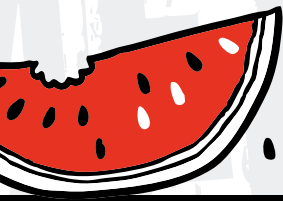


ŠIROKI BRIJEG

3.-6. RUJNA/SEPTEMBER 2008.

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Glavni organizator Mediteran Film Festivala je Kino video klub "Amater" iz Širokog Brijega

Mediteran Film Festival je organiziran u suradnji s Općinskim poglavarstvom Širokog Brijega i Turističkom zajednicom Županije Zapadnohercegovačke, a sufinanciran je sredstvima Federalnog ministarstva kulture i sporta, Fondacije za kinematografiju BiH, Federalnog ministarstva okoliša i turizma, Ministarstva civilnih poslova BiH, Vlade Županije Zapadnohercegovačke i Vlade Republike Hrvatske.

Chief organizer of the Mediterranean Film Festival is Cinema Video Club "Amater" from Široki Brijeg

Mediterranean Film Festival is organized in the cooperation with the Široki Brijeg Town Government and the Tourist Board of West Hercegovinian District, and is cofinanced with the funds of the Federal Ministry of Culture and Sports, B&H Foundation for Cinematography, Federal Ministry of Environment and Tourism, B&H Ministry of Civil Affairs, the Government of West Hercegovina District and the Government of the Republic of Croatia.

ŠIROKI BRIJEG

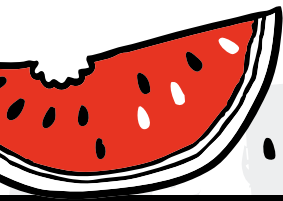
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UVOD / INTRO



FILMOVI IZA KOJIH JE TISUĆU FESTIVALA

Prošlogodišnji predgovor za festivalski katalog završio sam zahvalom tada upravo preminulom Anti Peterliću. Taj je teoretičar filma iz Hrvatske puno pomogao u razvoju Mediteran Film Festivala. Čovjek je to bez nepoznanica na svim područjima filmske umjetnosti, s pažnjom se odnosio prema našem festivalu koji je tada tek počeo kormilariti filmskim morima. Nažalost, ni ovogodišnji predgovor ne mogu početi bez jedne zahvale – ovaj puta preminulom Zoranu Tadiću, velikanu hrvatskog igranog i dokumentarnog filma. Istim žarom trudio se i Tadić kako bi pomogao da ovaj festival zaživi i opstane tamo gdje teško opstaje i život, a kamoli umjetnost.

Taj veliki zaljubljenik u film i nogomet napisao je prije nekoliko godina knjigu "Sto godina filma i nogometa". Njegov projekt spominjem kako bih sebi i Vama olakšao, odnosno predočio natjecateljski program 9. Mediteran Film Festivala. Taj je program opsežniji



po broju naslova od prošlogodišnjeg, što ukazuje da imamo veći broj dobrih filmova. Ozbiljan je po kvaliteti i šarolik po temama. Nogomet, a naročito posljednje Europsko prvenstvo, odlična su uspoředba s natjecateljskim programom ovogodišnjeg festivala. Vidjet ćete da je francuski film sniman u



Šangaju, a priča o bandama iz El Salvadora vješto napravljena od strane grčkog redatelja.

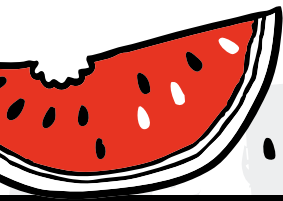
Na posljednjem Euru vidjeli smo kako Turci zabijaju Turcima igrajući u majicama Švicarske. Ili onaj slučaj s Poljacima u njemačkim bojama koji se posrame kad zabiju svojim sunarodnjacima. Granice su izbrisane i u filmskim utakmicama pa je sve više koprodukcija ili gostovanja filmskih ekipa na svim meridijanima svijeta. Takve situacije događale su se i ranije s filmovima u našem glavnom programu, pa možemo reći da su zapravo nezaobilazne. Filmovi koji se bore za Kristalni projektor dolaze iz produkcija mediteranskih zemalja i njihova "gostovanja" proširit će vam zjenicu oka. Vidjet ćete da je Mediteran tamo gdje zapravo nije, i obrnuto. "Sto godina filma i nogometa" debelo su iza nas, a Tadiću hvala na dobroj asocijaciji.

Selektor se i ove godine potrudio kako bi izdvojio bisere iz mnoštva prijavljenih filmova, te je uvrstio konačnu brojku od 24 filma iz 14 zemalja. Ako zanemarimo neke zemlje čije kinematografije nisu u

kvantitativnom smislu produkcijske velesile, možemo reći kako smo "pokrili" cijeli Mediteran. Filmovi koji dolaze u Široki Brijeg viđeni su na nevjerovatnih tisuću festivala u svijetu i većina ih je već nagrađivana. Iako postoji nekoliko filmskih festivala koji se "bave" Mediteranom, jedini smo u regiji s programskim usmjerenjem na dokumentarni film.

Francuski predsjednik Sarkoszy, idejni tvorac Mediteranske unije, uspio je u svojim nakanama, pa je Mediteranska unija postala realan politički pojam. Ideja Sarkoszyjeve unije uspostava je veza između afričkih zemalja, Europe i Bliskog istoka. Mi smo tu vezu uspostavili u kulturnom smislu, još prije ideje o uniji, a ove godine i potvrdili sudjelovanjem brojnih zemalja i regija.

Na festivalu se redovito prikazuju i popratni filmski programi na kojima zaplešu sličice iz nagrađenih filmova u regiji i svjetskih hitova. Remek djelo "Kuća moje bake", prošlogodišnji pobjednik našeg festivala, nabrojao je još nagrada koje stoje uz bok Kristalnom projektoru. Tko će ove godine biti slavjenik odlučit će žiri. Nadamo se da ni publi-



ka neće propustiti galeriju filmskih ostvarenja na devetom izdanju festivala. S obzirom kako imate iskustva u dodjeli nagrade po izboru publike, pozivam Vas da ponovo nagradite, po vama, najbolje ostvarenje.

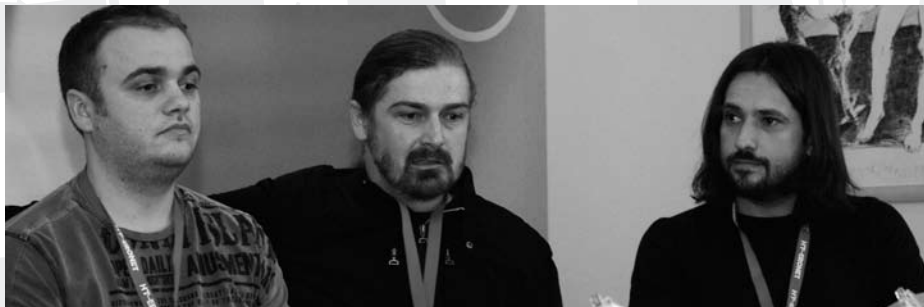
Tomislav Topić, direktor festivala



THE FILMS WITH A THOUSAND FESTIVALS BEHIND

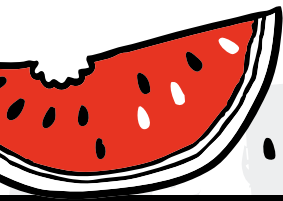
The last year's foreword to the Festival Catalogue I finished with the word of gratitude to Ante Peterlić who had just deceased at the time. He was the film theoretician who had given a large contribution to the development of Mediterranean Film Festival. He was a man with no enigmas in the complete realm of the film art and was attentively rearing our Festival that had just started sailing the seas of Film. Unfortunately, I can not start this foreword without a word of gratitude – this time to the late Zoran Tadić, one of the pillars of Croatian feature and documentary film. He presented the same zeal to help this Festival get rooted and maintain where daily living hardly manages, let alone the art.

A few years ago this great film and football lover wrote the book "A hundred years of film and foot-



ball". I am mentioning this project of his in order to bring closer and make a better presentation, both to you and to me, of the 9th Mediterranean Film Festival competition program. In comparison to the last year's program, this one has got a larger number of titles, showing that we have got more good films. It has got a respectable quality and a variety of topics. The football, especially the recent European Championship, makes an excellent comparison with the competition part of this year's festival. You will see the French film made in Shanghai, and the story about the El Salvador gangs crafted by a Greek director.

At the recent Euro Football Championship we saw Turks scoring against the Turkish national team playing for the Swiss national team. Or the case of Poles playing in German dresses being ashamed when scoring against their own fellow people. The borders have been erased in the film matches as well and there are more and more coproductions or guest film teams all over the world. Such situations have been happening before with the films in our main program, so we can say they are inevitable. The films competing for the Crystal Projector are coming from the Mediterranean countries, and their "guest visits" are going to



open wide the pupils of your eyes. You will see the Mediterranean where it actually does not exist, and vice versa. "A hundred years of football and film" are far behind us, and thank Tadić for a nice association. The selector did his best this year as well to extract the pearls from the abundance of the films applied, and came to the final number of 24 films from 14 countries. Except for particular countries with no great quantity production, we can say that all the Mediterranean has been "covered". The films coming to Široki Brijeg have been seen at the incredible number of a thousand festivals worldwide and most of them have already been awarded. Although there are some film festivals "dealing with" the Mediterranean, we are the only one in the region with the program oriented to documentary film.

The French President Sarkoszy, the initiator of the Mediterranean Union idea, succeeded in his intentions, and the Mediterranean Union has become a real political issue. The idea of Sarkoszy's Union was establishing the mutual relations

among African countries, Europe and Middle East. We had established this idea in the cultural sense before the Union idea emerged and it has been confirmed through participation of numerous countries from the regions.

The Festival regularly presents the accompanying film programs through the dancing pictures from the films awarded in the region and worldwide. The masterpiece of "My Grandmother's House", the last year's winner at our Festival, has enlisted more awards and joined them to the Crystal Projector. The Jury shall decide about this year's winner. And we hope that the audience is not going to miss the opportunity to see the succession of films participating at the ninth Festival. Since you have got the experience in awarding the film upon the choice of the audience, we are once again inviting you to award the best work upon your choice.

Tomislav Topić, festival director







Predgovor selektora **BOGATA FILMSKA BERBA**

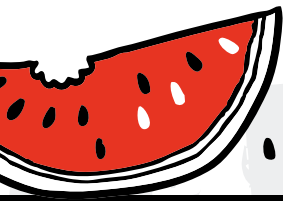
Na početku ovog teksta zahvalio bih organizatorima festivala što su mi drugu godinu za redom povjerili selekciju glavnog programa. Tako sam ponovo imao uvid u produkciju mediteranskih zemalja. Po broju prijavljenih filmova prednjačile su velike i očigledno dobro organizirane kinematografije: španjolska, francuska, talijanska i izraelska. No, i ostale zemlje mediteranskoga kruga imaju kvalitetu, možda je jedino razočarao slab odziv autora iz zemlje domaćina Bosne i Hercegovine.

Ovogodišnja 24 filma glavnog programa potpisuje trideset redatelja (u šest filmova je po dvoje autora). Na festivalu su prisutni filmovi koji su ovjenčani filmskim nagradama na najznačajnijim svjetskim festivalima. Treba spomenuti da većina filmova ima i nacionalna priznanja s festivala iz svojih zemalja. Ovaj program je iznimno bogata filmska berba, čestitam svim autorima čije će filmove vidjeti širokobriješka publika. I ne preostaje mi drugo nego



ukratko predstaviti ovogodišnju selekciju Mediteran Film Festivala.

Stari znanac festivala Oscar Perez ove godine donosi priču iz krojačke radnje, čiji je vlasnik KROJAČ Mohamed jamačno najopuštenija osoba na Mediteranu, a to znači i na svijetu. Kristina Kumrić bez grča na licu razotkriva predrasude iz hrvatskog turizma, junaci filma DOBRODOŠLI U IGRANE bit će nezaboravni svim ljubiteljima



crnog humora. Francesco Uboldi je u Kamerunu snimio film u kojem još uvijek zveckaju lanci, njegov junak JEAN PAUL žrtva je nekakvih obrednih vjerovanja pa ga drže ispod stabla svezanog u lance i bez hrane. Dimitar Anakiev u SRPSKIM EKSERIMA portretira kemičara koji je kolateralna žrtva policijske akcije, optužen je za proizvodnju zabranjenih supstanci. Luciana Julião u ostvarenju OP.1207-X u deset priča oslikava svijet kontroliran kamerama i medijem uopće. Luciana u ovom dokumentarcu hrabro koketira s elementima eksperimentalnog, igranog i animiranog filma, a u konačnici je riječ o uzbudljivom audiovizualnom konceptu. Tamar Yarom je skupila šest odlučnih i odličnih žena, sve su bivše pripadnice izraelske vojske. Njihova dvogodišnja ratna iskustva sabrana su u dojmljivom djelu DA VIDIM SMJEŠIM LI SE.

Film MOST Harisa Bilajbegovića rekonstruira masakr iz 1992. Najveći dio ovog kratkog filma je igrano-filmski, no to ne umanjuje uvjerljivost prikaza mračnih ratnih zbivanja u Bosni i Herce-

govini. Zhenchen Liu potpisuje francuski kratki film U IZGRADNJI, film furioznom vizualizacijom prikazuje kvart u Šangaju predviđen za rušenje. Hrvatski tandem Mršić - Zuber snimio je SLUČAJNOG SINA, potraga je to za identitetom, prepuna obrata. NEDJELJU U PRIPYATU je režirao dvojac Huk i Cousseau, njih dvoje portretiraju Pripyat, a to je grad – duh. Njegovi stanovnici su masovno odselili prije više od 20 godina. Ovaj film atmosfere, osim snažne vizualne, ima i zanimljivu auditivnu sliku, uhom viđenu. OSAM DVADESET OSAM je poetski film, autor Lavi Ben Gal otvara vrata utopističkog Kibutzza, ali i vrata vlastita života, vrlo osobno i upečatljivo djelo. Joan Soler stoji iza rada NAPUŠTENI, potresnog filma o skupini djece uličara koji poput ranjene mladunčadi hijena lutaju podzemljem Bukurešta. Yorgos Avgeropoulos u filmu DJECA SILOVANJA donosi slike ratovanja uličnih bandi u Salvadoru, te razrađuje problem kriminala i smrtnosti u toj zemlji. Roberto Santaguida je mladić koji se u svom kratkom filmu MIRASLAVA, jednostavno budi re-



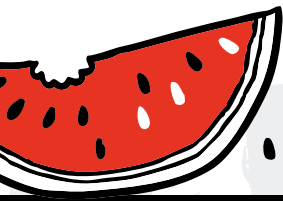
čeno - dobro zajeblava. Dvojac Demetz i Leitner snimio je dramaturški izvrsno organiziran, stilski čist i nadasve nježan film o autističnom mladiću Patricu. Taj je mladić mudrac, a zašto je tome tako publika može vidjeti u filmu ONAKAV KAKAV JESAM. ŽEĐ KAMENOG MORA režirao je crnogorski doajen Vladimir Perović, film propituje život i stavove skupine autentičnih brđana. Žeđ je jedan od ukupno dva dugometražna filma u ovogodišnjem glavnom programu festivala. Kratki film BOG ME ZABORAVIO autorski potpisuje Ifat Makbi, priča je to o starici Hadasi koja u samoći puši, ispija konjak i vodi dijalog sa smrću.

Dvojac Noujaim i Elkatsha donosi snažnu aktivističku priču iz Egipta gdje je nekoliko hrabrih žena odlučilo politički reći MI VAS MOTRIMO. ZALJUBLJENICI IZ AXOSA redatelja Nicosa Ligourisa dugometražna je poema o ljubavi. Jorgos neizmerno voli Mariu, Maria do obožavanja voli Jorgosa i tako već 55 godina. CASANAYDA! redatelja Benlyaz i Mettour je film o Maroku 21. stoljeća i marokanskom progresivnom urbanom pokretu Nayda koji u prijevodu znači - kreće se.

DATI PRIMJER režirao je Necati Sönmez, film je izvrstan prikaz stotina tragičnih smaknuća u turskom zatvoru, u ovom filmskom djelu su i zatvorski zidovi proplakali. FRANTZ FANON – SJEĆANJA IZ AZILA biografija je alžirskog psihijatra, borca za ljudska prava, film potpisuje redateljski dvojac Zahza i Ridouh. SREBRENIČKI KENOTAF film je u kojem autor Haris Prolić slijedi trag video vrpce nastale u vrijeme masakra u Srebrenici. POGRA NIČNA ZONA Christophara Karabachea je pak video koji putuje strahotama jednog drugog, ne manje strašnog rata u Libanonu.

Prst u more – glavu na panj, rekao bih, jer poznato je da morem možeš razmjenjivati svakojaka dobra, pa i ona filmska, ali dio stanovnika Mediterana voli i razmjene zrakom, tada si dobrosusjedski šalju granate.

Mediteranska unija političarima je tek fikcija, tek neka projekcija upitne budućnosti. Filmašima je Mediteran stvarnost, bolje reći dokumentarnost. Umjetnici će ovoga ljeta još jednom otvoriti svjetlosne škrinje vlastitih izraza i u kino dvorani na če-



tiri dana ujediniti slike Mediterana. Toj svetkovini u prilog ide obilje kvalitetnih dokumentaraca koji će biti prikazani u programu festivala. Svim filmovima želim veliku gledanost, a autorima izvanredan provod u Širokom Brijegu.

Damir Čučić, selektor



The Prologue of the Selector A RICH FILM HARVEST

F*irst of all I would like to thank the organizers of the Festival for entrusting me with the selection of the main program the second year in the row. Hence I have had the insight into the production of the Mediterranean countries once again. Considering the number of films applied to the Festival, the large and obviously well-organized cinematographies were in precedence: Spanish, French, Italian and Israeli. But other Mediterranean countries have got quality as well, it is only possible to say that there is certain disappointment with the poor response from the authors from the host country of Bosnia and Hercegovina.*

The 24 films in this year's main program are signed by thirty directors (there are six films with two authors each). There are films participating at the Festival that have got some of the film awards at the most relevant world film festivals. It also



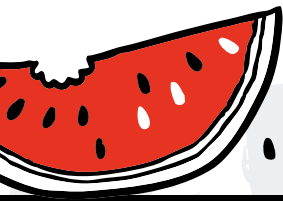
must be said that most of the films have also got the national recognitions from the festivals in their responsive countries.

This program is an extremely rich film harvest, and I congratulate all the authors whose films are going to be seen by the audience of Široki Brijeg. And there is only one thing left to do, i.e. present the selection of Mediterranean Film Festival for this year.

The old acquaintance of the Festival, Oscar Perez, this year brings us the story from a tailor's workshop, whose owner, Mohamed the TAILOR, is definitely the most relaxed person in the Mediterranean, which means in the world. Kristina Kumrić without a grin on her face reveals the prejudice of Croatian tourism, and the heroes of the film WELCOME TO IGRANE will be unforgettable for the sick humor lovers. Francesko Uboldi made a film in Cameroon where there are still chains rattling, his hero JEAN PAUL is the victim of particular rite beliefs in which he is chained to a tree with no food. Dimitar Anakiev in SERBIAN NAILS gives a portrait of a chemist who

is a colateral victim to a police action, accused of production of a forbidden substance. In ten stories of OP.1207-X, Luciana Julião pictures the world controlled by cameras and media generally. In this documentary Luciana bravely flirts with the elements of the experimental, feature and animated film, and in the summary we have an exciting audiovisual concept. Tamar Yarom gathered six outstanding and decisive women, former members of Israeli army. Their two war years experiences are piled in the impressive piece of TO SEE IF I'M SMILING.

The film THE BRIDGE by Haris Bilajbegović is a reconstruction of a massacre from 1992. The major part of this film is feature film, but it does not diminish the convincing review of the dark war events in Bosnia and Hercegovina. Zhenchen Liu signs the French short film UNDER CONSTRUCTION, that presents in a furious visualization a Shanghai area determined to be pulled down. The Croatian tandem of Mršić – Zuber made THE SON INCIDENTALLY, a quest for identity, full of



turnovers. *THE SUNDAY IN PRIPYAT* was directed by Huk and Cousseau, the two of them making a portrait of Pripyat, a ghost city. The citizens mass moved from the city more than 20 years ago. This is a film of the atmosphere, and besides the strong visual image, it has got an interesting auditive one, felt with ears. *EIGHT TWENTY EIGHT* is a poetic film, the author Lavi Ben Gal opens the gates of the Utopian Kibbutz, and the gates of his own life. This is an extremely personal and distinct item. Joan Soler is the author of *ABANDONED*, a deeply moving film about a group of street urchins that keep wondering the Bucuresti underground like wounded hyena cubs. In *CHILDREN OF A RAPE* Yorgos Avgeropoulos presents the images of the street gangs warfares in Salvador, and deals with the problems of criminal and mortality in that country. Young Roberto Santaguida in his film *MIRASLAVA* is simply fucking around having a good time. The duet of Demetz and Leitner has produced an extremely gentle film on an autistic young man Patric, making an excellent dramati-

cal organization and with a clear style. The young man is a sage, and why is it so the audience can see in *HOW I AM*. The Montenegrin doyen Vladimir Perović directed *THE THIRST OF A STONE SEA* analysing the lives of authentic highlanders. *THE THIRST* is one out of the two long feature films in this year's main program of the Festival. The author of the film *GOD FORGOT ME* is Ifat Makbi, telling us the story about the old woman Hadasa sitting alone, smoking and drinking cognac in a dialogue with death.

The duet of Noujaim and Elkatscha brings us a powerful activist story from Egypt where several brave women decided to tell the politics *WE ARE WATCHING YOU*. *THE LOVERS FROM AXOS* directed by Nicos Ligouris is a long feature poem about love. Jorgos loves Maria enormously, Maria adores Jorgos, and it has been going on for 55 years now. *CASANAYDA!* directed by Benlyaz and Mettour is a film about the 21st century Morocco and its progressive urban movement Nayda which means – it's moving.



TO MAKE AN EXAMPLE is the film directed by Necati Sönmez, and makes an excellent review of hundreds of executions in Turkish prisons, so even the prison walls cry in the film. *FRANTZ FANON – THE MEMORIES FROM THE ASYLUM* is the biography of Algerian psychiatrist, human rights activist, the film is directed by Zahza and Ridouh. *THE CENOTAPH OF SREBRENICA* is a film in which the author Haris Prolić traces a video tape recorded at the time of Srebrenica massacre. *FRONTIER ZONE* by Christoph Karabache is a video that witnesses the horrors of another, not a bit less terrible war in Lebanon.

Put your finger in the sea and your head on the stump, I would say, for it is well known that by the sea various goods can be exchanged, same as the film ones, but some of Mediterranean inhabitants like exchanges by air, and they send grenades to each others in the good neighbouring manner.

The Mediterranean Union is only a fiction to the politicians, just a projection of a questionable future. For the film makers, the Mediterranean is

the reality, or better to say a documentary. This summer the artists are once again going to open the chests of light full of their own expressions and unite the images of the Mediterranean in the cinema hall for four days. The feast will be abundant with high quality documentaries played in the Festival program. We wish all the films and all the authors a lot of audience and the best time possible in Široki Brijeg.

Damir Čučić, selector





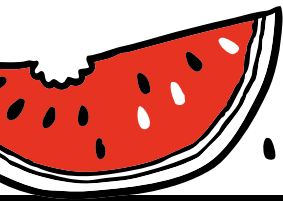
ŠIROKI BRIJEG

3.-6. RUJNA/SEPTEMBER 2008.

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PROGRAM U SLUŽBENOJ KONKURENCIJ
THE OFFICIAL COMPETITION PROGRAM



U IZGRADNJI UNDER CONSTRUCTION



redatelj / director: **Zhenchen LIU**; scenarist / screenwriter: Zhenchen LIU; snimatelj / cameraman: Zhenchen LIU; montaža / editing: Zhenchen LIU; producent / producer: Le Fresnoy, Studio National; zemlja / country of origin: Francuska / France; godina / year of production: 2007.; trajanje / duration: 10 min.

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Gradski planeri odlučili su porušiti stare dijelove Šangaja kako bi obnovili grad. Svake godine preko stotinu tisuća obitelji primorano je napustiti svoje domove i preseliti se u zgrade u predgrađu. "U izgradnji" je dvodimenzionalni i trodimenzionalni let iznad sada porušenih stambenih zona Šangaja.

City planners decided to pull down parts of Shanghai's old town in order to regenerate the city. Every year more than one hundred thousand families are forced to leave their homes and move into buildings on the edge of city. "Under construction" is a two- and three- dimensional flight across the now destroyed living areas of Shanghai.

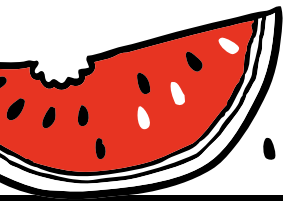
Festivali i nagrade

Najboljim dokumentarcem proglašen je u Čileu (Santiago International Short Film Festival).

Pobjedio je u Brazilu na međunarodnom filmskom festivalu u Sao Paulu. U Francuskoj je dobio nagradu za najbolji kratki dokumentarac (Lionu Asian Film Festival). Švedski TRUNK (The Nordic Art Video Festival) donosi mu nagradu za najbolji video. Prikazan je na više festivala, a dobitnik je nekolicine nagrada i priznanja. Nagrađivan je i u selekcijama eksperimentalnog filma.

Festivals and Awards

It was proclaimed the best documentary in Chile (Santiago International Short Film Festival). It won the International Film Festival award in Sao Paulo, Chile. In France it won the best short documentary award (Lionu Asian Film Festival). The Swedish TRUNK (The Nordic Art Video Festival) gave it the award for the best video. It has been presented at several festivals, and has been the winner of a few awards and recognitions. It has been awarded in the selections of the experimental films as well.



SLUČAJNI SIN

THE SON INCIDENTALLY



redatelji / directors: **Tomislav Mršić, Robert Zuber**; scenaristi / screenwriters: Davor Šišmanović, Robert Zuber; snimatelj / cameraman: Alan Stanković; montaža / editing: Hrvoje Mršić; producent / producer: Damir Teresak, Maxima Film; zemlja / country of origin: Hrvatska / Croatia; godina / year of production: 2007.; trajanje / duration: 55 min.

MaXima film
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info@maxima-film.hr
www.maxima-film.hr



Dokumentarni film “Slučajni sin” autobiografska je priča Roberta Zuberu. Robert je udomljeno dijete i toj činjenici sve do nedavno nije pridavao prevelik značaj jer je kroz svoj dosadašnji život bio ispunjen pažnjom roditelja udomitelja. Ipak, nakon smrti majke udomiteljice, birokratski aparat pokušava ga uvjeriti da on roditelje zapravo nema. Na svoj 31. rođendan Robert odluči raščistiti svoje nejasne obiteljske i rodbinske odnose. Stupa u kontakt sa svojom 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.

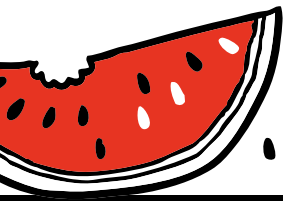
The documentary “The Son Incidentally” is an autobiographic story by Robert Zuber. Robert is an adopted child and until recently he did not pay great attention to the fact since his life had been full of care of his adoptive parents. But when his adoptive mother dies, the bureaucracy system tries to persuade him that he actually has no parents. On his 31st birthday Robert comes to the decision to clarify his dim family and kin relations. He gets in touch with his biological mother and tries to find out what was happenig 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.

Festivali i nagrade

Na ovogodišnjim Danima hrvatskog filma dobitnik je nagrade Oktavijan za najbolji dokumentarni film. Posebno priznanje žirija dobio je na Vukovar Film Festivalu, a prikazan je na nekoliko festivala u regiji, od ZagrebDoxa preko filmskog festivala u Pulji, do Sarajevo Film Festivala.

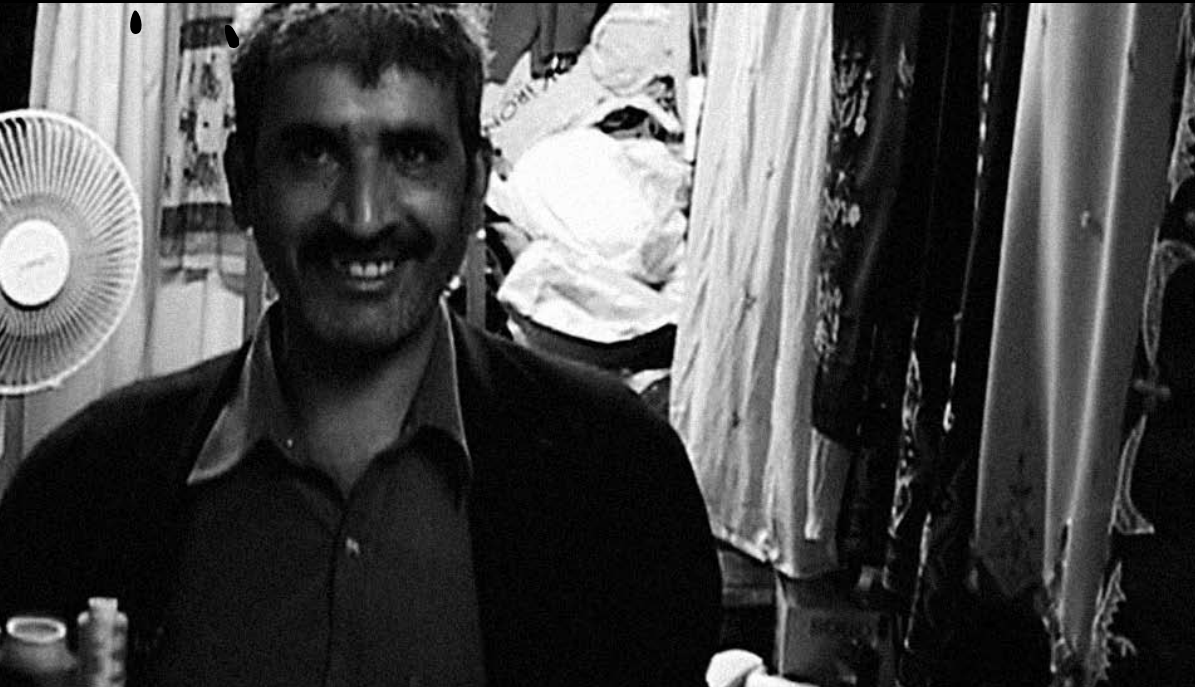
Festivals and Awards

The film won the Octavian award for the best documentary film at this year's Days of the Croatian Film. At Vukovar Film Festival it won the special Jury Award, and has been played at several festivals in the region, from ZagrebDox to Pula Film Festival and Sarajevo Film Festival.



KROJAČ

THE TAILOR / EL SASTRE



redatelj / director: **Oscar Perez**; scenarist / screenwriter: Oscar Perez; snimatelj / cameraman: Oscar Perez; montažeri / editing: Oscar Perez, Mia de Ribot; producentica / producer: Mia de Ribot; zemlja / country of origin: Španjolska / Spain; godina / year of production: 2007.; trajanje / duration: 30 min.

Oscar Perez
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+ 34 605590845
ospera2000@yahoo.es



Mohamed, krojač iz Pakistana, i Singh, njegov uposlenik Indijac, zajedno rade u trgovini od osam kvadrata u središtu okruga Raval, jednoj od najsiriomašnjih četvrti Barcelone. Mohamed je vrlo teške naravi i stalo mu je jedino do njegova posla i vjerskih uvjerenja. Singh je 50-godišnji indijski imigrant koji je nedavno stigao u Barcelonu i radi ilegalno za bijednu naknadu. Usljed nedostatka prostora i loše organizacije, hlače, suknje i jakne gomilaju se u bezličnu hrpu plastičnih vrećica s raznobojnim tkaninama na podu malene trgovine. U tako ograničenom prostoru i najmanja smetnja postaje velik problem. Svakodnevni rad je naporan i dugotrajan, a odnos između Mohameda i Singha pogoršava se do granica nesnošljivosti. Ironično je da u tako skučenom prostoru izgleda kako je usamljenost i izolacija njihova jedina sudbina u stranoj zemlji.

Festivali i nagrade

Film je na festivalu dokumentarnog filma u Amsterdamu (IDFA) prošle godine dobio nagradu za najbolji kratki film. Istom nagradom ovjenčan je u Španjolskom Tuiu (Play-Doc International Documentary Festival). Nagradu publike dobio je u Washingtonu (Silverdocs). Film je prikazivan u natjecateljskim programima na 15-ak festivala u Španjolskoj, Grčkoj, Češkoj, Sjevernoj Irskoj, Velikoj Britaniji, Srbiji i Hrvatskoj.

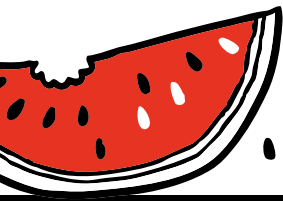




Mohamed, a Pakistani tailor and Singh, his Indian employee, work together in an 8m² store in the heart of Barcelona's Raval district, one of the city's poorest neighborhoods. Mohamed is very ill-tempered and the only thing he cares for is his business and his religious belief. Singh is a 50 years old Indian immigrant recently arrived in Barcelona, who works illegally for a miserable amount of money. Due to the lack of space and a terrible organization, pants, skirts and jackets get piled up indistinctively forming an enormous pile of plastic bags with multicolored fabrics at the bottom of the little shop. In such a limited space, any setback becomes a huge problem. The everyday work is tough and long and the relation between Mohamed and Sing deteriorates till unbearable limits. Ironically, in such a reduced space, loneliness and isolation seem to be their only destiny, in a strange country.

Festivals and Awards

At the last year's Documentary Film Festival in Amsterdam (IDFA) the film got the award as the best short film. It won the same prize in Tui, Spain (Play-Doc International Documentary Festival). In Washington it won the award of the audience (Silverdocs). The film has been played at about fifteen festivals in the competition program in Spain, Greece, Czech Republic, North Ireland, Great Britain and Croatia.



DOBRODOŠLI U IGRANE

WELCOME TO IGRANE



redateljica / directress: **Kristina Kumrić**; scenaristica / screenwriter: Kristina Kumrić;
snimateljice / camerawomen: Kristina Kumrić, Eva Kraljević; montaža / editing: Petar
Petrovski; producentica / producer: Kristina Kumrić, ADU; zemlja / country of origin:
Hrvatska / Croatia; godina / year of production: 2007.; trajanje / duration: 24 min.

ADU Zagreb
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kristinakumric@yahoo.com
www.adu.hr



Nasuprot idealiziranim prikazima “male zemlje za veliki odmor” iz službenih turističkih spotova, u kojima domaći ljudi s osmijehom predstavljaju dodatak “Mediteran kakav je nekad bio”, film pokazuje kako “domoroci” iz Igrana u Hrvatskoj doživljavaju i preživljavaju fenomen turizma - od borbe za svakoga gosta, pa sve do svjedočanstava o “galebarenju” iz prve ruke.

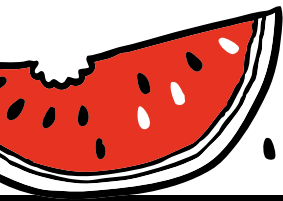
On the contrary to the idealized presentations of “The small country for the great vacation” from the official tourist spots, in which the smiling domestic people present the addition of “The Mediterranean as it used to be”, the film reveals the “natives” of Igrane, Croatia, experiencing and living through the phenomenon of tourism, from the struggle for each guest to the first-hand testimonies of seductions.

Festivali i nagrade

Film je dobio posebno priznanje žirija na filmskom festivalu u Vukovaru. Prikazan je u Hrvatskoj (ZagrebDox) i u Srbiji (Cinema City, International Film and New Media Festival Novi Sad).

Festivals and Awards

The film got the special Jury Recognition at the Vukovar Film Festival. It has been presented in Croatia (ZagrebDox) and in Serbia (Cinema City, International Film and New Media Festival Novi Sad).



POGRANIČNA ZONA

FRONTIER ZONE / ZONE FRONTALIERE



redatelj / director: **Christophe Karabache**; scenarist / screenwriter: Christophe Karabache; snimatelji / cameramen: Christophe Karabache, Benoit Foucher; montaža / editing: Manu Bodin; producent / producer: Conceicao Praun; zemlja / country of origin: Libanon / Lebanon; godina / year of production: 2007.; trajanje / duration: 45 min.

*Christophe Karabache
7 villa coeur de vey
75014 Paris, France
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carabache@cinematographe.fr*



Libanon, razdoblje nakon rata od srpnja do kolovoza 2006. Putovanje od Bejruta ka jugu prikazuje patnje, političke krize, kaos i neizvjesnost.

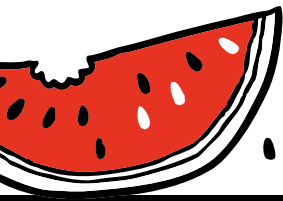
Lebanon, in the aftermath of the war of July-August 2006. A journey between Beirut and the South shows bodies going through suffocation, political crisis and uncertain chaos.

Festivals i nagrade

Film je prikazan na bejrutskom festivalu (Lebanese Film Festival), američkom (New Orleans - Middle East Film Festival), ali i na međunarodnom filmskom festivalu u Novoj Kaledoniji (New Caledonia International Film Festival). Publika ga je vidjela i na zanimljivom festivalu u francuskom Brestu (Festival intergalactique de l'Image alternative).

Festivals and Awards

The film was presented at Beirut Festival (Lebanese Film Festival), at an American Festival (New Orleans - Middle East Film Festival), and at the International Film Festival in New Caledonia (New Caledonia International Film Festival). The audience also saw it at the interesting festival in Brest, France (Festival intergalactique de l'Image alternative).



KREĆE SE!
IT'S MOVING! / ĆASANAYDA!



redatelj / directors: **Farida Benlyazid, Abderrahim Mettour**; scenarist / screen-writer: Dominique Caubet; snimatelj / cameraman: Fahd El Menouar; montažeri / editing: Abderrahim Mettour, Mahmoud Mougada, Nelly Meriguet-Bounouar; producent / producer: Sigma Technologies; zemlja / country of origin: Maroko / Marocco; godina / year of production: 2007.; trajanje / duration: 52 min.

*Dominique Caubet
16. BD. Auguste Blanqui
75013, Paris, France
+33 143375137
caubet.dominique@yahoo.fr*



Film “Kreće se!” svjedočanstvo je kulturnih i socijalnih previranja koja se događaju početkom trećeg milenija. Ovaj pokret – jedinstven u arapskom svijetu – opisan je u lokalnom i međunarodnom tisku kao marokanska “movida” (pokretač); počelo je to u 90-ima kao pokret podzemlja, a postao je uočljiv i utjecajan nakon 2003. Sada je uzeo ime “Nayda” (Kreće se) i vode ga mladi ljudi koji su odlučili “krenuti i djelovati”, ne očekujući ništa od nikoga.

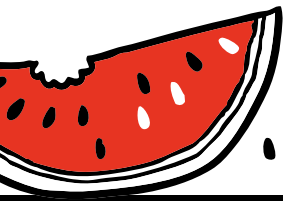
This documentary is a testimony of a cultural and societal turmoil, taking place at the beginning of the 3rd millenium. This movement – wich is unique in the Arab world – was described in the local and international press as a Maroccan “movida”; it started in the 90’s as an underground movement and acquired a visibilty and an influence after 2003. It has now taken the name of “Nayda” (it’s moving) and is lead by young people who have decided to “go ahead and do it” without expecting anything from anyone.

Festivali i nagrade

Film je premijerno prikazan na festivalu u Casablanci (Casa Cine Film Festival), a u francuskom St-Denisu prikazan je na reviji filmova (Cinemas du Maghreb).

Festivals and Awards

The film had the premiere at Casablanca Festival (Casa Cine Film Festival), and it was played at St-Denise, France, at the Film Revue (Cinemas du Maghreb).



ŽED KAMENOG MORA

THE THIRST OF A STONE SEA



redatelj / director: **Vladimir Perović**; scenarist / screenwriter: Vladimir Perović; snimatelj / cameraman: Miodrag Trajković; montaža / editing: Aleksandar Uhrin; producenti / producers: Anka Perović, Vladimir Perović; zemlja / country of origin: Crna Gora / Montenegro; godina / year of production: 2007.; trajanje / duration: 79 min.

*Independent production
Anka Perović, Carine bb,
Risan, 85337, Montenegro
+382 82371203
ankap@cg.yu*



Cuce, Crna Gora – zabačen planinski kraj u kojem je 17. stoljeće susrelo 21., gdje je stvarnost često nadrealistična. Jedan kozar žali za junačkim vremenima i velikim ljudima... Jedan čovjek gradi put golim rukama... Jedan ured je uvijek otvoren... Jedna mlada žena je spremna živjeti u pećini zbog ljubavi... Jedan govedar opsjednut je korjenima... Jedan ugljenar pravi pregled svjetske politike... Kako dugo može autentičnost ovog življenja ostati nedirnutom...!? Što je s globalizacijom...!?

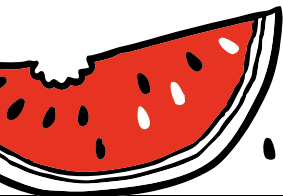
Cuce, (Montenegro) - the remote mountainous region where 17th century met the 21st, where the reality is often surrealistic. One goat shepherd mourns for heroic times and great men... One man builds a road with his bare hands... One office is always open... One young woman is ready to live in a cave for love... One cow-boy is obsessed by the roots... One charcoal maker surveys the world politics... How long can this authenticity of life remain untouched...!? What about the globalisation...?!

Festivali i nagrade

Festival na Rodosu donio mu je specijalno priznanje žirija za dugometražni dokumentarac (Ecofilms), Film festival u Dohi, glavnom gradu Katara, donosi mu nagardu žirija (Al Jazeera Int'l Doc Film Festival). Film je prikazan na desetak festivala u Europi od koji su značajniji amsterdamski (IDFA) i madridski (Documenta). Prikazan je i na najvećem regionalnom festivalu dokumentaraca, ZagrebDoxu.

Festivals and Awards

The film won the special Jury recognition for the long feature documentary at Rodes (Ecofilms), also the Jury Award at the Film Festival in Doha, the capital of Qatar (Al Jazeera Int'l Doc Film Festival). The film participated at about ten festivals in Europe, among which the Amsterdam Film Festival (Idfa) and Madrid (Documenta). It was also played at the greatest regional documentary festival ZagrebDox.



JEAN PAUL



redatelj / director: **Francesco Uboldi**; scenarist / screenwriter: Francesco Uboldi;
snimatelj / cameraman: Francesco Uboldi; montaža / editing: Riccardo Banfi; produ-
cent / producer: Francesco Uboldi; zemlja / country of origin: Italija / Italy; godina /
year of production: 2006.; trajanje / duration: 8 min.

*Francesco Uboldi
via Bergamo 89
21047 Saronno(VA), Italy
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info@francescouboldi.com
www.francescouboldi.com*



Baloum je selo nedirnuto civilizacijom, zabačeno u planinama Zapadnoga Kameruna. Jean Paul se tamo rodio i odrastao. Umire vezan lancem za stablo, kao žrtva praznovjerja. Ostavljen je danima bez hrane i vode. Jean, čovjek zadužen za njega, priča o magičnom prstenu.

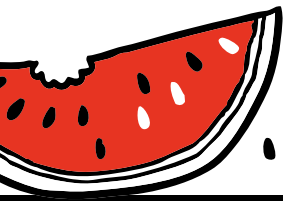
Baloum is a very remote and pristine village up in the mountains of Western Cameroon. Jean Paul was born and raised there. He's dying chained to a tree, victim of superstitions. He's been left without food and water for days. Jean, the man who is in charge of his custody, talks about a magical ring.

Festivali i nagrade

Najboljim kratkim dokumentarcem proglašen je na festivalu u Veneciji (International Mestre Film Festival) i na međunarodnom filmskom festivalu u Siracuseu u Italiji (Cinema di Frontiera). Posebna priznanja žirija dobio je na talijanskim festivalima (Valsusa Filmfest- Turin, Sonar International Short Film Festival - Florence i Cortoltalia Cinema - International Short Film Festival- Siena). Prikazan je u raznim selekcijama na više od dvadeset festivala u Aziji, Europi i SAD-u.

Festivals and Awards

It was proclaimed the best documentary film at the Festival in Venice (International Mestre Film Festival) and at the international film festival in Siracuse, Italy (Cinema di Frontiera). It has received the special Jury Recognitions at the Italian Festivals (Valsusa Film fest - Turin), (Sonar International Short Film Festival - Florence) and (Cortoltalia Cinema - International Short Film Festival - Siena). It has been played in various selections at over twenty festivals from Asia, through Europe to the United States of America.



SRPSKI EKSERI SERBIAN NAILS



redatelj / director: **Dimitar Anakiev**; scenarist / screenwriter: Dimitar Anakiev; snimatelj / cameraman: Jovica Krstić; montažeri / editing: Dimitar Anakiev, Uroš Knez; producent / producer: Dimitar Anakiev; zemlja / country of origin: Slovenija / Slovenija; koprodukcija / co-production: Srbija / Serbia; godina / year of production: 2007.; trajanje / duration: 50 min.

*Dimitar Anakiev films s.p.
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4240 Radovljica, Slovenija
+386 31364304
dimitar.anakiev@guest.arnes.si
<http://dimitar.anakiev.googlepages.com>*



Prvi demokratski izabrani predsjednik Srbije, Zoran Đinđić, ubijen je. Srpske vlasti proglašavaju izvanredno stanje u zemlji. Policija pokreće “Sablju” - masovnu akciju protiv organiziranog kriminala. Ova priča počinje neposredno prije operacije “Sablja”, da bi kasnije tekla paralelno s njom. Milivoje Savić diplomirao je kemiju, a njegova je obitelj bila kolateralna žrtva “Sablje”.

The first democratically elected president of Serbia, Zoran Đinđić, was assassinated. The Serbian authorities proclaimed the state of emergency in the country. The police initiated “Saber” - the mass action against the organized criminal. The story starts immediately before the “Saber” operation, and later goes on in parallel with it. Milivoje Savić graduated in Chemistry, and his family was a collateral victim of “Saber”.

Festivali i nagrade

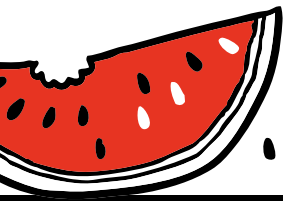
Dobitnik je nagrade u međunarodnoj selekciji na festivalu u Mariboru (DokMa).

Na festivalima u Amsterdamu (Idfa), Zagrebu (ZagrebDox) i Strumici (AsterFest) prikazan je u raznim selekcijama.

Festivals and Awards

The film won the award in the International selection at the Maribor Festival (DokMa).

At festivals in Amsterdam (Idfa), Zagreb (ZagrebDox) and Strumica (AsterFest) it was played in different selections.



OP.1207-X



redateljica / directress: **Luciana Julião**; scenaristica / screenwriter: Luciana Julião;
snimatelj / cameraman: Raynier Buitrago; montaža / editing: Nicola Contini; producen-
tice / producers: Roser Oliva, Amaia Aldamiz-Echevarria; zemlja / country of origin:
Španjolska / Spain; godina / year of production: 2008.; trajanje / duration: 24 min.

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Zivot svakog pojedinca nije ništa drugo već samo banka podataka koju pažljivo registriraju instrumenti društvenog nadzora. Od rođenja do smrti registriranje tih informacija se umnožava, kodirajući život dotične osobe u djelićima digitalnog prostora. Kroz 10 kratkih priča OP:1207-X nudi nam viziju svijeta koji je pod potpunim nadzorom, te djelovanje tog budnog motrenja na svakodnevni život građana.

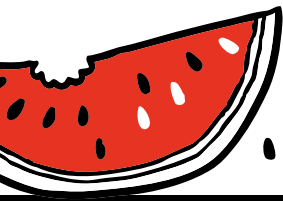
The life of each individual is nothing but a database which is then carefully registered by the instruments of social control. From birth until death the registration of that information multiplies, codifying a person's life into bites of digital space. Through 10 short stories OP:1207-X offers a vision of a world totally monitored and the implications of that vigilance in the everyday lives of its citizens.

Festivali i nagrade

Najbolji scenarij u selekciji novih autora nagrada je koju je dobio u španjolskom Stigesu (International Film Festival of Catalunya). Prikazivan je uglavnom na španjolskim festivalima, u Barceloni, Madridu i Alicanteu. Također je prikazan i u brazilskom Rio de Janeiru na međunarodnom festivalu dokumentarnog filma. (IDFF It's All True).

Festivals and Awards

The award that the film won at Stiges, Spain, (International Film Festival of Catalunya) was for the best screenplay. Mainly it was played at Spanish festivals in Barcelona, Madrid and Alicante. It was also shown at Rio de Janeiro at the International Festival of Documentary Film (IDFF It's All True).



DA VIDIM SMIJEŠIM LI SE
TO SEE IF I'M SMILING



redateljica / directress: **Tamar Yarom**; scenaristica / screenwriter: Tamar Yarom; snimatelj / cameraman: Itamar Mandes-Flor; montaža / editing: Eyal Or; producentica / producer: Tamar Yarom; zemlja / country of origin: Izrael / Israel; godina / year of production: 2007.; trajanje / duration: 59 min.

Tamar Yarom
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62963 Tel Aviv, Israel
+972 35440093
tyarom@gmail.com



Izrael je jedina zemlja na svijetu gdje 18-godišnje djevojke odlaze na obvezno služenje vojnog roka. U filmu "Da vidim smiješim li se" nekoliko njih opisuje svoja iskustva tijekom dvogodišnjeg boravka u vojsci. Sve su one bile stacionirane u pojasu Gaze i na Zapadnoj obali, područjima intenzivnih sukoba. Iako nisu izravno sudjelovale u oružanim akcijama, imale su jedinstvenu prigodu svjedočiti napetim odnosima između Izraelaca i Palestinaca. Tijekom razgovora nadopunjenih arhivskim materijalima i osobnim snimkama, one po prvi put otvoreno govore o svojim iskustvima. Dvije godine provedene u vojsci ostavile su neizbrisiv trag na svakoj od njih. Govore o tome kako je biti jedina vojnkinja među muškarcima, ali i moralnim dvojabama i sumnjama vezanim uz ophođenje prema Palestincima na kontrolnim točkama.

Festivali i nagrade

Najboljim dokumentarcem proglašen je na međunarodnom filmskom festivalu u Haifi. U konkurenciji Silver Wolf na amsterdamskom festivalu dokumentaraca dobio je nagradu publike. Film je prikazivan na više svjetskih festivala od koji su značajniji oni u Pragu (One World), Zagrebu (ZagrebDox) i Torontu (HotDocs).

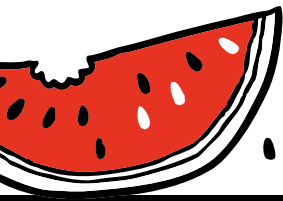




Israel is the only country in the world where 18-year-old girls are drafted for compulsory military service. In To See If I'm Smiling, a few of them describe their experiences during their two years in the army. All of these young women were stationed in the Gaza Strip and the West Bank, places where the conflict is intense. Although they were not directly involved in armed operations, they were in positions that provided a unique perspective on the tense relationship between Israel and the Palestinian population. For the first time, they speak openly about their experiences, in interviews that are complemented with both archive footage and personal material. Their two years of service left an indelible impression on each of them. They explain what it was like to hold their own as the only female soldiers among men, but also tell about the moral dilemmas and doubts regarding the way the Palestinians are treated at the checkpoints.

Festivals and Awards

It was proclaimed the best documentary at the International Film Festival in Haifa. In the Silver Wolf competition at Amsterdam Festival of Documentary Film it won the Audience Award. The film was played at several world festivals, the most relevant of them being the Prague Festival (One World), Zagreb (ZagrebDox) and Toronto (HotDocs).



MOST THE BRIDGE



redatelj / director: **Haris Bilajbegović**; scenarist / screenwriter: Haris Bilajbegović;
snimatelj / cameraman: Stefan Tauber; montaža / editing: Ramon Rigoni; producent
/ producer: Illuminati film; zemlja / country of origin: Bosna i Hercegovina / Bosnia
and Hercegovina; koprodukcija / co-production: Austrija / Austria; godina / year of
production: 2007.; trajanje / duration: 12 min.

Haris Bilajbegović
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9500 Villach, Austria
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haris.bilajbegovic@utanet.at



Priča se temelji na stvarnom događaju iz 1992., tijekom rata u Bosni i Hercegovini. Većina ljudi koji se pojavljuju u filmu bili su osobnim svjedocima tragedije. Glavni je lik autorov djed Mumin Kadirić koji je jednog dana bio prisiljen na mostu ostaviti svoga sina, autorovog ujaka Elvira Kadirića. Tog je dana trinaestoro mladih ljudi nestalo i od tada im se gubi svaki trag. Most nikada nije otkrio svoju tajnu...

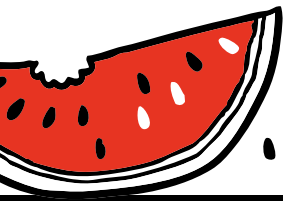
The story is based on a true event from the year of 1992, during the war in BiH. Most of the people appearing in the film were witnessing the tragedy. The central character in the film is author's grandfather Mumin Kadirić, who was forced to leave his son on the bridge that day, the author's uncle, Elvir Kadić. On that day thirteen young people vanished without any trace. The bridge has never revealed it's secret...

Festivali i nagrade

Najbolji dokumentarac na festivalu u Poljskoj (Grand OFF European Off Film Awards). Istu je nagradu dobio i u Albaniji na međunarodnom filmskom festivalu u Tirani. Također je pobjednik u Australiji (Victoria Ind. Film Festival). "Golden Delphin" i "Golden Diana" su nagrade koje odnosi u Austriji. Najboljim kratkim dokumentarcem proglašen je u Danskoj (Aflia Film Festival). Estonski Talin Film Festival donio mu je prvo mjesto. Dobitnik je niza priznanja žirija i ostalih nagrada, a prikazan je na više od 50 festivala u svijetu.

Festivals and awards

The best documentary on the festival in Poland (Grand OFF European Off Film Awards). Also won the same prize in Albania at the International Film Festival in Tirana. It was also the winner in Australia (Victoria Ind. Film Festival). In Austria it won the prizes of "Golden Delphin" and "Golden Diana". In Denmark it was proclaimed the best short documentary (Aflia Film Festival). It won the first place at the Estonian Talin Film Festival. It has won a series of Jury recognitions and other awards, and has been presented at over 50 festivals worldwide.



FRANTZ FANON - SJEĆANJA IZ AZILA

FRANTZ FANON - THE MEMORIES FROM THE ASYLUM



redatelj / directors: **Abdenour Zahzah, Bachir Ridouh**; scenarist / screenwriter: Abdenour Zahzah; snimatelji / cameramen: Miguel Vassilskis, Bachir Sellami; montažeri / editing: Redouane Guettas, Abdenour Zahzah; producenti / producers: Abdenour Zahzah, Bachir Ridouh; zemlja / country of origin: Alžir / Algeria; godina / year of production: 2008.; trajanje / duration: 53 min.

12. cite des freres Djennadi
09000 Blida, Algeria
+213 775184077
abdenourzahzah@yahoo.fr



Koristeći arhivske materijale i današnje događaje, film nas podsjeća na život afro-karipskog psihijatra Frantza Fanona. Godine 1953., kad je imao 28 godina, Fanon je postavljen za glavnog liječnika u psihijatrijskoj bolnici u Blida-Joinvilleu, nekoliko kilometara udaljenom od Alžira, glavnoga grada istoimene države. Kao student medicine u Parizu bio je zaprepašten životnim uvjetima alžirskih imigranata i posvetio je ostatak svog kratkog života analiziranju otuđenja crnog čovjeka, koloniziranih ljudi te čovjeka općenito. Snaga njegova pisanja – kao u djelu “Crna koža, bijele maske i bijeda svijeta”, te primjerenost njegova razmišljanja, još uvijek snažno odjekuju u suvremenom svijetu.

Festivali i nagrade

Film je prikazivan na festivalima u Libanonu, Tunisu i Alžiru. U Francuskoj je prikazan na više festivala, od koji je najveći onaj u Montpellieru (Mediterranean Film Festival).



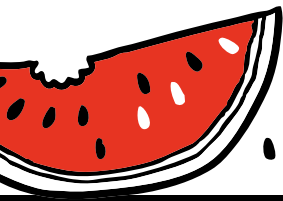
So are the
Americans today



Using archive material and present-day accounts, the film recalls the life of the Afro-Caribbean psychiatrist, Frantz Fanon. In 1953, at the age of twenty eight, Fanon was appointed head doctor at the psychiatric hospital in Blida-Joinville, a few kilometres from Algiers. As a medical student in Paris, he had been appalled by the living conditions of the Algerian immigrants and gave over the rest of his brief life to analysing the alienation of the black man, of colonised people and man in general. The forcefulness of his writing - as in *Black Skin, White Masks* and *The Wretched of the Earth* - and the pertinence of his reasoning still resonate strongly into today's world.

Festivals and awards

The film was presented at festivals in Lebanon, Tunisia and Algeria. In France it was played at several festivals, the greatest of them the one in Montpellier (Mediterranean Film Festival).



BOG ME ZABORAVIO
GOD FORGOT ME



redatelj / director: **Ifat Makbi**; scenarist / screenwriter: Ifat Makbi; snimatelj / cameraman: Ifat Makbi; montaža / editing: Lior Portnoy; producent / producer: Ifat Makbi; zemlja / country of origin: Izrael / Israel; godina / year of production: 2007.; trajanje / duration: 12 min.

Ifat Makbi
5 Arabel St. Reshon Le Zion
Israel
+972 546999170
tatimakbi@gmail.com



Hadassa Hess usamljena je 96-godišnjakinja koja provodi dane u svojoj dnevnoj sobi. Nalakiranih noktiju i nacrtanih obrva, ona puši, pije konjak i vodi dijalog sa smrću.

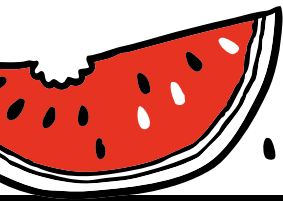
Hadassa Hess is a lonely ninety six year old woman who spends her days in her living room. With her manicured nails and well-penciled eyebrows, she smokes, drinks cognac and carries on a dialog with death.

Festivali i nagrade

Film je prikazan na festivalu u SAD-u (Wisconsin Film Festival), u Španjolskoj (Documenta Madrid) i u Njemačkoj (Hamburg Short Film Festival).

Festivals and awards

The film was presented at the festival in America (Wisconsin Film Festival), in Spain (Documenta Madrid) and in Germany (Hamburg Short Film Festival).



EGIPAT: MI VAS MOTRIMO

EGYPT: WE ARE WATCHING YOU



redatelj / directors: **Jehane Noujaim, Sherief Elkatsha**; scenaristi / screenwriters: Jehane Noujaim, Sherief Elkatsha; snimatelji / cameramen: Jehane Noujaim, Sherief Elkatsha, James Longley, Karim El Hakim; montažeri / editing: Pierre Haberer, Angie Wegdan, Hani Salama; producent / producer: Alan Hayling; zemlja / country of origin: Egipat / Egypt; godina / year of production: 2007.; trajanje / duration: 52 min.

*Steps International
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Gardens 8001, Cape Town
South Africa
+27 214655805
linda@steps.co.za*



Godine 2005. predsjednik Hosni Mubarak najavio je da će Egipat po prvi put održati višestranačke predsjedničke izbore nakon 24 godine. Egipatske opozicijske stranke bile su sumnjičave glede legitimnosti ovih reformi i počele su demonstrirati, ali prosvjede je policija brzo ugušila. Razbješnjene policijskom brutalnošću tri su žene odlučile da neće šutjeti. Bosayna Kamel istaknuta je egipatska politička novinarka. Engi Haddad je vješta analitičarka političkih medija s dobrim vezama u vladi. Ghada Shahbandar je sveučilišna profesorica posvećena svom poslu. Zajedno su osnovale aktivističku grupu pod nazivom Shayfeen.com, što na arapskom znači "Mi vas motrimo". Bosayna, Engi i Ghada donijele su video kamere na glasačka mjesta i organizirale prosvjede diljem Egipta. Radile su na aktiviranju ljudi kako bi oni ustali i počeli se boriti za svoja prava. Napravile su kratke filmove i organizirale skupove gdje su promovirale svoje ideje o demokraciji. Razgovarale su s nezaposlenim demonstrantima, zatvorenicima, te s Georgom Bushom u zgradi UN-a.

Festivali i nagrade

Film je prikazan na međunarodnom festivalu dokumentarnog filma u Amsterdamu (IDFA) i na praškom festivalu (One World – International Human Rights Documentary Film Festival).



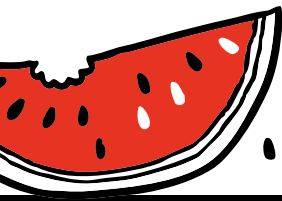


In 2005, President Hosni Mubarak announced that Egypt would hold its first multiparty presidential elections in twenty four years.

Egyptian opposition parties were skeptical of the legitimacy of the reforms, and began to demonstrate - but protests were quickly crushed by the police. Outraged by police brutality, three women decided that they could not remain silent. Bosayna Kamel is a prominent Egyptian newscaster. Engi Haddad is a politically savvy media analyst with government connections. Ghada Shahbandar is a devoted university professor. Together, they formed an activist group called Shayfeen.com- in Arabic: We're Watching You. Bosayna, Engi, and Ghada took video cameras to polling stations and protests all over Egypt. They worked to inform and energize the populace to stand up for their rights. They produced short films and organized rallies to promote their ideas of democracy. They met with unemployed demonstrators, prisoners, and with George Bush at the United Nations.

Festivals and Awards

The film was presented at the International Documentary Festival in Amsterdam (Idfa) and at Prague Festival (One World – International Human Rights Documentary Film Festival).



NEDJELJA U PRIPYATU

A SUNDAY IN PRIPYAT / UN DIMANCHE À PRIPIAT



redatelj / directors: **Blandine Huk, Frédéric Cousseau**; scenaristi / screenwriters: Blandine Huk, Frédéric Cousseau; snimatelj / cameraman: Frédéric Cousseau; montažeri / editing: Blandine Huk, Frédéric Cousseau; producenti / producers: Blandine Huk, Frédéric Cousseau; zemlja / country of origin: Francuska / France; godina / year of production: 2006.; trajanje / duration: 26 min.

NoFilm
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<http://nofilm.free.fr>



Negdje u Europi nalazi se zabranjena zona. U srcu te zone leži Pripyat, nekad uzoran grad nastanjen s oko 50.000 ljudi. Ali, 26. travnja 1986, neki nevidljivi neprijatelj prisilio je stanovnike Pripyata i okolnih sela na evakuaciju iz područja i na bijeg. Sagrađen u ranim sedamdesetima, Pripyat je sada grad duhova. Tlo na kojem je sagrađen vratilo se u svoje prvotno prirodno stanje, ali tragovi njegovih bivših stanovnika još su vidljivi i nakon dvadeset godina.

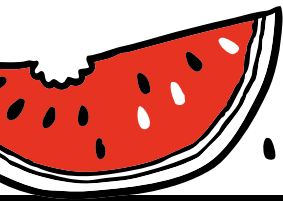
S*omewhere in Europe there is a forbidden zone. Lying in the heart of this zone is Pripyat, at one time a model city inhabited by some 50,000 people. On April 26, 1986, an invisible enemy forced the residents of Pripyat and surrounding villages to evacuate the area in order to escape. Constructed in the early 1970s, Pripyat is now a ghost town. The land it was constructed upon has reverted back to its natural state, but traces of its former occupants are still visible some twenty years after.*

Festivali i nagrade

Najbolji dokumentarac u Bangladešu (International Short and Independent Film Festival Dhaka). Na američkom međunarodnom filmskom festivalu dobitnik je nagrade za najbolji kratki film (Detroit Docs). Druga nagrada žirija u Španjolskoj (Documenta Madrid) i u Meksiku (Festival Internacional de Cine de Monterrey). Dobitnik je specijalnog priznanja u Bukureštu, a nagradu publike, uz nagradu žirija, dobio je na francuskom filmskom festivalu kratkog metra u Limoges. Prikazan je na više od 50 raznih festivala u svijetu.

Festivals and Awards

The best documentary in Bangladesh (International Short and Independent Film Festival Dhaka). The best short film award at the American International Film Festival (Detroit Docs). The Second Award of the Jury in Spain (Documenta Madrid) and in Mexico (Festival Internacional de Cine de Monterrey). Special recognitions in Bucharest and Audience Award and Jury Award at the Short Footage Film Festival in Limoges, France. The film has been played at over 50 film festivals over the world.



OSAM DVADESET OSAM
EIGHT TWENTY EIGHT



redatelj / director: **Lavi Ben Gal**; scenarist / screenwriter: Lavi Ben Gal; snimatelj / cameraman: Daniel Miran; montaža / editing: Lavi Ben Gal; producentica / producer: Claudia Levin; zemlja / country of origin: Izrael / Israel; godina / year of production: 2007.; trajanje / duration: 60 min.

Go2Films
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Jerusalem, 97787 ISRAEL
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go2films@bezeqint.net
www.go2films.com



Film "Osam dvadeset osam" osobni je poetski osvrt na jedan od najfascinantnijih pokusa u ljudskoj povijesti – Kibutz. Ovo je priča o ponovnom susretu autora filma, nakon dugog izbjivanja, s Kibutzom u kojem je odrastao. Po pravilima Kibutza, autor filma koji je došao do dobi od 28 godina, u roku od jedne godine mora donijeti odluku hoće li ostati njihov član ili će otići. Autor polazi s kamerom u ispitivanje Kibutza i samoga sebe kako bi donio najvažniju odluku u svom životu. "Osam dvadeset osam" je putovanje u dom kojeg je nemoguće napustiti, ali u koji se također nemoguće uistinu vratiti.

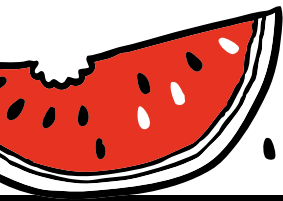
Eight Twenty Eight is a personal poetic look at one of the most fascinating social experiments in human history – the Kibbutz. This is the story of the filmmaker's re-encounter with the Kibbutz where he grew up, after a long absence. By Kibbutz regulations, the filmmaker who has reached the age of 28 must make up his mind within one year whether he remains as a member or leaves. The filmmaker sets out with his camera to examine his Kibbutz and himself, in order to make the most important decision of his life. Eight Twenty Eight is a journey to a home one cannot leave, but to which one can never really return.

Festivali i nagrade

Na međunarodnom festivalu u Izraelu redatelj je dobio nagradu u selekciji mladih autora (Docaviv). Film je prikazan na festivalima u Solunu, Madridu, Wisconsinu, Palm Springsu i Rotterdamu.

Festivals and Awards

The author got the award at the selection of young authors at the International Festival in Israel (Docaviv). The film was shown at the festivals in Salonika, Madrid, Wisconsin, Palm Springs and Rotterdam.



NAPUŠTENI

ABANDONED / ABANDONATHI



redatelj / director: **Joan Soler**; scenarist / screenwriter: Joan Soler; snimatelj / cameraman: Carlos M. Gomez-Quintero; montažeri / editing: Carlos M. Gomez-Quintero, Joan Soler; producent / producer: Cinefilms Productions, S.L.; zemlja / country of origin: Španjolska / Spain; godina / year of production: 2006.; trajanje / duration: 24 min.

*Cinefilms Productions, S.L.
Alfons XII, 19, Ent.
08241 Manresa, Spain
+34 939725266
cinefilms@cinefilms.es*



Otkako je Rumunjska 1989. doživjela kraj diktatorske vladavine Nicolaja Ceaucescua, neizvjesna ekonomska situacija kroz koju zemlja prolazi prouzročila je da brojna djeca žive na ulici, posebno u glavnome gradu. Ovo je priča o teškom životu djece u kanalizacijskome sustavu u blizini sjeverne željezničke postaje u Bukureštu. Zovu se “aurolci” jer su ovisnici o sintetskim bojama tog naziva.

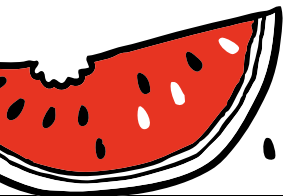
Ever since Romania saw, in 1989, the end of Nicolae Ceaucescu's dictatorship, the precarious economic situation that the country has been going through has resulted in many children living on the city's streets, especially in its capital. This is the story about some children living rough in the sewerage system in front of the North Railway station in Bucharest. They are “aurolac's”, so called because of their addiction to synthetic paints of this brand.

Festivali i nagrade

Proглаšen je najboljim dokumentarcem na međunarodnom festivalu kratkog filma u peruanskom Cuscou (Best International Documentary at Fenaco). Prvu nagradu dobio je na festivalu kratkog filma u Ciudad Realu. Velika nagrada pripala mu je na festivalu u Bilbau u kategoriji španjolskog filma (Zinebi – International Festival od Documentary and Short Films). U Alcanesu također dobija nagradu najboljeg kratkog dokumentarca (Atlantic Cinematographic Show – Cadiz). Nagradu TVE dobija na međunarodnom filmskom festivalu u Huesci. Međunarodni festivali alternativnog i kratkog filma u Malagi (Ficcab) i Subimagenu (City of Zamora) donose mu prva mjesta.

Festivals and Awards

The best documentary at the International Festival of short film in Cusco, Peru (Best International Documentary at Fenaco). The first award at Short Film Festival in Ciudad Real. The Great Award at Bilbao Festival in the category of Spanish film (Zinebi – International Festival od Documentary and Short Films). Also in Alcanese awarded as the best short documentary (Atlantic Cinematographic Show – Cadiz). At the International Film Festival in Huesca won the TVE award. Also won the first places at International Festivals of alternative and short film in Malaga (Ficcab) and Subimagenu (City of Zamora).



DJEČA SILOVANJA

CHILDREN OF A RAPE



redatelj / director: **Yorgos Avgeropoulos**; scenarist / screenwriter: Yorgos Avgeropoulos; snimatelj / cameraman: Alexis Barzos; montaža / editing: Yiannis Biliris; producentica / producer: Anastasia Skoubri; zemlja / country of origin: Grčka / Greece; godina / year of production: 2008.; trajanje / duration: 64 min.

Small Planet
69, Doiranis str. Kallithea
17672 Athens, Greece
+30 2109515295
askoubri@smallplanet.gr
www.smallplanet.gr



Film "Djeca silovanja" priča je o dvije najveće bande El Salvadora, sačinjene uglavnom od tinejdžera. Bande zvane 18 i MS13 pretvorile su zemlju u ratnu zonu jer se stalno sukobljavaju oko nadzora nad tržištem oružja i droge. Prema njihovim riječima, djela i tijela tetovirana simbolima njihovih bandi ispisuju suvremenu povijest zemlje koja biva silovana tijekom dvanaestogodišnjeg građanskog rata. Rata koji možda još neće završiti...

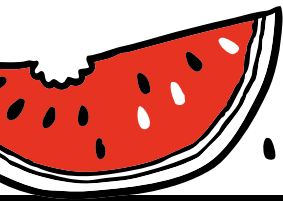
Children of a rape tells the story of El Salvador's two biggest gangs, mainly made up of teenagers. The 18 and the MS13 have turned the country into a war zone, as they relentlessly clash over the control of the weapons and drugs markets. In their words, actions and bodies tattooed with their gang's symbols have written the contemporary history of a country which was raped by the 12-year-long civil war, a war which might not yet be over...

Festivali i nagrade

Film je u službenoj selekciji prikazan u New Yorku (HBO - International Latino Film Festival).

Festivals and Awards

The film has been presented in New York (HBO - International Latino Film Festival) in the official competition.



SREBRENICKI KENOTAF

THE CENOTAPH OF SREBRENICA



redatelj / director: **Haris Prolić**; scenarist / screenwriter: Haris Prolić; snimatelj / cameraman: Velid S. Delić; montaža / editing: Haris Prolić; producent / producer: Flash production-Sarajevo; zemlja / country of origin: Bosna i Hercegovina / Bosnia and Herzegovina; godina / year of production: 2008.; trajanje / duration: 31 min.

Flash Production d.o.o.
Kolodvorska 12
71000 Sarajevo, BiH
+33720230
flash@flash.com.ba



Tijeekom srebreničkog “marša života”, Šemsudin Salihović bio je očevidac smrti poznatog snimatelja iz Srebrenice. Salihović je njegovu kameru zakopao. Nakon rata je iskopao potupno uništenu kameru, a film koji je u njoj našao predao je tadašnjem dekanu Filozofskog fakulteta u Sarajevu, profesoru povijesti Ibrahimu Tepiću (koji je i sam rođen u Srebrenici, gdje je izgubio brata i brojnu rodbinu). Dr. Tepić umro je 1997., a njegov sin Muhamed pronašao je ovu vrpču, zajedno s bilješkama svoga oca.

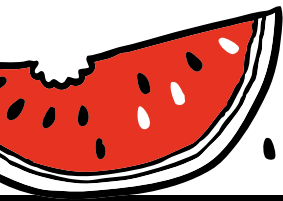
In the course of the Life March of Srebrenica, Šemsudin Salihović was the eyewitness to the death of a famous cameraman from Srebrenica. Salihović interred his camera. After the war he excavated the completely destroyed camera, and the film he found in it was handed to the then Dean to the Philosophy Faculty of Sarajevo University, History Professor Ibrahim Tepić (who was born in Srebrenica, where he lost his brother and numerous relatives). Dr Tepić died in 1997, and his son Muhamed found the tape mentioned, together with the notes made by his father.

Festivali i nagrade

Film je premijerno prikazan na Sarajevo Film Festivalu.

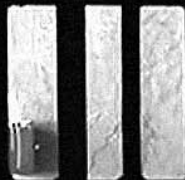
Festivals and Awards

The film had the premiere at Sarajevo Film Festival.



DATİ PRIMJER

TO MAKE AN EXAMPLE OF / İBRET OLSUN DİYE



redatelj / director: **Necati Sönmez**; scenaristi / screenwriters: Emel Çelebi, Necati Sönmez; snimatelji / cameramen: Necati Sönmez, Özlem Günhan; montażeri / editing: Emel Çelebi, Necati Sönmez; producent / producer: Emel Çelebi; zemlja / country of origin: Turska / Turkey; godina / year of production: 2007.; trajanje / duration: 48 min.

ZeZe Film
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+90 2122499721
zezefilm@gmail.com
www.zezefilm.com



U Turskoj je smrtna kazna ukinuta 2002., a posljednja su pogubljenja bila 1984. U međuvremenu, od osnivanja Republike, ukupno 712 osoba, od kojih 15 žena, bilo je pogubljeno "da posluže kao primjer". Ovaj dokumentarac se pokušava humano baviti najtežom kaznom i njezinom stvarnom primjenom u Turskoj, istražujući u povijesnom Sinop zatvoru i centralnom zatvoru u Ankari (Ulucanlar), mjestima u kojima su obavljena brojna pogubljenja, te pokušava svjedočiti zadnjim minutama života zatvorenika, kao da je to moguće... I postavlja pitanja, u ime stotina koji su umrli na vješalima: Zašto smo ubili sve ove ljude?

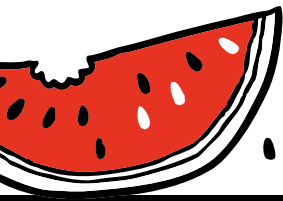
In Turkey, the death penalty was abolished in 2002, and the final executions were carried out in 1984. Meanwhile, since the foundation of the Republic, a total of 712 people, of which 15 of them women, were executed "to serve as an example". The documentary humanely tackles the capital punishment through its actual enforcements in Turkey, wandering in the Historical Sinop Prison and the Ankara Central Closed Prison (Ulucanlar) where many executions were carried out, and also tries to witness the final moments of the prisoners, as if it were possible... And it raises this question on behalf of the hundreds who died on the gallows: Why did we kill all these people?

Festivali i nagrade

Nagradu "Golden Kargoz" dobio je na međunarodnom festivalu u Turskoj (Slikroad Film Festival). Drugu nagradu dobio je na međunarodnom filmskom festivalu u Ankari. Prikazivan je na Bahreinskom festivalu ljudskih prava, Kubanskom međunarodnom festivalu filmova snimljenih bez budžeta (Cine Probe). Također je prikazan i u francuskom Montpellieru i grčkom Solunu, velikim festivalima mediteranskog i dokumentarnog filma. Vidjela ga je i australska publika na Sydneyskom filmskom festivalu.

Festivals and Awards

The film won the Award of "Golden Kargoz" at the International Festival in Turkey (Slikroad Film Festival). It won the Second Prize at the International Film Festival in Ankara. It was played at Bahrain Festival of Human Rights and the Cuban International Festival of the films made without the budget / Cine Probe). It was also played at Montellier, France, and Thessaloniki, Greece, the great festivals of Mediterranean and documentary film. It was also presented to the Australian audience at Sidney Film Festival.



ZALJUBLJENICI IZ AXOSA

THE LOVERS FROM AXOS / I ERASTES TIS AXOU



redatelj / director: **Nicos Ligouris**; scenarist / screenwriter: Nicos Ligouris; snimatelj / cameraman: Nicos Ligouris; montaža / editing: Nicos Ligouris; producenti / producers: Nicos Ligouris, Jost Hering; zemlja / country of origin: Grčka / Greece; godina / year of production: 2007.; trajanje / duration: 80 min.

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U selu visoko u planinama Krete, 69-godišnja Maria radi za svojim tkalačkim stanom. Promatra je njezin 73-godišnji muž Jorgos. Jorgos smatra kako je Maria iznimno lijepa, pa ponekad poziva strance prolaznike u radnju da joj se dive. Ovo je prikaz ljubavne priče koja je počela kad su Maria i Jorgos bili mladi, traje već 55 godina, a sad je ljubav pod prijetnjom jer bi Jorgos mogao umrijeti svakog trenu.

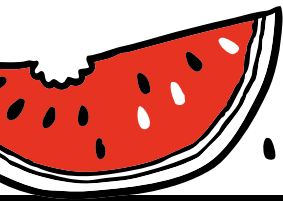
In a village high in the mountains of Crete, 69-year-old Maria works at her loom. Watching Maria is her 73-year-old husband, Jorgos. Jorgos finds Maria so beautiful he occasionally invites passing strangers into the workshop to admire her. This is account of a love story that began when Maria and Jorgos were young, endured 55 years and how this love is under threat as Jorgos may die at any minute.

Festivali i nagrade

Dobitnik je tri nagrade na ovogodišnjem festivalu u grčkom Solunu (Documentary Film Festival Thessaloniki), a to su nagrada Fipresci, nagrada Grčkog filmskog centra, te javne televizije ERT3 (Broadcasting Award). Prikazan je na festivalima u Beogradu, Bergamu, Madridu i Los Angelesu.

Festivals and Awards

The film won three awards at this year's festival at Thessaloniki, Greece (Documentary Film Festival Thessaloniki), namely the award Fipresci, the Award of the Greek Film Center, and the Award of Public TV ERT3 (Broadcasting Award). It was played at the festivals in Belgrade, Bergamo, Madrid and Los Angeles.



MIRASLAVA



redatelj / director: **Roberto Santaguida**; scenarist / screenwriter: Roberto Santaguida; snimatelj / cameraman: Roberto Santaguida; montaža / editing: Roberto Santaguida; producent / producer: Roberto Santaguida; zemlja / country of origin: Italija / Italy; koprodukcija / co-production: Kanada / Canada; godina / year of production: 2007.; trajanje / duration: 8 min.

*Foto A Mano Productions
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ŠIROKI BRIJEG / 3.-6. RUJNA/SEPTEMBER 2008. / WWW.MFF.BA



Mlad čovjek čiji je život
u raspadu traži spas u
bijegu iz grada.

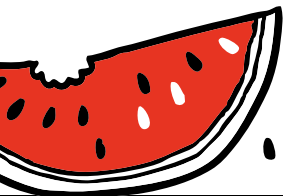
A young man, his life in
tatters, seeks redemption
by fleeing the city.

Festivali i nagrade

Film je prikazan u natjecateljskim programima na više od dvadeset festivala u Europi, Južnoj Americi, Aziji i Africi.

Festivals and Awards

The film participated in the competition programs at more than twenty festivals in Europe, South America, Asia and Africa.



ONAKAV KAKAV JESAM

HOW I AM / WE ICH BIN



redateljice / directresses: **Ingrid Demetz, Caroline Leitner**; scenaristica / screen-writer: Ingrid Demetz; snimatelj / cameraman: Daniel Mazza; montažerka / editing: Caroline Leitner; producent / producer: Georg Zelter; zemlja / country of origin: Italija / Italy; godina / year of production: 2007.; trajanje / duration: 49 min.

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Ja sam poput pustinjaka na otoku. Ovako o svom životu piše Patrick, autistični dječak koji živi zatočen u svome tijelu. S neizbrisivo živopisnim izrazom film ga prati u školu, zatim kad je sa svojom obitelji, te kad je sam. Ispisuje na ekranu njegove najdublje misli otkrivajući tako prigušen i zatamnjeni svijet, pa otkrivamo jednu složenu, filozofsku dušu. Ovo nam pokazuje misiju koju filmovi mogu obaviti – dajući nam uvid u nečiji život – ne sažaljenje, već suosjećanje s njim.

I'm like a hermit on an island. This is what Patrick writes about his life as an autistic boy who lives caught in his own body. With indelible imagery, the film follows him at school, with family, and by himself, and transcribes his innermost thoughts onto the screen to reveal his point of view, which is normally muffled by his condition. What is revealed is a complex, philosophical soul. This shows one mission that movies can accomplish — giving us insight -not pity, but sympathy- into another's life.

Festivali i nagrade

Nagradu "Golden Award" za najbolji srednjemetražni dokumentarac dobio je u Kataru na Aljazeera film festivalu. U Beogradu dobija nagradu za najbolji dokumentarac (International Student Film Festival). Grand Prix "Golden Centaur" za najbolji film dobija na festivalu u ruskom St. Petersburgu (Message to Man). Na međunarodnom studentskom filmskom festivalu u Njemačkoj proglašen je najboljim filmom koji se bori protiv marginaliziranja (Sehsuechte – International Student Film Festival). Španjolski festival dokumentaraca u Alicanteu donosi mu nagradu publike i specijalno priznanje žirija. Prikazan je na više od 15 festivala u svijetu.

Festivals and Awards

The film won the "Golden Award" for the best medium feature documentary in Qatar at Aljazeera Film Festival. In Belgrade it won the award for the best documentary (International Student Film Festival). It won the Grand Prix "Golden Centaur" for the best film on the festival in St Petersburg, Russia (Message to Man). At the International Student Film Festival in Germany it was pronounced the best film fighting against marginalizing (Sehsuechte – International Student Film Festival). At the Spanish Festival of Documentary film in Alicante it won the Audience Award and the special Jury recognition. It has been played at more than 15 festivals worldwide.

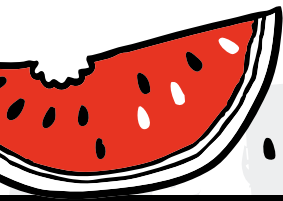
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ZIRI / JURY



DIANA NENADIĆ

Filmologinja Diana Nenadić rođena je u Splitu 1962. Diplomirala je politologiju u Zagrebu. Urednica je filmskih emisija na 3. programu Hrvatskog radija, filmska je kolumnistica Vijenca, glavna urednica Zapis a urednica u Hrvatskom filmskom ljetopisu. Zaposlena je u Hrvatskom filmskom savezu. Sustavno prateći domaću kinematografiju često je izbornica raznih programa i retrospektiva hrvatskog filma koji se prikazuju u Hrvatskoj i inozemstvu. Kao članica žirija sudjelovala je na brojnim festivalima različitih programskih usmjerenja. Jedina je filmska kritičarka koja je dva puta nagrađena Hrvatskom filmskom kritičarskom nagradom Vladimir Vuković (drugi put 2006.) koju dodjeljuje Hrvatsko društvo filmskih kritičara.

Diana Nenadić the filmologist was born in Split in 1962. Graduated in Political Sciences in Zagreb. The Editor of Film Show Broadcast at Croatian Radio III, the Film columnist for "Vijenac", the Chief Editor of "Zapis" and the Editor



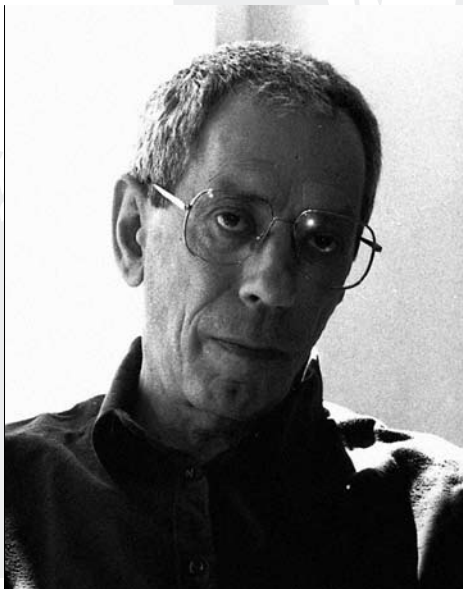
in Croatian Film Annual. Employee of Croatian Film Association. Monitors systematically the domestic cinematography and is often the selector of various programs and retrospectives of Croatian film presented in Croatia and abroad. Participated at many festivals with different program orientation as a Jury member. The only film criticiser awarded twice the Croatian Film Critic Award of Vladimir Vuković (second time in 2006) by the Croatian Association of Film Criticisers.



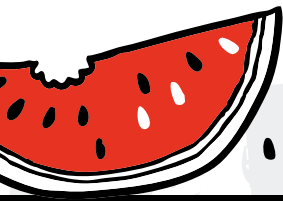
TOMISLAV RADIĆ

Tomislav Radić, redatelj i scenarist (rođen u Zagrebu 1940) autor je sedam dugometražnih igranih filmova. Najveći uspjeh mu je obiteljska drama "Što je Iva snimila 21. listopada 2003." (2005) koji je dobio pet najvažnijih nagrada na najznačajnijim filmskim festivalima u Hrvatskoj. Ranije je Radićev najcjenjeniji igrani film bio njegov filmski debi "Sveta Istina", (1972) rađen u dokumentarističkom duhu. Isti dokumentaristički duh odlikuje dramu "Timon" (1972), a nakon gotovo dvadesetogodišnje pauze režirao je "Harbor" (1991.). Filmovi su mu još "Moj dragi anđeo" (1995), "Holding" (2001) i "Tri priče o nespavanju" (2008).

Režirao je i brojne dokumentarce, nekoliko desetaka kazališnih predstava, a predavao je glumu i kazališnu režiju na Akademiji dramskih umjetnosti u Zagrebu, gdje je predavao i predmet gluma pred kamerom. Diplomirao je na studiju komparativne književnosti i povijesti umjetnosti, te režiju na kazališnoj akademiji.



Tomislav Radić, film director and screenwriter, was born in Zagreb in 1940. Author of seven long feature films. His biggest success was the family drama "What Iva Recorded on October 21st 2003" (2005), won five most prestigious awards at the most significant film festivals in



Croatia. His earlier mostly appreciated feature film was his debut "The Gospel Truth" (1972) made in the documentary spirit. The same documentaristic spirit distinguishes the drama about a theatrical company "Timon" (1972), and after almost twenty year long pause he directed "Harbor" (1991). His other films are "My Dear Angel" (1995), "Holding" (2001) and "Three Stories About Insomnia" (2008). He directed a number of documentaries, dozens of theatre pieces, and he taught Acting and Theatrical Directing at the Academy of Theatrical Arts in Zagreb, where he lectured the Acting In Front of Camera course. He graduated Comparative Literature and the History of Fine Arts from the University of Fine Arts, and Directing from the Theater Academy.

AHMED IMAMOVIĆ

Ahmed Imamović rođen je 1971. Diplomirao je režiju na Akademiji scenskih umjetnosti u Sarajevu 2002. Od 1993. do 1995. radio je kao snimatelj za produkcijsku kuću SAGA na



više od 30 dokumentarnih filmova. Sudjelovao je u produkciji filma "Dobrodošli u Sarajevo" Michaela Winterbottoma. Obavljao je poslove snimatelja, asistenta redatelja i scenarista, radeći dokumentarne filmove i reklame. Njegovi dokumentarni filmovi su: "Prvi Sarajevo film festival" (1995), "Zanimanje oca Vrač" (1996) i "Žene" (1997). Imamovićev kratki film "Deset minuta" osvojio je nagradu Europske filmske akademije za najbolji kratki film 2002. Prvi igrani film "Go west" (2005) otvorio je novo poglavlje u bosanskohercegovačkoj filmskoj industriji. Odmah po završetku scenarija, "Go West" je, naime, naišao na oštre i brutalne osude konzervativnih krugova u Bosni i Hercegovini.

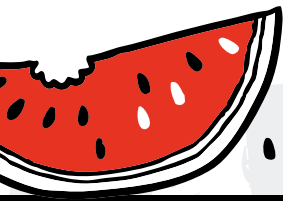


Ahmed Imamović was born in 1971. Graduated Directory at the Academy of Scene Arts in Sarajevo in 2002. From 1993 to 1995 worked as a cameraman for the production house SAGA at more than 30 documentaries. Participated in the production of "Welcome to Sarajevo" by Michael Winterbottom. Worked as cameraman, director assistant, scenarist, on many documentaries and adverts. His documentaires are "The First Sarajevo Film Festival" (1995), "Father's job: Medicine Man" (1996), and "Women" (1997). His short film "Ten Minutes" won the award of European Film Academy for the best short film in 2002. The first feature film "Go West" (2005) opened a new chapter in the film industry of BiH. Immediately after the screenplay of the "Go West" was finished, it met severe and brutal condemnations of the conservative circles in BiH.









ŽIVOT BEZ FILMA JE KAO SPAVANJE BEZ SNOVA

Kad su jednom zgodom Franka Sinatru pitali koji zvuk najviše voli, misleći na glazbu, stari je lisac odgovorio: Zveket dolara u džepu i kotrljanje leda u čaši whiskeya.

Upitate li slučajno Mediteranca koji miris najviše voli, i taj će se, poput Franka, izmotavati, i početi nabrajati gušte: Miris žena koje vriju pod suncem, miris kristalnog mora koje me hladi nakon pogleda na njihove zrele plodove, miris maslinova ulja na svjež pečenom brancinu, miris šipka koji podsjeća na jesen i miris kupine čije su boje poput zemlje...

A kad bi slučajno postojala zlatna ribica i nekoq filmočila upitala koju bi mu želju ispunila, svaki bi joj manje-više uzvratio: Želim čuti pucketanje filmske trake kad se zavalim u kino... Želim znati da je krenulo...

I stvarno, nama filmočilima život bez filma je poput spavanja bez snova. Ili seksa bez mašte. Pogotovo na Mediteranu gdje su životi filmovi, a filmovi



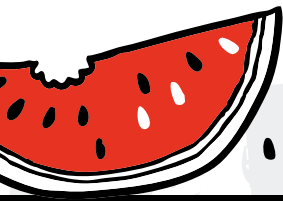
životi, i gdje su oduvijek bezimena ljudi pisali romane i predajom ih čuvali u nečijem sjećanju, a oni s imenima slagali o njima pokretne sličice.

Ponekad je divno besciljno lutati Mediteranom. Nedavno sam tako nabasao na mladu ženu, da nije živjela teško bila bi prava ljepotica, ali su je nevolje stisnule pa je s 35 godina na svom licu zapravo nosila dvostruko više života. Ispričala mi je nevjerojatnu priču. Udala se s 18, iz ljubavi, otišla iz siromašne kuće u još bjedniju. Voljela je svog muškarca i on je volio nju. Tezgarili su od praskozorja do krvavih



zalazaka sunca i činilo se da im je život malo živnuo. Taj se život odvijao u planinskom selu, daleko od asfalta, bliže nebu nego zemlji. Držali su raznu stoku, čak i jednog bika, uzgajali povrće i pravili sireve. Dobili su blizanke, a svjedoci porođaja bili su samo njih dvoje. Nisu ni znali da ona nosi dvojke, kad se rodila jedna, začudo, u trbuhu se još nešto kotrljalo. Prošli su sati dok se porod okončao, no djevojčice su bile zdrave poput zrelih jagoda. Počeo je rat i on se oko njih odvijao kao neko strano tijelo. Nitko ih nije dirao, vojske su dolazile i prolazile, a jandnici u uniformama s čežnjom pratili njihovu ljubav. Svi su željeli uskočiti u kožu siromašnog i sretnog muškarca, ali ju on nije htio posuditi ni na tren. I kad je sve završilo, u zraku se nekako osjećala prijetnja. Vojske su se svukle, ali su njihovi tragovi ostali. Na jedan od tih tragova, dok je brao rijetke šumske plodove, naišao je muškarac. Bila je to mina koja ga je raznijela po drveću. Dok mi je to pričala bila je mirna. I lijepa, iako je ta ljepota izvirala tek iz sjaja dubokih očiju. Očito je prebrodila u sebi tu nesreću jer morala je dalje bez svoga čovjeka,

bez suza i očaja. Nastavila je život sama, podizala djevojčice, kao zvijer ih ostavljala u kući po cijele dane i zaključavala lokotima, radila posao dvojice težaka. Djevojčice su odrastale, prohodale, ojačale. U više je navrata tada čula za borbe bikova i načula da je zarada dobra. Kad je u prvoj borbi pobijedila, prestali su podsmjesi starih lopova koji su svojim bikovima oštrili rogove i mazali ih smrdljivim uljima da protivnik bježi od njih. Zašto je njezin bik pobjeđivao ona ne zna, ali bio je nepobjediv. Često je stiskala usne zbog bola koji je ta životinja proživljavala. I jednom je morao doći trenutak kad je iz arene izišao bez daha, slomljena pogleda i krvavih nozdruva, koračao je poput rasklimanog robota. Morala ga je dati zaklati i prodati meso. A morala je i suzbiti emocije, bik joj je ipak donio mnogo novca – što od silnih pobjeda, a što i od brojnih kilograma koji su se našli na tanjurima po cijeloj planinskoj padini, a i po selima prema gradu. Tada je shvatila da joj je dosta takvog života. Ne njoj samoj koliko nije željela istu stazu utrti i svojim djevojčicama. Spakirala je svoj život, uzela djevojčice i otišla do grada koji je



mirisao na budućnost. Imala je dovoljno novca da joj ljudi vjeruju, kupila je mali stan, platila trećinu, a ostatak je isplaćivala u ratama u godinama koje su se valjale poput snjegova. Zaposlila se ubrzo kao čistačica tržnice, svi su joj htjeli pomoći, ljudi su bili očarani njezinom pričom i šarmom. Sebe i djevojčice upisala je zajedno u prvi razred. Prvi su dan u školu njih tri otišle zajedno, poput starih frendica. Njih su dvije sjele u klupu s vršnjacima, ona je otišla kod direktora i pedagoga, dogovarala instrukcije, sistematiku učenja i polaganja ispita. Osam razreda svladala je za dvije i pol godine i upravo je upisala srednju školu. Posao na tržnici zamijenila je boljim i sada radi u maloj tiskari. Plaća joj je veća, život lakši, lice puno osmijeha. Jedino za čim nema žudnju je novi muškarac. Želi sama koračati kroz život i zauvijek nositi u srcu svoju jedinu ljubav. Kad me je upitala je li njezina priča vrijedna filma, ne znam zašto sam joj odgovorio: Još nije. Kad završiš studij, bit će to velika priča. I zato nemoj stati, idi do kraja, okreni svijet naopako... Znao sam da pretjerujem i da je to nemoguće. Ali,

sto puta sam se uvjerio da život nema granica. To me je naučio život na Mediteranu. I o tome su me naučili dokumentarci koji svjedoče o pobjedi čovjeka nad očajem.

Život oko nas stvarno pravi filmove. A život na Mediteranu je i težak i sladak, i mučan i izazovan. I zato, ipak se nemojte začuditi ako uskoro na nekom festivalu pogledate dokumentarac o planinskom cvijetu koji u srcu nosi tugu, a u očima sjaj.

Filmovi su doista i snovi i maštanja. Ali i stvarnost. I zato ih valjda volimo i ne možemo živjeti bez njih.

Robert Bubalo, producent

LIFE WITHOUT FILM IS LIKE SLEEPING WITHOUT DREAMS

Once upon a time Frank Sinatra was asked what was his favourite sound, meaning music of course, and the old fox responded: The tinkle of dollars in my pockets and rolling of the ice cube in my glass of whiskey.

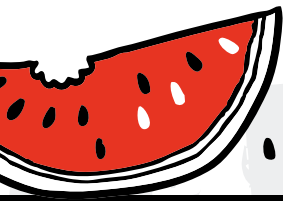


If by any chance you ask a Mediterranean what is his favourite smell, he will, like Frank, start fooling and listing his pleasures: The smell of the women boiling under the sun, the smell of the crystal sea cooling me after the look at their ripe fruits, the smell of olive oil on the freshly roasted sea bass, the smell of the pomegranate reminding of the autumn and the smell of the blackberries that have the color of the earth...

And if there would by any chance be the gold fish asking a filmgoer which wish to fulfill for him, more or less the answer would be: I wish to hear the sizzling of the film tape when I lean back in the cinema chair... I wish to know that it has started...

Truly, for us filmlovers the life without film is like sleeping without dreams. Or sex without imagination. Ever so more at the Mediterranean where life is film and film is life, where people with no names have always been writing novels and keeping them in someone's mind through the tradition of legend, and those with names have been arranging them into movie pictures.

It is sometimes wonderful to stroll through the Mediterranean aimlessly. So it happened to me recently to bump into a young woman, she would have been a true beauty if she had not have a hard living, but she was squeezed by troubles so at the age of 35 she looked twice that age. She told me an incredible story. She fell in love and got married when she was 18, and moved from a poor house into a poorer one. She loved her man and he loved her. They toiled from dawn to blood colored sunsets and it seemed that their living was about to get vivacious a bit. This living was going on in a mountainous village far from asphalt, closer to the sky than to the earth. They herded various livestock, even a bull, they grew vegetables and made cheese. They got twin girls, and they were the only ones to testify the delivery. They did not know that she was bearing twins, and when one girl was born, they were astonished to find out that there was something else rolling in the womb. It took hours for the delivery to come to an end, but the girlids were as healthy as plump



strawberries. The war commenced and it was going on all around them like some foreign organism. Noone bothered them, the armies came and went, and the poor fellows in uniforms were eagerly observing their love. Everyone wished to jump into the skin of the poor and happy man, but he would not lend it for a single moment. And when all that had ceased, there was a threat felt in the air. The armies demilitarized, but their traces remained. And while picking the forest fruits the man came across one of these traces. It was a field mine that blew him apart over the trees. She was calm while she was telling me all this. And she was beautiful, although her beauty was springing only from the glow of her deep eyes. She was obviously over and beyond the tragedy within herself because she had to go on without her man, with no tears or despair. She continued her living all alone, rearing her girls, in a manner of beast, leaving them alone in the house secured by padlocks, and she was coping with the labour that would require two couples of farmhands. The

girls were growing, walking, getting stronger. On several occasions she heard about the bull fights, and a good profit from it. When she won her first fight, the smiles vanished from the faces of the old rascals who used to sharpen the horns of their bulls and greasing them with stinky ointments to make the opponents run away from them. She could not tell why her bull was winning, he was just invincible. She often squeezed her teeth for the pain that the animal suffered. And the moment was due to come when he came out of the arena breathless, with a broken look and bloody nostrils, walking like a shattered robot. She had to have him slaughtered and sold as meat. And she had to suppress her emotions, the bull had brought her a lot of money – from numerous victories and from many kilos of meat that went all over the mountain slopes and to the villages towards the city. Then she realized she was sick with that sort of living. And it was not all about herself, she did not want her girls to step down the same path. She packed all her life in a bundle, took her girls and went to



the city that smelled of future. She had money enough to make people trust her, she bought a small apartment, paid one third, and kept paying the rest in rates through the years that were rolling by like avalanches. She got herself a job of cleaning the local market place, everyone was willing to help her, the people were allured by her talk and charm. She applied to the first class together with her girls. On the first school day they went there together, like old pals. The girls sat at the desks with their age matches, and she went to see the schoolmaster and the school pedagogue, settled about the instructions, the systematics of learning and exams passing. She accomplished eight grades in two and a half years and has just attended the high school. The job at the marked was replaced by a better one, now she works in a small printing company. She has got a better salary, an easier life, a smiling face. The only thing she does not long for is a new man. She wants to walk alone in her life, carrying her only love in her heart forever. When she asked me if her story

was worth filming, I don't know why I answered: Not yet. When you graduate from a college it will be a great story. So do not stop, go all the way to the end, turn the world upside down... I knew I was exaggerating, that it was impossible. But I was convinced for a hundred times that the life knows no boundaries. I was taught so by the life in the Mediterranean. And by the documentaries that testify the victory of man over despair.

The life around us truly makes films. And the life in the Mediterranean is both hard and sweet, tedious and full of challenge. So don't wonder if you see a documentary in one of the forthcoming festivals about a mountain flower carrying the sadness in the heart and the glow in the eyes.

The films are really both dreams and fantasy. And reality also. And that is probably why we love them and can not live without them.

Robert Bubalo, producer

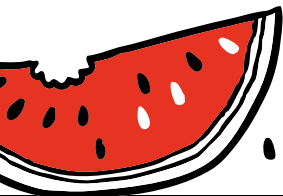
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KONTROVERZNÍ DOKUMENTARCI /
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MOMCI I LUTKE

GUYS AND DOLLS

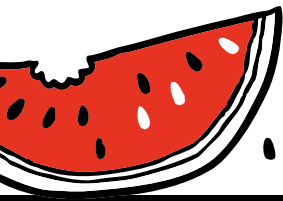


redatelj / director: **Nick Holt**; scenarist / screenwriter: Nick Holt; snimatelj / cameraman: Harris Done; montaža / editing: Ronnie Newman; producent / producer: Andrew Simmonds, North One Television; zemlja / country of origin: Great Britain / Velika Britanija; godina / year of production: 2006.; trajanje / duration: 50 min.



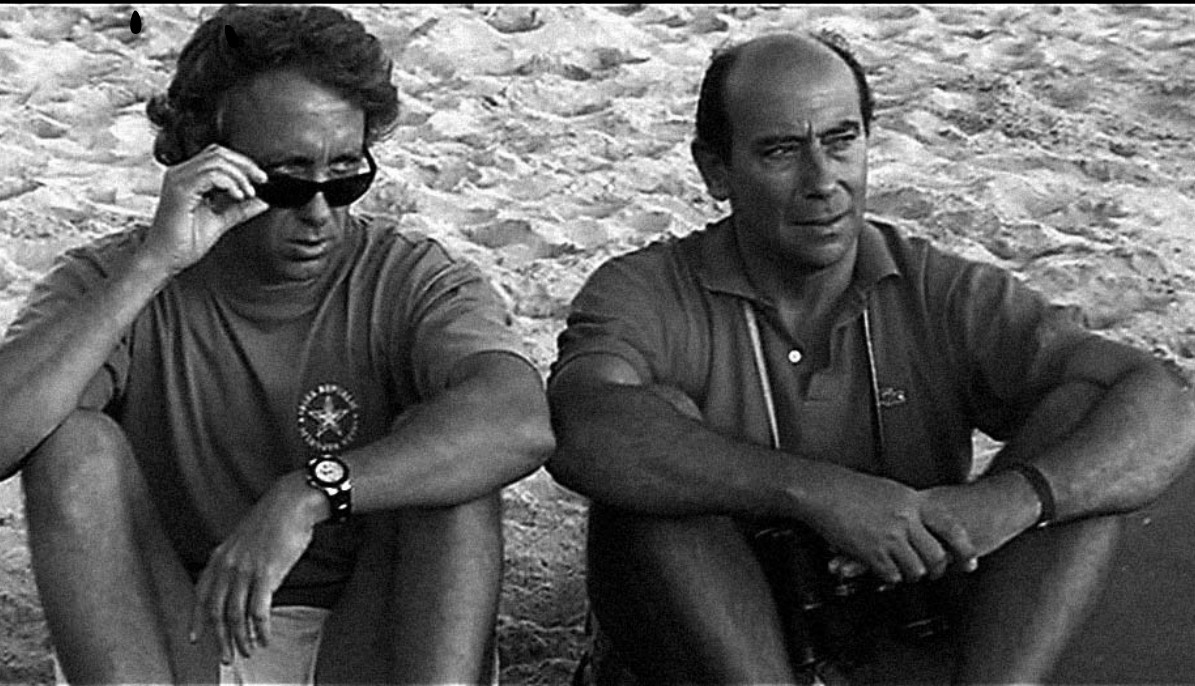
Momci i lutke je intimistički portret usamljenosti i isključenosti. Snimio ga je i režirao debitant Nick Holt. U filmu upoznajemo četiri muškarca koji nisu u stanju pronaći životnu partnericu. Umjesto nje, svaki od njih ima silikonsku lutku, anatomske i dimenzijama nalik pravoj ženi. Odnos koji su uspostavili s tim lutkama podjednako je, ako ne i više, nježan i brižan nego odnos koji bi ikada mogli imati s pravim, živim ženama. Muškarac iz Michigana povjerava nam da mu je s njegovom “djevojkom” najljepše ne za vrijeme seksa, već kad samo leži uz nju i promatra je, naročito u rano jutro. “Lijepo mi je kad gledam kako me promatra i poštuje”. Muškarac iz Teksasa ima osam lutaka. Kad zamoli svoju “pravu, živu” djevojku da za stolom sjedne pokraj njegove silikonske djevojke, ova spremno pristaje. Momci i lutke nam nastoji pokazati da, što god svijet mislio, nada uvijek postoji i da “ljubav” pobjeđuje sve.

Guys and Dolls is an intimate portrayal of loneliness and exclusion. Filmed and directed by first timer, Nick Holt, it introduces four men who have been unable to find a partner in life. Instead they have life size, anatomically correct, silicone dolls. The relationships they have formed with these dolls are equally, if not more, tender and caring than could ever have been possible with real life counterparts. One Michigan man confides that his favorite way to spend time with his girl is ‘not actually having sex, but just lying next to her and appreciating her, especially in the really early morning light. Just being able to see her looking at me and regarding me.’ A Texas man owns eight dolls, and when he suggests to his flesh and blood girlfriend that she take a place at the table beside his silicone girlfriends, she readily accepts the invitation. ‘Guys and Dolls’ tend to show us that despite what the rest of the world may think, there is always hope, and ‘love’ can conquer all.



SEX DINOSAURA

THE SEX OF THE DINOSAURS



redatelj / director: **Oscar Vega**; scenarist / screenwriter: Oscar Vega / Natalia Pich; snimatelj / cameraman: Raf Rosche;
producent / producer: Cote Hospido Lobeiras; zemlja / county of origin: Španjolska / Spain; godina / year of production:
2007.; trajanje / duration: 93 min



Postoji li netko bolji za dati mišljenje o braku i bračnim partnerima od Cheme i Fernanda: jedino dvoje mojih prijatelja koji nisu u braku? Putopis? Dokumentarna komedija? Seksualno – sociološka analiza? U svakom slučaju, to je jedinstven pogled na bitna pitanja u životu. Zašto smo jedni drugima seksualno privlačni? Što je bila prava seksualna revolucija za žene? Kakvi su zadaci naših gena? Treba li priznati nevjernost? Je li matematički nemoguće odabrati pravog partnera? Ženiti se ili ne? Jesmo li po prirodi poligamni? Kakve veze ima gastronomija sa seksom? Je li brak aktivnost visokog rizika? Kako će, dovraga, izgledati obitelj u budućnosti?! Na kraju temeljno pitanje: Zašto su dinosauri izumrli? Svjedočimo povijesnom trenutku. Oduvijek je bilo mnogo neudatih i neoženjenih. Međutim, najvažnije je da se društvo konačno usudilo – ili nije moglo izbjeći – iznijeti sve svoje sumnje na svjetlo dana. Jer nešto se uistinu događa. Nešto što može temeljito izmijeniti naše međusobne odnose, način na koji volimo, način razmnožavanja. Tisućgodišnje institucije kao brak i tradicionalna obitelj razbijaju se u komadiće. Neki čak vjeruju da smo na rubu kraja civilizacije. Jesu li možda oni u pravu, ili naprotiv mi samo gradimo svijet koji na sebe gleda s mnogo više ozbiljnosti?





Who is better to give an opinion on marriage and partners than Chema and Fearnando: the only two friends I have who are still single. Road movie? Comedy-documentary? Sexual-sociological analysis? At any rate, it is a unique look at the essential questions of life. Why are we sexually attracted to each other? What was the true sexual revolution for women? What mandate do our genes have? Is it mathematically impossible to choose the right partner? To marry or not marry? Are we polygamous by nature? Should someone who is unfaithful confess it? What does gastronomy have to do with sex? Is marriage a high-risk activity? What the hell will the family of the future be like? And finally, fundamental question: Why did the dinosaurs become extinct? We are witnesses to a historic moment. Most of the queantins have always been around. However, what is truly relevant now is that society is daring - or is unable to avoid – bringing all its doubts to light. Because something is indeed happening. Something capable of substantially changing the way we relate, the way we love, and the way we procreate. Thousand-year old institutions such as matrimony and the traditional family have smashed to smithereens. Some even believe that we find ourselves at the brink of the end of civilization. Could they be right, or on the contrary, are we simply constructing a world that looks at it self with more sincerity?

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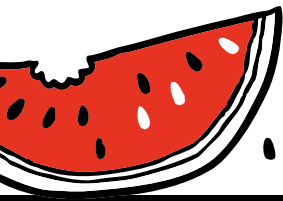
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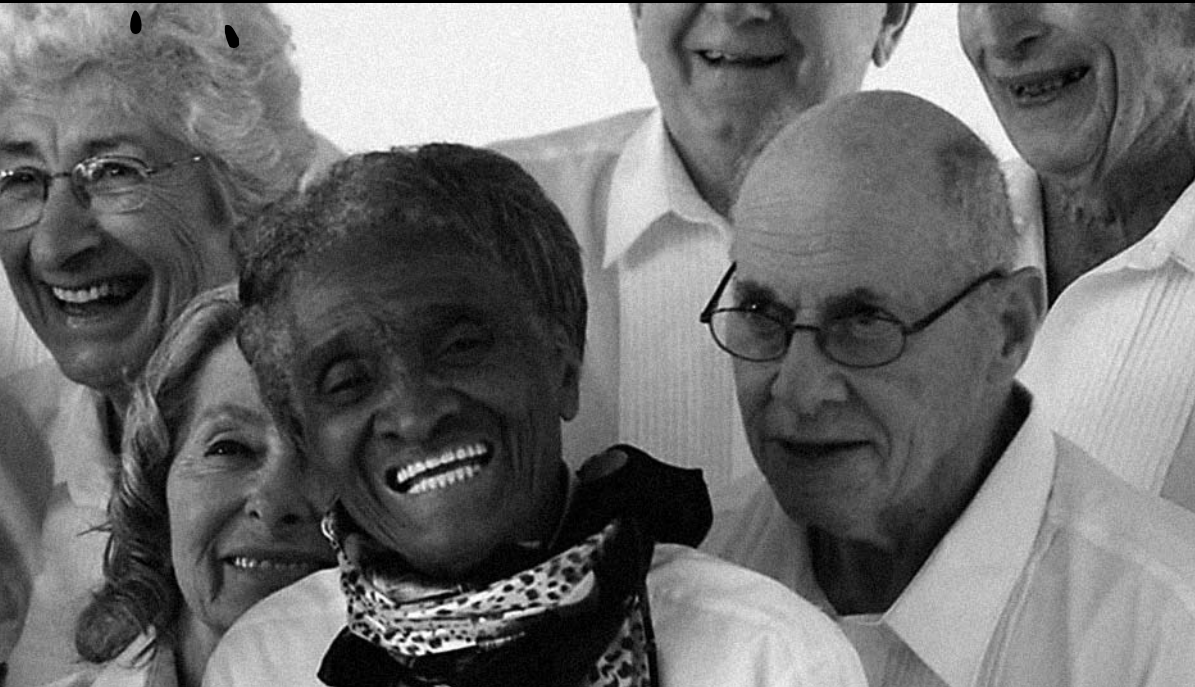


OFF PROGRAM

MLADI U SRCU / YOUNG @ HEART



MLADI U SRČU
YOUNG @ HEART



redatelj / director: **Stephen Walker**; scenarist / screenwriter: Stephen Walker; snimatelj / cameraman: Ed Marritz;
montaža / editing: Chris King; producent / producer: Sally George-Walker George Films; zemlja / county of origin: Great
Britain / Velika Britanija; godina / year of production: 2007.; trajanje / duration: 107 min

www.foxsearchlight.com/youngatheart



The Young @ Heart Chorus je mješoviti zbor iz Northamptona u Massachusettsu. Na međunarodnoj glazbenoj sceni pročuili su se jedinstvenim izvedbama pjesama grupa kao što su Sonic Youth, Ramones i Clash. Međutim, ne radi se o grupi tinejdžera iz garaže koji prekopavaju klasičnu pankersku pjesmaricu: zbor Young @ Heart čini dvadeset i dvoje umirovljenika čija je prosječna dob osamdeset godina. Pod vodstvom dirigenta Boba Cilmana već 25 godina privlače pažnju nadahnutim a capella obradama rock'n'roll standarda. Britanski filmaš Stephen Walker proveo je nekoliko tjedana s članovima zbora dok su uvježbavali za redovni godišnji koncert u Northamptonu, a proizvod je dokumentarac koji pokazuje svu zahtjevnost njihovih proba, evocira životne priče članova zbora i slavi njihove napore da ostanu aktivni i optimistični, čak i dok zbog starosti ostaju bez prijatelja.

The Young@Heart Chorus is a vocal group from Northampton, MA, who have earned an international reputation for their unique interpretations of songs by Sonic Youth, the Ramones, and the Clash. However, this isn't a teenage garage band attacking the classic punk rock songbook - the Young@Heart Chorus is comprised of 22 senior citizens whose average age is 80, and under director Bob Cilman they've gained a degree of fame for their enthusiastic a cappella renditions of well-known rock & roll tunes. Filmmaker Stephen Walker spent several weeks with the members of the Young@Heart Chorus as they rehearsed for their annual concert in Northampton, and Young@Heart is a documentary which offers a look at their rigorous rehearsal process, the background of several members, and their efforts to stay active and think positive, even as their friends succumb to old age.

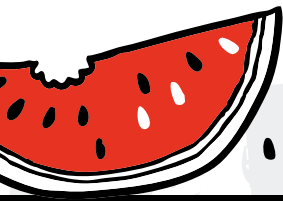
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NAGRADE MEDITERAN FILM FESTIVALA
MEDITERRANEAN FILM FESTIVAL AWARDS



NAGRADE MEDITERAN FILM FESTIVALA / NAGRADE KOJE DODJELJUJE ŽIRI

GRAND PRIX

KRISTALNI PROJEKTOR
"GRAND PRIX"
NOVČANA NAGRADA
U IZNOSU OD 3000 €

DRUGA NAGRADA

KRISTALNI PROJEKTOR "2nd PRIZE"
NOVČANA NAGRADA
U IZNOSU OD 1000 €

NAGRADA PUBLIKE

KRISTALNI PROJEKTOR
"AUDIENCE AWARD"
NOVČANA NAGRADA
U IZNOSU OD 1000 €

MEDITERRANEAN FILM FESTIVAL AWARDS / THE JURY AWARDS

GRAND PRIX

SCULPTURE "CRYSTAL PROJECTOR –
GRAND PRIX" AND THE MONEY PRIZE AT
THE AMOUNT OF 3000 €

SECOND PRIZE FOR THE DOUMENTARY

SCULPTURE "CRYSTAL PROJECTOR – 2nd
PRIZE" AND THE MONEY PRIZE AT THE
AMOUNTH OF 1000 €

THE AUDIENCE AWARDS

SCULPTURE "CRYSTAL PROJECTOR – AU-
DIENCE AWARD" AND THE MONEY PRIZE
AT THE AMOUNTH OF 1000 €

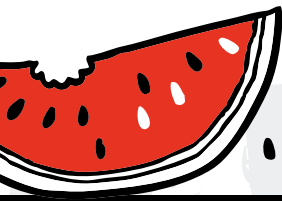
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POBJEDNICI 8. MFF WINNERS OF 8. MFF



GRAND PRIX

KUĆA MOJE BAKE / MY GRANDMOTHER'S HOUSE

Adán Aliaga, Španjolska / Spain



DRUGA NAGRADA / 2nd PRIZE

BUDUĆNOST / THE FUTURE

Claudio Zulian, Španjolska / Spain



NAGRADA PUBLIKE / AUDIENCE AWARD

SUVENIRI / SOUVENIRS

Halil Efrat, Izrael / Israel

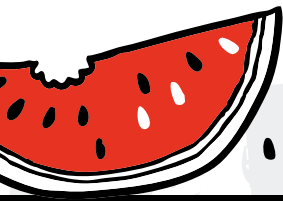
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TKO JE TKO
WHO IS WHO



DIREKCIJA FESTIVALA / FESTIVAL DIRECTION

Tomislav Topić, direktor festivala /
Festival Direction
Robert Bubalo, producent festivala /
Producer

SELEKTORI PROGRAMA / PROGRAM SELECTORS

Damir Čučić, selektor glavnog programa /
Main Program Selector /
Robert Bubalo, selektor specijalnog
programa / Special Program Selector

KOORDINACIJA FESTIVALA / FESTIVAL COORDINATION

Tomislav Topić, Robert Bubalo, Stella
Jelinčić

IZVRŠNA PRODUKCIJA / EXECUTIVE PRODUCTION

Srećko Slišković, Oliver Polić, Boris Galić

TEHNIČKO VODSTVO / TECHNICAL MANAGEMENT

Oliver Polić, Boris Galić, Marko Godeč,
Atman Studio

URED ZA GOSTE / GUEST OFFICE

Martina Zelenika, koordinadora / Coordinator
Miro Martić, koordinador / Coordinator
Ivo Čolak, koordinador / Coordinator

VODITELJICA SLUŽBE ZA ODNOS S JAVNOŠĆU / HEAD OF PR

Ivana Medić

PRESS CENTAR / PRESS OFFICE

Antoni Ćorić, Ivana Medić, Josip Galić



**PRIJEVOD FILMOVA I TITLOVI /
TRANSLATION AND SUBTITLING**

Marko Godeč

**FESTIVALSKI PREVODITELJI /
FESTIVAL TRANSLATION**

Vladimir Mikulić, Ivana Medić

**VIZUALNI IDENTITET /
VISUAL IDENTITY**

SMART, Raguž & Barbarić design

**SLUŽBA ZA VOLONTERE /
HEAD OF VOLUNTEERS**

Maja Galić, Petar Mikulić

**SCENOGRAFIJA I PROSTORNO
PLANIRANJE / SCENOGRAPHY
AND LOCATION PLANNING**

Ivana Rezić-Slišковиć

**FESTIVALSKI FOTOGRAF /
FESTIVAL PHOTOGRAPHER**

Marko Mandić

**FESTIVALSKI SNIMATELJ /
FESTIVAL CAMERAMAN**

Antoni Čorić

**DIZAJN SKULPTURE /
SCULPTURE DESING**

Gordana Galović, HYPER DESIGN

IZRADA SKULPTURE

Alen Boras, KRISTAL SAMOBOR

WEB-DIZAJN / WEB DESING

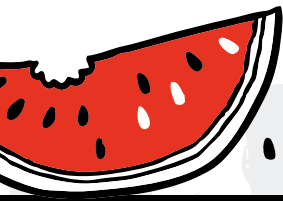
Nikola Galić

**FESTIVALSKA ŠPICA /
FESTIVAL TRAILER**

Tomislav Bubalo, Nikola Galić

RAČUNOVODSTVO / ACCOUNTACY

Marko Galić



SUORGANIZATORI FESTIVALA / FESTIVAL CO-ORGANIZERS

Gavrilo Grahovac, ministar kulture i sporta
Federacije BiH

Miro Kraljević, načelnik općine Široki Brijeg
Grgo Mikulić, predsjednik Turističke
zajednice ŽZH

Srećko Slišковиć, ravnatelj Hrvatskog
kulturnog doma

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Bevanda, Božo Biškupić, Bariša Čolak,
Zdenko Ćosić, Srebren Dizdar, Asaf Džanić,
Nevenko Herceg, Tonko Ivanković, Mario
Marić, Anđelko Mikulić, Mario Naletilić,
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Robić-Škarica, Josip Slišковиć, Mirveta
Smajović, Miro Škobić, Ivan Šušnjara,
Dragan Vrankić, Mario Vukadin, Marko
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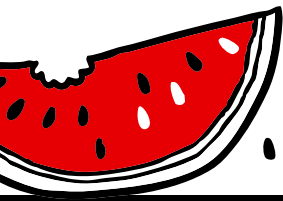
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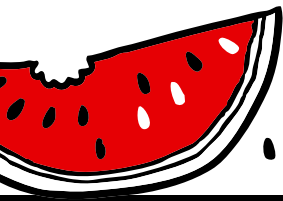


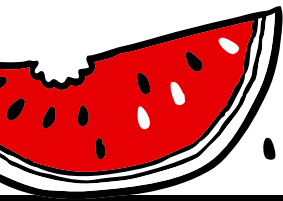
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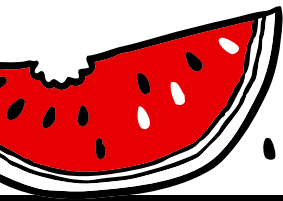
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A stylized illustration of a watermelon slice with a red interior, black seeds, and a green rind. To its right is a large, bold black number '9'. A small black seed is shown falling from the watermelon towards the bottom center of the page.

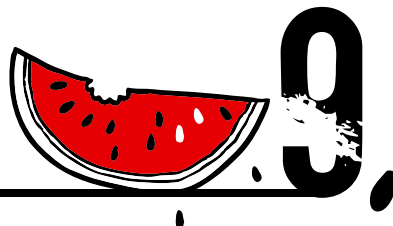


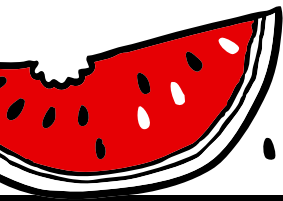


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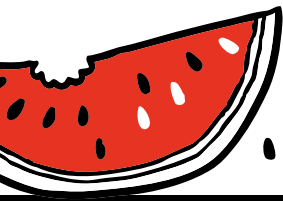


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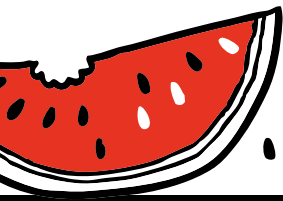


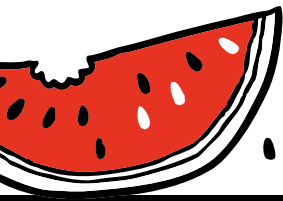


A stylized illustration of a watermelon slice with a red interior, black seeds, and a green rind. To its right is a large, bold black number '9'. A small black seed is shown falling from the watermelon towards the number. The entire scene is set against a white background with a thin black horizontal line at the bottom.

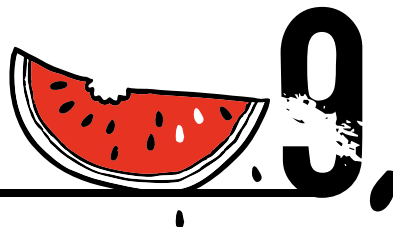


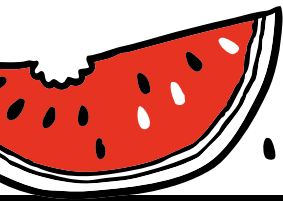
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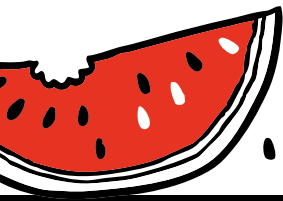


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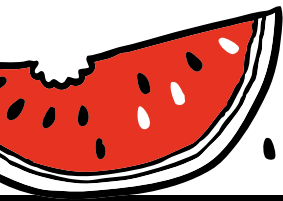


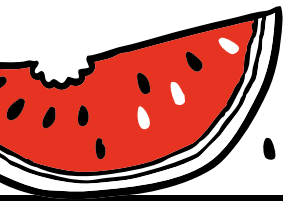


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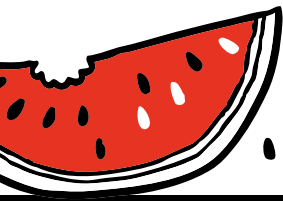


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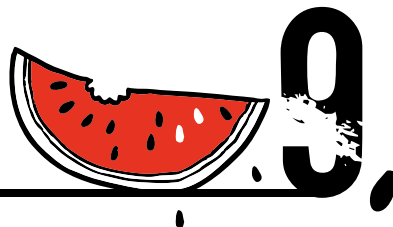


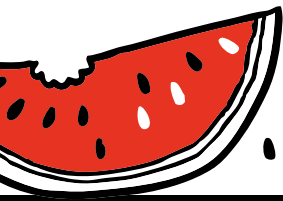


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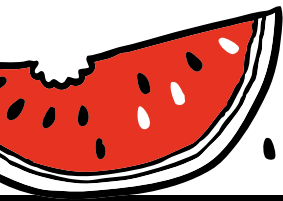


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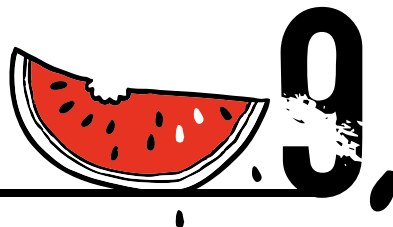


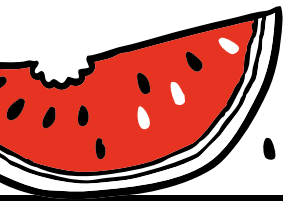


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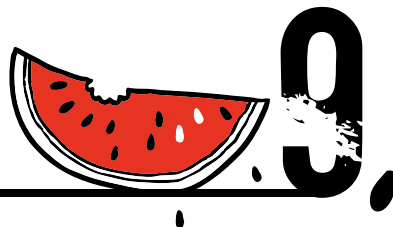


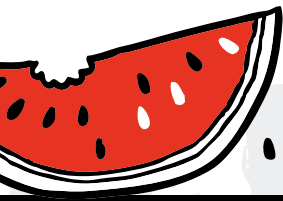
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