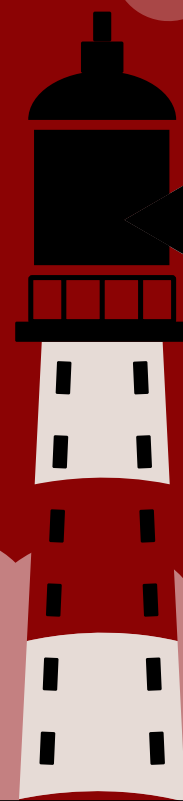


18 MEDITERAN FILM FESTIVAL

23.-26. KOLOVOZ/ AUGUST 2017. • ŠIROKI
BRIJEG • BOSNA I HERCEGOVINA • MFF.BA

POWERED BY

HT ERONET





Organizator Mediteran Film Festivala je Kino video klub „Amater“ iz Širokog Brijega

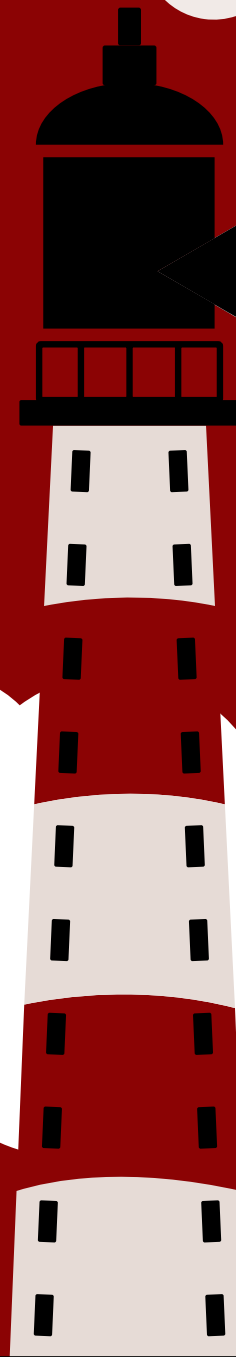
Suorganizatori:
Kino Borak i gradonačelnik Širokog Brijega

Organizer of the Mediterranean Film Festival is Cinema Video Club “Amater” from Široki Brijeg

In cooperation with: Borak Cinema and Široki Brijeg Town Mayor

MEDITERRAN FILM FESTIVAL

MFF.BA



UVOD
INTRO

18



TOMISLAV TOPIĆ DIREKTOR FESTIVALA

MFF EKSPRES

Vlak je ušao u stanicu i s filmom je krenulo. U našem slučaju radi se o kompoziciji od 18 vagona. Željeznički kolodvor u Zagrebu bio je gotovo prazan. No ipak, u prvom putničkom vagonu sjedili su Vera, Tomislava, Dražen, Milan i još nekolicina zaljubljenika u film. Lokomotiva je huknula i vlak je krenuo. Ostali vagoni bili su prazni. Nadali smo se da će se pridružiti i ostali putnici. Put je bio dug i neizvjestan. Na sljedećoj stanici u drugi vagon ušli su Zoran, Željko, Ljubo, Zdravko i Damir. Svima nam je laknulo, znali smo da nećemo putovati sami. Vrijeme je bilo lijepo i sunčano, no znali smo da nas čekaju promjene. Kad su u treći vagon ušli Petar Krelja i Ante Peterlić bili smo sigurni da imamo festival i da nam nikakvo nevrjeme neće pokvariti put. U vlaku je bila vreva, pričalo se o filmu i o Širokom Brijegu. Na četvrtoj stanici u vagon broj četiri ušli su Šovagović, Žbanić, Ogresta, Knezović, Imamović, Ištvančić, Branković, i drugi nama do tada nepoznati ljudi. Odlučilo se promijeniti kolosijek s obzirom na pozitivnu atmosferu i neodoljivi žamor filmskih dogodovština.

Strojovođa je dobio naputak da obidemo Mediteran. U peti vagon ušli su Grci, Španjolci i Talijani, mlado, kreativno društvo željno putovanja i filmskih projekcija. I tako godinu za godinom, stanicu za stanicom, vagoni su se punili. Stotine i stotine Mediteranaca i filmskih znalaca naguravali su se po hodnicima i kafe-terijama MFF vlaka. Ugljena nije falilo, uporno smo ložili Bubalo, Jurilj, Čolak, Vukoja, Čorić i ja. U jedanaestom vagonu zajedno su sjedili Palestinci i Izraelci. Prvo su se gledali, a onda krenuli čakulati, nastalo je prijateljstvo. Karte su se štancale, mjesta je bilo za sve. Prolazio je vlak kroz predivne predjele i teške uspone, ali je lokomotiva vukla. Sve se napravilo da bi se stiglo na odredište. Na svakoj stanici vlak su pomagali dobrotvori, sponzori i institucije. Kompozicija je jurila, dimilo se do nakraj svijeta. Stanica u Širokom Brijegu se uređivala i dobivala festivalski sjaj. Pjevalo se u vagonima. Skretničari nisu imali puno posla, znalo se gdje se ide i zašto. Pruga je

povezivala najudaljenija mjesta Mediterana, prolazila kroz zabranjene i riskantne zone. Vagoni su bili krcati i otvoreni za sve, na svjetskim stanicama ulazili su putnici od San Diega do Tokija. Mjesta je bilo i za domaće filmaše.

Ove godine u vagon broj 18, u šaroliko je društvo ušla i prelijepa Penélope, nismo odoljeli. Najveći vagon u kompoziciji pretvorio se u Noinu arku na pruži, tu su i majmuni, sviraju nam Beatlesi, gusari nas plaše, a Rusi zabrinjavaju i nasmijavaju. Ratovi, podjele, glad i neimaština na filmskim rolama u sanduku čekaju kinooperatere. Izmišljeni animirani likovi vire kroz prozore vagona, a žiri na zadnjem sjedištu mudro šuti i mota škiju. Putnici iz prvih 17 vagona već sve znaju o MFF-u, žele i oni u zadnji vagon, ali je sve krcato. Ako se tko i nagura nije problem...

Kad smo stigli u Široki Brijeg mnoštvo je stajalo i pozdravljalo putnike. Vrata su se otvorila. Prva je izišla Penélope, onda redom John, Paul, George, Ringo. Pomalo uznojni domaći autori požurili su na vrata, ali su ih preduhitrili Depp, Bardem i ostali gusari. Vagon je napustila ekipa koja je radila na 45 filmova koje ćemo prikazati. Nadam se da će se putnici iz vagona broj 18 lijepo provesti na 18. izdanju Mediteran Film Festivala, a ekipi iz lokomotive želim ugodan odmor nakon spuštanja festivalske zavjese. Vlak će otići dalje, a na brojnim stanicama koje ga čekaju pridružiti će i nove wagone. Nadam se da će kompozicija ići dalje i da neće naići na neku miniranu prugu.

HU HU HU

MFF EXPRESS

The train entered the station and the film took off. In our case it's a train set of 18 wagons. The Train station in Zagreb was almost empty. But still, in the first passenger wagon there were Vera, Tomislav, Dražen, Milan and several more film lovers. The locomotive roared and the train set off. The rest of the wagons were empty. We were hoping for the other passengers to join us. The journey was long and uncertain. Zoran, Željko, Ljubo, Zdravko and Damir entered the second wagon on the next station. We were all relieved, we knew that we wouldn't travel alone. The weather was nice and sunny, but we knew there were changes ahead of us. When Petar Krelja and Ante Peterlić entered the third wagon, we were sure that we have a festival and that no storm could spoil our journey. There was hustle in the train, everyone was talking about film and Široki Brijeg. On the fourth station, Šovagović, Žbanić, Ogresta, Knezović, Imamović, Ištvančić, Branković and other people unknown to us entered the wagon number four. The decision was made to change the track, given the positive atmosphere and irresistible buzz of the film adventures.

The engine-man got the instruction to tour the Mediterranean. Greeks, Spaniards and Italians entered the fifth wagon, a young and creative company eager for travelling and film screenings. And so, year after year, sta-

tion after station the wagons filled. Hundreds and hundreds of Mediterranean people and film experts crowded the hallways and cafés of the MFF train. Bubalo, Jurilj, Čolak, Vukoja, Ćorić and me kept the engine running. Palestinians and Israeli were sitting together in the eleventh wagon. They only glanced at each other at first, and then started to chat and a friendship was made. The tickets were hot, there was room for everyone. The train was passing through the most beautiful parts and hard climbs, but the locomotive pushed forward. Everything was done to arrive at the destination. The train was helped by philanthropists, sponsors and institutions at every station. The train set was speeding, and the smoke spread all around. The station in Široki Brijeg was being arranged and getting the festival glow. The songs spread through the wagons. The signalmen didn't have a lot of work to do, everyone knew where to go and why. The rail was connecting the outermost places of the Mediterranean, went through forbidden and risky zones. The wagons were loaded and opened for everybody. The travellers from San Diego to Tokyo entered the train at stations around the world. We saved room for local authors too.

Beautiful Penélope joined this vibrant company in the wagon number 18 this year, we couldn't resist. The biggest wagon in the train set turned into Noah's ark on the rail, there

are apes, Beatles are playing for us, the pirates make us scared, and the Russians make us laugh and worried. Wars, divisions, hunger and poverty are waiting on filmstrips for the cinema operators. Fictive animated characters peep through the wagon windows, and the jury on the last seat keeps wisely quiet. The travellers from the first 17 wagons already know everything about MFF, they want to be in the last wagon too, but everything is loaded. It's no problem if someone crowds in...

When we arrived in Široki Brijeg, the crowd was waiting and welcomed the travellers. The doors opened. Penélope came out first, then John, Paul, George, Ringo. Home authors rushed sweaty to the doors, but were beaten by Depp, Bardem and other pirates. The team that worked on 45 films that we'll screen this year left the wagon. I hope that travellers from the Wagon 18 will have a nice time at the 18th edition of the Mediterranean Film Festival, and I wish a good, pleasant rest for the locomotive crew after the festival curtains are down.

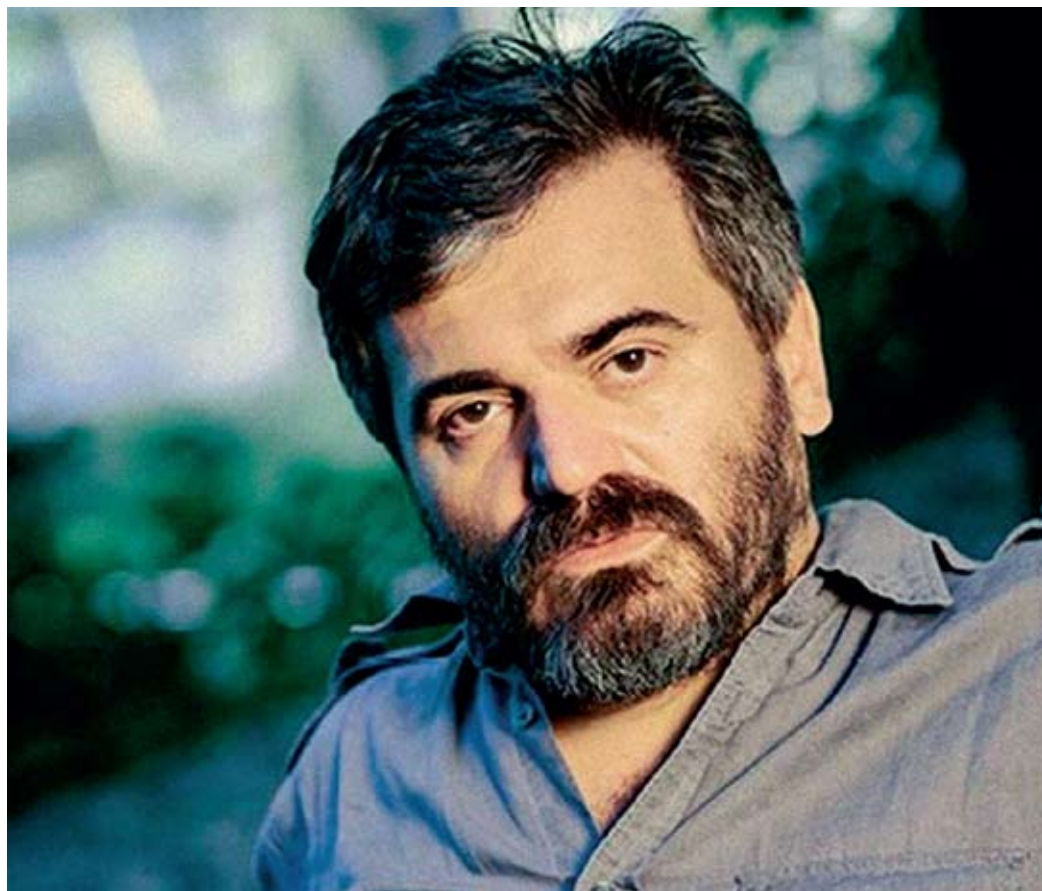
The train will go forward, and join new wagons at many stations waiting ahead. I hope that the train set will keep going forward too and that it won't come across some mined railway.

HU HU HU

Tomislav Topić,
Festival Director







DAMIR ČUČIĆ SELEKTOR FESTIVALA

VIŠE NISMO MLADI...

Film ne može opstati ako nema očiju koje ga gledaju, stoga sam zahvalan svakom gledatelju kojega će privući program službene konkurencije. Više nismo mladi, ni Mediteran Film Festival, a ni izbornik njegova službenog programa. Ali naše oči još uvijek su znatiželjne, ni trunke umora u njima. Moja je baka doživjela pristojnu starost i do kraja je novinske članke čitala bez očala. Svi ponešto poželimo u obiteljsko naslijeđe, za sebe sam poželio bakine oči i djedov anarhizam. Po tko zna koji puta sam u produkciji mediteranskih redatelja i producenata vidio dragocjeno obilje, film na Mediteranu još nije iscrpljen niti sterilan. Pokušat ću ovogodišnji program raščlaniti na pojedinačne elemente, ne razotkrivajući sadržajne reference filmova, nego nabrajajući značajke koje mi se čine univerzalno čitljivima. Humor je tako prokleta važan, ove godine ga na festival uvozimo iz Bjelorusije, a u produkciji zemlje domaćina. Uopće se ne pokušavam pitati kako se automobilske nezgode s bjeloruskih drumova spoje s bosanskohercegovačkim producentom, to je valjda zbog obostranog uvrnutog smisla za humor. Dokumentarci su, na žalost, filmski rod u kojem je premalo humora, bit će stoga što nam je stvarnost uglavnom teret, podjednako rasut od Egipta do Belgije. Na našem festivalu ne postoje stroge granice Mediterana niti smo skloni prezasićenosti temama, prije svih temama majčinstva, prava djece i manjina. Više od desetljeća njegujemo i podupiremo sve oblike ravnopravnosti, ili barem vidova ravnopravnosti s obzirom na krutost regije iz koje nam dolazi većina filmova. Mediteran je, kao rijetko koja geografska regija, duboko uronjen u smrt, tugu, tjeskobu, osjećaj krivnje, srdžbu i depresiju. Sve češća je pojava da na području Mediterana ljudska bića uopće nemaju dostojanstva niti djetinjstva. Dostojanstvo nam oduzmu bombarderi, a djetinjstvo preskačemo pritisnuti neimaštinom, te silom postajemo odrasli između sedme i desete godine. Kada se ta bijeda akumulira nastaju glasovi i slike naših dokumentarnih filmova. Filmski redatelji ove godine, možda više nego ikada, uređuju te tjeskobne odjeke u fantastične vizuale i nastoje ih dijeliti s gledateljima kao svjetlosno čudo, prokletstvo koje nikakvo pokajanje ne može popraviti. To nikako ne znači da je naš program obojan sivilom, to znači da od gledatelja tražimo receptivnu inteligenciju, želju za prepoznavanjem poetskog iskaza

i reakciju na snažne emocije. Kao dugogodišnji festivalski selektor nikako ne bih volio gledatelje tretirati kao potrošače koji se probijaju kroz ruševine. U ovom programu ja sam potpuno nebitan jer oni koji su bitni odazivaju se pozivu filmskih autora i svojim neovisnim djelima označuju nešto izvan mainstream kulture. Svojim stilističkim inovacijama vode gledatelje u područja umjetničkih praksi kroz koje pokušavaju komunicirati upravo s onima koji suosjećaju uz njihova filmska djela. Mnogi se moji kolege „festivalski selektori“ predstavljaju kao kuratori, kustosi, programeri... osobe bez kojih festivalski programi ne bi postojali, a gledatelji bi bili uskraćeni za jedinstvene doživljaje. Ima čitavo desetljeće da takve samoproglašene moćnike nazivam snob-artistima, osobama koje ne stvaraju, već prepoznaju filmsku umjetnost. Ti „krojači“ programa su zatomljeni kočničari individualnih rukopisa, isturajući sebe oni razdvajaju umjetnika i gledatelja i čine nepotrebnu distancu između njih. Ta lažno stvorena napetost ustvari je umjetni univerzum koji su samozvani eksperti stvorili kako bi u audiovizualnom svijetu uopće mogli egzistirati. Unatoč „snob-artistima“ dokumentarni film je, a nadam se da će i ostati, sredstvo poistovjećenja na relaciji film – gledatelj, osobno iskustvo koje svatko na svoj način iznese iz kino dvorane, a to znači da je gledanje filma univerzalna metafora čovjekova oslobođenja. Film nema granica i to mu omogućuje lebdjeti nad ikoničnim audiovizualnim šumama tražeći ideju prema čijem će obličju preoblikovati svijet.

WE ARE NO LONGER YOUNG

Film cannot survive if there are no eyes to watch it, therefore I am grateful to each viewer that will be attracted by the competition program. We are no longer young neither the Mediterranean Film Festival, nor the selector of its competition programme. But our eyes are still curious, without a sign of weariness. My grandma lived to a certain age and read the newspaper without glasses until the last day. We all want something in the family legacy, and I wanted grandma's eyes and grandfather's anarchism for myself. I have seen the precious treasure in the production of Mediterranean directors and producers for who knows what time, the film in the Mediterranean is not exhausted yet, nor sterile. I will try to break down this year's program on specific elements without revealing the

contents of the films, but pointing out characteristics that I find universally legible. The humour is bloody important and, this year, we are importing it from Belarus to our festival, and in the production of the host country. I am not even trying to wonder how Belarusian car crashes join with Bosnian-Herzegovinian producer; I guess that is because of twisted sense of humour on both sides. Documentaries are, unfortunately, a film genre with too little humour, probably because reality is mostly a burden to us, equally diffused from Egypt to Belgium. There are no strict borders of the Mediterranean at our festival and we are not inclined to exhaustion of topics, above all the topics of motherhood, children and minority rights. For more than a decade we have nurtured and supported all forms of equality, or at least the aspects of equality with regard to the rigidity of the region from which most films come to us. As rarely any other, the Mediterranean is a geographical region deeply immersed in death, sorrow, anxiety, guilt, anger and depression. It is becoming more often that human beings at the Mediterranean do not have dignity or childhood at all. Bombers take away our dignity and we skip our childhood pressed



by the poverty and we become adult, by force, in the age of seven to ten. When all that misery accumulates, the voices and images of our documentary films emerge. This year, maybe more than ever, Filmmakers arrange those anxious echoes into stunning visuals and try to share them with the viewers as a luminous miracle, a curse that no repentance can repair. This does not mean that our program is coloured by greyness, this means we are looking for receptive intelligence from the viewer, the desire to recognize the poetic statement and the reaction to strong emotions. As a long-standing festival selector, I would not like to treat viewers as consumers that break through the ruins. I am totally unimportant in this program, because those who are relevant respond to

the call of film authors and their independent works are something beyond the mainstream culture. With their stylistic innovations, they lead viewers to the field of art practices through which they are trying to communicate with those who sympathize with their film works. Many of my colleagues "festival selectors" present themselves as custodians, curators, developers ... people without whom the festival programs would not exist and viewers would be denied unique experiences. For decades now I have been labeling such self-proclaimed mighty people as snob-artists, people who do not create, but only identify the film art. Those program "tailors" are suppressed brakemen of individual manuscripts, pushing themselves forward they separate the artists from the

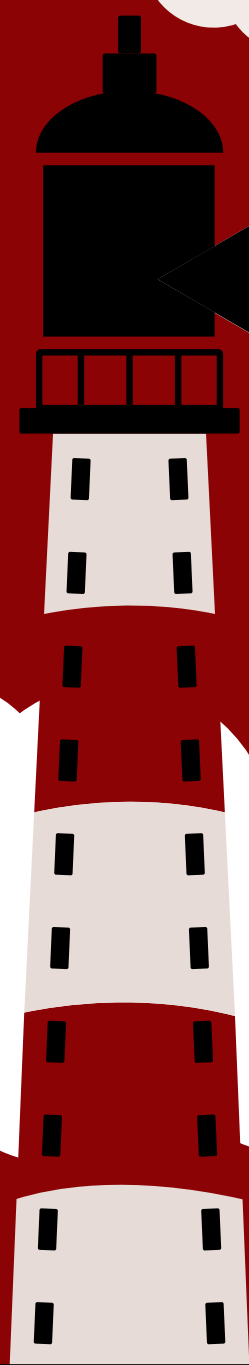
viewers and make unnecessary distance between them. This falsely created tension is in fact an artificial universe created by self-proclaimed experts in order to exist in the audiovisual world at all. Despite the "snob-artists", the documentary film is, and I hope it will remain, the means of identification between the film and the viewer and the personal experience that everyone in their own way takes from the cinema, and that means watching the film is a universal metaphor for human liberation. The film has no boundaries and this allows it to float over the iconic audiovisual forests seeking for an idea according to which shape it will transform the world.

Damir Čučić,
Festival selector



MEDITERRAN FILM FESTIVAL

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**PROGRAM U SLUŽBENOJ
KONKURENCIJI THE OFFICIAL
COMPETITION PROGRAM
DUGOMETRAŽNI DOKUMENTARCI
FEATURE DOCUMENTARIES**

18

RUSKI FILM CESTE

THE ROAD MOVIE



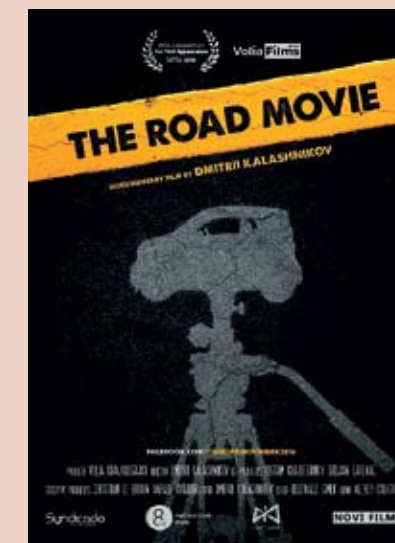
REDATELJ / DIRECTOR **DMITRII KALASHNIKOV**

scenarist / screenwriter: Dmitrii Kalashnikov; **snimatelj / cameraman:** Dmitrii Kalashnikov; **montaža / editing:** Dmitrii Kalashnikov; **producent / producer:** Volia Chajkouskaya; **zemlja / country of origin:** Bjelorusija, BiH, Srbija, Rusija / Belarus, B&H, Serbia, Russia; **godina / year of production:** 2016.; **trajanje / duration:** 67 min.

Ako volite kompilacije automobilskih sudara i Ruse koji prostače, ovaj fascinantni mozaik asfaltnih pustolovina i slika krajolika će vas oduševiti. Na videosnimkama s različitih autokamera prikazuju se apsurdni i zastrašujuća priroda Rusije. Osim serije bizarnih automobilskih nesreća na cestama diljem zemlje, autokamere kroz vjetrobranska stakla bilježe i druge prizore, kao što su histerični gost na svadbi, zbunjen čovjek i saonice koje vuče konj. Katkad ljutiti motoristi zamahuju sjekirama, pištoljima i maljevima prema kameri, a ponekad se čini da i kamera oživi kad se izbacila iz auta ili ju netko ukrade. Snimke spektakularnih putovanja kroz šumski požar, visoke sniježne nanose ili potopljene ulice su skoro poetične. A što je to gore na nebu – pada li to avion, ili je možda komet? Zbunjeni komentari nevidljivih vozača i putnika ili zvuk radija u autu pružaju nenamjerno komične trenutke. Može li netko, molim, nazvati 911?

If you like car crash compilations and Russians with foul mouths, you will love this fascinating mosaic of asphalt adventures and landscape photography, in which video footage from a variety of dashboard cameras presents the absurd and frightening nature of Russia. Alongside a series of bizarre car accidents on the country's roads, the dashboard cameras also capture other spectacles through the windshield, such as a hysterical wedding guest, a confused man and a horse-drawn sleigh. More than once, angry motorists brandish axes, pistols or sledgehammers at the camera, and at times the camera itself seems to come to life, when it is chucked out of the car or stolen by someone breaking in. The footage of spectacular trips through a forest fire, tall snowdrifts or flooded streets is almost poetic – and what's that up there in the sky? Is it a plane crashing, or could it be a comet? Bemused commentary from unseen drivers and passengers or the sound of the car radio provides unintentionally comical moments. Would someone please call 911?

Novi Film
www.novi-film.com / ssarenac@gmail.com



Festivali i nagrade

Film je premijerno prikazan na festivalu IDFA 2016. te je sudjelovao i na Docudays festivalu u Ukrajini, True False Film Festivalu u Americi i DocPoint festivalu u Tallinnu.

Festivals and awards

The film had its premiere at IDFA 2016 and took part at Docudays festival in Ukraine, True False Film Festival in the USA and DocPoint festival in Tallinn.

NIKAD NISMO BILI DJECA

WE HAVE NEVER BEEN KIDS



REDATELJ / DIRECTOR MAHMOOD SOLIMAN

scenarist/ screenwriter: Mahmood Soliman; snimatelj / cameraman: Mahmood Soliman; montaža / editing: Doaa Fadel & Eman Samer; producent / producer: Nivine Afify; zemlja / country of origin: Egipat, Libanon, UAE, Katar / Egypt, Lebanon, UAE, Qatar; godina / year of production: 2016.; trajanje / duration: 87 min.

Jedna obitelj usred kaosa povijesnih događaja. Nakod rastave od muža Nadia sama odgaja svoje četvero djece. Za siromašni život zarađuje svojim kolicima s priborom za oštrenje na ulicama Kaira. Unatoč materijalnoj bijedi trudi se pružiti svojoj djeci vrijednosti i obrazovanje. Ona je politična i prati što se događa oko nje. Kada bukne Arapsko proljeće i Mubarakov režim napokon padne, Nadia je puna nade. Ali kaotične okolnosti stvaraju duboke rane u njenoj obitelji. Kroz razdoblje od 13 godina, film donosi impresivnu priču o egipatskoj Majci Hrabrost.

A family in the chaos of historic events: after separating from her husband, Nadia is bringing up her four children alone. She earns a meagre living with a grinder cart on the streets of Cairo. Despite the material misery, she tries to give her kids values and education. She's a political person and follows what goes on around her. When the Arab Spring breaks out and the Mubarak regime finally falls, Nadia is filled with hope. But the chaotic circumstances cause deep wounds within her family. Over a period of 13 years, the film tells the impressive story of an Egyptian Mother Courage.

January for Arts & Culture production / janfilmpro@gmail.com



Festivali i nagrade

Film je proglašen najboljim na Milan Film Festivalu u Italiji, dok je na Dubai International film festivalu uz priznanje za najbolji dokumentarac, osvojio i ono za najboljeg redatelja. Grand prix za najbolji dokumentarac u dugometražnoj konkurenciji osvojio je na Luxor African film festivalu u Egiptu.

Festivals and awards

The film won the award for the best feature documentary at Milan Film Festival in Italy, while at Dubai International Film Festival it won the award for the best documentary and the best director. It also won the Grand Nile prize for the best feature documentary at Luxor African Film Festival in Egypt.

VJEČNI THE ETERNALS



REDATELJ / DIRECTOR **PIERRE-YVES VANDEWEERD**

scenarist/ screenwriter: Pierre-Yves Vandeweerd; snimatelj / cameraman: Pierre-Yves Vandeweerd; montaža / editing: Philippe Boucq; producent / producer: Daniel Devalck; zemlja / country of origin: Belgija, Francuska / Belgium, France; godina / year of production: 2017.; trajanje / duration: 75 min.

Postoje ljudi koji pate od čežnje za vječnošću. Uvjereni da smrt ne može trijumfirati nad njihovim životima, vjeruju da su osuđeni lutati u iščekivanju dana kad će biti oslobođeni od svojeg postojanja. Ovaj film je priča o lutanju i bježanju, na granicama Gorskog-Karabaha, armenskoj enklavi u Azerbajdžanu. Nastanjen duhovima genocida i rata koji je tamo bjesnio više od dvadeset godina, likovi koji prolaze kroz film sa sobom nose melankoliju vječnog.

We call those who suffer from the melancholy of eternity, eternal. Convinced that death cannot triumph over their lives, they believe that they are doomed to wander in anticipation of the day when they will be freed from their existence. This film is a story of wandering and fleeing, on the borders of Nagorno-Karabakh, an Armenian enclave in Azerbaijan. Inhabited by the ghosts of genocide and by the war that has raged there for over twenty years, the characters who pass through this film carry within themselves the melancholy of the eternal.

COBRA FILMS
www.cobrafilms.be / contact@cobra-films.be



Festivali i nagrade

Film je prikazan na festivalu Visions du Réel.

Festivals and awards

The film was screened at the festival Visions du Réel.

OKUS BETONA

TASTE OF CEMENT



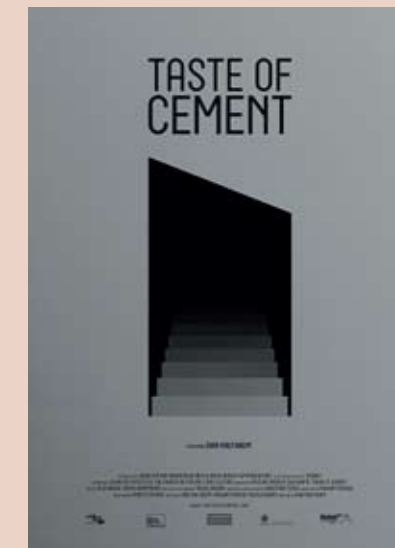
REDATELJ / DIRECTOR **ZIAD KALTHOUM**

scenarist / screenwriter: Ziad Kalthoum; **snimatelj / cameraman:** Talal Khoury; **montaža / editing:** Alex Bakri, Frank Brummundt; **producenti / producers:** Ansgar Frerich, Eva Kemme, Tobias Siebert; **zemlja / country of origin:** Njemačka, Libanon, Sirija, UAE, Katar / Germany, Lebanon, Syria, UAE, Qatar; **godina / year of production:** 2017.; **trajanje / duration:** 85 min.

Sirijski građevinski radnici grade neboder u Bejrutu, dok se u isto vrijeme njihovi domovi granatiraju. Libanonski rat je završen, ali onaj u Siriji još bjesni. Radnici su zatvoreni na gradilištu, nije im dopušteno napustiti ga poslije 19 sati. Libanonske vlasti su nametnule noćni policijski sat za izbjeglice. Jedini kontakt s vanjskim svijetom za ove sirijske radnike je rupa kroz koju se izvlače ujutro kako bi započeli novi radni dan. Odsječeni od svoje domovine navečer se skupljaju oko malog televizora kako bi vidjeli vijesti iz Sirije. Izmrcvareni bolom i tjeskobom, dok pate jer su lišeni osnovnih ljudskih i radničkih prava, i dalje se nadaju drugačijem životu.

In Beirut, Syrian construction workers are building a skyscraper while at the same time their own houses at home are being shelled. The Lebanese war is over but the Syrian one still rages on. The workers are locked in the building site. They are not allowed to leave it after 19.00. The Lebanese government has imposed night-time curfews on the refugees. The only contact with the outside world for these Syrian workers is the hole through which they climb out in the morning to begin a new day of work. Cut off from their homeland, they gather at night around a small TV set to get the news from Syria. Tormented by anguish and anxiety, while suffering the deprivation of the most basic human and workers right, they keep hoping for a different life.

SYNDICADO FILM SALES / www.syndicado.com / admin@syndicado.com



Festivali i nagrade

Svjetsku premijeru film je imao na festivalu Visions du Réel 2017. gdje je proglašen najboljim dugometražnim dokumentarcem.

Festivals and awards

The film had its world premiere at Visions du Réel 2017, and won the award for the best feature documentary.

OSJEĆAJ VEĆI OD LJUBAVI

A FEELING GREATER THAN LOVE



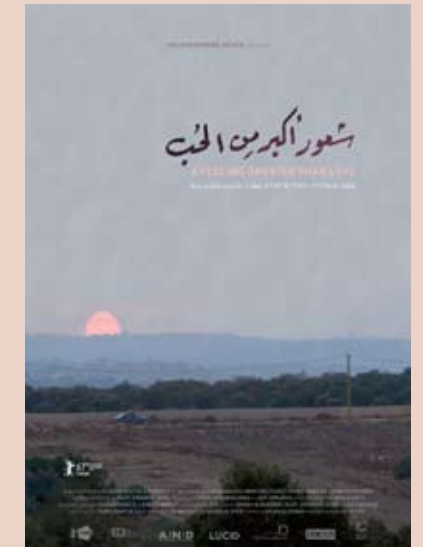
REDATELJICA / DIRECTOR **MARY JIRMANUS SABA**

scenaristica / screenwriter: Mary Jirmanus Saba; **snimatelji / cameramen:** Karam Ghoussein, Mary Jirmanus Saba, Ziad Chahoud; **montaža / editing:** Louly Seif; **producenti / producers:** Mary Jirmanus Saba, Lara Jirmanus; **zemlja / country of origin:** Libanon; **godina / year of production:** 2017.; **trajanje / duration:** 95 min.

Auto sa zvučnikom na krovu prolazi kroz južni Libanon. Starac za volanom poziva ljude da se pridruže demonstracijama kako bi podržali svoju braću i sestre koji su okupirali duhansku kompaniju a sada ih je opkolila vojska. Njegove riječi dolaze iz prošlosti, jer se osvrće na događaje iz 1973. kojih se malo danas sjeća. Ni protesti uzgajivača duhana s juga protiv monopola zemljoposjednika, ni štrajk radnika bejrutske tvornice čokolade za bolje radne uvjete nisu usidreni u kolektivnom sjećanju zemlje. Svo sjećanje na ovaj društveni pokret izbrisano je građanskim ratom, a društvo je otad obilježeno dubokim sektaškim podjelama. Tražeći i izgubljeno doba i strategije koje se mogu primijeniti na sadašnje borbe, redateljica kreće u portagu za tragovima. Počevši od smrti mlade žene ubijene tijekom štrajka, ona postavlja pitanja aktivista toga vremena, arhivskih fotografija, dokumentaraca iz 70-ih, njezine vlastite ličnosti i mogućnosti za borbene akcije na filmu i u društvu. Slojevitost ovih raznovrsnih materijala dopušta molbama starca da odjeknu u sadašnjosti.

A car with a loudspeaker on its roof is driving through southern Lebanon. The old man at the wheel is calling for people to join a demonstration to support their brothers and sisters who've occupied a tobacco company and are now being besieged by the army. His words come from the past, as he's referring to events from 1973 - events that few remember today. Neither the protests made by the tobacco farmers from the south against the large landholders' monopoly nor the strike for better working conditions by workers at a Beirut chocolate factory are anchored in the country's collective memory. All recollection of this social movement was erased by the civil war and society has since been marked by deep sectarian divisions. Looking for both a lost era and strategies able to be applied to current struggles, the filmmaker sets out in search of clues. Starting from the death of a young woman killed during the strike, she asks questions of the activists of the time, archival photos, documentaries from the 1970s, her own person and the possibilities for militant action in film and society. The layering of these diverse materials allows the old man's pleas to reverberate in the present day.

TRICONTINENTAL MEDIA; tricontinentalmedia@gmail.com



Festivali i nagrade

Film je premijerno prikazan na filmskom festivalu u Berlinu gdje je osvojio FIPRESCI nagradu 2017. Prikazan je na festivalima Buenos Aires Festival Internacional de Cine Independiente i Dokufest Kosovo. **Festivals and awards**
The festival had its premiere screening at Berlinale, where it won FIPRESCI award 2017. It was screened at Buenos Aires Festival Internacional de Cine Independiente and Dokufest Kosovo.

10 DVIJE ŠKOLE TWO SCHOOLS



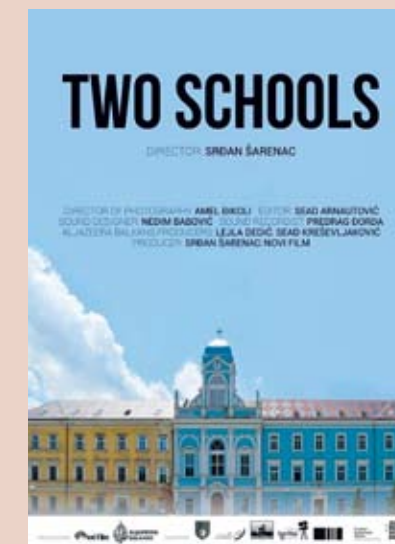
REDATELJ / DIRECTOR **SRĐAN ŠARENAC**

scenarist / screenwriter: Srđan Šarenac; snimatelj / cameraman: Amel Đikoli;
montaža / editing: Sead Arnautović; producenti / producers: Srđan Šarenac, Lejla Dedić;
zemlja / country of origin: BiH, Srbija, Hrvatska / B&H, Serbia, Croatia; godina / year of
production: 2017.; trajanje / duration: 43 min.

Poznata travnička gimnazija nakon rata u Bosni podijeljena je na dva dijela. U jednom borave hrvatski, u drugom bošnjački učenici, koji međusobno nemaju nikakvih kontakata unatoč tome što dijele zgradu. Jedino što ih povezuje je malonogometni turnir. Ravnatelj hrvatskog dijela škole odlučuje organizirati turnir kako bi učenicima stvorio priliku da se sretnu i upoznaju. Neki od njih misle da je druženje s ostalim mladima sasvim prirodna stvar, dok drugi ne dijele njihovu potrebu. Film prati priče kapetana dviju nogometnih momčadi.

Famous Travnik Gymnasium building after the war in Bosnia has been divided into two schools. Christmas football tournament is the only thing that unites children from both schools. Following the war in Bosnia, the once renowned Travnik Gymnasium was divided into two parts by colour and a fence. One part is for Croatian and another for Bosniak students. There are no contacts between them although they share the same school building. The principal of the Croatian part decides to organize a football tournament so that the students can meet and get to know each other. Some of them think that socializing with others is something very natural, while others don't share the same view. The film centres around the captains of the two football teams.

BALKAN INVESTIGATIVE REPORTING NETWORK; marija.ristic@birn.eu.com; www.birn.eu.com



Festivals i nagrade

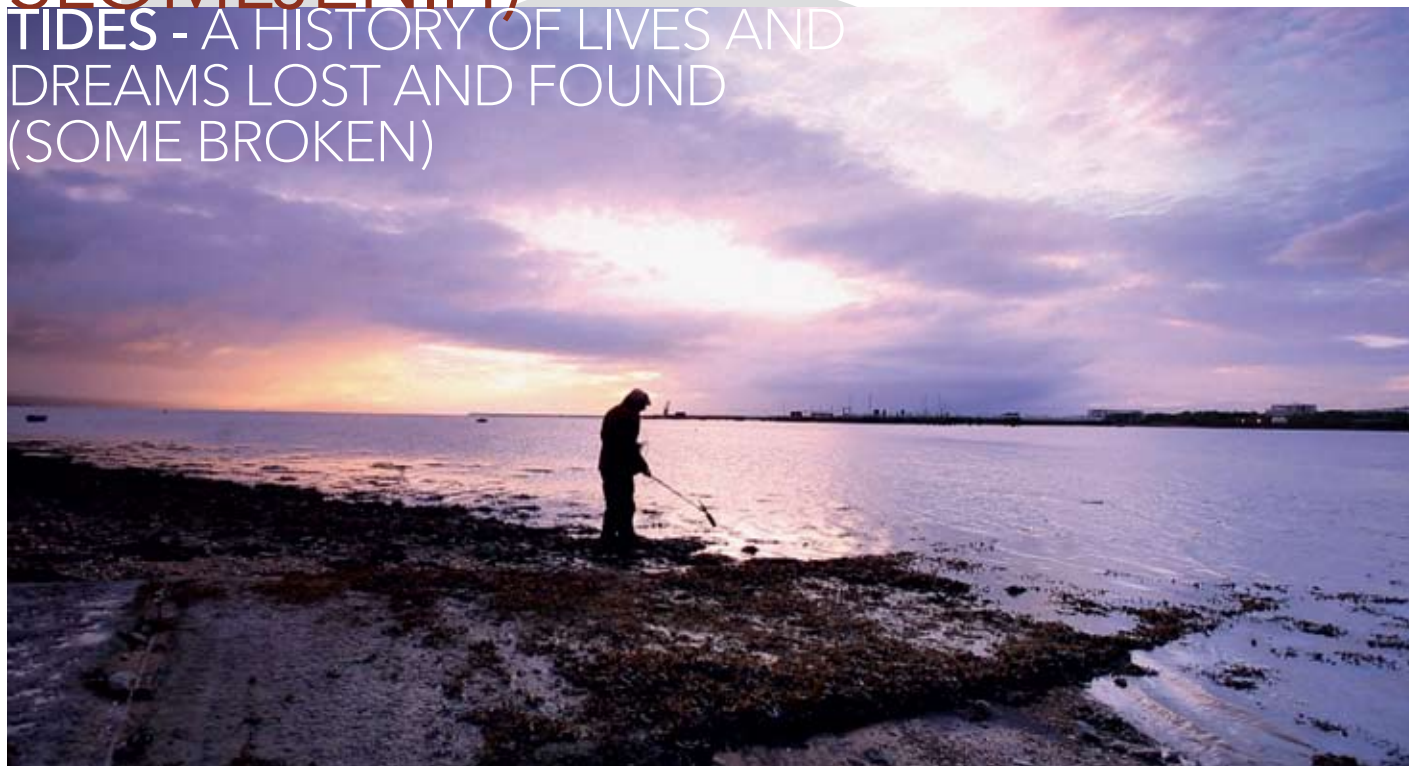
Film je prikazan na ZagrebDox festivalu u Hrvatskoj.

Festivals and awards

The film was screened at ZagrebDox festival in Croatia.

MIJENE - POVIJEST IZGUBLJENIH I PRONAĐENIH ŽIVOTA I SNOVA (NEKIH I SLOMLJENIH)

TIDES - A HISTORY OF LIVES AND
DREAMS LOST AND FOUND
(SOME BROKEN)



REDATELJ / DIRECTOR **ALESSANDRO NEGRINI**

scenarist / screenwriter: Alessandro Negrini; snimatelj / cameraman: Oddgeir Saether; montaža / editing: Stuart Sloan; producent / producer: Alessandro Negrini, Docucity Milan; zemlja / country of origin: Italija, Irska / Italy, Ireland; godina / year of production: 2016.; trajanje / duration: 40 min.

Zamislite otok. Na tom otoku još jedan otok. A na ovom drugom otoku nalazi se grad: grad s dva različita imena. U ovom gradu s dva imena teče rijeka. Ovo je autobiografija.

Imagine an island. Within this island there is another island. And within this other island there is a city: a city with two different names. Inside this city with two names, flows a river. This is its autobiography.



Festivals i nagrade

Film je proglašen najboljim dokumentarcem na Malta International Film Festivalu, a osvojio je posebna priznanja na Foggia Film Festivalu, Milan Film Festivalu te na Sole Luna Film Festivalu.

Festivals and awards

The film won the award for the best documentary at Malta International Film Festival, and special mentions at Foggia Film Festival, Milan Film Festival and Sole Luna Film Festival.

ALESSANDRO NEGRINI FILM PRODUCTIONS, DOCUCITY
www.alessandronegrini.com / alessandronegrini_2000@yahoo.com

MOJ ŽIVOT BEZ ZRAKA

MY LIFE WITHOUT AIR



REDATELJICA / DIRECTOR **BOJANA BURNAĆ**

scenaristica / screenwriter: Bojana Burnać; snimateljica / cameraman:
Bojana Burnać; montaža / editing: Jelena Maksimović; producent /
producer: Oliver Sertić; zemlja / country of origin: Hrvatska / Croatia;
godina / year of production: 2017.; trajanje / duration: 72 min.

Moj život bez zraka donosi netremičan pogled u začudan svijet čovjeka čiji se najvažniji trenuci događaju pod vodom za vrijeme samo jednog strogo kontroliranog daha. Neprestano pomičući granice tjelesnosti on uporno odlazi onkraj mogućeg, vjerujući kako će po neizvjesnom povratku na površinu još jednom postati najbolji. Goran je svjetski rekorder u ronjenju na dah – čovjek čiji se najvažniji životni trenuci događaju onda kada pod vodom snagom volje nadilazi vlastitu ljudskost, kako bi naizgled osigurao vječnost. Njegov je put prekriven tišinom i koncentracijom što iziskuju svakodnevni susreti s prolaznošću. Kako bi u onome čime se bavi ostao najbolji, on svakodnevno ispituje vlastite granice, riskirajući da ih prijeđe i zato bude nepovratno kažnjen. Moj život bez zraka prenosi osjećaj koji imamo kad zaronimo u plavetnilo – onaj kompleksan spoj uzbuđenja, straha, neizvjesnosti i moći prekrivenih zujanjem tišine.

My Life without Air is a thrilling view of the wondrous world of a man whose most important moments in life take place underwater during one highly controlled breath. Unrelentingly shifting the boundaries of physicality, he persists beyond the possible, believing that upon return to the surface he will once again be the best. Goran is the world champion in free diving – a man whose most important moments in life take place underwater and whose willpower goes beyond his humanity, in order to seemingly find a place for himself in eternity. His journey is paved with silence and concentration required by daily encounters with transience. To remain the best in what he does, every day he challenges his boundaries, risking to cross them and be irreversibly punished. My Life without Air conveys the feeling we have when we take a dive into the blue – the complex mixture of excitement, fear, uncertainty and power accompanied by the buzzing silence.

OLIVER SERTIĆ; oliver@restarted.hr



Festivali i nagrade

Film je svjetsku premijeru imao na Hot Docs festivalu u Kanadi gdje je prikazan u konkurenciji. Europsku premijeru imao je na festivalu u Karlovyim Varyma u Češkoj, dok je izvan konkurencije prikazan na Festivalu Mediteranskog Filma u Hrvatskoj.

Festivals and awards

The film had its world premiere in competition program at Hot Docs Festival in Canada. Its European premiere was at the festival Karlovy Vary in Czech Republic and it was also screened at the Mediterranean Film Festival in Croatia.

DUBINA DVA

DEPTH TWO



REDATELJ / DIRECTOR **OGNJEN GLAVONIĆ**

scenarist / screenwriter: Ognjen Glavonić; **snimateljica / cameraman:** Tatjana Krstevski; **montaža / editing:** Jelena Maksimović; **producenti / producers:** Dragana Jovović, Sandra Orlović; **zemlja / country of origin:** Srbija, Francuska / Serbia, France; **godina / year of production:** 2016.; **trajanje / duration:** 80 min.

Kombinacija svjedočanstava i snimaka mjesta na kojima su se dogodili zločini prije 17 godina, *Dubina dva* je dokumentarac s elementima trilera o masovnoj grobnici u predgrađu Beograda. U pokušaju da otkrije, rasvijetli i dadne glas ovim pričama, i dalje zakopanima u tišini, film se, meditativnim i hipnotizirajućim stilom obraća doživljajima, mašti i osjećajima gledatelja.

Depth Two is a documentary thriller about a mass grave in the suburbs of Belgrade. A combination of spoken testimonies and images of the places where the crimes happened 17 years ago. The film's hypnotic and meditative style speaks directly to the emotions of the audience, in an attempt to uncover and give a voice to the stories, that were intentionally buried in silence.

NON-ALIGNED FILMS ognjenglavonic@gmail.com



Festivali i nagrade

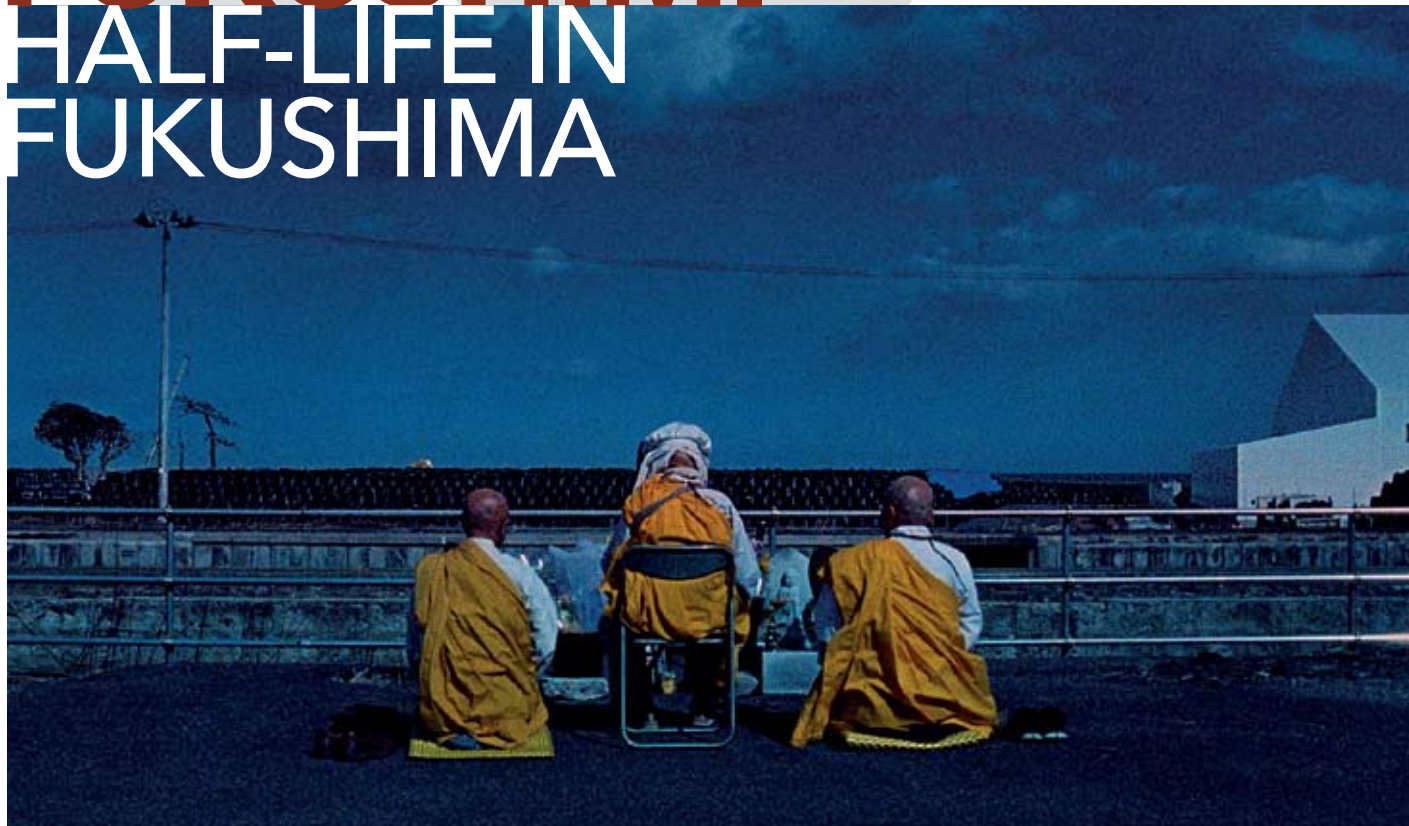
Film je proglašen najboljim dokumentarcem u dugometražnoj kategoriji na Festivalu dei Popoli u Italiji, osvojio je Grand Prix na International Film Festivalu Message to Men u Rusiji. Za najbolji film u regiji kao i priznanje najboljem mladom autoru nagrađen je na ZagrebDoxu u Hrvatskoj, te je osvojio nagradu Best Balkan Dox na DokuFestu na Kosovu.

Festivals and awards

The film won the award for the best feature length documentary at Festival dei Popoli in Italy, won the Grand Prix at International Film Festival Message to Men in Russia. It won the award for the best regional film and best young author at ZagrebDox in Croatia and the award Best Balkan Dox at Dokufest in Kosovo.

POLUVIJEK U FUKUSHIMI

HALF-LIFE IN FUKUSHIMA



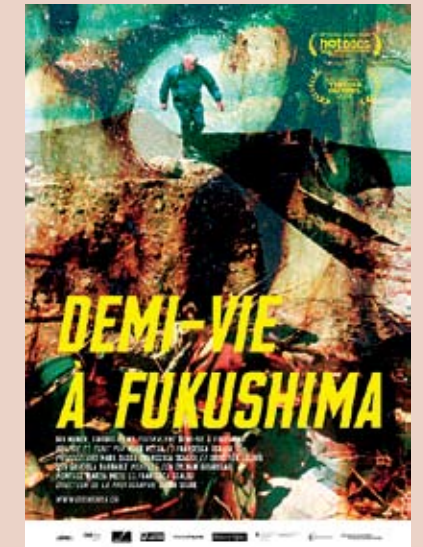
REDATELJI / DIRECTORS **MARK OLEXA, FRANCESCA SCALISI**

scenaristi / screenwriters: Mark Olexa, Francesca Scalisi; **snimatelj / cameraman:** Jakob Stark; **montaža / editing:** Marzia Mete, Francesca Scalisi; **producenti / producers:** Mark Olexa, Francesca Scalisi; **zemlja / country of origin:** Švicarska, Francuska / Switzerland, France; **godina / year of production:** 2016.; **trajanje / duration:** 61 min.

Nakon nuklearne katastrofe u Fukushimi japanski farmer pokušava spojiti kraj s krajem u svom samotnom životu unutar zone radijacije. Lutajući praznim ulicama svoga rodnog grada Naoto se suočava s ostacima izgubljenog društva. Sničajući na sjajnoj filmskoj vrpici, redatelji Mark Olexa i Francesca Scalisi otkrivaju nadrealni opseg razaranja nuklearne katastrofe i tvrdo glave znakove života među ruševinama: dirljiv susret s nojem; runda golfa na napuštenom vježbalištu i uzbudljiv izljev emocija i glazbe na pozornici karaoke bara. Dok se Naoto bori izgraditi novi život u ovom postapokaliptičnom krajoliku, *Poluvijek u Fukushimi* pruža zadivljujuće viđenje mjesta gdje se duhovi prošlosti susreću s opasnostima budućnosti.

*In the aftermath of the Fukushima nuclear disaster, a Japanese farmer ekes out a solitary existence within the radiation red zone. As Naoto wanders through the empty streets of his hometown, he confronts the remnants of a lost society. Shooting on lustrous film stock, directors Mark Olexa and Francesca Scalisi reveal the surreal scope and devastation of the nuclear tragedy, and the stubborn signs of life among the ruins: a touching encounter with an ostrich; a round of golf at an abandoned driving range; and a breathtaking eruption of music and emotion on the stage of a karaoke bar. As Naoto struggles to build a new life within this post-apocalyptic landscape, *Half-Life in Fukushima* offers a stunning vision of a place where the ghosts of the past meet the perils of the future.*

DOK MOBILE.CT: www.dokmobile.ch



Festivali i nagrade

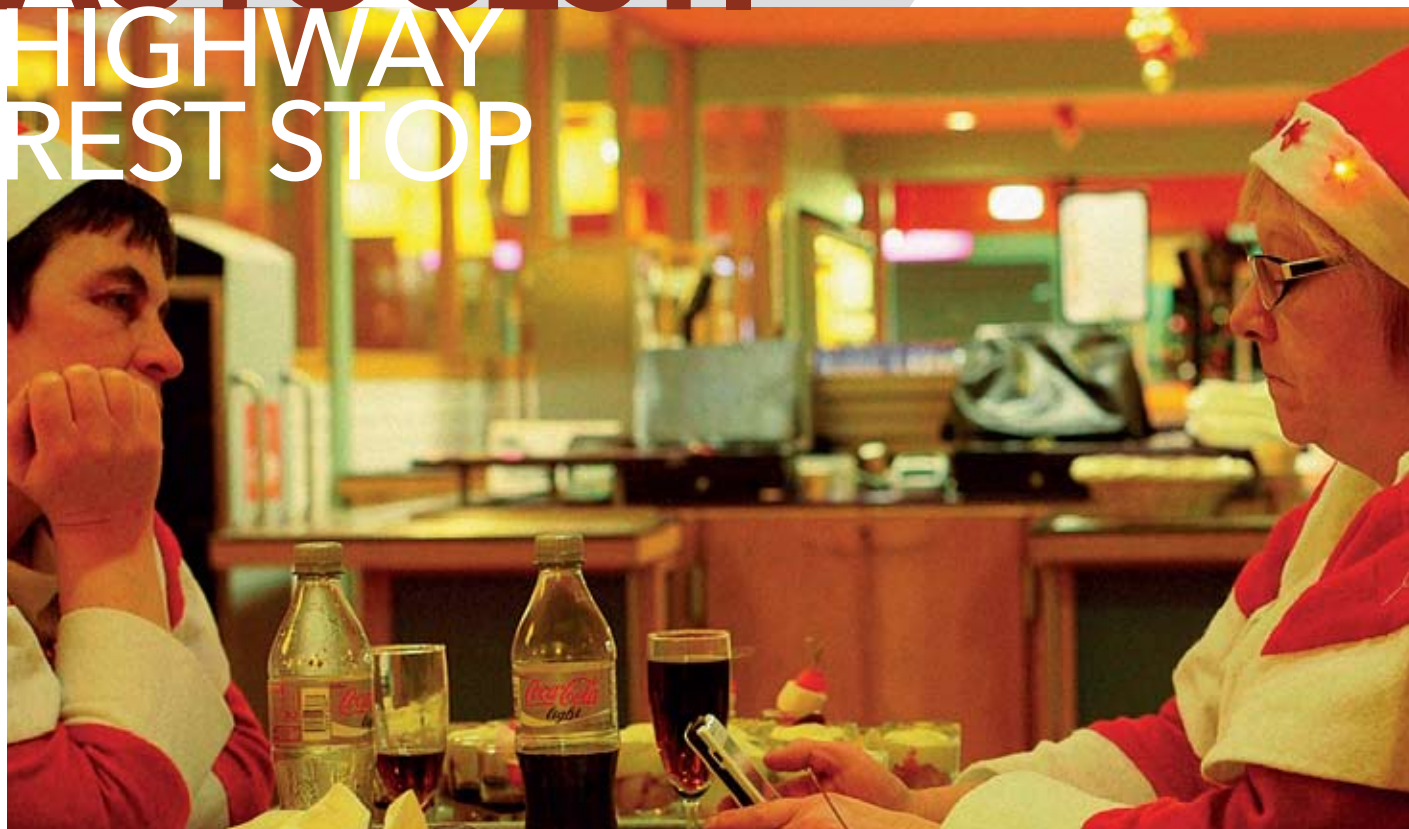
Film je prikazan na Visions du Réel festivalu, Hot Docs festivalu u Kanadi, This Human World 2016 Int. Film festivalu te na San Francisco International Film Festivalu.

Festivals and awards

The film was screened at Visions du Réel festival, Hot Docs in Canada, This Human World 2016 Int. Film Festival and San Francisco International Film Festival.

ODMORIŠTE NA AUTOCESTI

HIGHWAY REST STOP



REDATELJICA / DIRECTOR **ISABELLE INGOLD**

scenaristica / screenwriter: Isabelle Ingold; snimatelji / cameramen: Vivianne Perelmuter, Isabelle Ingold; montaža / editing: Bruno Barbay, François Sculier; producent / producer: Delphine Schmit; zemlja / country of origin: Francuska / France; godina / year of production: 2016.; trajanje / duration: 55 min.;

Ovaj film iscrtava portret odmorišta na autocesti koje je smješteno u ruralnom području sjeverne Francuske. Izgleda kao san, ispunjen šapatom misli i života onih što tu rade, kao i onih koji su samo u prolazu. To je i vrlo konkretno mjesto, savršena pozicija za promatranje današnje Europe, nasilja koje provodi slobodna konkurencija na jedinstvenom tržištu, nostalgije koju nose iskorijenjeni životi, i sve usamljenosti prouzročene našim modernim svijetom.

This film traces out the portrait of a motorway rest area located in the countryside in the North of France. It looks like a dream, filled with the whispering thoughts and the lives of those who work here, as well as those who are just passing through. It is also a very concrete place, a perfect spot to observe today's Europe, the violence carried by the free competition of a single market, the nostalgia carried by uprooted lives, and all the loneliness engendered by our modern world.

PERSPECTIVE FILMS; www.perspectivefilms.fr / contact@perspectivefilms.fr



Festivali i nagrade

Film je proglašen najboljim dokumentarcem na Hong Kong Film Arthouse Film Festivalu, drugu nagradu osvojio je na ConstruirCine Festivalu, dok je nagradu publike osvojio na StarDoc International Film Festivalu. Posebno priznanje Prix de l'Acharnière osvaja na Prix René Vautier festivalu.

Festivals and awards

The film won the award for the best documentary at Hong Kong Film Arthouse Film Festival, second prize at ConstruirCine Festival and the audience award at StarDoc International Film Festival. It also won special mention Prix de l'Acharnière at Prix René Vautier festivalu.

BUFFET ŽELJEZARA

THE STEEL MILL CAFÉ



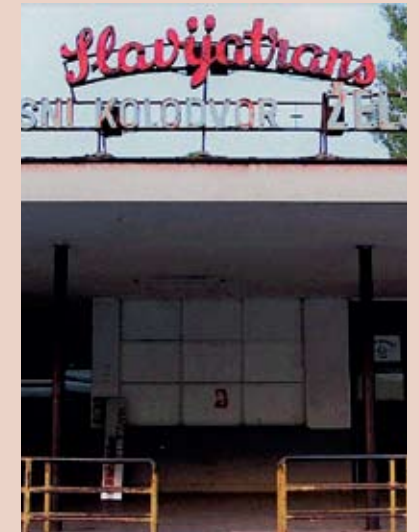
REDATELJ / DIRECTOR **GORAN DEVIĆ**

scenarist / screenwriter: Goran Dević; **snimatelj / cameraman:** Vedran Rapo; **montaža / editing:** Vladimir Gojun; **producent / producer:** Hrvoje Osvadić; **zemlja / country of origin:** Hrvatska / Croatia; **godina / year of production:** 2017.; **trajanje / duration:** 61 min.

Film bilježi kavanske razgovore vlasnika kafića prije nego ga zauvijek zatvore i otvore novo poglavlje u životu. Erna i Dževad vlasnici su buffeta na autobusnom kolodvoru pokraj ulaza u nekoć jednu od većih željezara istočne Europe. Iz opservacijskom tehnikom snimljenih „birtijskih razgovora“ posljednjih tjedan dana buffeta pred zatvaranje, izbija nova utopija bivših socijalističkih trudbenika – kako se dočepati Njemačke, jedinog preostalog raja na zemlji.

The documentary records café conversations of the owners a week before closing the café for good. Erna and Dževad own a bus stop bar by the entrance to once one of the largest ironworks in Eastern Europe. The 'pub talks' filmed by observation technique the last week before the bar's final closure reveal former socialist labourers' new utopia - how to get hold of Germany, the only remaining paradise on earth.

HRVOJE OSVADIC, www.15art.hr / hrvoje.osvadic@15art.hr



Festivali i nagrade

Film je prikazan na ZagrebDox festivalu.

Festivals and awards

The film was screened at ZagrebDox Festival.

A stylized illustration of a lighthouse with a black top section and a white body with black windows. The lighthouse is positioned in the center-right of the image. To its left and right are several white, fluffy clouds of varying sizes. A large, dark red diagonal banner cuts across the right side of the image, containing text. The background is a solid dark red color.

MEDITERRAN FILM FESTIVAL

ŽIRI JURY
DUGOMETRAŽNI DOKUMENTARCI
FEATURE DOCUMENTARIES

ADEMIR, KENOVIĆ

Ademir Kenović, bosanskohercegovački redatelj i producent, rođen je u Sarajevu 1950. Studirao je na Univerzitetu u Sarajevu gdje je i diplomirao 1974. Studirao je film, englesku književnost i umjetnost na Dennison sveučilištu u Ohiju. Godine 1989. postavljen je za profesora na Akademiji scenskih umjetnosti u Sarajevu. Njegov prvi film *Ovo malo duše* imao je premijeru 1986. na La Quinzaine de Realisateurs u Cannesu. Drugi film *Kuduz* dobio je tri nominacije za Felix i specijalno priznanje žirija za kreativni duh novih filmova koji dolaze iz Sarajeva. Kenović je tijekom ratnih godina snimio više od 50 dokumentarnih filmova, sarajevski vizualni dnevnik, te seriju dokumentarnih zapisa *Ulica pod opsadom*. Njegovi igrani i dokumentarni filmovi osvojili su nagrade na brojnim filmskim festivalima, u Cannesu, Locarnu, Rotterdamu, Tokiju, New Yorku...

Ademir Kenović is director and producer from Bosnia and Herzegovina, born in Sarajevo in 1950. He studied at the University of Sarajevo, where he graduated in 1974. He also studied film, English literature and arts at Dennison University in Ohio. In 1989 he started to work as a professor at the Academy of Performing Arts in Sarajevo. His first film A Little Bit of Soul premiered at „La Quinzaine de Realisateurs”, Cannes Film Festival in 1986. His second film Kuduz won three Felix nominations and Special jury mention for creative spirit of the new films coming from Sarajevo. During the war years Kenović filmed over 50 documentaries, Sarajevo visual diary and a series of documentary recordings The Street under Siege. His movies and documentary films were screened and won the awards at a number of world film festivals, like Cannes Film Festival, Locarno Film Festival, Rotterdam, Tokyo, New York and many others.



Jorge Tur je dokumentarist koji radi i kao glavni koordinator i profesor na magistarskom studiju Teorija i praksa stvaranja kreativnog dokumentarnog filma na Samostalnom sveučilištu Barcelona. Počeo je kao student tog magisterija nakon što je diplomirao psihologiju na Sveučilištu u Valenciji. Režirao je: *Da sam ja ti, iskopao bih Cicatriz, Ruski dnevnik, Vrijeme je za protresti stablo jabuke, Castillo - radionica vijesti i Posljednja izvedba* koji je prikazan 2007. na MFF-u. Jorge Tur je osvajao nacionalne i međunarodne nagrade na festivalima Vila do Conde, Dei Popoli, Sitges, Cinespaña i Documenta Madrid. Filmovi su mu prikazani na festivalima Bafici, Doclisboa, Visions Du Réel i mnogim drugima. Njegov posljednji film *Pričaj mi o Sanchicorroti* je uključen u retrospektivu *Posljednji smijeh: alternativna povijest španjolske komedije*, koja je održana u Lincoln centru u New Yorku. Njegov sljedeći film se zove *Ako je hitac dobar, zašto još pucati?*

Jorge Tur is a documentary filmmaker who also works both as general coordinator and as professor in Master's Degree in Theory and Practice of Creative Documentary Making at the Autonomous University of Barcelona (UAB). He began as a student of that Masters program after having graduated from the University of Valencia with a degree in Psychology. He has directed films such as If I were you, I'd dig Cicatriz, Russian Diary, It's Time To Shake The Apple Tree, Castillo - News workshop and De función (The Last Performance) which was screened at MFF in 2007. Tur has won national and international awards in festivals such as Vila do Conde, Dei Popoli, Sitges, Cinespaña and Documenta Madrid. His films have been screened at Bafici, Doclisboa, Visions Du Réel, among others. His latest film, Tell Me About Sanchicorroti was included in the retrospective "The Last Laugh: An Alternative History of Spanish Comedy", which was held at the Film Society of Lincoln Center in New York. His next film is called If The Shot Is Good, Why Do We Do Another?



JORGE TUR MOLTÓ



VLATKA VORKAPIĆ

Vlatka Vorkapić piše i režira na filmu, televiziji i u kazalištu. Diplomirala je TV i filmsku režiju na Akademiji dramske umjetnosti te komparativnu književnost i češki jezik i književnost na Filozofskom fakultetu u Zagrebu. Dobitnica je nagrade Marin Držić za kazališnu dramu Judith French. Scenaristica je i redateljica niza igranih, dokumentarnih i dokumentarno-igranih serija (*Kad zvoni?*, *Pučka intima*, *Pričopričalica*, *Sin noći, brat sna*, *Vjerovanja...*). Autorica je tridesetak dokumentarnih filmova (*Super snaga čudnih ljudi*, *Anine pjesme*, *Gabriel...*), tri kratkometražna igrana filma (*Vozračka dozvola*, *Rastreseno gledanje kroz prozor*, *Na Tri kralja*) i dugometražnog igranog filma *Sonja i bik* koji je bio kino-hit 2012. godine, kada je na Pulskom filmskom festivalu nagrađen Zlatnom arenom za scenarij.

Vlatka Vorkapić is film, television and theatre writer and director. She graduated TV and film direction at the Academy of Dramatic Arts and comparative literature and Czech language and literature at Faculty of Humanities and Social Sciences in Zagreb. She is the winner of the Marin Držić Award for her theatre play Judith French. Vlatka is the screenwriter and director of many feature, documentary and documentary-feature series (When does it Ring?, Folk Intimacy, Storyteller, Son of the Night, Brother of Sleep, Ana's Songs, Gabriel...). She is the author of about thirty documentary films (Driver's Licence, Distracted Look through the Window, On the Twelfth Day) and the feature film Sonja and the Bull, which was a real hit in the cinema theatres in 2012 and won the Golden Arena for the screenplay at Pula Film Festival.







MEDITERAN FILM FESTIVAL

MFF.BA

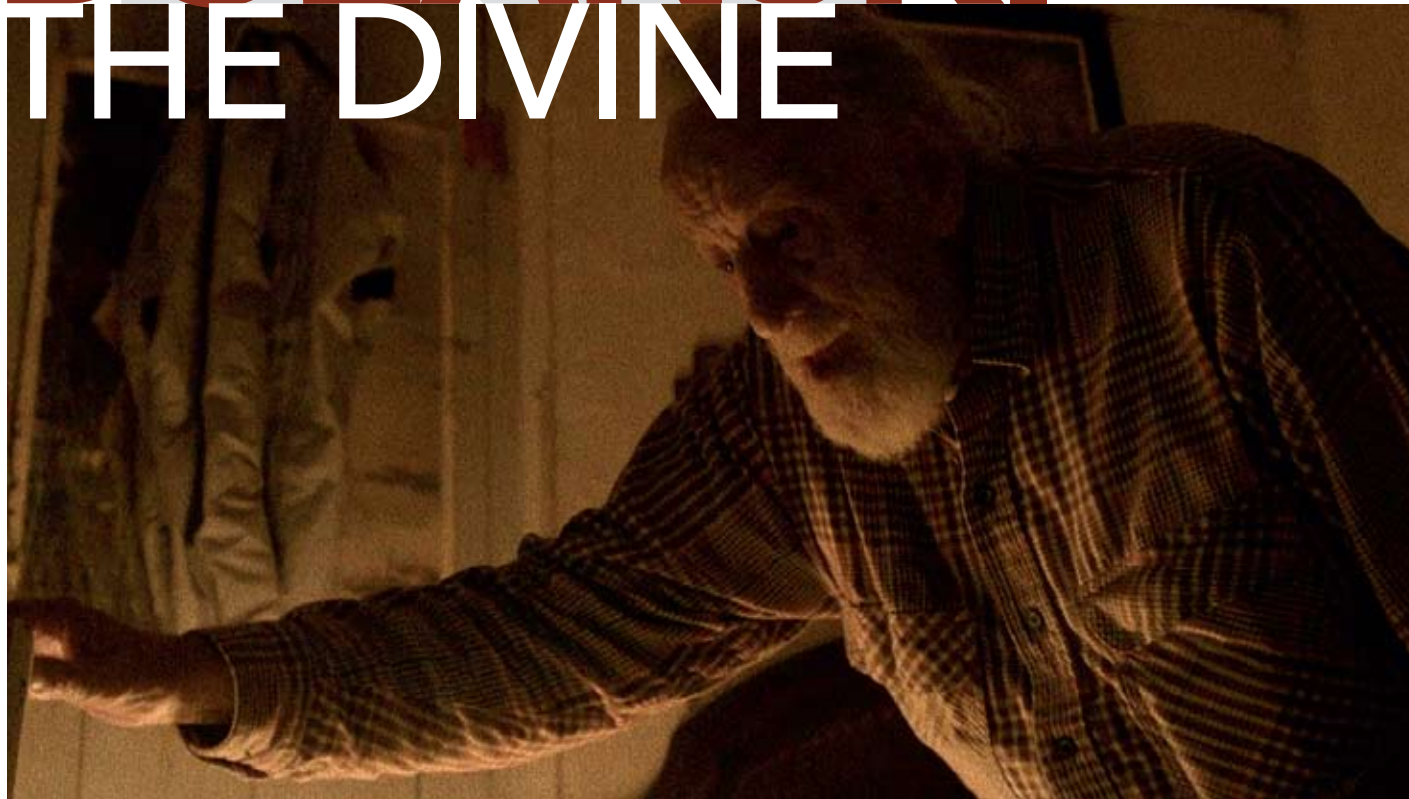


**PROGRAM U SLUŽBENOJ
KONKURENCIJI THE
OFFICIAL COMPETITION
PROGRAM
KRATKOMETRAŽNI
DOKUMENTARCI SHORT
DOCUMENTARIES**

18

BOŽANSKI

THE DIVINE



REDATELJ / DIRECTOR SENDOA CARDOSO

scenarist / screenwriter: Sendoa Cardoso; snimatelj / cameraman: Sendoa Cardoso; montaža / editing: Sendoa Cardoso; producent / producer: Sendoa Cardoso; zemlja / country of origin: Španjolska / Spain; godina / year of production: 2016.; trajanje / duration: 6 min.

Božanski je portret Karola, jedinstvenog osobnjaka iz stare luke u Algorti, koji je svoj život uvijek oblikovao oko svojih vrijednosti i svog umjetničkog žara pod svaku cijenu.

El Divino (The Divine) is a portrait of Karolo, an unique character from the Old Port in Algorta, who has always shaped his life around his values and his artistic flair whatever the cost.

SENDOA CARDOSO FERNANDEZ; contact@sendoacardoso.com



Festivali i nagrade

Film je prikazan na Concorso Internacional De Cortos Mirada Al Pasado i Mostra De Cinema De Castellar Del Vall festivalima u Španjolskoj, festivalu Audiovisual De Joves Creadors Dels Pirineus u Andori, Muestra De Cine Documental Central-doc festivalu u Meksiku i mnogim drugim.

Festivals and awards

The film was screened at Concorso Internacional De Cortos Mirada Al Pasado and Mostra De Cinema De Castellar Del Vall festivals in Spain, festival Audiovisual De Joves Creadors Dels Pirineus in Andora, Muestra De Cine Documental Central-doc festival in Mexico and many others.

NEBO PLAVO OD BOLI

BLUE SKY
FROM PAIN



REDATELJI / DIRECTORS **STEPHANOS MANGRIOTIS, HYACINTHE PAVLIDES**

scenarist / screenwriter: Stephanos Mangriotis; snimatelj / cameraman: Stephanos Mangriotis; montaža / editing: Hyacinthe Pavlides / Stephanos Mangriotis; producent / producer: Hyacinthe Pavlides / Stephanos Mangriotis; zemlja / country of origin: Grčka, Francuska / Greece, France; godina / year of production: 2016.; trajanje / duration: 14 min.

Izbjeglica zatvoren u prihvatnom centru, koji su inače smješteni u blizini europskih granica, priča svoju priču. Njegovo užasavajuće iskustvo odražava se u statičnim, dobro složenim kadrovima s dubokim fokusom, koji otkrivaju tragove dugotrajne patnje u napuštenim zgradama.

This film gives one of the many refugees who were unjustly imprisoned in detention centers located close to European borders a chance to tell his story. His horrifying experience is reflected in the static, well-composed, deep focus shots, which reveal traces of lingering suffering in the abandoned buildings.



Festivali i nagrade

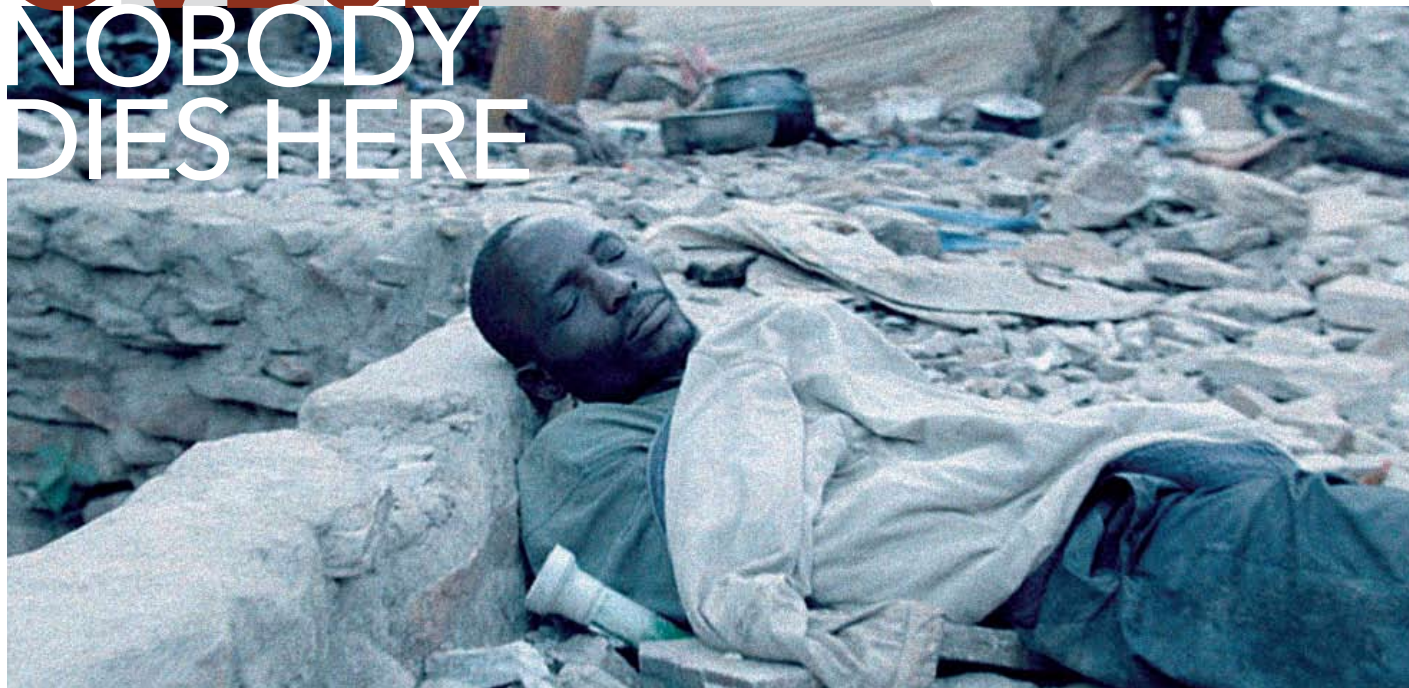
Film je prikazan na IFFR 2017. Bright future shorts festivalu u Nizozemskoj, Jean Rouch film festivalu u Francuskoj, Dokufest Jihlava festivalu u Češkoj te na Drama International short film festivalu u Grčkoj.

Festivals and awards

The film was screened at IFFR 2017 Bright Future Shorts festival in the Netherlands, Jean Rouch Film Festival in France, Dokufest Jihlava festival in Czech Republic and at Drama International Short Film Festival in Greece.

PAVLIDES HYACINTHE, pavlides.haycinthe@gmail.com

NITKO NE UMIRE OVDJE NOBODY DIES HERE



REDATELJ / DIRECTOR **SIMON PANAY**

scenarist / screenwriter: Simon Panay; **snimatelj / cameraman:** Nicolas Canton; **montaža / editing:** Simon Panay; **producent / producer:** Simon Panay; **zemlja / country of origin:** Francuska / France; **godina / year of production:** 2016.; **trajanje / duration:** 23 min.

Rudnik zlata Perma u Beninu. Neki sanjaju o pronalasku nečega, dok su drugi već shvatili da se nema što naći. Neki neumorno kopaju nadajući se da će postati bogati, dok su drugi umrli kopajući. A neki od njih kažu da ovdje nitko ne umire.

Perma gold mine, Benin. Some dream to find something, others realized there was nothing to be found. Some dig relentlessly hoping to become rich, others died in the process. And a few of them say that here, nobody dies.

PROMOFEST, <http://promofest.org> / distribucion@promofest.org



Festivali i nagrade

Film je proglašen najboljim dokumentarcem na Clujshorts International Short film festivalu u Rumunjskoj, te na Kraljevskom filmskom festivalu u Srbiji. Posebno priznanje žirija osvojio je na Terra di tutti film festivalu u Italiji, te posebno priznanje na Mount Vernon film festivalu u Americi.

Festivals and awards

The film won the awards for the best documentary at Clujshorts International Short Film Festival in Romania and at Kraljevski Film Festival in Serbia. It won the special jury mention at Terra di tutti Film Festival in Italy and special mention at Mount Vernon Film Festival in the USA.

MANODOPERA

MANODOPERA



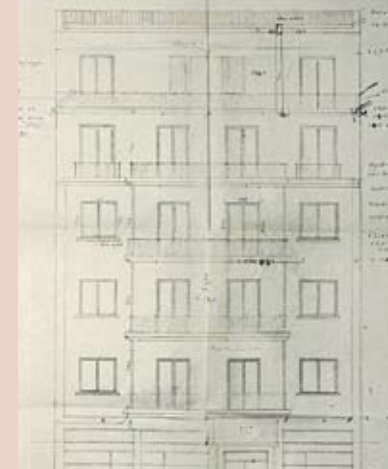
REDATELJ / DIRECTOR **LOUKIANOS MOSHONAS**

scenarist / screenwriter: Loukianos Moshonas; snimatelji / cameramen: Boris Munger, Paul Guillaume; montaža / editing: Leonidas Papaforiou; producent / producer: Giannis Sotiropoulos; zemlja / country of origin: Grčka, Francuska / Greece, France; godina / year of production: 2016.; trajanje / duration: 28 min.

Dok prolaze godišnja doba, albanski radnik i mladić iz višeg sloja renoviraju stan u prizemlju. Visoko na krovu, kako prolaze večeri, mladić i njegovi prijatelji razmišljaju o svom životu.

Down the lower-ground floor, as seasons go by, an Albanian worker and an upper-class young man renovate a flat. High on the rooftop, as nightfalls go by, the young man and his friends reflect on their existence.

MANODÒPERA



Festivali i nagrade

Film je osvojio nagradu za najbolji kratkometražni dokumentarac na festivalu Documenta Madrid, te nagradu za najbolji zvuk na Janela Film Festivalu.

Festivals and awards

The film won the award for the best short documentary at festival Documenta Madrid and the award for the best sound at Janela Film Festival.

ZAMIZDAT PRODUCTIONS, loukianos@gmail.com

MALI MISTERIJI

MINIMAL MYSTERIES



REDATELJ / DIRECTOR **CARLOS ESSMANN**

scenarist / screenwriter: Carlos Essmann; snimatelj / cameraman: Carlos Essmann; montaža / editing: Carlos Essmann, Jorge Carrasco; producent / producer: Carlos Essmann; zemlja / country of origin: Španjolska / Spain; godina / year of production: 2015.; trajanje / duration: 10 min.

Film govori o onim malim ali čudnim događajima koji nam se bar jednom dogode, ali ih brzo zaboravimo. Daleko od velikih misterija našeg vremena (NLO, piramide, krugovi u žitu) svugdje oko nas su oni mali, ali ne obraćamo pažnju na njih.

This film is about those tiny but weird events that we all suffer at least once, but are forgotten very soon. Away from the big mysteries of our time (UFOs, pyramids, crop circles) there are small ones all around, but we don't pay attention to them.

EL DESTO PICTURES, www.eldesto.com / carloessmann@yahoo.es



Festivali i nagrade

Film je osvojio glavnu nagradu žirija u konkurenciji kratkometražnog dokumentarca na Sundance film festivalu. Prikazan je na festivalu Visions du Réel, na festivalu GoShort u Nizozemskoj, te na Cartagena International Film Festivalu u Španjolskoj.

Festivals and awards

The film won the Grand Jury Prix at Sundance Channel Shorts Competition. It was screened at Visions du Réel festival, GoShort festival in the Netherlands and at Cartagena International Film Festival in Spain.

AYHAN I JA AYHAN AND ME



REDATELJ / DIRECTOR **BELIT SAG**

scenarist/ screenwriter: Belit Sag; snimatelj / cameraman: Belit Sag; montaža / editing: Belit Sag; producent / producer: Belit Sag; zemlja / country of origin: Turska / Turkey; godina / year of production: 2016.; trajanje / duration: 14 min.

Otvoreno razmatrajući vlastitu produkciju i cenzuru u rukama turskih dužnosnika, Ayhan i ja britko je preispitivanje snage slika, uloga i odgovornosti predstavljanja i sankcioniranog stvaranja povijesti i odnosa između umjetnosti i državne kontrole. Film govori o cenzuri kroz koju je prošao i kroz koji je oblikovan, isprepliće priču o cenzuri sa slikama rata u kurdskom području u Turskoj i postavlja pitanja o vidljivosti i hijerarhiji slika i slobode govora.

Explicitly discussing its own production and censorship at the hands of Turkish officials, belit sag's Ayhan and me is an incisive, Farocki-like examination of the power of images, the roles and responsibilities of representation and sanctioned history-making, and the charged relationship between art and state control. Ayhan and Me is about the censorship that it went through belit sag, and through which it was shaped. The video weaves the story of the censorship with images of war in Kurdish geography in Turkey, and asks questions about visibility and hierarchy of images, and freedom of speech.

BELIT SAG; theuszwakhals@li-ma.nl



Festivali i nagrade

Film je prikazan na IFFR festivalu u Rotterdamu.

Festivals and awards

The film was screened at IFFR festival in Rotterdam.

NASLIJEDE HERITAGE



REDATELJICA / DIRECTOR **SANJA ŠAMANOVIĆ**

scenaristica/ screenwriters: Sanja Šamanović; snimatelji / cameramen: Lutvo Mekić, Mario Marko Krce; montaža / editing: Vjeran Pavlinić; producent / producer: Pavo Marinković; zemlja / country of origin: Hrvatska / Croatia; godina / year of production: 2016.; trajanje / duration: 14 min.

Film govori o majci i kćeri koje su nakon naslijeđenog obiteljskog obrasca prisiljene ponovno živjeti zajedno. Dnevne, naizgled posve banalne rutine, praćene su razgovorima kroz koje sve manje izbija tuga, a sve više naslijeđena snaga kojom jedna drugu guraju naprijed.

The movie talks about mother and daughter which, after the inherited family pattern, are forced to live together again. Seemingly everyday life routines are followed by conversations. There is less sadness and more inherited strength that helps them push each other forward in life.

MITROPA; pavo.marinkovic@gmail.com



Festivals i nagrade

Film je prikazan na Liburnia Film Festivalu i na ZagrebDoxu.

Festivals and awards

The film was screened at Liburnia Film Festival and at ZagrebDox in Croatia.

MOJA KCER NORA

MY DAUGHTER NORA



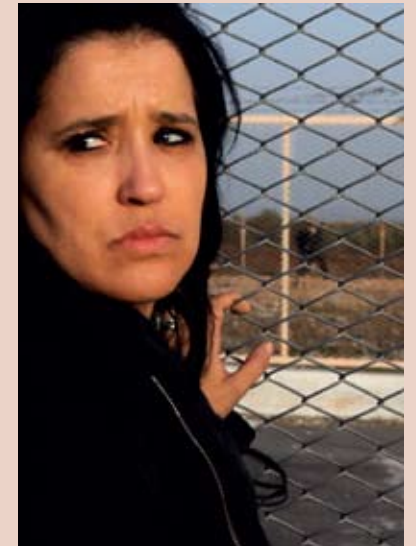
REDATELJICA / DIRECTOR **JASNA KRAJINOVIĆ**

scenaristica / screenwriter: Jasna Krajinović; **snimatelj / cameraman:** Guillaume Vandenberghe; **montaža / editing:** Marie-Hélène Mora; **producent / producer:** Julie Freres; **zemlja / country of origin:** Belgija, Francuska / Belgium, France; **godina / year of production:** 2016.; **trajanje / duration:** 16 min.

Samirina kćer Nora otišla je u Siriju u svibnju 2013. Njezina je majka otada prevrnula svaki kamen u pokušaju da je vrati doma. *Moja kćer Nora* je pismo koje je Samira napisala Nori. Film prati Samiru u njezinoj borbi da spriječi druge mlade u odlasku, njezin odlazak na sirijsku granicu i njezin bolni, svakodnevni život razapet između nade i straha od gubitka njezine kćeri u ratu u Siriji.

Nora, Samira's daughter, left for Syria in May 2013. Since then, her mother leaves no stone unturned in her attempt to bring her home. My daughter Nora is a letter that Samira wrote to Nora. It follows Samira in her fight to prevent other youths from leaving, her trip to the Syrian border and her painful, everyday life torn between hope and the fear of losing her daughter in the war in Syria.

CBA, www.cbadoc.be / promo@cbadoc.be



Festivali i nagrade

Film je prikazan na DOK Leipzigu festival, Festivalu dei Popoli u Italiji, IDFA-International Documentary Film Festivalu u Amsterdamu, te na američkom True/False Film Festivalu.

Festivals and awards

The film was screened at DOK Leipzig, Festival dei Popoli in Italy, IDFA - International Documentary Film festival in Amsterdam, and at American True/False Film Festival.

POZDRAV IZ ALEPA

GREETINGS FROM ALEPPO



REDATELJI / DIRECTORS **ISSA TOUMA, FLOOR VAN DER MEULEN, THOMAS VROEGE**

scenaristi / screenwriters: Floor van der Meulen, Thomas Vroege;
snimatelj / cameraman: Issa Touma; **montaža / editing:** Floor van der Meulen, Thomas Vroege; **producenti / producers:** Jos de Putter, Bas Vroege;
zemlja / country of origin: Sirija, Nizozemska / Syria, Netherlands; **godina / year of production:** 2017.; **trajanje / duration:** 17 min.

Pozdrav iz Alepa otkriva kako se malo vijesti o Siriji podudaraju s iskustvima svakodnevnog života. Snimatelj Issa Touma izbjegava velike izjave; on snima život, nedosljednosti i postojanosti kako se otkrivaju pred njegovom kamerom. Rat je tragičan i apsurdan. Preživljavanje je često vrlo nadrealno i dirljivo u ovom ratom razorenom gradu.

Greetings From Aleppo reveals how little the news about Syria corresponds with the experiences of everyday life. Photographer Issa Touma keeps away from bold declarations; he films life, the inconsistencies and perseverance as they reveal themselves in front of his camera. War is tragic and absurd. Surviving is often highly surreal and touching in this war-torn city.

SOME SHORTS; www.someshorts.com / info@someshorts.com



Festivali i nagrade

Film je prikazan na International Film Festivalu i Go Short festivalu u Nizozemskoj, te na festivalu Documenta Madrid u Španjolskoj.

Festivals and awards

The film was screened at International Film Festival and Go Short festival in the Netherlands, and at DocumentaMadrid festival in Spain.

JA SAM JEDAN OD STOTISUCA

SOY UNOENTRECIENMIL



REDATELJICA / DIRECTOR **PENÉLOPE CRUZ**

scenaristica / screenwriter: Penélope Cruz; snimatelj / cameraman: Jose María Civit; montaža / editing: David López; producent / producer: Alfonso Díaz; zemlja / country of origin: Španjolska / Spain; godina / year of production: 2016.; trajanje / duration: 30 min.

Dječja leukemija čini 30 posto raka kod djece i pogađa živote troje od 100.000 djece. Dvadeset posto oboljelih ne preživi i ove statistike su nepromijenjene više od 20 godina. Ali postoji način na koji možemo promijeniti taj ishod: istraživanjima. Redateljica Penélope Cruz, uz potporu Fondacije Unoentrecienmil i Vicekralja, pruža nam kratki uvid u stvarnost dječje leukemije – kako mijenja živote oboljele djece i njihove braće i sestara, njihovih obitelji i drugih oko njih. Njezino istraživanje počinje za stolom, za objedom gdje se roditelji djece oboljele od ove bolesti sastaju kako bi podijelili svoja iskustva. Osnovni cilj filma je podići svijest o ključnoj ulozi istraživanja u okončanju ove bolesti. Djeca koja su preživjela ovu bolest, njihovi roditelji, liječnici i drugi istraživači potvrđuju da, s malom pomoći, možemo promijeniti svijet.

Childhood leukemia, which accounts for 30% of childhood cancer, affects the lives of three in every 100,000 children. Of those affected, 20% do not survive, and these statistics have remained unchanged for over 20 years. But there's a way we can improve this outcome: through research. Director Penélope Cruz, with the support of the Unoentrecienmil Foundation and VICEROY, offers us a glimpse of the reality of childhood leukemia – how it alters the lives of afflicted children, along with that of their siblings, their families, and others around them. Her examination begins around a table, at a meal where parents of children who have suffered this disease come together to share their experience. The primary objective of Soy Unoentrecienmil is to raise awareness about the vital role of research in ending this disease. Children who have lived through this illness, their families, their doctors and other researchers testify that, with just a little help from many, we could change the world.

TF7-Tv SL; madrid@twentyfour-seven.tv



Festivali i nagrade

Film je osvojio nagradu Stories with sense na festivalu De Cine y television Reino de Leon u Španjolskoj. Prikazan je na El Rodeo Film Festivalu, Islantilla Cineforum festivalu u Španjolskoj, te mnogim drugima.

Festivals and awards

The film won the award 'Stories with sense' at the festival De Cine y television Reino de Leon in Spain. It was screened at El Rodeo Film Festival, Islantilla Cineforum Festival in Spain and many others.



MEDITERRAN FILM FESTIVAL

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ŽIRI JURY
KRATKOMETRAŽNI
DOKUMENTARCI SHORT
DOCUMENTARIES

18



JOSIP MLAKIĆ



Rođen je 1964. u Bugojnu u BiH. Po zanimanju je diplomirani inženjer strojarstva. Živi u Gornjem Vakufu-Uskoplju. Pisanjem se bavi od početka 90-ih godina prošlog stoljeća, a prvu knjigu je objavio iza rata u BiH (zbirka priča Puževa kućica, 1997.) Dosad je objavio 4 zbirke priča, jednu zbirku pjesama i 11 romana. Najpoznatiji je po romanesknoj trilogiji koju čine romani *Psi i klaunovi* (2006.), *Živi i mrtvi* (2002.) i *Kad magle stanu* (2000.) koji tematiziraju bošnjačko-hrvatski rat u Bosni i Hercegovini. Bavi se i pisanjem filmskih scenarija. Po njegovim scenarijima snimljena su 4 dugometražna igrana filma od kojih je najpoznatiji *Živi i mrtvi* koji je režirao Kristijan Milić.

Josip Mlakić was born in 1964 in Bugojno, and lives in Gornji Vakuf - Uskoplje in B&H. He graduated mechanical engineering. He started to write in the beginning of 1990s and published his first book after the war in B&H

(collection of short stories Snail Shell, 1997). He has published four collections of short stories, one poetry collection and eleven novels. He is most famous for his novel trilogy Dogs and Clowns (2006), The Living and the Dead (2002) and When the Fogs Disappear (2000), which talk about Bosniak-Croatian war in Bosnia and Herzegovina. He is also engaged in writing the movie screenplays. Four feature films were created after his scripts, the most famous of which is The Living and the Dead directed by Kristijan Milić.



KYLE JOSEPH PETTY

Kyle Joseph Petty je filmski, video i fotografski stvaratelj. Njegov film *Lampoko* je nedavno imao premijeru na Visions Du Réel festivalu. Završio je studij na Fakultetu Chester u New Englandu i magistrirao likovnu umjetnost na Kalifornijskom institutu za umjetnost. Kyle je odrastao u ruralnom New Hampshireu, a sada živi i radi u južnoj Kaliforniji gdje podučava medijsku pismenost u različitim javnim školama u San Diegu.

Kyle Joseph Petty is a maker of films, videos, and photographs. His film Lampoko recently premiered at Visions Du Réel. He holds a BA from Chester College of New England and a MFA from California Institute of the Arts. Kyle grew up in rural New Hampshire, but currently lives and works in southern California teaching media literacy at various public schools in San Diego.



GORDAN NUHANOVIC

Rođen je 1968. godine u Vinkovcima u Hrvatskoj. Devedesetih je radio kao novinar u Globusu, Slobodnoj Dalmaciji, Jutarnjem listu. Priče su mu prevedene na više stranih jezika i uvrštene u domaće i inozemne antologije, a izbor pod naslovom *Survival League* objavljen je u SAD-u. Napisao monodramu *Što to ljudi govore iliti buka* (2004.) koju izvodi glumac Slavko Brankov. Objavio: *Liga za opstanak* (priče, 2001., 2002., 2005., 2011.); *Bitka za svakog čovjeka* (priče, 2003., 2013.); *Posljednji dani panka* (roman, 2006.); *Vjerojatno zauvijek* (roman, 2009.); *Agenti kulture* (roman, 2013.); *Šale su ostale kod kuće: putopisne priče iz zemalja bivšeg SSSR-a* (2013.); *Piknik u stepi: priče s putovanja po bivšem Sovjetskom Savezu* (2016.). Zbirka priča *Liga za opstanak* uvrštena je među pet najboljih proznih knjiga 2001. godine u izboru

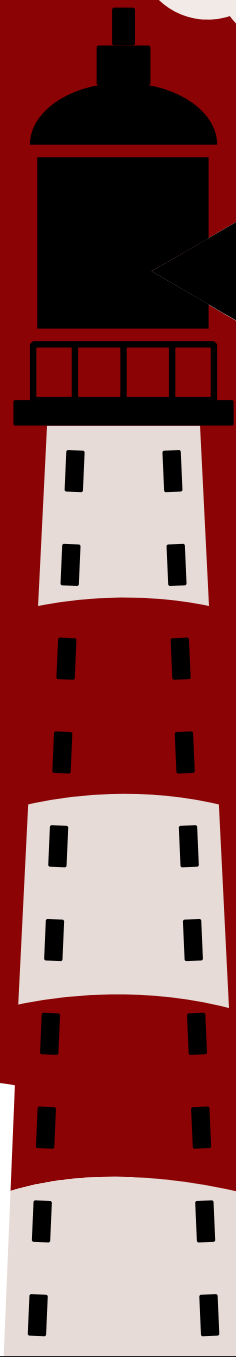
Jutarnjeg lista te nagrađena Ivanom i Josipom Kozarcem za prvijenac i nagradom Slavić DHK za najbolju prvu knjigu. Radio je filmske kritike za HRT s Filmskog festivala u Puli, a ove godine objavio je i dokumentarni film *Rijeka koja odbija da teče* gdje je glavni akter i scenarist. Trenutno živi i radi u Zagrebu.

Gordan Nuhanović was born in 1968 in Vinkovci. During the 1990s he worked as a journalist for Globus, Slobodna Dalmacija, Danas and Jutarnji list. His stories were translated to several foreign languages and included into national and international anthologies, and the selection titled Survival League was published in the USA. He wrote a melodrama What are People Saying or Noise (2004), which is performed by Slavko Brankov. He has published: Survival League (short stories, 2001, 2002, 2005, 2011); A Battle for Every Man (short stories, 2003, 2013); Last Days of Punk (novel, 2006); Probably Forever (novel, 2009); Agents of Culture (novel, 2013); Jokes are Left at Home: travel stories from the countries of former SSSR (2013); Picnic in the prairie: stories from the travels through former Soviet Union (2016). Short stories collection Survival League was included into Jutarnji list's selection of five best prose books in 2001 and won the awards Ivan and Josip Kozarac for the first work and the award Slavić from DHK for the best first book. He has made film critic reviews from Pula Film Festival for HRT, and this year he published documentary film The River that Refuses to Flow, in which he is the main character and screenwriter. He currently lives and works in Zagreb.



MEDITERRAN FILM FESTIVAL

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OFF PROGRAM
IZVAN KONKURENCIJE
OUT OF COMPETITION
KINO NA OTVORENOM
OPEN AIR CINEMA PROGRAM



HRVATSKI KULTURNI DOM



ERONET

PLANET MAJMUNA: RAT WAR FOR THE PLANET OF THE APES



REDATELJ / DIRECTOR **MATT REEVES**

uloge / cast: Andy Serkis, Woody Harrelson, Steve Zahn, Karin Konoval...
scenarist / screenwriter: Mark Bomback, Matt Reeves; snimatelj /
cameraman: Michael Seresin; montaža / editing: William Hoy, Stan Salfas;
producent / producer: Mark Bomback; zemlja / country of origin: SAD / USA;
godina / year of production: 2017.; trajanje / duration: 140 min.

Prošlo je 15 godina otkako se smrtonosni virus proširio diljem svijeta ubijajući milijune ljudi. S druge strane, duboko u šumama, istodobno dolazi do uspona inteligentnih majmuna. Njihov vođa, čimpanza Caesar (Andy Serkis), pokušava održati mir između majmuna i ljudi. No nemilosrdni Pukovnik (Woody Harrelson), zapovjednik specijalnih postrojbi, želi majmune posve istrijebiti, pa dolazi do općeg rata.

It has been 15 years since the virus spread across the globe killing billions of people, leading to a rise of intelligent apes. Their leader, the chimpanzee Caesar (Andy Serkis), had tried to maintain peace between the apes and humans. Now, ruthless Special Forces Colonel of the military faction Alpha-Omega is out to get them. The humans and apes are now caught up in all-out war.



PIRATI S KARIBA: SALAZAROVA OSVETA

PIRATES OF THE CARIBBEAN: SALAZAR'S REVENGE



REDATELJI / DIRECTORS **JOACHIM RØNNING, ESPEN SANDBERG**

uloge / cast: Johnny Depp, Geoffrey Rush, Javier Bardem, Brenton Thwaites, Kaya Scodelario...
scenarist / screenwriter: Jeff Nathanson; snimatelj / cameraman: Paul Cameron; montaža / editing: Roger Barton, Leigh Folsom Boyd; producent / producer: Jerry Bruckheimer; zemlja / country of origin: SAD / USA; godina / year of production: 2017; trajanje / duration: 129 min.

Mladi Henry Turner (Lewis McGowan) napušta dom usred noći kako bi se čamcem otisnuo nasred oceana, te se tako našao povučen na morsko dno. U Ukletom Holanđezu pronalazi svoga oca Willa (Orlando Bloom) kojega želi osloboditi od kletve koristeći Posejdonov trozub, ali mu treba pomoć kapetana Jacka Sparrowa (Johnny Depp). No Will misli da je to izgubljen slučaj, preporučuje sinu da odustane od pothvata i šalje ga natrag u njegov brod. Devet godina kasnije Henry (Brenton Thwaites) je član Britanske kraljevske mornarice. On uviđa da brod ide prema Đavoljem trokutu, opasnom mjestu u Atlantskom oceanu, gdje brodovi ne bi smjeli ploviti. Henry požuri upozoriti kapetana plovidbe, ali je optužen za neposluš i zatvoren u brodski zatvor.

In the opening scene, young Henry Turner (Lewis McGowan) leaves his home in the dark of night to take a rowboat out to the middle of the ocean. He finds himself pulled down to the bottom of the sea and inside the cursed ghost ship, the Flying Dutchman. Henry finds his father Will (Orlando Bloom), still cursed as captain of the Dutchman. Henry wants to break his father's curse using the fabled Trident of Poseidon and he thinks he can get it with the help of Captain Jack Sparrow (Johnny Depp), but Will thinks it's a lost cause and urges his son to stop his quest. He sends Henry back up to his boat. Nine years later, Henry (now played by Brenton Thwaites) is a member aboard a British Royal Navy ship, the Monarch. He realizes that the ship is headed toward the Devil's Triangle, a dangerous place in the Atlantic Ocean where ships are not meant to sail. Henry rushes to warn the captain of their course, but is charged with insubordination and is locked up in the ship's brig.



BEATLES: OSAM DANA U TJEDNU - GODINE TURNEJA

THE BEATLES: EIGHT DAYS A WEEK - THE TOURING YEARS



REDATELJ / DIRECTOR **RON HOWARD**

uloge / cast: Paul McCartney, Ringo Starr, John Lennon, George Harrison, Whoopi Goldberg, Elvis Costello... **scenaristi / screenwriters:** Mark Monroe, P.G. Morgan; snimatelji / cameramen: Caleb Deschanel, Tim Suhrstedt, Michael Wood, Jessica Young; montaža / editing: Paul Crowder; producent / producer: Marc Ambrose; zemlja / country of origin: SAD / USA; godina / year of production: 2016.; trajanje / duration: 106 min.

Šezdesetih godina prošloga stoljeća Beatlesi su odjednom eksplodirali na sceni. Uz nove intervjuje sa živućim Beatlesima, njihovim suradnicima i obožavateljima, kao i arhivske intervjuje s preminulim članovima, ovaj film prikazuje snimke žestokih koncertnih godina od 1963. do 1966. kada je bend postao svjetski kulturni fenomen. Film također prati kako se legendarna četvorka počela mijenjati i rasti, dok je metež oko beatlemanije počeo nagrizati njihove živote do nepodnošljivosti.

In the 1960s, the Beatles exploded on to the public scene, seemingly out of nowhere as the band's formative years of constant performing at home and in Hamburg, and Brian Epstein's grooming, finally paid off beyond their wildest dreams. Accompanying new interviews of the remaining Beatles, their associates and fans as well as archival interviews of the late ones, this film features footage of the heady concert years of 1963 to 66 when the band became a worldwide cultural phenomena topping them all. Furthermore, it also follows how the Fab Four began to change and grow while the excitement of Beatlemania began to sour their lives into an intolerable slog they needed to escape from to become more than what their fans wanted.



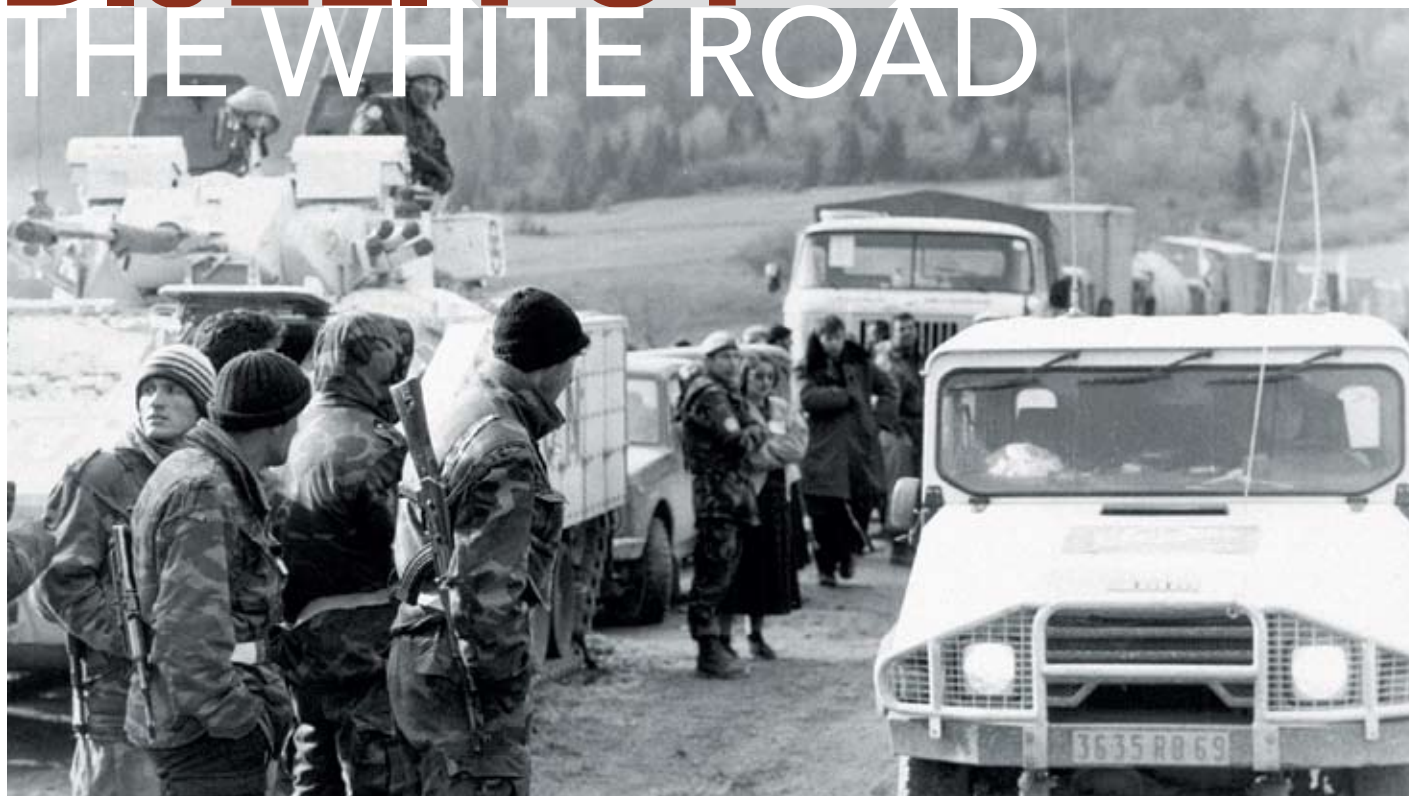
MEDITERRAN FILM FESTIVAL

MFF.BA



OFF PROGRAM FILMOVI
DOMAĆIH AUTORA FILMS
OF HOME AUTHORS

10 BIJELI PUT THE WHITE ROAD



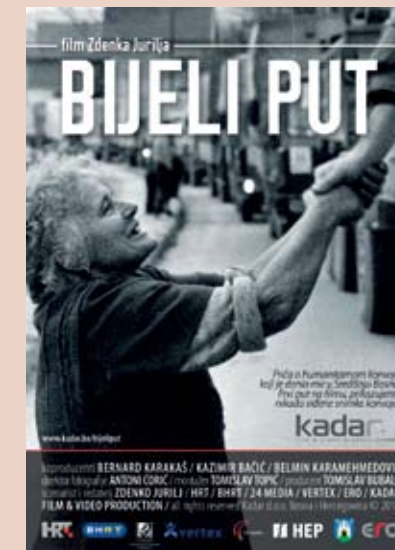
REDATELJ / DIRECTOR **ZDENKO JURILJ**

scenarist / screenwriter: Zdenko Jurilj; snimatelj / cameraman: Antoni Ćorić; montaža / editing: Tomislav Topić; producent / producer: Tomislav Bubalo; zemlja / country of origin: BiH / B&H; godina / year of production: 2016.; trajanje / duration: 80 min.

Krajem 1993. zbog žestokih ratnih sukoba Armije BiH i HVO-a u potpunom okruženju ostalo je oko 80.000 stanovnika srednje Bosne. Počeli su umirati od gladi, bolesti... Nakon 12 dana puta preko vatrenih linija konvoj od 90-ak kamiona stigao je u Novu Bilu. U organizaciji najveće humanitarne akcije poslije Drugog svjetskog rata sudjelovalo je od 10 do 15 tisuća osoba. Vraćajući se 22. 12. 1993. godine iz Nove Bile na vozače praznih kamiona otvorena je vatra. Vozač Ante Vlaić je ubijen, a tri sudionika konvoja su ranjena. Nakon akcije Bijeli put, za nekoliko dana napravljeni su humanitarni koridori za pomoć svim civilima u BiH, bez obzira na naciju i vjeru.

At the end of 1993, as a result of severe war conflicts between the Army of B&H and HVO, around 80.000 citizens of Central Bosnia were completely surrounded by the armed forces. They started to die from starvation, diseases... After 12 days of journey through the gun-lines, the convoy of about 90 trucks arrived to Nova Bila. 10 to 15 thousand people took part in the organisation of the biggest humanitarian action after the Second World War. On December 22, 1993, on their way home from Nova Bila, the drivers of the empty trucks were shot at. The driver Ante Vlaić was killed, and three convoy participants were injured. Just a few days after the White Road action, humanitarian corridors were created to help all the civilians in B&H, regardless of their nation and religion.

KADAR FILM & VIDEO PRODUCTION, www.kadar.ba / info@kadar.ba



Festivals i nagrade

Film je prikazan u Novoj Biloj, Zagrebu, Mostaru, Osijeku, Busovači, Tomislavgradu, Zenici, Sarajevu u sklopu BH programa na Sarajevo Film Festivalu i Posušju.

Festivals and awards

The film was screened in Nova Bila, Zagreb, Mostar, Osijek, Busovača, Tomislavgrad, Zenica, Posušje and Sarajevo within the BH program at Sarajevo Film Festival.

DOM HOME



REDATELJ / DIRECTOR **ZDENKO JURILJ**

scenarist / screenwriter: Zdenko Jurilj; snimatelji / cameramen: Marko Mandić, Nedim Karalić; montaža / editing: Tomislav Topić; producenti / producers: Vera Robić-Škarica, Tomislav Bubalo; zemlja / country of origin: Hrvatska, BiH / Croatia, B&H; godina / year of production: 2017.; trajanje / duration: 40 min.

Zbog nemogućnosti plaćanja kredita ili režija, usljed gubitka posla i bolesti, svaka dvadeseta obitelj u Hrvatskoj ostaje bez stana ili kuće. Rigorozni ovršni zakoni omogućili su bankama i ostalim institucijama da lakše dođu u posjed nekretnine. Kad zakaže sustav, kad se građin više nema kome obratiti i kad ga beskrupulozna administracija izbacuje iz stana ili kuće, tada u pomoć stižu mladi aktivisti koji svojim tijelima sprječavaju provedbu deložacija. Film kamerama s lica mjesta evidentira mučne scene u kojima kordoni specijalne policije silom odvlače mlade, starce, žene, djecu... čija je jedina želja ostati živjeti u svom jedinom domu.

Every twentieth family in Croatia loses their apartment or house due to incapability of paying the credit or the overhead expenses. The rigorous foreclosure laws have enabled the banks and other institutions an easier way of gaining a real estate. When the system fails, when a citizen has nowhere to turn to and when the unscrupulous administration dislodges them from their flats or houses, then the young activists arrive to help and with their bodies prevent the execution of eviction. The film has recorded the grievous scenes from the very places where the cordons of special police use force to drag away the children, women, the young and the old...whose one and only wish is to stay and live in their only home.

KADAR FILM & VIDEO PRODUCTION, www.kadar.ba / info@kadar.ba



Festivali i nagrade

Svjetsku premijeru film je imao na Sarajevo Film Festivalu gdje je prikazan u natjecateljskom programu.

Festivals and awards

The film had its world premiere in the competition programme of Sarajevo Film Festival.

23 GRAMA

23 GRAMS



REDATELJ / DIRECTOR **ROBERT BUBALO**

scenaristica / screenwriter: : Maja Domić; snimatelji / cameramen: Vedran Šamanović, Antoni Čorić, Marin Fulgosi; montaža / editing: Marijo Vukadin; producenti / producers: Robert Bubalo, Marijo Vukadin; zemlja / country of origin: BiH, Hrvatska, Austrija / B&H, Croatia, Austria; godina / year of production: 2017.; trajanje / duration: 42 min.

Priča o dječaku koji ne govori i ne jede. I o njegovim roditeljima koje svaki dan iznova muči pitanje - kako nahraniti sina. Film je sniman u razdoblju od nekoliko godina kroz koje su se roditelji nadali da će ga uspjeti nagovoriti da počne jesti. Na kraju će netko popustiti, ali tko - roditelji ili Borna?

A story about the boy who doesn't speak or eat and his parents who are every day troubled with the question - how to feed their son. The film was screened over a few years period, while his parents were hoping to get him to start eating. Finally, someone has to back down, but who - the parents or Borna?



MEDITERAN FILM FESTIVAL, www.mff.ba / bubalo@mff.ba

Festivali i nagrade

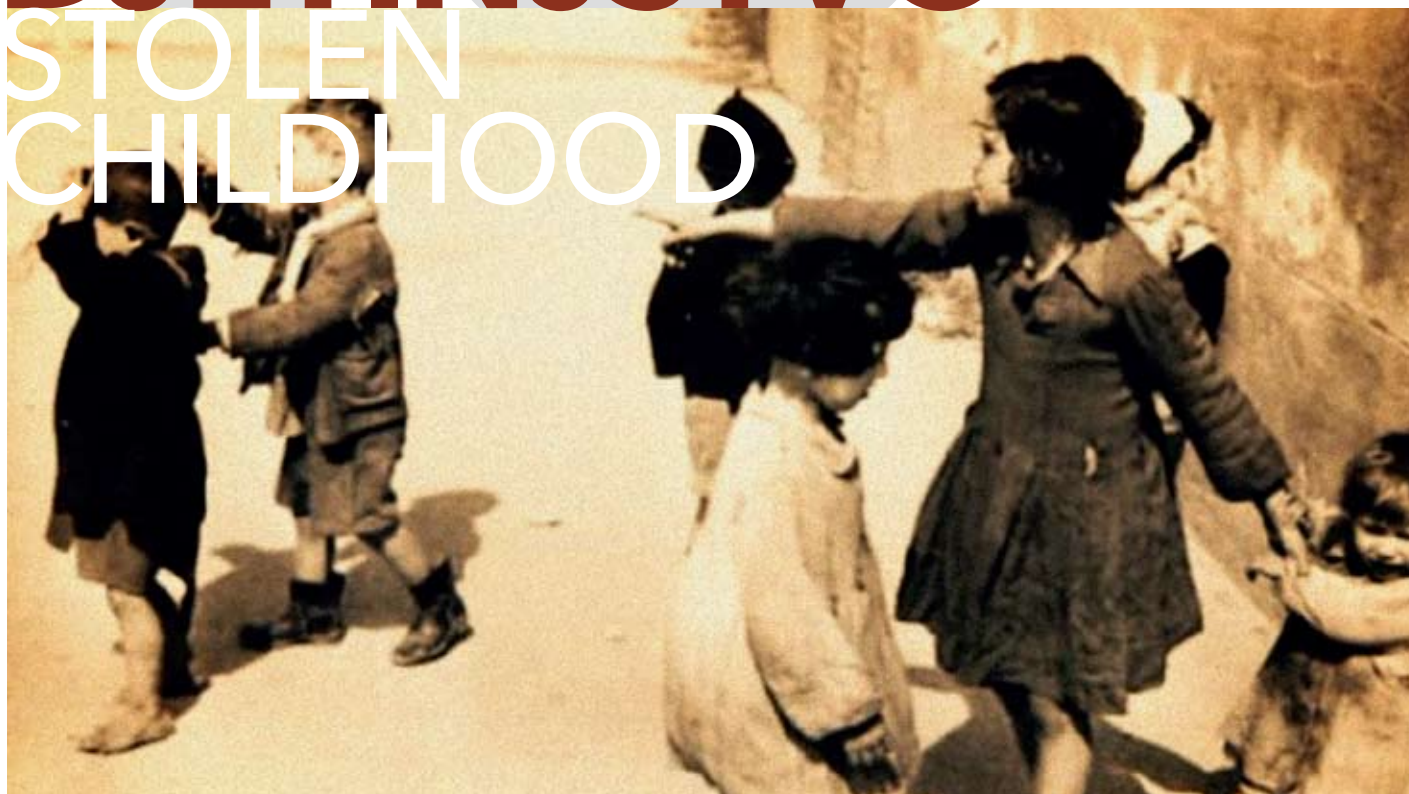
Probna projekcija.

Festivals and awards

Test screening.

OTETO DJETINJSTVO

STOLEN CHILDHOOD



REDATELJ / DIRECTOR PAVAO CRNJAC

scenarist / screenwriter: Pavao Crnjac; **snimatelji / cameramen:** Pavao Vranjicani i Pavao Crnjac; **montaža / editing:** Miroslav Matanović; **producent / producer:** Miroslav Matanović; **zemlja / country of origin:** Hrvatska / Croatia; **godina / year of production:** 2015.; **trajanje / duration:** 90 min.

Pavao Crnjac, autor dokumentarnog filma *Oteto djetinjstvo*, započeo je tragati za svojim nestalim ujakom Ivom Papak davne 1970. godine o kojemu mu je pripovijedala baka Ruža. Ali tragajući za podacima o ujaku, u Hrvatskom državnom arhivu u Zagrebu otkrio je Kartoteku djece s 28.000 imena. U njoj je pažljivim čitanjem pronašao 700 kartica s imenima i prezimenima djece iz Rame na prehrani u Zagrebu. Na karticama su ispisani osnovni podaci: ime i prezime, ime oca, godina i mjesto rođenja, dolazak u Zagreb i adresa obitelji kod koje su smješteni. I tragom tih zapisa autor je obilazio Hrvatskom i BiH te tražio adrese preživjelih. Tako je pronašao više od 23 sudionika koji su nekad bili djeca na prehrani, a danas žive u svojim obiteljima u dubokoj starost. S tim ljudima vođeni su dirljivi razgovori. Film je građen na temelju autentičnih obiteljskih i povijesnih fotografija, zemljopisnih karata, dokumenata, grafikona.

Pavao Crnjac, the author of documentary film Stolen Childhood, started to search for his missing uncle Ivo Papak in 1970, pursuant to his grandma Ruža's stories. But in his search for the information about him he suddenly discovered Records about children with 28.000 names in Croatian State Archives in Zagreb. Browsing carefully through the records he found 700 cards with names and surnames of the children from Rama that were fostered in Zagreb. Basic information about the children were written in these cards: name and surname, name of their father, year and place of their birth, arrival to Zagreb and the addresses of the families where they were housed. Following the traces from these notes the author travelled around Croatia and B&H and searched for the survivors' addresses. That is how he found over 23 persons who were fostered children from Rama, and today they are elders living with their families. These people were interviewed and recorded by Pavao Vranjicani and the interviews are exceptionally touching. The film was made on the basis of authentic family and historical photos, geographical maps, documents and graphs.

pavao.crnjac@zg.t-com.hr



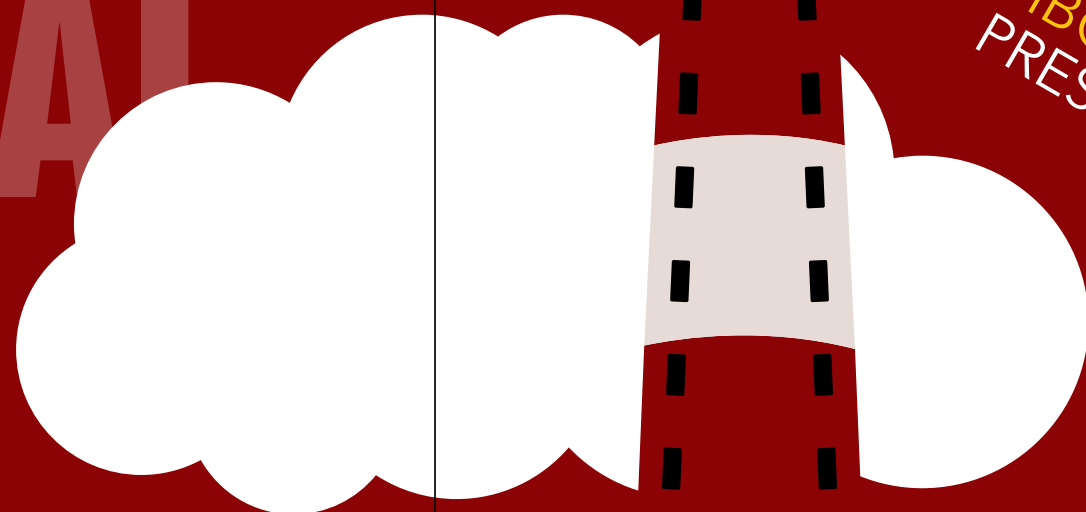
Festivali i nagrade

Film je prikazivan u Zagrebu, Prozoru i Kutini.

Festivals and awards

The film was screened in Zagreb, Prozor and Kutina.

MEDITERRAN
FILM FESTIVAL



HBO ADRIA
PREDSTAVLJA
HBO ADRIA
PRESENTS

8

10 PRIČEST COMMUNION



REDATELJ / DIRECTOR **ANNA ZAMECKA**

scenaristi / screenwriters: Anna Zamecka; snimatelj / cameraman: Małgorzata Szylak; montaža / editing: Agnieszka Glińska, Wojciech Janas, Anna Zamecka; producenti / producers: Anna Wydra, Anna Zamecka, Zuzanna Król, Hanka Kastelicova, Izabela Łopuch; zemlja / country of origin: Poljska, Mađarska / Poland, Hungary; godina / year of production: 2016.; trajanje / duration: 73 min.

Kada su odrasli neučinkoviti, djeca moraju brzo odrasti. Ola ima četrnaest godina i brine se o disfunkcionalnom ocu, autističnom bratu i majci koja ne živi s njima. Živi u nadi da će vratiti majku kući i ponovno spojiti obitelj. Prva pričest njezina brata Nikodema prilika je da se obitelj okupi. Ola je zadužena za pripremu savršene obiteljske proslave. Pričest otkriva ljepotu odbačenih, snagu slabih i potrebu za promjenom kada se to čini nemoguće. Ovaj intenzivan tečaj odrastanja uči nas da nijedan poraz nije konačan – posebice kada je u pitanju ljubav.

When adults are ineffectual, children have to grow up quickly. Ola is 14 and she takes care of her dysfunctional father, autistic brother and a mother who lives separately; but most of all she tries to reunite the family. She lives in the hope of bringing her mother back home. Her 13-year-old brother Nikodem's Holy Communion is a pretext for the family to meet up. Ola is entirely responsible for preparing the perfect family celebration. Communion reveals the beauty of the rejected, the strength of the weak and the need for change when change seems impossible. This crash course in growing up teaches us that no failure is final. Especially when love is in question.



Festivali i nagrade

Film je osvojio nagradu Mlade oči na DokLeipzig festivalu, proglašen je za najbolji dokumentarni film na Međunarodnom filmskom festivalu u Bratislavi 2016., a FIPRESCI (poljski ogranak) mu je dodijelio posebno priznanje u kategoriji najboljeg poljskog filma 2016. Prikazan je na festivalu IDFA 2016., filmskom festivalu u Locarnu, Međunarodnom filmskom festivalu u Minsku, te mnogim drugima.

Festivals and awards

The film won Young Eyes Film Award at DokLeipzig festival, Best Documentary Film award at Bratislava International Film Festival 2016 and special mention in the category of the best Polish film released in 2016 by Polish section of FIPRESCI. It was screened at IDFA 2016 festival, Locarno Film Festival, Minsk International Film Festival and many others.





MEDITERRAN FILM FESTIVAL

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MFF FORA UZ PODRŠKU
OPERACIJE KINO
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OPERATION CINEMA

RICHARD RODA

RICHARD THE STORK



REDATELJI / DIRECTORS **TOBY GENKEL, REZA MEMARI**

uloge / cast: Tilman Döbler, Cooper Kelly Kramer, Shannon Conley, Christian Gaul... **scenarist / screenwriter:** Jeffrey Hylton; montaža / editing: Reza Memari; producent / producer: Ciara Breslin; zemlja / country of origin: Njemačka / Germany; godina / year of production: 2017.; trajanje / duration: 85 min.

Vrapčić Richard, siročić kojeg su od rođenja odgajale rode, vjeruje da je jedan od njih. Ali kada dođe vrijeme za migraciju, njegova obitelj roda mora mu otkriti pravi identitet i ostaviti ga u šumi jer ne bi preživio putovanje do Afrike. Odlučan u tome da dokaže da je on ipak roda, Richard sam kreće na jug. Ali uz pomoć ekscentrične sove Olge s izmišljenim prijateljem i Kikijem, narcisoidnim papagajem, disko-pjevačom, ima izgleda da dođe do svog cilja i nauči prihvatiti tko je zapravo.

Orphaned at birth and raised by storks, the teenage sparrow Richard believes he is one of them. But when the time comes to migrate to Africa, his stork family is forced to reveal his true identity and leave him behind in the forest, since he is not a migratory bird and would not survive the journey. Determined to prove he is a stork after all, Richard ventures south on his own. But only with the help of Olga, an eccentric owl with an imaginary friend and Kiki, a narcissistic, disco-singing parakeet, does he stand a chance to reach his goal and learn to accept who he really is.



UZBUNA NA ZELENOM VRHU

THE MYSTERY OF GREEN HILL



REDATELJ / DIRECTOR **ČEJEN CERNIĆ**

uloge / cast: Marko Tocilj, Alex Rakos, Jan Pentek, Tin Gregorić, Jakov Piljek... **scenaristi / screenwriters:** Hana Jusić, Ivan Kušan ; snimatelj / cameraman: Danko Vučinović; montaža / editing: Slaven Zečević; producent / producer: Ankica Jurić Tilić; zemlja / country of origin: Hrvatska / Croatia; godina / year of production: 2017; trajanje / duration: 81 min.

Koko i njegovi prijatelji provode ljetne praznike na obalama jezera uz idilični Zeleni Vrh, družeći se i igrajući. Bajkovitu seosku idilu naruše neobični događaji koji uznemire i djecu i sve seljane: kradljivci pod okriljem noći pljačkaju kuću za kućom, odnoseći sve vrijedno što im dođe pod ruke. Kada se policija ogлуši na prijave odraslih, djeca odluče uzeti stvar u svoje ruke i razotkriti lopove.

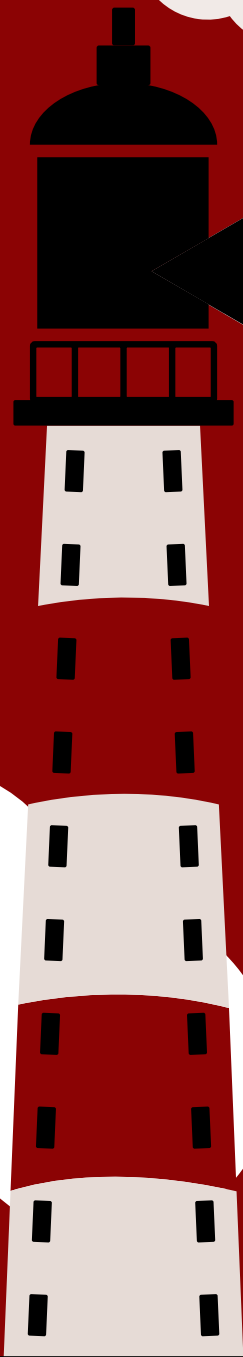
Koko and his friends are spending summer vacation on the shores of a lake near the idyllic Green Hill, hanging out and playing. The magical countryside is disturbed by unusual events which alarm the children as well as the locals: under cover of night, burglars break into one house after another, stealing anything valuable they can find. When the police turn a blind eye to denunciations by adults, the children decide to take matters into their own hands and unmask the burglars.





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MFF RETROVIZOR /
KRATKA DEVETKA /
SHORT NINE / DEVET
KRATKIH IGRANIH
FILMOVA BH AUTORA
/ NINE SHORT FICTION
FILMS OF BH AUTHORS

18

SJEĆAM SE REMEMBER



REDATELJICA / DIRECTOR **ELMA TATARAGIĆ**

scenaristica / screenwriter: Elma Tataragić; snimatelj / cameraman: Dušan Joksimović; montaža / editing: Redžinald Šimek; producentica / producer: Amra Bakšić Čamo; zemlja / country of origin: BiH / B&H; godina / year of production: 2016.; trajanje / duration: 15 min.;

Mlada žena dolazi u posjet svojoj obiteljskoj kući: sjedi u praznoj dnevnoj sobi, preslaže fotografije i pravi ručak. Čisti iza sebe i odlazi da bi se nastavila vraćati. Film *Sjećam se* istražuje prostor suprostavljajući ga intimnom sjećanju autorice na trenutak kada je završilo njezino djetinjstvo, a počeo rat u Sarajevu.

A woman revisits her family house, sits in the empty living room, rearranges the photo album, and makes lunch. She cleans after her and then leaves only to keep coming back. Film I Remember explores space and confronts it with the narrative of author's intimate memory of the moment when her childhood ended and the war in Sarajevo began.



SCCA / Pro.ba, www.pro.ba / office@pro.ba

JOŠ JEDAN DAN JUST ANOTHER DAY

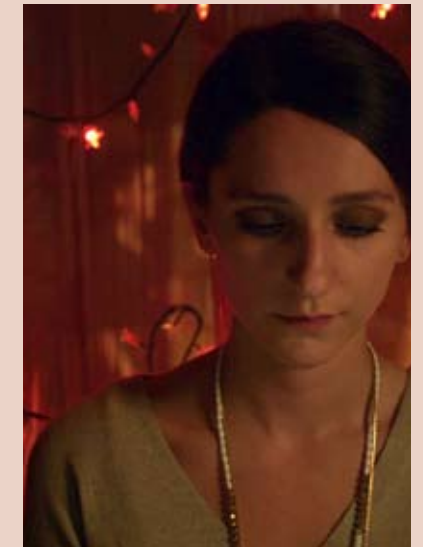


REDATELJICA / DIRECTOR **TINA ŠMALCELJ**

scenaristica / screenwriter: Tina Šmalcelj; **snimateljica / cameraman:** Maja Radošević; **montaža / editing:** Redžinald Šimek; **producentica / producer:** Amra Bakšić Čamo; **zemlja / country of origin:** BiH / B&H; **godina / year of production:** 2016.; **trajanje / duration:** 8 min.

To bi bio dan kao i svaki drugi, da nije Lejlin rođendan. Ili ne bi? Ana se trudi učiniti rođendan svoje najbolje prijateljice što posebnijim, ali sreću je na trenutke nemoguće dozvati. Bio bi to još samo jedan dan da taj dan ne mora donijeti jednu od onih odluka koje nikada ne možete promijeniti.

It would have been just another day, if it wasn't Lejla's birthday. Or would it? Ana is trying hard to make her best friend's birthday special, but at the moments happiness is impossible to reach. It would have been just another day if she didn't have to make one of those decisions you can never change.



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KALO DAMAGED GOODS



REDATELJ / DIRECTOR **NERMIN HAMZAGIĆ**

scenaristi / screenwriters: Asja Krsmanović, Nermin Hamzagić; **snimatelj / cameraman:** Erol Zubčević; **montaža / editing:** Redžinald Šimek; **producenti / producers:** Amra Bakšić Čamo, Adis Đapo; **zemlja / country of origin:** BiH / B&H; **godina / year of production:** 2015.; **trajanje / duration:** 20 min.

Tarik radi u skladištu supermarketa na Alipašinom polju. S dvojicom kolega provodi pauze pušeći ispred skladišta i komentirajući prolaznike. Njegova jednolična svakodnevica se mijenja kad u optičarsku radnju preko puta skladišta dođe nova prodavačica. Nemajući hrabrosti da joj priđe, Tarik počinje noću u tajnosti crtati crteže na izlogu optike.

Tarik works in the storage of a supermarket. He spends his breaks smoking in front of the market with his two colleagues commenting on the passersby. His routine is changed when a young woman starts working at the optical shop across from them. He has no courage to approach her and so Tarik starts to make drawings on the shop's window during the night.



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INVERZUM

NVERZUM



REDATELJ / DIRECTOR **DAMIR BAŠIĆ**

scenarist / screenwriter: Damir Bašić; **snimatelj / cameraman:** Faris Dobrača;
montaža / editing: Mirza Ajnadžić, Damir Bašić; **producenti / producers:** Zoran Čatić,
Damir Bašić; **zemlja / country of origin:** BiH / B&H; **godina / year of production:**
2016.; **trajanje / duration:** 8 min.;

Melankoličan prizor proplanka prekida zvuk mase. Svi su krenuli na mjesto gdje će se rastati od voljene osobe. Njihova postojanja zauvijek kreću odvojenim putevima - fizički i mentalno.

Melancholic panorama is interrupted by the sounds of people. They are all heading to the place where they will say final goodbye to the loved one. Their existence forever moves separate ways - physically and mentally.



eTV; damirduka@hotmail.com

BEHAR BLOSSOM



REDATELJ / DIRECTOR **TARIK HODŽIĆ**

scenarist / screenwriter: Tarik Hodžić; snimatelj / cameraman: Mustafa Mustafić; montaža / editing: Tarik Hodžić; producent / producer: Adnan Čuhara; zemlja / country of origin: BiH / B&H; godina / year of production: 2016.; trajanje / duration: 11 min.;

Za vrijeme sunčanog proljetnog dana, na vidikovcu iznad grada otac objašnjava sinu što je behar... Na raskrsnici u gradu koja je potpuno prazna čujemo dnevnu gužvu, zvukove sirena i korake ljudi. Ista situacija je na svim ulicama. U praznim ulicama glasova je sve više...

Sunny spring day, on the lookout over the city, near blossoming trees, a father explains his son what three blossoms are... At a completely empty crossroad in the city, we hear the noise of the traffic, sirens and steps of the people. It is the same in all the streets. In the empty streets, we hear more and more voices...



PRIME TIME PRODUCTION; www.primetime.co.ba / adnan@primetime.co.ba

CRVENI SNIJEG RED SNOW



REDATELJICA / DIRECTOR **MERSIHA HUSAGIĆ**

scenaristica / screenwriter: Mersiha Husagić; **snimateljica / cameraman:** Olga Kosanović; **montaža / editing:** Jan Heinecke; **producenti / producers:** Moamer Kasumović, Mersiha Husagić; **zemlja / country of origin:** BiH / B&H; **godina / year of production:** 2016.; **trajanje / duration:** 7 min.

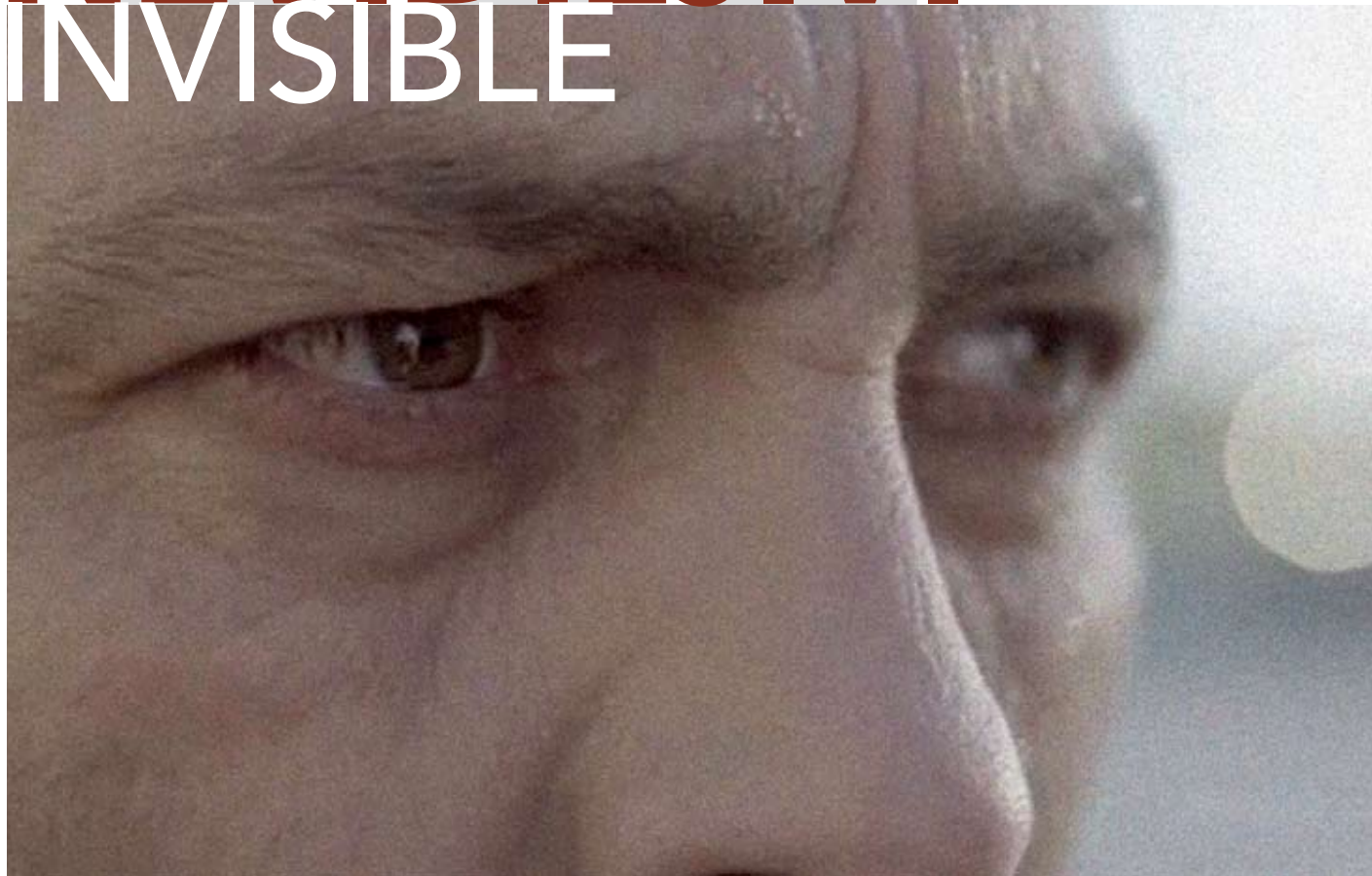
Mlada trudnica odlučuje ubiti ratnog zločinca koji je ubio njezinu obitelj u Bosni i Hercegovini 1995. godine.

A young, pregnant woman decides to kill the war criminal who murdered her family in Bosnia and Herzegovina in 1995.



OD BURNING PEACOCK, Hochschule für Bildende Kunst Hamburg, info@burningpeacock.com

NEVIDLJIVI INVISIBLE



REDATELJICA / DIRECTOR **AMRA MEHIĆ**

scenarist / screenwriter: Srđan Vuletić; snimatelj / cameraman:
Almir Đikoli; montaža / editing: Elvedin Zorlak; producent / producer:
Zijad Mehić; zemlja / country of origin: BiH, Mađarska / B&H, Hungary;
godina / year of production: 2017.; trajanje / duration: 6 min.

Čovjek na rubu egzistencije
odlučuje se na očajnički čin.

*A man on the verge of
existence decides to make a
desperate move.*



RELATIVE PICTURES, Steinerscenics Filmproductions Kft, amra.mehic@gmail.com

IGRA GAME



REDATELJ / DIRECTOR **SENAD ALIHODŽIĆ**

scenarist / screenwriter: Senad Alihodžić; **snimatelj / cameraman:** Timur Makarević; **montaža / editing:** Timur Makarević; **producenti / producers:** Amra Bakšić Čamo, Adis Đapo; **zemlja / country of origin:** BiH / B&H; **godina / year of production:** 2017.; **trajanje / duration:** 7 min.

Igra je nostalgичna priča o izgubljenom vremenu. Otac prati sina u školu, a zatim odlazi na posao. Usput, počinje primjećivati čudne stvari i susreće odrasle ljude kako igraju dječje igre. Iako je to u početku odbijao prihvatiti, na kraju i sam postaje sudionik u igri...

Game is a nostalgic story of lost time. Father follows his son to school and then goes to work. Along the way he begins to notice strange things happening and adult people playing games for children... Although he initially refused to accept it, in the end he starts to play as well...



SCCA / Pro.ba, www.pro.ba / office@pro.ba

U PLAVO INTO THE BLUE



REDATELJICA / DIRECTOR **NEJRA HULUSIĆ**

scenaristica / screenwriter: Tina Šmalcelj; snimatelj / cameraman:
Amel Đikoli; montaža / editing: Nejra Hulusić; producentica /
producer: Sabrina Begović Ćorić; zemlja / country of origin: BiH / B&H;
godina / year of production: 2014.; trajanje / duration: 10 min.

Sama i zarobljena u stanu s uspomenu i čežnjom za svojom obitelji, koju više ne vidi, Baka mijenja bolesničku postelju i lijekove za spavanje za tribine nogometnog stadiona.

Alone and trapped in an apartment with memories and a desire to be with her family that she doesn't see any more, Grandma exchanges her bed and sleeping medications for a football stadium.



HAVA FILM; www.hava.ba / hava.film@gmail.com





ROBERT BUBALO PRODUCENT FESTIVALA

POSLEDNJI FILM ČAROBNJAKA FOTOGRAFIJE

Bio je to jedan od onih poziva koje nikada ne zaboravite. S ekipom sam u Beogradu snimao film *Izgnubljeno dugme*. Jutro su parali mamur-luk i bol u glavi od noćnih rasprava za šankom s bubnjarom Leb i sola Dragoljubom Đuričićem. Nismo ni oka sklopili i već smo morali odraditi "zornjak", snimanje kod rock-kritičara Pece Popovića, kad mi je zazvonio mobitel. Bio je to Vedran Šamanović, snimatelj s kojim sam paralelno radio na jednom drugom filmu. Obradovao me poziv i nema tog roaminga da mu se ne bih javio. Međutim, volio bih da nisam jer mi je njegov poziv okrenuo svijet naopačke. Kratko mi je rekao da je teško bolestan i da nadem drugog snimatelja. "Ne pitaj me ništa više, molim te", rekao je, a da nisam stigao ni usta otvoriti. Kao da mi je netko ugasio cigaretu na glavi koja je ionako pucala. Pogodio me način na koji mi je to sve rekao. Ali duboko u srcu, kao netko tko se uvijek nada izlasku iz mraka, vjerovao sam da će na kraju sve biti u redu. Međutim, prevario sam se. Vedran je umro nekoliko dana poslije. Bilo je to 2009...

Prebirao sam kasnije stare slike s Mediteran Film Festivala i na nekoliko njih pronašao Vedrana. Bio je omiljen kod festivalske ekipe i zvali smo ga da ponovno dođe. Jednom smo zimi, dok nam je bilo dosadno, u Širokom Brijegu napravili posebnu projekciju filma *Što je Iva snimila 21. listopada 2003.* redatelja Tomislava Radića u kojem je Vedran briljirao kao direktor fotografije. Pa smo na Mediteran Film Festivalu imali projekciju filma *Ognjena Sviličića Oprosti za kung-fu* gdje je Vedran također "vedrio i oblačio" s kamerom. Bilo je to doba njegova strelovitog uspona kao snimatelja, hrvatskom je filmu dao vizualni karakter i s godinama se počelo više pričati o tome tko je direktor fotografije nego tko je redatelj.

Međutim, život je učinio svoje i svoj posljednji film Vedran je radio sa mnom. Naime, sreo sam ga na otvaranju jednog One Take Film Festivala u Zagrebu koji je, naravno, on sam osmislio i bio direktor tog jedinstvenog filmskog projekta. Kako sam tada već odlučio snimiti film

o svom sinu Borni, znao sam da je Vedran pravi čovjek za to. Još su mi se u glavi vrtjele sekvence filma *Što je Iva snimila...* kad sam mu prišao i iznio mu ideju. Ono što me je fasciniralo bio je njegov pristup, rekao je: "OK, ali daj da najprije upoznam tog dječaka, da se zblizimo, pa ćemo onda vidjeti kako ćemo to napraviti." I onda smo se družili, Vedran, moj sin Borna i ja, bile su to večeri u kojima je svatko upijao svakoga, ali prije svega Borna Vedrana. Film smo nakon nekog vremena počeli snimati, a onda je Vedran naglo otišao. I film je stao, i tako godina ma nismo nastavili raditi... Sve donedavno kada sam odlučio da je vrijeme da ga dovršim s drugim snimateljem i da taj film ugleda svjetlo dana. I tako će Vedranov posljednji film, *23 grama*, biti prikazan na ovogodišnjem Mediteran Film Festivalu. Mjestu koje je Vedran toliko volio, a i ono je voljelo njega. No da bi priča bila potpuna, potrudila se Vedranova supruga Sanja: ona je ove godine sa svojim filmom *Naslijede* ušla u konkurenciju Mediteran Film Festivala, tako da će ovaj festival biti u znaku Vedrana Šamanovića. Valjda ćemo i ubuduće pronaći načina da podsjetimo na filmska ostvarenja ovog virtuoznog majstora fotografije i sjajnog čovjeka. Jer ljudi poput Vedrana ono su što svijet i naše živote čini ljepšim, plemenitijim, pametnijim. I naravno - vedrijim.



VEDRAN

THE LAST FILM OF THE PHOTOGRAPHY WIZARD

It was one of those calls you can never forget. I was in Belgrade with my crew filming Lost Button. The morning was torn with hangover and headache from the late night discussions at the bar with Dragoljub Đuričić, Leb i sol drummer. We hadn't slept a wink and we already had to do a morning shooting with rock critic Peco Popović, when my phone rang. The phone call was from Vedran Šamanović, a cinematographer I was working with on another film. I was glad he called, and there's no roaming that would prevent me from answering. However, I wish I didn't, because his phone call turned my life upside down. He told me shortly that he was seriously ill and to find another cinematographer. "Don't ask me anything else, please", he said and I didn't even get the chance to say anything. It was as someone had stubbed out a cigarette on my head, which was already exploding. The way he had told me that struck me. But, deep in my heart, as someone who always hopes there's a way out of the darkness, I believed that in the end everything would be all right. However, I was wrong. Vedran died a few days after that. It was in 2009...

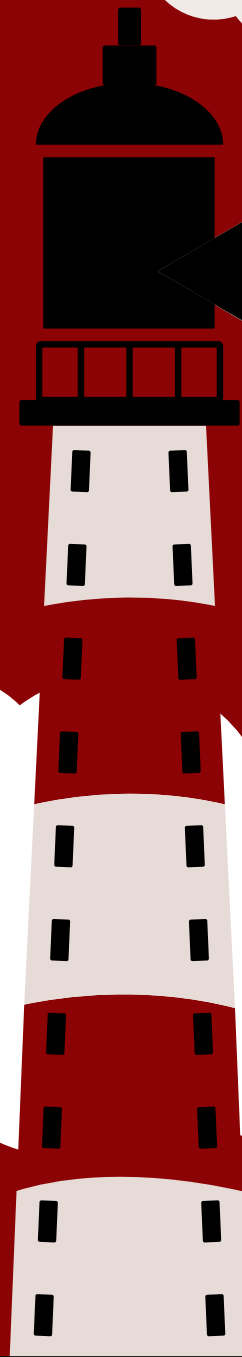
I was going through some old photos of the Mediterranean Film Festival later and found Vedran on a couple of them. Everyone in the Festival team loved him and we invited him to come again. One time, during the winter in Široki Brijeg, when we were bored, we made a special screening of the film What Iva recorded on 21 October 2003, directed by Tomislav Radić, in which Vedran excelled as the photography director. Later we had Ognjen Sviličić's film Sorry for Kung-Fu, where Vedran was the chief cinematographer again. That was the time of his rise as a cinematographer, he gave the visual character to Croatian film and people started talking more about who the cinematographer was than who the director was. However, life did what it had to do and Vedran did his last film with me. I met Vedran at the open-

ing of One Take Film Festival in Zagreb, which was created by him and he was director of this unique film project. As I had already decided to make a film about my son Borna, I knew Vedran is the right guy for that. I was remembering the scenes from the film What Iva recorded... when I came to him and told him about my idea. The thing that fascinated me was his approach, he said: "OK, but let me first meet this boy to get closer to him, and then we'll see how to do the film". And then Vedran, my son Borna and I were hanging out together; those were the evenings when everyone was taking in the other one, and especially Borna absorbed Vedran. After some time, we started to shoot the film, and then Vedran was suddenly gone. And the film stopped, and for years we did nothing... Until recently when I decided it was the time to finish it with another cinematographer and to screen it. So, Vedran's last film 23 grams will be screened at this year's Mediterranean Film Festival. In the place Vedran liked so much, and it liked him. Vedran's wife Sanja made sure to make this story complete: she is in the competition program of Mediterranean Film Festival with her film Heritage, so this year's festival will be marked by Vedran Šamanović. I hope that we'll find a way in the future to remind of the film works of this master of photography and a great person. Because people like Vedran are what makes the world and our lives nicer, nobler, smarter, and of course - brighter.

Robert Bubalo, Festival Producer

MEDITERRANEAN FILM FESTIVAL

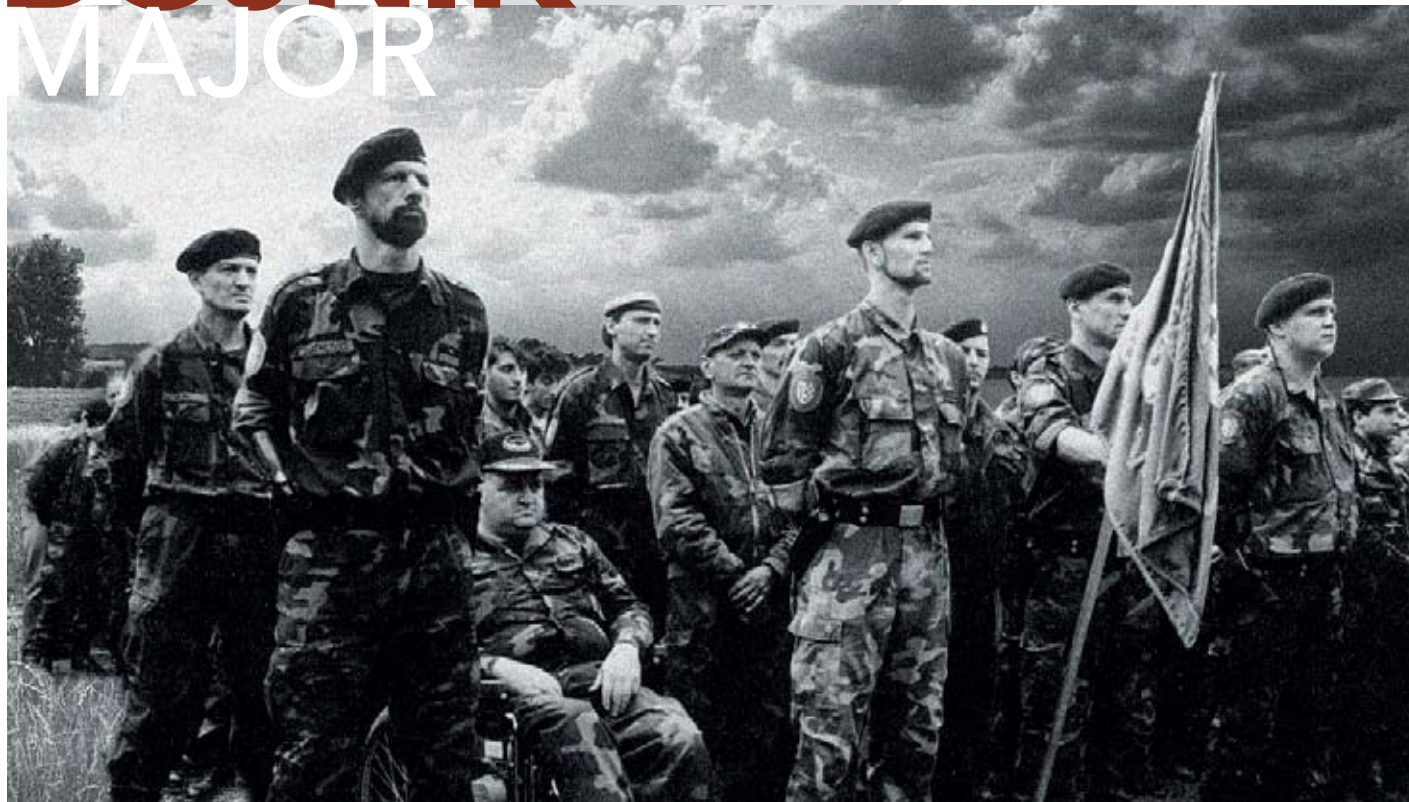
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OFF FILM
OFF FILM

18

BOJNIK MAJOR



REDATELJ/ DIRECTOR **KRISTIJAN MILIĆ**

scenarist / screenwriter: Davor Šišmanović; snimatelj / cameraman: Thomas Krstulović; montaža / editing: Veljko Segarić; producenti / producers: Marijo Vukadin, Renato Tonković; zemlja / country of origin: Hrvatska, Austrija / Croatia, Austria; godina / year of production: 2016.; trajanje / duration: 28 min.

Film obrađuje burni dio novije hrvatske prošlosti - početak Domovinskog rata iz očista prve trupe dragovoljaca koji su djelovali izvan okvira MUP-a. Bojnik je sastavljen od sjećanja i razmišljanja zapovjednika 1. samostalne satnije Podsused: o tome kako je sve počelo, čemu služe gumbi s hrvatskim grbom, o tome zašto je molio Zdravomariju s nosom na asfaltu, kako je bilo tamo gdje je najveće brdo bundeva, kako rat izgleda iz perspektive mira i o tome jesu li branitelji teret ili ponos. Ovaj dokumentarni film, čiji je autorski pristup inspiriran knjigom Pod okriljem magle Siniše Ratkovića, z stavlja naglasak na ljudsku perspektivu događaja.

The film centres around a turbulent part of our recent history, on the beginning of the Croatian War of Independence from the perspective of the first volunteer unit outside the ranks of the Ministry of Internal Affairs. It is composed of remembrances and ruminations of the commander of the 1st Independent Podsused Company about how it all began, what the buttons with the Croatian coat of arms were for, why he said Hail Marys with his nose on tarmac, how it was by the largest pumpkin hill, what the war looks like from the perspective of peace, and whether war veterans are a burden or pride. This documentary, inspired by Siniša Ratković's book Pod okriljem magle (Under the Cover of Fog), centres around a turbulent part of our recent history, placing an emphasis on the human perspective on different incidents.

OLIMP PRODUKCIJA, One Sand production, mario.vukadin@gmail.com



Festivali i nagrade

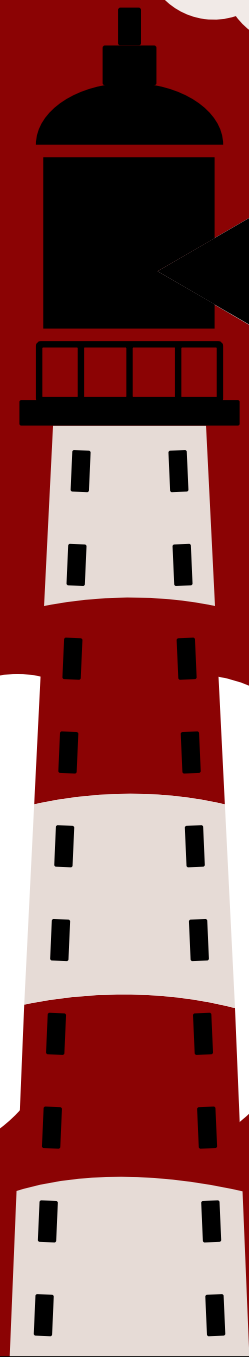
Film je prikazan u regionalnoj konkurenciji na festivalu ZagrebDox.

Festivals and awards

The film was screened in the Regional competition program at ZagrebDox festival.

MEDITERAN
FILM FESTIVAL

MFF.BA



**NAGRADE MEDITERAN FILM
FESTIVALA MEDITERRANEAN
FILM FESTIVAL AWARDS**

18

NAGRADE MEDITERAN FILM FESTIVALA / NAGRADE ŽIRIJA

**GRAND PRIX / NAJBOLJI
DUGOMETRAŽNI
DOKUMENTARAC MFF-a**

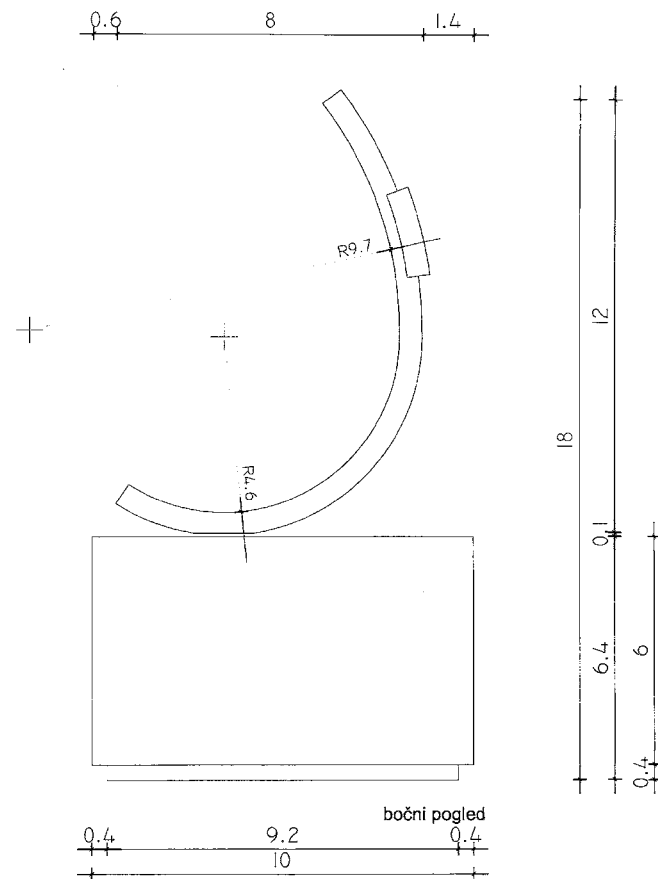
MFF PROJEKTOR "GRAND PRIX -
JACK DANIEL'S"

**BEST SHORT / NAJBOLJI
KRATKOMETRAŽNI
DOKUMENTARAC MFF-a**

MFF PROJEKTOR "BEST SHORT"

NAGRADA PUBLIKE

MFF PROJEKTOR "AUDIENCE
AWARD"



GRAND
2014 PRIX

MEDITERRANEAN FILM FESTIVAL AWARDS / THE JURY AWARDS

**GRAND PRIX / BEST FEATURE
DOCUMENTARY OF MFF**

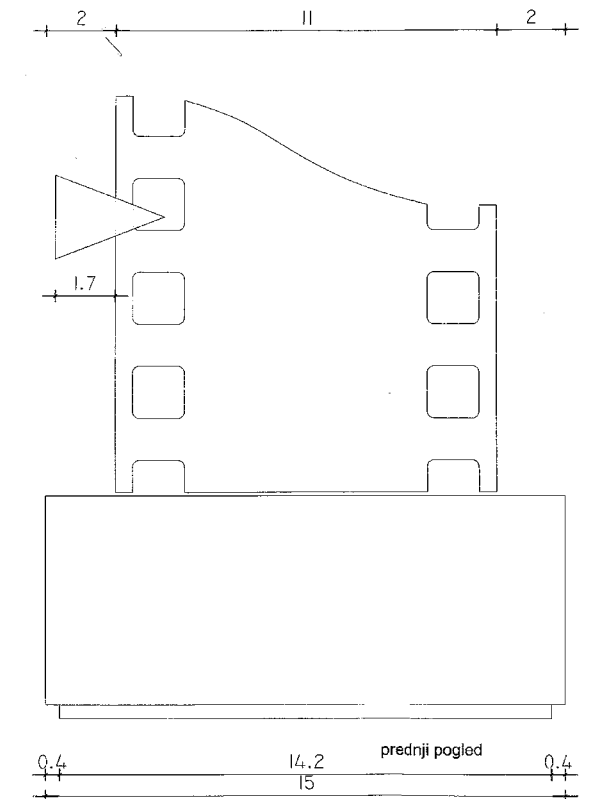
MFF PROJEKTOR "GRAND PRIX - JACK
DANIEL'S"

**BEST SHORT / BEST SHORT
DOCUMENTARY OF MFF**

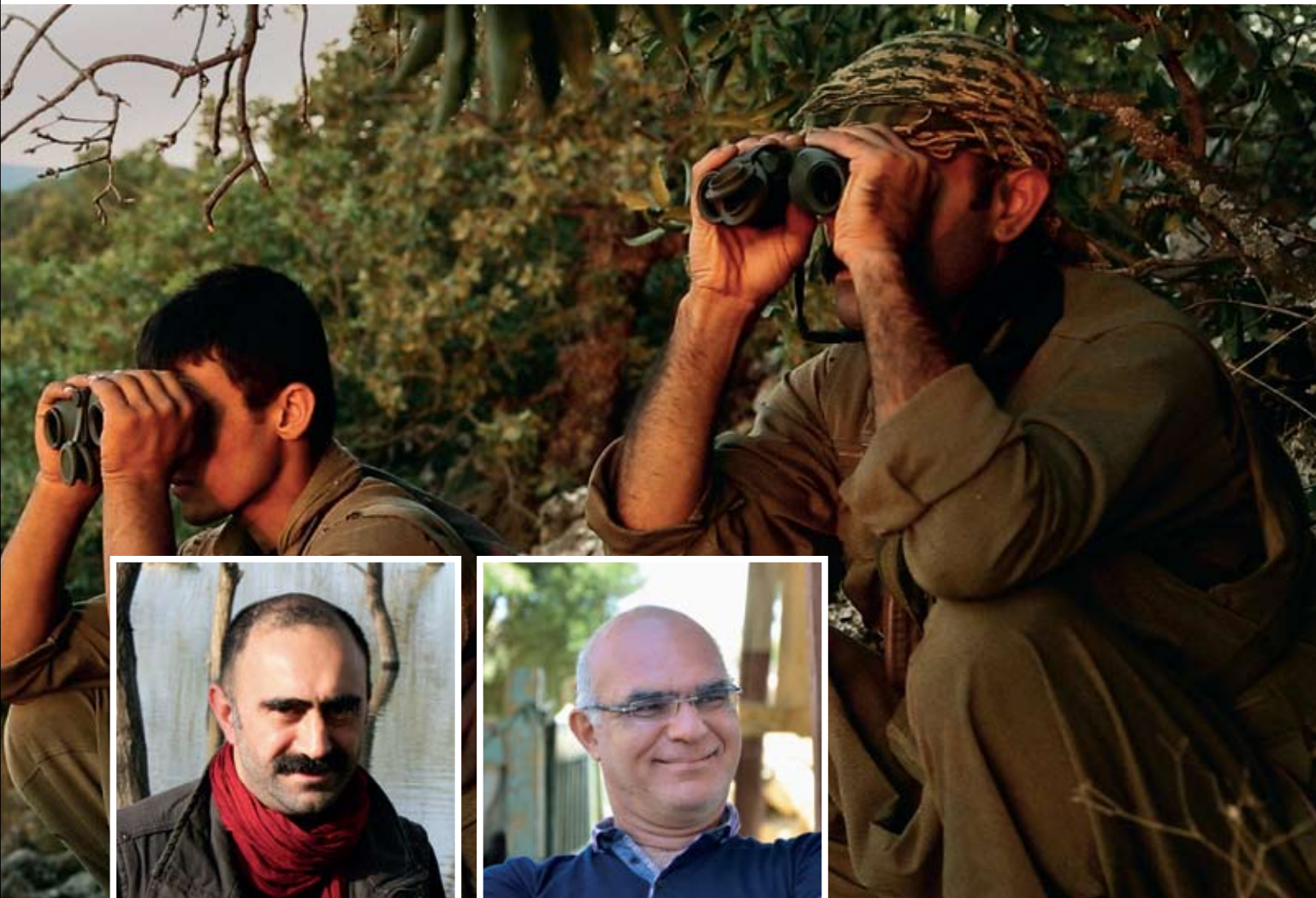
MFF PROJEKTOR "BEST SHORT"

THE AUDIENCE AWARDS

MFF PROJEKTOR "AUDIENCE AWARD"



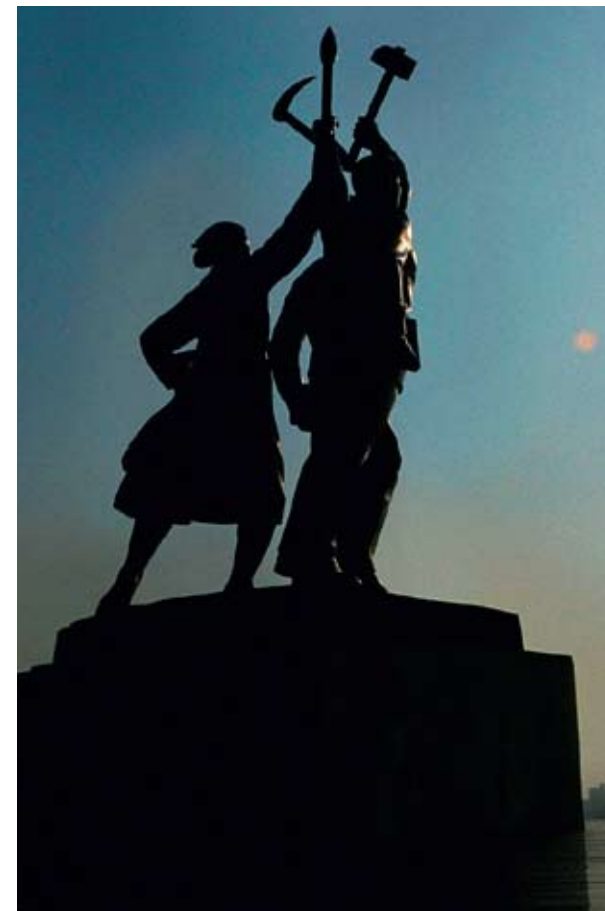
POBJEDNICI 17. MFF-a / 17th MFF WINNERS



GRAND PRIX / NAJBOLJI DUGOMETRAŽNI DOKUMENTARAC

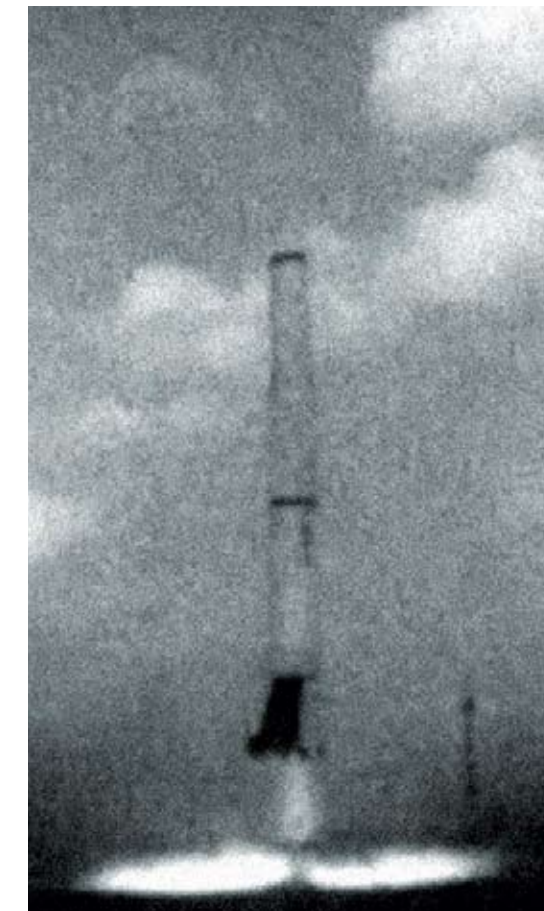
SJEVER / NORTH

Cayan Demirel, Ertugrul Maviouglu – Turska/Turkey



BEST SHORT / NAJBOLJI KRATKI DOKUMENTARAC

**ODRAZ MOĆI /
THE REFLECTION OF POWER**
Mihai Grecu
Francuska /France



NAGRADA PUBLIKE / AUDIENCE AWARD

**HOUSTON IMAMO PROBLEM! /
HOUSTON WE HAVE A PROBLEM!**
Žiga Virč – Slovenija, Hrvatska, Njemačka,
Češka, Katar/ Slovenia, Croatia, Germany,
Czech, Qatar

TKO JE TKO WHO IS WHO

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Robert Bubalo, producent festivala / Festival Producer

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Main Program Selector

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Films of Home Authors; Kratka devetka / Short Nine

Silvija Kraljević: MFF Fora

Robert Bubalo:
Kino na otvorenom / Open Air Cinema; HBO Adria

Ajla Tucaković: Operacija Kino / Operation Kino

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Srećko Slišković, Oliver Polić, Boris Galić

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SMART, Raguz & Barbarić design

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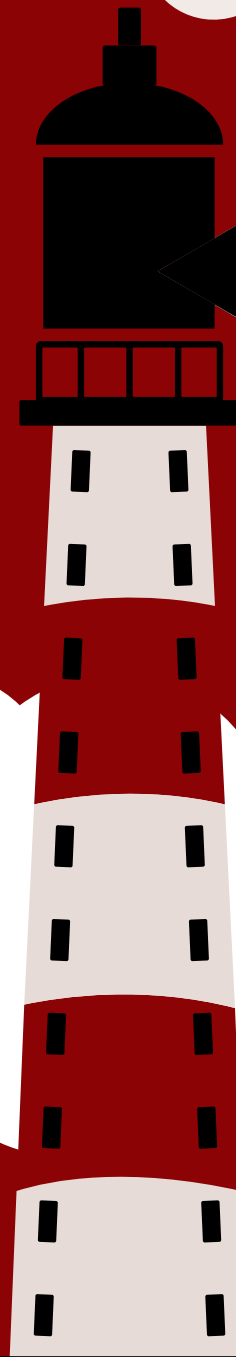
Miro Kraljević, gradonačelnik Širokog Brijega
Srećko Slišković, ravnatelj Hrvatskog
kulturnog doma

HVALA / THANKS

Želimir Babogredac, Anđelko Bazina, Ivan Brkić,
Miljenko Crnjac, Ivo Čolak, Zdenko Ćosić, Zora
Dujmović, Miro Kraljević, Slavo Ivanković-Lijanović,
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Vilim Primorac, Tomislav Ruk, Željko Spajić, Jasna
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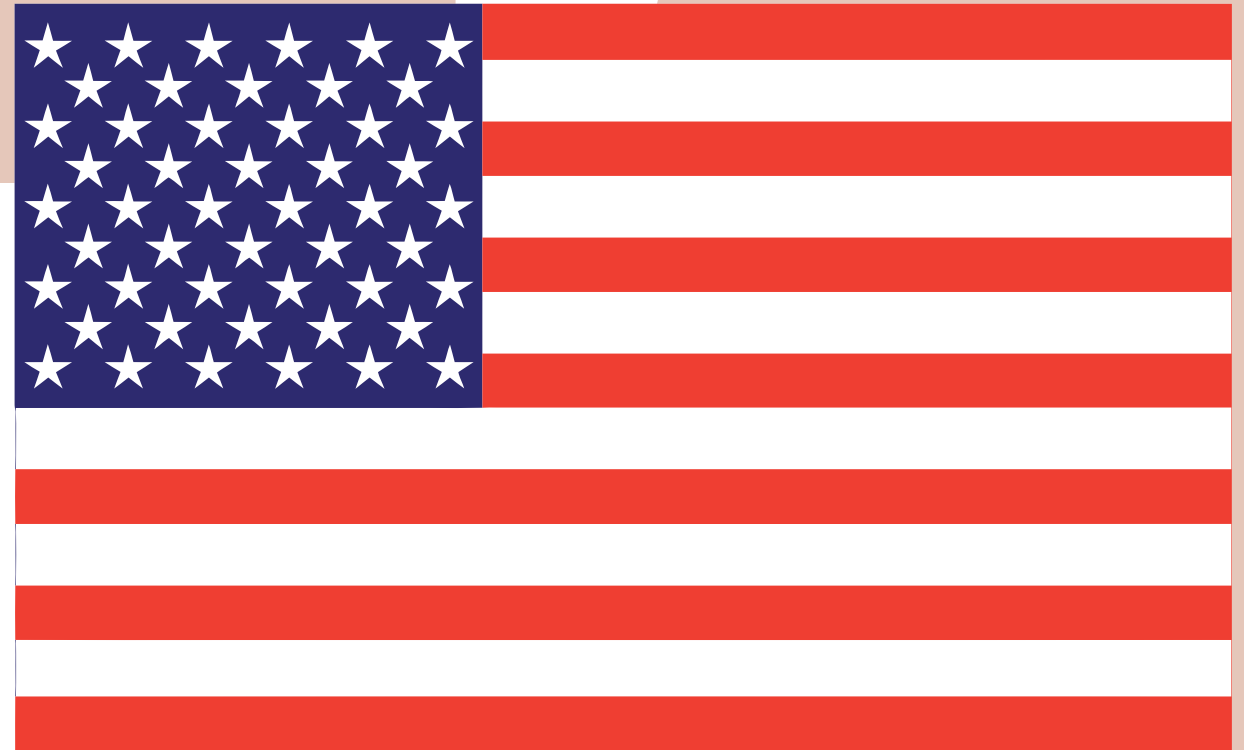
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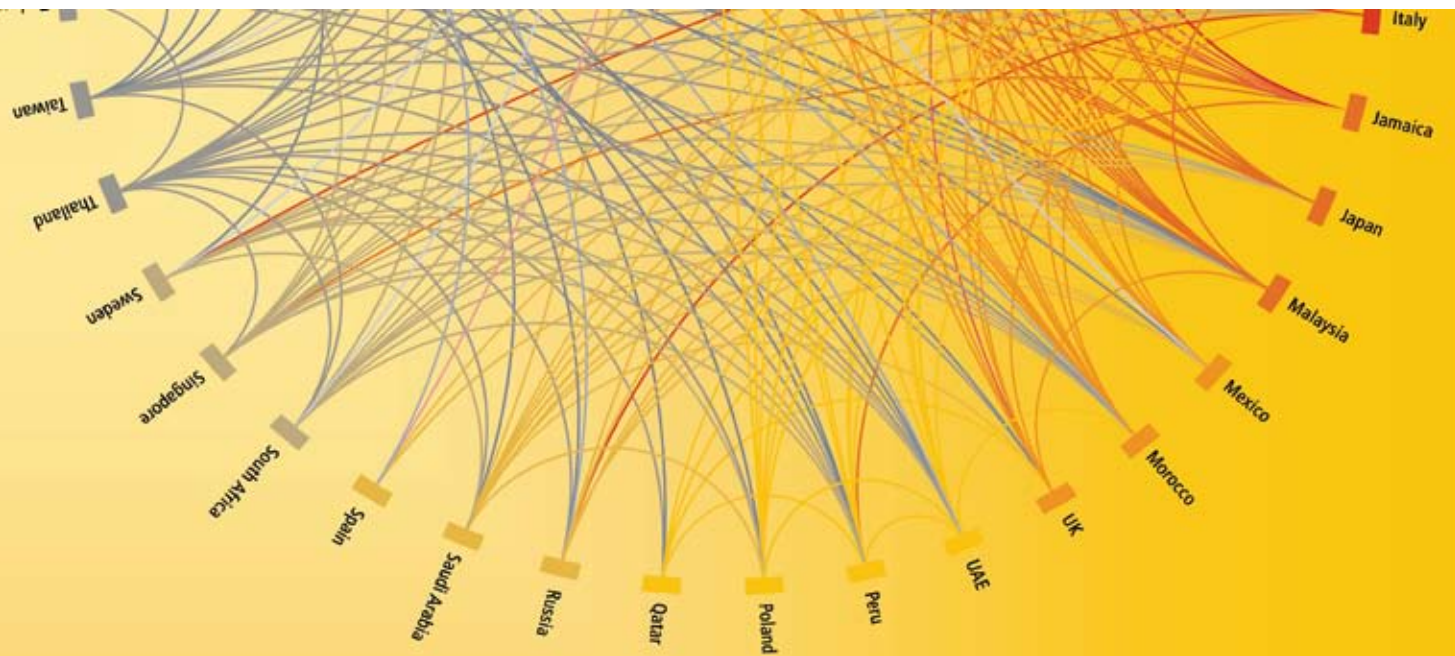
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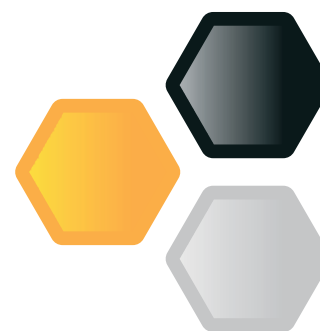


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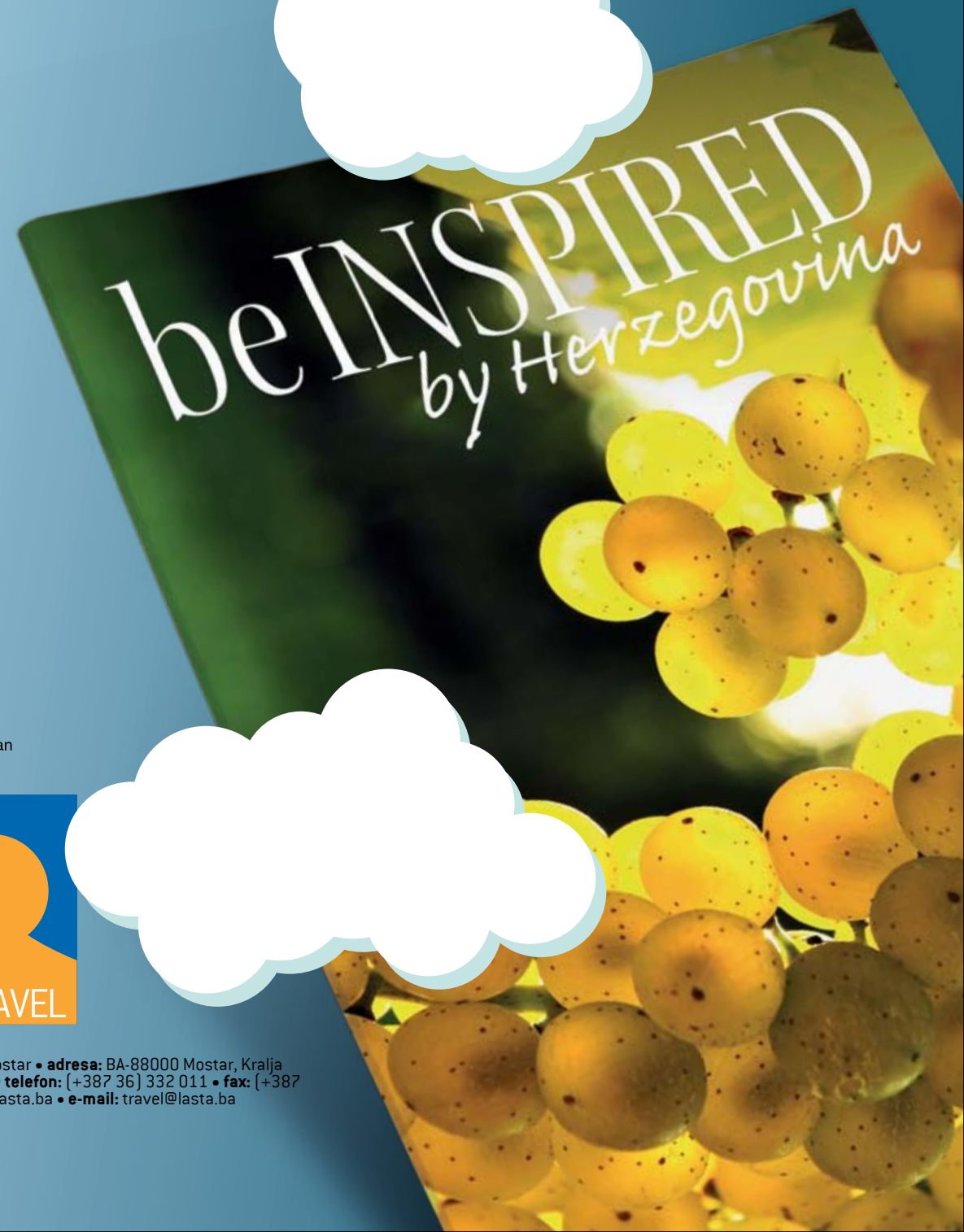
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