leipzig Festival for Documentary and Animated Film. We have known each other for many years through our work for the European Documentary Network EDN. At that time, none of us would probably have thought that we might meet again many years later both being festival instead of film directors. Nenad made a wonderful offer: Why don't you curate a programme of the best German documentaries of the last years and present it at my festival? I thought: That's easy, I have seen so many German films every year and would love to finally experience Nenad's festival in Zagreb.

But what seems easy often turns out to be a real challenge. Six screenings of 90 minutes – that comes down to six feature length documentaries. Only last year, 500 German documentaries were submitted to DOK Leipzig... If I look at the last six years since I became festival director, I could make a choice from at least 3.000 German documentaries. So how do you filter out those six films that are outstanding? Only six!

But, are there really six outstanding German films that can compete with the best international works? Yes, I think so, even many more... My list of films got longer and longer. But then it turned out that ZagrebDox had already shown quite a few impressive films from my country which I would have loved to present to you. One of them is Philip Groening's 'Into Great Silence' about the everyday-life of Carthusian monks

in the Grande Chartreuse monastery who have committed themselves to living in silence – an impressive 2,5 hour long spiritual voyage into the inner meaning and experience of monastic life with hardly any word spoken. The winner of the European Film Award 2006 is one of my favourite documentaries. Or 'Losers and Winners' by Ulrike Franke and Michael Loeken, our opening film in 2006, which observers Chinese workers who break down a coke factory in Germany's industrial heart, the Ruhr area, in order to rebuild it in China. What starts as an observational film about the cultural clash between German and Chinese workers turns out to be an unforgettable parable on globalisation.

The six films that I have the pleasure to present to you are by no means the best German documentaries of the last years but a personal and subjective choice of my favourite recent films. Had I started to curate a programme that presents all traditions and trends in German documentary, we would have ended up with days of screenings. As you know, there were two Germanys until 1989 when the peaceful revolution tore the Berlin Wall down. Until then, west German documentary filmmakers had enjoyed the freedom of democracy but had struggled with getting their films financed and distributed. Their east German colleagues worked in the DEFA studio system with a certain financial freedom, but had to cope with censorship and the difficult access to the means of production.

Very different documentary traditions evolved which are still perceptible in German documentary today. Whereas the west German filmmakers had deeply engaged themselves in ideological discussions about the proper approach to documentary – direct cinema versus essay documentary, careful observation versus subjective formalism – their colleagues in the GDR worked in the framework of the socialist state ideology and made films about the working class, often exploring the limits of censorship with delicate observations and small hints that only viewers would depict who were used to read between the lines.

If I go into the history of German documentary since the 1960ies many great filmmakers come to mind who should be part of a German documentary retrospective: Hartmut Bitomsky, Jürgen Boettcher, Pepe Danquart, Eberhard Fechner, Karl Gass, Hans-Dieter Grabe, Harun Farocki, Thomas Heise, Peter Heller, Werner Herzog, Barbara and Winfried Junge, Romuald Karmarkar, Volker Koepp, Peter Krieg, Erwin Leiser, Helke Misselwitz, Peter Nestler, Gitta Nickel, Marcel Ophuls, Ulrike Ottinger, Helga Reidemeister, Thomas Riedelsheimer, Thomas Schadt, Peter Schamoni, Georg Stefan Troller, Gisela Tuchtenhagen, Andres Veiel, Andreas Voigt, Konrad Weiß or Klaus Wildenhahn just to name a few, among them some émigrés who lived and worked abroad.

Consequently, the selection of six films is by no means a retrospective but a spotlight on recent German documentary. All films take you on a journey – a journey to foreign countries, but also into the lives and even minds of extraordinary people. 'Stroke' (Am seidenen Faden) by Katharina Peters starts off as a film about a holiday in New York and turns into a radically personal film on the thin line between life and death. This exceptional love story won the Silver Dove and the award of the Ecumenical jury at DOK Leipzig in 2004.

The film 'White Ravens - Nightmare in Chechnya' (Weiße Raben – Alptraum Tschetschenien) by Tamara Trampe and Johann Feindt taught me a lecture in my first year

as festival director. Drowned in work, I waited too long to watch and to invite the film for competition and lost it to the Berlin Film Festival. This documentary is a powerful testament to the devastating effects of war and left a deep trace in my memory. After its premier at the Berlinale I invited Tamara Trampe who had served on DOK Leipzig's selection committee for many years for a cinema tour with 'White Ravens'. For a few days I had the pleasure to travel with her from city to city and cinema to cinema and to get to know this wonderful director who has mentored many young filmmakers since.

The remaining four films have all been released recently and are a 'best of' last year's DOK Leipzig. Tamara Milosevic is one of the most talented young filmmakers in Germany. Daughter of a Serbian father and a Croatian mother, she grew up in Frankfurt and studied at the Ludwigsburg film academy. Already her film 'Wrong time, wrong place' about youngsters in eastern Germany who viciously killed a boy from their village left a deep impression on me. Last year Tamara returned to Leipzig with her latest film 'Anywhere but here' (Überall nur nicht hier) which was again selected for our German competition. By accompanying three protagonists in Srebrenica 15 years after the war, she explores the place of a horrific genocide and the volatile peace in Bosnia-Herzegovina.

Life and death, war and peace, memory, justice, love, religion and cultural roots are some of the essential subjects in documentary. Often this genre has been perceived and misunderstood as boring, grey, educational or dull. For me, the filmic and artistic exploration of reality in documentary is much more fascinating than most of the fiction films I watch. The problem is that the majority of people don't get the chance to see 'real' documentaries. That's why documentary film festivals are so important. I invite you to watch two documentaries which are touching and entertaining at the same time. 'Pianomania' by Lilian Franck and Robert Cibis takes us on a humorous journey into the secret world of sound where we meet world famous pianists like Alfred Brendel, Rudolf Buchbinder, Lang Lang or Pierre-Laurent Aimard.

The Swiss-German co-production 'The Woman with the five elephants' (Die Frau mit den fünf Elefanten) by Vadim Jendreyko is one of the most beautiful and uplifting documentaries I have seen last year. This classical portrait is an inner and outer journey and abducts us into the universe of the renowned translator Svetlana Geyer. If you have ever thought about how to make a film about the tricky subject of language – here it is.

The last choice was an easy one: Let me present to you the winner of the Golden Dove for best German documentary at DOK Leipzig 2009: 'Rich Brother' (Reicher Bruder) by Insa Onken follows a young refugee from Cameroon who has succeeded in reaching Europe. Struggling with life in a strange and hostile Germany, Ben applies for asylum and tries to make a career as a professional boxer in order to gain respect and to fulfil the high expectations of his family back in Africa. Insa Onken has accompanied her protagonist for years until he ultimately travels back to Cameroon for the first time. The result is a revealing and touching exploration of life between two cultures. Enjoy it!

Claas Danielsen

director of DOK Leipzig, International Festival
for Documentary and Animated Film

Bijeli gavrani - noćna mora u Čečeniji

White Ravens
- Nightmare in
Chechnya

Weiße Raben - Alptraum
Tschetschenien

Njemačka / Germany
2005, 92', boja, color, video

režija / directed by

Tamara Trampe,
Johann Feindt

scenarij / screenplay by

Tamara Trampe,
Johann Feindt

fotografija / cinematography by

Johann Feindt

montaža / edited by

Stephan Krumbiegel

producent / producer

Thomas Kufus

produkcija / produced by

Zero One Film



Petja i Kiril su se prijavili u vojsku s osamnaest godina. Poslani su u Čečeniju. Katja je radila kao bolničarka u poljskoj bolnici u ratnom području. Kada su se vratili kući s Kavkaza više nisu bio isti. Psihološki i emotivno na dnu, sami sa sjećanjima na rat, smrt i patnje. Johann Feindt i Tamara Trampe pratili su tri godine pokušaje tih mladih ljudi da se nakon povratka ponovno prilagode društvu - društvu koje se pravilo da se rat u Čečeniji ne događa. Samo u Komitetu majki ruskih vojnika povratnici i njihovi bespomoćni roditelji mogu pronaći sebi slične ljude, ljude s kojima se mogu razumjeti.

Tamara Trampe je studirala germanistiku na Sveučilištu u Rostocku. Radila je kao montažerka i dramaturginja u istočnonjemačkom filmskom studiju DEFA, a od 1990. snima vlastite filmove. **Johann Feindt** je rođen u Hamburgu 1951. godine. Nakon studija medicine u Hamburgu upisao se na Njemačku akademiju za film i televiziju (dffb) u Berlinu. Od 1979. godine radi kao snimatelj i nadgrađivani redatelj i autor.

Petya and Kiril signed up as volunteers in the army at age eighteen and set off for service in Chechnya. Katya worked as a nurse in a field hospital in the war zone. When they returned home from the Caucasus, none of them were the same as before. They were psychologically and emotionally at their lowest point, alone with memories of war, of death and suffering. In the course of three years Johann Feindt and Tamara Trampe followed the attempts of these young people to fit into society again after their return from war, a society which acted as if the war in Chechnya did not exist. Only in the Committee of Mothers of Russian Soldiers can these returnees from the war and their helpless parents find similarly stricken people, with whom they can find mutual understanding.

***Tamara Trampe** studied Germanic Studies at the University of Rostock. After working as an editor and dramaturge at the East German DEFA studios, she began making her own films in 1990. **Johann Feindt** was born in Hamburg in 1951. After studying Medicine in Hamburg, he enrolled at the German Academy of Film & Television (dffb) in Berlin. Since 1979, he has been working as a cameraman and award-winning director and author.*



Bilo gdje, samo ne tu

Anywhere
but Here

Überall nur nicht hier

Njemačka / Germany
2009, 72', boja / color, video

režija / directed by
Tamara Milošević
fotografija / cinematography by
Mathias Schoeningh
montaža / edited by
Sven Kulik, Henk Drees
glazba / music
Ilja Coric
producent / producer
Alexander Funk
produkcija / produced by
Funkfilme

Troje ljudi, tri priče, 15 godina nakon rata u Srebrenici.

18-godišnja Samira bori se da pronađe perspektivu u životu. Malkić, musliman i gradonačelnik Srebrenice, radije bi bio sportski menadžer. Pravoslavni svećenik Mitar gradi spomenik od svoje crkve. Sjetite se toliko puta prikazanih prizora paraliziranih postrojbi UN-a u Srebrenici koje je publika gledala u nevjericu. Oni su tek sjena prizora koje nitko nije snimio, prizora smrti oko 8.000 dječaka i muškaraca. Danas znamo da se radilo o unaprijed planiranom genocidu. Baš kao i u svojem filmu 'U krivo vrijeme, na krivom mjestu' redateljica Tamara Milošević bavi se onime što se događalo kada su mediji otišli u potrazi za novim kriznim žarištem. Zima je. Iako se zločin zbio prije 15 godina, snijeg ne može sakriti činjenicu da je mir ovdje na vrlo krhkim temeljima.

Tamara Milošević, rođena u Frankfurtu 1976. godine, njemačka je redateljica srpskog porijekla. Godine 2000. upisala se na Filmsku akademiju Baden-Württemberg. Najprije se usredotočila na animaciju, a zatim na dokumentarni film. Diplomirala je 2005. godine s filmom 'U krivo vrijeme, na krivom mjestu'. Filmografija: 'Cement' (2003), 'U krivo vrijeme, na krivom mjestu' (2005), 'El futuro del ayer' (2008), 'Überall nur nicht hier' (2009).

Three people, three stories, 15 years after the war in Srebrenica.

18 years old Samira struggles to find a perspective in life. Malkić, Muslim mayor of Srebrenica would rather become a sports manager. Serb - orthodox priest Mitar is building a monument with the construction of his church. Remember the images of the paralyzed UN troops in Srebrenica that were broadcast again and again to disbelieving audiences. They were only a weak substitute for the scenes that nobody filmed, the death of about 8,000 boys and men. Genocide planned well in advance, as we know today. Just like in her film 'Wrong Time, Wrong Place', filmmaker Tamara Milosevic is interested in the aftermath, when the media caravan has long moved on to the next trouble spot. It is winter. Even though these events took place 15 years ago, the snow cannot hide the fact that peace here is founded on very thin ice.

***Tamara Milosevic**, born 1976 in Frankfurt am Main, is a German Documentary filmmaker of Serbian descent. In 2000 she started to study at the Film Academy Baden-Wuerttemberg. At first she focused on Animation, but then on documentary film. Tamara Milosevic finished her study in 2005 with the successful diploma - and documentary film 'Wrong Time, Wrong Place'. Filmography: 'Cement' (2003), 'Wrong Time, Wrong Place' (2005), 'El futuro del ayer' (2008), 'Überall nur nicht hier' (2009).*

Bogati brat

Rich Brother

Njemačka / Germany
2009, 99', boja, color, video

režija / directed by

Insa Onken

scenarij / screenplay by

Insa Onken

fotografija / cinematography by

Sören Lang, Florian Schewe

montaža / edited by

Henk Drees

glazba / music

Friedemann von Rechenberg

producent / producer

Thanassis Karathanos

produkcija / produced by

Twenty Twenty Vision

Filmproduktion



'Kamerunski lav' Ben upravo je uspio postati profesionalni boksač. No njegov cilj je viši: ne samo da želi biti šampion već želi biti 'svjetski boksački šampion'. Tako bi ispunio velika očekivanja svoje obitelji. Bez titule ili novca Ben se ne može vratiti u Kamerun. Obitelj ga je izabrala da ode u Europu i sada se mora vratiti kao uspješan čovjek s novcem, darovima i poslovnim vezama. Uz pomoć Wolfganga, neprofesionalnog ali predanog trenera iz bivše Njemačke Demokratske Republike, Ben se probija kroz okrutnu džunglu boksačkog svijeta. No njihovo se prijateljstvo raspada pod golemim pritiskom ostvarivanja uspjeha pod svaku cijenu. Ben mora nastaviti sam i uskoro počinje gubiti mečeve. Obeshrabren i spreman na odustajanje od boksa, dobiva zlatnu priliku: borbu za titulu svjetskog prvaka. Napokon si može priuštiti povratak u Kamerun i suočavanje s obitelji. Karta je rezervirana i bez obzira na ishod meča, Ben će odletjeti kući.

Insa Onken je rođena u rujnu 1975. godine u njemačkom gradu Wilhelmshavenu. Srednju školu je završila u Jevenu, a 1995. je počela učiti glazbu, njemačku filologiju i biologiju na glazbenoj školi Sveučilišta u Kölnu. Radila je kao glazbenica i redateljica dokumentarnih filmova.

Ben, 'The Lion of Cameroon', has just succeeded in becoming a professional boxer, yet his goal is higher: not only does he want to become a champion but 'the world boxing champion'. That way he will have fulfilled his family's high expectations. Without a title or money, Ben cannot go back to Cameroon. He was the one his family chose to send to Europe and he must return a success, bringing them money, gifts and business connections. Together with Wolfgang, a non-professional yet dedicated trainer from the former Democratic Republic of Germany, Ben bushwhacks his way through the tough jungle of the boxing world. Under the enormous pressure of achieving success, their friendship eventually breaks up. Ben must make his way alone and soon begins to lose matches. Disheartened, he is just about to give up boxing when a golden opportunity arises and he gets an offer to fight for the world title. At last he can afford to fly back to Cameroon and face his family: his ticket is booked and no matter how the fight goes, Ben will fly.

***Insa Onken** is born September 1975 in Wilhelmshaven (Germany). Graduated at the Marien Highschool in Jever and in 1995 started training music, German philology & biology at the school of music and university of Cologne. Worked as a musician and documentary director.*



Pianomanija - U potrazi za savršenim zvukom

Pianomania - In
Search for the
Perfect Sound

*Pianomania - Auf der Suche
nach dem perfekten Klang*

Njemačka / Germany
2009, 93', boja, color, 35 mm

režija / directed by
Lilian Franck, Robert Cibis
scenarij / screenplay by
Lilian Franck, Robert Cibis
fotografija / cinematography by
Jerzy Palacz
montaža / edited by
Michèle Barbin
producent / producer
Robert Cibis,
Vincent Lucassen
produkcija / produced by
Oval Filmemacher,
WILDart Film

nagrada / awards:
The Lünen Film Festival, Germany,
Lüdia, prva nagrada / Lüdia, First
Prize; Diagonale Graz, Austria,
Najbolja montaža / Best Editing

'Pianomanija' je film o ljubavi, savršenstvu i pomalo ludila.

'Ton ne diše', žali se pijanist Pierre-Laurent Aimard sav izvan sebe. Ta je rečenica tipična za jedan radni dan glavnog tehničara i majstora ugađača Stefana Knüpfera iz tvrtke Steinway & Sons. Svaki piano ima svoju osobnost, svaki komad zahtijeva svoj timbar, a svaka interpretacija ima svoj temperament. 'Pianomanija' vodi gledatelja na duhoviti put u tajni svijet zvukova i pridružuje se Stefanu Knüpferu i njegovoj neobičnoj suradnji s najpoznatijim svjetskim pijanistima poput Lang Langa, Alfreda Brendela, Rudolfa Buchbindera, Tilla Fellnera i Pierre-Laurenta Aimarda. Da bi se pronašao pravi instrument s potrebnim kvalitetama koji odgovara viziji virtuozu, da bi se ugodio do savršenstva i napokon postavio na pozornicu, potrebni su čelični živci, bezgranična strast i izuzetna sposobnost prevođenja riječi u zvukove.

Lilian Franck i **Robert Cibis** već deset godina zajedno snimaju dokumentarne filmove na međunarodnoj sceni. Lilian je studirala na Filmskoj akademiji u Baden-Württembergu (Njemačka) i na pariškoj Visokoj školi Le Fresnoy.

Robert Cibis je pohađao stručna predavanja na njemačko-francuskoj Filmskoj akademiji Fémis u Parizu i na njemačkoj Filmskoj akademiji Baden-Württemberg. Prije toga je studirao film u Parizu i Rimu, a magistrirao je 1997. godine na Sorbonne Nouvelle.

'Pianomania' is a film about love, perfection and a little bit of madness.

'The tone isn't breathing.' - complains pianist Pierre - Laurent Aimard, distraught. This is a typical sentence in Steinway & Sons' chief technician and Master Tuner Stefan Knüpfer's normal work day. Each piano has its own personality, each piece demands its own timbre, and every interpretation has a particular temperament. *'Pianomania'* takes the viewer along on a humorous journey into the secret world of sounds, and accompanies Stefan Knüpfer at his unusual job with world famous pianists like Lang Lang, Alfred Brendel, Rudolf Buchbinder, Till Fellner and Pierre-Laurent Aimard, among others. To find the right instrument with the necessary qualities, compatible with the vision of the virtuoso, to tune it to perfection and to finally get it on the stage, needs nerves of steel, boundless passion, and the extraordinary competence in translating words into sounds.

Lilian Franck has been creating documentary films together with Robert Cibis in the international market for ten years. She studied at Film Academy in Baden-Württemberg, Germany, and the Grande Ecole Le Fresnoy - Studio national des arts contemporains in Paris.

Robert Cibis attended the master classes at both the German-French Film Academy Fémis in Paris and the Baden-Württemberg Film Academy in Germany. Before that, he has studied film in Paris and Rome and completed his master's degree at the Sorbonne Nouvelle in 1997.

Udar

Stroke

Am Seidenen Faden

Njemačka / Germany
2004, 111', boja, color, video

režija / directed by

Katarina Peters

scenarij / written by

Katarina Peters

fotografija / cinematography by

Katarina Peters, Christopher Rowe, Roger von Heereman

montaža / edited by

Friederike Anders, Marian Bichler, Petra Heymann

glazba / music

Boris Baberkoff

producent / producer

Katarina Peters

produkcija / produced by

Katarina Peters

Filmproduktion

nagrade / awards:

Leipzig 2004, Silver Dove

The International Federation of Film Critics, FIPRESCI Prize

Nagrada ekumenskog žirija /

Prize of the Eucumenical Jury

Filmshool Leipzig e.V., Nagrada

mladog žirija / Prize of the Youth

Jury; Nagrada zaklade DEFA /

Prize of the DEFA-Foundation

2005; New Berlin Film Award

2005; Ecofilms, posebna pohvala

/ Special Mention; Docfestival

Saratov 2005, Prva nagrada /

First Price, Nagrada publike /

Audience Award; Moldawien

2006, Award Cine Varité

Superfest 2007, Award of

Achievement



Godina je 1998: umjetnički par stiže u New York. On sklapa ugovor s diskografskom kućom, a ona snima dokumentarac. Pola godine nakon što su se vjenčali 33-godišnji čelist Boris Baberkoff doživljava višestruki moždani udar i završava kao zarobljenik vlastita mozga. Čuje, ali se ne može pomaknuti ili komunicirati. Šanse za makar djelomični oporavak izgledaju vrlo male. Njegova žena Katarina u očaju intuitivno uzima kameru i snima polagani i teški proces oporavka svog supruga na odjelima intenzivne njege, u rehabilitacijskim centrima i u svakodnevnom životu. U film unosi vlastite strahove i doživljaje, mješavinu snova i unutarnjeg monologa. Rezultat je težak i vrlo osoban autobiografski zapis jednog para, koji u teškim uvjetima pokušava sačuvati svoju ljubav i kreativnost.

Katarina Peters je rođena u Hamburgu 1958. godine, a u Berlinu živi od 1981. Studirala je kiparstvo, film i izvedbene umjetnosti na Umjetničkom institutu u San Franciscu (1978-1981), a zatim vizualne umjetnosti na Umjetničkom sveučilištu u Berlinu (1981-1986). Godine 1986. osnovala je Katarina Peters Filmproduktion. Radila je kao tonska tehničarka i scenografkinja kazališnih predstava, filmova i TV emisija. Filmografija: 'Keep Your Mind on a Hot Man' (1981), 'Am rand der erde' (1986), 'Zentri-fuge' (1986), 'Mascha und Gelb' (1995), 'Am seidenen faden' (2004).

It is 1998: An artistic couple comes to New York. He negotiates a deal with a record company, while she is making a documentary. Half a year after their wedding, 33 year old cellist Boris Baberkoff suffers severe multiple strokes and ends 'locked in,' a prisoner of his own brain. He can hear but is unable to move or communicate; his chances of even partial recovery appear slim. In desperation, his wife Katarina intuitively takes up her cam. She records her husband's hard and even slow healing process in intensive care, rehabilitation centers and everyday life. She puts her own fears and experiences in this film, a mix of dreams and inner monologue. The result is an intricate and very private autobiographical recording of a couple that, under difficult circumstances, tries to preserve its love and creativity.

Katarina Peters is born in Hamburg in 1958, has lived in Berlin since 1981. 1978-81 attended San Francisco Art Institute (Sculpture, Film, Performance), 1981-86 University of the Arts, Berlin (Visual Communication). In 1986 she has founded Katarina Peters Filmproduktion. She worked as Sound engineer and set designer for theater, film and TV productions. Filmography: 'Keep Your Mind on a Hot Man' (1981), 'Am rand der erde' (1986), 'Zentri-fuge' (1986), 'Mascha und Gelb' (1995), 'Am seidenen faden' (2004).



Žena s pet slonova

The Woman with the Five Elephants

Die Frau mit den fünf Elefanten

Njemačka, Švicarska
Germany, Switzerland
2009, 93', boja, color, video

režija / directed by

Vadim Jendreyko

scenarij / screenplay by

Vadim Jendreyko

fotografija / cinematography by

Niels Bolbrinker,

Stéphane Kuthy

montaža / edited by

Gisela Castronari

glazba / music

Daniel Amada,

Martin Iannaccone

producent / producer

Hercli Bundi, Vadim

Jendreyko, Thomas Tielsch

produkcija / produced by

Mira Film

nagrada / awards:

International Leipzig Festival
for Documentary and Animated
Film, DEFA-Prize 2009

Visions du Réel, Posebno

priznanje / Special Mention

2009, Prix SRG SSR, Prix SSA/
Suissimage

Svetlanu Geier smatraju najvećom prevoditeljicom ruske književnosti na njemački jezik. Upravo je završila svoje životno djelo za izdavačku kuću Ammann u Zürichu – prijevod pet velikih romana Dostojevskog poznatih kao 'pet slonova'. Njezin rad obilježava izuzetan osjećaj za jezik i beskompromisno poštovanje prema piscima koje prevodi. Njezin život je protekao u sjeni nemirne europske povijesti. Sada, u pratnji filmskog redatelja Vadima Jendrejka, 85-godišnja Svetlana prvi put napušta svoj dom u Njemačkoj i odlazi u Ukrajinu posjetiti mjesta svoga djetinjstva. U filmu se isprepliću priče o njezinu životu i književnom radu, a otkriva se i tajna te izuzetno marljive žene. Film govori o velikoj patnji, tihim pomagačima i nenadanim prilikama - kao i o ljubavi prema jeziku koja nadmašuje sve.

Vadim Jendreyko je rođen u Njemačkoj 1965. godine, a odrastao je u Švicarskoj. Pohađao je klasičnu gimnaziju, Bazelsku školu primijenjene umjetnosti i Umjetničku akademiju u Düsseldorfu. Prvi film je režirao 1986. Godine 2002. on i Hercli Bundi osnovali su Mira Film GmbH, u kojem radi kao producent i koproducent. Filmografija: 'Bashkim' (2002), 'Transit - Zürich Flughafen' (2003), 'Leistung am Limit' (2004), 'Žena s pet slonova' (2009).

Swetlana Geier is considered the greatest translator of Russian literature into German. She has just concluded her lifework for Zurich's Ammann publishing house - completing new translations of Dostoyevsky's five great novels - known as the five elephants. Her work is characterized by a great and sensual feeling for language and an uncompromising respect for the writers she translates. Her life has been overshadowed by Europe's varied history. Together with the film director Vadim Jendreyko, the eighty-five-year old woman is making her first trip from her chosen home in Germany back to the places of her childhood in the Ukraine. The film interweaves the story of Swetlana Geier's life with her literary work and traces the secret of this inexhaustibly hard-working woman. It tells of great suffering, silent helpers and un hoped-for chances - and a love of language that outshines all else.

***Vadim Jendreyko** was born in 1965 in Germany and grew up in Switzerland. He attended grammar school, the Basel School of Applied Art and the Düsseldorf Art Academy. He realized his first film in 1986. In 2002, he and Hercli Bundi founded Mira Film GmbH, where he also works as producer and co-producer. Filmography: 'Bashkim' (2002), 'Transit - Zürich Flughafen' (2003), 'Leistung am Limit' (2004), 'The Woman with the five Elephants' (2009).*

Hrvatski autodox - retrospektiva

Croatian Autobiographical
Documentary - A Retrospective



Diana
Nenadić

Dokumentarnom filmu dugo je trebalo da progovori u prvom licu. Oslobođanje nevidljivog 'ja' trajalo je mnogo dulje od vladavine zabluda da dokumentarac kao prikaz stvarnosti, uz jamstvo 'nepotkupljive optike' kinematografskog aparata, mora i može biti objektivn. Razotkrivanje ili (samo)postavljanje autora/dokumentarista pred kameru, njegovo samovoljno i samosvjesno pretvaranje u vlastiti predmet uzelo je maha tek u posljednjim desetljećima, koja svjedoče i o potrebi ne-filmaša da se ispovijedaju pred kamerom ili je prigrlje kao 'pero' za crtanje vlastita autoportreta.

Zapadnjak je, kako bi kazao Foucault, postao 'ispovjedna životinja'. Putopisi, dnevnici, memoari, zabilješke, pisma i žurnali, internetske stranice i blogovi i druge nove autobiografske forme množe se i pune osobnim (is)povijestima. On i/ili ona žele da ih se posvuda vidi i čuje, pa se stara Astrucova ideja o kameri koja piše oživotvoruje u masovnim razmjerima. Kamera - lagana, jeftina i dostupna, doista je zamijenila pero, odnosno tipkovnicu. Ekрани su posvuda: u džepu, na pisaćem stolu, u dnevnom boravku. Nekome kao prozor u vanjski svijet, nekome kao intimno zrcalo, auto-dokumentaristima i jedno i drugo.

Trend komuniciranja osobnog preko ekrana/zrcala nije zahvatio samo razvijene kolijevke znanosti i tehnologije, pa tako nije mogao zaobići ni Hrvatsku. Personalizirani iskaz, zapravo, već je davno pustio korijenje na slabo vidljivom, modernističkom i/ili avangardnom rubu hrvatske kinematografije. Osobito se udomaćio u intermedijском prostoru gdje se film dodiruje i spaja s videom, performansom, prostornom instalacijom. Kada je riječ o 'goloj' dokumentaristici, duh Ich-forme koji su iz zatvorene bočice izmamile 'politike identiteta' nakon propasti društvenih pokreta potkraj 1960-ih širio se mnogo sporije. U vrijeme kada je Zapad već bio raskrstio i s modernističkim 'velikim pričama' i iluzijama objektivnosti što ih je pokušao dogmatizirati pokret direktnog filma 1960-ih, hrvatski redatelji, egzistencijalno ovisni o kontroliranom (kino i televizijskom) ekranu, 'ucijenjeni' sustavom koji se obračunava s osobnim ideologijama, izabrali su diskreciju. Nastavili su se skrivati iza kamere i govoriti u ime podrazumijevanog, izrečenog i navodno objektivnog 'mi', čak i nakon službenog pada političkog autoriteta trećeg lica jednine početkom 1990-ih, kada se nova kolektivna ideja ponovno nametnula individualnom subjektu. I nastavila upravljati diskursom.

Na vrhuncu cvata autobiografskog iskaza u svijetu jednu 'veliku priču' - multinacionalnu, totalitarnu zamjenjuje druga: nacionalna i ratna. Individualna perspektiva opet nije vrijedila mnogo, a do kraja 20. stoljeća državna kinematografija i televizija nisu bile sklone dotirati nezavisne i 'sasvim osobne' priče. Trebalo se pobuniti i riskirati, što su neki učinili vrlo rano, ili čekati da se podigne nova kolektivistička magla kako bi iz nje izronili pluralni - disparatni, shizofreni, fragmentirani i promjenljivi (postmoderni) identiteti koji žele slobodno vidjeti i komunicirati sebe, ne u jednom mogućem nego u nekom od mnogih i raspršenih 'okvira'.

Kada su se ti okviri (civilnog društva) konačno počeli sklapati, pokazalo se ono što je bilo i otprije poznato - da je osobno nedjeljivo od političkog, da je u svakoj (auto)biografiji zapravo sadržana neka društvena priča. Vanjske i unutarnje povijesti u njoj se stapaju, a 'subjektivnost postaje filter kroz koji zbilja ulazi u diskurs' (Michael Renov, 'Subject of documentary'). Samo izgovaranje 'ja' postaje (politički) čin samopotvrđivanja.

Ipak, 'Ja' je na hrvatskom ekranu pokazao tijelo i lice prije nego što je progovorio u svoje ime u dokumentarcu. Zrcalo je već bilo podignuto izvan mainstreama, u nekontroliranom avangardnom rukavcu kinematografije i srodnim medijskim kontekstima. Pred kamerama su već bili prošetali Mihovil Pansini i splitsko društvo Ivana Martinca, pokazujući kako se pogled kroz objektiv pretvara u osobno stajalište i mitologiju. Tomislav Gotovac već se početkom 1970-ih, nakon što je ovjekovječio svoju obitelj i životni prostor, svukao do gola kao pornografski akter vlastitog 'Obiteljskog filma', nastavljujući kao performer ogoljavati stvarnost oko sebe. Nitko iz tog autohtonog hrvatskog undergrounda kasnih 1950-ih, 60-ih i 70-ih nije imao ništa protiv da njihove filmove nazivaju i dokumentarnima, baš kao ni bard američke avangarde Jonas Mekas, koji i danas, 35 godina nakon svršetka svojeg imigrantskog filmskog dnevnika 'Lost, Lost, Lost' (1975) nastavlja kamerom prikupljati dnevničke zabilješke i objavljivati ih na svojoj internetskoj stranici.

Kada je u 70-ima film počeo istiskivati video, zanos usmjeren istraživanju antiiluzionističkih mogućnosti novoga medija trajao je kratko. Vrlo brzo otkriven je njegov narcistički potencijal, upravo ono što ga čini bliskim srodnikom dokumentarcu u prvom licu. 'Osobni rezovi' Sanje Iveković iz 1982. danas se čine svojevrsnim manifestom personalnosti pionirske generacije videa: bilježenjem performativnog čina u kojem rezovima škara 'oslobađa' svoje maskirano lice, umjetnica 'istjeruje' mentalne pukotine koje društveni i ideološki rituali, posredovani agresivnim televizijskim slikama, otvaraju u individualnom, subjektivnom prostoru.

Konceptualno-performativni video Sanje Iveković na liniji feminističkog aktivizma označio je i početak razvrstavanja duž rodne granice, koje se na alternativnoj medijskoj sceni intenziviralo 1990-ih. Dok se muški dio tzv. 'generacije razlike' zabavljao mogućnostima računalnih softvera i novih medijskih tehnologija, medijskim umjetnicama bili su dovoljni vlastito (performativno) tijelo, govor i kamera da bi 'investirale u Sebe' ogledavajući se u intimnom, obiteljskom i javnom prostoru. Dovoljno je navesti tek nekoliko primjera da bi se njihovo razmišljanje povezano sa subjektivnom i refleksivnom praksom novog dokumentarca. O (ne)mogućnosti komunikacije s Drugim Kristina Leko meditira nakon susreta na tržnici ('I Don't Remember His Name', 2001); Breda Beban u statusu izmještene Druge ispisuje svoje osamljeničke egzilantske razglednice ('Little Films to Cry To', 2002); Ksenija Turčić u jednoj od svojih 'prostornih vizija' s dozom ironije prikazuje svoju preveliku i praznu privremenu njujoršku rezidenciju ('Residency', 2002); Ana Hušman ('Kuća', 2003) radi inventuru preinaka u kući svojih roditelja koje su je posve otuđile od obiteljskog doma, dok subjektivni pogled Renate Poljak u 'Velikim očekivanjima' (2005) zahvaća širu društvenu panoramu, smještajući autoricu u procjep između divljeg urbanizma i nasilja nogometaša kao simptoma općeg društvenog nasilja. Iako im je ideja reduktivna, konceptualna, motivacija im je autoportretna/biografska, faktura dokumentarna, a struktura otvorena poput identiteta subjekta koji se uzalud pokušava definirati. Sve se češće čuje riječ prizorni govor ili voice-over kao bitno sredstvo artikulacije spoznaje, osjećanja i žudnje.

Da to nisu značajke isključivo ženske audiovizualne autobiografije, koja potvrđuje svoj status hibridnog žanra ili formalne mutacije, pokazuje primjerice ispovjedni videodnevnik umjetnika Željka Jermana ('Željko Jerman - moj mjesec', 2005). Sastavljen od Jermanovih nevezanih ispovijedi i intimnih 'kriški' svakodnevice koje je redatelj Ivan Faktor razdvojio blankovima, upravo ovaj fragmentarni i nedovršeni dnev-

nik na tragu Mekasova ideala premošćuje granice između avangardne i dokumentarističke prakse u kojoj unutarnji glasovi postaju sve učestaliji. Teško je točno odrediti kada su se oni prvi čuli ili ekstrapolirali u novom hrvatskom dokumentarcu iz tzv. kinematografskog mainstrea. No činjenica je da su u doba njegove inauguracije tjelesna ili bestjelesna očitovanja autorske osobnosti u nekoliko navrata simptomatično uzvitala kinematografsku prašinu.

To se prvi put dogodilo potkraj 1990-ih kada je Nenad Puhovski prikazao svoj autoportret 'Graham i ja – istinita priča' (1998) u 'salonu odbijenih' na Danima hrvatskoga filma, otvorivši listu 'kontroveznog doxa', koju će ponajviše nastaviti puniti filmovi iz tek pokrenute produkcije njegova Factuma. Ono što je (u)zbunilo selektore i dio javnosti bilo je upravo autorovo 'samoupisivanje u povijest' (Europe i Balkana), kao i aktivističko samoprepoznavanje u radikalnom činu britanskog državljanina Grahama Bamforda koji se spalio ispred zgrade Donjeg doma britanskog parlamenta u znak protesta protiv politike svoje zemlje i Zapadnih sila prema ratu u Bosni i Hercegovini.

Slučaj neprepoznavanja i/ili odbacivanja ponovio se i s drugim Factumovim dokumentarcem 'Jurić: Tvrdja' (1999) u kojem je Zvonimir Jurić ponudio strukturalno koncipiranu i naglašeno subjektiviziranu (autoreferencijalnu) interpretaciju povijesti osječke Tvrdje, preuzimajući ulogu nevidljiva ali prisutna naratora u offu. Povijesni lokalitet – netom 'skinut' s topničke mete, mladi redatelj je prikazao gotovo kao grad duhova, inzistirajući na tome da je to njegovo osobno viđenje. Jurić je nastavio u istom smjeru, završavajući osebujnu trilogiju o rodnome gradu dokumentarcem 'Crnci su izdržali, a ja?' (2001), samotragalačkom kronikom u noći s Badnjaka na Božić u kojoj s ekipom kreće u prikupljanje mišljenja prijatelja i obitelji o tome treba li nastaviti živjeti u Osijeku ili ne. Osim u tjelesnom, performativnom i reporterskom smislu, autorova prisutnost u filmu osjeća se i u mračnom, noirrovskom ozračju kao signalu njegova pesimizma, kao i u esejističkom istraživanju granice između koncepcije djela i koncepcije života, između objekta i subjekta u jednoj osobi.

Daleko više razumijevanja od svih sličnih prethodnika imao je dvije godine kasnije četvrti Factumov film 'Dečko kojem se žurilo' Biljane Čakić-Veselić (2001), što je simptomatično i za tadašnje opće raspoloženje. Na nacionalnom festivalu osvojio je Grand Prix, a naciji ponudio katarzu za patnje u nedavno proživljenom ratu. Osobna drama autorice i potraga za nestalim bratom-braniteljem reprezentirala je kolektivnu traumu, dok je portret njezine obitelji (majke i oca, sestre i supruge) odjekivao vapajem svih onih obitelji koje su u tom trenutku još tragale za izgubljenim sinovima i očevima. Hrvatska Antigona u obilascima donedavnih ratišta i još svježih grobišta razlikovala se od Sofoklove ne samo po tome što postaje pripovjedačicom vlastite i nacionalne tragedije nego i po refleksiji o ponavljanju (obiteljske) povijesti i mogućnosti/potrebi življenja nakon dramaturškog 'zaključenja' traume pokapanjem bratovih ostataka. Autorica tako postaje glavni protagonist teksta, njegova žarišna točka. Sve prikazano i zabilježeno prolazi kroz filter njezine perspektive i senzibiliteta, a pritom povijesna istina ostaje netaknuta. Ona se ispovijeda, olakšava i zapravo unaprijed traži oprost zato što želi nastaviti normalno živjeti. 'Udat ću se!', uzvikuje veselo na kraju svoje depresivne priče. Njezina trauma, a na simboličkoj razini i kolektivna, privremeno je zaliječena. Film je donio olakšanje, jer 'ispovijed mijenja onoga tko se ispovijeda'.

Nakon 'Dečka kojem se žurilo' hrvatski dokumentarni film neće biti isti. Terapeutski potencijal 'Dečka' ohrabrit će čak i ne-filmaše da se okušaju u autodokumentarcu. U tom procesu oslobađanja osobnog i potisnutog s intimnim i obiteljskim tajnama na površinu njihovih tekstova početak će izlaziti pukotine u samom društvenom tkivu. A što je podjednako važno i za dokumentarni film i za hrvatsku kinematografiju: priliku će iskoristiti i svoj autoritet u subjektivnom registru potvrditi žene, ne nužno i redateljice.

Debitantski prinos primjerice šalje iz Pule filmska djelatnica bez filmografije Tanja Miličić, koja se odlučila suočiti sa srbijanskim podrijetlom i identitetom svojih roditelja, te pokazati kako žive i razmišljaju njihovi rođaci s druge strane hrvatske granice, u ruralnoj Srbiji. U obiteljskom 'Patchworku' (2003) autorica se skriva iza kamere, ali glasom i provokativnim pitanjima otkriva blisko poznanstvo s ljudima koje ispituje i prikazuje. Disparatnost razmišljanja njezinih roditelja i rođaka s onu stranu granice svjedoči o tome koliko pojedinca više od podrijetla određuje sredina u kojoj živi, čak i onda kada ta sredina odbija prihvatiti njegovu 'različitost'. 'Patchwork' ponajviše govori o osjećaju (ne)pripadnosti, neposredno o problemu konstitucije vlastita identiteta koji je česta tema autobiografskog filma.

Dramatične obiteljske potrage u hrvatskom dokumentarcu tek slijede, a pred relativno neiskusne redatelje i redateljice, postavljaju etičke i strateške zamke. Koliko se daleko smije ići u ogoljivanju privatnosti bliskih Drugih, koje metode su pritom dozvoljene, kako prići onima koji nisu imali ili još nemaju hrabrosti pogledati istini u oči? S izazovima se hrabro i taktički suočila i Ljiljana Šišmanović, tragajući za odraslom 'Polusestrom' iz očeve izvanbračne avanture. Autorica je želi upoznati i uključiti u obitelj, ali i saznati zašto se šutjelo o onome što se znalo. U tom traganju, svjesna da istodobno snima film, otkriva štošta o roditeljima, osobito o razuzdanu ocu, bez namjere da ikoga optužuje. Dokumentarac je i ovdje obavio svoju višestruku terapeutsku funkciju, zamijenivši ispovjedaonicu i kauč. Na sličnu potragu ohrabrio se potom televizijski novinar Robert Zuber, dijete nepoznata biološkog oca i neodgovorne majke koja ga je kao dijete prepustila socijalnim službama i (srećom brižnim) posvojiteljima. Sam pothvat pokazao se prilično tegobnim za 'slučajnog sina' koji praćen kamerom luta šumom nepoznanica, poluistina i birokratskih odgovora. Čini se da mu je na kraju film ipak pomogao, učvrstivši njegovu emocionalnu vezanost uz surogatne roditelje.

Zuberov 'Slučajni sin' pojavio se iste godine kada je već vremesni Ante Babaja iz samačke sobe u staračkom domu nakon petnaest godina redateljske apstinencije obznanio svoj umjetnički testament u autobiografskom dokumentarcu 'Dobro jutro'. Samozatajni i šutljivi redatelj izložio se prvi put objektivu vlastite kamere, no njegov kasni 'performans' nadilazi motivaciju aktualnog autobiografskog trenda obilježenog potragom za rasutim identitetima. Jer osim što je zapravo postavio temelje filmskom esejiziranju sa snažnim personalnim dodirima, Babaja se – onkraj svake politizacije intimnog iskustva – uvijek okretao univerzalnim, humanističkim temama. Novost je jedino njegova tjelesna nazočnost u posljednjem filmu. Babajina autorska prisutnost osjeća se pak i u prizornoj 'odsutnosti'. Pred kamerom je on samo jedno od anonimnih, krhkih i smrtnih tijela koje je često promatrao u svojim filmovima. Iza kamere Babaja je 'mjera stvari' i 'mjera pogleda', Bog koji sve što vidi – a sada vidi i gleda samoga sebe – osuđuje na prolaznost. Između fikcije i subjektivne perspektive, potkrijepio je interakcijom nefikcionalnog materija-

la i isječaka iz povijesti vlastite umjetnosti koja 'opravdava' i ovaj posljednji 'narcistički' autorski čin.

Upravo zato je inspirativno zamišljati kako bi izgledala autobiografija koju je Ante Babaja mogao snimiti kao tinejdžer, kao što bi bilo zgodno vidjeti filmove koje će o sebi jednoga dalekog dana možda snimiti današnji studenti režije zagrebačke Akademije dramske umjetnosti. Između nekadašnjeg profesora i današnjih studenata ne nalazi se samo generacijski procjep, povijesna pukotina, tehnološki i svjetonazorni jaz nego i golemi prostor iskustva. U prvom slučaju on je egzistencijalistički osviješten, u drugom još neproživljen. No upravo autobiografske vježbe studenata – nužno rekonstruktivne i reduktivne, često autoironične i lažnjačke, odigrane i zaigrane, katkada i bolno senzibilne – otvaraju novi prostor 'kreativnog oblikovanja stvarnosti' iz kojeg se reflektivni i subjektivni 'ja', nekad zakočen i zakopčan, više neće tako lako istjerati.

Diana Nenadić

Selektorica Retrospektive hrvatskog autodoxa

It took documentary film a long time to get the attention it deserves and be perceived in the 'first person of singular'. The deliverance of this invisible 'I' has taken much longer than the misconception that a documentary film, as a presentation of reality and a result of 'incorruptible' camera lens, can and must be objective. Only in recent decades have authors/documentarists exposed themselves and put themselves in front of a camera as objects. These are the same decades that have witnessed the non-filmmakers' need to make a confession in front of a camera or use it as a 'pen' for drawing their own self-portraits.

The Westerner, as Foucault would say, has become a 'confession animal.' Travel books, diaries, memoirs, notes, letters and journals, web pages, blogs and other new autobiographical forms are proliferating and are being used for personal histories/confessions. He or she wants to be seen or heard everywhere, so the old Astruc's notion of camera as a pen is being carried out in massive proportions. Camera – being light, cheap and available – has indeed replaced pen, or keyboard. Screens are everywhere today – in our pockets, on our desks, in our living rooms. Some use them as a window to the outside world, some as a private mirror; self-documentarists use it as both.

As the trend of communicating personal matters by means of a screen/mirror is not specific only for developed societies which are the cradles of science and technology, Croatia, too, has embraced it. Indeed, it has been a while since personalized expression has established itself on the dim, modernist and/or avant-garde margins of Croatian cinema. It has particularly become common on the interface of various media where film interacts with video, performance, special installations. As regards 'pure' documentarism, the genie of 'ich form', lured out from the bottle by 'identity policies' after the disintegration of the social movements of the 1960s, has expanded much slower. In the time when the West had already left behind the 'big modernist stories' and the illusions of objectivity that the movement of direct film of the 1960s had tried to dogmatize, Croatian directors, existentially dependent on controlled big and TV screens and 'blackmailed' by a system that would tolerate personal ideologies, decided to choose discretion. They continued hiding behind camera and speak on behalf

of what it implied and said, on behalf of the allegedly objective 'we', even after the official fall of the political authority of the third person of singular in the early 1990s, when a new collectivism was once again imposed on the individual subject, continuing to control the discourse.

While the autobiographic expression was thriving in the world, one 'big story' - the multinational, totalitarian one - was replaced with another, national and war story. Individual perspective was not worth much again and, until the end of the 20th century, the state cinema and television were not keen to finance independent and 'very personal' stories. One could raise one's voice and take a risk, which some did very early, or wait till the new collectivist fog disappears and gives way to pluralist, disparate, schizophrenic, fragmented and changeable (postmodernist) identities that want to take a free view at themselves and communicate themselves, not within some possible 'framework,' but within one of many existing and scattered frameworks. When these frameworks (of civil society) finally started to overlap, the fact that had been known from before - that personal cannot be separated from political and that there is a social story in every (auto)biography - came into the open. External and internal histories merge in it and 'subjectivity becomes a filter through which reality comes into the discourse' (Michael Renov, 'Subject of Documentary'). Pronouncing 'me' becomes a (political) act of self-confirmation.

However, 'me' showed its body and face on Croatian screens before it pronounced its name in Croatian documentaries. The mirror had already been lifted up above mainstream, in an uncontrolled avant-garde sleeve of cinematography and in related media contexts. Mihovil Pansini and the Split bunch of Ivan Martinac had already marched past cameras, showing how the view through a lens can turn into a personal viewpoint and a mythology. After having immortalized his family and his living space, Tomislav Gotovac stripped himself naked way back in the early 1970s as a pornographic actor of his own Family Movie, continuing, as a performer, to strip the reality around him. None of the authors of this autochthonous Croatian underground of the late 1950s, 60s and 70s had no problem with their films being called documentaries, just like Jonas Mekas, the bard of U.S. avant-garde, who even today, 35 years after completion of his immigrant film diary 'Lost, Lost, Lost' (1975), continues to make diary notes with his camera and put them on his Internet page.

When video started pushing out film in the 1970s, the enthusiasm for exploration of anti-illusionist possibilities of the new medium was very short-lived. Very soon its narcissistic potential was discovered, the very thing that makes it a 'next of kin' to the documentary film in the first person of singular. Today, 'Personal Cuts' (1982) of Sanja Iveković seem as some kind of a manifesto of personality of the pioneer generation of video: by recording a performance in which she 'frees' her masked face with scissor snips, the artists 'chases out' the mental cracks that social and ideological rituals, conveyed by aggressive TV pictures, open in individual, subjective space.

The conceptual-performance video works of Sanja Iveković, along the lines of feminist activism, marked the beginning of classification along the gender line, which intensified in alternative media scene in the 1990s. While the male part of the so-called 'generation of difference' played with the possibilities of computer software and new media technologies, female media artists were content with using their own (performing) body, speech and camera in order to 'invest in themselves' by looking

about in intimate, family and public spaces. Mentioning but a few examples can relate their ideas with the subjective and reflexive practice of the new documentaries. After an encounter in a marketplace ('I Don't Remember His Name', 2001), Kristina Leko meditates about the (in)ability to communicate with the Other; in the status of a relocated Other, Breda Beban writes her lonely cards from exile ('Little Films for Crying', 2002); in one of her 'spatial visions,' Ksenija Turčić shows, with a dose of irony, her oversized, empty temporary New York residence ('Residency', 2002); Ana Hušman ('House', 2003) takes stock of the alterations in her parents' home that have alienated her from that house; Renata Poljak's subjective view in 'Great Expectations' (2005) catches hold of the wide social panorama, placing the author in the gap between wild urbanism and the footballers' violence as a symptom of the general social violence. Although their idea is reductive and conceptual, their motivation is self-portrait/biography-oriented, their facture is documentary and their structure is open like the identity of a subject who is trying in vain to identify himself/herself. Words – usually voice-over – can be heard more and more frequently, as an important means of articulation of comprehension, emotion and desire.

Proving that these are not the features only of a female audiovisual autobiography which confirms its status of a hybrid genre or a formal mutation, there is, for an example, the confessional videodiary of Željko Jerman ('Željko Jerman – My Month', 2005). Composed of Jerman's unlinked confessions and intimate 'slices' of everyday life that director Ivan Faktor has separated with blanks, this fragmented and unfinished diary, along the lines of Mekas's ideal, bridges the limits between the avant-garde and documentarist practice in which inner voices become more and more frequent. It is hard to determine when exactly were they first heard or extrapolated into the new Croatian documentary film from the so-called cinema mainstream. However, the fact is that, at the time of its inauguration, the corporeal or incorporeal manifestations of authors' personality repeatedly raised cinematographic dust.

It happened for the first time in the late 1990s when Nenad Puhovski showed his self-portrait 'Graham and Me – True Story' (1998) at the 'rejectees salon' of the Days of Croatian Film, opening the list of 'controversial documentaries' that would continue primarily with the films from the then newly launched production of his Factum. What thrilled/alarmed the selectors and a part of the public was the author's 'self-placing in the history' (of Europe and the Balkans) and self-recognition in the radical act of British national Graham Bamford who had set himself on fire in front of the House of Commons in London in protest of his government and Western forces' policy toward the war in Bosnia and Herzegovina.

Non-recognition and/or rejection was also the case with another Factum's documentary, 'Jurić: Tvrdā' (1999), in which Zvonimir Jurić offered a structurally conceived and emphatically subjectivized (autoreferential) interpretation of the history of Osijek Old Town (Tvrdā), assuming the role of an invisible but present voice-off narrator. Involving the subjective perspective into a documentary representation, as well as the overall auto-reflexive strategy of the film. The young author showed a historical locality – aimed at by the enemy artillery only years before – almost like a ghost town, insisting it was his own perception. Jurić continued along the same lines, completing the peculiar trilogy about his native town with the documentary 'Blacks Have Endured' (2001), a self-searching chronicle taking place on Christmas Eve, when he and his team visit their friends and families and collect their opinions on whether they

should continue living in Osijek or not. Besides in physical, performing and reporting sense, the author's presence in the film can also be felt in the dark, noire-like atmosphere as a signal of his pessimism, as well as in the essayist exploration of the boundary between the concept of a work of art and the concept of life, between the object and subject in one person.

Two years later, the fourth Factum's film - 'The Boy Who Rushed' (2001) by Biljana Čaklić-Veselić - received far more appreciation than its predecessors, which is symptomatic for the predominant mood of that time. It won the Grand Prix at the national festival, offering the nation a catharsis for the sufferings experienced in the recent war. The author's personal drama and her search for her brother, missing in action, represented the collective trauma, and the portrait of her family (her mother, father, sister and wife) echoed with the cry of all those families who were still looking for their missing sons and fathers. Visiting former battlefields and still fresh graves, this Croatian Antigone differed from Sophocles not only by the fact that she had become the narrator of her own and national tragedies, but also by the reflection on the re-peating of (family) history and the possibility/need to go on living after the dramaturgic 'completion' of the trauma achieved by burying her brother's remains. The author thus becomes the main protagonist of the text, its focal point. All that is presented and recorded passes through the filter of her perspective and sensibility, leaving historical truth unscathed. She confesses and relives herself, asking in advance for forgiveness for wanting to go with her normal life. 'I will get married!' she cries joyfully at the end of her depressing story. Her trauma, which is also a collective trauma on a symbolic level, has been remedied temporarily. The film has brought relief because a confession changes the confessor'.

After 'The Boy Who Rushed', Croatian documentary film will never be the same. Even those who are not film professionals will be encouraged by the therapeutic potential of the Boy to try their skill in making auto-documentaries. In this process of letting out everything personal and suppressed, cracks in the very social fabric will start surfacing together with intimate and family secrets. And, what is particularly important both for documentary film and for Croatian cinematography, women - not necessarily film directors - will use the opportunity to confirm their authority in the subjective range.

One such debutant contribution comes from Pula, from Tanja Miličić, a film worker without filmography who has decided to face her Serbian roots and the identity of her parents and show us the life and thoughts of their kin on the other side of Croatia's border, in rural Serbia. In her family film 'Patchwork' (2003), the author is hiding behind the camera, but the tone of her voice and provocative questions give away the fact that she knows very well the people she is questioning and presenting. The disparate views of her parents and relatives on the other side of the border is a testimony of how an individual is much more defined by the social environment in which he or she lives than his or her ethnicity, even when this environment refuses to accept his or her 'difference'. 'Patchwork' is primarily about the feeling of (not) belonging somewhere; it deals directly with the problem of the constitution of one's identity which is often a concern of autobiographic films.

Dramatic family quests in Croatian documentary film are yet to follow, with ethical and strategic traps that relatively inexperienced directors will be facing. How far can

one go in exposing the privacy of close 'others?' What methods are allowed? How to approach those who have not faced the truth yet or are afraid to do it? Searching for her grown-up 'Halfsister' from her father's extramarital affair, Ljiljana Šišmanović has faced such challenges bravely and tactically. The author wants to get to know her and include her in her family, but also to find out why things that have been known have been hushed about. In her quest, being aware that she is making a film at the same time, she reveals things about her parents, particularly about her wild-living father, without accusing anyone. The documentary has served its multipurpose therapeutic function here, substituting for a confessional or a psychiatrist's couch. TV journalist Robert Zuber ventured down the same path. He was a child of an unknown biological father and an irresponsible mother who left him to social service and (fortunately) to adoptive parents when he was a baby. The venture turned out to be quite arduous for the accidental son who, followed by a camera, roams through a wood of the unknown, half-truths and bureaucratic answers. It seems that the film eventually helped him, having strengthened his emotional attachment to his surrogate parents.

Zuber's 'Accidental Son' was released in the same year when then aged Ante Babaja, after fifteen years of abstinence from directing while living in his bachelor-room in a senior citizen's home, made public his artistic testament in his autobiographical documentary 'Good Morning'. For the first time, the modest and quiet director exposed himself to the lens of his own camera. However, his late 'performance' exceeds the motivation of the current autobiographical trend marked with a search for scattered identities: besides having actually laid foundations for film essays with strong personal touch, Babaja has always been oriented to universal, humanist topics, beyond any politicization of his intimate experience. Babaja's auteur presence can also be felt in practical 'absence' from his camera: he is just one of the anonymous, fragile and mortal bodies he has so often observed in his films. Behind the camera, however, Babaja is a 'measure of things' and 'measure of observation', the God that condemns to transience everything he sees - and now he sees and observes himself, too. Between fiction and subjective perspective, he underlines an interaction of non-fictional material and clips from the history of his own art which 'justifies' this last, 'narcissist' author's act.

This is why it is inspiring to try to imagine what would Ante Babaja's biography look like if he filmed it as a teenager, just as it would be interesting to see the films that the present-day students of film direction at the Zagreb Academy of Dramatic Arts will maybe make about themselves one day. There is not just a generational gap, a historical crack, technological and *weltanschauung* gap between the former professor and today's students; there is also a huge space of experience. In his case, this experience is based on existential awareness and in their case it is non-existent. But it is these autobiographic students' exercises - necessarily reconstructive and reductive, often auto-ironical and fake, played out and joyful, sometimes painfully sensitive - that open a new space of 'creative shaping of reality' from which the reflexive and subjective 'I', sometimes and restrained and closed, will never be expelled so easily.

Diana Nenadić

Selector of Croatian Autobiographical Documentary - A Retrospective

Autobiografija

Autobiography

Hrvatska / Croatia
2006, 7', boja, color, video

režija / directed by

Ivan Livaković

producent / producer

Vedran Šuvar

produkcija / produced by

**Nastavna produkcija
Akademije dramske
umjetnosti u Zagrebu**

Ivan dugo nije vidio baku koja leži u bolesničkoj postelji. A onda je odlučio zabilježiti ponovni (možda i posljednji) susret. Nisu im bile potrebne riječi.

Ivan Livaković je rođen 1982. u Zagrebu. Kao apsolvent pravnog fakulteta u Zagrebu 2005. godine upisuje Akademiju dramskih umjetnosti, Odsjek filmske i TV režije. Završio je BA FTV režije, a trenutno završava 1. godinu MA FTV režije, smjer igrani film. Za to vrijeme je snimio 6 kratkih filmova, 3 dokumentarna, nekoliko promotivnih filmova i jednu TV dramu. Godine 2009. na Danima hrvatskog filma osvojio je nagradu Jelena Rajković za najboljeg redatelja do 30 godina ('Prijavi mali mjehurići').

Ivan's granny is lying in her bed, seriously ill. Ivan has not come to see her yet. Then he decides to come with a camera and record his (maybe last) encounter with her. None of the two seem to need words.

Ivan Livaković was born in 1982 in Zagreb. After law school, he enrolled into the Academy of Dramatic Arts - film and TV directing. After completing his BA program, he is currently finishing the first MA year, motion picture direction. During this time he directed 6 short films, 3 documentaries, several promotional films and a TV play. In 2009 he won Best Young Director Award at the Days of Croatian Film for his short film 'Dirty Little Bubbles'.



Autobiografija

Autobiography

Hrvatska / Croatia

2003, 27', boja, color, video

režija / directed by

Nevio Marasović

scenarij / screenplay by

Nevio Marasović

fotografija / cinematography by

Dario Hacek

montaža / edited by

Nevio Marasović

producent / producer

Jure Bušić

produkcija / produced by

ADU, Zagreb

Neviov vremeplov kroz lift stigao je tek do dvadesetog kata, ali je u njemu, uz pomoć stvarnih osoba, uspio odigrati sve važnije etape svog predstudent-skog života.

Nevio Marasović rođen je 1983. godine u Zagrebu. Snimanjem filmova bavi se od šesnaeste godine. Danas se profesionalno bavi režiranjem reklamnih spotova u Hrvatskoj i inozemstvu te upravo završava svoj prvi dugometražni igrani film. Apsolvent je filmske i TV režije na Akademiji dramske umjetnosti u Zagrebu.

Although Nevio's elevator time-machine made it only to the twentieth floor, he managed, with a little help from real persons, to complete all the most important stages of his life.

***Nevio Marasović** was born in 1983 in Zagreb. Makes filma since he was sixteen years old. Today, he is professional engaged in directing commercials in Croatia and abroad, and is about to finish his first feature film. He is advanced university student of film and TV directing at the Academy of Dramatic Arts in Zagreb.*

Bitak je dobitak

Being Means Winning

Hrvatska / Croatia
2007, 11', boja, color, video

režija / directed by

Igor Bezinović

fotografija / cinematography by

Dario Herić, Pavel Posavec

montaža / edited by

Martin Semenčić

producent / producer

Vedran Šuvar

produkcija / produced by

Nastavna produkcija

Akademije dramske

umjetnosti u Zagrebu



Prisjećajući se svojeg entuzijastičnog dolaska u Zagreb i upisa na Filozofski fakultet, autor ispovijeda što je sve otkrivao od studija filozofije i sociologije, a otkriva i ponešto od onoga što je dobio. Zapisano je na mostu.

Igor Bezinović je rođen u Rijeci 1983. Diplomirao je filozofiju i sociologiju na Filozofskom fakultetu u Zagrebu, gdje je i apsolvent komparativne književnosti. Student je filmske i TV režije na ADU. Film 'Natprosječan' (2008) prikazan je u Regionalnoj konkurenciji ZagrebDoxa 2009. 'Nepovratno' ('Non-Recyclable', 2009) je prvi film koji je napravljen u sklopu RESTART-ova laboratorija.

Ivan's granny is lying in her bed, seriously ill. Ivan has not come to see her yet. Then he decides to come with a camera and record his (maybe last) encounter with her. None of the two seem to need words.

***Igor Bezinović** was born in Rijeka in 1983. He graduated in Philosophy and Sociology at the Faculty of Humanities and Social Sciences in Zagreb, where he is also a senior undergraduate of Comparative Literature. He studies Film and TV Direction at the Academy of Drama Arts. His film 'Natprosječan' (2008) was shown at the Regional Competition section of ZagrebDox in 2009. 'Nepovratno' ('Non-Recyclable', 2009) was the first film produced under the RESTART laboratory.*



Crnci su izdržali, a ja?

Blacks Have Endured

Hrvatska / Croatia
2001, 35', boja, color, video

režija / directed by
Zvonimir Jurić
scenarij / screenplay by
Zvonimir Jurić
fotografija / cinematography by
Domagoj Lozina
montaža / edited by
Tomislav Pavlic
producent / producer
Nenad Puhovski
produkcija / produced by
FACTUM

nagrade / awards:
Dani hrvatskog filma / Days of Croatian Film, Najbolja montaža / Best Editing

Filmski esej o autoru i njegovu gradu. Radnja se događa na Božić 2000. godine i prikazuje ljude u (ne)običnim situacijama.

Zvonimir Jurić je rođen 1971. godine u Osijeku. Diplomirao je 1999. na Akademiji dramske umjetnosti u Zagrebu, na Odsjeku filmske i TV režije. Redateljsku karijeru započinje nagrađivanim dokumentarcima 'Nebo ispod Osijeka' (Oktavijan i nagrada za režiju na DHF-u), 'Jurić: Tvrdja 1999' i 'Crnci su izdržali, a ja?'. Njegov prvi igrani film je 'Onaj koji će ostati neprimijećen' (Vjesnikova nagrada Breza za najbolje debitantsko ostvarenje na Festivalu igranog filma u Puli), a uslijedio je drugi dio omnibusa 'Sex, piće i krvoproliće', 'Žuti mjesec', dio omnibusa Zagrebačke priče i 'Crnci' (režirao zajedno s Goranom Devićem).

A film essay about the filmmaker and his hometown. It takes place at Christmas 2000, following people in their (un)usual situations.

Zvonimir Jurić was born in Osijek in 1971. He graduated film and TV directing from the Zagreb Academy of Drama Arts in 1999. He started his career with awarded documentaries 'Sky Under Osijek' (Oktavijan Award and Best Director Award at the Days of Croatian Film), 'Jurić: Tvrdja 1999' and 'The Blacks Have Made It, And Me?'. His first feature film was 'The One Who Will Stay Unnoticed' (Breza Award for Best Debutant at Pula Film Festival), after which followed the second part of the composite film 'Sex, Booze and Short Fuse', 'Yellow Moon', a part of the composite film 'Zagreb Tales' and 'The Blacks' (co-director, together with Goran Dević).

Čekajte, čekajte...

Wait, Wait...

Hrvatska / Croatia
2005, 25', boja, color, video

režija / directed by

Tanja Golić

scenarij / screenplay by

Tanja Golić

fotografija / cinematography by

Luka Golić, Tanja Golić,

Hrvoje Franjić

montaža / edited by

Sanjin Stanić

produkcija / produced by

ADU Zagreb

nagrade / awards:

Dani hrvatskog filma, najbolja

režija / Best Director

Liburnia Film Festival, specijalno

priznanje žirija / Special Mention

of the Jury



Kada je moj otac pogledao film 'Čekajte, čekajte...', rekao je da sve to izgleda kao bajka i da život sigurno nije bio takav. Znam. No uvidjela sam da što god željeli, s kakvim god stavovima, željama i očekivanjima pristupali u životu, i on se uvijek postavlja prema nama. Moj film govori o tome kako to prihvatiti. Tanja Golić **Tanja Golić** je rođena 1973. godine u Rijeci. Diplomirala je likovnu umjetnost i organizaciju kulturnih djelatnosti na Sveučilištu u Rijeci i režiju na Akademiji dramskih umjetnosti u Zagrebu. Filmografija: 'Nije da znam nego je tako' (2006), 'Čekajte, čekajte' (2002), 'Luna' (1999), 'Zemlja čudesa' (1998), 'Ultrazvuk' (1996), 'Ples', 'More' (oba 1996). Živi i radi u Rijeci i Zagrebu.

When my father saw the film 'Wait, Wait...' he said that it all looked like a fairy tale and that life surely hadn't been like that. I know that. But I came to realize that whatever we wish for, with whatever attitudes, desires, and expectations we approach life, it always positions itself toward us in the same manner. My film talks about how to come to terms with this fact. Tanja Golić

Tanja Golić was born in Rijeka, Croatia in 1973. She obtained her degree in visual arts and organization of cultural activities at the University of Rijeka. She also graduated film directing from the Zagreb Academy of Drama Arts. Her films include: 'Nije da znam nego je tako' (2006), 'Čekajte, čekajte' (2002), 'Luna' (1999), 'Zemlja čudesa' (1998), 'Ultrazvuk' (1996), 'Ples', 'More' (both 1996). She lives and works in Rijeka and Zagreb.



Dead Man Walking

Hrvatska / Croatia, 2002,
49', boja, c/b, color, b/w, video

režija / directed by
Tomislav Gotovac a.k.a. Antonio G. Lauer
scenarij / screenplay by
Tomislav Gotovac a.k.a. Antonio G. Lauer
montaža / edited by
Željko Radivoj
producent / producer
Vera Robić-Škarica
produkcija / produced by
Hrvatski filmski savez

Ready-made Tomislava Gotovca, sastavljen od isječaka njegovih, tuđih i arhivskih (dokumentarnih) filmova, jedna je od mogućih autobiografija autora - provokativni kolaž njegovih avangardnih umjetničkih akcija iz 1960/70-ih godina i osobnih (ob)računa s političkim ideologijama dvadesetoga stoljeća i kulturnim establišmentom u svojoj sredini...

Tomislav Gotovac a.k.a. Antonio G. Lauer je rođen u Somboru 1937, a u Zagreb je došao 1941. godine. Završio je filmsku režiju na Akademiji za pozorište, film, radio i TV u Beogradu kod profesora Aleksandra Petrovića. Prvi performans izveo je 1954. godine u Mostaru, prvi film snimio 1962. u Zagrebu, a prve kolaže napravio 1964. Godine 1971. glumio je u školskom igranom filmu 'Plastični Isus'. Osamdesetih je s Tošom Jelićem igrao cameo-uloge u igranim filmovima Zorana Tadića i u dvama filmovima Francija Slaka. Član je HDLU-a, režiser avangardnih filmova i performer. Svoje filmove prikazuje po cijelom svijetu. Godine 2005. promijenio je ime Tomislav Gotovac u Antonio G. Lauer.

Tomislav Gotovac's ready-made film, consisting of the excerpts from his, other authors' and archived (documentary) films, is one of the author's possible autobiographies - provocative collage of his avant-garde artistic activities from 1960/70's and personal settlements with political ideologies of the twentieth century and cultural establishment in his community.

Tomislav Gotovac, a.k.a. Antonio G. Lauer, was born in Sombor (Serbia) in 1937. He came to Zagreb in 1941. He obtained his degree in film directing at the Belgrade Academy for Theatre, Film, Radio and TV, in the class of Prof. Aleksandar Petrović. He had his first performance in Mostar in 1954; he made his first film in Zagreb in 1962. His first collages date back to 1964. He acted in feature film 'Plastic Jesus' in 1971. In the 1980s, he and Tošo Jelić played cameo parts in Zoran Tadić's films and in two films by Franci Slak. He is a member of Croatian Association of Visual Artists, director of avant-garde films and a performer. His films were shown across the world. In 2005, he changed his name in Antonio G. Lauer.

Dečko kojem se žurilo

The Boy Who Rushed

Hrvatska / Croatia
2001, 52', boja, color, video

režija / directed by

Biljana Čakić-Veselić

scenarij / screenplay by

Biljana Čakić-Veselić

fotografija / cinematography by

Predrag Vekić, Boris Krstinić

montaža / edited by

Uja Irgolić

glazba / music

Stampedo

producent / producer

Nenad Puhovski

produkcija / produced by

FACTUM

nagrade / awards:

Dani hrvatskog filma, Grand Prix,

Best Director / najbolja režija,

Golden Candle / Zlatna uljanica

See Docs in Dubrovnik, First Prize

/ prva nagrada

Images, Toronto, Best

Documentary Film / najbolji

dokumentarni film



Intimna priča o autorici filma i njenoj potrazi za svojim bratom koji je nestao tijekom rata u Hrvatskoj 1991. godine. Na neki način, to je 'nastavak' priče njezine bake, čiji je muž poginuo u Drugom svjetskom ratu, a ona je cijeli svoj život čekala da se vrati. Koristeći vlastiti, ali i amaterski arhivski materijal, odlazeći u sela i tražeći svjedoke, razgovarajući s ljudima koje jako dobro poznaje, redateljica nam uspijeva prenijeti uznemirujuću i snažnu osobnu priču s trenucima plača, smijeha i apsurdna koja otkriva svu besmislenost rata. Više nego bilo što drugo, to je film o ljubavi.

Biljana Čakić-Veselić je rođena u Vinokovcima 1967. Studirala je slikarstvo na Likovnoj akademiji u Zagrebu. Svoj prvi film snimila je 1992. Godine 1997. upisala je Europski filmski koledž u Danskoj. U međuvremenu je nastavila profesionalnu filmsku karijeru. Radi kao neovisna redateljica, ali i za televiziju. Njezin dosad najuspješniji film, 'Dečko kojem se žurilo' (2001), osvojio je sve najvažnije nagrade za dokumentarni film u Hrvatskoj. Prikazan je i na brojnim televizijskim i međunarodnim festivalima, na kojima je osvojio nekoliko nagrada. Autorica je režirala i segment 'Koreografija na moru' iz omnibusa 'Über die Grenze - Fünf Ansichten von Nachbarn', igrani film 'Jasnovidka' (2005) i biografski dokumentarac 'Zagorka' (2009) o poznatoj hrvatskoj spisateljici Mariji Jurić Zagorki.

This film is an intimate story about a filmmaker searching for her brother gone missing during the recent war in Croatia in 1991. In a way, it is a 'sequel' of her grandmother's story whose husband was killed in WW II, but for all her life she kept waiting for him to return. Using her own and amateur archive material, going to the villages finding witnesses, interviewing people whom she knows best, the director manages to communicate personal, disturbing and powerful story with moments of cry, laughter and absurdity revealing all the meaninglessness of war. More than anything else, this is a film about love.

Biljana Čakić-Veselić was born in Vinokovci in 1967 and studied painting at the Academy of Fine Arts in Zagreb. She shot her first film in 1992. She then furthered her studies at the European Film College in Denmark in 1997, continuing her professional filmmaking career in the meantime. She works independently and for television. Her most successful film so far, the documentary 'The Boy Who Rushed' (2001) won all the major documentary awards in Croatia. It was also shown at many international festivals, winning several international awards and it has been broadcast on numerous television stations. She also directed the segment 'Choreography at Sea' from the omnibus 'Über die Grenze - Fünf Ansichten von Nachbarn', feature film 'Jasnovidka' (2005) and biographical documentary 'Zagorka' (2009) about acclaimed Croatian writer Marija Jurić Zagorka.



Dobro jutro

Good Morning

Hrvatska / Croatia

2006, 85', boja, colour, video

režija / directed by

Ante Babaja

scenarij / screenplay by

Ante Babaja

fotografija / cinematography by

Ante Babaja, Goran Trbuljak,

Tomislav Jagec

montaža / edited by

Martin Tomić

producent / producer

Tomislav Jagec

produkcija / produced by

Sava Produktion

Dom umirovljenika u Zagrebu. Jedan od njegovih stanara je i sam autor, koji malenom digitalnom kamerom snima svoju svakodnevicu, kao i svakodnevicu ostalih stanara doma. Prisustvujemo jutarnjem buđenju, kada sestra koja radi u domu kuca na vrata stanara i viče 'Dobro jutro!', očekujući odgovor. Zatim pratimo služenje obroka, posjete domskom liječniku i časkanje u predvorju. Preoblikujući te situacije kroz prizmu vlastitog života, autor prelazi prostorne granice doma. On nam nudi 'čisti' dokumentarac i hrabar uvid u tjelesna ograničenja uzrokovana starošću. Uspoređujući stvarne situacije iz domskog okoliša s onima koje je snimio tijekom svoje duge umjetničke karijere, redatelj nam pruža nepokolebljivu autorstvu i filozofsku analizu starosti, ali i svoje umjetnosti.

Ante Babaja (rođen 1927. u Imotskom, umro 2010. u Zagrebu) snimio je nekoliko izuzetnih cjelovečernjih igranih filmova, ali i brojne kratke i dokumentarne filmove, od kojih su neki klasici hrvatske kinematografije. Odabrani filmovi: 'Jedan dan na Rijeci' (1955), 'Lakat' (1959), 'Jury' (1962), 'Pravda' (1962), 'Ljubav' (1963), 'Tijelo' (1965), 'Čuješ li me?' (1965), 'Kabina' (1966), 'Starice' (1976). Igrani filmovi: 'Carevo novo ruho' (1961), 'Breza' (1967), 'Mirisi, zlato i tamjan' (1971), 'Izgubljeni zavičaj' (1980), 'Kamenita vrata' (1992), 'Dobro jutro' (2006).

Senior citizen's home in Zagreb. One of the tenants is the author himself, who uses little digital camera to portrait the atmosphere in the home, his own life in it and the life of his other inmates. We follow morning wakeup call performed by nurses knocking on tenants' doors saying 'Good morning' and expecting a reply, serving of meals, visits to the home's doctor and sitting in the foyer. Transforming these situations through the prism of his own life he lives outside the spatial boundaries of his home, the author offers a pure documentary and unyieldingly brave insight into the physical restraints caused by old age. By comparing the original situations taking place in the home with the footage he has made during his long artistic career, the director offers an unyielding authorial and philosophical analysis of the old age. But also his own artistic part of life.

Ante Babaja (born 1927, Imotski, died 2010, Zagreb) made a number of extraordinary feature films, as well as shorts and documentaries, many of them being a classics of Croatian cinema. Selected filmography: 'A Day in Rijeka' (1955), 'Lakat' (1959), 'Jury' (1962), 'Pravda' (1962), 'Ljubav' (1963), 'Body' (1965), 'Do you Hear Me?' (1965), 'Kabina' (1966), 'Starice' (1976). Features: 'The King's New Clothes' (1961), 'The Birch Tree' (1967), 'Gold, Frankincense and Myrrh' (1971), 'Izgubljeni zavičaj' (1980), 'Kamenita vrata' (1992), 'Dobro jutro' (2006).

Graham i ja: istinita priča

Graham and I: True Story

Hrvatska, UK / Croatia, UK
1998, 52', boja, color, video

režija / directed by

Nenad Puhovski

scenarij / screenplay by

Nenad Puhovski

fotografija / cinematography by

Antonia D. Carnerud

montaža / edited by

Milan Trivić

glazba / music

Francois Itey

producent / producer

Nenad Puhovski

produkcija / produced by

FACTUM



Britanac Graham Bamford zapalio se 29. travnja 1993. ispred Donjeg doma britanskog Parlamenta. Učinio je to kako bi pokušao promijeniti stajalište britanske vlade prema ratu u bivšoj Jugoslaviji. Ovo je film o Grahamu, njegovim djelima, šutnji kojom su obavijena, ali i o autoru i njegovu nastojanju da producira film o tom događaju.

Nenad Puhovski je rođen u Zagrebu, gdje je diplomirao sociologiju, filozofiju i filmsku režiju. 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. Predaje u Zagrebu, gdje je započeo novi dokumentaristički diplomski program. Godine 2009. je dobio nagradu EDN-a za 'izvanredan doprinos razvoju europske dokumentarne kulture'.

Graham Bamford, a British citizen, has set himself alight on 29 April, 1993 in front of the House of Commons. He did this in an attempt to change the attitude of the British government towards the war in former Yugoslavia. This is a film about Graham, his actions, the silence built up around them, but also about the filmmaker and his effort to produce a film about the event.

***Nenad Puhovski** was born in Zagreb, where he obtained his degree in sociology, philosophy and film directing. 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 shown and awarded at international festivals. In 2004, he founded ZagrebDox - the biggest documentary film festival in the region. He is teaching in Zagreb, where he has started a new documentary program MA. In 2009 he won EDN Award for 'outstanding contribution to the development of European documentary culture'.*



Kuća

House

Hrvatska / Croatia
2003, 22', boja, color, video

režija / directed by

Ana Hušman

scenarij / screenplay by

Ana Hušman

fotografija / cinematography by

Ana Hušman

montaža / edited by

Ana Hušman

producent / producer

Ana Hušman

produkcija / produced by

Ana Hušman

Što je dom? Način markiranja nekog prostora, raspored stvari ili ljudi koji se u njemu nalaze? U potrazi za odgovorom na ta pitanja, koja su se javljala prilikom svakog novog odlaska od kuće i povratka roditeljskom domu, Ana Hušman snimila je film. Bilježeći preinake što ih je kuća doživjela u njezinim odsutnostima, autorica opisuje prostor koji više ne doživljava kao intiman i svoj.

Ana Hušman je rođena u Zagrebu 1977. Diplomirala je na Akademiji likovnih umjetnosti (nastavnički smjer, Odjel multimedija). Sudjelovala je na brojnim domaćim i inozemnim izložbama i festivalima. Trenutačno radi kao vanjska suradnica ALU Zagreb. Filmografija: 'Meršpajz' (2003), 'Kuća' (2003), 'Prigruf' (2004), 'Plac' (2006), 'Ručak' (2008).

What's a home? A way of marking of a space, a layout of things, or are those the people present in that space? Searching for an answer to those questions, which emerged upon every new departure from home and return to her parents' home, Ana Hušman shot a film. Recording redecorations that the house has undergone in her absences, the author describes the space she no longer perceives as intimate and her own.

***Ana Hušman** was born in Zagreb in 1977. She graduated from the Academy of Fine Arts (the teaching track, Multimedia Department). She has taken part in numerous domestic and foreign exhibitions and festivals. Currently she is an external associate of the Academy of Fine Arts Zagreb. Filmography: 'Meršpajz' (2003), 'House' (2003), 'Prigruf' (2004), 'The Market' (2006), 'Lunch' (2008).*

Little Films to Cry to: Imagination is Funny

Hrvatska, UK / Croatia, UK
2002, 5'20", boja, color, video

režija / directed by

Breda Beban

fotografija / cinematography by

Hrvoje Horvatić

glazba / music

Jonny Burke, Jimmy van

Heusen, Chet Baker

producent / producer

Breda Beban

produkcija / produced by

Breda Beban



'Imagination is Funny' prva je od šest intimističkih zabilješki Brede Beban iz omnibusa kućnih filmova 'Little Films to Cry to', ujedno i izravna posveta dugogodišnjem partneru Hrvoju Horvatiću koji je snimio njezine duge šetnje Parizom, Londonom i Zagrebom, gradovima koji su je formirali u određenim fazama života.

Breda Beban je rođena u Srbiji, a odrasla je u Makedoniji i Hrvatskoj. Živi i radi u Londonu i Sheffieldu, gdje radi kao profesorica likovnih umjetnosti i izvanredna profesorica medija na šefildskom Sveučilištu Hallam. Radove prikazuje na mnogim cijenjenim mjestima, uključujući Bijenale u Veneciji, Muzej moderne umjetnosti u New Yorku, Nacionalni muzej Kraljice Sofije u Madridu, National Film Theatre i Tate Britain u Londonu. Breda Beban je umjetnica i kreativna producentica čiji rad spada u žanrovski hibrid fikcije i dokumentaristike, filma i instalacije.

'Imagination is Funny' is the first of a series of Breda Beban's six intimate notes from the composite film 'Little Films to Cry to'. It is also a tribute to her long-time partner Hrvoje Horvatić, who taped her long walks through Paris, London and Zagreb, the cities that form

Breda Beban was born in Serbia, raised in Macedonia and Croatia. Lives and works in London and Sheffield where she is a Professor of Visual Arts and a Reader in Media at the Sheffield Hallam University. Her work is distributed internationally including exhibitions at the Venice Biennial, Museum of Modern Art in New York, National Museum Reina Sofia in Madrid, National Film Theatre and Tate Britain in London. Breda Beban is an artist and a creative producer whose work is the one of genre crossover, using fiction and documentary, single screen film and installation. ed her in specific periods of her life.



Ne znam mu ime

I don't Remember His Name

Hrvatska, Bosna i Hercegovina /
Croatia, Bosnia and Herzegovina,
2001, 8'06", boja, color, video

režija / directed by

Kristina Leko

scenarij / screenplay by

Kristina Leko

produkcija / produced by

**Centar za suvremenu
umjetnost u Sarajevu**

Ovaj videorad o kineskom vlasniku trgovine meditacija je o banalnoj svakodnevnici, kupnji na kineskoj tržnici te otkrivanju osobnog i ljudskog dodira u inače otuđenim situacijama kupnje. To je ujedno i pokušaj autorice da komunicira s vlasnikom trgovine: zbog jezične barijere sve se zaustavlja na brojevima - cijenama proizvoda.

Kristina Leko je rođena u Zagrebu 1966. godine. Diplomirala je 1990. na Akademiji likovnih umjetnosti u Zagrebu, nakon čega je studirala filozofiju i indologiju do 1995. Kasnije te godine upisuje napredni tečaj vizualne umjetnosti Fondazione Antonio Ratti u talijanskom gradu Comu, a magistrira 2001. na Institutu za umjetnost u kontekstu u sklopu Sveučilišta u Berlinu. Kristina Leko je dosta predavala od 1999. do 2001. kao gostujuća predavačica na Akademiji likovnih umjetnosti u Zagrebu, gdje je koautorica nastavnog plana za Katedru za animaciju i nove medije. Od 1996. snimila je brojne TV emisije i četiri dokumentarna filma za HTV. Njezini radovi su osvojili brojne nagrade. Leko često mijenja mjesto boravka. Imala je nekoliko samostalnih i grupnih nastupa u Europi i Sjevernoj Americi. Živi i radi u Zagrebu i Kölnu.

This video about a Chinese shopkeeper is a meditation on a banal everyday situation, shopping in a Chinese market, discovering personal and human contact in the ordinarily alienated act of buying. It is about author Kristina Leko's attempt to communicate with a Chinese shopkeeper which, because of the language barrier, comes to a halt at numbers - the prices of the products.

Kristina Leko was born in 1966 in Zagreb, Croatia. She graduated from the Academy of Fine Arts in 1990 from the University of Zagreb, where she stayed to pursue philosophy and Indian studies until 1995. Later that year she undertook the Advanced Course in Visual Art at the Fondazione Antonio Ratti in Como, Italy and completed further postgraduate studies in 2001 at the Institute for Art in Context, University of the Arts, Berlin. Leko has had wide experience in teaching and between 1999 and 2001, she was guest lecturer at the Academy of Fine Arts in Zagreb, where she co-developed the curriculum for the media arts department. Since 1996, she has made numerous television programs and four documentary films for Croatian Public television. As well as having won many awards, Leko has undertaken numerous residencies and had several solo and group shows throughout Europe and North America. Lives and works in Zagreb and Cologne.

Osobni rezovi

Personal Cuts

Hrvatska / Croatia
1982, 3'30", boja, color, video

režija / directed by

Sanja Iveković

producent / producer

Sanja Iveković

produkcija / produced by

Sanja Iveković



Video se sastoji od jedne sekvence koja prikazuje Sanju Iveković okrenutu prema kameri s crnom, ženskom čarapom navučenom preko lica. Umjetnica škarama izrezuje jednu po jednu rupu u čarapi, a kada odsječeni komad tkanine na trenutak otkrije dio lica, zamijeni ga isječak iz TV emisije 'Povijest Jugoslavije' koja prikazuje dokumentarne snimke socijalističkih jugoslavenskih republika snimljene u razdoblju od 20 godina. Na kraju videorada lice umjetnice na trenutak je potpuno otkriveno. Čin ogoljivanja lica i 'oslobađanja' osobnog identiteta ujedno je i tjeskobno priznanje vlastite definiranosti društvenim stereotipima posredovanim televizijskom slikom.

Sanja Iveković je pionirka videoumjetnosti u Hrvatskoj. Jedna je od rijetkih umjetnica koja se svojom radnom praksom sedamdesetih godina uspjela izboriti za mjesto uz bok uglavnom muških kolega. Ženski rod i identitet pojedinca bio je i ostao osnovni motiv njenog djelovanja, a fotografija, performans, video i instalacije alati djelovanja. Kvaliteta njenih radova, utjecaj te njihova valorizacija kroz brojna predstavljanja na važnim umjetničkim manifestacijama (Documenta) i ustanovama (Pompidou) zaslužni su za današnji status Sanje Iveković jedne od najvažnijih videoumjetnica 20 stoljeća.

This video consists of a single sequence showing Sanja Iveković, turned to the camera, with a black stocking over her face. The artist is snipping off piece by piece of the stocking. After a piece is cut off, it is immediately replaced by an insert from the TV show 'History of Yugoslavia' showing documentary footage of Yugoslav socialist republics made during a period of 20 years. In the end, the artist's face is fully uncovered for a moment. The act of exposure and 'getting rid' of her personal identity is also an anxious recognition of her own admission of the fact that she is defined by the stereotypes communicated by television.

Sanja Iveković is a pioneer of video art in Croatia. She is one of very few female artists whose work in the 1970s won her a place which is on an equal footing as the one held by her male colleagues. The female gender and identity of an individual have always been the basic motifs of her work; on the other hand, photography, performance, video and installations have been her tools. The quality of her work, their influence and their evaluation on numerous exhibitions and artistic events (Kassel Documenta) in renowned institutions (the Georges Pompidou Centre in Paris) are particularly responsible for the present status of Sanja Iveković, one of the most important video artists of the 20th century.



Patchwork

Hrvatska / Croatia
2003, 50', boja, color, video

režija / directed by

Tanja Miličić

fotografija / cinematography by

Simon Hopkins

montaža / edited by

Tanja Miličić, Simon Hopkins

producent / producer

Tanja Miličić

produkcija / produced by

Tanja Miličić

nagrade / awards:

Dani hrvatskog filma, Najbolja režija, Najbolji debitant, Oktavijan za srednjemetražni dokumentarni film

U jeku Titove vladavine Dragomir i Ljubica Miličić preselili su se iz svog srpskog ruralnog zavičaja u Pulu da bi započeli novi život. Trideset i pet godina kasnije, nakon raspada Jugoslavije, pokušali su ostvariti svoje pravo na život u zemlji u kojoj se više nisu osjećali dobrodošlo. Ovo je njihova priča.

Tanja Miličić je rođena u Puli 1974. Diplomirala je film, fotografiju i vizualne medije na sveučilištu Napier u Edinburghu. Deset godina je živjela u Velikoj Britaniji, a danas živi u Puli. Producentica je Festivala igranog filma u Puli i voditeljica kina Valli.

During Tito's reign, Dragomir and Ljubica Miličić moved from rural Serbia to Pula, Croatia to start a new life. Thirty five years later, after the disintegration of Yugoslavia, they are trying to win their right to live in a country in which they do not feel welcome any more. This is their story.

Tanja Miličić was born in Pula in 1974. She obtained her degree in film, photography and visual media at the Napier University in Edinburgh. She lived in Great Britain for ten years and is now living in Pula, Croatia. She is the producer of Pula Film Festival and the manager of Cinema Valli in Pula.

Polusestra

Halfsister

Hrvatska / Croatia
2005, 30', boja, video

režija / directed by

Ljiljana Šišmanović

scenarij / screenplay by

Ljiljana Šišmanović

fotografija / cinematography by

Vedran Šamanović

montaža / edited by

Zdravko Dren

producent / producer

Damir Terešak

produkcija / produced by

Maxima film



Ona voli generalna pospremanja, a čini joj se da je došlo vrijeme da pospremi i vlastiti život. Ima mamu, tatu, sestru i polusestru, tatinu izvanbračnu kćer o kojoj ne zna gotovo ništa, čak ni to je li joj doista polusestra. O tome više zna mama, s kojom je malo i površno govorila o tome, tata, s kojim nimalo i nikada nije govorila o tome, i sestra, koja ne želi govoriti o tome. No ona želi saznati istinu i vidjeti što će joj ona donijeti. Njoj, mami, tati, sestri i polusestri. **Ljiljana Šišmanović** je rođena 1970. u Zagrebu. Diplomirala je hrvatski jezik i razrednu nastavu na zagrebačkom Filozofskom fakultetu. Od 1994. radi na HRT-u kao urednica u Programu za kulturu. Dosad je režirala dvadesetak dokumentarnih filmova. Kratka filmografija: 'Sasvetani, Rokovci, Mihovilci' (2002), 'Posljednji zaljev Panonskog mora' (2003), 'Ženski izbor' (2004), 'Polusestra' (2006), 'Znak na Kajinu' (2009).

She likes to put things to order in general, and now feels that it is high time she does a 'spring cleaning' of her life as well. She has a mother, father, sister and half-sister, her father's daughter out of wedlock she doesn't know almost anything about, not even if she is her real half-sister. Those who know more about that are her mother, with whom she has spoken about it only seldom and in passing-by, her father, with whom she has never talked about it at all, and her sister, who does not want to talk about it. Yet, she wishes to find out what the truth is and see what it does to her. To her, her mother, her father, her sister, and her half-sister.

Ljiljana Šišmanović was born in Zagreb in 1970. She has graduated in the Croatian Language and Class Teaching from the Faculty of Humanities and Social Sciences. Since 1994 she has been working at the Croatian Radio and Television (HRT) as editor in the Culture Program. So far she has directed some twenty documentaries. Short filmography: 'Sasvetani, Rokovci, Mihovilci' (2002), 'Posljednji zaljev Panonskog mora' (2003), 'Ženski izbor' (2004), 'Halfsister' (2006), 'The Sign on Kain' (2009).



Prelaženje

Crossing

Hrvatska / Croatia
2005, 11', boja, color, video

režija / directed by
Vlasta Žanić
scenarij / screenplay by
Vlasta Žanić
produkcija / produced by
Peticat

Vlasta Žanić je dokumentirala vlastiti triptih-performans 'Prelaženje' tijekom samostalne izložbe u Gliptoteci HAZU-a. Kame-re su bilježile kako posjetitelji – kolege, prijatelji, članovi obitelji i 'obični građani' - reagiraju na prelaženje 'iz medija u medij, iz prostora u prostor, iz vremena u vrijeme', a osobito na njezinu višestruku ulogu ili uloge - umjetnice, domaćice i 'aktivnog' eksponata.

Vlasta Žanić je rođena 1966. u Zagrebu. Godine 1985. završila je Školu primijenjene umjetnosti i upisala ALU, Odjel kiparstva, gdje je diplomirala u klasi prof. M. Šuteja. Iako joj je kiparstvo osnovna orijentacija, posljednjih godina poseže i za drugim umjetničkim medijima istražujući nove oblike izraza. To je u prvom redu video, u početku u formi prostornih videoinstalacija, a kasnije i 'čistih' videoradova. Posljednje dvije godine često se bavi performansom.

Vlasta Žanić made a documentary of her own triptych-performance 'Crossing' during her exhibition in HAZU Sculpture Museum. Cameras were recording the visitors – her colleagues, friends, family members and 'ordinary citizens' – reacting on a crossing from medium to medium, from space to space, from time period to time period, and particularly on her multiple role of an artist, host and 'active' exhibit.

***Vlasta Žanić** was born in Zagreb in 1966. She graduated from the School of Applied Arts and enrolled the Academy of Visual Arts (sculpture), where she obtained her grade in the class of Prof. Miroslav Šutej. Although sculpture is her primary field of art, she has recently turned to other fields, searching for ways to express herself. Thus she has discovered video art; she started with spatial video installations and later she added to them 'pure' video works. In the past two years, she has been active in performance, too.*

Residency

Hrvatska / Croatia
2002, 8', boja, color, video

režija / directed by

Ksenija Turčić

scenarij / screenplay by

Ksenija Turčić

fotografija / cinematography by

Goran Trbuljak

montaža / edited by

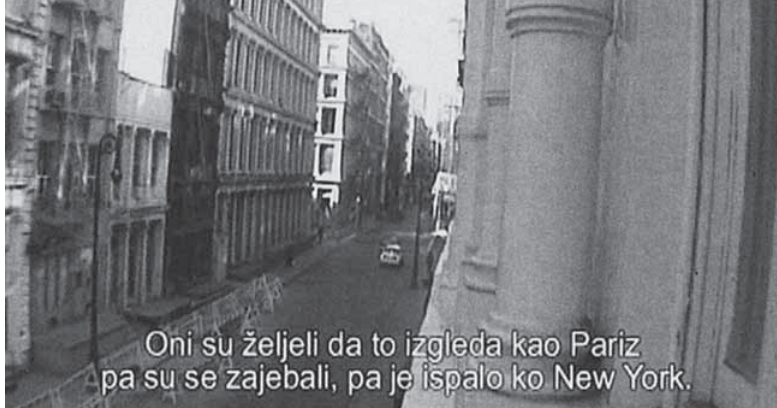
Igor Vignjević

producent / producer

Ksenija Turčić

produkcija / produced by

Ksenija Turčić



Oni su željeli da to izgleda kao Pariz
pa su se zajebali, pa je ispalo ko New York.

New York, srpanj 2001. godine. Umjetnica pokazuje gostu snimatelju stan u kojem živi tijekom svog studijskog boravka, propitujući sve što se nalazi u prostoru koji će ubrzo napustiti. Posebnu pozornost obraća odjavnoj špići kojom ironizira svoj niskobudžetni uradak navodeći stvarne i imaginarne osobe uključene u video kao suradnike, ali i prolaznike koje je srela na ulicama New Yorka.

Ksenija Turčić je rođena 1963. u Zagrebu. Diplomirala je 1987. godine na zagrebačkoj Akademiji likovnih umjetnosti u klasi prof. Ferdinanda Kulmera. Godine 1995. nastavila je studirati slikarstvo kao stipendistica Fondazione Antonio Ratti kod prof. Josepha Kosutha u Comu u Italiji. Živi u Zagrebu.

New York, July 2001. The artist is showing to her guest the apartment she has been living in during her study visit. She wonders at all the stuff she can see in the apartment she is going to leave soon. She is paying particular attention to the film credits by which she ironizes her low budget video and is mentioning various real and imaginary persons involved in the making of the video. She is also mentioning the persons she has met in the streets of New York.

Ksenija Turcic was born 1963 in Zagreb, Croatia. Graduated from the Academy of Fine Arts (Prof. Ferdinand Kulmer) in Zagreb in 1987. She went on to study painting with Prof. Joseph Kosuth at the organization Fondazione Antonio Ratti in Como, Italy in 1995. She lives in Zagreb.



Slučajni sin

Accidental Son

Hrvatska / Croatia
2008, 55', boja, color, video

režija / directed by
Robert Zuber, Tomislav Mršić
scenarij / screenplay by
Robert Zuber, Tomislav Mršić
fotografija / cinematography by
Alan Stanković
montaža / edited by

Hrvoje Mršić
glazba / music
Danijel Maoduš
producent / producer
Damir Terešak
produkcija / produced by
Maxima film

nagrade / awards:
Dani hrvatskog filma / Days of
Croatian Film, nagrada Oktavijan
za najbolji dokumentarni film /
Oktavijan Award for the Best
Documentary Film; Vukovar Film
Festival, Posebno priznanje žirija
/ Special Mention of the Jury

'Slučajni sin' je autobiografska priča Roberta Zuberu. On je udomljeno dijete i taj činjenici sve donedavno nije pridavao prevelik značaj jer je kroz svoj život bio ispunjen pažnjom roditelja udomitelja. Ipak, nakon smrti majke udomiteljice birokratski aparat pokušava ga uvjeriti da on zapravo nema roditelje. Na svoj 31. rođendan Robert odlučuje raščistiti svoje nejasne obiteljske i rodbinske odnose. Stupa u kontakt s biološkom majkom i pokušava doznati što mu se sve događalo u najranijem djetinjstvu. Istodobno pokušava odgonetnuti tko mu je biološki otac, a ta potraga prepuna je iznenađenja.

Robert Zuber radi 15 godina kao profesionalni novinar u tisku, na radiju i na televiziji, od kojih posljednje četiri kao novinar na Hrvatskoj radioteleviziji, gdje se uglavnom bavi društvenim i humanitarnim temama. 'Slučajni sin' je Zuberov drugi dokumentarni film. Prije osam godina režirao je svoj prvi dokumentarac 'Na stanici u Puli' o prvom poslijeratnom hrvatskom koncertu jedne od najpopularnijih pjevačkih i kantautorskih zvijezda bivše Jugoslavije, Đorđu Balaševiću.

Tomislav Mršić je rođen u Zagrebu 1972. Autor je više dokumentarnih filmova. Nagrađen je na Danima hrvatskog filma za najboljeg debitanta ('Šala nije na liniji 310', 2000), osvojio je nagradu Oktavijan za kratki dokumentarni film ('Rio bravar', 2001) i Zlatnu uljanicu ('Čardak i na nebu i na zemlji', 2006).

'Accidental Son' is an autobiographic story by Robert Zuber. He is an adopted child and until recently he did not pay great attention to the fact since his life had been full of care of his adoptive parents. But when his adoptive mother dies, bureaucrats try to convince him that he actually has no parents. On his 31st birthday Robert decides to clarify his dim family and kin relations. He gets in touch with his biological mother and tries to find out what was happening to him in his early childhood. At the same time he is trying to find out who was his biological father, and the quest is full of surprises.

***Robert Zuber** has been working for 15 years as a professional reporter in the print media, on the radio and television, of which the last four years as a reporter on Croatian Radio and Television, where he has engaged most in social and humanitarian topics. 'Accidental Son' is the second Zuber's documentary. Eight years ago he directed his first documentary 'Na stanici u Puli', about the first Croatian concert after the Homeland War of one of the most popular singer and songwriter-singer stars of the former Yugoslavia, Đorđe Balašević.*

***Tomislav Mršić** was born in Zagreb in 1972. He is an author of a number of documentaries. At the Days of Croatian Film festival he received the Best Debutant Award ('Šala nije na liniji 310', 2000), he won the Oktavijan Award for short documentary film ('Rio bravar', 2001), and the Gold Oil-Lamp Award ('Čardak i na nebu i na zemlji', 2006).*

Stup

The Pole

Hrvatska / Croatia
2002, 4'25", boja, color, video

režija / directed by

Juraj Lerotić

scenarij / screenplay by

Juraj Lerotić, Marko Ferković

fotografija / cinematography by

**Danijel Bakotić, Jakša Kren,
Igor Lušić**

montaža / edited by

Marko Ferković

producent / producer

Zrinka Mareković

produkcija / produced by

ADU Zagreb

Od svih predmeta i situacija s kojima se suočio kao dijete Juraj se ponajviše sjeća prvog susreta sa stupom za penjanje u gimnastičkoj dvorani. Vraćajući se toj zgodi, objašnjava zašto su ga kasnije privlačili i drugi stupovi.

Juraj Lerotić je apsolvent filmske i TV režije na Akademiji dramske umjetnosti Sveučilišta u Zagrebu. Prije upisa na ADU diplomirao je predškolski odgoj, radio je u dječjem programu HTV-a i surađivao s Robertom Knjazom na projektima 'Mjenjačnica' i 'Koledžicom po svijetu'. Autor je nekoliko studentskih filmova.

Of all the objects and situations he encountered in his childhood, the climbing pole in his primary-school gym his left the strongest impression on Juraj. Returning to this episode, he explains why other poles attracted him in the life.

***Juraj Lerotić** is an undergraduate who is about to do his degree finals at the Academy of Drama Arts of the University of Zagreb. Before enrolling to ADU, he obtained a degree in preschool teaching. He worked in children's program of Croatian Television and cooperated with Robert Knjaz in his projects. He made a few student films.*





Svlačionica

Locker Room

Hrvatska / Croatia, 2003
10', c/b, boja, b/w, color, video

režija / directed by

Josip Vujčić

scenarij / screenplay by

Josip Vujčić

fotografija / cinematography by

Ana Vrdoljak, Danijel Crnek

montaža / edited by

Josip Vujčić

producent / producer

Danijel Pek

produkcija / produced by

Nastavna produkcija

Akademije dramske

umjetnosti u Zagrebu

Ne baš toliko mlad, ali neuspješan i nepoznat, Josip se 'ubacio' u društvo slavnih iz TV emisije 'Svlačionica'. Dok odgovara na pitanja popularnog voditelja, možemo se zapitati: tko tu koga zapravo 'svlači'? Robert Knjaz svoga gosta ili gost 'Svlačionicu'?

Josip Vujčić je rođen u Makarskoj 1980. Apsolvent je filmske i TV režije na Akademiji dramske umjetnosti u Zagrebu. Filmografija: 'Sanjao sam noćas da te nemam' (2002), 'Za naivne dječake' (2007), 'Madamme sommeliere' (2008), 'Gdje pingvini lete' (2008).

Not so young any more, but still anonymous and a failure, Josip manages to join the celebrities from the TV show 'Locker Room'. While responding to the questions of a popular host, one can ask oneself: Who is undressing who in this 'locker room'? Is it Robert Knjaz undressing his guest, or the guest undressing the 'Locker Room'?

Josip Vujčić was born in Makarska in 1980. He is about to complete his film and TV director studies at the Zagreb Academy of Dramatic Arts. Films: 'Sanjao sam noćas da te nemam' (2002), 'Za naivne dječake' (2007), 'Madamme sommeliere' (2008), 'Gdje pingvini lete' (2008).

Velika očekivanja

Great Expectations

Hrvatska / Croatia
2005, 17', boja, color, video

režija / directed by

Renata Poljak

scenarij / screenplay by

Renata Poljak

fotografija / cinematography by

Jean-Louis Vialard A.F.C.

montaža / edited by

Stéphanie Araud

producent / producer

Vera Robić Škarica

produkcija / produced by

**Camera Lucida Productions,
Hrvatski filmski savez**

nagrade / awards:

Balkan Black Box Festival, Berlin

1006, Golden Black Box Short

Award; Mediterranean Festival of

Documentary Films, Široki Brijeg,

Bosnia and Herzegovina, 2006,

Druga nagrada / 2nd Award

Tabor Film Festival, Croatia,

Najbolji film / Best Film



'Velika očekivanja' prati preobrazbe hrvatske arhitekture tijekom prošlog desetljeća i primjere arhitektonskog nasilja. Ovaj film istodobno rekonstruira razvoj i preobrazbe nasilja u tri naraštaja iste patrijarhalne obitelji u skladu s tradicionalnim dalmatinskim okruženjem ispunjenim ikonografijom novog hrvatskog tranzicijskog kapitalizma, divljeg urbanizma, ali i poslijeratnih trauma u društvu.

Renata Poljak je rođena 1974. u Splitu. Godine 1997. diplomira u Splitu kao profesorica likovne kulture, a poslijediplomski studij završava 1999. na Likovnoj akademiji E.R.B.A.N. u Nantesu. Dobitnica je ArtsLink stipendije za 2002. na Umjetničkom institutu u San Franciscu, a gostovala je i u bečkom muzeju Quartier 2004. u sklopu programa gostujućih umjetnika. Bavi se videom i instalacijama.

Great Expectations' traces the transformations of Croatian architecture during the past decade and the examples of architectural violence. At the same time, the film reconstructs the development and transformation of violence through three generations of the same patriarchal family line in traditional Dalmatian surroundings, filled with the iconography of the new Croatian transitional capitalism, wild urbanism but also post-war social traumas.

Renata Poljak was born in 1974 in Split. In 1997 she graduated in Split obtaining a degree as a teacher of fine arts, and completed her post-graduate studies at the Academy of Fine Arts E.R.B.A.N in Nantes, France in 1999. She received the ArtsLink scholarship for 2002, at the San Francisco Art Institute, and Artist in residence, Vienna, Quartier Museum, 2004. She works with the video and installations.



Željko Jerman - moj mjesec

Željko Jerman
- My Month

Hrvatska / Croatia
2005, 9'50", boja, color, video

režija / directed by

Ivan Faktor

scenarij / screenplay by

Željko Jerman, Ivan Faktor

montaža / edited by

Dubravka Turić

producent / producer

Vera Robić-Škarica

produkcija / produced by

Hrvatski filmski savez

Umjetnik Željko Jerman živi naizgled kao svi drugi: okružen kućnim ljubimcem, svakodnevnim predmetima i medijskim slikama vanjskog svijeta, ispunjen sitnim užicima, žudnjama, sjetama... Ipak, u njegovu je svijetu sve drukčije, pa tako i audiovizualna inventura jednog sasvim običnog mjeseca 'u prvom licu' prožeta samoćom i tišinom...

Ivan Faktor rođen je 1953. u Crncu. Bavio se eksperimentalnim filmom, fotografijom, videom i videoinstalacijama. Od 1975. do 1977. urednik je Tribine kluba ljubitelja filma u Osijeku, potom voditelj filmskog programa Studenskog centra (1981-1988), a od 1992. urednik filmskog programa Kinematografa Osijek. Filmove, a potom i videoradove snima kontinuirano od 1975. godine. Od 1979. sudjeluje u konceptualističkim akcijama i izložbama, izvodi performanse s videom i filmom, postavlja instalacije, radi multimedijalne izvedbe. Godine 1995. sudjelovao je na 46. Bijenalu u Veneciji ('A Casa' / 'At Home 2'), a 2002. je predstavljao Hrvatsku na 25. Bijenalu u Sao Paulu. Osvojio je brojne nagrade, među ostalima i veliku nagradu na 11. Danima hrvatskog filma (2002), Godišnju nagradu Vladimir Nazor za film (2002), te Veliku nagradu 39. zagrebačkog salona (2005). Osnivač je i voditelj galerije Kazamat u Osijeku (2001-2004) i Performans Art Festivala od 2001. godine. Živi i radi u Osijeku.

Artist Željko Jerman is seemingly leading a life like everyone else: he has a pet, is surrounded with everyday objects and media pictures of the outside world; there are good times and bad times, times of yearning, times of melancholy... And yet, everything in his world is different; that also goes for the audiovisual 'stock-taking' of an ordinary month in his life, imbued with solitude and silence...

Ivan Faktor was born in Crnec in 1957. He is an experimental filmmaker, a photographer and a video and video-installation artist. From 1975 to 1977 he was moderating the Film Lovers' Forum in Osijek, after which (1981-1988) he was the head of the Student Center Film Program. In 1992 he became the program editor of Osijek Cinemas. He has been making films and videos since 1975. Since 1979 he has participated in conceptualist events and exhibitions. Also, he has also made performances that include video and film material. He makes installations and is active in multimedia art. He took part in the 46th Biennale in Venice ('A Casa' / 'At Home 2'). He represented Croatia on the 25th Biennale in Sao Paulo. He won numerous awards, including the Grand Prix of the 11th Days of Croatian Film 2002, Annual Prize Vladimir Nazor for a film in 2002, and Grand Prix of the 39th Zagreb Salon in 2005. He was the founder and head of Kazamat Gallery in Osijek (2001-2004) and of Performans Art Festival in 2001. He lives and works in Osijek.

IN MEMORIAM

Ante Babaja



dr. Hrvoje
Turković

Esejistički dokumentarizam Ante Babaje

Babaja je u svojem filmskom vijeku višekratno stvarao filmove paradigmatškog statusa: uzorke uočljivo osobita, vrlo izrazita filmskog pristupa što bi ga ponekad i sam razrađivao u ciklusima. U igranom filmu takva je bila serija njegovih kratkih stiliziranih satiričko-alegorijskih igranih filmova; takva je bila kulturna 'Breza' (1967) koja je inaugurirala iznenađujuću kombinaciju romantičarsko-naturalističkog, nacionalno obilježena pristupa, a potom 'Izgubljeni zavičaj' (1980) i 'Kamenita vrata' (1992) koji su u igrani film prenijeli njegov meditativni, filozofsko-esejistički pristup pret hodno iskušan upravo u dokumentarcu.

Iako, čini se, ni sam Babaja, a ni kritičari koji su pisali o Babaji nisu Babajin dokumentarizam držali njegovim središnjim stvaralačkim područjem,¹ dokumentarizam je, i uopće kratki film, Babaji – za cijela njegova stvaralačkog vijeka – bio ključno područje iskušavanja intuitivno naslućenih upečatljivih paradigmi ('eksperimentiranja' – po njegovim vlastitim riječima).

Paradigma koserijskog pristupa: 'Jedan dan na Rijeci'

Takav je već bio prvi film kojim je Babaja debitirao kao redatelj – dokumentarac 'Jedan dan na Rijeci' (1955). Taj film – imajući u vremenu svojeg izlaska jak odjek i berbu festivalskih nagrada – u hrvatskom je dokumentarizmu otvorio karakterističan, vrlo plodan i dugotrajan ciklus, uvjetno ga nazovimo – *koserijskog dokumentarizma*.²

Naime, svojevremeno su u hrvatskoj kulturi s kraja 19. stoljeća i s početka 20. među književnicima bila izrazito popularna, hvaljena i kuđena dva uzajamno vezana novinska žanra – *koserija* i *feljton*. Oba su predstavljala svojevrsne – kako bismo to danas rekli – *medijske istupe* književnika po pozivu, njihovu prilagodbu novinarstvu, tom ipak 'narodnijem', populističnijem mediju od medija knjige i književnih časopisa. Sigurno je da su motivi za takve istupe bili individualno raznoliki, ali glavni legitimacijski motiv bio je izrazito – prosvjetiteljski: popularizacija ezoteričnijeg znanja i umovanja naglašeno gipkim stilskim formama.

Kao i feljton (u kojem je obrazovna, prosvjetiteljska nakana bila tipično izražena), koserija je bila opušteniji vid eseja: diskurzivnog pristupa nekom uočenom problemu, suvremenom fenomenu ili nekoj općoj temi, ali na književnički osobniji, stilski razigraniji način. Koserije su bile opuštenija varijanta utoliko što su pribjegavale humoru, ironiji, što su se opće pojave predočavale preko obaveznih pojedinačno-anegdotalnih, pripovjedno iznesenih primjera. Stil pisanja bio je živahno razigran, nastojeći ostaviti dojam stilske i misaone 'lakoće' – neobaveznosti, dosjetljivosti, s očitom nakanom da zaintrigiraju 'laičkog' čitatelja.

1 Čak ni monografija posvećena njemu, a u čiju je izradu Babaja imao utjecajan uvid, nema posebnog obraden Babajin dokumentarizam; usp. 'Ante Babaja', Zagreb: Nakladni zavod Globus, 2002.

2 Usporedi takvu karakterizaciju ovog filma u: Juraj Kukoč, 2007, 'Uporaba igranofilmskih postupaka u dokumentarnom filmu 'Jedan dan u Rijeci' Ante Babaje', Hrvatski filmski ljetopis, 52/2007.

Kada je film u pitanju, jak indikator da je riječ baš o 'kozerskom dokumentarizmu' leži upravo u obaveznom preuzimanju *verbalne kozerije* kao (scenarijskog) predloška prema kojem će se snimati, ali i kao verbalnu naraciju-komentar što će govorno voditi kroz snimljeni film.

Upravo taj žanrovski model – kontrapunkt verbalne kozerije i referentnih prizora – mladi redatelj Babaja uzeo je kao prosvjetiteljski funkcionalno, a filmski poticajno rješenje u koncipiranju svojeg prvog dokumentarističkog filma, filma koji je grad Rijeka naručila od ondašnje glavne producentske kuće u Hrvatskoj – Jadran filma. Zadatak je bio da predstavi grad Rijeku u svim njezinim karakterističnim vidovima. A u koncipiranju takva (podrazumijevalo se 'hvalidbena', ali ne i nametljivo propagandna) filma, kozerijski se pristup učinio Babaji očito najpoticajnijim u ondašnjem dokumentarističko-promotivnom kontekstu.

Autoritet književnom predlošku za film u ono su vrijeme obavezno davali književnici, u ovom slučaju Drago Gervais, istarski pjesnik i novinar čije su čakavske pjesme već imale 'kozersku' prirodu. Blaga ironija pošalice u verbalnom predlošku omogućile su filmu stanovit humorni odmak od prikazivačko-propagandnih obaveza, a 'pregledni' zadatak filma davao je mogućnost slobodne raznovrsnosti u biranju prizora i prizornih anegdota po gradu, omogućavao je okušavanje u igranofilmskim postavama s ilustracijskim opravdanjem, s protonarativnim linijama praćenja pojedinih likova i imenovanih skupina likova kroz film, a davao je i prilične slobode za pomne vizualizacijske izbore (izvrsnog snimatelja Hrvoja Sarića), koji su postali zaštitni znak Babajina opusa, bez obzira na različitost snimatelja (naravno zahvaljujući njima, jer ih je često Babaja i birao prema likovnu senzibilitetu i poticao da ga inventivno primjenjuju).

Film je imao trenutačan uspjeh i kod kritike i s festivalskim nagradama. Sam je Babaja prosljeđio ova iskustva u svoj sljedeći značajan dokumentarac 'Brod' (1957) za koji je komentatorski tekst pisala onda mlada, kasnije čuvena pjesnikinja Vesna Parun, poetskim poopćavanjima ponesena i u tom komentaru, a na scenariju je sudjelovao i ugledni književnik Jure Kaštelan. Iako bez verbalne duhovitosti koju je imao prethodni dokumentarac, i taj film još uvijek ima onaj anegdotalno-individualizirajući temelj, komentatorovo imenovanje pojedinih likova, vizualno snažan i prizorno dojmljiv (ponovno uz suradnju s Hrvojem Sarićem).

Ovaj kozerski pristup nije ostao vezan tek uz Babaju. Po uspjehu njegova predloška zaredali su se filmovi što su prosljeđivali tu uspješnu kozersko-feljtonističku liniju, primjerice filmovi Šime Šimatovića ('Plitvička jezera', 1956), Obrada Gluščevića ('Bura', 1958; 'Pod ljetnim suncem', 1961), Zvonimira Berkovića ('Moj stan', 1962; 'Cherchez la femme', 1968), Ive Škrabala ('Vodič kroz Trst', 1969), a dobar dio prirodničkog opusa o životinjama Branka Marjanovića rađen je filmsko-kozerijskim načinom.

Paradigma vizualnog eseja: 'Tijelo'

Ove filmske kozerije doživljavale su se 'umjetničijom' i 'slobodnijom' varijantom od dominantnog dokumentarističkog modela. Naime, u sklopu tada dominantnog poimanja dokumentarnog filma kao informativno-instruktivne vrste, nužnim se dijelom filma držao verbalni komentar koji bi davao one informacije koje slika ne može i pružao ona tumačenja koja slika ne može tako izričito (ideološko propagandna,

promotivna, obrazovna...). Dominantni ton tih komentara bio je uozbiljeno deklarativan, pa je kozersko-čavrljalačka opuštenost (i povremena poetska ponesenost) Babajinih i drugih filmskih kozerija djelovala kao 'slobodnija' forma, koja dopušta veću mjeru i verbalne i vizualne dosjetljivosti, figurativne razigranosti demonstrativnijeg umijeća. A držalo se da bolje 'aktivira' interes gledatelja (bez obzira na to koliko to shvaćanje imalo pokrića kod gledatelja).

Iako se 'verboznost' dokumentarca u ono vrijeme smatrala 'prirodnom' stranom informativnosti dokumentarca, mnoge prisutne varijante verbalnog komentara (i one u 'ozbiljnim' dokumentarcima, kao i one u 'kozerskim') često su djelovale opterećujuće, zasićujući nametljive, a mnoge su bile izrazito diletantske. Ostavljale su dojam 'brbljavosti' i u svom vlastitom dobu.

Naime, u to vrijeme, tijekom pedesetih godina, u Hrvatskoj je kulturi (a i u ondašnjoj jugoslavenskoj) itekako bilo prisutno *antiverbalističko* poimanje filma. Tiho ali temeljito bilo je prisutno filmsko-estetičko shvaćanje o 'čistom' ili 'pravom' filmu kao 'neliterarnom' filmu – onom koji sve što ima važno kazati treba kazati bez riječi, bez 'nadodanog' komentara.

Zapravo, čini se da se u općem kontekstu obvezatne 'verboznosti' filma upravo Babaja hrabro upustio u demonstrativno 'antiverbozan' pristup filmu, i to iste početne godine svojeg stvaralaštva, 1955. Naime, te je godine svoj drugi film, kratki igrani film 'Ogledalo', koncipirao bez ikakva dijaloga i naratorskog glasa. Upravo je u tom filmu polazno artikulirao svoj alegorijski, vizualno razigran i traženo sugestiv pristup koji će tek nekoliko godina kasnije pretvoriti u cijeli ciklus igranih alegorijskih filmova.

U to je vrijeme također u dokumentarnome filmu Rudolf Sremec iskušavao naglašenije vizualizacijske pristupe s minimaliziranim komentarom i tek fragmentima dijaloga, osobito upečatljivo u svojem filmu 'Crne vode' (1956) i 'Ljudima na točkovima' (1962) da bi nekako sredinom šezdesetih gotovo demonstrativno zaredali 'dokumentarci bez riječi' (npr. Ede Galića, Zlatka Sudovića, Bogdana Žižića...) kao nosioci naglašena autorskog pristupa, modernističkog duha. Među njima se Babajino 'Tijelo' (1965) demonstrativno izdvojilo ne samo kao opservacijski čisti dokumentarac, 'dokumentarac bez riječi', nego upravo kao jedini koji je od ondašnje kritike izjekom prepoznat kao prototipski - *filmski esej*.

U tom filmu otpočetka – od naslova i prvih kadrova – jasna je selektivna tematska usredotočenost na ljudsko tijelo. Tu se selektivnost vrlo brzo po početku filma razabire kao poopćavajuću, deindividualizirajuću i depersonalizirajuću – tijela se dakle u fragmentu, često bez uključivanja glava u kadar, a i kada su cijeli likovi ljudi u kadru njihov individualitet je manje važan, gleda se njihovo tijelo, njihove rutinske geste. Film ima nabrajalačku strukturu, kadrovi ljudi uzeti su iz raznih ambijenata i prigoda, rijetko se raskadriira isti prizor, a i tada se opisno usredotočuje na tijelo, često u 'proučavalačkim' krupnim planovima i detaljima. Smjena kadrova često se oslanja na opozicijske kontraste (staro tijelo – mlado tijelo; debelo tijelo – vitko tijelo; tjelesna osamljenost – intimno tjelesni dodiri; mrtvo tijelo – živo tijelo...). Ovakva opozicijska nabrajalačka kumulacija opisno-deindividualizirajućih kadrova ubrzo čini jasnim da je opće, filozofsko-metafizičko tumačenje općeg značenja tjelesnosti ono što treba biti rezultanta gledateljeva doživljaja. Film se doista nadaje kao pro-

blemski esej u kojem se sugeriraju ideje tjelesne prolaznosti, njegove sveprisutnosti, ali i 'ljušturne' efemernosti, njegove 'zarobljenosti' u definitivan ciklus (rođenje - dobne mijene - smrt).

Filmske 'studije': 'Čekaonica'...

'Tijelo' je samome Babaji bilo njemu izrazito blisko otkriće, koje je potom stao razvijati u nizu dokumentaraca ('Čuješ li me?', 1965; 'Kabina', 1966; 'Plaža', 1966; 'Starice', 1976; 'Čuješ li me sad?', 1978), a vrhunski film toga ciklusa je 'Čekaonica' (1975).

Ima, međutim, jedna osobitost ovih dokumentarnih filmova rađenih nakon 'Tijela' - oni nemaju više tako izraženu filozofsku izričitost kako ju je 'Tijelo' imalo, pa ih se kritički i nije prihvaćalo kao eseje, iako su zadržavali svoju selektivnu problemsku usredotočenost i težili filozofski poopćavajućem doživljaju.

Ovu bismo modifikaciju esejizma mogli nazvati, preuzevši pojam iz likovnog područja - *studijom*. Likovne studije najčešće su pripremni radovi za neku sliku. Slikar crtežom ili nekom drugom tehnikom iscrtaava varijacije lica, tjelesnih položaja, gesta, cijelih figura i situacija da bi pronašao najbolja rješenja za sliku koju želi nacrtati. No postoje i osamostaljene studije, poput onih Leonarda da Vincija, u kojima slikar naravno nizom crteža proučava fizionomije, detalje odjeće, ambijente, svoje zamisli... služeći se crtežom kao sredstvom spoznaje, iskušavanja uma, oka i ruke.

Upravo se takvim doimaju Babajini dokumentarci što su uslijedili nakon 'Tijela' (uračunavajući sada i samo 'Tijelo' u taj niz). Primjerice u 'Čekaonici' iznimnom opservacijskom usredotočenošću i strpljivošću Babajin sjajan snimatelj Tomislav Pinter 'snima' (u smislu trenutnog 'skidanja' lika) ljude u trenucima čekalačke prisilne pasivnosti, kada su više zaokupljeni prebiranjem po mislima nego svojom okolicom i kada im položaji, geste, izrazi lica... bivaju prepušteni vlastitoj logici lišeni svjesne kontrole. Film je komponiran u tematske nizove snimane pretežito teleobjektivom bilo u detaljima, krupnim planovima i blizu gdje pratimo varijacije na licima čekalča, u položajima njihovih ruku, u nesvjesnim ili polusvjesnim radnjama... Nizovi se povezuju često po analogiji, koja s jedne strane naglašava ritualnu podudarnost nesvjesnih stavova, kretnji i izraza lica, ali i individualnu raznovrsnost u tome. Gledatelj doživljajno ulazi u mikrosvijet s nepoznatom, pomalo misterioznom pozadinom, istodobno maksimalno tjelesno konkretan, a opet nagovještavajući neuhvatljiva mentalna stanja. Ali svime time navodeći i na osobit kontemplativan stav koji gledatelj, htio-ne htio, zauzima prema filmskim prizorima, pritom nedvojbeno osjećajući da ga preuzima od onih koji su mu ovu kontemplativnu prigodu priredili - od autora filma.

Izvanjski je, ali intrigantan podatak da je ovakav pristup 'jeziku tijela' upravo u vrijeme tog filma dobivao svoj znanstveni, sustavno proučavateljski zamah u djelima Birdwistla, Argyla, Ekmana i Friessena, a potom i cijele bulumente istraživača različitih znanstvenih pripadnosti (psihologiji, socijalnoj psihologiji, etologiji, lingvističkoj pragmatiki...).

Svođenje računa: 'Dobro jutro'

Projicirajući ove spoznaje na Babajin središnji igranofilmski rad, ovaj se pokazuje u iznenađujućem vidu: svi ti filmovi, koliko god se mogu uključiti u ovaj ili onaj generički obrazac (u alegoriju, ruralnu melodramu, psihološku dramu...) s dominantnom narativnom organizacijom, mogu se shvatiti kao Babajine sustavne filozofske meditacije nad životom, sudbinama ljudi, njihovom prolaznošću – pri čemu je tema smrti stalna, bilo izričita ili pozadinski stalna tema.

Ono što je obilježavalo posljednji igrani film Babaje – 'Kamenita vrata' (1992) – oprostajna refleksija nad vlastitim životom pod prijetnjom smrti, u dokumentarnom je filmu bio njegov završni rad – cjelovečernji dokumentarac 'Dobro jutro' (2007). U njemu se povezuje samo-opservacijski pristup svojem trenutnom staračkom životnom ritualu, koji obuhvaća ritual u domu umirovljenika te ritual redovita odlaska u kavanu, a taj je studijsko-nabrajalački koncipiran kao i njegov glavni dokumentaristički ciklus s izravnim retrospektivnim referencama na svoje filmove, na one njihove dijelove koji anticipiraju njegovo sadašnje stanje.

Opredijeljen intelektualac, društveni skeptik s vjerom u vrijednosti duha, svojim nazgled heterogenim opusom artikulirao je zaseban, vrlo konzistentan filmski opus – stalnu tragalačku meditaciju nad životom vođenu nelagodnim metafizičkim pitanjem – obnavljanim najrazličitijim filmskim i životnim povodima – 'Ima li sve to smisla?'. Naravno, sama njegova stvaralačka aktivnost, suptilni doživljaji koje je kroz nju artikulirao kao da daju potvrđan odgovor na to metafizičko pitanje. No s druge strane, sami njegovi filmovi svojim mislenim efektom, a često i njegovi rijetki javni intervjui, kao da ukazuju na, Babajinu umu stalno prezentnu, mogućnost odrečenog odgovora.

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The Essayist Documentarism of Ante Babaja

In his active years, Ante Babaja made multiple films of paradigmatic status: patterns of visibly peculiar, very distinct cinematic approach that he would occasionally elaborate in cycles. Among his feature films such was the series of short, stylized, satiric – allegoric films; such was also the iconic 'The Birch Tree' (1967), which inaugurated a surprising combination of romantic – naturalistic approach with an ethnic touch. Then followed 'The Home Lost' (1980) and 'Stone Gate' (1992) which conveyed into feature film his meditative, philosophical – essayist approach previously tested in documentaries.

Although, it seems, neither Babaja himself nor the critics who wrote about him considered documentaries his central creative domain,³ throughout his career he considered documentarism and short film in general as the pivotal domain for testing of the intuitively conjectured convincing paradigms ('experiments' – in his own words).

The Paradigm of a Causeur Approach: A Day in Rijeka

Such was Babaja's debut as a director – the documentary film 'A Day in Rijeka' (1955). Having had a powerful response and having received numerous awards after its release, that film started a characteristic, very fruitful and long-lasting cycle in Croatian documentarism – let us tentatively call it causeur documentarism.⁴

At some time past in Croatian literature, in the late 19th and the early 20th centuries, two mutually connected journalist genres – causerie and feuilleton – were markedly popular, glorified and criticized among writers. Both of them represented – as we would call it today – media appearances of writers by vocation, their adaptation to journalism, a medium more 'national', more populist than books and literature magazines. Certainly, every one of them had different reasons for such appearances, but the main legitimizing motive was pronouncedly enlightening: popularization of esoteric lore and thinking by using markedly supple style.

Just like feuilleton (in which the educational, enlightening intention was, typically, more pronounced), causerie was a more laid-back form of essay; it had a discourse-like approach to a perceived problem, a contemporary phenomenon or a general subject, but with a more personal touch and a more spirited style. Causeries were more laid-back inasmuch as they resorted to humor and irony and displaying general phenomena using individual, anecdotal examples presented in a narrative manner. The style of writing was jovial, trying to make an impression of 'lightness' in style and reflection – an impression of ingenuity and optional quality, with obvious intention to intrigue a 'lay' reader.

3 Not even the monograph about him – the one into making of which Babaja had an influential insight – does not cover Babaja's documentarism separately; compare Ante Babaja, Zagreb: Nakladni zavod Globus, 2002.

4 Compare this characterization of this film with: Juraj Kukoč, 2007, 'Uporaba igranofilmskih postupaka u dokumentarnom filmu 'Jedan dan u Rijeci' Ante Babaje', Hrvatski filmski ljetopis, 52/2007.

As for films, the strong indicator that 'causeur documentarism' is in question here can be found in the unflinching usage of verbal causerie as a (screenwriting) model for shooting and as a verbal narrative - comment that will lead viewers through the film, once it is made.

This very genre-defining model - a counterpoint of verbal causerie and reference scenes - is the one that young Babaja took as an enlighteningly functional and cinematically stimulating solution in conceiving his first documentary film - a film that the city of Rijeka ordered from Jadran Film as the then leading production company in Croatia. The task was to present Rijeka in all of its characteristic aspects. And in conceiving such a film (what was implied was its 'praising,' not obtrusively propagandistic nature), Babaja saw the causerie approach as the most stimulating in the documentarist and promotional context of that time.

In those days, source materials for films were usually sought in literature; in this case, literary source was Drago Gervais, an Istrian poet and journalist whose čakavian (a local Croatian dialect) poems had already had a 'causeur' nature. The mild irony and jests in the narrative gave the film certain humorous detachment from the obligatory content and propaganda expected from the film and the 'review' task of the film allowed the possibility of unrestrained diversity in selecting scenes and scene-related anecdotes around the city and introduction of feature-film elements justified by their illustrational purpose and proto-narrative lines of following individual characters and designated groups of characters through the film; it also allowed considerable freedom for careful visualization (by excellent cinematographer Hrvoje Sarić) which became the trademark of Babaja's work, regardless the fact that he used different cinematographers (and, of course, due to this fact, because Babaja often chose them based on visual sensibility and encouraged them to apply it inventively).

The film was an instant success, both with critics and audience, as can be seen by numerous festival awards it won. Babaja used this experience on his next significant documentary, 'The Ship' (1957), the narrative for which was written by then young and later famous poetess Vesna Parun. The acclaimed writer Jure Kaštelan joined her poetic generalizations in that script. Although lacking the verbal wit of its predecessor, that film also has this anecdotal, individualizing foundation designated by comments as *A Day in Rijeka*, visually strong and with impressive scenes (again with collaboration of Hrvoje Sarić).

This causerie approach did not remain a distinctive feature of Babaja's films only. After the success of his model, there followed other films that used that successful causerie - feuilleton line, like films of Šime Šimatović ('Plitvice Lakes', 1956), Obrad Gluščević ('Storm', 1958; 'Under Summer Sun', 1961), Zvonimir Berković ('My Apartment', 1962; 'Cherchez la femme', 1968), Ivo Škrabalo ('A Guide to Trieste', 1969). A large part of Branko Marjanović's films about animals was also characterized by this cinematic causerie.

A Paradigm of a Visual Essay: Body

These cinematic causeries were considered as a 'more artistic' and 'freer' variant than the predominant documentarist model. This is because verbal comments, providing the information that picture cannot provide and offering the interpretations that (ideological, propagandist, promotional, educational) picture cannot offer so ex-

pressly were considered a necessary part of a film within the then predominant perception of documentary film as an informative and instructive kind. The predominant tone of these comments was serious and declarative, so the laid-back approach of Babaja and other authors, based on causerie and small talk (and occasional poetic exaltation), seemed like a 'freer' form, allowing a larger extent of verbal and visual ingenuity and figurative joyfulness, a more demonstrative craft. And it was believed to be better in 'activating' the viewers' interest (regardless of what audience thought about this belief).

Although the 'verbosity' of the documentaries of those days was considered to be a 'natural' aspect of their informative nature, many variants of verbal comments (both in 'serious' and in 'causeur' documentaries) often looked encumbering and obtrusive; many were just plain dilletantish. They were leaving an impression of chattiness even in their own time.

In those days, in the 1950s, anti-verbalist perception of film was very present in Croatian (and then Yugoslav) culture. Tacit and deep was the cinematic and esthetic notion of 'pure' or 'true' film as a 'non-literary' film – the one that says anything worth saying without words, without 'grafted' comments.

Indeed, it seems that, in the general context of the obligatory 'verbosity' of film – it was Babaja who bravely ventured in a demonstratively 'anti-verbose' approach to film, in the very same year when his career began – 1955. That year, he conceived his second film, the short feature film 'Mirror', with no dialogue or narrator's voice. This is the film where he first articulated his allegorical, visually jovial and suggestive approach that would evolve into a whole cycle of allegorical feature films only after a few years.

At that time, Rudolf Sremec also experimented with more pronounced visualization in documentary films, using minimalist comments and fragments of dialogues, which is particularly convincing in his films 'Black Waters' (1956) and 'People on Wheels' (1962). Around the mid-1960s followed, almost demonstratively, 'wordless documentaries' (like those of Edo Galić, Zlatko Sudović, Bogdan Žižić...) as exponents of a marked auteur approach and modernist spirit. Among them, Babaja's 'Body' (1965) demonstratively stands out not only as an observationally pure documentary, a 'wordless documentary,' but also as the single one recognized by the then critics as a prototype film essay.

In that film, from the very beginning – from the title and opening scenes – a selective thematic focus on human body is very obvious. Very soon in the beginning of the film, this selectivity is recognized as a generalizing, disindividualizing and depersonalizing one – bodies are shown in fragments, often without including heads in a take; even when entire human figures are in a take, their individuality is less important – their body and their routine gestures are observed instead. The film has an itemizing structure, takes of people were made in various settings and occasions, the same scene is rarely broken into several takes; and even when it is, there is a descriptive focus on the body, often in 'scrutinizing' close-ups and details. Successions of takes often rely on oppositional contrasts (old body – young body; fat body – slender body; physical loneliness – intimate physical touch; dead body – live body...). This oppositional itemizing accumulation of descriptive – disindividualizing takes soon makes

it clear that the general, philosophical – metaphysical interpretation of the general meaning of corporeity is what should be the resultant of a viewer's experience. Indeed, the film assumes the role of a problem essay in which ideas of corporeal transience, omnipresence of body, its 'captivity' to the definitive cycle (birth – ageing – death) are suggested.

Film 'Studies': Waiting Room...

To Babaja, 'Body' was a close revelation of his, which he then started to develop in a series of documentaries ('Can You Hear Me?', 1965; 'The Cabin', 1966; 'The Beach', 1966; 'Old Women', 1976; 'Can You Hear Me Now?', 1978), with 'Waiting Room' (1975) as the top achievement of this cycle.

There is, however, one peculiarity about these documentary films made after 'Body' – as their philosophical explicitness did not reach the level of the one manifested in *Body*, they were not accepted by critics as essays, although they had retained their selective focus on problems and tended to present a philosophically generalizing experience.

Taking a term from painting, we could call this modification of essayism – a study. Visual art studies most often refer to preparatory works for a painting. A painter makes a sketch or uses some other technique to outline variations of a face, body positions, gestures, whole figures and situations in order to find the best solutions for the painting he wants to make. But there are also independent studies, like the one of Leonardo da Vinci, which a painter uses simply to study personalities, details of clothes, environment, his ideas etc. using a sketch as a means of comprehension, testing of the mind, eye and hand.

This is exactly the impression made by Babaja's documentaries that followed after 'Body' (we will include 'Body' in this series, too). For example, in 'Waiting Room', using an exceptional observational focus and patience, Babaja's brilliant cinematographer Tomislav Pinter 'screens' (in terms of instant analysis of a character) people in moments of the forced passiveness that they manifest while waiting, when they are more occupied with their thoughts than with their direct surroundings and when their positions, gestures, facial expressions... are left to their own logic, deprived of conscious control. The film is composed of theme-based sequences shot mostly through a zoom lens, in details or close-ups, in which we follow variations on the faces of those who wait, in the positions of their hands, in their unconscious or semi-conscious actions... The sequences are often connected by an analogy which underlines the ritualistic correspondence of unconscious attitudes, motions and facial expressions, as well individual diversity in all that.

A viewer is pulled into a microcosmos with an unknown, somewhat mysterious background, maximally specific in terms of body, yet indicating elusive mental conditions. Using all that, this microcosmos points to a specific contemplative attitude that the viewer, whether he likes it or not, takes about film scenes, feeling at the same time that he is taking it from those who have prepared this contemplative opportunity for him – the authors.

Intriguing is the external information that this approach to the 'body language' became an object of scientific, systematic studies in the works of Birdwistle, Argyl, Ekman and Friessen and then of a whole bunch of researchers of various scientific disciplines (psychology, social psychology, etology, linguistic pragmatism etc).

Final Reckoning: Good Morning

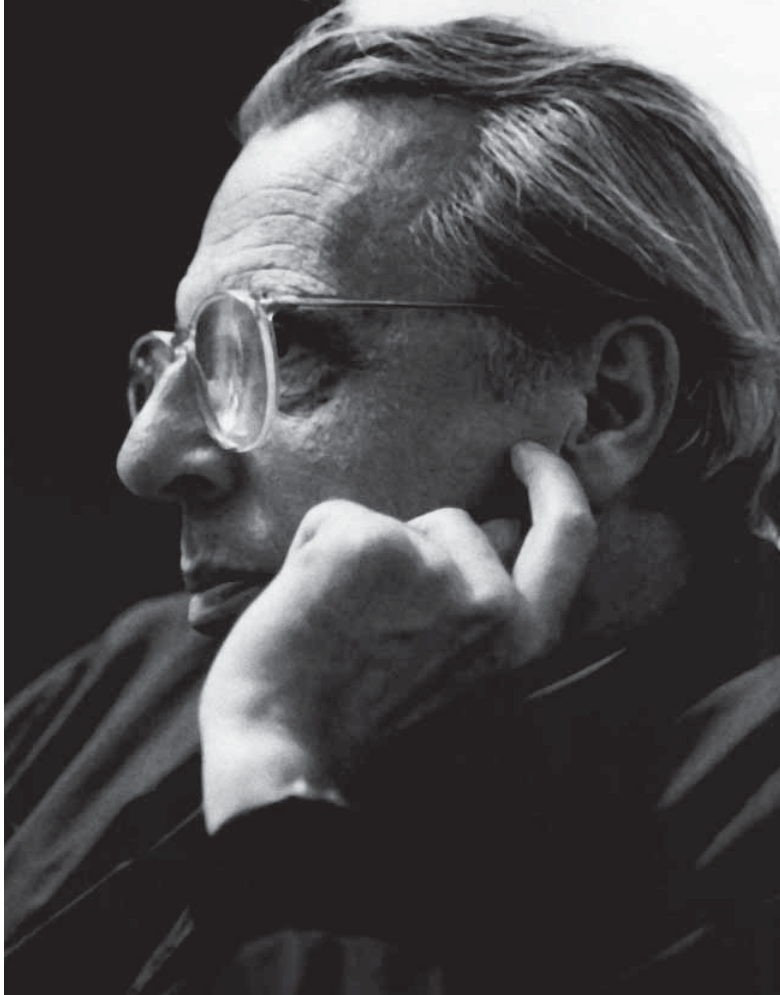
When we project the above insights on Babaja's central feature-film work, it reveals itself in a surprising aspect: all these films, as much as they could fall into this or that generic pattern (allegory, rural melodrama, psychological drama...) with predominant narrative organization, can be understood as Babaja's systematic meditations over life, people's destinies, their transience - with death as a constant subject, express or implied.

What characterized the last feature film of Ante Babaja - 'Stone Gate (1992) - a farewell reflection over his own life under the threat of death, was his final work in the documentary domain - the feature-length documentary 'Good Morning' (2007). In it, the self-observational approach to his current old man life's ritual that includes the ritual in a senior citizens' home, and the ritual of regular visits to a coffee shop, which is conceived as an itemized study, just like his central documentarist cycle with direct retrospective references to his own films, that is, to those parts of the films that anticipate his current condition.

As a committed intellectual and a social skeptic who believes in the value of spirit, he used his seemingly heterogeneous work to articulate a separate, very consistent body of work - a permanent searching meditation about life, focused on an awkward metaphysical question, repeated in various situations in film and in life - 'Does all this have any meaning?' Of course, all of his creative work, the subtle experiences he articulated through it, seems to be giving a positive answer to this metaphysical question. On the other hand, his films and their reflective effects, and often his rare public interviews, seem to be indicating a possibility of the negative answer in Babaja's mind.

dr. Hrvoje Turković

Selector of the IN MEMORIAM Ante Babaja Program



**Ante
Babaja**



**Mirisi, zlato
i tamjan**
*Gold, Frankincense
and Myrrh*

**Mirisi, zlato
i tamjan**
*Gold, Frankincense
and Myrrh*



Breza
The Birch Tree



**Kamenita
vrata**



Jedan dan na Rijeci A Day in Rijeka

Hrvatska / Croatia 1955, 15', c/b, b/w, 35mm

režija / directed by **Ante Babaja** scenarij / screenplay by **Drago Gervais, Ante Babaja** fotografija / cinematography by **Hrvoje Sarić** montaža / edited by **Boris Tešija, Radojka Ivančević** glazba / music **arhivska** / archive produkcija / produced by **Jadran Film**

Prateći jedan dan u životu nekoliko žitelja Rijeke i njenih radnika, film opisuje i samu Rijeku – njenu luku, brodogradilište, ribarnicu, ulice, mostove, parkove, kuće, stari grad Trsat... Ljudi, čiju svakodnevnicu pratimo, su 'dama' (očito prostitutka), kapetan remorkera Dušan, njegov sin Niko, radnik u brodogradilištu Ive, nosač Ferdo, barba Pepin, njegova žena Marija. Stalno je prisutan naratorov glas koji čita tekst Drage Gervaisa često isprekidan stihovima njegovih pjesama ('Tri nonice', 'Briškula'...). *By recording a day in a life of a few ordinary people of Rijeka, the film describes the city itself – its harbor, shipyard, fish market, streets, bridges, parks, buildings, the Old Town... The people whose everyday life we see include a "lady" (a prostitute, obviously), tugboat captain Dušan, his son Niko, shipyard worker Ive, porter Ferdo, old man Pepin and his wife Marija. The narrator's voice recites the verses of poet Drago Gervais...*

Brod A Ship

Hrvatska / Croatia, 1957, 15', c/b, b/w, 35mm

režija / directed by **Ante Babaja** scenarij / screenplay by **Jure Kaštelan, Vesna Parun, Ante Babaja** fotografija / cinematography by **Hrvoje Sarić** montaža / edited by **Boris Tešija** glazba / music **Ivo Malec** produkcija / produced by **Zagreb Film**

Život i rad naših pomoraca na brodu za vrijeme plovidbe i boravka u lukama istočnog Sredozemlja. *Life and work of our sailors during the voyage and stay in the ports of the eastern Mediterranean.*

Tijelo The Body

Hrvatska / Croatia, 1965., 13', c/b, b/w, 35mm

režija / directed by **Ante Babaja** scenarij / screenplay by **Ante Babaja, Tomislav Ladan** fotografija / cinematography by **Tomislav Pintar** montaža / edited by **Mira Đurić** glazba / music **arhivska** / archive produkcija / produced by **Zagreb Film**

Autor prikazuje tijelo kao ljušturu ljudskog duha i bića, koja prolaznost života čini vidljivom i opipljivom. 'Tijelo' je prijelomnica u Babajinoj poetici, odvodi ga putem modernistički oblikovana naturalizma, s elementima grotesknosti što se posebno očituje u njegovim igranim filmovima 'Brezi' i 'Mirisima, zlatu i tamjanu'. *The author presents human body as a shell for the human spirit which is made visible and tangible by the passage of life. 'The Body' is a turning point in Babaja's poetics, taking him down the path of modernist naturalism, with elements of the grotesque which is so visible in his long feature films 'The Birch Tree' and 'Frankincense, Gold and Myrrh'.*

Ante Babaja, izabrani dokumentarni filmovi

Ante Babaja Selected Documentary Films

Čuješ li me? Can You Hear Me?

Hrvatska, Croatia, 1965, 16', boja, color, 16 mm

režija / directed by **Ante Babaja** scenarij / screenplay by **Ante Babaja** fotografija / cinematography by **Nikola Tanhofer** montaža / edited by **Lida Braniš** glazba / music **arhivska / archive** produkcija / produced by **Zagreb Film**

Film tematizira praktičnu primjenu tad nove i revolucionarne verbotonalne metode Petra Guberine u rehabilitaciji gluhoonijemih osoba. Realiziran anketnom metodom kroz potresno svjedočenje o naporu da smisao govora dođe do svijesti gluhoonijeme djece. *The film deals with the practical application of the then new and revolutionary Petar Guberina's method for the rehabilitation of the deaf-and-dumb persons. The film is based on a poll in which the efforts to help the deaf-and-dumb children conceive the notion of speech are reflected as a deeply moving evidence.*

Čekaonica The Waiting Room

Hrvatska, Croatia, 1975, 12', c/b, b/w, 35 mm

režija / directed by **Ante Babaja** scenarij / screenplay by **Ante Babaja** fotografija / cinematography by **Tomislav Pinter** montaža / edited by **Mira Škrabalo** glazba / music **Andelko Klobučar** produkcija / produced by **Zagreb Film**

Dokumentarističko odgonetavanje enigme ljudskog lica u krupnom planu kao srž filma. *A documentarist attempt to solve the puzzle of a human face in a close-up is an essence of this film.*

Čuješ li me sad Can You Hear Me Now?

Hrvatska, Croatia, 1978., 17', c/b, b/w, 35 mm

režija / directed by **Ante Babaja** scenarij / screenplay by **Ante Babaja** fotografija / cinematography by **Nikola Tanhofer** montaža / edited by **Mira Škrabalo** glazba / music **arhivska / arhivska** produkcija / produced by **Zagreb film**

Nastavak Babajinog filma 'Čuješ li me' iz 1965. godine.
A sequel to Babaja's 1965 film 'Can You Hear Me?'

Faktumentarci

Factumentaries

Faktumentarci su filmovi produkcijske kuće FACTUM, poznate po društvenokritičkim dokumentarcima talentiranih i ambicioznih redatelja. Osnovana 1997. godine, do danas je proizvela šezdesetak filmskih naslova i ustoličila se kao najveća i najutjecajnija nezavisna dokumentarna produkcija u Hrvatskoj.

Najnoviji naslovi iz njihove kuhinje, komada četiri, prikazuju se na ZagrebDoxu u posebnom programu, izvan konkurencije.

'TDZ – za uspomenu i dugo sjećanje' mladog redatelja Igora Bezinovića zapis je reakcije radnika na privatizaciju Tvornice duhana Zagreb, 'Mimara Revisited' Danka Volarića zajedljiva je kritika na račun muzeja iz naslova, samoprozvanog 'zagrebačkog Louvrea', dok je 'Zajedno' Nenada Puhovskog priča o nekoliko osebujnih likova koji objašnjavaju zašto su im u životu važni ljubav i veze i na što su sve spremni ne bi li se njima 'osladili'.

Pored društvenokritičkih dokumentaraca FACTUM podupire i intimnije projekte koji nisu lišeni svog šireg društvenog značaja. Jedan od njih je i redateljski prvijenac Lane Šarić, nagrađivane dramatičarke i dramaturginje koju je na snimanje 'Klase optimist' nadahnulo osobno iskustvo bolovanja od leukemije.

Mario Kozina

Factumentaries are the films made by FACTUM, a production company, known by its social-criticism documentaries made talented and ambitious directors. Founded in 1997, the company has so far produced some sixty films, establishing itself as the biggest and most influential independent documentary production in Croatia.

The latest four films from its production will be shown at ZagrebDox in a special, non-competition program.

Young director Igor Bezinović's 'In Fond Memory of TDZ' records the Zagreb Tobacco Factory (TDZ) employees' reaction to the privatization of their factory; Danko Volarić's 'Mimara Revisited' is a sarcastic criticism of the Mimara Museum, self-proclaimed 'Louvre of Zagreb'; Nenad Puhovski's 'Together', on the other hand, presents stories of a few peculiar characters who explain why love and relationship are important in their lives and what are they willing to do in order to enjoy in them.

Besides socially critical documentaries, FACTUM also supports more intimate projects which, however, are not without wider social relevance. One of them is the directorial debut of Lana Šarić, an awarded playwright and dramaturge whose experience with leukemia inspired her to make 'Category: Optimist'.

Mario Kozina

Klasa optimist

Category: Optimist

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

režija / directed by

Lana Šarić

scenarij / screenplay by

Lana Šarić

fotografija / cinematography by

Damir Kudin

montaža / edited by

Ivana Rogić

glazba / music

Lucija Parać, Hrvoje Petek

producent / producer

Nenad Puhovski

produkcija / produced by

FACTUM



Je li važnije pospremiti stan ili izaći i iskoristiti savršeno sunčan i topao dan? Što je u našim životima doista važno? Može li se optimizam naučiti? 'Klasa optimist' je film o suočavanju s potencijalno smrtnom bolešću - leukemijom i svemu onome što dolazi nakon liječenja. Kada sretnim spojem medicinskih dosega i liječničkih napora, uz pomoć obitelji i prijatelja te zahvaljujući vlastitoj borbenosti, pacijenti ozdrave, njihov život bit će drugačiji od dotadašnjeg. U izazovima koji ih čekaju najvažnije je biti optimist. **Lana Šarić** je rođena u Zagrebu 1983. godine. Diplomirala je dramaturgiju na Akademiji dramske umjetnosti u Zagrebu. Bavi se pisanjem za kazalište i televiziju te kazališnom režijom. 'Klasa optimist' je prvi film koji je režirala. U slobodno vrijeme voli ploviti.

Is it more important to clean up your apartment or to go out on a perfect sunny and warm day? What is really important in our lives? Can optimism be learnt? 'Category: Optimist' is a film about facing a potentially lethal disease - leukemia - and everything that goes with it after treatment. If patients manage to live, due to a fortunate combination of medical science, doctors' efforts, family and friends and their own persistence, their life will change. While facing the challenges ahead, the most important thing is to be an optimist.

Lana Šarić was born in Zagreb in 1983. She obtained her degree in dramaturgy at the Zagreb Academy of Dramatic Arts. She is a playwright and a TV script writer and a theater producer. 'Category: Optimist' is the first film she has directed. She likes to sail in her free time.



Mimara Revisited

Hrvatska / Croatia
2010, 29', boja, color, video

režija / directed by
Danko Volarić
scenarij / screenplay by
Danko Volarić
fotografija / cinematography by
Silvestar Kolbas
montaža / edited by
Hrvoje Mršić
glazba / music
Danijel Maoduš
producent / producer
Nenad Puhovski
produkcija / produced by
FACTUM

Zgrada austrougarske gimnazije na brzaka je preuređena u muzej u koji je smještena zbirka kontroverznog kolekcionara Ante Topića Mimara. Naziv zagrebački Louvre, kako su mu tepali, najbolje oslikava nade koje su polagane u taj pothvat. Zagrebački Louvre danas zjapi prazan, posjetitelji se može izbrojati na prste, ali su popratne komercijalne aktivnosti - modne revije, aukcije slika, promocije knjiga, susreti zavičajnih klubova - dobro posjećene. Klasična arhitektura austrougarske gimnazije danas je idealna scenografija za kič-manifestacije svakojake vrste. Pokojni donator ionako je smatrao da smo 'jako primitivan narod'.

Danko Volarić je rođen 1961. u Zagrebu. Godine 1983. diplomirao je filmsku i TV režiju na Akademiji dramske umjetnosti u Zagrebu. Od 1984. radi kao redatelj na Hrvatskoj radioteleviziji. Režirao je i pisao scenarije za dokumentarne, obrazovne, dječje i glazbene emisije, te kvizove.

Almost overnight, the building of a grammar school from the days of Austria-Hungary was converted into a museum in which the items of the controversial art collector Ante Topić Mimara were housed. The 'Louvre of Zagreb', as it was nicknamed, witnesses the best about the hopes that were placed on this project. The Louvre of Zagreb is today mostly empty, its visitors are scarce; however, commercial activities taking place in it - fashion shows, auctions of paintings, book promotions, regional clubs - record good turnouts. Today, the classical architecture of this Austro-Hungarian grammar school provides an ideal setting for kitsch events of all kinds. The late donor thought of us as a 'very primitive nation', anyway.

***Danko Volarić** was born in Zagreb in 1961. In 1983 he obtained his degree in film and TV direction at the Zagreb Academy of Dramatic Arts. Since 1984 he has been working as a film director on Croatian Radio and Television. He has directed and written documentary, educational, children's and musical programs and quiz-shows.*

TDZ - za uspomenu i dugo sjećanje

In Fond
Memory of TDZ

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

režija / directed by

Igor Bezinović

scenarij / screenplay by

Igor Bezinović

fotografija / cinematography by

Srećko Horvat, Jovica Lončar,

Igor Bezinović, Srđan

Kokanov, Igor Vincetić, Ljubo

Zdjelarević, Eva Kraljević

montaža / edited by

Maida Srabović

producent / producer

Nenad Puhovski

produkcija / produced by

FACTUM



Priča o privatizaciji Tvornice duhana Zagreb, preseljenju proizvodnje u Istru i okupaciji zagrebačkog pogona, koju su organizirali radnici 2006. godine, rijeđak je primjer pokušaja direktne reakcije radništva na privatizaciju, koja je u velikoj mjeri pauperizirala klasnu perjanicu nekadašnje države – radničku klasu. S vremenskim odmakom od četiri godine ovim je filmom arhiviran fragment hrvatske tranzicije, za uspomenu i dugo sjećanje na sudbine četrdesetak osoba za koje je borba protiv nedodirljive ekonomsko-političke elite bila jedina prihvatljiva opcija.

Igor Bezinović je rođen u Rijeci 1983. Student je filmske i TV režije na ADU. Autor je dokumentarnih filmova 'Natprosječan', 'Nepovratno' i 'Susret'. Član je -/+ kolektiva.

The story about privatization of the Zagreb Tobacco Factory (TDZ), moving of its facilities to Istria and occupation of its Zagreb plant by its workers in 2006 is a rare example of a direct workers' action against the privatization that has, to a large extent, pauperized the 'cream' of the former state – its working class. With time distance of four years – this film preserves a fragment of Croatia's transition period. It has been made 'in fond memory' of the forty-odd persons for whom the fight against the untouchable economic and political elite was the only acceptable option.

Igor Bezinović was born in Rijeka in 1983. He is studying film and TV direction at the Zagreb Academy of Dramatic Arts. He has made the following documentaries: 'Natprosječno', 'Nepovratno' and 'Susret'. He is a member of -/+ kolektiv.



Zajedno

Together

Hrvatska / Croatia
2009, 87', boja, color, video

režija / directed by
Nenad Puhovski
scenarij / screenplay by
Nenad Puhovski
protagonisti / participants
Hrvoje Belamarić, Krešo Bladić, Marija Crnković, Branka Glazar, Marija Kozarić, Vlado Kozarić, Ratka Belić, Milka Zajović
fotografija / cinematography by
Josip Ivančić, Silvestar Kolbas, Tamara Cesarec
montaža / edited by
Vesna Biljan - Pušić
glazba / music
Dalibor Grubačević
producent / producer
Nenad Puhovski
produkcija / produced by
FACTUM

Što je to što ljude drži zajedno? 'Nekada mi tako ide na živce, a ja ju ipak još uvijek volim', kaže Ratka o svojoj lezbijskoj partnerici Milki. 'Kada sam vidio da zna čistiti po kući i peglati odjeću, rekao sam to je to!', kaže Vlado za svoju suprugu Mariju, koja poput njega ima mentalnih poteškoća. 'Ne znam što vidi u meni, nisam neka ljepotica', priznaje Branka kada je pitaju o Krešinoj ljubavi prema njoj. Hrvojeva priča je i potresna i puna nade - vezan za invalidska kolica, on se ne srami pregledavati internetske stranice svoje omiljene prostitutke, ali ono što doista želi je dijete. Odgovori protagonista ovog dokumentarca formiraju impresivnu priču o toj neodredivoj i tako često nelogičnoj čežnji da unatoč svemu 'bude zajedno'.

Nenad Puhovski je rođen u Zagrebu, gdje je diplomirao sociologiju, filozofiju i filmsku režiju. 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. Predaje u Zagrebu, gdje je započeo novi dokumentaristički diplomski program. Godine 2009. je dobio nagradu EDN-a za 'izvanredan doprinos razvoju europske dokumentarne kulture'.

What it is that keep people together? 'Sometimes she annoys me so much but I love her nevertheless,' says Ratka about her lesbian partner Milka. 'When I saw she could clean the house and iron clothes, I said, 'she's the one!' says Vlado about his wife Marija, who, just like him, is mentally challenged. 'I don't know what he sees in me, I am not some looker', admits Branka when asked about Krešo's love for her. Hrvoje's story is moving and full of hope - he is bound to a wheelchair and is not ashamed to go over the web pages of his favorite prostitute. However, what he really wants is a child. The responses of the protagonists of this documentary form an impressive story about this undeterminable and often illogical desire to 'stay together' despite everything.

Nenad Puhovski was born in Zagreb, where he obtained his degree in sociology, philosophy and film directing. 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 shown and awarded at international festivals. In 2004, he founded ZagrebDox - the biggest documentary film festival in the region. He is teaching in Zagreb, where he has started a new documentary program MA. In 2009 he won EDN Award for 'outstanding contribution to the development of European documentary culture'.

Filmovi studenata MA ADU

Student Films of MA ADU

'Čujte, a koji vam glumci dolaze na festival?', pitali su novinari već nekoliko puta naše kolege u press službi... 'Pa znate, mi smo vam festival dokumentarnog filma' - pokušaju pristojno oni. 'Ma znam, ali imate li bar neke celebritye?', ne daju se s druge strane linije...

Dokumentaristi su neka čudna čeljad. Ponajčešće tihi i skromni, naučeni na to da provode i nekoliko godina snimajući priču za koju većina od nas nikada nije ni čula, posve nenaviknuti na galamu i slavu, crvene tepihe, bljeskalice i večernje haljine.

Povijesno, većina se slavni dokumentarista regrutirala iz ne-filmskih krugova - od novinara, političkih i ljudskopravaških aktivista, antropologa... Najrazvikanije ime suvremenog dokumentarizma Michael Moore studirao je novinarstvo, klasik Jean Rouch bio je novinar i antropolog, Albert Maysles psiholog, Frederick Wiseman pravnik... Praktički nitko od njih nije došao iz svijeta filma ili filmske škole.

Danas se, naravno, situacija mijenja. No i dalje u onim filmskim školama u kojima je studij odvojen postoji dosta velika razlika između kandidata koji žele ići na studij igranog odnosno dokumentarnog filma. To se prije svega odnosi na najbolje svjetske škole poput Nacionalne filmske i TV škole u Velikoj Britaniji, Danske filmske škole, pa čak i majstorske škole Andrzeja Wajde.

Ne čudi stoga da na prijemnom ispitu za filmsku režiju na zagrebačkoj akademiji praktički svi kandidati žele studirati igrani film. I to usprkos činjenici da je distribucija nagrada koje filmovi naše škole dobivaju na raznim festivalima u najmanju ruku fifti-fifti u odnosu između igranih i dokumentarnih uradaka, često i s prevagom onih dokumentarnih.

No kada sam - zajedno s asistentom Goranom Devićem - prije dvije godine pokrenuo magistarski studij dokumentarnog filma na ADU, na prijemnom ispitu nije se pojavio baš nitko od studenata filmske režije, koji su na to imali pravo. Došli su ili studenti drugih odsjeka ili pak ljudi posve izvan 'filmske scene'.

'Nit' je slava nit' su nofci' šaljivo je komentirao jedan od kolega. Najčešće nisu. Ali užitak uranjanja u svijet stvarnosti, interpretacija priča koje se odvijaju pred našim očima, susreti s 'pravim' ljudima... sve je to na akademiju donijelo mlade ljude koji žele biti dokumentaristi i priključiti se stotinama onih koji su od dokumentarca napravili možda najuzbudljiviju suvremenu filmsku formu.

Doista mi je drago da na ovom ZagrebDoxu mogu predstaviti prva dva filma proizašla iz ove radionice - filmske radove s kojima su Damir Kanjir i Matija Vukšić završili prvu godinu magistarskog studija dokumentarnog filma na ADU.

Nenad Puhovski

direktor festivala i glavni programski selektor

'Say, what actors will come to the festival?' reporters repeatedly wanted to know. 'Well, you know, it is a documentary film festival, so...' our Press Service politely tried to explain. 'I know. But there will be a celebrity or two there, right?' the voices on the phone insisted...

Documentarists are a strange gang. Usually quiet and modest, used to spent years to follow a story most of us have never heard of, totally unaccustomed to big fuss and fame, red carpets, flashes and cocktail dresses.

Historically, most of the well-known documentarists come from outside the world of film – journalists, political and human rights activists, anthropologists... The most prominent figure of modern documentary film, Michael Moore, studied journalism. Jean Rouch, a classic among documentarists, was a journalist and anthropologist. Albert Maysles was a psychologist. Frederick Wiseman was a lawyer... Almost none of them had anything to do with film before.

Things are changing now, of course. But still, in film schools, documentary and feature films are studied in different departments, there is a significant difference between the candidates for these two. This primarily refers to the best film schools in the world, such as the National Film and TV School in Great Britain, Danish Film School, even Andrzej Wajda's Masters' School.

It is no wonder then that almost all the candidates that took the entrance examination at the Zagreb Academy of Dramatic Arts (ADU) opted for the feature film. Despite the fact that the awards given to the documentary films from our school account for fifty percent, if not more, of all the awards received at festivals.

However, when I (together with the assistant Goran Dević) launched the post-graduate studies of documentary film at ADU, not one of those entitled appeared at the entrance examination. Those who did come were students from other departments or people who had nothing to do with film.

'No money and no glory in it,' mocked one of the colleagues. In most cases, this is true. But the joy of immersion into the world of reality, interpretation of the stories taking place before our very eyes, meeting 'real' people... All this has brought to the Academy the young people who would like to become documentarists and join hundreds of others who have turned the documentary film into what is probably the most exciting film form of today.

I am truly glad to have an opportunity to introduce at ZagrebDox the first two films from this workshop – the thesis films which marked Damir Kanjir and Matija Vukšić's completion of postgraduate studies of documentary film at ADU.

Nenad Puhovski

Festival Director & Principal Selector

Benjamin

Hrvatska / Croatia
2009, 25', boja, color, video

režija / directed by

Matija Vukšić

scenarij / screenplay by

Matija Vukšić

fotografija / cinematography by

Raul Brzić

montaža / edited by

Goran Čače

producent / producer

Saša Bijelić

produkcija / produced by

**Akademija dramske
umjetnosti u Zagrebu**



'Benjamin' je priča o 17-godišnjem Romu u potrazi za identitetom. Državni prvak u zemljopisu nije zadovoljan životom u romskom naselju i pokušava pronaći način kako da ga i ne-Romi u potpunosti prihvate. Mnogi Romi iz naselja ljubomorni su na njega jer je njegova obitelj dobila vodu i struju zahvaljujući njegovim rezultatima u školi. Benjaminovi roditelji, Jehovini svjedoci, često naglašavaju da je njihov sin uspješan zahvaljujući vjeri i bogu. Benjamin se ne slaže, no ne slažu se ni u mnogim drugim stvarima. Ni otac ni majka ne odobravaju njegovu ljubav prema hip-hop glazbi, ali Benjamin u plesu vidi dobru priliku da se dokaže. On i njegova plesna skupina cijelu su godinu marljivo trenirali i sada mnogo očekuju od skorog natjecanja.

Matija Vukšić je rođen u Čakovcu 1982. godine. Diplomirao je novinarstvo na Fakultetu političkih znanosti u Zagrebu 2005. Trenutačno radi kao urednik i reporter na HRT-u. Godine 2008. upisao je magisterij na Akademiji dramskih umjetnosti (dokumentarni film). 'Benjamin' je njegov prvi film.

'Benjamin' is a story about a 17-year old Romany who searches for his identity. State champion in geography isn't satisfied with life in Romany environment and tries to find the way to be fully accepted from non-Romany people. Many of the Romany in the settlement are jealous at him because thanks to his school achievements his family got water and electricity. Benjamin's parents, Jehovah's Witnesses, often emphasize that their son is successful thanks to religion and God. Benjamin disagrees with them as well as in many other things. His mother and father don't approve his dedication to hip hop, but in dancing Benjamin sees good chance to prove himself to everyone. He and his dance group trained hard throughout the year and now they have high expectations for the upcoming competition at the Dorm Day.

Matija Vukšić is born 1982 in Čakovec (Croatia). In 2005 graduated journalism from the Faculty of Political Science in Zagreb. Currently works as editor and reporter for HRT (Croatian Radio Television). In 2008 enrolled in the Academy of Dramatic Arts (MA, documentary film). 'Benjamin' is his first film.



Redovnik

Monk

Hrvatska / Croatia
2009, 23', boja, color, video

režija / directed by

Davor Kanjir

scenarij / screenplay by

Davor Kanjir

fotografija / cinematography by

Srdan Kokanov

montaža / edited by

Ina Kovačec

producent / producer

Davor Kanjir

produkcija / produced by

**Akademija dramske
umjetnosti u Zagrebu**

Portret poslovnog čovjeka i oca troje djece s tri različite žene koji slobodno vrijeme provodi kao zen-budistički redovnik u glavnom gradu Hrvatske.

Davor Kanjir je rođen 1974. u Zagrebu. Bio je student na Europskom filmskom koledžu (Ebeltoft, Danska, 1997-1998), a diplomirao je studij filmske, kazališne i TV produkcije na Akademiji dramske umjetnosti u Zagrebu, gdje se trenutačno nalazi na diplomskom studiju filmske i TV režije, smjer dokumentarni film. Objavljivao je filmske recenzije u Kinoteci i hrvatskoj inačici britanskog filmskog časopisa Total Film. Trenutačno snima srednjometražni dokumentarni film '10040 Dubrava'.

Portrait of a businessman and father of three children with three different women who spends his free time as a Zen Buddhist monk in the Croatian capital.

***Davor Kanjir** was born in Zagreb in 1974. He attended European Film College (Ebeltoft, Denmark, 1997-1998). He obtained his degree in film, theater and TV production at the Zagreb Academy of Dramatic Arts, where he is currently also studying film and TV direction (major: documentary film). He published film reviews in Kinoteka and in Croatian edition of British film magazine Total Film. He is currently making a medium-length documentary '10040 Dubrava'.*

Y(o)u nostalgia

Y(o)u Nostalggy

Robna kuća

Supermarket

Srbija / Serbia
2009, 12 x 30', boja, color, video

režija / directed by

Igor Stoimenov

scenarij / screenplay by

Zoran Panjković,

Igor Stoimenov

fotografija / cinematography by

Marko Stoimenov

montaža / edited by

Ana Dunjić

glazba / music

Petar Antonović

producent / producer

Igor Stoimenov

produkcija / produced by

Absinthe Production



'Robna kuća' u 29 polusatnih epizoda nastoji pokazati kako se razvijala jugoslavenska pop-kultura od pedesetih do osamdesetih godina. Za potrebe serije korišteno je obilje arhivske građe i vođeno je preko 350 intervjua, pa se pred kamerama pojavljuju velikani ex-yu filma, glazbe i sporta: Bata Živojinović, Milena Dravić, Darko Rundek, Lepa Brena i mnogi drugi. Serija je podijeljena u 5 segmenata: film, glazba, televizija i sport, a posebna je epizoda posvećena Josipu Brozu Titu. Na ZagrebDoxu će se prikazati 12 epizoda po 30 minuta.

As a series of 29 half-hour episodes, 'Supermarket' is trying to depict the development of Yugoslav pop-culture from the 1950s to 1980s. Many archive materials were used in the series and over 350 interviews were made, so prominent figures of former Yugoslav film, music and sport appear on the screen: Bata Živojinović, Milena Dravić, Darko Rundek, Lepa Brena and many others. The series is divided in 5 segments: film, music, television, sport, and a separate episode about Marshal Tito. Twelve 30-minute episodes will be shown at ZagrebDox.

Partizanski film

Partizan Film

2x30'

Dokumentarni film o jednom od najznačajnijih kulturoloških fenomena nastalih na ovim prostorima – partizanskom filmu. Priča o dometima filmskog žanra koji je nadišao svoju ulogu nametnutu političkom voljom i ostvario značajne rezultate u nacionalnim i svjetskim razmjerima. Sudjeluju: B. Živojinović, V. Bulajić, Lj. Samardžić, M. Dravić, R. Bašić, E. Kusturica, N. Polimac...

A documentary film about one of the most significant cultural phenomena of former Yugoslavia – World War II partisan film. This is a story about achievements of a genre that overcame the role politicians wanted it to have and attained relevant results on national and international levels. Featuring: B. Živojinović, V. Bulajić, Lj. Samardžić, M. Dravić, R. Bašić, E. Kusturica, N. Polimac...

Redatelj bez pripovjedača, ali s preko 40 sugovornika, koji su bili i do današnjih dana ostali dio kulturnog establišmenta, priča prvu priču o danu Titove smrti, 4. svibnju 1980. Druga priča o Titovoj sahrani je zapravo pripovijest o jednom od najvećih televizijskih događaja 20. stoljeća. Sudjeluju: V. Bulajić, B. Živojinović, G. Bregović, Z. Čolić, A. Petrović, S. Zalepugin, H. Vlahović, Lepa Brena, S. Lošić, D. Savić, B. Dežulović...

Without of a narrator, but with some 40 former and current members of the cultural establishment he has interviewed, the director tells us a story about the day of Tito's death on 4 May, 1980. The second story - the one about his funeral - is a story about one of the biggest television events of the 20th century. Featuring: V. Bulajić, B. Živojinović, G. Bregović, Z. Čolić, A. Petrović, S. Zalepugin, H. Vlahović, Lepa Brena, S. Lošić, D. Savić, B. Dežulović...

U vrijeme kada je Olimpijski komitet proživljavao svoju najveću krizu, u Sarajevu su organizirane Olimpijske igre. Sam događaj je dovoljno velik da mu se posveti pozornost, ali kada se u to uključi lokalni mentalitet i finale hladnog rata dobivamo više nego zanimljivu priču o jednim drugačijim Olimpijskim igrama. Sudjeluju: B. Križaj, J. Franko, G. Bregović, Z. Čolić, I. Krvavac, B. Sušec, Ž. Varajić...

In the days when the Olympic Committee was experiencing its worst crisis, Olympic Games took place in Sarajevo. The event is big enough itself to be given relevant attention, but, when the local mentality and the end of the Cold War are included in it, we get a more than interesting story about a very different kind of the Olympics. Featuring: B. Križaj, J. Franko, G. Bregović, Z. Čolić, I. Krvavac, B. Sušec, Ž. Varajić...

Krajem 70-ih i početkom 80-ih na jugoslavenskoj 'omladinskoj sceni' krenuo je val koji više ništa nije moglo zaustaviti: glazba, film, novine, televizija, fotografija, slikarstvo, konceptualna umjetnost, dizajn, noćni život... sve se to ujedinilo u NOVI VAL. Sudjeluju: S. Šaper, V. Divljan, Kaja, S. Gojković, D. Rundek, D. Bogović, P. Stančić, N. Polimac, M. Rajin, G. Matić, M. Ilić, S. Škarica...

In the late 1970s and early 1980s, an unstoppable wave swept everything away on the Yugoslav 'youth scene'. Music, film, newspapers, television, photography, painting, conceptual art, design, nightlife... all that was merged into the New Wave. Featuring: S. Šaper, V. Divljan, Kaja, S. Gojković, D. Rundek, D. Bogović, P. Stančić, N. Polimac, M. Rajin, G. Matić, M. Ilić, S. Škarica...

Tito - smrt i sahrana

Tito - Death and Funeral

2x30'

ZOI 84

Winter Olympic Games 1984 - Sarajevo

30'

Novi val

New Wave

3x30'

Bijelo dugme i raspad Jugoslavije

White Button
and the Breakup
of Yugoslavia

4x30'

Grupa Bijelo dugme je u svojih 15 godina postojanja dijelila sudbinu države čiji je simbol bila. Kroz četiri epizode serijala o jednom r'n'r bendu (Stvaranje, Hajdučka česma, Kriza i Raspad) redatelj priča priču o raspadu zemlje: od 1974. kada je donesen Ustav do 1989. kada je svima postalo jasno da se SFRJ raspada. Sudjeluju: G. Bregović, Z. Redžić, M. Vukašinić, N. Karajlić, D. Kovačević, P. Popović, J. Stublić, V. Divljan, S. Škarica, B. Dežulović...

Igor Stoimenov je producent i redatelj rođen 1971. Godine. Diplomirao je filmsku i TV režiju 2000. godine na Fakultetu dramskih umetnosti u Beogradu. Godine 2001. nastavio je školovanje na magisteriju iz medijskih studija na školi u New Yorku. Režirao je preko 100 reklama za lokalne i svjetske brendove, kreativni je direktor političkih kampanja za parlamentarne i predsjedničke izbore u Srbiji, Makedoniji, Crnoj Gori i Bosni i Hercegovini. Godine 2003. režirao je igrani serijal 'Crni Gruja', a od dokumentarnih filmova i serijala ističu se: 'Fudbal, nogomet i još ponešto' (2007), 'Robna kuća' (2009), 'Partizanski film' (2009), 'Dugme koje spaja i razdvaja' (2010), 'Novo vreme' (2010).

In the 15 years of its existence, White Button band shared the fate of the country it symbolized. Through four episodes of the serial about a rock'n'roll band (The Beginnings, The Concert at Hajdučka Česma, The Crisis, The Split), the director tells us about the disintegration of the country: from 1974 when the Constitution was passed to 1989 when everyone knew Yugoslavia was falling apart. Featuring: G. Bregović, Z. Redžić, M. Vukašinić, N. Karajlić, D. Kovačević, P. Popović, J. Stublić, V. Divljan, S. Škarica, B. Dežulović...

Igor Stoimenov is a producer and a director. He was born in 1971 and obtained his degree in film and TV direction at the Belgrade Faculty of Dramatic Arts. In 2001, he enrolled in the postgraduate Media Studies at New School in New York. He directed over 100 commercial films for local and global brands; he is a creative director of political campaigns for parliamentary and presidential elections in Serbia, Macedonia, Montenegro and Bosnia-Herzegovina. In 2003, he directed the feature series 'Crni Gruja'. Prominent among his documentary films and series are: 'Fudbal, nogomet i još ponešto' (2007), 'Supermarket' (2009), 'Partizan Film' (2009), 'Dugme koje spaja i razdvaja' (2010), 'Novo vreme' (2010).

ZagrebDox Pro



Tiha
Gudac

Postavimo stol i otvorimo vrata

Teško je utvrditi je li popularizacija dugometražnog dokumentarnog filma cilj ili trend.

Mi volimo razmišljati o tisućama gledatelja koje na ZagrebDox dočekujemo iz godine u godinu, te u približavanju dokumentarnog filma toj publici prepoznati svoj smisao.

Do prije 5 godina forma predstavljanja dokumentarnih filmova u razvoju putem Pitching foruma mnogim, a napose mladim regionalnim autorima nije bila niti poznata niti dostupna. No kroz godine zajedničkog rada termin 'pitching' je u regiji postao sinonim za ZagrebDox Pro.

Autori prepoznaju ZagrebDox Pro kao mogućnost profesionalnog usavršavanja, umrežavanja i financijskog osnaživanja svojih projekata.

Televizijski urednici, predstavnici filmskih centara i fondacija u našim autorima i njihovim temama prepoznaju specifične zanimljivosti regije; zbog njih se vraćaju za 'naš stol', mjesto susreta i jedan od epicentara kreativnog dokumentarizma.

Promatrači pak koriste mogućnost učenja u korist svojih budućih projekata.

Sve veći broj autorskih ekipa koje prolaze kroz ZagrebDox Pro sa završenim filmovima bilježe uspjehe na međunarodnoj dokumentarističkoj sceni. Istovremeno naši autori ostaju vjerni ZagrebDoxu. Tako je samo prošle godine u službeni program festivala uvršteni pet filmova s ranijih Pitching foruma.

U ovim uspjesima prepoznajemo doprinos našeg programa i zaključujemo da njegovo održavanje nije samo naša želja i strast već i obaveza. Upravo zato ćemo i ove godine s velikim zadovoljstvom dočekati autore, TV urednike i predstavnike filmskih centara i fondacija, koji se već tradicionalno vraćaju poduprijeti one koji u Zagrebu po prvi put predstavljaju svoje projekte.

ZagrebDox Pro i ove godine postavlja stol i otvara vrata.

Tiha Gudac

producentica, ZagrebDox Pro

It's Time to Lay the Table and Open the Door

It is hard to say if the growing popularity of feature-length documentary films is a goal or a trend.

We like to think about thousands of viewers that come to ZagrebDox every year and we want to find our purpose in introducing documentary films to them.

Until 5 years ago, many regional authors, particularly the young ones, were neither aware of the possibility of presenting their documentary projects through Pitching Forum nor they had access to it. However, after years of working together, the term 'pitching' has become a synonym for ZagrebDox Pro in the region.

Authors recognize ZagrebDox Pro as an opportunity for professional upgrading and networking and for financial strengthening of their projects.

TV editors, representatives of film centers and foundations recognize in our authors and their topics the specific features of the region which make them keep coming back at "our table". It is a meeting point and an epicenter of creative documentarism.

Observers, on the other hand, use the opportunity to learn something and use it for their future projects. More and more author teams that have submitted their projects to ZagrebDox Pro now successfully compete at the international documentary scene. At the same time, our authors remain loyal to ZagrebDox: only last year, five films from earlier Pitching Forums were selected for the official festival program.

As these success stories reflect the contribution of ZagrebDox Pro, organizing it is not only our desire and our passion, but also our responsibility. This is why this year we will again welcome the authors, TV editors and representatives of film centers and foundations who keep coming back to us and will traditionally support the ones presenting their projects in Zagreb for the first time.

This year, ZagrebDox is laying the table and opening its door again.

Tiha Gudac

Producer, ZagrebDox Pro

ZagrebDox Pro 2010, izabrani projekti

ZagrebDox Pro,
Selected Projects

'Awakening'

Srbija, Serbia
režija / directed by
Irena Samardzic

'The Battery Man'

Srbija, Serbia
režija / directed by
Dusan Saponja & Dusan Cavic

'The Chaplin Roma Theater'

Hrvatska, Croatia
režija / directed by
Zoran Krema

'Don Juans, Excuse me Miss'

Hrvatska, Croatia
režija / directed by
Goran Devic

'Dont Worry it's Hidden'

Bosna i Hercegovina,
Bosnia and Herzegovina
režija / directed by
Alen Drljevic

'Dragan Wende West Berlin'

Srbija, Njemačka, Serbia, Germany
režija / directed by
Lena Muller, Vuk Maksimovic,
Dragan Petrovic

'Family Meals'

Hrvatska, Croatia
režija / directed by
Dana Budisavljevic

'Serbia's Hidden War, The Story Behind Brice Taton's Murder'

Srbija, Njemačka, Serbia, Germany
režija / directed by
Milan Miletic

'Sound Seekers'

Makedonija, Macedonia
režija / directed by
Suzana Dinevski

'Strike Hard'

Hrvatska, Croatia
režija / directed by
Oliver Sertic

'Such a Game'

Hrvatska, Croatia
režija / directed by
Renato Giugliano

'The Case with Three Fools'

Bugarska, Bulgaria
režija / directed by
Mina Mileva, Vesela Kazakova

'Mak in the Clouds'

Hrvatska, Croatia
režija / directed by
Milena Zajovic

'Two Schools Under One Roof'

Bosna i Hercegovina, Hrvatska
Bosnia and Herzegovina, Croatia
režija / directed by
Srdan Sarenac

Posebna dogadanja

Special Events

OKRUGLI STOL Između osobnog i javnog: hrvatska dokumentaristika u prvom licu

ROUND TABLE

Between Personal
and Public: Croatian
Documentarism in the
First Person of Singular

Moderatorica / Moderator
Diana Nenadić

05.03. / Petak, 11.00
5 March / Friday, 11 a.m.

Dvorana HAVC-a
HAVC Auditorium, Nova Ves 1B

Nakon što je potkraj 1990-ih hrvatski dokumentarac prvi put 'progovorio' u prvom licu jednine, autorski 'ja' više se nije dao obuzdati. Dokumentaristi su počeli okretati kameru od Drugih prema sebi da bi i sebe 'upisali' u povijest. Zaredale su dokumentarne potrage i samopotrage, subjektivne meditacije i ispovijedi, autoportreti i obiteljski portreti, videodnevници i zabilježbe; skidala se prašina i s arhivskih vrpca na kojima je pohranjena osobna, obiteljska i/ili društvena memorija. Hrvatski se film odjednom našao u trendu autobiografskog, autorefleksivnog i subjektivnog diskursa, koji se prethodno već udomačio u drugim, tehnološki i financijski manje zahtjevnim umjetničkim praksama, poput književne i likovno-galerijske. Nekima od autora i autorica bilo je to redateljsko krštenje, neki su već imali vlastitu dokumentarnu filmografiju, a rijetki, poput Ante Babaje, i prepoznatljiv filmski opus.

Otkud ta nagla potreba za subjektiviziranjem govora, za pretvaranjem privatnog i intimnog u javno, za pomicanjem granica između pripovjedača i predmeta pripovijedanja, prikazivača i prikazanog, između subjekta i objekta iskaza? Koliko je govor u prvom licu jednine osobni, a koliko politički čin? Što on znači autoru/ici autorefleksivnog djela, a što gledateljima? Konačno, što donosi kreativnoj dokumentaristici od koje se i danas naivno očekuje 'nepristran' ili 'objektivan' prikaz stvarnosti? Ta i druga pitanja postavljaju se pred sudionice i sudionike ovog okruglog stola koji će, govoreći o dokumentarnom filmu, ujedno usporediti promišljanja i prakticiranje autobiografskog diskursa u različitim umjetničkim poljima - književnosti, likovnoj umjetnosti i dokumentarnom filmu.

After Croatian documentaries 'spoke' in the first person of singular for the first time in 1990s, the author's 'I' could not be restrained any more. Documentarists started turning their camera away from others and towards themselves, in order to record themselves in history. There followed searching, self-searching, subjective meditations and confessions, self-portraits and family portraits, video journals and notes; dust was being wipe away from the archive tapes on which personal, family and/or social memory was stored. Croatian film suddenly found itself in the trend of autobiographic, auto-reflexive and subjective discourses that had already established itself in other, technologically and financially less demanding artistic practices, such as literature and visual art. For some of the authors it was a baptism of fire in directing; some already had their documentary films behind them; rare individuals, like Ante Babaja, even had a distinctive body of (director's) work.

Where does this need for subjectivization of speech, for turning private and intimate into public, for shifting boundary lines between a narrator and the subject of narration, between the presenter and presented, between the subject and object? To what extent is the answer in the first person of singular personal, and to what extent a political act? What does it mean to the author of an auto-reflexive work and what does it mean to the viewers? And, finally, what does it contribute to creative documentary films from which we even today 'naively' expect a 'biased' or an 'objective' depiction of reality? These and other questions will be made to the participants of this Round Table who, while talking about documentarism, will also compare the concepts and practice of the autobiographic discourse in various fields of art - literature, visual arts and documentary film.

SUDJELUJU PARTICIPANTS:

Igor Bezinović,

student filmske režije i autor
*Student of Film direction
and filmmaker*

Biljana Čakić-Veselić,

redateljica
director

Goran Dević,

redatelj
director

Nikica Gilić,

filmolog
filmologist

Nataša Govedić,

teatrologinja
theatrolgist

Sanja Iveković,

likovna umjetnica
visual artists

Iva Rada Janković,

povjesničarka umjetnosti
art historian

Zvonimir Jurić,

redatelj
director

Petar Krelja,

redatelj
director

Kristina Leko,

multimedijska umjetnica
multimedia artists

Diana Nenadić

(moderatorica),
*filmska kritičarka
(moderator), film critic*

Jurica Pavičić,

filmski kritičar
film critic

Nenad Puhovski,

redatelj
director

Mima Simić,

filmska kritičarka
film critic

Lana Šarić,

redateljica
director

Ljiljana Šišmanović,

redateljica
director

Saša Vojković,

filmologinja
filmologist

Ksenija Turčić,

likovna umjetnica
visual artist

Hrvoje Turković,

teoretičar filma
film theoretician

Andrea Zlatar,

književna teoretičarka
literature theoretician

Robert Zuber,

redatelj
director

Vlasta Žanić,

multimedijska umjetnica
multimedia artist

MASTERCLASS

Kreativna upotreba arhivske građe

Creative Use
of Archive Materials

06.03. / Subota, 11.00

6 March / Saturday, 11 a.m.

Dvorana HAVC-a

HAVC Auditorium, Nova Ves 1B

Latvijski producent Uldis Cekulis predstaviti će u okviru Masterclassa kreativnu upotrebu arhivske građe na slučaju filma 'Artist KLUCIS' redatelja Peterisa Krilovsa, dobitnika najviših latvijskih nagrada 2009. godine. Biti će prikazan film i analizirani raznoliki postupci upotrebe arhivske građe – filmske, fotografske, glazbene i sl.

Uldis Cekulis poznati je producent dokumentarnih filmova od kojih su neke vidjeli i posjetitelji ZagrebDoxa. Najpoznatiji filmovi su mu 'Dream Land', 'Three Men and a Fish Pond', 'Klucis: The Deconstruction of an Artist'. Masterclass je organiziran u suradnji s MEDIA Deskom Hrvatske.

AT the Masterclass, Latvian producer Uldis Cekulis will present the creative use of archive materials, using the example of film 'Artist Klucis', directed by Peteris Krilovs, a winner of top Latvian awards in 2009. The film will be shown and various procedures in the use of archive materials (film footage, photographs, sound recordings etc.) will be analyzed.

Uldis Cekulis is a well-known producer of documentary films some of which have been played at ZagrebDox. His best known films: Masterclass is being organized in cooperation with MEDIA Desk Hrvatske.

Dox događanja su nastala kao rezultat činjenice da sve veći broj autora iz Hrvatske i regije želi premijerno prikazati svoje filmove baš na ZagrebDoxu. Tako će u svečanom ozračju Movieplexa u Centru Kaptol biti prikazani najnoviji hrvatski i regionalni dokumentarci, predstaviti ćemo njihove redatelje i potaknuti razgovor između autora i publike.

Dox Events are our response to the fact that a growing number of Croatian and regional authors want their films to premiere at ZagrebDox of all places. Thus, the latest Croatian and regional documentaries will screen in the festive atmosphere of Movieplex theaters in Kaptol Center, their directors will be introduced and the audience will have a chance to talk to them.

Dox događanja premijere dokumentaraca iz Hrvatske i regije na ZagrebDoxu

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of Croatian and regional
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at ZagrebDox

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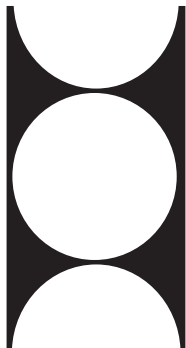


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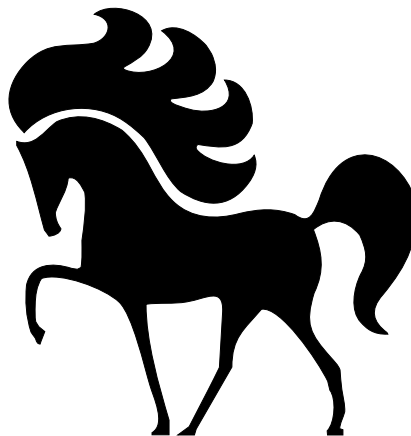
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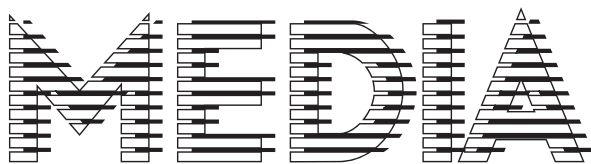
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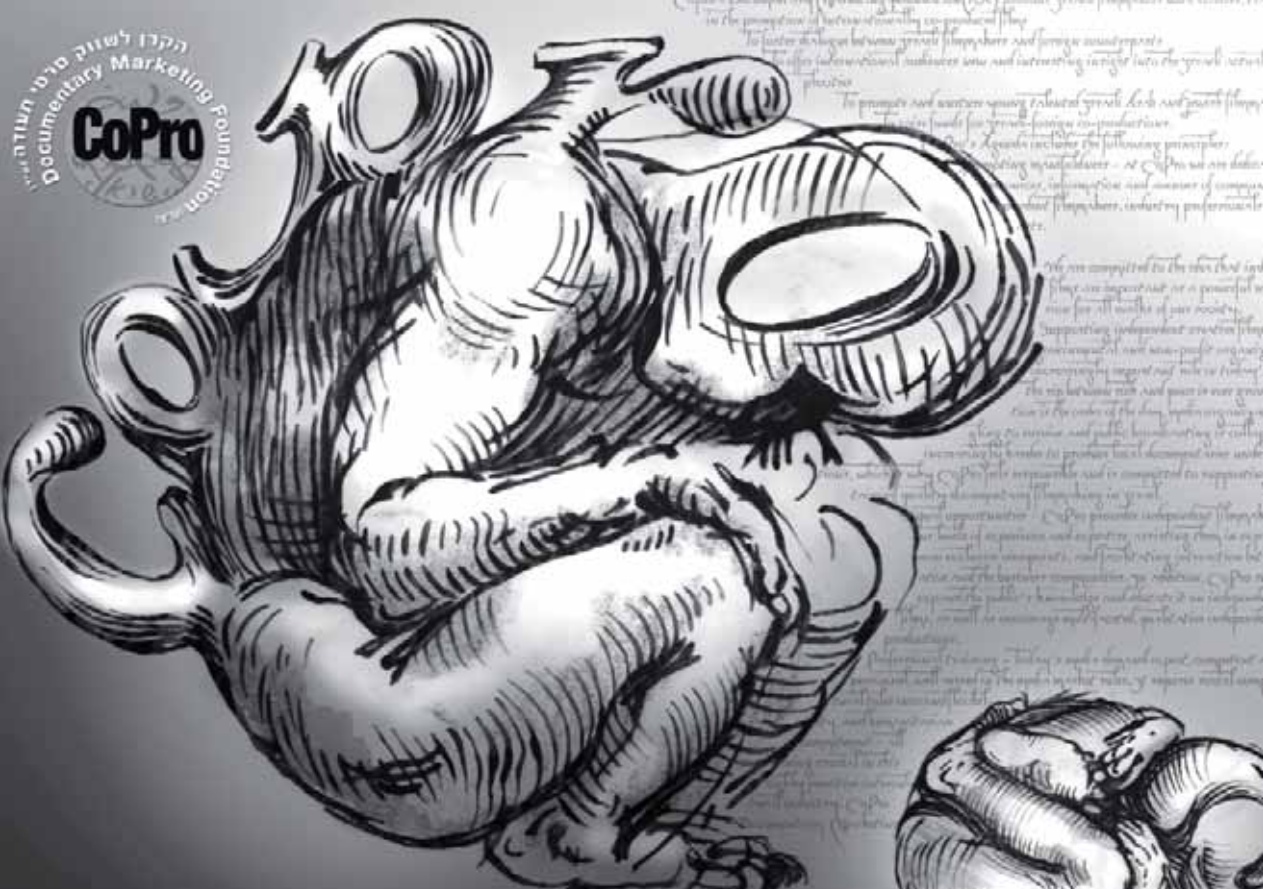


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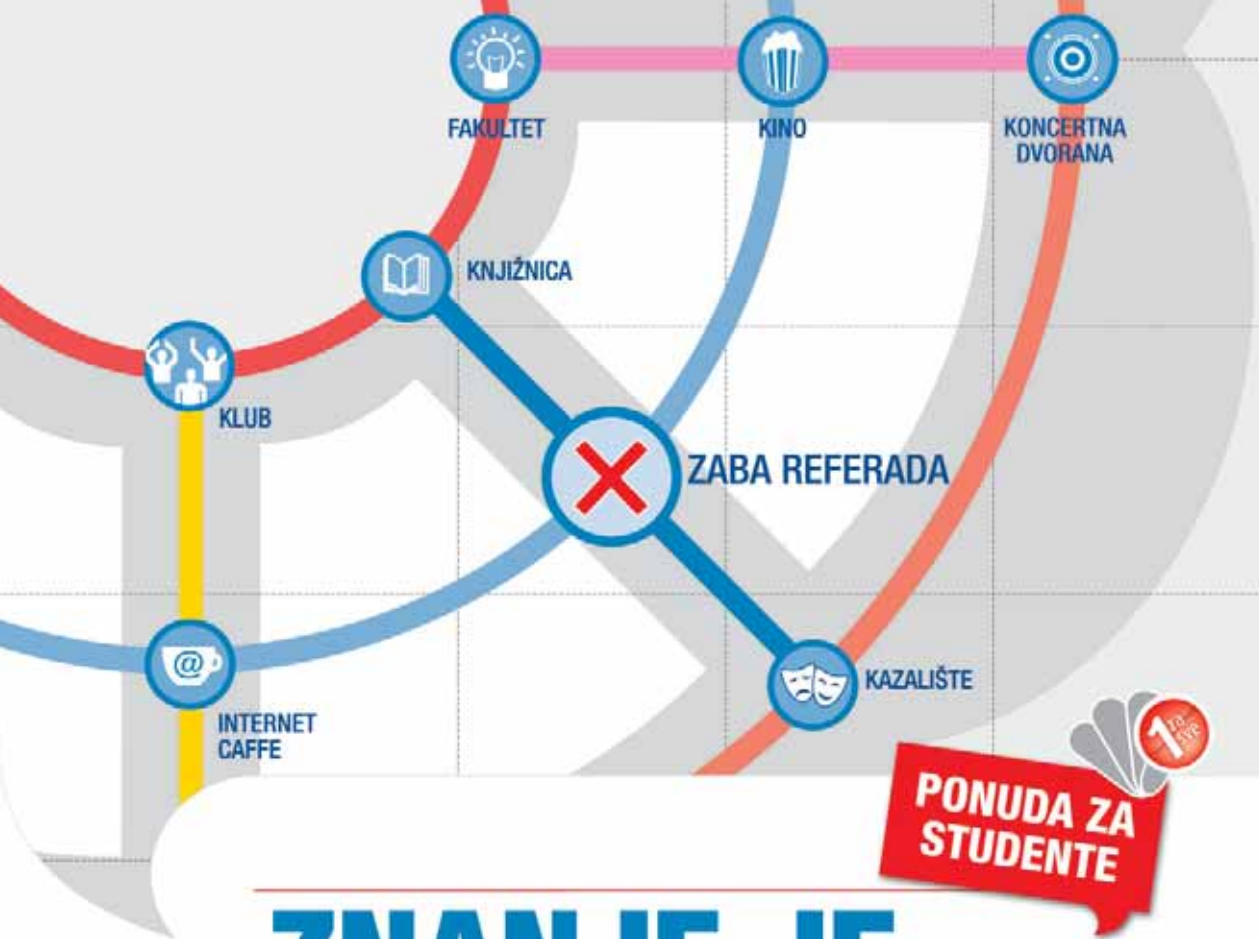


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