

XIX MFF

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HT ERONET

22.-25. 8. 2018.
19. MEDITERAN FILM FESTIVAL
ŠIROKI BRIJEG/ BIH/ MFF.BA



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

Suorganizatori su Kino Borak i gradonačelnik Širokog Brijega.

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

Co-organisers are Borak Cinema and Široki Brijeg Town Mayor.

UVOD
INTRO

 **XIX MFF**

Tribute to *Ellsworth Kelly* (1923 – 2015)



TOMISLAV TOPIĆ DIREKTOR FESTIVALA

UVIJEK SVE STANE U FILM...

Kadar je snimka od startanja (start ili rec.) do zaustavljanja kamere (stop), dakle neprekinuti rad kamere. Svaki kadar ima svoje parametre: format, radnju, pokrete kamere i, recimo, redni broj na klapi ili u zabilježni sekretarice režije. Devetnaesti je po redu Mediteran Film Festival i njegova klapa je već dugo rabljena i pomalo dotrajala, dosta je bilo brisanja suhe krede da bi se upisala nova brojka festivala na klapi. Ako ga promatramo kao kadar, festival je dugi filmski kadar sličan onima u filmovima mađarskog redatelja Miklósa Jancsa. S time da naš kadar ide od detalja i širi se u veliki total gdje se radnja u širokom cinemascopu odvija kao u Miklósovim filmovima: s rasplesanim gostima i osjećajima ispunjenosti zbog filмова koji su uvijek donosili nove nadogradnje filmofilima i ljubiteljima kinotečnog sadržaja kina Borak. Prva sličica (frame, kvadrat) iz tog kadra bljesnula je u ljeto 1999. godine kad se rodila ideja pokretanja filmske proizvodnje, festivala i filmskih programa u Širokom Brijegu. Duga vožnja neprekinutog kadra dovela nas je do respektabilnog festivala u zemlji i šire, a kako reče selektor - očito i važnog jer se autori i producenti prijavljuju i važno im je biti dio MFF-a.

Scena je filmsko zbivanje u jednom prostoru i vremenu koje se obično sastoji od više kadrova. Promatrajući ova dva desetljeća, festival je imao nekoliko scena. Prve tri godine kao revija filmova zasebna je scena po formi i sadržaju. Dugo ćemo ju pamtili jer je u kino prostor donijela autorske filmove nikad viđene u Širokom Brijegu. Podsjetimo da je to još vrijeme u kojem digitalni svijet nije osvojio kinematografski zanat, a internet je bio u povojima. U novim godinama ističem scenu u kojoj se određujemo za dokumentarce autora s Mediterana. Takvo određenje nije bilo promašeno, dapače, bilo je uspješno pa tu scenu smatram vrlo važnom u roli našeg festivala. Također, u novoj važnoj sceni selimo dio festivala vani, prostorno i vizualno je drugačija i također je pun pogodak jer smo je omasovili i otvorili festivalu gradu i širem gledateljstvu. Možemo izdvojiti

još nekoliko scena, npr. analogno razdoblje MFF-a i digitalno doba. Lijepo vrijeme i oluje ili svi oni izleti izvan festivala gdje smo pokazali gostima čarobnu i raskošnu Hercegovini okupanu suncem, uz prirodne izvore vode pa sve do planinskih masiva prekrivenih snijegom. Scena je dosta i kroz brojne scenografije MFF-a, razni "glumci" su odigrali svoje role.

Tvorene od više kadrova scene MFF-a mogu stajati i samostalno, ali naša ideja je od početka bila da ih pretvorimo u sekvence.

Sekvenca je idejna cjelina koja je često sastavljena od nekoliko scena. Scene MFF-a nikad nisu radikalno odudarale jedna do druge, nego su blago, filmskom gradnjom i vještini režijskim postupcima prerasle u sekvence da bi se na kraju rodio film, MFF film, film atmosfere, film stanja, film za koji kažu da im bude žao kad završi. Spremno koračamo prema 20-toj obljetnici u nadi da će se kadrovi, scene i sekvence ovog festivala složiti u još jedan odličan film na radost publike i organizatora. Nagrade za sve su tu, a ponajviše za mlade koji su odrastali uz medijsku kulturu filma i nisu ostali uskraćeni za tu čaroliju sedme umjetnosti. U novim kostimima i ove godine igramo nove uloge, obogaćujući mizanscen kadra s početka teksta, scenu koja će produžiti našu sekvencu, a mi ćemo ju vješto na kraju umontirati u film. Ako što i ostane od MFF vrpce na "galgama" i to će poslužiti, ako ništa za filmsku arhivu. Iako smo tu samo zbog filma želimo vam ugodan boravak i dobru zabavu na ostalim događanjima Mediteran Film Festivala. Neka traju naši kadrovi, scene i sekvence!

EVERYTHING ALWAYS FITS IN A FILM

Film take is a recording from the start (start or rec.) to the stopping of the camera (stop), in other words uninterrupted camera operation. Each film take has its parameters: format, operation, camera movements and, let's say, a sequence number on the clapperboard or in the director's secretary's notes.

This is the nineteenth Mediterranean Film Festival and its clapperboard has been used for a long time and is somewhat worn out, there has been a lot of erasing of the white chalk for the new number of the festival to be written on it. If we observe it as a film take, the festival is a long film take similar to those in the films of Hungarian director Miklós Jancs. And our film take starts from details and widens into a big total scene where the action in wide cinemascope takes place like in Miklós's films: with dancing guests and feeling of fulfilment because of films that have always brought new upgrades to

filmmakers and lovers of the Cinema Borak programmes. The first image (frame) from this film take flashed in the summer of 1999 when the idea of starting the film production, festivals and film programmes in Široki Brijeg was born. The long run of the uninterrupted film take has brought us to a respectable festival in the country and abroad, and as the selector said - obviously an important festival because the authors and producers are applying their films and it is important for them to be a part of MFF.

Scene is a film action in one space and time that is usually comprised of more film takes.

Observing these two decades, the festival has had several scenes. The first three years of the festival, being the film review, are a separate scene in its form and contents. It will be remembered for a long time because it brought films never seen before in Široki Brijeg to the movie theatre. Note

that those were the times when the digital world still hadn't conquered the cinematographic trade, and the internet was in its early stage. In more recent years I highlight the scene in which we decide on the documentaries of the authors from the Mediterranean. Such a determination was not a miss; in fact, it was successful so I consider this scene very important in the roll of our festival. Also, in a new and important scene we move one part of the festival outside, it is spatially and visually different and a hit because we have increased it and opened the festival to the town and wider audience. We can single out a few more scenes, e.g. analogous period of MFF and a digital era.

Beautiful weather and storms and all those trips outside the festival where we showed magical and opulent, sunbathed Herzegovina to our guests, with natural water springs up to the mountain massifs covered with snow. There are lot of scenes and various "actors" have played their roles in numerous MFF sceneries. Created from multiple film takes MFF scenes can stand alone, but our idea from the beginning was to turn them into sequences.

Sequence is a conceptual unit that is often comprised of several scenes. The MFF scenes have never radically contrasted one another, but they have slightly, by filmmaking and skilful directing methods, grown into sequences to finally have a film born, the MFF film, film of the atmosphere, of the situation, film that

everyone says they are sorry when it finishes. We are steadily marching towards the 20th anniversary hoping that the film takes, scenes and sequences of this festival will make one more excellent film to the delight of the audience and the organisers. Prizes for everyone are here, especially for the young people who have been growing up with the media culture of the film and have not been deprived of the seventh art magic. In new costumes we play new roles this year too, enriching the stage setting of the film take from the beginning of the text, the scene that will extend our sequence, and in the end we'll skilfully edit it in our film. If there is anything left from the MFF tape it will also serve, if nothing else, for the film archive.

Even though we are here only for the film, we wish you a pleasant stay and a great fun at the other events of the Mediterranean Film Festival. Let our film takes, scenes and sequences last!

Tomislav Topić
Festival director







ZDRAVKO MUSTAĆ SELEKTOR FESTIVALA

LEPEZA SNAŽNOG FILMSKOG DOŽIVLJAJA MEDITERANSKE STVARNOSTI

Selektirajući više od 220 filmova s mediteranskih kinematografskih predjela vrlo sam brzo došao do zaključka da recentna morska filmska ostvarenja u punoj mjeri korespondiraju s trenutačnim socijalnim, društvenim, ali i političkim previranjima u njihovim sredinama i u samom njihovu okruženju.

Statistički gledano najbrojniji su bili Španjolci sa 65 prijavljenih uradaka. Njihova raznovrsnost, ozbiljnost i predanost tematskoj koncentriranosti pridonijeli su činjenici najvećeg broja filmova "a la España" u službenoj konkurenciji. Iza njih slijede Francuzi s 38 prijavljenih filmova, te Egipćani s 21. Prijavljeni filmovi

uglavnom su se bavili prepoznatljivim i bliskim zajedničkim temama. Tako da slobodno možemo povući jednu transverzalnu koja spaja gotovo sve filmove iz zemalja mediteranskog bazena.

Krenimo od Arapskog proljeća, prosvjeda i demonstracija, nastavimo preko rata u Siriji, vječnog bliskistočnog sukoba Izraela i Palestine, te mora izbjeglica i migrantskih putešestvija, i dođemo do terorizma koji se naglo proširio i pružio svoje pipke i u europskim zemljama. Cijeli taj koloplet uočljivih dnevnopolitičkih tema umočen je opet u ono standardno, vizualno raskošno, životno i temperamentno zrcalo Mediterana koji se očituje u savršenom isticanju blještavila ljepote i poznatih karakteristika njegova prirodnog podneblja. Nude nam filmaši cijeli dijapazon formalnih preokupacija. Dnevničke filmove, ispovjedne, eksperimentalno-istraživačke, reportažne, poetsko-likovne, procesualno-stvaralačke, obrazovno-edukativne sociološke analize, portrete ljudi ili mjesta, rekonstrukcije, opservacijske edite skrivenih kamera. Isto tako i psihološki iznijansirane hibridne forme koje koketiraju s igranim prosegom. Trebalo je iz šume različitih pokušaja izabrati savršena i najpogodnija dostignuća dokumentarne filmske estetike. Autentičnost, ozbiljnost, dosljednost, perfekcionizam, komunikativnost, prilagodljivost i jasna konceptualna izvedba bili su moji čvrsti kriteriji u odabiru deset kratkih i deset dugih dokumentaraca za službenu konkurenciju.

Posjetitelji 19. MFF-a tako će moći uživati u lepezi snažnog sineastičnog doživljaja mediteranske stvarnosti i mediteranske istine. Gledat ćemo posadu broda koji prevozi vodu žednim otočanima kroz prizmu ciničnog kapetana što igra ulogu svog života za komadnim mostom i ispred kamere. Zatim, pratimo sveobuhvatno obrađene portrete skupine kandidata za porotu u nekom suđenju u tipičnoj talijanskoj simfoniji šaputanja i intimnog razotkrivanja. Ulazimo u starački dom gdje ostarjele časne sestre još uvijek dvoje između sebe o ulozi Adamova sina Kaina u stvaranju svijeta. Prolazimo kroz beogradske demokratske mijene devedesetih u dnevničkim očima kćerke naspram majke koja ne odstupi od svojih željeznih načela pravde pod svaku cijenu.

Šetamo se s izbjeglicama po Barceloni. Postajemo dio njihovih noćnih lutanja i potraga za samima sobom.

Zatim imamo izraelske paradokse kroz najprivatniju ispovijed autorice i kćerke koja brine o pokopu svoje umiruće majke. Družimo se s LGBT zajednicom u Tunisu. Pratimo mladu izraelsku redateljicu koja spaja svoj film sa svojim aktivističkim angažmanom na ulicama, koji se nenadano kroz učestale prosvjede širi na cijelu zemlju. Mladi šestogodišnji Palestinac bez ruku i nogu u srcu izraelske bolnice pokušava živjeti, uči sebe i sve nas kako pronaći smisao u svakom trenutku.

U dahu ćemo zatim pogledati grozničavi reportažni izvještaj o susretu s pedofilijom koja će nas ostaviti bez riječi. I to zbog dojma lakoće kojom se prelazi preko nje iz vizure počinitelja. U nešto kraćim formama pratit ćemo egipatsku sirotinju i protagoniste mentalnih institucija, njihove ispovjedi i razračunavanja sa životom. U Barceloni nakon terorističkog napada struji u zraku, slutnjom se puni prostor između ulica. Ozračje koje se tako uvjerljivo uvlači pod kožu.

U Izraelu kupci u maloj prodavaonici pričaju o svojim snovima. Drugi kupci ih prate na monitoru. Na pomolu je opsjenarsko-artistično poimanje konzumerizma. Izbjeglice iz Sirije u Libanonu. Ispovjedna rekonstrukcija mentalnog i životnog očajja pred kojim samo hrabrost i ustrajnost odnose pobjedu. Iscrpan izvještaj u minimalističkom tonu religioznog rituala omanje talijanske sredine. Procesija kao bit oko koje se vrti strast i životni moto. Doznat ćemo sve o bikovima u španjolskim arena-ama. Ali baš sve, pa i ono što nam nije uopće drago.

Kao i u selu od soli u kojem njegovi usporeni stanovnici kroz sjećanja i oštre poglede lakše podnose staračko nestajanje. Ušli smo i u dječje filozofsko razmatranje suštine običnosti. Riječ, gesta i pomak djeteta poprimaju originalnost doživljaja u rukama majstorskog tražitelja detalja. I na kraju plovimo s iznenađenim stanovnicima Sjeverne Koreje. Pod ruku s njihovim staklenim očima koje skrivaju snene prizore i s tvrdim rukama punim poruka.

Odabrani filmovi na 19. MFF-u nude različit, ali uporan prikaz monumentalnih stvarnosnih priča. Onaj tko sebi dopusti pogledati većinu ovih uradaka neće zažaliti. Iskustvena i emocionalna bogatstva nude se u punom opsegu na pladnju ove filmske fešte, na platnu širokobriješkog festivala. Samo uživajte!

A RANGE OF POWERFUL MOVIE EXPERIENCE OF THE MEDITERRANEAN REALITY

In the process of selection from over 220 films from the Mediterranean cinematographic parts, I have quickly came to a simple conclusion that recent movie accomplishments from the coast largely correspond to current social and political turmoil in their surroundings and in their own environment.

From the statistic point of view the most numerous were the Spanish with 65 films submitted. Their versatility, seriousness and dedication to thematic concentration contributed to the fact of the greatest number of films "a la España" in the official competition. It is followed by France with 38 films submitted for the official competition, and Egypt with 21 films. All the films submitted mostly dealt with recognizable and close common themes. So, we can freely draw a transversal, one huge and important story that connects almost all the films from the countries of the Mediterranean basin.

Let's start from the "Arab Spring", the protests and demonstrations, through the war in Syria, the eternal Middle East conflict between Israel and Palestine, refugees and migrant roads, to the emergence of terrorism that has rapidly expanded and spread its roots in the European countries.

This entire circle of noticeable daily-political themes was again immersed into standard visually luxurious, life-like and temperamental mirror of the Mediterranean, which is reflected in the perfect accentuation of the glittering beauty and the famous characteristics of its natural climate. The filmmakers offer us a whole range of formal preoccupations. They offer us log films, confessional, experimental-research films, reportage, poetic-artistic, processual-creative films, educational sociological analyses, portraits of people or places, reconstructions, observation edits of hidden

cameras. Likewise, they also bring psychologically coloured hybrid forms that flirt with the fiction procedure. It took a lot of effort to choose the most convenient and finest achievements of documentary film aesthetics. Authenticity, seriousness, consistency, perfectionism, communicativeness, adaptability and clear conceptual design were my strong criteria in choosing ten short and ten feature documentaries for official competition. Visitors of the 19 MFF will also be able to enjoy a range of powerful synesthetic experience of the Mediterranean reality and the Mediterranean truth.

So, we will see the crew of the ship that transports the water to the thirsty islanders through the prism of a cynical captain who plays the role of his life at the command centre and in front of the camera.

Then, we follow the in-depth portraits of the jury candidates in a trial in a typical Italian symphony of whispering and intimate disclosure.

We enter a nursing home where elderly nuns still question among themselves about the role of Adam's son Cain in the creation of the world. We pass through Belgrade democratic changes during the nineties in the personal logs of the daughter in contrast to the mother who does not deviate from her iron principles of justice at all costs.

We take a walk with refugees through Barcelona. We become a part of their night wan-



derings and quests for themselves. Then we have Israeli paradoxes in the most private confession of the author and the daughter who takes care about the burial of her dying mother.

We socialise with LGBT community in Tunisia. We follow a young Israeli directress who unites her film and her activist engagement in the streets, which suddenly spread through frequent protests throughout the country.

Young six-year-old Palestinian with no arms and legs in the heart of the Israeli hospital tries to live and teaches himself and all of us how to find the meaning in every moment. In one breath we will then see the feverish report about the encounter with paedophilia that will leave us speechless because of the impression of easiness with which it is got over from the perpetrator's view.

In somewhat shorter forms, we will follow the Egyptian poverty and protagonists

of mental institutions, their confessions and dealing with life. In Barcelona, after a terrorist attack there is tension in the air, the space between the streets is filled with omen. The atmosphere that is easily drawn under the skin. In Israel, customers in a small shop are talking about their dreams. Other customers are watching them on the monitor. A magical artistic comprehension of consumerism is looming. The refugees from Syria in Lebanon. Confessional reconstruction of mental and life despair, which is only won by courage and perseverance.

A detailed report, in a minimalist tone, of the religious rituals of a small Italian community. Procession is the essence which the passion and life motto are centred around. We will find out everything about the bulls in the Spanish arenas. I mean everything, even the things we are not really fond of. As in the village of salt, where its relaxed inhabitants bear old

age vanishing more easily through memories and sharp views. We have also entered the children's philosophical consideration of the essence of ordinariness. The word, gesture and movement of the child take on the originality of the experience in the hands of a master seeker of details.

And finally, we are sailing with the surprised North Korean people. Hand in hand with their glassy eyes that hide dreamy scenes and with hard hands full of messages.

The selected films of the 19th MFF certainly offer a diverse but persistent display of monumental real stories. Those who let themselves see the most of these works will certainly not regret it. Full range of experiential and emotional assets are offered on a platter of this film feast, on the Široki Brijeg festival screen. Just enjoy it!

*Zdravko Mustač,
Festival selector*

**PROGRAM U
SLUŽBENOJ
KONKURENCIJI**
THE OFFICIAL
COMPETITION
PROGRAM

**DUGOMETRAŽNI
DOKUMENTARCI**
FEATURE
DOCUMENTARIES

 **XIX MFF**

Tribute to *Ellsworth Kelly* (1923 – 2015)

PUSTI DOBRE, PUSTI OUR DAILY WATER



REDATELJICA / DIRECTOR: **VLATKA VORKAPIĆ**

scenaristica / screenwriter: Vlatka Vorkapić; snimatelj / cameraman: Jasenko Rasol; montaža / editing: Marija Prusina; producentica / producer: Morana Komljenović; zemlja / country of origin: Hrvatska / Croatia; godina / year of production: 2018.; trajanje / duration: 56 min.

Hrvatska ima 718 otoka te 467 hridi i grebena. Samo devet otoka ima vodu pogodnu za piće. Na brojnim otocima opskrba vodom ovisi o posebnim brodovima - vodonoscima. *Pusti Dobre, pusti* mediteranska je komedija o jednom takvom brodu i njegovoj posadi.

Croatia has 718 islands and 467 cliffs. 67 islands are inhabited. 9 of them have direct access to drinking water. All of the other islands are dependent of water carrier ships. Our Daily Water is a Mediterranean comedy about one of these ships and its crew.

FADE IN
www.fadein.hr



Festivali i nagrade

Film je premijerno prikazan na Festivalu mediteranskog filma u Splitu gdje je dobio nagradu publike u kategoriji srednjometražnog hrvatskog filma.

Festivals and awards

The film had its premiere at Mediterranean Film Festival Split, where it won the audience award for mid-length Croatian film

U SJENI UPON THE SHADOW

REDATELJICA / DIRECTOR **NADA MEZNI HAFIAIEDH**

scenaristica / screenwriter: Nada Mezni Hafiaiedh; snimatelj / cameraman: Ikbal Arafa; montaža / editing: Itidal Zran, Noura Nefzi; producent / producer: Slim Hafiaiedh; zemlja / country of origin: Tunis, Francuska / Tunisia, France; godina / year of production: 2017.; trajanje / duration: 80 min.

Otkrivamo tajanstvenu stranu Amine Sboui (bivše članice pokreta Femen) i njezin svakodnevni život. Njezini prijatelji iz LGBT zajednice žive u njezinu domu jer su ih odbacile obitelji i društvo. Preko Amine zaranjamo i u njihove priče: to su Sandra (transvestit), Ramy (gej), Ayoub (gej), Atef (gej i transvestit). Dolaze brojni neočekivani događaji koji su snimljeni uživo...

We discover the mysterious side of Amina Sboui (former Femen) and her daily life. Her friends of the LGBT community, who live at her home, have been rejected by their families and the society. Throughout Amina, we dive into their stories: Sandra (transvestite), Ramy (gay), Ayoub (gay), Atef (gay and transvestite). Many unexpected events keep coming and caught live...

The Open Reel
cs@theopenreel.com
Leyth Production
www.leythproduction.com



Festivali i nagrade

Film je nagrađen na Carthage Film Festivalu u Tunisu. Posebno priznanje osvojio je na FICMY International Film Festivalu u Meksiku, a na Transcreen Film Festivalu u Amsterdamu nagrađen je drugom nagradom u kategoriji dugometražnog filma. Priznanje je osvojio i na Zinegoak festivalu u Španjolskoj.

Festivals and awards

The film was awarded at Carthage Film Festival in Tunisia. It won the special mention at FICMY International Film Festival in Mexico, second prize in the feature documentary category at Transcreen Film Festival in Amsterdam and it was awarded at Zinegoak Festival in Spain.

POZIV THE CALL



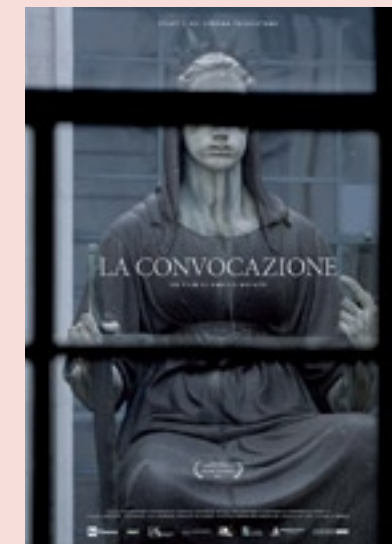
REDATELJ / DIRECTOR **ENRICO MAISTO**

scenaristi/ screenwriters: Enrico Maisto, Valentina Cicogna; **snimatelj / cameraman:** Jacopo Loiodice; **montaža / editing:** Veronica Scotti, Valentina Cicogna; **producent / producer:** Riccardo Annoni; **zemlja / country of origin:** Italija / Italy; **godina / year of production:** 2017.; **trajanje / duration:** 57 min.

Građani Italije mogu biti pozvani da budu članovi porote u određenim kaznenim postupcima. Nemaju puno vremena za razmišljanje o tome: dan prije pojavljivanja za izbor porote nasumično su odabrani računalnim sustavom. Tako jednog jutra u 10 sati 60 napetih Talijana zauzima svoja mjesta na sudu u Asizu koji je, po šaputanju jednog potencijalnog porotnika, izgrađen za vrijeme Mussolinija. Kamera nikada ne daje perspektivnu snimku nego uvijek snima svaku osobu izbliza. Njihova šaputanja, nervozna pitanja, smiješni komentari i nelagoda uhvaćeni su i sjedinjeni u laganu kakofoniju punu razmišljanja o ovoj iznimnoj civilnoj dužnosti. Neslavni kazneni slučaj iz 1974. i sučeva tvrdnja da se nitko ne treba bojati mafije daju jednu dodatnu dimenziju ovoj fascinirajućoj filmskoj opservaciji.

Italian citizens can be called to serve on juries for certain criminal cases. They don't get much time to think about it, either: on the day before appearing for jury selection, they're randomly selected by a computer system. And so, one morning at 10 o'clock, 60 tense Italians take their place in a Court of Assizes that was, as one potential juror whispers, built under Mussolini. The camera never gives an overview shot, but always films each individual in close-up. Their whispers, nervous questions, funny comments and discomfort are all captured and brought together in a soft cacophony full of reflection on this remarkable civic duty. A drawn-out and infamous criminal case from 1974 and the judge's claim that no one needs to be scared of the mafia lend an extra dimension to this fascinating cinematic observation.

SLINGSHOT FILMS
festivals@slingshotfilms.it
www.slingshotfilms.it



Festivali i nagrade

Film je osvojio nagradu publike na Festivalu dei Popoli u Italiji. Prikazan je na IDFA International Documentary Festivalu u Amsterdamu, Milano Film Networku u Italiji, te na Budapest International Documentary Film Festivalu.

Festivals and awards

The film won the Audience award at Festival dei Popoli in Italy. It was screened at IDFA International Documentary Festival in Amsterdam, Milano Film Network in Italy and at Budapest International Documentary Film Festival.

NJEZINIM STOPAMA IN HER FOOTSTEPS



REDATELJICA / DIRECTOR **RANA ABU FRAIHA**

scenaristica / screenwriter: : Rana Abu Fraiha; snimateljice / cameramen: Rana Abu Fraiha, Amit Chachamov; montaža / editing: Aliza Esqira; producentica / producer: Ibtisam Mara'ana-Menuhin; zemlja / country of origin: Izrael / Israel; godina / year of production: 2017.; trajanje / duration: 73 min.

U gluho doba noći moji roditelji napustili su našu kuću u muslimanskom beduinskom selu Tel Sheva u kojem sam rođena, i preselili se u Omer, obližnji židovski grad u kojem sam odrasla. U više od 20 godina života u gradu duboko smo se integrirali u bijelu hegemoniju Omera. Bili smo uvjereni da smo isti kao i ostali oko nas, dok moja majka nije oboljela od raka dojke. Tada je izrazila želju da bude pokopana kao muslimanka u gradskom židovskom groblju. U arapskom, muslimanskom i muškom svijetu gdje Rodaina živi, ženama je zabranjeno biti na pokopima. Nadala se da će ispunjenjem njezine želje sve tri kćeri moći hodati uz nju na njezinom posljednjem putovanju. Ali u židovskom društvu nikad nije postojao slučaj zajedničkog pokopa Arapa i Židova. Njezina želja rastrgla je obitelj i postavila ozbiljne dvojbe o identitetu, pripadanjju, ženstvenosti i značenju doma.

In the dead of night, my parents left our house in the Muslim Bedouin village, Tel Sheva, where I was born and moved to Omer, a nearby Jewish town, where I grew up. For more than twenty years of life in the town, we've been deeply integrated into Omer's white hegemony, we were convinced that we're like everyone else around us, till my mother became ill with breast cancer. She expresses an unprecedented wish, to be buried as a Muslim in the town's Jewish cemetery. In the Arab, Muslim and men world, where Rodaina lives, women are forbidden to attend funerals. She hoped that by fulfilling her wish, her three daughters could walk with her on her last journey. But in the Jewish society, there has never been a precedent for a shared burial of Arabs and Jews. Her wish tore the family apart and raised serious dilemmas, about identity, belonging, femininity and the meaning of home.

Ibtisam Films
mibtisam47@gmail.com



Festivali i nagrade

Film je osvojio nagradu za najbolju režiju dokumentarnog filma na Jeruzalem Film Festivalu.

Festivals and awards

The film won the award for the best documentary film directing at Jerusalem Film Festival.

BABILON LJUBAVI MOJA BABYLONIA MY LOVE



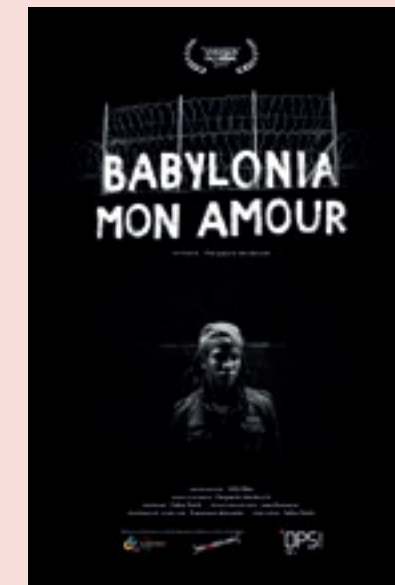
REDATELJ / DIRECTOR **PIERPAOLO VERDECCHI**

scenarist / screenwriter: Pierpaolo Verdecchi; **snimatelj / cameraman:** Pierpaolo Verdecchi; **montaža / editing:** Fabio Toich; **producent / producer:** Ivan Boorman; **zemlja / country of origin:** Italija / Italy; **godina / year of production:** 2017.; **trajanje / duration:** 72 min.

Putovanje kroz ulice Barcelone promatrane očima skupine mladih Senegalaca bez papira i dozvole za boravak. Žive u napuštenim prostorima i na ulicama i pokušavaju preživjeti u napasti Babilona. Život između propasti i duhovnog otpora raspadanju.

A journey through the streets of Barcelona, with the eyes of a group of young Senegalese with no papers or permits to stay, living in squats and in the streets, trying to survive to the temptation of Babilonia, a life between perdition and spiritual resistance to decay.

Martina Zigiotti
martina.zigiotti@gmail.com



Festivali i nagrade

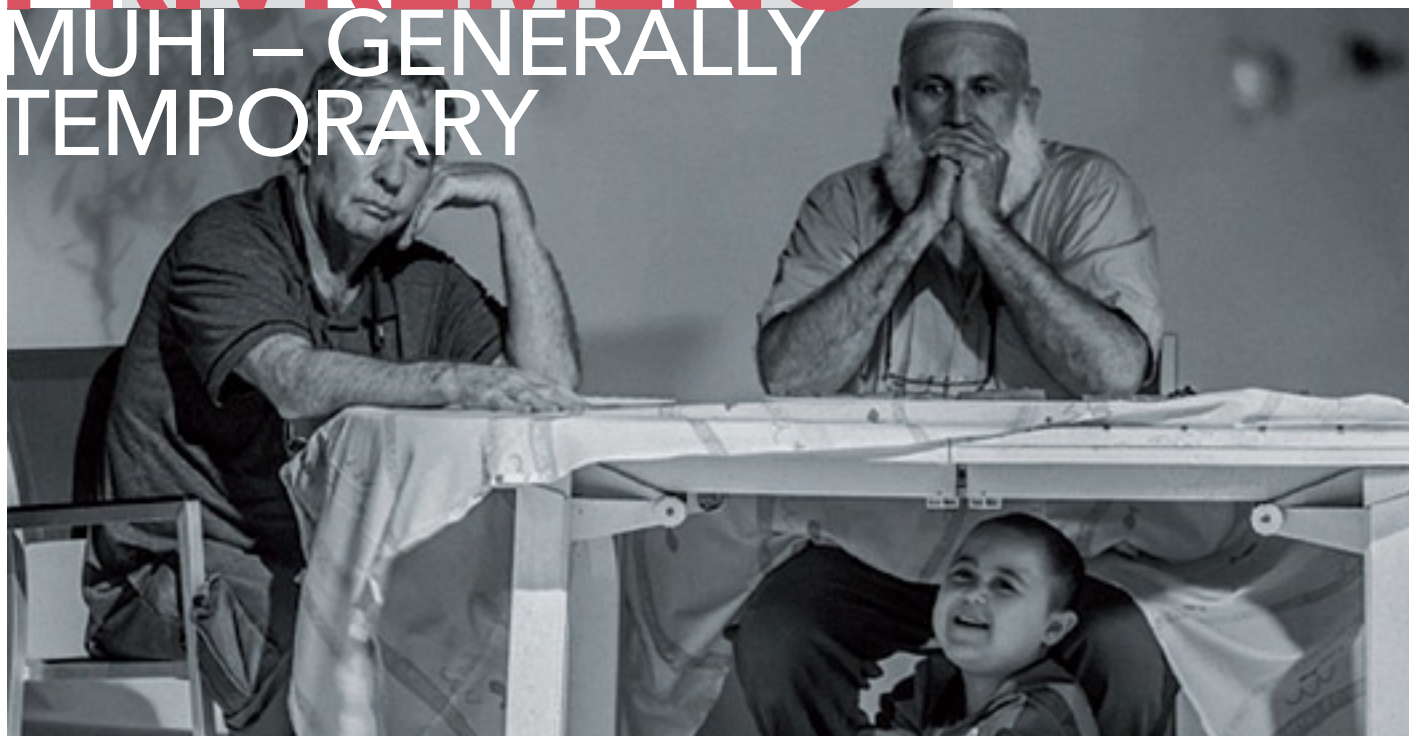
Nagradu za najbolji film, kao i priznanje publike, osvojio je na ShortS International Film Festivalu u Trstu. Prikazan je na Visions du Réel festivalu u Švicarskoj, Festival del Cinema Indipendente u Španjolskoj, Medfilm Festivalu u Italiji i na drugim festivalima.

Festivals and awards

The film won the award for the best film and audience award at ShortS Trieste festival in Italy. It was screened at Visions du Réel festival in Switzerland, Festival del Cinema Indipendente in Spain, Medfilm Festival in Italy and others.

MUHI – OPĆENITO PRIVREMENO

MUHI – GENERALLY TEMPORARY



REDATELJI / DIRECTORS **RINA CASTELNUOVO-HOLLANDER, TAMIR ELTERMAN**

scenaristi / screenwriters: Rina Castelnovo-Hollander, Tamir Elterman; **snimatelji / cameramen:** Avner Shahaf, Oded Kirma, Rina C., Tamir E.; **montaža / editing:** Joëlle Alexis; **producentica / producer:** Hilla Medalia; **zemlja / country of origin:** Izrael / Israel; **godina / year of production:** 2017.; **trajanje / duration:** 87 min.

Muhi, hrabar i energičan dječak iz Gaze, posljednjih sedam godina živi u izraelskoj bolnici, jedinom domu za koji zna. Razapet između dva doma i dva naroda, Muhi se ne može vratiti u Gazu. Spasili su ga i odgovorili oni koje njegov narod smatra neprijateljima, i u paradoksnim okolnostima koje nadilaze identitet, religiju i konflikt koji dijeli njegov svijet. Vrijeme u bolnici istječe i Muhi se sada suočava s ključnim izborima za svoj život.

For the past seven years Muhi, a brave and spirited boy from Gaza has been living in an Israeli hospital, the only home he has ever known. Caught between two homes and two peoples, Muhi is unable to return to Gaza. He is saved and raised by those considered enemy by his people, in paradoxical circumstances that transcend identity, religion and the conflict that divides his world. His time at the hospital is running out and Muhi now faces the most critical choices of his life.

GO2FILMS
festivals@go2films.com
go2films.com



Festivali i nagrade

Film je proglašen najboljim dugometražnim dokumentarcem na DOK Leipzig Festivalu u Njemačkoj. Nagrađen je na Docaviv Festivalu u Izraelu, te je na Guangzhou Documentary Film Festivalu u Kini osvojio nagradu za najboljeg redatelja i za najbolji dokumentarac.

Festivals and awards

The film won the award for the best feature documentary at DOK Leipzig in Germany. It was awarded at Docaviv Festival in Israel and at Guangzhou Documentary Film Festival in China it won the award for the best director and the best documentary

PRIJE NEGO MOJA STOPALA DODIRNU TLO

BEFORE MY FEET TOUCH THE GROUND



REDATELJICA / DIRECTOR **DAPHNI LEEF**

scenaristi / screenwriters: Daphni Leef, Tal Shefi; **snimatelj / cameraman:** Johnathan Pihotka; **montaža / editing:** Tal Shefi; **producenti / producers:** Yael Abecassis, Hillel Roseman; **zemlja / country of origin:** Izrael / Israel; **godina / year of production:** 2017.; **trajanje / duration:** 78 min.

Daphni je bila studentica filma u ljeto 2011. kad je, u znak prosvjeda zbog troškova smještaja, na bulevaru podigla šator. Nije znala da će postati vođa važnog društvenog prosvjeda. Film opisuje teškoće jedne borbe i što se događa kada žena koja se cijeli život fokusira na slike i sama postane jedna od njih.

Daphni was a film student that summer of 2011 when she set up a tent on the boulevard to protest housing costs. Little did she know she would become the leader of a major social protest. The film depicts the adversity of struggle and what happens when a woman who focuses on imagery all her life becomes an image herself.

GO2FILMS
festivals@go2films.com
go2films.com



Festivali i nagrade

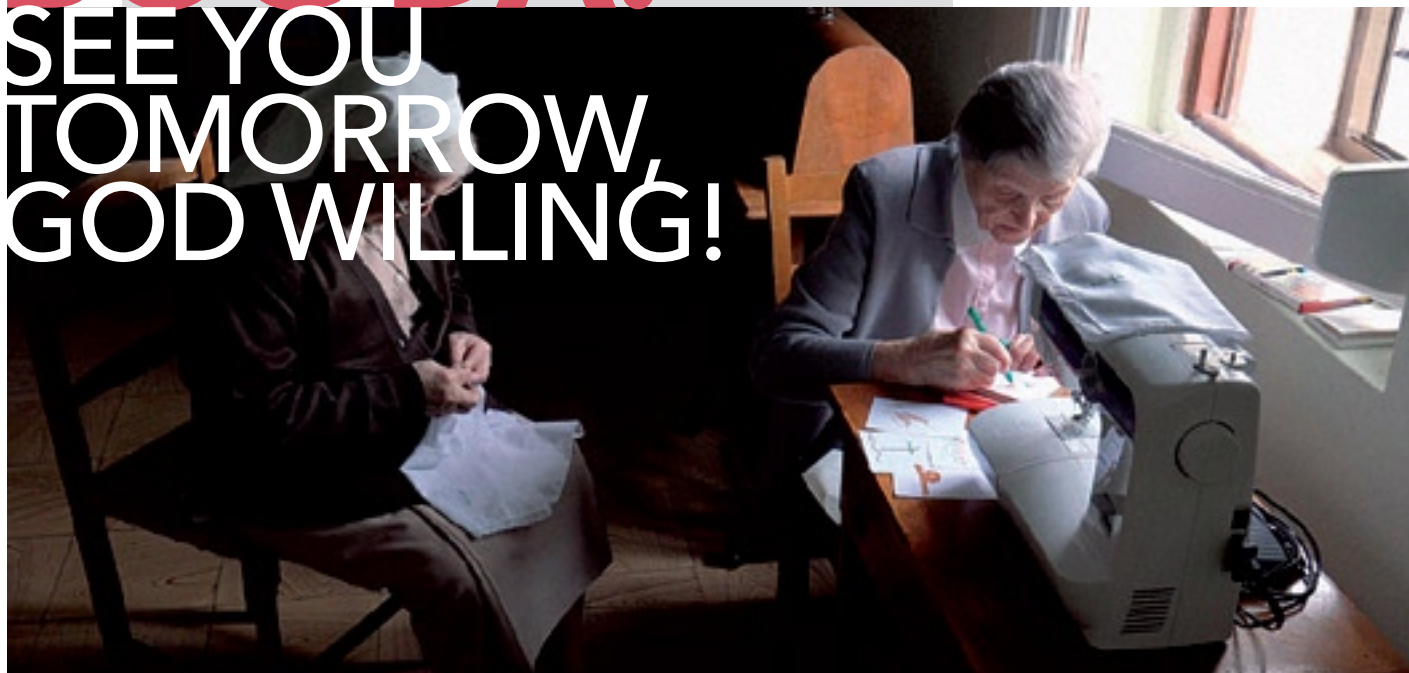
Film je premijerno prikazan na IDFA festivalu u programu Panorama. Prikazan je i na DocAviv International Film Festivalu u Izraelu, te na One World International Film Festivalu u Češkoj.

Festivals and awards

The film premiered at IDFA festival Panorama programme. It was also screened at Docaviv International Film Festival in Israel and at One World International Film Festival in Czech Republic.

VIDIMO SE SUTRA, AKO BOG DA!

SEE YOU TOMORROW, GOD WILLING!



REDATELJICA / DIRECTOR **AINARA VERA**

scenaristica / screenwriter: : Ainara Vera; snimateljica / cameraman:
Ainara Vera; montaža / editing: Ainara Vera; producentica / producer: Itziar
Garcia Zubiri; zemlja / country of origin: Španjolska, Norveška / Spain,
Norway; godina / year of production: 2017.; trajanje / duration: 62 min.

Sedamnaest starijih redovnica luta sjenovitim dvoranama svoga samostana. Hoće li njihov milosrdni i kontemplativni stil života preživjeti nakon što njih više ne bude?

Seventeen elderly nuns roam the shadowy halls of their convent. Will their charitable and contemplative lifestyle survive after they are gone?

PROMOFEST
distribucion@promofest.org
www.promofest.org



Festivali i nagrade

Film je proglašen najboljim dokumentarcem na Films De Femmes Festivalu u Francuskoj. Prikazan je na DocsBarcelona Festivalu u Španjolskoj, DOK.festu u Njemačkoj, na IDFA festivalu u Nizozemskoj i na brojnim drugima.

Festivals and awards

The film won the award for the best documentary at Films De Femmes festival in France. It was screened at DocsBarcelona festival in Spain, DOK.fest in Germany, IDFA in the Netherlands and many others.

ISPUCAVANJE

SHOOTBALL



REDATELJ / DIRECTOR **FÈLIX COLOMER**

scenarist / screenwriter: Fèlix Colomer; snimatelji / cameramen: Joan Torruella, Arnau Espejo; montaža / editing: Fèlix Colomer; producent / producer: Fèlix Colomer; zemlja / country of origin: Španjolska / Spain; godina / year of production: 2017.; trajanje / duration: 94 min.

Manuel Barbero, otac žrtve seksualnog zlostavljanja, i pedofil Joaquín Benítez koji je zlostavljao Manuelovog sina i još 20-ero druge djece, glavni su protagonisti ovog dokumentarca. Redatelj filma ključnim likovima prilazi s istraživačkim novinarskim stilom. Prvi puta u jednom dokumentarcu pedofil priča i ispovijeda se s otkrivenim licem.

Manuel Barbero, father of a sexual abuse victim, and Joaquín Benítez, the paedophile who abused of the son of Manuel and 20 more kids, are the main characters of this documentary. The director of the film approaches these key figures of this story with a journalistic investigation work. For the first time in a documentary a paedophile speaks and confesses with his face uncovered.

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



Festivali i nagrade

Film je prikazan na Festival de Cine y Derechos Humanos i DocsBarcelona Festivalu u Španjolskoj, na Sole Luna Doc festivalu u Italiji, te na drugim festivalima.

Festivals and awards

The film was screened at Festival de Cine y Derechos Humanos in Spain, DocsBarcelona Festival in Spain, Sole Luna Doc Festival in Italy and others.

DRUGA STRANA SVEGA

THE OTHER SIDE OF EVERYTHING



REDATELJICA / DIRECTOR **MILA TURAJLIĆ**

scenaristica / screenwriter: Mila Turajlić; **snimateljica / cameraman:** Mila Turajlić; **montaža / editing:** Sylvie Gadmer, Aleksandra Milovanović; **producentice / producers:** Carine Chichkowsky, Mila Turajlić; **zemlja / country of origin:** Srbija, Francuska, Katar / Serbia, France, Qatar; **godina / year of production:** 2017; **trajanje / duration:** 100 min.

Zaključana vrata u jednom stanu u Beogradu već 70 godina predstavljaju barijeru koja jednu obitelj odvaja od njezine prošlosti. Započinjući intimni razgovor sa svojom majkom o ovom političkom rascjepu u njezinom stanu, redateljica trasira priču o podijeljenoj kući i zemlji progonjenoj duhovima prošlosti. Kronika nekoliko generacija jedne obitelji u Srbiji prerasta u portret jedne aktivistice u vrijeme velikih previranja, preispitujući odgovornost svake generacije da se bori za svoju budućnost.

A locked door inside a Belgrade apartment has kept one family separated from their past for over 70 years. As the filmmaker begins an intimate conversation with her mother, the political fault line running through their home reveals a house and a country haunted by history. The chronicle of a family in Serbia turns into a searing portrait of an activist in times of great turmoil, questioning the responsibility of each generation to fight for their future.

othersideofeverything@gmail.com



Festivali i nagrade

Film je dobio nagradu Objectif d'or u međunarodnoj konkurenciji Milenium Film Festivala 2018, Fipresci nagradu žirija i HT nagradu publike na ZagrebDox festivalu 2018, nagradu za najboljeg redatelja na RiverRun Film Festivalu. Prikazan je i nagrađen i na brojnim drugim festivalima.

Festivals and awards

The film won the award Objectif d'or Winner of International Competition at Millenium Film Festival 2018, Fipresci Jury Award and HT Audience Award at ZagrebDox 2018, Best Director Award at River Run Film Festival, and it was screened and awarded at number of other festivals.

Tribute to *Ellsworth Kelly* (1923 – 2015)

ŽIRI JURY
DUGOMETRAŽNI
DOKUMENTARCI
FEATURE
DOCUMENTARIES

 **XIX MFF**



INES TANOVIĆ

omnibusa *Neke Druge Priče*. Film je pozvan na više od 40 svjetskih festivala i osvojio je šest međunarodnih nagrada. Autorica je kratkog igranog filma *Ispočetka* koji je prikazan u natjecateljskom programu kratkog filma na 16. Sarajevo Film Festivalu 2010.

Autorica je dokumentarnih filmova *Izložba*,

Rođena je u Sarajevu, a u rodnom je gradu i diplomirala na Akademiji scenskih umjetnosti - Odsjeku za dramaturgiju. Članica Udruženja filmskih radnika BiH od 1988. Autorica je scenarija i redateljica šest kratkih igranih filmova od 1986. do 2002. godine. Tijekom 2004. dobila je nagradu Hubert Ball Fond za scenarij filma *Pletenica*. Sudjelovala je na Berlinale Talent Campusu 2006, a njezin projekt *Odluka* izabran je u Berlin Today Award 2011. Godine 2010. režirala je dio dugometražnog igranog

Živi spomenik, Rudnik, Geto i Jedan dan na Drini koji je nagrađen Velikim pečatom za najbolji film na ZagrebDoxu. Autorica je igranog filma *Naša svakodnevna priča* koji je premijerno prikazan na SFF-u, te je osvojio 15 nagrada diljem svijeta. Film je bio bosanskohercegovački kandidat za Oscara. Trenutno priprema svoj drugi igrani film *Sin* po vlastitom scenariju.

S producentom Alemom Babićem vodi producenčku kuću Dokument Sarajevo koja proizvodi kratke, dokumen-

tarne i igrane filmove, te koprodukcije i TV programe. Predsjednica je Udruženja filmskih radnika Federacije BiH i Udruženja filmskih radnika u BiH već dva mandata.

Born in Sarajevo. Graduated from the Academy of Performing Arts in Sarajevo, department of dramaturgy. She has been a member of the Association of film workers of B&H since 1988. Written scripts for and directed 6 feature movies from 1986 to 2002. In 2004, she was given a Hubert Ball Fund reward for the script Entanglement. Was at Berlinale Talent Campus 2006. and her project Decision was selected in Berlin Today Award 2011. In 2010 she directed the BH part of the feature omnibus Some Other Stories. The Film has been invited to more than 40 world festivals and won six international prizes. She is the author of the short feature film Starting Over, which was screened at 16 Sarajevo Film Festival short competition program 2010.

Author of the documentaries Exhibition, Living Monument, Coal Mine, Geto and A Day on The Drina, which was rewarded with Big Stamp at ZagrebDox. She is also the author of feature film Our Everyday Life, which had its premiere at SFF and won over 15 awards worldwide. The film was BH candidate for Oscars. Currently she is preparing her second feature film The Son, which she also wrote the script for.

Together with the producer Alem Babić she manages Document Sarajevo production, which produces short, documentary, feature films, coproductions and TV programmes. She has been the president of the Association of film workers of B&H for two mandates.

Diplomirao je filmsku i televizijsku režiju na Akademiji dramske umjetnosti u Zagrebu. Njegov dugometražni prvijenac *The Show Must Go On* (2010.), ujedno i završni rad na Akademiji, na Pula Film Festivalu osvojio je niz nagrada uključujući nagradu Breza za najboljeg debitanta, te nagradu Oktavijan za najbolji film prema izboru kritičara. Njegov sljedeći film *Vis-À-Vis* (2013.) portal Cineuropa uvrstio je u pet najboljih europskih naslova 2013. godine. *Goran* (2016.) je nagrađen na brojnim međunarodnim festivalima. Snimio je i režirao humorističnu seriju *Instruktor* (2010.) čiji je autor i scenarist zajedno s glumcem Stjepanom Perićem. Marasović se profesionalno bavi i snimanjem reklamnih spotova. *Comic sans* njegov je četvrti dugometražni igrani film za koji je na Pula Film Festivalu osvojio Zlatnu Arenu za najbolju režiju, za oblikovanje zvuka, montažu, sporednu žensku ulogu, glavnu mušku ulogu, te nagradu publike.

Graduated from the Academy of Performing Arts in Zagreb, department of film and television directing. His first feature film The Show Must Go On (2010), also his final work at the Academy, won a number of prizes at Pula Film Festival, including Breza Award for the best debutant and Oktavian Award for the best film in critics choice. His next film Vis-À-Vis (2013) Cineuropa portal included in the top five European titles in 2013. Goran (2016) was awarded at numerous international festivals. He filmed and directed the sitcom Instruktor (2010), which he wrote the script for together with the actor Stjepan Perić. Apart from making films, Marasović is also professionally engaged in shooting commercials. Comic Sans is his fourth feature fiction film for which he won the Golden Arena at Pula Film Festival for the best directing, sound design, editing, supporting actress, leading actor and the Audience award.



NEVIO MARASOVIĆ



VANESA FERNÁNDEZ GUERRA

Direktorica ZINEBI – Međunarodnog festivala dokumentarnog i kratkog filma u Bilbao. Doktorirala je audiovizualne komunikacije na Sveučilištu del País Vasco na kojemu posljednjih četrnaest godina radi kao predavačica i obavlja poslove menadžmenta. Trenutno radi kao gostujuća predavačica na magistarskom studiju kreativnog dokumentarnog filma u UAB Barcelona, te na magistar-

skom studiju suvremene, tehnološke i izvedbene umjetnosti na Filozofskom fakultetu.

Koordinatorica je multidisciplinarnog projekta *Territorios y Fronteras Istraživanje dokumentarnog filma*. Bila je dijelom istraživačkog tima na Sveučilištu del País Vasco. Radila je istraživanja na Filmskoj školi i Sveučilištu Universidad Nacional de Tres de Febrero u Buenos Airesu, te bila gostujuća predavačica na EITCV-u u San Antonio de los Baños na Kubi. Njezina istraživanja, knjige i druge publikacije uglavnom se usredotočuju na suvremeni dokumentarni film. Radi i kao nezavisna savjetnica za kinematografske projekte. Sudjelovala je u brojnim odborima za procjenu razvijanja i produkcije filmskih projekata, kao i na stručnim panelima WIP foruma i LABsand pitching sjednicama na različitim međunarodnim festivalima.

Director of ZINEBI – International Festival of Documentary and Short Film of Bilbao. With a PhD in Audio-visual Communications from the Universidad del País Vasco, she has taught classes and performed management duties there for the past fourteen years at both degree and master's level. She is currently a guest lecturer on the Master's in Creative Documentary at UAB Barcelona, and on the Master's in Contemporary, Technological and Performance Art at the Faculty of Fine Arts.

She is the coordinator of the multidisciplinary project "Territorios y Fronteras Research on Documentary Film-making". She was part of the research group at the Universidad del País Vasco. She has had research stays at the Film School and the Universidad Nacional de Tres de Febrero in Buenos Aires and was a guest lecturer at the EITCV in San Antonio de los Baños in Cuba. Her line of research, books and other publications focus mainly on contemporary documentary film. She also freelances as a consultant for cinema projects. And she has sat on numerous assessment committees on the development and production of film projects and has been on expert panels at WIP forums, LABsand pitching sessions at different international festivals.





**PROGRAM U
SLUŽBENOJ
KONKURENCIJI**
THE OFFICIAL
COMPETITION
PROGRAM

**KRATKOMETRAŽNI
DOKUMENTARCI**
SHORT
DOCUMENTARIES

 **XIX MFF**

Tribute to *Ellsworth Kelly* (1923 – 2015)

90 SEKUNDI U SJEVERNOJ KOREJI

90 SECONDS IN NORTH KOREA



REDATELJ / DIRECTOR **RANKO PAUKOVIĆ**

scenarist / screenwriter: Ranko Pauković; **snimatelj / cameraman:** Ranko Pauković; **montaža / editing:** Ranko Pauković; **producent / producer:** Ranko Pauković; **zemlja / country of origin:** Hrvatska / Croatia; **godina / year of production:** 2018.; **trajanje / duration:** 15 min.

Zaljubljeni par na biciklu u vožnji šumom, školska djeca prelaze cestu, muškarci igraju nogomet na plaži, žene se zabavljaju u pličaku, otac nosi bebu kroz park. To je jedna druga slika Sjeverne Koreje, daleko od vojnih parada, diktatora, logora i straha. Ovo je poetski, opservacijski dokumentarac o običnom životu u najtajnovitijoj državi svijeta, u kojoj paranoidne vlasti striktno kontroliraju što stranci smiju vidjeti.

A pair of lovers riding on a bicycle through the forest, children crossing the street, women playing with inflatable toys in the shallows, a father carrying his young child in the park. This is the other side of life in North Korea, a world away from the army parades, speeches from the leader, oppression and fear. This is a poetic, observational documentary about 'normal life' in the world's most secretive state, revealing a human facet of the country that we never normally allowed to see.

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



Festivali i nagrade

Film je premijerno prikazan na festivalu Sheffield Doc/Fest 2018.

Festivals and awards

The film premiered at Sheffield Doc/Fest 2018.

OKO ŽIVOTA

LIFE'S EYE



REDATELJICA / DIRECTOR **WAFAA HUSSEIN**

scenaristica / screenwriter: Wafaa Hussein; snimatelj / cameraman: Mohamed Moatamed; montaža / editing: Bassant Hanafy; producent / producer: High Cinema Institute; zemlja / country of origin: Egipt / Egypt; godina / year of production: 2016.; trajanje / duration: 24 min.

Film prikazuje stanovnike El-Fustata i njihovu patnju prouzročenu siromaštvom, neznanjem, bolešću i nemarom. Prikazuje kontrast između trošnih kuća potopljenih vodom i luksuznih građevina koje ih okružuju, kao i milijune potrošene na izgradnju muzeja. Projekt koji je prouzročio smrt nekoliko njih, koji guta povijesne spomenike i siluje povijest.

This film describes the inhabitants of El-Fustat and their suffering due to poverty, ignorance, disease and neglect. It shows the contrast between the shanty houses submerged by water and the luxury buildings surrounding them, as well as the millions spent on the construction of a museum. A project that caused the death of several of them, absorbing historical monuments and raping History.

atuta_2004@yahoo.com



Festivali i nagrade

Film je dobio posebno priznanje žirija na Carthage International Film Festivalu, a nagrađen je i na Sakia Festivalu dokumentarnog filma. Nagradu za najbolji dokumentarac i nagradu publike osvojio je na Yousef Shahine Film Festivalu.

Festivals and awards

The film won a Special jury mention at Carthage International Film Festival, and it was awarded at Sakia Festival of Documentary Film. It also won the award for the Best documentary film and the Audience award at Yousef Shahine Film Festival.

EGZIL THE EXILE



REDATELJ / DIRECTOR **MEDHAT MAGED**

scenarist / screenwriter: Medhat Maged; **snimatelj / cameraman:** Ibrahim El Nagary; **montaža / editing:** John Joseph; **producent / producer:** High cinema institute; **zemlja / country of origin:** Egipat / Egypt; **godina / year of production:** 2017.; **trajanje / duration:** 13 min.

Kako pacijenti bolnice za mentalne bolesti Abassia vide svijet i žele li ostati tamo ili izaći.

How do patients of Abassia hospital for mental health see the world and do they prefer to stay there or to go out.

High cinema institute
medhat666@hotmail.com



Festivali i nagrade

Film je proglašen najboljim dokumentarcem na International Student Film Festivalu u Casablanci, te je osvojio nagradu žirija na Nacionalnom festivalu egipatske kinematografije.

Festivals and awards

The film won the award for the Best documentary at International Student Film Festival in Casablanca and the Jury award at National Festival of Egyptian Cinema.

LA RAMBLA TE NOCI

LA RAMBLA THAT NIGHT



REDATELJI / DIRECTORS ISAAC R. FOLGAROLAS, TÀNIT FERNÁNDEZ

scenarist / screenwriter: Isaac R. Folgarolas; snimatelj / cameraman: Isaac R. Folgarolas; montaža / editing: Tànit Fernández, Isaac R. Folgarolas; producenti / producers: Isaac R. Folgarolas, Tànit Fernández; zemlja / country of origin: Španjolska / Spain; godina / year of production: 2018.; trajanje / duration: 19 min.

Noć je u Barceloni nakon terorističkog napada u La Ramblu, jednom od najvažnijih gradskih turističkih područja. Prisutnost policije koja provodi istragu mijenja život mjesta dok pokušava vratiti u red napetu i zagonetnu noć koju je proživjela ozlijeđena Barcelona.

It's nighttime in Barcelona after the terrorist attack in la Rambla, one of the city's most important touristic areas. The presence of the police carrying on a police operation alter the night life of the place, while trying to get on track about the tense and puzzling night that an injured Barcelona lived.

Avista Films
isaacrora@gmail.com
www.avistafilms.cat



Festivali i nagrade
Svjetska premijera.

Festivals and awards
World premiere.

NEVJEROJATNI DUĆAN THE DREAM DELI



REDATELJI / DIRECTORS **TOMER LAHMY, ALON MARKOVITZ, AVNER AZULAY**

scenaristi / screenwriters: Tomer Lahmy, Alon Markovitz, Avner Azulay; **snimatelji / cameramen:** Tomer Lahmy, Alon Markovitz, Avner Azulay; **montaža / editing:** Tomer Lahmy, Alon Markovitz, Avner Azulay; **producenti / producers:** Tomer Lahmy, Alon Markovitz, Avner Azulay; **zemlja / country of origin:** Izrael / Israel; **godina / year of production:** 2018.; **trajanje / duration:** 14 min.

U kvartovskom dućanu u južnom dijelu Tel Aviva možete kupiti pola kruha, uzeti dvije vrećice mlijeka i platiti na kraju mjeseca. Ili, možete ući otraga u skladište, sjesti i pričati o snu kojeg ste sanjali prethodnu noć.

In a neighborhood deli at the southern part of Tel Aviv, you can buy half bread, take two bags of milk and pay at the end of the month. Or, you can get inside the back storeroom, sit down, and tell about the dream you had last night.

THE DREAM DELI
thedreamdeli2017@gmail.com



Festivali i nagrade
Svjetska premijera.

Festivals and awards
World premiere.

REZONANCE RESONANCES



REDATELJ / DIRECTOR **NICOLAS KHOURY**

scenarist/ screenwriter: Nicolas Khoury; snimatelj / cameraman: Ziad Chahoud; montaža / editing: Nicolas Khoury & Sandra Fatte; producent / producer: Nicolas Khoury; zemlja / country of origin: Libanon / Lebanon; godina / year of production: 2017.; trajanje / duration: 27 min.

Beskonačno skeniranje u sirijskom izbjegličkom logoru u Libanonu otkriva različite dijelove tijela i jezive priče ispunjene traumom i tjeskobom. Ovo putovanje unutar tijela i uma izbjeglica stvorit će apokaliptičnu poemu koja odražava kaotičnu stvarnost...

An endless scan is done on a Syrian refugee camp in Lebanon, revealing different body parts and uncanny stories filled with trauma and anguish. This trip inside the body and the mind of the "refugees" will be creating an apocalyptic poem reflecting a chaotic reality...

WWW.NICOLASKHOURYFILMS.COM
nicolaskhoury89@gmail.com



Festivali i nagrade

Film je proglašen najboljim dokumentarcem u kategoriji najboljeg kratkog međunarodnog dokumentarca na It's All True Film Festivalu u Brazilu.

Festivals and awards

The film won the award for the Best documentary in the international short competition at It's All True Film Festival in Brazil.

PROCESI PROCESSES



REDATELJICA / DIRECTOR **ADRIANA FERRARESE**

scenaristica/ screenwriter: Adriana Ferrarese; **snimatelj / cameraman:** Joseph Haley; **montaža / editing:** Chiara Tognoli; **producent / producer:** Elvio Manuzzi; **zemlja / country of origin:** Francuska, Italija / France, Italy; **godina / year of production:** 2016.; **trajanje / duration:** 24 min.

Kao i svake godine Corigliano Calabro, malo selo na jugu Italije, slavi Uskrs: od dodjele časti jednom čovjeku da utjelovi Isusa tijekom noćne procesije do strastvenih rasprava o nošenju kipa. Film *Processi* dokumentira vjeru sela i s humorom analizira granicu između onog svetog i profanog.

Like every year, Corigliano Calabro, a small village in the south of Italy, celebrates Easter: from the investiture of a man to embody Jesus during a night procession, to the passionate debates for carrying a statue, Processes documents the faith of a village and looks with humor into the boundary between the sacred and the profane.

WWW.CERESA-FILMS.COM
adriana@ceresa-films.com



PROCESSES
(Processi)

A film by Adriana Ferrarese

Festivali i nagrade

Film je premijerno prikazan na festivalu Visioni dal Mondo u Milanu. Sudjelovao je i na River Film Festivalu, Perso Film Festivalu te FIFEQ Montréal Festivalu.

Festivals and awards

The film had its premiere at the festival Visioni dal Mondo in Milan. It was also screened at River Film Festival, Perso Film Festival and FiFeQ Montréal Festival.

BORBA S BIKOVIMA TAUROMACHY



REDATELJ / DIRECTOR **JAIME ALEKOS**

scenarist / screenwriter: Jaime Alekos; snimatelj / cameraman: Jaime Alekos;
montaža / editing: Jaime Alekos; producent / producer: Franc Planas; zemlja / country of
origin: Španjolska / Spain; godina / year of production: 2017; trajanje / duration: 28 min.

Ovaj film pruža jedinstven pogled na borbu s bikovima: doživljaj bika kao senzibilnog bića. Sniman u Španjolskoj tijekom tri godine film prikazuje posljedice za životinje koje ulaze u arenu, suosjećajući s njima kroz izraze lica, govor tijela i reakcije.

Tauromachy offers us a unique perspective on bullfighting: the experience of the bull as a sentient being. Filmed in Spain over the course of three years, it shows the consequences for the animals that step into the arena, empathising with them through their facial expressions, body language and reactions.

PROMOFEST
distribucion@promofest.org



Festivali i nagrade

Film je proglašen najboljim dokumentarcem na Međunarodnom filmskom festivalu Autumn in Voronet u Rumunjskoj, te je osvojio nagradu za najbolji kratki dokumentarni film na Bahia Independent Cinema Festivalu.

Festivals and awards

The film won the award for the best documentary at International Film Festival "Autumn in Voronet" in Romania, and the award for the best short documentary at Bahia Independent Cinema Festival.

ZBOG SOLI BECAUSE OF SALT



REDATELJ / DIRECTOR **CARDOZO BASTEIRO**

scenarist / screenwriter: Cardozo Basteiro; snimatelj / cameraman: Michal Babinec; montaža / editing: Mireia Sánchez; producenti / producers: Ian Garrido, Cardozo Basteiro; zemlja / country of origin: Španjolska / Spain; godina / year of production: 2018.; trajanje / duration: 23 min.

Josefa, Pepe, Carmen, Carmela, Manuel, Ángeles, Juan, Loli, Susana i Pepita. Zajednički portret nehotične zajednice, stvorene zbog poslovnih potreba. Skupina ljudi koje je združila sol, uobličeni vremenom i održani nostalgijom.

Josefa, Pepe, Carmen, Carmela, Manuel, Ángeles, Juan, Loli, Susana and Pepita. A collective portrait of an involuntary community, created because of business needs. A group of people who were joined by salt, forged by time and held by nostalgia.

BORIA
fest@marvinwayne.com



Festivali i nagrade

Film je premijerno prikazan na festivalu Visions du Réel u Švicarskoj.

Festivals and awards

The film premiered at Visions du Réel festival in Switzerland.

PRVI SLOJ FIRST STRATUM



REDATELJ / DIRECTOR **VENTURA DURALL**

scenarist / screenwriter: Ventura Durall; snimatelj / cameraman: Francesc Roig; montaža / editing: Marc Roca; producent / producer: Ventura Durall; zemlja / country of origin: Španjolska / Spain; godina / year of production: 2018.; trajanje / duration: 23 min.

Milos treba krenuti u vrtić. Njegov otac odluči snimiti posljednja dva dana u vrtiću u razredu njegove najstarije kćeri da bi istražio kako će to utjecati na Milosevu osobnost.

Milos is about to enter the nursery. His father decides to record the last two days in the nursery of the class of his eldest daughter to investigate how it will influence the personality of Milos.

NANOUK FILMS
fest@marvinwayne.com
www.nanouk.tv



Festivali i nagrade

Film je premijerno prikazan na Málaga Film Festivalu u Španjolskoj.

Festivals and awards

The film premiered at Málaga Film Festival in Spain.

ŽIRI JURY
KRATKOMETRAŽNI
DOKUMENTARCI
SHORT
DOCUMENTARIES

 **XIX MFF**

Tribute to *Ellsworth Kelly* (1923 – 2015)



MIRKO PIVČEVIĆ



Akademski filmski i televizijski snimatelj. Kao direktor fotografije snimio je velik broj glazbenih spotova, reklama, dugometražnih igranih filmova, te dokumentaraca.

Od 2007. godine predaje na Umjetničkoj akademiji u Splitu. Osvojio je brojne nagrade za najbolju kameru u zemlji i inozemstvu, među ostalim i četiri Zlatne Arene na Pula Film Festivalu. Član je Hrvatskog društva filmskih radnika i Hrvatske udruge filmskih snimatelja.

Academic film and TV cinema-

tographer, as director of photography he has recorded a great number of music videos, commercials, feature films and documentaries.

He has been teaching at the Art Academy in Split since 2007. He has won numerous awards in the country and abroad for the best camera, among others 4 Golden Arenas at the Pula Film Festival.

He is a member of the Croatian Association of Film Artists and H.F.S. Croatian Association of Film Cinematographers.



SIMON PANAY

Francuski 25-godišnji redatelj svoj je prvi dokumentarni film *Tontines, une affaire de femmes* snimio u Africi 2012., a svoj drugi dokumentarac *Waiting for the (t)rain* dvije godine kasnije. Njegov posljednji kratki dokumentarni film *Nitko ne umire ovdje*, snimljen u ilegalnom rudniku zlata u Africi, prikazan je na 290 filmskih festivala diljem svijeta i osvojio je 93 nagrade. Prestižna ARP organizacija dodijelila mu je 2014. nagradu za najtalentiranijeg mladog redatelja. Trenutačno radi na svom prvom igranom filmu *Dan 26*.

Simon Panay is 25. In 2012, he went to Africa to shoot his first documentary film: Tontines, une affaire de femmes and in 2014 his second documentary Waiting for the (t)rain. His latest documentary short, Nobody Dies Here, shot in an illegal gold mine in Africa, was selected for 290 Film Festivals and received 93 awards. In 2014, he received the Most Talented Young Director of the Year prize from the prestigious ARP organisation. He is currently working on his first fiction feature, Day 26.



DRAGAN KOMADINA

Rođen je u Mostaru 1974. Dramaturg, dramski pisac, dramski pedagog i scenarist. Autor je niza dramskih tekstova (*Ravna ploča, Drang nach Westen, Dust Killer, Ajmo na fuka...*) koji su praizvedeni u teatrima Sarajeva, Zenice i Mostara.

Kao dramaturg surađivao je s brojnim redateljji(ca)ma (Dino Mustafić, Selma Spa-

hić, Scott Fielding, Lajla Kaikčija, Ivan Leo Lemo). Za svoj spisateljski i dramaturški rad u kazalištu nagrađivan je na brojnim domaćim festivalima (Kazališne igre Jajce, Festival bh drame Zenica i Susreti kazališta Brčko).

Režirao je i potpisao scenarije za nekoliko dokumentaraca, od kojih svakako treba izdvoji-

ti onaj o pjesniku i akademiku Veselku Koromanu, ovogodišnjem hrvatskom kandidatu za Nobelovu nagradu za književnost. Docent je na Odsjeku za dramaturgiju na Akademiji scenskih umjetnosti u Sarajevu, te umjetnički savjetnik u Hrvatskom narodnom kazalištu u Mostaru.

Born in Mostar in 1974. He is a dramaturge, drama writer, drama teacher and screenwriter. He is the author of a series of drama texts (Ravna ploča, Drang nach Westen, Dust Killer, Ajmo na fuka...) that were premiered in the theatres in Sarajevo, Zenica and Mostar. As a playwright he has collaborated with many directors (Dino Mustafić, Selma Spahić, Scott Fielding, LajlaKaikčija, Ivan Leo Lemo). For his literary and dramatic work in the theatre, he has been awarded at numerous domestic festivals (Jajce Theatre Plays, BH Theatre Festival in Zenica and Brcko Theatre Meetings).

He directed and wrote the screenplay for several documentaries, one of which must be specially mentioned - the one about the poet and academician Veselko Koroman, this year's Croatian nominee for the Nobel Prize for Literature.

He is a professor at the Department of Dramatic Arts at the Academy of Performing Arts in Sarajevo, and an artistic consultant at the Croatian National Theatre in Mostar.

U FOKUSU
IN FOCUS
PROGRAM
IZVAN
KONKURENCIJE
OUT OF
COMPETITION

 **XIX MFF**

Tribute to *Ellsworth Kelly* (1923 – 2015)



EGIPATSKA BIJEDA EGYPTIAN MISERY



REDATELJ / DIRECTOR **KHALED KHELLA**

scenarist / screenwriter: Khaled Khella; snimatelj / cameraman: Fady El-Sawy; montaža / editing: Khaled Khella; producent / producer: Ahmed Khaled Abdullah; zemlja / country of origin: Egipat / Egypt; godina / year of production: 2017.; trajanje / duration: 6 min.

Niz Egipćana dopušta nam zaviriti u svoje umove, dok se nose sa smiješnim statusom quo svojih vlastitih bijednih života.

A series of Egyptian men let us take a peak into their minds as they cope to the ludicrous status quo of their miserable lives.

INDEPENDENT
khaled_khella@live.com

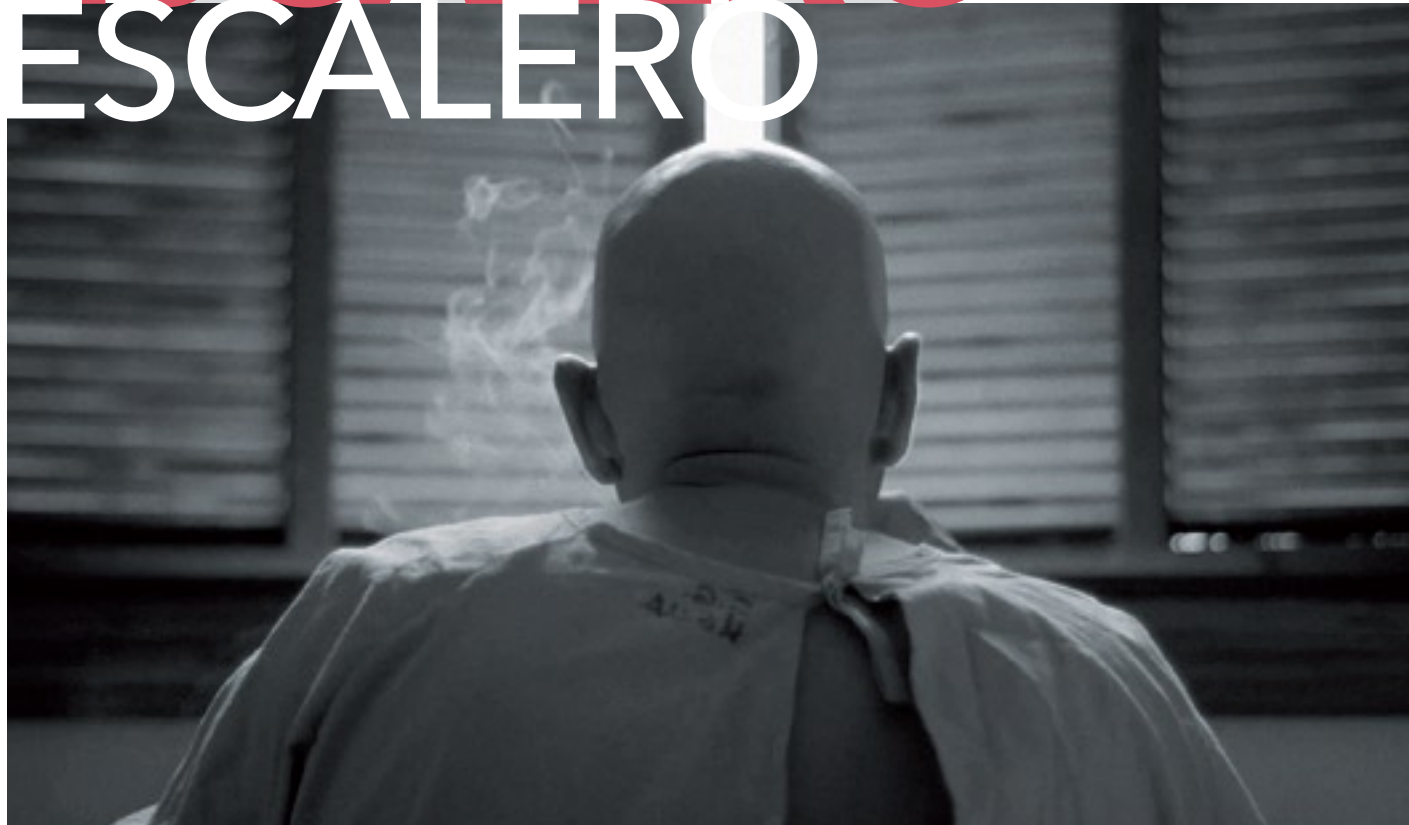


Festivali i nagrade
Svjetska premijera.

Festivals and awards
World premiere.

ESCALERO

ESCALERO



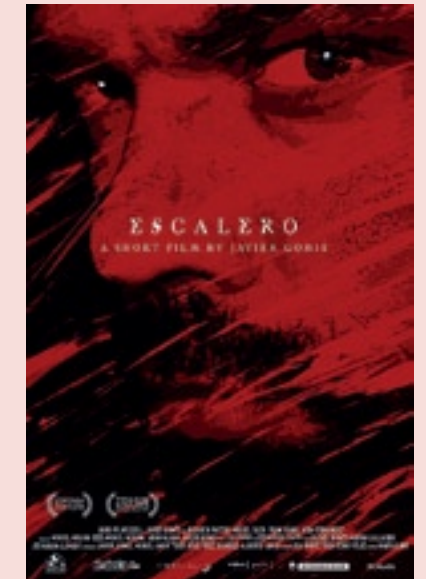
REDATELJ / DIRECTOR **JAVIER GOMIS**

scenarist / screenwriter: Javier Gomis; snimatelj / cameraman: Miguel Garvi; montaža / editing: Miguel Garvi; producenti / producers: Miguel Molina, Adan Aliaga; zemlja / country of origin: Španjolska / Spain; godina / year of production: 2017.; trajanje / duration: 15 min.

Intervju s psihijatrijskim zatvorenikom zatvora u Alicanteu odat će njegovu veliku tajnu.

The interview with a psychiatric inmate of the Alicante's jail, will reveal his great secret.

JAIBOFILMS
lourdes@jaibofilms.com



Festivali i nagrade
Film je premijerno prikazan na festivalu CORTADA.

Festivals and awards
The film had its premiere at CORTADA Festival.

TOČKA ISPOD SLOVA BA'

THE DOT UNDER THE LETTER BA'



REDATELJICA / DIRECTOR **HANA EL RAKHAWI**

scenaristica / screenwriter: Hana El Rakhawi; **snimatelj / cameraman:** Hagar El Sayed; **montaža / editing:** Farah Abo El Ella; **producent / producer:** Belal Gamal; **zemlja / country of origin:** Egipat / Egypt; **godina / year of production:** 2016.; **trajanje / duration:** 15 min.

Svatko ima svoj vlastiti način kontakta s Bogom, ali na kraju svi imamo sličnosti bez obzira na religiju. Čak i oni koji se ne povezuju s religijom, ali vjeruju u Boga.

Everyone has his own way to contact God, but at the end we all have similarities regardless religion even for those who do not relate to religion but believe in God.

Higher institute of cinema
f.aboeella@live.com



Festivals i nagrade

Film je premijerno prikazan na Ismailia Film Festivalu u Egiptu.

Festivals and awards

The film had its premiere at Ismailia Film Festival in Egypt.

ZNANSTVENI DNEVNIK NEW YORKA: ZAŠTO NEW YORK DRŽI DIM U PODZEMLJU?

SCIENTIFIC LOGBOOK OF
NEW YORK: WHY DOES
NEW YORK KEEP SMOKE
UNDERGROUND?



REDATELJICA / DIRECTOR **MAR GONZÁLEZ RUIZ DE LARRAMENDI**

scenaristica / screenwriter: Mar González Ruiz de Larramendi; **snimateljica / cameraman:** Mar González Ruiz de Larramendi; **montaža / editing:** Mar González Ruiz de Larramendi; **producentica / producer:** Mar González Ruiz de Larramendi; **zemlja / country of origin:** Španjolska / Spain; **godina / year of production:** 2017.; **trajanje / duration:** 12 min.

Znanstveno istraživanje s ciljem otkrivanja porijekla dima u New Yorku.

Scientific research to discover the origin of New York's smoke.

Mar González
etxumar@gmail.com



Festivali i nagrade
Svjetska premijera.

Festivals and awards
World premiere.

UNUTRAŠNJI GRAD

THE INTERIOR CITY



REDATELJI / DIRECTORS ISO LUENGO, JORGE MONEO QUINTANA, ANDREA BALLESTEROS

scenaristi / screenwriters: Iso Luengo, Jorge Moneo Quintana, Andrea Ballesteros; **snimatelj / cameraman:** Jorge Moneo Quintana; **montaža / editing:** Jorge Moneo Quintana, Andrea Ballesteros, Iso Luengo; **producent / producer:** Andrea Ballesteros, Iso Luengo, Jorge Moneo Quintana; **zemlja / country of origin:** Španjolska / Spain; **godina / year of production:** 2017.; **trajanje / duration:** 24 min.

Kako izgleda provoditi cijeli dan sjedeći u stolici, pozdravljajući stanovnike i posjetitelje, a cijelo vrijeme izgledati vrlo profesionalno? Mnogi od nas pitaju se istu stvar pri susretu s portirrom. *Unutrašnji grad* dokumentira ulaske u kompleks apartmana koje su dizajnirali ljudi koji su izgleda mislili na sve osim na portira. Tišina i izvještačenost portirova profesionalnog života – možda dijelom provedenoga u razmišljanju i meditaciji – ilustrira nam kako naš svakodnevni svijet može biti krajnje čudan.

What's it like to spend the whole day sitting in a chair, greeting residents and visitors while looking professional all the while? Many of us have wondered the same thing when encountering a doorman. The Interior City documents the entrances of apartment complexes designed by people who seem to have thought of everything except for the doorman. The silence and artificiality of a doorman's professional life—perhaps partly spent in reflection or meditation—illustrates how utterly strange our everyday world can be.

Master's Degree on Creative Documentary
diereise6@gmail.com



Festivali i nagrade

Film je premijerno prikazan na IDFA festivalu u Nizozemskoj. Također je prikazan na Festival de Málaga Cine en Español 2018. u Španjolskoj te na FICG-u u Meksiku.

Festivals and awards

The film had its premiere screening at IDFA Festival in the Netherlands. It was screened at Festival de Málaga Cine en Español 2018 in Spain and FICG-Festival Internacional de Cine de Guadalajara 2018 in Mexico.

DOBRE VIJESTI GOOD TIDINGS



REDATELJ / DIRECTOR **SEBASTIANO LUCA INSINGA**

scenarist / screenwriter: Sebastiano Luca Insinga; **snimatelj / cameraman:** Sebastiano Luca Insinga; **montaža / editing:** Sabino Parise; **producent / producer:** Paolo Borraccetti; **zemlja / country of origin:** Italija / Italy; **godina / year of production:** 2018.; **trajanje / duration:** 15 min.

Kad klima na Mediteranu postane blaga, brodovi puni migranata napuštaju obale Afrike i Azije pokušavajući stići do Europe, do "obećane zemlje". Jedne ljetne večeri Bochra je stigla na plažu na Siciliji s više od 130 ljudi na brodu. Svi su uskoro pobjegli, a Bochra je ostala sama u limbu između mora i zemlje... dok nisu došli turisti.

When the climate in the Mediterranean returns mild, boats full of migrants leave from the coasts of Africa and Asia trying to reach Europe, the "promised land". On a summer night, Bochra arrived on a beach in Sicily with over 130 people on board. All soon escaped. And Bochra remained alone in the limbo between sea and earth... until the tourists arrived.

luca@jumpcut.it
www.jumpcut.it



Festivali i nagrade
Svjetska premijera.

Festivals and awards
World premiere.

VANI OUT



REDATELJ / DIRECTOR **PETROS NIAMONITAKIS**

scenarist / screenwriter: Petros Niamonitakis; snimatelj / cameraman: Vasilis Stavropoulos; montaža / editing: Pantelis Koulouridis, Georgia Vlatta; producent / producer: Correct Creative Productions; zemlja / country of origin: Grčka / Greece; godina / year of production: 2017.; trajanje / duration: 21 min.

Ustvari, on je kamera sam po sebi. Život u Ateni 2017., kroz oči nekoga tko živi VANI, jede VANI, razgovara VANI, pokušava raditi VANI, otkriva načine razmišljanja drugih ljudi VANI. On ne pripada VANI. Ali zahvaljuje Bogu što to ima. Čak i ako je VANI najteže mjesto za biti.

In fact, he is the camera himself. Life in Athens 2017, through the eyes of someone who lives OUT, eats OUT, communicates OUT, tries to work OUT, detects other people's ways of thinking, OUT. He does not belong to OUT. But he thanks God for having it. Even if OUT, is the hardest place to be.

PROMOFEST
distribucion@promofest.org
htwww.promofest.org/



Festivals i nagrade

Film je premijerno prikazan na Unrestricted View Film Festivalu u Engleskoj. Prikazan je i na Mediteranskom Filmskom Festivalu u Cannesu, na Thessaloniki International Festivalu u Grčkoj i na drugima.

Festivals and awards

The film premiered at Unrestricted View Film Festival in England. It was screened at Mediterranean Film Festival in Cannes, at Thessaloniki International Festival in Greece and others.

FILM
OTVARANJA
OPENING FILM



Tribute to *Ellsworth Kelly* (1923 – 2015)

SESTRE SISTERS



REDATELJ / DIRECTOR **ZDENKO JURILJ**

scenarist / screenwriter: Zdenko Jurilj; **snimatelj / cameraman:** Antoni Ćorić; **montaža / editing:** Tomislav Topić; **producenti / producers:** Tomislav Bubalo, Mario Vukadin; **zemlja / country of origin:** Bosna i Hercegovina, Hrvatska / Bosnia and Herzegovina, Croatia; **godina / year of production:** 2018.; **trajanje / duration:** 42 min.

Hladnog, snježnog jutra 6. siječnja 1985. Hercegovinu je pogodila neobično jaka zima. Sestre Šima (18) i Draženka (17) željele su iz rodnog sela Bogodol autobusom krenuti u 20-ak kilometara udaljeni Mostar, kako bi majci Radici pomogle u bojanju školskih prozora i čišćenju školskih hodnika za vrijeme zimskog raspusta. Njihov otac Marko ostao je u rodnome selu bez telefona i struje...

Nakon što autobus nije stigao zbog obilnih snježnih padavina, odlučile su krenuti pješice do majke. No nakon nekoliko kilometara upale su u desetak metara strmu jamu okovanu ledom i snijegom. U njoj su bez hrane i vode ostale zarobljene sedam noći i osam dana, grijući se svojim tijelima. U tom klaustrofobičnom komadiću "bijeje zemlje", omeđenom visokim stijenama i ledom, isprepliću se strah i nada, vjera i neizvjesnost, glad i žeđ, mašta i stvarnost...

On a cold snowy morning of January 6, 1985 Herzegovina was struck by unusually severe winter. Sisters, Šima (18) and Draženka (17) wanted to take the bus from Bogodol village, 20 km away from Mostar, to go and help their mother Radica in colouring the school windows and cleaning the school corridors during the winter breaks. Their father Marko stayed in their village without phone and electricity... After the bus did not arrive due to heavy snowfall, they decided to walk in the attempt to get to their mother. After couple of kilometres of walking, they walk into a steep ten-metre pit filled with ice and snow. They stayed there for seven nights and eight days, keeping warm with their bodies. Fear and hope, faith and uncertainty, hunger and thirst, imagination and reality are intertwined in this claustrophobic piece of "white ground" bounded by high rocks and ice...

KADAR
info@kadar.ba
www.kadar.ba



Festivali i nagrade

Film je premijerno prikazan na Sarajevu Film Festivalu.

Festivals and awards

The film had its premiere at Sarajevo Film Festival.

HBO ADRIA
PREDSTAVLJA
HBO ADRIA
PRESENTS

 **XIX MFF**

Tribute to *Ellsworth Kelly* (1923 – 2015)

U SLUČAJU RATA

WHEN THE WAR COMES



REDATELJ / DIRECTOR **JAN GEBERT**

scenarist / screenwriter: Jan Gebert; snimatelj / cameraman: Lukáš Milota; montaža / editing: Jana Vlčková; producenti / producers: Radovan Sibrt, Alžběta Karásková; zemlja / country of origin: Češka, Hrvatska / Czech Republic, Croatia; godina / year of production: 2018.; trajanje / duration: 78 min.

Film prati paravojnu skupinu u Slovačkoj koja, uz prešutno odobravanje vlasti, u svoje redove regrutira stotine tinejdžera. Cilj je jednostavan – stvoriti totalitarnu zajednicu koja se temelji na životu u izolaciji i strahu.

In Slovakia, a paramilitary group is recruiting hundreds of teenage members with the silent approval of the authorities. The group's goal is simple – to create a model totalitarian community based on isolation and fear.

www.pinkproductions.cz
www.hulahop.hr
info@catndocs.com



Festivals i nagrade

Film je osvojio nagradu za najbolji dokumentarni film na LET'S CEE Film Festivalu 2018., te posebno priznanje na ZagrebDoxu 2018. Prikazan je na međunarodnom filmskom festivalu u Berlinu 2018., festivalu DOK.fest München 2018., međunarodnom filmskom festivalu u Karlovym Varyma i mnogim drugima.

Festivals and awards

The film won the award for the best documentary film at LET'S CEE Film Festival 2018 and a Special Mention at ZagrebDox 2018. It was screened at Berlin International Film Festival 2018, Munich International Documentary Film Festival 2018, Karlovy Vary International Film Festival 2018 and many others.



OFF PROGRAM
FILMSKI CENTAR
SARAJEVO
PREDSTAVLJA
FCS PRESENTS

 **XIX MFF**

Tribute to *Ellsworth Kelly* (1923 – 2015)



SAČUVAJMO FILMSKO BLAGO BOSNE I HERCEGOVINE

FILMSKI CENTAR SARAJEVO FILM CENTER SARAJEVO

Kao pravni nasljednik arhive bosanskohercegovačke kinematografije (Bosna film, Sutjeska film, Studio film), Filmski centar Sarajevo brine se za očuvanje filmske baštine kroz arhiviranje, restauriranje i digitalizaciju arhivske građe. U katalogu Filmskog centra nalazi se više od 70 dugometražnih igranih filmova, oko 600 dokumentarnih i kratkih filmova i tisuće metara filmskih materijala koji svjedoče o bogatstvu bosanskohercegovačkog filma, ali i o burnoj povijesti zemlje u razdoblju od 1945. do 1992. godine. U arhivi centra nalaze se filmovi velikih autora bosanskohercegovačke i ex-yu kinematografije poput Tome Janjića, Bate Čengića, Hajrudina Šibe Krvavca, Mirze Idrizovića, Bakira Tanovića, Vlatka Filipovića, Nikole Stojanovića, Emira Kusturice, Vesne Ljubić, Nenada Dizdarevića, Veljka Bulajića, Františka Čapa, Živojina Pavlovića i drugih...

U tijeku je akcija koju Filmski centar provodi pod nazivom *Sačuvajmo filmsko blago BiH* kako bi se skrenula pozornost na značaj zaštite i digitalizacije filmske građe. Centar kroz niz javnih događanja i prikazivanja filmskih naslova provodi ovu akciju, a Mediteran Film Festival se pridružuje akciji kroz projekciju osam filmova iz kataloga Filmskog centra. Riječ je o remek djelima bh kinematografije koja su u vremenu u kojima su nastala bila miljenici i publike i žirija na festivalima diljem svijeta.

As a legal successor of the Bosnian-Herzegovinian cinematography (Bosna film, Sutjeska film, Studio film) JP Film Centre Sarajevo takes care of preserving film heritage through archiving, restoration and digitalisation of archive materials. In the Film Centre Sarajevo

there are more than 70 feature fiction films, over 600 documentary and short films and thousands of metres of film materials that witness of the wealth of the Bosnian-Herzegovinian film, and of turbulent history of the country in the period between 1945 and 1992. In the archive of the Centre there are films of great authors of Bosnian-Herzegovinian and ex-Yugoslav cinematographies such as Toma Janjić, Bata Čengić, Hajrudin Šiba Krvavac, Mirza Idrizović, Bakir Tanović, Vlatko Filipović, Nikola Stojanović, Emir Kusturica, Vesna Ljubić, Nenad Dizdarević, Veljko Bulajić, František Čap, Živojin Pavlović and others...

The FCS is carrying out an activity titled Preserve the film treasure of BH in order to draw attention to the importance of preservation and digitalisation of the film materials. Through a series of public events and film screenings the Centre is carrying out this activity, and the Mediterranean Film Festival joins it through the screening of 8 films from the Sarajevo Film Centre catalogue. These are the masterpieces of BH cinematography, which were both the audience's and the jury's favourite at festivals all over the world at the time.

SPLAVARI NA DRINI

DRINA RIVER RAFTERS

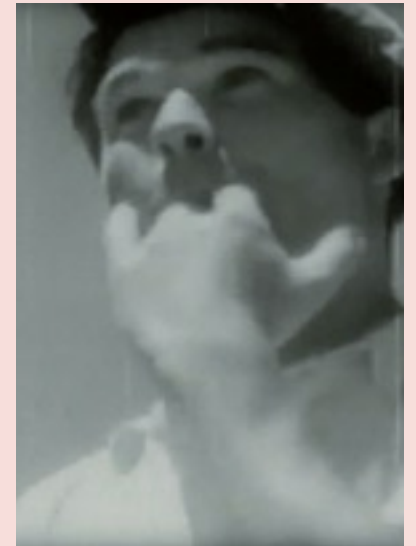


REDATELJ / DIRECTOR ŽIVKO RISTIĆ

scenarist / screenwriter: Živko Ristić; **snimatelji / cameramen:** Esad Tahmišćić, Ognjen Milićević; **montaža / editing:** Zora Markanović; **producent / producer:** Bosna film; **godina / year of production:** 1951.; **trajanje / duration:** 16 min.

Dokumentarni film koji prikazuje borbu ljudi s vodenom bujicom. U filmu vidimo sve teškoće i nevolje na koje nailaze splavari prevozeći neobrađenu drvenu građu brzim planinskim rijekama. Često se boreći s brzacima splavari nailaze na dionice rijeke koje su opasne po život. Film prikazuje sječu šume, dopremanje drvene građe, formiranje splavova i put niz Taru i Drinu. Najzbudljiviji dio filma je kada splavari prelaze preko Gornjeg i Donjeg Buka.

A documentary film that depicts the struggle of humans with the wild waters. In the film we see all the difficulties and troubles that the rafters encounter while transporting the unprocessed wood through fast mountainous rivers. Often fighting with rapids, the rafters come across the life-threatening parts of the river. The film shows logging, delivery of the wood, formation of the rafts and the trip down the Tara and the Drina. The most exciting part of the film is where the rafters cross over the Gornji and Donji Buk.



ČOVJEK BEZ LICA

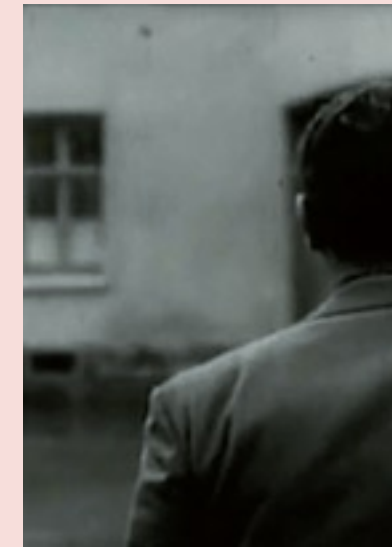
MAN WITHOUT A FACE

REDATELJ / DIRECTOR **BATA ČENGIĆ**

scenarist / screenwriter: Bata Čengić; **snimatelj / cameraman:** Đorđe Jolić; **montaža / editing:** Manja Fuks; **producent / producer:** Sutjeska film; **godina / year of production:** 1961.; **trajanje / duration:** 18 min.

Kamera ulazi u jedan od jugoslavenskih zatvora i registrira život kažnjenika. Film prikazuje razne aktivnosti i zanimanja zatvorenika. Iznad svega dominira ideja filma da je čovjek bez slobode - čovjek bez lica. Sugestivan dokumentarac iznimnog vizualnog stila.

The camera enters one of the Yugoslav prisons and records the life of the prisoners. The film also shows various activities and occupations of the inmates. Above all, the dominating idea of the film is that a man without freedom - a man without a face. A suggestive documentary with exceptional visual style.



KESONCI

HOW BRIDGES ARE BORN

REDATELJ / DIRECTOR **BAKIR TANOVIĆ**

scenaristi / screenwriters: Bakir Tanović, Đorđe Jolić; snimatelj / cameraman: Đorđe Jolić; montaža / editing: Manja Fuks; producent / producer: Sutjeska film; godina / year of production: 1965.; trajanje / duration: 14 min.

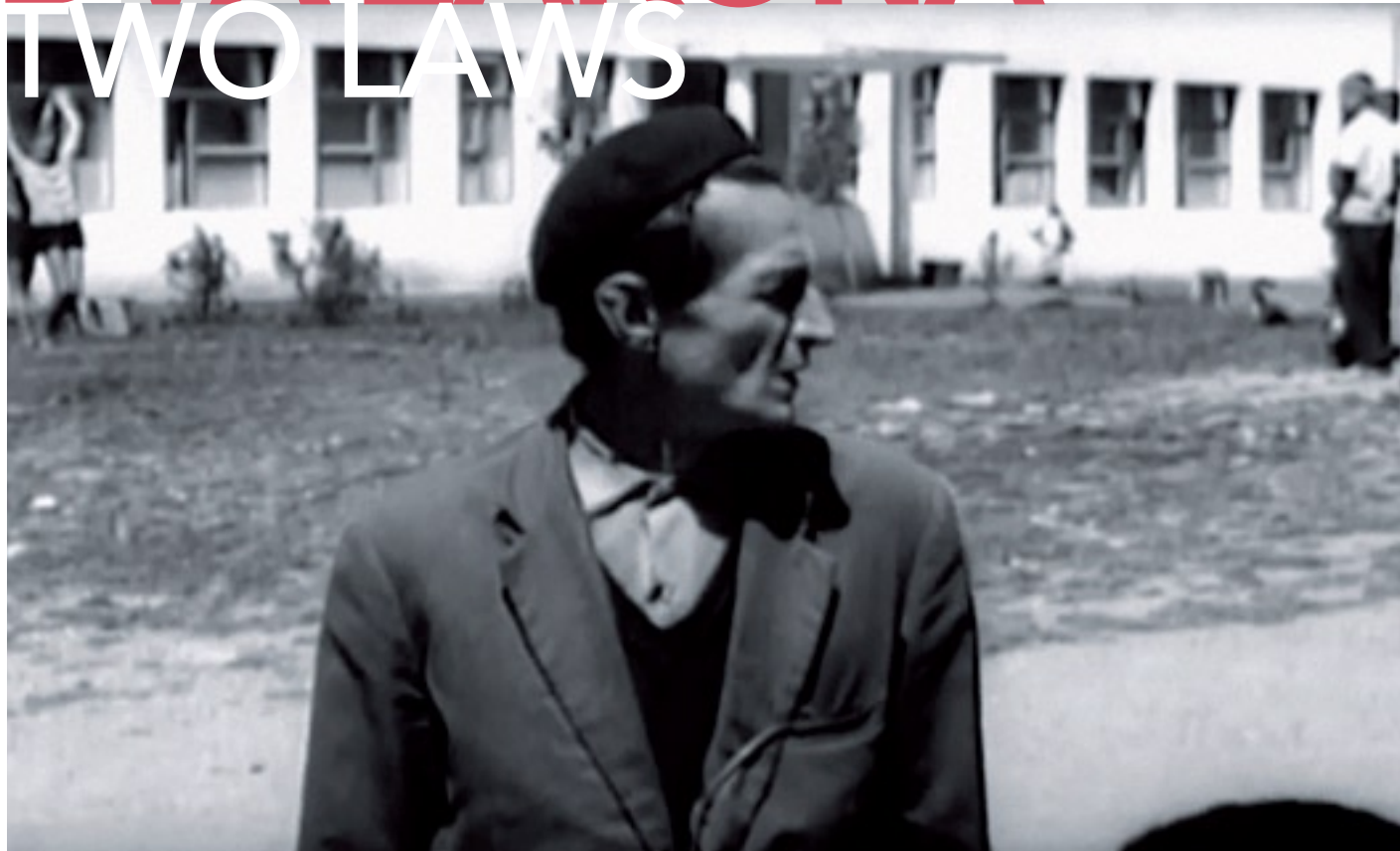
Film govori o ljudima koji rade duboko pod zemljom, ispod dna rijeke, u kesonima. Dvadeset, pa i trideset metara ispod površine rijeke, pod pritiskom od nekoliko atmosfera, uz zaglušno šištanje komprimiranog zraka, u blatu i vodi pod nemogućim uvjetima, obavlja se jedan od najtežih poslova: grade se temelji stupova za most. Film se zadržava na ljudima i problemima njihova specifičnog posla kojim zarađuju svoje visoke nadnice za strah.

This is a film about people who work deep underground, in cofferdams built below the river beds. At the depth of 20 and sometimes even 30 meters below the water level, where pressure is measured in several atmospheres, with their feet buried in mud and their ears filled with the deafening hiss of compressed air, these people do one of the world's most difficult jobs - laying the deep foundations for bridges. The film focuses on these people and problems specific for their well-paid, but terrifying job.



DVA ZAKONA

TWO LAWS

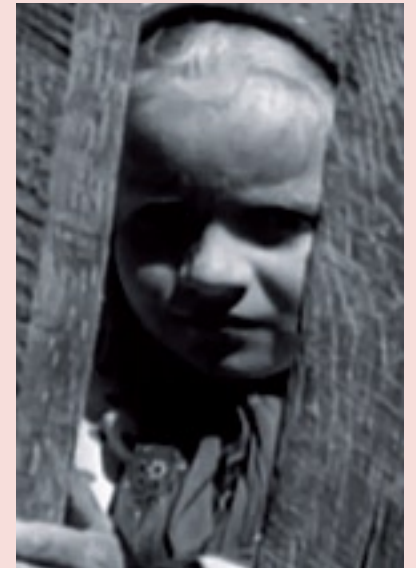


REDATELJ / DIRECTOR **VEFIK HADŽISMAJLOVIĆ**

scenarist / screenwriter: Vefik Hadžismajlović; **snimatelji / cameramen:** Zijah Bavčić, Petar Lalović; **montaža / editing:** Blanka Jelić; **producent / producer:** Sutjeska film; **godina / year of production:** 1969.; **trajanje / duration:** 9 min.

Film prati roditelje koji ne dopuštaju svojoj djeci da pohađaju školu. Prateći fizionomije roditelja, koji su čvrsti u svojoj riješenosti da se suprotstave svakom pokušaju da svoju djecu puste u školu, i samu djecu, pokazuje se sav primitivizam društva.

The film follows parents that do not allow their children to attend school. Following the physiognomy of parents, who are firm in their decision to oppose any attempt of allowing their children attend school, and the children themselves, all the primitivism of the society is demonstrated.



PODRUM BASEMENT



REDATELJ / DIRECTOR **VELIMIR STOJANOVIĆ**

scenarist / screenwriter: Velimir Stojanović; snimatelj / cameraman:
Danijal Šukalo; montaža / editing: Blanka Jelić; producent / producer:
Sutjeska film; godina / year of production: 1972.; trajanje / duration: 9 min.

Ljudi rade gdje rade, a žive tamo gdje stanuju. Poput ptičjeg svijeta ljudi žive na različitim razinama - katovima i podrumima, kao i obitelj u ovom filmu. Glave članova obitelji promiču stanom na razini nogu uličnih prolaznika, javnog prometa i svega što se na ulici događa. To djeluje sudbinski. Ali ljudi, unatoč svemu, uspijevaju da smisao i vrijednosti života održe, rehabilitiraju i reafirmiraju.

People work where they work and live where they live. Like the bird's world, people live on different levels - floors, therefore even in basements, as the family in this film. Heads of the family members move around the flat at the level of the feet of the street passers-by, public traffic and all the things happening on the street. This seems as fate: but people, in spite of everything, succeed to maintain, rehabilitate and reassert the meaning and values of life.



FASADE FACADES



REDATELJ / DIRECTOR **SUAD MRKONJIĆ**

scenarist / screenwriter: Suad Mrkonjić; **snimatelj / cameraman:** Mihajlo Murko; **montaža / editing:** Zora Branković; **producent / producer:** Sutjeska film; **godina / year of production:** 1971.; **trajanje / duration:** 8 min.

Dužinom jedne sarajevske ulice u neposrednoj blizini Skenderije, gdje se održava Kongres samoupravljača Jugoslavije, postavljeni su veliki panoi - FASADE s kongresnim parolama, kako bi se sakrile neugledne stračare s obje strane ulice. Međutim, te fasade, osim sakrivanja tih stračara, imaju simboličan i jedan širi društveno-politički kontekst, a to je da se otvoreno govori o mnogim negativnim pojavama, njihovim uzrocima i slabostima, da te nedostatke ne skrivamo iza ove ili one fasade.

Large poster boards with political slogans, known as FACADES, were put up in a street next to Skenderija sports and culture center in Sarajevo where a congress of Yugoslav Self-Managers is taking place. Their purpose is to hide from view the derelict houses on both sides of the street. But these facades should have a greater socio-political impact. They should encourage us to openly discuss our shortcomings and problems, rather than to hide them behind this or any other facade.



JEDAN DAN RAJKA MAKSIMA

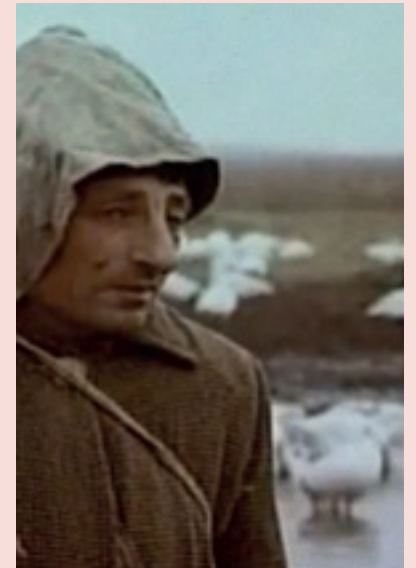
ONE DAY IN THE LIFE OF RAJKO MAKSIM

REDATELJ / DIRECTOR ZLATKO LAVANIĆ

scenarist / screenwriter: Zlatko Lavanić; **snimatelj / cameraman:** Danijal Šukalo; **producent / producer:** Sutjeska film; **godina / year of production:** 1977.; **trajanje / duration:** 13 min.

Dokumentarni film portretira bosanskog čuvara gusaka, a snimljen je u sjetnoj, nostalgичnoj i poetičnoj atmosferi.

The documentary film portrays a Bosnian geese keeper, and is shot in a melancholic, nostalgic and poetic atmosphere.



MISIJA ISMETA KOZICE

THE MISSION OF SMET KOZICA

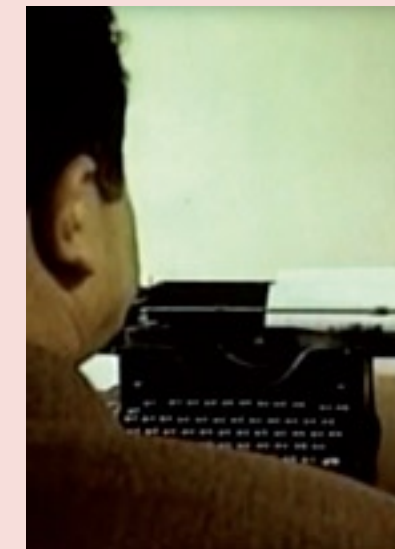


REDATELJ / DIRECTOR **PETAR LJUBOJEV**

scenarist / screenwriter: Petar Ljubojev; **snimatelj / cameraman:** Dragan Rasner; **montaža / editing:** Blanka Jelić; **producent / producer:** Sutjeska film; **godina / year of production:** 1977.; **trajanje / duration:** 22 min.

Film govori o neobičnom zadatku krojača Ismeta Kozice koji, kada se mala tvornica konfekcije proširi, odlazi u sela po okolnim planinama i dovodi pastirice na rad u novu tvornicu. Ljubojev je ovu filmsku priču o šarmantnom "kadroviku" Kozici prožeo sudbinama ljudi koje doživljavaju svoj društveni preobražaj ulaskom u novo industrijsko doba.

This film is about the unusual task of the tailor Ismet Kozica who goes to the villages in the surrounding mountains as soon as the little garment factory expands, and he brings back shepherdesses to work in the factory. The director Ljubojev permeated this story about the charming political personnel Kozica with individual fates and their understanding of social transformations as they enter the new industrial age.



MFF FORA
MFF FORA

  **XIX MFF**

Tribute to *Ellsworth Kelly* (1923 – 2015)

COCO I VELIKA TAJNA

COCO

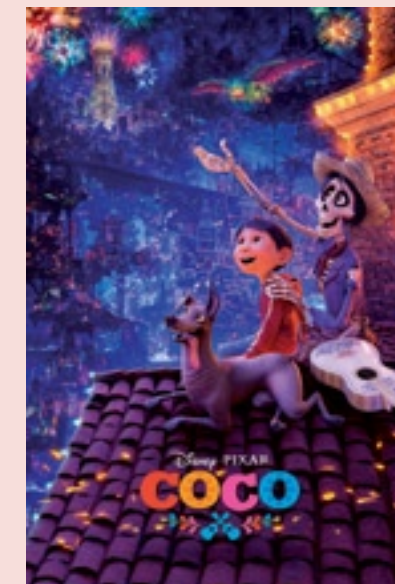


REDATELJ / DIRECTOR **LEE UNKRICH**

uloge / cast: Anthony Gonzalez, Gael García Bernal, Benjamin Bratt... **scenaristi / screenwriters:** Adrian Molina, Matthew Aldrich; montaža / editing: Steve Bloom, Lee Unkrich; producenti / producers: Darla K. Anderson, Mary Alice Drumm, John Lasseter; zemlja / country of origin: SAD / USA; godina / year of production: 2017.; trajanje / duration: 122 min.

Unatoč zapanjujućoj obiteljskoj zabrani glazbe koja traje već generacijama, Miguel sanja o tome da postane vrstan glazbenik kao i njegov idol Ernesto de la Cruz. U očajničkom pokušaju da dokaže svoj talent, Miguel se nađe u fantastičnoj, šarenoj Zemlji mrtvih, slijedeći tajanstven lanac događanja. Usput upoznaje šarmantnog prevaranta Hectora i oni zajedno kreću na veličanstveno putovanje otkrivanja prave priče o povijesti Miguelove obitelji.

Despite his family's baffling generations-old ban on music, Miguel dreams of becoming an accomplished musician like his idol, Ernesto de la Cruz. Desperate to prove his talent, Miguel finds himself in the stunning and colourful Land of the Dead following a mysterious chain of events. Along the way, he meets charming trickster Hector, and together, they set off on an extraordinary journey to unlock the real story behind Miguel's family history.



LEO DA VINCI: MISIJA MONA LISA

LEO DA VINCI: MISSION MONA LISA

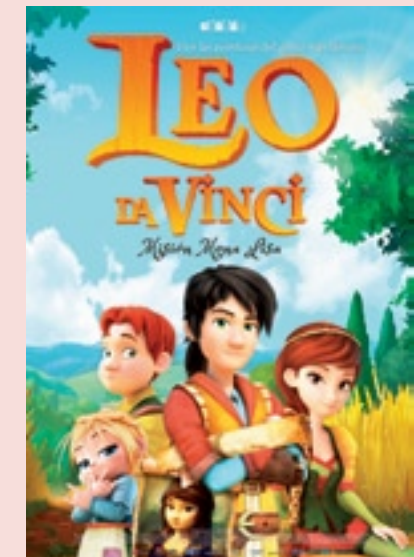


REDATELJ / DIRECTOR **SERGIO MANFIO**

uloge / cast: Johnny Yong Bosch, Cherami Leigh, Bryce Papenbrook... **scenaristi / screenwriters:** Anna Manfio, Francesco Manfio; **montaža / editing:** Umberto Barison; **producent / producer:** Fabio Testa; **zemlja / country of origin:** SAD / USA; **godina / year of production:** 2017.; **trajanje / duration:** 82 min.

Život u gradu prolazi mirno: mladi Leo da Vinci radi na novim izumima uz pomoć prijatelja Lorenza dok ih njegova simpatija Lisa promatra i podruguje im se. Jednog dana Lisinu kuću zahvati iznenadni požar te obitelj više ne može plaćati dugove. Da bi spasili Lisu od neželjene udaje za plemića, ekipa se upusti u avanturu pronalaženja blaga i sukoba s piratima uz pomoć Leovih genijalnih izuma.

Life flows peacefully in Vinci. Leonardo is struggling with his incredible inventions, with the help of his friend Lorenzo and his love interest Lisa who observe him mockingly. One day a tragedy appears when coming back to home Lisa realizes that her house and lands have been burned by a fire. Owner of the lands threatens Lisa's father to marry her with his son if he doesn't give all money he debts as retribution by the fire, causing Lisa's sorrow. Trying to save her, our heroes begin a great adventure of treasure quest and dealing with a group of sinister pirates with the help of Leonardo's ingenious inventions.



OFF PROGRAM
KINO NA
OTVORENOM
OPEN AIR CINEMA
PROGRAM



Tribute to *Ellsworth Kelly* (1923 – 2015)

COMIC SANS

COMIC SANS



REDATELJ / DIRECTOR **NEVIO MARASOVIĆ**

uloge / cast: Janko Popović Volarić, Zlatko Burić, Nataša Janjić... **scenarist / screenwriter:** Nevio Marasović; **snimatelj / cameraman:** Damir Kudin; **montaža / editing:** Tomislav Pavlić; **producenti / producer:** Ankica Jurić Tilić, Hrvoje Pervan, Ira Cević; **zemlja / country of origin:** Hrvatska / Croatia; **godina / year of production:** 2018.; **trajanje / duration:** 103 min.

Nakon što njegov pokušaj pomirbe s bivšom djevojkom završi katastrofom, uspješan grafički dizajner Alan naći će se na putu za Vis, zajedno sa svojim ocem, slikarom i hedonistom Brunom. Slučajan susret s još jednom bivšom djevojkom i njezinim novim zaručnikom, te Brunini opušteni stavovi prema životu, potaknut će ga da u nizu što humornih što dramatičnih situacija preispita svoje prioritete i odnose, posebice onaj s ocem.

After trying in vain to patch up his relationship with his girlfriend, Alan Despot, a successful graphic designer, goes to the island of Vis and finds himself torn between his eccentric father, his ex-girlfriend and her new fiancé. In new situations and new circumstances, Alan will view his own life from a new perspective.

KINORAMA
www.kinorama.hr
info@kinorama.hr



Festivali i nagrade

Zlatne Arene na Pula Film Festivalu za režiju, oblikovanje zvuka, montažu, sporednu žensku ulogu, glavnu mušku ulogu te nagrada publike. Film je na Belgrade International Film Festivalu – FEST 2018. osvojio nagradu za najbolji regionalni film. Prikazan je na LET'S CEE Film Festivalu i na South East European Film Festival u Los Angelesu.

Festivals and awards

Comic Sans won the Golden Arena for the best directing at Pula Film Festival, Golden Arena for sound, editing, female supporting role, male leading role and the audience award. The film also won the award for the best regional film at Belgrade International Film Festival – FEST 2018. It was screened at LET'S CEE Film Festival and South East European Film Festival in Los Angeles.

PUTEVI DUHANA

TABACCO TRAILS

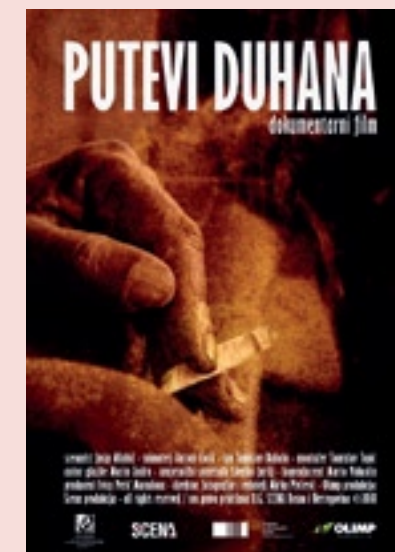


REDATELJ / DIRECTOR **MIRKO PIVČEVIĆ**

scenarist / screenwriter: Josip Mlakić; **snimatelj / cameraman:** Mirko Pivčević; **montaža / editing:** Tomislav Topić; **producent / producer:** Ivica Perić Maradona; **koproducent / co-producer:** Mario Vukadin; **zemlja / country of origin:** Bosna i Hercegovina, Hrvatska / Bosnia and Herzegovina, Croatia; **godina / year of production:** 2018.; **trajanje / duration:** 37 min.

Dolaskom Austro-Ugarske u BiH, te uspostavljanjem određenih elemenata modernog europskog društva, u Hercegovini se razvila djelatnost koja je više od pola stoljeća bila jedna od ključnih za to područje. Radi se o krijumčarenju duhana čiji su uzgoj i sadnja pod strogom kontrolom države. Krijumčari su uhodanim duhanskim putevima, koji su vodili preko visokih planinskih područja, švercali duhan na područje Bosne.

With the arrival of Austro-Hungarians to Bosnia and Herzegovina and by establishing certain elements of a modern European society, Herzegovina has developed an "activity" that has been one of the crucial for more than half a century. That was tobacco smuggling, while tobacco breeding and planting was under the strict control of the state. Smugglers were going into Bosnia to sell their goods over well-established tobacco smuggling routes that led through high mountain areas.



Festivali i nagrade

Sarajevo Film Festival / BH selekcija

Festivals and awards

Sarajevo Film Festival / BH selection

OFF PROGRAM
FILM ZATVARANJA
CLOSING FILM



Tribute to *Ellsworth Kelly* (1923 – 2015)

OSMI POVJERENIK

THE EIGHT COMMISSIONER



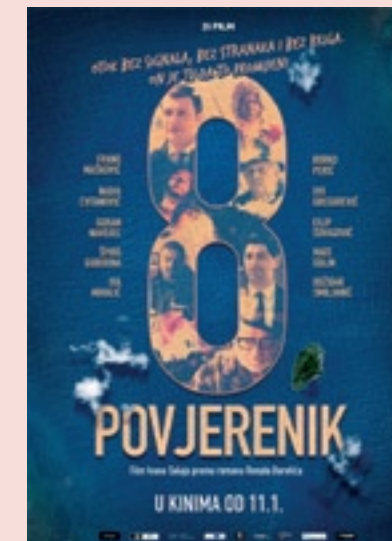
REDATELJ / DIRECTOR **IVAN SALAJ**

uloge / cast: Frano Mašković, Borko Perić, Ivo Gregurević, Goran Navojec...
scenaristi / screenwriters: Ivan Salaj, Renato Baretić; snimatelj / cameraman:
Slobodan Trninić; montaža / editing: Marin Juranić; producent / producer: Jozo
Patljak; zemlja / country of origin: Hrvatska, Bosna i Hercegovina / Croatia, Bosnia
and Herzegovina; godina / year of production: 2018.; trajanje / duration: 139 min.

Arogantan i ambiciozan političar Siniša Mesjak pred izbore se nađe u središtu namještenog skandala. Vlada ga želi skloniti od očiju javnosti zbog čega ga šalje na Trečić, najudaljeniji naseljeni hrvatski otok, kako bi organizirao lokalne izbore – što je zadatak koji prethodnih sedam povjerenika nije uspjelo izvršiti. Stanovnici Trečića zašli su u treću životnu dob, pričaju nerazumljivim dijalektom i komunikacijski su odsječeni od ostatka države, a jedina osoba koja mu pomaže jest Tonino, infantilni mladić koji boluje od čudne padavice. Dok pokušava izvršiti zadatak, povjerenik otkriva nestvarni svijet Trečića, ali i samoga sebe.

Siniša Mesjak, an arrogant, ambitious politician, finds himself framed for a scandal. To get him out of the public eye, the government sends him to the farthest inhabited island in Croatia as its commissioner, to organise local elections. Seven previous commissioners failed at the task. At the island, full of elderly people who speak in an unintelligible dialect, and cut off from all communications, his only help comes from the infantile youth Tonino, an epileptic. As he seeks a way to fulfil his mission, the Commissioner finds many things he could not have imagined, including himself.

Alka Film
www.alka-film.hr
jozo.alkafilm@gmail.com



Festivals i nagrade

Film je na Pula Film Festivalu osvojio Zlatnu Arenu za najbolju sporednu mušku ulogu, vizualne efekte, kostimografiju, scenografiju i glazbu.

Festivals and awards

The film won the Golden Arena for the best male supporting role at Pula Film Festival, for visual effects, costume design, scenography and music.





ROBERT BUBALO PRODUCENT FESTIVALA

DIM IZNAD NEBA

(Dok čitate ovu priču slušajte pjesmu Familiar pjevačice Agnes Obel kako bi vam ugodaj bio potpuniji)

Na nebu iznad Zagreba Mjesec i Sunce upravo su mijenjali mjesta. Bio sam na partyju Croatia Recordsa u Bogovićevoj ulici, ne sjećam se više koji je bio povod. Gledao sam u red

koji se poput velikog bivoljeg repa stvorio ispred slavljeničke torte. Pred licem mi se odjednom pojavio stariji čovjek s cigaršpicom u ruci.

– Hoćeš kupiti jedan – nudi mi ga dok uvlači dim cigarete u dno svojih pluća

– Prestao sam se davno trovati time - uzvraćam.

– Vrijeme ti je da ponovo počneš – ispuhuje sada dim visoko u nebo.

Mršav je poput obješenog rublja. Pitam ga je li gladan, naravno da je. Režem mu veliki komad torte, pa još jedan. Kad se najeo opet je zapalio. Kaže da živi koju ulicu niže.

– U Teslinoj?

– Tako nekako.

Priča mi da je u istoj kući proveo cijeli život, ali da se svijet oko njega promijenio. Nagore. Sin ga je napustio prije dvadeset godina, još u vrijeme kada nije bilo mobitela i interneta. Bili su dobrostojeća obitelj, živjeli skladno i bez stresa, on, supruga i sin. Imali su kućni obrt koji je donosio dovoljno novaca da život bude sladak. No supruga je neočekivano i naprasno zauvijek ugasila oči, a on i sin ostali su u tuzi i nesnalaženju i prvi se puta suočili s problemom. Sin je smatrao da otac treba živjeti u celibatu nakon majčine smrti, a on je mislio da je bolje tugu utapati u tuđim ženama nego u praznim bocama. Sin to nije mogao otprijeti i jednog je jutro samo ostavio poruku: "Tata, volim te, ali ne mogu te više gledati". Nestao je iz njihove kuće i njegova života. Kad je ostao potpuno sam očaj je počeo utapati u birtijama, biznis je propadao, a on bi jedva dočekao jutro da se otkotrlja do kakvog šanka, nadajući se da će mu se u pijanstvu ukazati supruga ili sin.

– S vremenom sam ostao i bez novaca pa sam morao prestati piti. Inače ne bih. Sada pravim cigaršpiceve i od zarade si kupujem cigarete. Dim mi je ostao jedina utjeha. Nedavno sam s cigaretom izazvao požar u kući pa sam ostao i bez namještaja. Ostali smo sami, ja i goli zidovi.

Slušam i šutim.

– Idem sad, hvala ti što si me najeo.

– Nisam te ja najeo, nije ovo moja torta, ukrao sam je za tebe.

– Pa dobro, hvala ti jer si postao lopov zbog mene – iscerio se i počeo nestajati u gužvi dok ga je dim vjerno pratio. Nešto me ipak kopkalo, pitam ga, zapravo vičem za njim je li mu se sin ikada javio. Među stotinama glasova razaznajem njegov, zvonak poput pивske krigle.

– Javio se. Jučer.

To je bilo zadnje što sam čuo, nestao je u mravinjaku mladića i djevojaka osunčanih solarijem. On onako mršav istopio se među tim mladim tjelesima, trčao sam za njim, gazio tuđe nalakirane nježne nokte, gurao kapute i razgrtao haljine, ali nisam ga sustigao.

Vratio sam se na party i vino je uskoro učinilo svoje.

Život piše romane, otrcana je ali istinita fraza.

Život je zapravo pun filmova koje bi trebali snimiti. Kao što to čini Ruben Östlund ("Kvadrat").

Kad je taj švedski redatelj ljetos bio u Hrvatskoj nisam se susreo s njim, ali kako je tada razgovarao s nekoliko novinarki jedna od njih mi je prenijela par crtica. Uglavnom, Ruben im je ispričao da su njegovi filmovi satkani djelomično i od njegovih vlastitih doživljaja. Pa je tako jednu od uvodnih scena "Kvadrata" zapravo sam doživio.

– Bio sam na trgu kad se histerična žena zaletjela u muškarca i zavapila: "Spasite me, ubit će me". Vidjelo se da je nasmrtno preplašena. Muškarac je zastao, zatim pogledao baš mene i upitao: "Hoćete li mi pomoći ukoliko bude potrebno?" Htio sam pobjeći, ali bilo mi je neugodno pa sam rekao: "Naravno." I tako, iščekivanje je bilo poput vječnosti, a žena nam je dodatno povećala adrenalin kad je prorekla: "On će nas sve pobiti." Kad se progonitelj napokon pojavio ispostavilo se da uopće nije tako ubilački nastrojen i opasan.

Život je poput omnibusa, satkan od bezbroj nevjerojatnih priča. Želio sam o svom starcu s dimom snimiti film. Ali više od svega morao sam čuti njegovu priču do kraja. Jedan dio mene je u beskrajno tražio njegovu riječi.

Napokon sam ga, nakon mjeseci prebiranja po licima užurbanih stanovnika Zagreba, ugledao kroz tramvajski prozor. Hodao je gradom s muškarcem, siguran sam da mu je to bio sin. Pričali su i mahali rukavima. Skočio sam na kočnicu za opasnost, zaustavio tramvaj i istrčao vani. Potrčao sam prema njima, ali još jednom gužva je progutala mog starca. Tamo gdje je on maloprije bio sa sinom ostao je samo dim njegove cigarete. Udahnulo sam ga i osjetio miris sreće koja je i mene napunila. A dim je napustio Zemlju i otišao visoko, iznad Neba.



ROBERT BUBALO FESTIVAL PRODUCER

SMOKE ABOVE THE SKIES

(While reading this story, one should listen to the song Familiar by the singer Agnes Obel to make the atmosphere more complete.)

The Moon and the Sun have just changed places in the skies above Zagreb. I was at the Croatia Records party at Bogovičeva Street, I do not remember the occasion. I was watching the queue that

spread in front of the birthday cake like a giant tail. An elderly man with a cigarette holder in his hand suddenly appeared in front of my face.

- Do you want to buy one - he offered it to me while inhaling the cigarette smoke into the bottom of his lungs.

- I stopped poisoning myself with that long time ago - I replied.

- It is time to start again - blowing the smoke up in the air.

He was thin as a rake. I asked him if he was hungry, of course he was. I cut him a big piece of cake, and then another one. When he was full he lit a cigarette again. He told me that he lived a couple of blocks away.

- In Tesla street?

- Something like that.

He was telling me that he had spent the entire life in the same house, but that the world around him changed. Changed to worse. His son left him twenty years ago, in the times when there were no cell phones or internet. They were a well-off family; he, his wife and son lived in harmony and without stress. They had craft business that brought them enough money to have a sweet life. But his wife unexpectedly and suddenly forever closed her eyes, and he and his son were left in grief and disorientation and faced with problems for the first time. The son considered that the father should live in celibacy after the mother's death, and he thought that it is better to drown his sorrows in other women than in empty bottles. The son could not tolerate it and one morning he just left a note: 'Dad, I love you, but I cannot watch you anymore'. He disappeared from their home and his life. When he was left all alone, he started to drown his despair in bars, the business started to fail, and he couldn't wait for the mornings to come to go to some bar, hoping that his wife and son would appear in his drunkenness.

- With time the money was spent and I had to stop drinking. Otherwise I wouldn't. Now, I make cigarette holders and buy cigarettes from the money I earn. The smoke is the only comfort I have left. Not long ago I caused the fire in my house with a cigarette and now I am without furniture. Now there are only naked walls and me.

I was listening quietly.

- I am going now, thank you for feeding me.

- I didn't feed you, this is not my cake, I stole it for you.

- Well then, thank you for becoming a thief because of me - he grinned and disappeared in the crowd followed by

the cigarette smoke. But, something still bothered me, so I asked him, in fact yelled after him, if his son has ever contacted him. Among hundreds of voices I recognised his voice, resonant like a beer mug.

- He contacted me. Yesterday.

This was the last thing I heard, he vanished in the anthill of solarium tanned young men and women. Skinny as he was, he disappeared among those young bodies, I ran after him, stepping on other people's lacquered gentle toenails, pulled coats and dresses, but I didn't catch him.

I returned to the party and the wine soon started to act.

Life writes novels, a corny but truthful phrase.

Life is in fact full of movies that should be filmed. Like Ruben Östlund ("The Square") does it.

When this Swedish director was in Croatia last summer, I didn't meet him, but as he spoke to several journalists, one of them told me a couple of notes. Basically, Ruben told them that his films were partially fragmented with his own experiences. So one of the introductory scenes of "The Square" he actually experienced himself.

- I was at the square when a hysterical woman ran into a man and screamed: "Save me, he is going to kill me". It was

obvious that she was scared to death. The man stopped, then looked right at me and asked: "Will you help me if necessary?" I wanted to run away, but I felt embarrassed, so I said: "Of course". And so, the waiting was like eternity, and the woman additionally increased the adrenaline when she said: "He's going to kill us all." When the persecutor finally appeared he turned out not to be at all murderous and dangerous.

Life is like an omnibus, woven from countless of incredible stories. I wanted to make a film about this old man. But most of all I had to hear his story to the end. A part of me searched for his words in infinity.

Finally, after months of browsing over the faces of people in Zagreb, I saw him through a tram window. He was walking through the city with a man, I am sure that was his son. They were talking and gesticulating with their hands. I jumped on the emergency brake, stopped the tram and ran outside. I ran towards them, but once again the crowd swallowed my old man. Only his cigarette smoke was left in the place where he was standing just a while ago with his son. I inhaled it and felt the fragrance of happiness, which filled me too. And the smoke left the Earth and flew high, above the Skies.

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 **XIX MFF**

Tribute to *Ellsworth Kelly* (1923 – 2015)

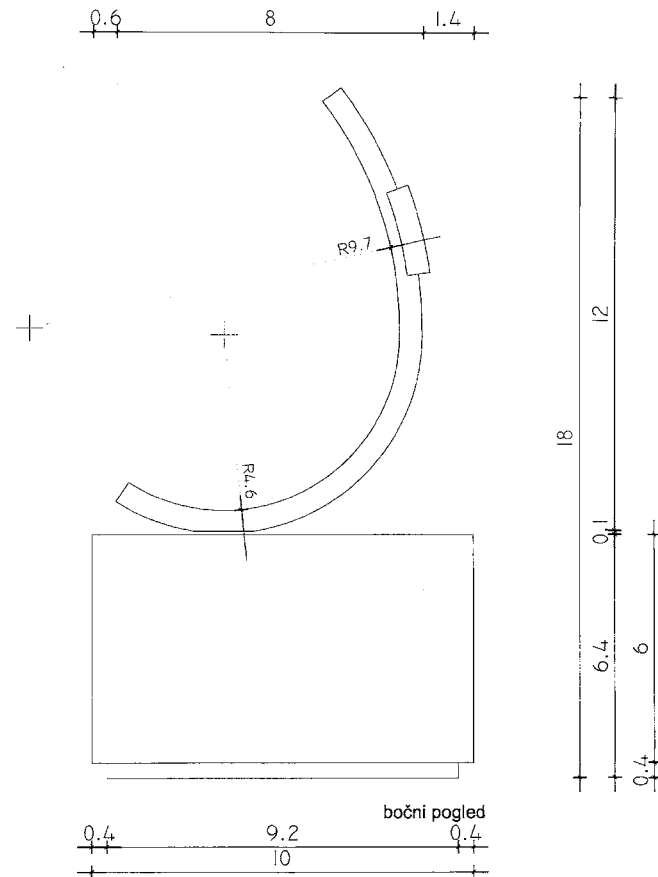


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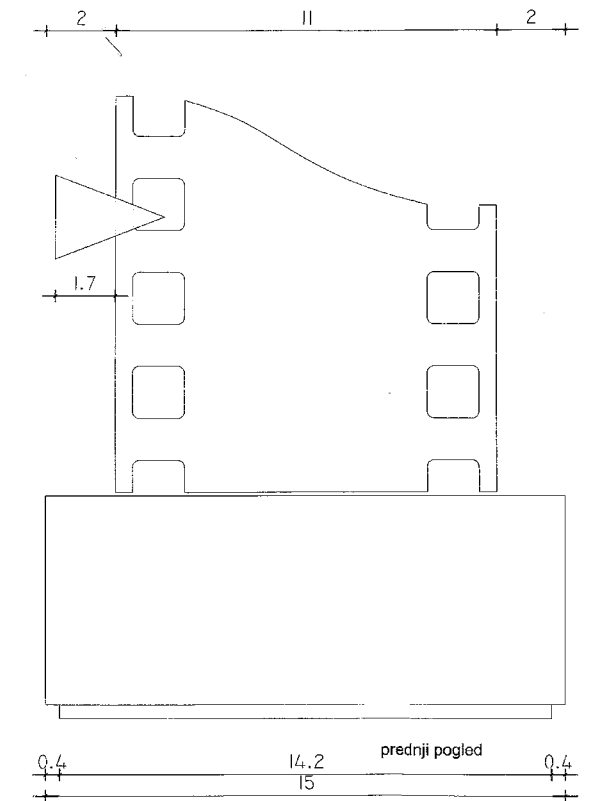


**MEDITERRANEAN FILM
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NITKO NE UMIRE OVDJE / NOBODY DIES HERE

Simon Panay
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NAGRADA PUBLIKE / AUDIENCE AWARD

JA SAM JEDAN OD STO TISUĆA / SOY UNOENTRECIENMIL

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TKO JE TKO WHO IS WHO

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Tomislav Topić: Filmovi domaćih autora /
Films of Home Authors

Silvija Kraljević: MFF Fora

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

Zdravko Mustač: U fokusu / In focus

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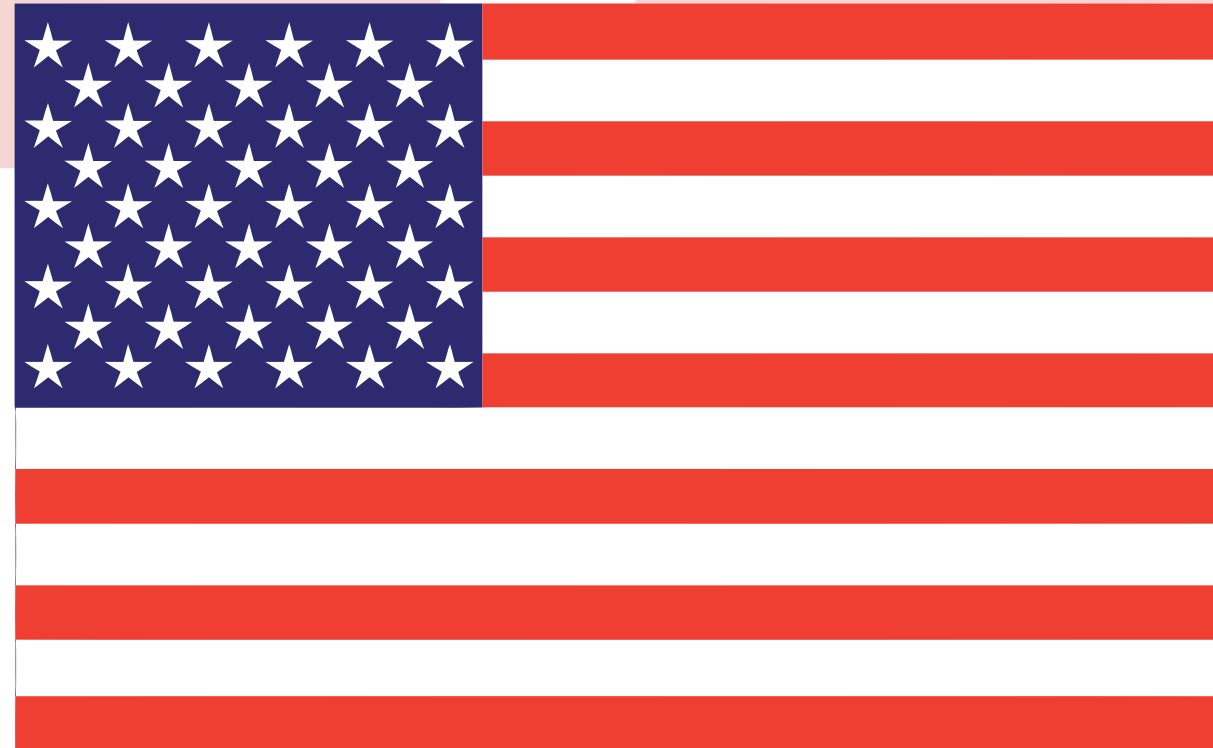
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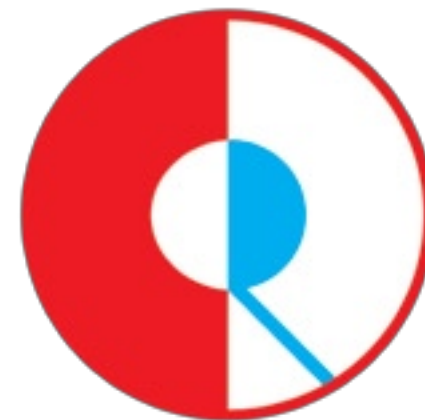


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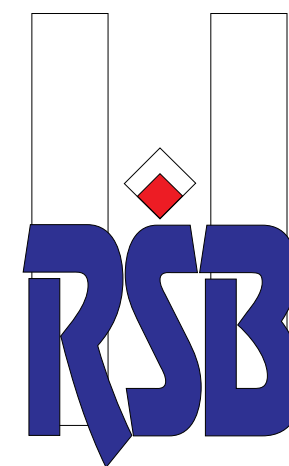
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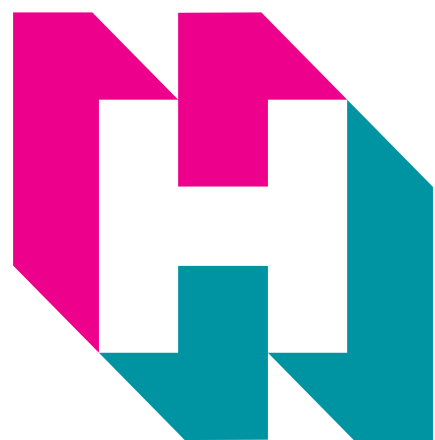




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