



21.–24. 8. 2019.
SIROKI BRIJEG/ BIH/
MFF.BA MEDITERRA-
NEAN FILM FESTIVAL
FESTIVAL OF DOC-
UMENTARY FILMS

ANNIVERSARY EDITION

20 **M**EDITERAN **F**ILM **F**ESTIVAL

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**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.



SMART, Raguž & Barbarić design

ANNIVERSARY EDITION

UVOD
INTRO

 **20 MFF**



TOMISLAV TOPIĆ DIREKTOR FESTIVALA

NIJE SVE LUK I VODA

Kad u tražilicu Google upišete „20 godina“ uglavnom će vas dočekati negativne vijesti poput „agonija traje 20 godina“, „20 godina od smrti“, „lažu nas 20 godina“, itd. I onda, pri dnu rezultata, imate naslov „Licitarsko srce može trajati i do 20 godina ako se dobro čuva“. A ukoliko nešto čuvate dva desetljeća onda vam je to zasigurno važno i imate poseban odnos prema tom predmetu, biću ili događaju. Sentimentalno ste vezani i bilo kako odsustvo ili razdvojenost može izazvati osjećaj nedostatka ili pak psihološko anksiozni poremećaj.

Mediteran Film Festival smo „čuvali“ i sačuvali. Korozije društvene zbilje i izazovi godina nisu mu naudili. Njegovan od prvog dana bez uniforme i uglavnom u casual looku preživio je, transformirajući se u značajan i relevantan festival ne samo na razini države, već i mnogo šire. O tome govore brojke koje od početka imaju tendenciju rasta, kako publike tako i programa. Nije festival imao zadaću samo prikazivati filmove, nego je, odrastajući, educirao mlade i stvarao filmove koji su postali relevantni na svjetskim festivalima. Nekoliko filmova, izravno ili neizravno produkcijski podržani od ovog festivala, dobivali su nagrade po Europi i svijetu, a kroz edukaciju mladih na radionicama i njihovi su filmovi odnijeli nagrade žirija i publike na filmskim festivalima mladih.

Programski dio festivala kroz koji je prošlo skoro tisuću filmova značajan je za publiku

koja je stekla medijsku kulturu na kojoj joj i veći gradovi mogu zavidjeti. Publika je gledala dokumentarce i ostale vrste filmova, pri tome i recentnu svjetsku produkciju, ali i nekonvencionalne filmske sadržaje rađene u malim privatnim produkcijama bez proračuna. Sve to zajedno u 20 godina postojanja veseli organizatore, ali i publiku koja se uporno vraća jer zna da će krajem kolovoza na festivalskom trgu uvijek pronaći nešto i za sebe. Ako bi spominjali ljude koji su zaslužni za „čuvanje“ festivala onda je lista dugačka i nema je smisla ovdje prezentirati. No moramo reći da su ljudi koji su ga podupirali i radili oko festivala bili složni u jednome, a to je da festival mora postojati i uvijek su mu davali vjetar u leđa. Nije to bio samo povjetarac, već orkanska bura kad bi zatrebalo. Usidreni preko zime, već dvadeset bi godina u proljeće razgrnuli jedra i krenuli Mediteranom do svih luka, a svjetionici su nam bili upravo ti ljudi koji su se zalagali da stignemo do cilja i bacimo sidro krajem kolovoza.

Od prvog festivala na kojem je prikazan film *Luk i voda* - što bi u prijevodu ovog žargona značilo sitnica, lako za srediti, ili stvar od slabe koristi - ozbiljno smo shvatili da nam „luk i voda“ neće biti naslov koji će okarakterizirati naš festival. U filmu Ljubiše Grlića iz 1965. godine luk plovi potokom, a voda je snaga i konstanta u filmskom sadržaju koja omogućuje putovanje i održanje. Tako smo odabrali put konstante vode i nepresušnog izvora, onog izvora koji poput gejzira izbacuje talente, unaprijeđuje i obrazuje društvo, te se paralelno bori stvarajući filmski život usporedo sa svjetskom kinematografijom.

Tranziciju digitalnog doba usvojili smo od samih početaka, a mladi naraštaji idejama krase nove festivalske sadržaje. Što nam nedostaje, gdje smo slabi i što moramo popraviti učimo kroz godine i to je vidljivo u svakom segmentu kompleksne organizacije međunarodnog kulturnog događaja koji je svoje predstavljanje imao i u Europskom parlamentu u Bruxellesu. U novoj Europi traže se i novi standardi koje uspijevamo ispoštovati. Filmska djela su tu da nas podsjećaju kako ljudska kreativnost ne prestaje i kako je ona konstanta. Izazovi budućnosti su pred nama, kako ćemo ove godine prikazati film Roberta Bubala koji kao futuristički dokumentarac govori što nas čeka 2068. godine, razmišljam i o našem festivalu, o njegovoj budućnosti i o „čuvanju“. Možda ne doživim tu godinu, ali oni koji budu svjedočili 2068. godini volio bih da krajem kolovoza u mraku nove kino dvorane gledaju program 69. Mediteran Film Festivala. A do 2068. vjerojatno ćemo tehnološki još napredovati, pa će se i licitarsko srce moći duže čuvati. ☒

NOT EVERYTHING IS ONION AND WATER

When you enter "20 Years" in the search engine Google you will mostly get negative news such as "agony lasts for 20 years", "20 years from death", "20 years of lies", etc. And then, at the bottom of the results, you have the title "The Licitar Heart can last up to 20 years if it is well preserved". And if you keep something for two decades then it is certainly important to you and you have a special relationship to that subject, being or event. You are sentimentally attached and any absence or separation can cause a sense of absence or psychological anxiety disorder.

We have "taken care" of the Mediterranean Film Festival and preserved it. The corrosion of social reality and the challenges of the years have not hurt it. Cherished from the first day, without a uniform and with mostly casual looks it has survived, transformed into a significant and relevant festival not only at the state level, but also much wider. This is confirmed by figures that have had the tendency of growth since the beginning, in terms of the audience and programme.

The festival's task was not only to screen the films, but while growing it has also educated young people and created films that have become relevant at festivals around the world. Several films directly or indirectly supported by this festival in terms of production, have won awards around Europe and the world, and through the education of young people at the workshops, their films have also won the jury and audience awards at youth festivals.

The programme of the Festival, that has had almost a thousand films in it, is important for the audience that have gained the media culture even bigger cities can envy. The audience has seen documentaries and other types of films, including re-

cent world productions, as well as unconventional films made in small private productions without budgets. All of this in these 20 years has rejoiced the organisers as well as the audience that keeps coming back because they know they will always find something for themselves. If one would mention the people responsible for "keeping" the festival then the list would be long and there is no point to present it here. But we must say that the people who have supported it and worked around the festival were united in one thing, that the festival has to exist and they have always gave it a tailwind. It was not just a breeze, but a hurricane when needed. Docked during the winter, for twenty years now we have set the sails in the spring and set off over the Mediterranean to all the harbours, and

the lighthouses were exactly those people that have encouraged us to get to our goal and drop the anchor at the end of August.

From the first Festival that screened the film *Onion and Water*, which metaphorically means piece of cake, easy to handle, or a thing of poor use, we seriously realised that "our onion and water" will not be a title that will characterise our festival. In Ljubiša Grlić's film from 1965 the onion floats in a stream, and the water is the force and the constant in the film content that enables travelling and perseverance. Therefore we have chosen a path of water constant and an inexhaustible spring, a spring that, like a geyser, launches talents, improves and educates the society,

and in parallel fights in creation of a film life alongside world cinematography.

We have adopted the transition of the digital era from the very beginning, and the young generations delight new festival contents with their ideas. Over the years we have realised what we are missing, where our weaknesses are and what needs to be improved and this is visible in each segment of a complex organisation of an international cultural event that had its presentation in the European Parliament in Brussels. New Europe is also looking for new standards that we succeed to meet. Film works are here to remind us that human creativity does not stop and it is a constant. Future challenges are ahead of us, as we will show in Robert Bubalo's

futuristic documentary film which is talking about what is waiting for us in year 2068, and I am thinking about our Festival, its future and "preservation". I may not live to see that year, but I wish for those that would whiteness 2068 to watch the programme of the 69th Mediterranean Film Festival in the darkness of a new cinema theatre. And by 2068 we will probably progress more in terms of technology, so the licitar heart could be kept longer. ✂

Tomislav Topić
Festival director







ZDRAVKO MUSTAĆ SELEKTOR FESTIVALA

JUBILARNA RIJEKA FILMOVA

Za ovogodišnje jubilarno, dvadeseto izdanje Mediteran Film Festivala, prijavio se respektabilan broj od 260 filmova, što kratkih, što dugih. I kao po nekom nepisanom pravilu opet smo od uobičajenih zaljubljenika u ovu nesputanu filmsku feštu dobili najveći broj uradaka. Tako je Španjolska prijavila 65 filmova, Francuska 37, a Egipat 28. Gledano čisto statistički može se uočiti jasna tendencija rasta interesa za sudjelovanje na širokobriješkom festivalu. Raste broj prijava značajnih ostvarenja s relevantnih filmskih smotri kao što su

Cannes, IDFA i slični, te nagrađivanih filmova na festivalima širom svijeta.

Teme koje zaokupljaju suvremene dokumentariste iz mediteranskog bazena raznolike su, ali svi se nekako oslanjaju na realnost i sadašnjost koja ih okružuje, te uveliko utječe na svakodnevno preživljavanje. Dokumentaristi se bave recentnim događajima, ažurnim institucijama, aktivnim grupacijama, Europskom unijom, ratom u Siriji, migrantskom krizom (prouzročenom ekonomskim i ratnim događajima), ISIL-om, bliskoistočnim sukobom,

problemima manjina, životnim tegobama LGBT zajednica...

Tematski se autori vole zadržati i na specifičnim odnosima u obiteljima razbijenima komunikacijskim kanalima. Često ih zanimaju one suptilne niti koje vezuju i razdvajaju. Gledamo tako često i redateljske biografske ispovijesti. Bave se dokumentaristi marginalcima, teškim zdravstvenim nedaćama i borbama tjelesnih invalida za svoje mjesto pod suncem. Usamljenost i starost s kojom se nose brojni stanovnici Mediterana kako znaju i umiju često se nađe kao interesna sfera filmskih autora.

S Mediterana nam se nude i filmska ostvarenja istraživačko-arhivističkog karaktera. Preispituju se i različiti oblici povijesnih događanja s ovih prostora. Okupamo se ponekad i u čistim poetskim slikama subjektivnog nazora filmskog rukopisa. Tu su i televizijsko-reportažni uradci koji kroz prizmu etnološko-antropoloških pogleda daju novu vizuru Mediterana.

Od goleme hrpe pregledanog materijala morao sam odabrati ono najvrjednije i najintrigantnije za konkurenciju 20. MFF-a. Deset dugih i deset kratkih izabranih filmova jako je malen i sužen pogled na cijelu prijavljenu gomilu, ali ćemo na festivalu ipak gledati autorski raznovrsnu svjetonazorsku lepezu izuzetnih ostvarenja. Malu antologiju različitih formalnih i sadržajnih akrobacija.

Tako nas čekaju migranti u potresnoj priči ispred mađarsko-srpske granice. Španjolski nas autor vodi

u Gambiju, na afrički kontinent, u tragične sudbine tri nesretna mlada bića. U Izraelu zajedno žive otac i sin, pokušavajući se kroz život probijati bez ženske ruke. Dok se Tunizanin u Francuskoj s velikom ljubavlju brine za svoju bebu, Kurd bez nogu i dalje razminirava opasna polja oko svog sela i širi oko sebe svima potreban životni optimizam. Tamo u Istri, u Hrvatskoj, ljudi ponosno njeguju stoljetnu tradiciju kolinja kroz formu istančanog filmskog pristupa u naslućivanju. U Tunisu se izrađuje i boji tkanina od vune koja pomaže dervišima da se ponovno zavrtu do besvijesti u svojim transcendentalnim krugovima. Španjolci nam donose portret starca koji živi i radi sam u napuštenom selu, gledamo poetski portret Kaira u svoj svojoj grozničavoj raskoši kroz detaljističku filmsku disciplinu. Donosimo na platno 20. MFF-a i život religioznog homoseksualca koji se svakodnevno miri sa sobom i svojim Bogom.

Sin i redatelj u hrvatskom filmu postavlja svojoj materi pitanja koja joj nikad nitko nije postavljao, a mater se ne suzdržava odgovora. Zatim, pratimo mobitelno ludilo, groznicu moderne komunikacije. Žustru mobilnost novih generacija. Dnevnik talijanskog kuhara u kino-ogledalu u kojem istovremeno svjedočimo toplom zagrljaju s hranom i hladnoj borbi sa smrtonosnom bolešću. Bosanskohercegovačke kamene znamenitosti iz vizure redateljske dijaspore izgledaju sociološki monumentalno. Opet nam dolazi Izrael i opet ogoljivanje obiteljskih nesuglasica. Povijest obitelji kroz očevu transformaciju iz muškarca u transrodnu osobu.

Putujemo zatim u Alep, u Siriju, mjesto velikih ratnih stradanja, pratimo skupinu mladića koji preživljavaju u najgoroj noćnoj mori. Idemo s internacionalnom brigadom koja na uzorima iz španjolskog građanskog rata i sama daje prilog borbi u Siriji protiv pripadnika ISIL-a. Brat koji istražuje sumnjivu smrt u nasilnom događaju u Izraelu podsjeća na metodu američkih istražiteljskih krimića. Na kraju, imamo poemu o hrvatskom otoku Biševu i njegovim malobrojnima stanovnicima kroz romansirani odnos prema tegobama i ljubavima čovjeka i mora.

Kao na žici vise i čekaju nas raznobojni filmski uradci, dvadeseti put u Širokom Brijegu. Čekaju da nas obuzmu i osvoje veličanstveni primjeri konzumentske ugođe. I samo ovdje se gleda i samo ovdje se sanja film.

JUBILEE RIVER OF FILMS

For this year's twentieth jubilee edition of the MFF (International Festival of Mediterranean Documentary Film) a record number of 260 films signed up, short and feature ones. And as some unwritten rule once again we received the highest number of works from the usual lovers of this unconstrained film festivity. Thus, Spain submitted 65 films, France 37, and Egypt 28. If observed purely statistically one can notice a clear tendency of growth of the interest in participation in this Festival from Široki Brijeg. Number of submissions of significant films from relevant film festivals is growing (such as Cannes, IDFA and the like), and there is a great number of award-winning films from festivals around the world.

The topics that preoccupy contemporary documentary filmmakers from the Mediterranean basin are diverse, but they all in some way

rely on reality and present that surrounds them and greatly affects the daily survival. Documentary filmmakers deal with recent events, up-to-date institutions, active groups; the European Union, the war in Syria, the migration crisis (caused by both economy and war), ISIL, Middle East conflict, minority issues, LGBT community's life struggles...

In terms of topics the authors also like to keep to the specific relations in broken communication channels within the family. They are often interested in those subtle strings that connect and separate. We can often watch directors' biographical confessions. Filmmakers are also occupied with people on the margins, severe health problems and the struggles of physically disabled people for their place under the sun. The loneliness and age that many Mediterranean inhabit-

ants cope with the best way they know is often found in the centre of the authors' interest.

Films with research-activist character are also offered in the Mediterranean. Various forms of historical events from these parts are questioned. We are sometimes bathed in pure poetic images of subjective film views.

There are also television-reportage works that give us new views of the Mediterranean through the prism of ethnological-anthropological perspective.

From the huge amount of the material seen I had to choose the most valuable and intriguing for the competition of the 20th MFF. Ten feature and ten short selected films is a very narrow view of the whole bunch of films that were submitted for the competition, but we shall anyway watch a variety of splendid film works at this year's jubilee 20th MFF. A small anthology of different acrobatics in terms of form and contents.

So we have migrants waiting for us in a moving story before the Hungarian-Serbian border. A Spanish author takes us to Gambia, on the African continent, to the tragic destinies of the three unfortunate young beings. In Israel, a father and a son are living together, trying to go through life without a woman's hand, while Tunisian in France is taking care



of his baby with deep love and care. A Kurd without legs continues to clear dangerous fields around his village of mines and spreads around the life optimism everyone needs. There, in Istria, in Croatia, people proudly cherish the old tradition of pig slaughtering through the form of delicate cinematic approach. In Tunisia a fabric is made from wool and coloured, which helps the dervishes to dance again in their transcendental circles. Spaniards bring us a portrait of an old man who lives and works alone in an abandoned village.

We are looking at the poetic portrait of Cairo, the metropolis of Egypt, in its feverish splendour through the detailed film discipline. We are bringing the life of a religious homosexual who is daily making peace with himself and his God to the screen of the 20th MFF.

The son and the director in Croatian film asks his mother questions that nobody has ever asked, and the mother does not refrain from answering. Then, we are following cellular madness. The fever of modern communication. Swift mobility of new generations.

The diary of an Italian chef in a cinema mirror in which we simultaneously testify to warm embrace of food and cold struggle with deadly illness. Bosnian-Herzegovinian rocky sights seem sociologically monumental from the director's diaspora view. Again comes Israel and exposure of family disagreements - a family history through father's transformation from a man to a transgender person.

We then travel to Aleppo, Syria, to a place of huge war sufferings and we follow a group of young men that sur-

vive in the worst nightmare. We are travelling with the international brigade with the ideals from the Spanish Civil War that gives contribution to the fight in Syria against members of the ISIL. A brother who is investigating a suspicious death in a violent event in Israel reminds of the method from the American crime stories. In the end, we have a poem about the island of Biševo, in Croatia, its few inhabitants through the romantic relationship with the troubles and the love of the man and the sea.

We have colourful film works ahead of us for the twentieth time in Široki Brijeg, waiting to capture and seize us. Only here the film is watched and only here it is dreamed. ✎

Zdravko Mustać,
Festival selector



SMART, Raguž & Barbarić design

ANNIVERSARY EDITION

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

**DUGOMETRAŽNI
DOKUMENTARCI**
FEATURE
DOCUMENTARIES



MAJČI MOMSY

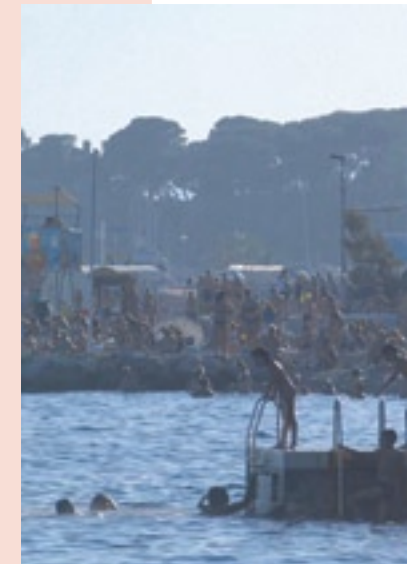


REDATELJ / DIRECTOR **JOSIP LUKIĆ**

scenarist / screenwriter: Josip Lukić; snimatelj / cameraman: Marinko Marinkić; montaža / editing: Marko Klajić; producent / producer: Josip Lukić; zemlja / country of origin: Hrvatska / Croatia; godina / year of production: 2018.; trajanje / duration: 51 min.

Tijekom nekoliko ljetnih dana u Splitu popričao sam s majkom o svemu. Ali baš o svemu.

During a few summer days in Split I talked to my mother about everything. But just about everything.



Festivali i nagrade

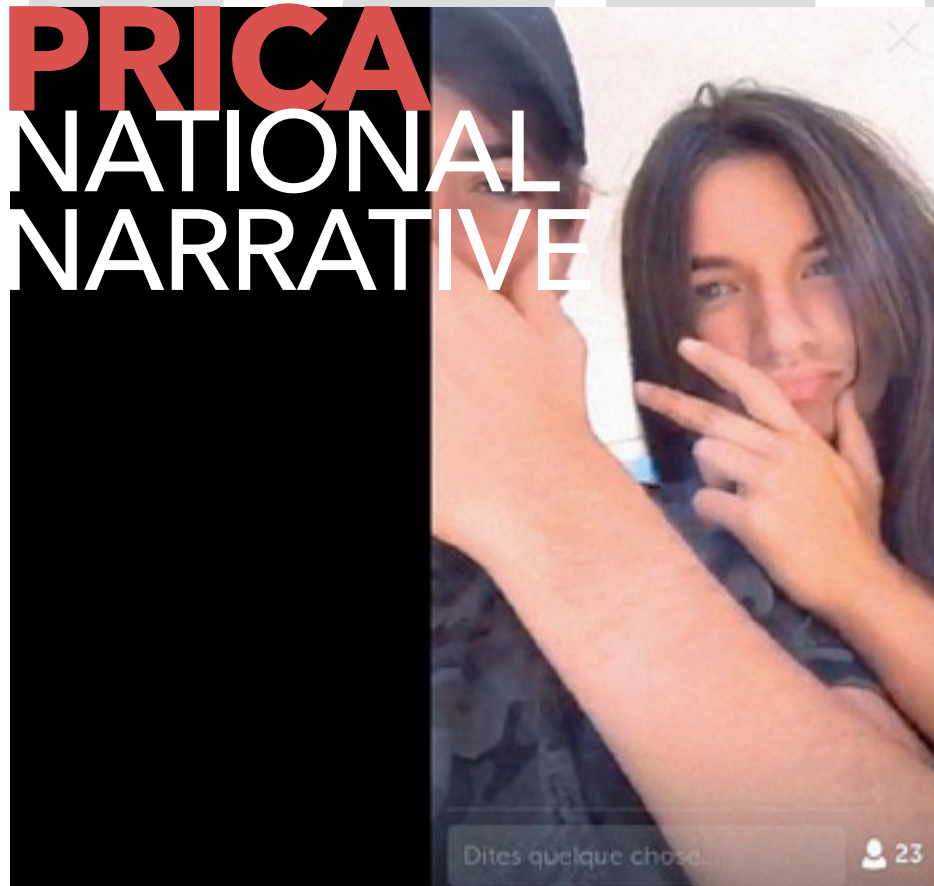
Film je osvojio nagradu na Dokufestu u Kosovu u kategoriji 'Best Balkan Newcomer', Grand prix na Danima hrvatskog filma, posebno priznanje na Pančevo film festivalu u Srbiji, te nagradu portala Dokumentarni.net za najbolji hrvatski dokumentarac u 2018. Prikazan je na brojnim svjetskim festivalima.

Festivals and awards

The film won the award at Dokufest in Kosovo in the category 'Best Balkan Newcomer', Grand prix at Croatian Film Days, Special mention at Pančevo Film Festival in Serbia and the award for the best Croatian documentary in 2018 from the web site Dokumentarni.net. It was screened at many festivals around the world.

Akademija dramske umjetnosti u Zagrebu
www.adu.unizg.hr

NAČIONALNA PRIČA NATIONAL NARRATIVE



REDATELJ / DIRECTOR **GRÉGOIRE BEIL**

scenarist / screenwriter: Grégoire Beil; snimatelj / cameraman: Grégoire Beil; montaža / editing: Grégoire Beil, Ermanno Corrado; producenti / producers: Neil Beloufa, Hugo Jeuffrault, Sonia Battarel; zemlja / country of origin: Francuska / France; godina / year of production: 2018.; trajanje / duration: 65 min.

Kaleidoskop identiteta koje otkriva aplikacija Periscope, društvena mreža koja se temelji na live stream videu pojedinačnih korisnika, s kojima je moguće komunicirati putem chata. U potpunosti utemeljen na selekciji videa korisnika, film *Nacionalna priča* prepušta se montiranju moguće rekonstrukcije fragmentiranog francuskog identiteta - što milenijalcima predstavlja Eiffelov toranj pod svjetlima vatrometa 14. srpnja? I što se događa na internetu kada među iskrivljene razgovore preplavljene emotikonima provali užas napada u Nici? U vječnu sadašnjost hiperpovezane generacije proviruju tragovi prošlosti, stvarajući nove definicije, nove oznake i nove identitete.

A kaleidoscope of identities revealed by the Periscope app, a social network based on a live-streaming video by individual users with whom it is possible to interact via chat. Based completely on a selection of users' videos, National Narrative entrusts to the editing the possible re-construction of the fragmented French identity: what does represent to the eyes of Millennials the Tour Eiffel under the fireworks of the 14th of July day? What happens online, when, between crooked conversations overflowed by Emoticons, the horror of the Nice's attack burst in? In the eternal present of an hyper-connected generation, traces of the past crack in, creating new definitions, new labels and new identities.

Slingshot Films
www.slingshotfilms.it



Festivali i nagrade

Film je proglašen najboljim dokumentarcem u kategoriji srednjometražnog dokumentarca na Festivalu Dei Popoli u Italiji. Osvojio je i posebno priznanje žirija na Cinéma du Réel festivalu u Švicarskoj.

Festivals and awards

The film won the award for the best documentary in the category of mid-length documentary at Festival dei Popoli in Italy. It also won the Special Jury Mention at Cinéma du Réel Festival in Switzerland.

UZDRAVLJE BOTTOMS UP



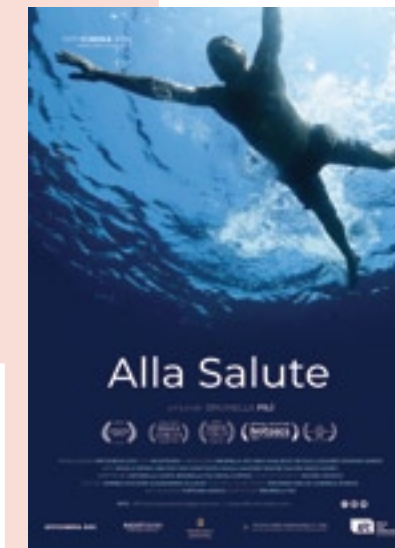
REDATELJICA / DIRECTOR **BRUNELLA FILI**

scenaristi / screenwriters: Brunella Fili, Antonella Gaeta, Nicola Difino; snimatelj / cameraman: Davide Micocci; montaža / editing: Andrea Facchini; producenti / producers: Brunella Fili, Fortuna Mosca; zemlja / country of origin: Italija / Italy; godina / year of production: 2018.; trajanje / duration: 75 min.

Karizmatični talijanski voditelj kulinarske emisije Nick Difino imao je karijeru u usponu. Njegova kulinarska serija *Breakfast Club* s veganskim, vegetarijanskim i tradicionalnim talijanskim jelima jedva je došla na internet kad ga je pogodila najneočekivanija dijagnoza: rak. Hrana je inspirirala njegov moto "Sreća se može naći svugdje... bolje ako je nađete za stolom", no njegovi recepti sada su ga morali voditi u dublju potragu za značenjem. *Uzdavlje* se sastoji dijelom od intervjua, dijelom od kuhanja, dijelom putovanja s petoricom poznatih talijanskih kuhara, pjesnika i filozofa, mahom Nickovih prijatelja. Film traži njihova mišljenja o višem smislu života dok kuhaju jela za kojim njihov prijatelj žudi, a ne može ih jesti. Kombinirajući njihove kulinarske prezentacije s Difinovim dnevnikom liječenja raka, film postavlja pitanje može li osoba biti istinski sretna, unatoč tome što je teško bolesna. Negdje između tanjura patlidžana s parmezanom i zlatnih panzerotta s divljom brokulom, redateljica Brunella Fili otkriva neočekivane odgovore.

Charismatic italian food-presenter Nick Difino had a career that was taking off. His cooking series Breakfast Club, featuring vegan, vegetarian and traditional Italian dishes, had barely gone online when a most unexpected diagnosis hit: cancer. Food had already inspired his motto, "Happiness can be found everywhere... It's better if you find it at the table." But his recipes now had to guide the shell-shocked Difino on a deeper search for meaning. Part interviews, part cooking lessons, part road trip, Bottoms up seeks out with 5 famous Italian chefs, poet and philosopher (friends of Nick) their thoughts about life's greater purpose – while cooking the dishes their dear friend craves, but can't eat. Combining their culinary demonstrations with Difino's video diary of cancer treatment, the film asks whether a person can be truly happy despite being gravely ill. Somewhere between plates of eggplant parmesan and golden panzerotti with wild broccoli, filmmaker Brunella Fili turns up unexpected answers.

Officinema Doc srls
www.officinemadoc.com



Festivali i nagrade

Film je osvojio nagradu žirija i publike na Biografilm Festivalu u Italiji, nagradu za najbolji film na Human Rights Film Festivalu, te nagradu Top film made in Italy na Hot Docs festivalu u Kanadi. Prikazan je na brojnim svjetskim festivalima.

Festivals and awards

The film won the Jury and Audience award at Biografilm Festival in Italy, the award for the best film at Human Rights Film Festival and the award 'Top film made in Italy' at Hot Docs festival in Canada. It was screened at many festivals around the world.

KAMENI GOVORNICI

THE STONE SPEAKERS



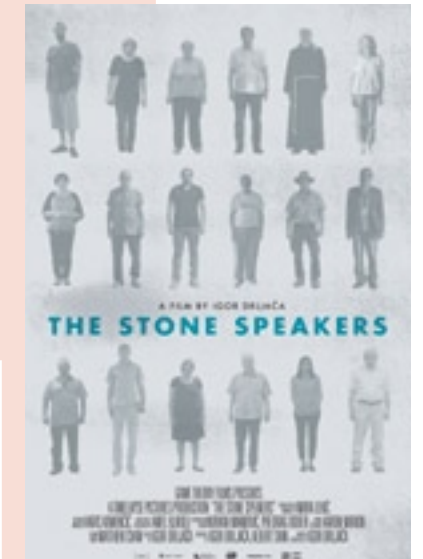
REDATELJ / DIRECTOR **IGOR DRLJAČA**

scenarist / screenwriter: Igor Drljača; snimatelj / cameraman: Amel Đikoli; montaža / editing: Igor Drljača; producenti / producers: Igor Drljača, Albert Shin; zemlja / country of origin: BiH, Kanada / B&H, Canada; godina / year of production: 2018.; trajanje / duration: 92.

Bosna i Hercegovina još osjeća posljedice rata kojim je pogođena ranih 90-ih. Bosanskohercegovačko gospodarstvo nikad se nije oporavilo, a zemlja je još podijeljena. U potrazi za rješenjem svojih problema mnogi gradovi pretvorili su se u jedinstvena turistička odredišta u kojima se isprepliću povijest, religija, politika i folklor. Te turističke znamenitosti reklamiraju se ne samo kako bi ljudi mogli nešto zaraditi, nego se njima promiču i uspostavljaju drugačije priče o prošlosti, sadašnjosti i budućnosti zemlje. Istražujući turističku ponudu četiri grada u Bosni i Hercegovini, film *Kameni govornici* polako razotkriva te drugačije priče.

Present-day Bosnia-Herzegovina is a country still reeling from the war in the early 90s. The Bosnian-Herzegovinian economy never recovered, and the country remains divided. In order to cope, many towns have transformed themselves into unique tourist destinations that bring together history, religion, politics and folklore. The tourist sites promoted are not only a reflection of people's attempts to make a livelihood but are also a means to promote and establish competing narratives about the country's past, present and future. The Stone Speakers explores four towns in Bosnia-Herzegovina through their tourism, slowly unraveling these competing narratives.

Syndicado Film Sales
www.syndicadofs.com



Festivali i nagrade

Film je svjetsku premijeru imao na Toronto International Film Festivalu u Kanadi. Prikazan je na Vancouver International Film Festival u Kanadi, Berlinaleu, te ZagrebDoxu.

Festivals and awards

The film had its premiere at Toronto International Film Festival in Canada. It was also screened at Vancouver International Film Festival in Canada, Berlinale and ZagrebDox.

OBITELJ U TRANZICIJI

FAMILY IN TRANSITION



REDATELJ / DIRECTOR **OFIR TRAININ**

scenarist / screenwriter: Ofir Trainin; snimatelji / cameramen: Ofir Trainin, Uri Levy; montaža / editing: Roi Ben Ami, Shira Arad; producenti / producers: Ofir Trainin and Tal Barda; zemlja / country of origin: Izrael / Israel; godina / year of production: 2018.; trajanje / duration: 70 min.

Priča o članovima obitelji u Nahariyi, malom tradicionalnom gradu u Izraelu, čiji se životi potpuno mijenjaju nakon što njihov otac konačno obznani da je transrodna žena. Njihova majka odlučuje ostati sa svojim suprugom kroz cijeli proces, ali baš kad se čini da se život vratio u normalu, ona napravi oštar zaokret i opet sve uzdrma.

The story of a family in Nahariya, a small traditional town in Israel, whose lives change completely after their father finally decides to tell his family that he's a transgender woman. Their mother chooses to stay with her spouse through the whole process, but just as it seems that life is back to normal, she takes a sharp turn and shakes everything up again.

Go2Films
festivals@go2films.com



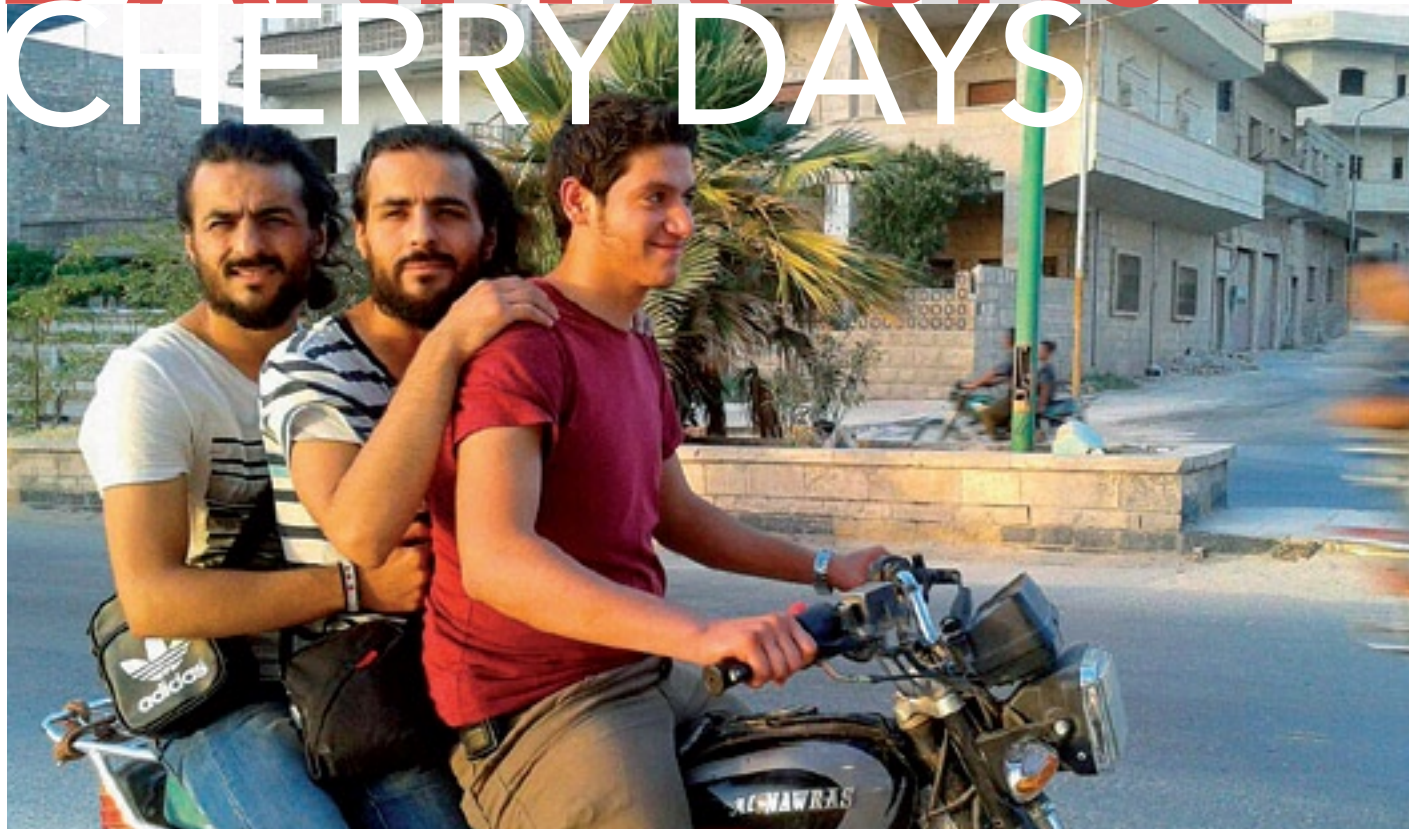
Festivali i nagrade

Film je osvojio nagradu za najbolji dokumentarac na DocAviv Film Festivalu u Izraelu. Svjetsku premijeru imao je na DOC NYC festivalu, a prikazan je i na LA Israeli Film Festivalu.

Festivals and awards

The film won the award for the best documentary at DocAviv Film Festival in Israel. It had the world premiere at DOC NYC Festival, and was also screened at LA Israeli Film Festival.

DANI TREŠNJE CHERRY DAYS



REDATELJI / DIRECTORS **MOHAMAD MALAS, AHMAD MALAS**

scenaristi / screenwriters: Mohamad Malas, Ahmad Malas; snimatelji / cameramen: Youssef Saif, Jawdat; montaža / editing: Aamen Alarand; producent / producer: Assma Jaber; zemlja / country of origin: Sirija, Francuska / Syria, France; godina / year of production: 2017.; trajanje / duration: 75 min.

U malom mjestu u predgrađu Alepa bombaški napadi nisu prestali više od dvije godine. Tijekom veoma vrućeg ljeta, u srpnju 2014. godine, održan je najgledaniji sportski događaj na svijetu: Svjetsko prvenstvo u nogometu. Grad je u ruševinama, žene i djeca odavno su otišli, a skupina mladića još uvijek pokušava živjeti dan za danom. Ovaj dokumentarac prikazuje svakodnevni život mladih Sirijaca i sluša što oni imaju za reći. Sport, poezija, ples i snovi su svugdje, usporedo s bombardiranjem, suzama i oružjem. Raspravljajući o nogometu i politici, kritizirajući režim i džihadiste, ovi mladi ljudi iznenađuju koliko su ranjivi i humani. Pokazuju složenu stvarnost mladog čovjeka koji se još uvijek nada i izdiže iznad morbidnih slika najkrvavijeg rata našeg stoljeća.

In a small town in Aleppo's suburbs, bombings never stopped for more than two years. During the very hot summer of July 2014, the most followed sports event in the world took place: the FIFA world cup. The city is in ruins, women and children all left long ago, and a group of young men still tries to live day after day. This documentary shows the everyday life of the young Syrians today, and listens to what they have to say. Sports, poetry, dance and dreams are everywhere alongside bombings, tears and weapons. Discussing soccer and politics, criticizing the regime and the jihadist alike, these young people are surprising by how vulnerable and human they are. They show a complex reality of a still hopeful youth, beyond the morbid images of the bloodiest war of our century.

Frères MALAS
malas2drama@hotmail.com



Festivali i nagrade

Film je proglašen najboljim na Direct Monthly Online Film Festivalu. Nagradu je osvojio i na 12 Months Film Festivalu, te je proglašen najboljim dokumentarcem na Los Angeles CineFestu. Prikazan je na brojnim svjetskim festivalima.

Festivals and awards

The film won the award for the best feature documentary at Direct Monthly Online Film Festival. It won the award at 12 Months Film Festival and was also the best documentary at Los Angeles CineFest. It was screened at many festivals around the world.

UZROK SMRTI

CAUSE OF DEATH



REDATELJ / DIRECTOR **RAMY A. KATZ**

scenaristi / screenwriters: Ramy A. Katz, Assaf Lapid; snimatelji / cameramen: Itai Razieli, Rami Katzav; montaža / editing: Assaf Lapid; producent / producer: Ramy A. Katz; zemlja / country of origin: Izrael / Israel; godina / year of production: 2018.; trajanje / duration: 79 min.

U noći 5. ožujka 2002. terorist je otvorio vatru na restorane u Tel Avivu. Druški policajac Salim Barakat hrabro ga je zaustavio, ali ga je terorist ubio. Jamal, Salimov brat, godinama posjećuje policijske ceremonije u spomen na svog brata. Sumnjajući da mu možda uskraćuju informacije, kreće u potragu kako bi otkrio tko ga je ubio. Priča o ožalošćenom čovjeku koji se suočava s izraelskim sigurnosnim sustavom i samom državom.

On the night of March 5, 2002, a terrorist opened fire on diners in a Tel Aviv restaurant. Druze policeman Salim Barakat bravely stopped him, but was killed by the terrorist. For years, Jamal, Salim's brother, has been attending police ceremonies in commemoration of his brother. Suspecting they may be withholding information, he sets out on a quest to find out who killed him. A story of a bereaved man facing the Israeli security establishment and the State of Israel.

Go2Films
festivals@go2films.com



Festivali i nagrade

Film je premijerno prikazan na Jerusalem International Film Festivalu. Svjetsku je premijeru imao na IDFA festivalu u Nizozemskoj, te je prikazan i Doc Edge International Film Festivalu na Novom Zelandu.

Festivals and awards

The film had the premiere screening at Jerusalem International Film Festival. It was also screened at IDFA Festival in the Netherlands and Doc Edge International Film Festival in New Zealand.

STRANI VOLONTERI U PAKLU AL-RAKE

FOREIGN VOLUNTEERS, IN THE HELL OF RAQQA



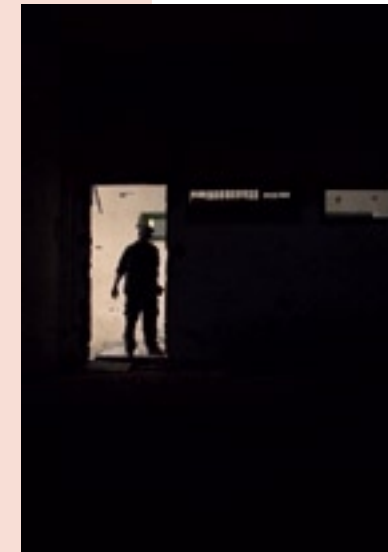
REDATELJI / DIRECTORS **PEDRO BRITO DA FONSECA, PAUL MOREIRA**

scenaristi / screenwriters: Pedro Brito da Fonseca, Paul Moreira; **snimatelji / cameramen:** Pedro Brito da Fonseca, Paul Moreira; **montaža / editing:** Bruno Joucla; **producent / producer:** Luc Herman; **zemlja / country of origin:** Francuska / France; **godina / year of production:** 2019.; **trajanje / duration:** 60 min.

Snimamo ih iz perspektive muhe na zidu, napadani bombama samoubojicama i snajperima. Bili smo s njima dok se Al-Raka, grad na sjeveru Sirije, nije oslobodila. A onda ih slijedili kući. Promijenjene zauvijek. Oni su svih nacionalnosti. Oni žive u mitologiji međunarodnih brigada iz doba Španjolskog građanskog rata. Odlučili su se odreći svojih ugodnih života i boriti se protiv ISIL-a u Siriji. Tu smo ih upoznali. Svake noći, između srpnja i listopada 2017. godine, mladići bez prethodnog vojnog iskustva probijali su se kroz najopasnije ulice svijeta. Osvojili su Al-Raku kvart po kvart. Upoznali su smrt i nasilje. I na kraju, zajedno s kurdskim i arapskim snagama Slobodne sirijske vojske oslobodili su grad i okončali vladavinu najsmrtonosnijeg kulta 21. stoljeća. Neki od njih vratili su se doma. Bili smo tamo kad su ispričali svoju priču svojim obiteljima.

Filmed, fly on the wall style, fighting, talking, laughing, being attacked by suicide bombs and sniper fire. We were with them until Raqqa was freed. And then followed them back home. Changed forever. They are from all nationalities. They dwell in the mythology of the International Brigades of the Spanish Civil War. They chose to give up their comfortable lives and go fight ISIL in Syria. It's where we met them. Every night, between July and October 2017, young men with no previous military experience pushed through the most dangerous streets of the world. They conquered Raqqa, block after block. They met death and violence. And eventually, along with the Kurdish and Arab forces of the Syrian Democratic Forces, they liberated Raqqa and ended the reign of the most murderous cult of the XXI century. Some of them went back home. We were there when they told their story to their families.

Java Films
olivier@javafilms.fr



Festivali i nagrade
Svjetska premijera.

Festivals and awards
World premiere.

SLOBODAN TO THE FOUR WINDS



REDATELJ / DIRECTOR **MICHEL TOESCA**

scenarist / screenwriter: Michel Toesca; snimatelj / cameraman: Michel Toesca; montaža / editing: Catherine Libert, Michel Toesca; producent / producer: Jean-Marie Gigon; zemlja / country of origin: Francuska / France; godina / year of production: 2018.; trajanje / duration: 100 min.

U dolini Roya između Francuske i Italije tisuće migranata svaki mjesec pokušava prijeći granicu u potrazi za boljim životom. Cédric Herrou, lokalni poljoprivrednik, od početka krize prihvaća migrante u svom domu, pretvarajući svoje dvorište u prijeko potrebno utočište. Uz pomoć prijatelja i volontera on osporava francusku imigracijsku politiku koja tim obiteljima onemogućuje da kroče na francusko tlo i zatraže azil. Dokumentarist Michel Toesca snimao je dvije godine film o ovom junaku koji će uraditi sve kako bi pomogao migrantima, pa čak i riskirati svoju slobodu.

In the Roya valley located between France and Italy, thousands of migrants try to cross the border each month in search for a better life. Cédric Herrou, a local farmer, has been welcoming migrants at his home since the beginning of the crisis, turning his backyard into a much-needed shelter. With the help of friends and volunteers, he challenges French immigration policies which make impossible for these families to set foot on French ground and seek asylum. Filmed during two years by documentary filmmaker Michel Toesca, this everyday hero will do anything to help them, even risking his own freedom.

Jour2Fete
assistant.sales@jour2fete.com



Festivali i nagrade

Film je osvojio posebno priznanje na Cannes Film Festivalu u Francuskoj. Nagradu publike osvojio je na Biografilm Festivalu u Italiji, dok je najboljim filmom proglašen na ATD Quart Monde festivalu. Nagradu Time History Award osvaja na Valladolid Film Festivalu u Španjolskoj. Prikazan je na brojnim svjetskim festivalima.

Festivals and awards

The film won a Special mention at Cannes Film Festival in France, the Audience award at Biografilm Festival in Italy, and it was awarded as the best film at ATD Quart Monde Festival. It won the Time of History Award at Valladolid Film Festival in Spain. It was screened at many other festivals around the world.

iOTOK ISLAND



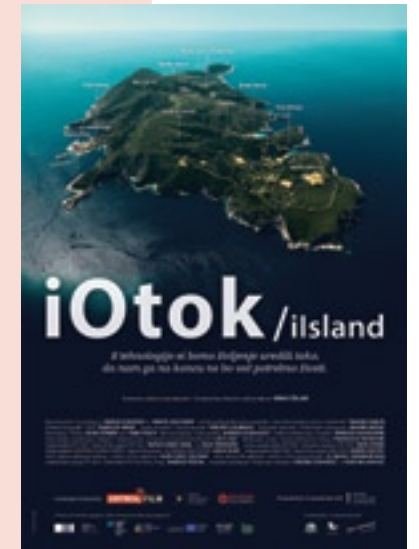
REDATELJ / DIRECTOR **MIHA ČELAR**

scenaristi / screenwriters: Miha Čelar, Tamara Babun; snimatelj / cameraman: Tomislav Krnić; montaža / editing: Darej Šoemen; producenti / producers: Miha Čelar, Nenad Puhovski, Marta Zaccaron; zemlja / country of origin: Slovenija, Hrvatska, Italija / Slovenia, Croatia, Italy; godina / year of production: 2018.; trajanje / duration: 91 min.

iOtok je priča o udaljenom jadranskom otoku Biševu na kojemu posljednjih trinaest otočana pokušava spasiti svoju zajednicu. Cilj im je ponovno uspostaviti gradsko vijeće kako bi postali pravni subjekt, što bi im pomoglo opstati u budućnosti. Glavni likovi u priči, ujedno protagonisti otočkog pokreta, postariji su slovenski pisac nalik Ernestu Hemingwayu, koji je na otok došao pisati svoj posljednji roman, i mladi par koji čine učiteljica joga Lada i kuhar Lucijo. Glavna bitka vodi se oko nekadašnje škole u kojoj otočani žele ponovno oživjeti mjesnu zajednicu. No lokalne vlasti i turistička zajednica planiraju "digitalizirati" otok i školu pretvoriti u multimedijски centar u kojem će turisti, pomoću dodirnih ekrana, moći razgledavati Biševo.

island is a story about a remote Adriatic island of Biševo where the last 13 islanders are fighting to preserve their community. Their goal is to re-establish the town council, which would help them to become a legal entity, so they could survive in the future. The main characters in the story are an elderly Ernest Hemingway look-alike Slovenian writer, who came to the island to write his last novel and a young couple Lada (yoga teacher) and Lucijo (cook), which are the leading protagonists of the island movement. The main struggle is going on over the former island school, which islanders are trying to regain for the purpose of reviving the island community centre. But the local authorities and tourist industry is planning to 'digitalize' the island and change the school into a multimedia touch-screen tourist facility, where tourists would be able to examine Biševo in a merely digital form.

ASTRAL FILM
iotok.eu/sl/#/pass/iotok/epizoda/2



Festivali i nagrade

Film je regionalnu premijeru imao na ZagrebDoxu u Hrvatskoj. Prikazan je na One World IDFF u Češkoj, te na Le Voci Dell'inchiesta festivalu u Italiji.

Festivals and awards

The film had its regional premiere at ZagrebDox in Croatia. It was screened at IDFF Festival in Czech Republic and at Le Voci Dell'inchiesta Festival in Italy.



SMART, Raguž & Barbarić design

ANNIVERSARY EDITION

ŽIRI JURY
DUGOMETRAŽNI
DOKUMENTARCI
FEATURE
DOCUMENTARIES



ALEN DRLJEVIĆ



Rođen je u Sarajevu, diplomirao 2005. godine na Akademiji scenskih umjetnosti u svom rodnom gradu. Njegov diplomski film *Prva plata* osvojio je EFA/ UIP award na 11. Sarajevo Film Festivalu i bio je nominiran za nagradu Europske filmske akademije za najbolji kratki film. Njegov dugometražni dokumentarni film *Karneval* na najznačajnijem svjetskom festivalu dokumentarnog filma IDFA bio je prikazan u dvije selekcije - *First Appearance* i *Movies That Matter*. Njegov prvi dugometražni igrani film *Muškarci ne plaču* doživio je premijeru na festivalu u Karlovym Varyma 2017. i osvojio posebnu nagradu žirija *Special Jury Award & Europa Cinemas Label Award*. ✂

Alen Drljević was born in Sarajevo, Bosnia and Herzegovina. He graduated from the Academy of Performing Arts in Sarajevo in 2005. His diploma work, the short fiction film Prva plata (Pay-check) was nominated for a European Film Academy Award. His documentary feature debut Karneval (Carnival) was selected by IDFA 2006, in its 'First Appearance' and 'Movies that Matter' competitions. His fiction feature debut film Muškarci ne plaču (Men don't cry) premiered at Karlovy Vary IFF 2017 and won Special Jury Award & Europa Cinemas Label Award. ✂

Rođen je u Austriji 1979., direktor je Međunarodnog filmskog festivala u Gijonu (FICX) od 2017., gdje je već radio kao programer 2010. i 2011. godine. Od 2012. do 2016. bio je i programski voditelj na Europskom filmskom festivalu u Sevilli. Kao filmski novinar član je FIPRESCI-ja i stalni suradnik španjolskog magazina *Caimán - Cuadernos de Cine* ili *Rockdelux*. Također je surađivao u nekoliko kolektivnih knjiga o kinematografiji, a 2015. objavio je svoju prvu samostalnu knjigu *Olvidos vergonzosos*. Sljedeće godine napisao je i režirao kratki film *The Escape* koji je prikazan u San Sebastianu, BAFICI-ju, Urugvaju i Malagi. Također je bio član žirija na međunarodnim događajima kao što su BAFICI, Edinburgh IFF, Crossing Europe Linz, Vila do Conde IFF, Cinélatino Toulouse i Las Palmas IFF, i mnogim drugima. ✂

Alejandro Díaz Castaño was born in Asturias in 1979. Since 2017 he has been the Director of the Gijon International Film Festival (FICX), where he had already worked as a programmer in 2010 and 2011. He also served as Head of Programming for the Seville European Film Festival from 2012 to 2016. As a film journalist he is a member of FIPRESCI and has been a regular contributor to Spanish monthlies Caimán - Cuadernos de Cine (formerly Cahiers du Cinéma - Spain) and Rockdelux. He has also collaborated in several collective books on cinema and in 2015 he published his first solo book, Olvidos vergonzosos. The following year he wrote and directed the short film The Escape, which screened at San Sebastian, BAFICI, Uruguay and Malaga. He has also been a jury member at international events such as BAFICI, Edinburgh IFF, Crossing Europe Linz, Vila do Conde IFF, Cinélatino Toulouse or Las Palmas IFF, among many others. ✂



ALEJANDRO DÍAZ CASTAÑO



DŽEVDET TUZLIĆ

Rođen je 3. kolovoza 1955. godine u Kotor Varošu, gimnaziju je završio u Banjoj Luci, a diplomirao je na Fakultetu političkih znanosti u Sarajevu, Odsjek novinarstvo. Prvo profesionalno zaposlenje dobio je na drugom programu Radio Sarajevo, gdje je 1981. pokrenuo emisiju *Treća dimenzija* koja se emitirala 11 godina. Istovremeno je bio dopisnik drugog programa Radio Beograda, prištinskog Jedinstva, zagrebačkog Oka, Omladinskih novina iz Beograda, Radio Kopra i Radio Ljubljane, te zagrebačkog tjednog lista Danas. Krajem 2001. godine imenovan je urednikom Programa za kulturu, a 2003. za odgovornog urednika Kulturno-zabavnog programa FTV-a. Sredinom 2007. prelazi na BHT, na poziciju urednika Programa za kulturu, kada pokreće magazin *Dimenzija više*. 📻

Dževdet Tuzlić was born on August 3, 1955 in Kotor Varoš. He finished high school in Banja Luka and graduated from the Faculty of Political Sciences in Sarajevo, Journalism Department. His first professional job was at the second channel of the Radio Sarajevo, where he established the 'Third Dimension' program in 1981, which lasted for 11 years. At the same time he was a correspondent of the second program of the Radio Belgrade, 'Jedinstvo' from Priština, 'Oko' from Zagreb, 'Youth Newspapers' from Belgrade, Radio Kopar and Radio Ljubljana and magazine 'Danas' from Zagreb. At the end of 2001 he was appointed Editor in the Culture Program and in 2003 the editor-in-chief of the Cultural and Entertainment Program of FTV. In 2007, he moved to BHT, to the position of Editor of the Culture Program, when he established the 'Dimension More' magazine. 📻







SMART, Raguž & Barbarić design

ANNIVERSARY EDITION

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

**KRATKOMETRAŽNI
DOKUMENTARCI**
SHORT
DOCUMENTARIES



ŽENA, MOJA MAJKA WOMAN, MY MOTHER



REDATELJ / DIRECTOR **VÍCTOR CANDELA**

scenarist / screenwriter: Víctor Candela; **snimatelj / cameraman:** Víctor Candela; **montaža / editing:** Víctor Candela; **producent / producer:** Víctor Candela; **zemlja / country of origin:** Španjolska / Spain; **godina / year of production:** 2019; **trajanje / duration:** 15 min.

Eksperimentalni dokumentarac koji govori o ideji ženstvenosti među homoseksualnim muškarcima i koji prikazuje andaluzijski *queer* folklor.

Experimental documentary film talking about the idea of femininity among homosexual men, and also showing Andalusian queer folklore.



Festivali i nagrade

Film je premijeru imao na festivalu Jóvenes Realizadores de Granada u Španjolskoj, a prikazan je i na španjolskom festivalu Andalesgai.

Festivals and awards

The film had its premiere at Jóvenes Realizadores de Granada festival in Spain, and was screened at festival Andalesgai in Spain.

Digital 104 Film Distribution
distribucion@digital104.com

MESO MEAT

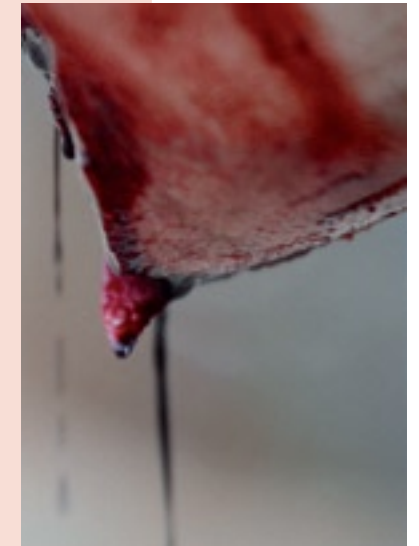


REDATELJ / DIRECTOR **ELVIS LENIĆ**

scenarist / screenwriter: Elvis Lenić; snimatelji / cameramen: Elvis Lenić, Matija Debeljuh; montaža / editing: Matija Debeljuh; producent / producer: Dijana Mladenović; zemlja / country of origin: Hrvatska / Croatia; godina / year of production: 2018.; trajanje / duration: 18 min.

Tradicijski običaji Istre. Pjev. Gastro užici. Sve to u drevnom ritualu svinjokolje / prašćine. Što nam danas znači meso i možemo li odustatu od njegove utilitarne rudimentarnosti uslijed političkih, ekoloških, nutricionističkih i drugih trendova?

Traditional customs of Istria. Singing. Gastro pleasure. All this in the ancient ritual of pig slaughter. What is the significance of meat today? Can we give up on its utilitarian rudimentary due to political, ecological, nutritional and other contemporary trends?



Festivali i nagrade

Dokumentarac je na Liburnija film festivalu osvojio nagradu za najbolji film, najbolji regionalni film, te najbolji dizajn zvuka.

Festivals and awards

The documentary won the award for the best film, the best regional film and the best sound design at Liburnija Film Festival.

KINEMATOGRAF
info@kinematograf.hr
www.kinematograf.hr

GROBLJE GOD'S ACRE



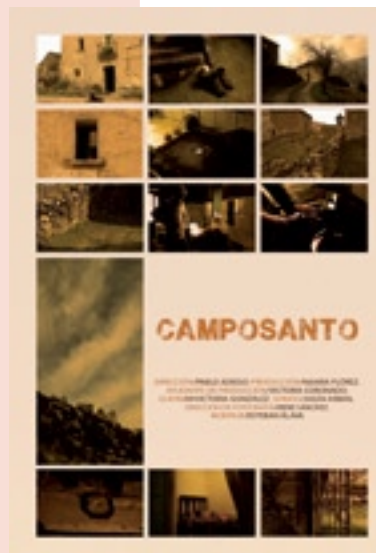
REDATELJ / DIRECTOR **PABLO ADIEGO ALMUDEVAR**

scenaristi / screenwriters: Pablo Adiego Almudevar, María Victoria Gonzalez Galindez; **snimatelj / cameraman:** Irene Sanchez Arraez; **montaža / editing:** Estaban Alava Zuazu; **producent / producer:** Naiara Florez Amatriain; **zemlja / country of origin:** Španjolska / Spain; **godina / year of production:** 2018.; **trajanje / duration:** 24 min.

Starac je posljednji stanovnik sela izgubljenog u planinama. Dan za danom iz svoje kuće on promatra propadanje i ruševine onoga što je nekad bilo puno života. Život protagonista se tako razvija oko razgovora s tim tihim susjedima: razgovor je to sa smrću.

An old man is the last inhabitant of a village lost in the mountains. Day by day, he watches from his house the decay and ruin of what was once full of life. The protagonist's life then evolves around a conversation with those silent neighbors; a conversation with death: a call and an answer.

FilmNow 2018
info@thefilmnowproject.com



Festivali i nagrade

Dokumentarac je osvojio nagradu za najbolji film na međunarodnom filmskom festivalu za mlade u Anyangu u Južnoj Koreji. Prikazan je na Etnografskom filmskom festivalu u Njemačkoj, Međunarodnom studentskom filmskom festivalu CineMAiubit u Rumunjskoj, Green Vision festivalu u Rusiji i brojnim drugim festivalima diljem svijeta.

Festivals and awards

The film won the award for the best picture at Anyang International Youth Film Festival in South Korea. It was screened at German Ethnographic Film Festival, CineMAiubit International Student Film Festival in Romania, Green Vision Environmental Festival in Russia and many others around the world.

PISMO SINU LETTER TO MY SON



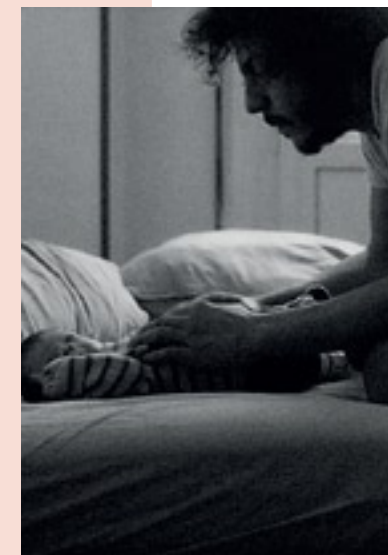
REDATELJ / DIRECTOR **DHIA JERBI**

scenarist / screenwriter: Dhia Jerbi; snimatelj / cameraman: Dhia Jerbi; montaža / editing: Dhia Jerbi, Cléo Cohen; producent / producer: Chantal Steinberg; zemlja / country of origin: Francuska / France; godina / year of production: 2018.; trajanje / duration: 26 min.

Ovo je pismo oca sinu, kojim dovodi u pitanje očinstvo, te govori o progonstvu i naslijeđu u malom stanu koji se pretvara u mjesto sastanka za tri generacije, rastrgane između Tunisa i Francuske.

This is a letter from a father to his son whose birth questions paternity, exile and inheritance in a small apartment that turns into a meeting space for three generations, torn between Tunisia and France.

Dhia Jerbi
jerbi.film@gmail.com



Festivali i nagrade

Film je proglašen najboljim na filmskom festivalu Jean Rouch u Francuskoj gdje je i premijerno prikazan. Prikazan je i na festivalu Etats généraux du film documentaire Lussas u Francuskoj, FIPA DOC Biarritz festivalu u Francuskoj, te na Festivalu international du documentaire émergeant FIDE u Francuskoj.

Festivals and awards

The film won the award for the Best documentary at Film Festival Jean Rouch. It was screened at festival Etats Généraux du Film Documentaire Lussas France, FIPA DOC Biarritz Festival in France, and at Festival International du Documentaire Émergeant FIDE Paris.

KORAK FOOTSTEP



REDATELJ / DIRECTOR **HAYDAR DEMIRTAŞ**

scenarist / screenwriter: Haydar Demirtaş; **snimatelj / cameraman:** Haydar Demirtaş; **montaža / editing:** Haydar Demirtaş; **producent / producer:** Haydar Demirtaş; **zemlja / country of origin:** Turska / Turkey; **godina / year of production:** 2018.; **trajanje / duration:** 20 min.

Hosyar Ali već 28 godina dobrovoljno čisti mine koje se prostiru diljem granice između Irana i Iraka. Slijedimo njegove korake u njegovom domu, na graničnoj liniji i na grobovima njegova sina, brata i - njegovih nogu.

Hosyar Ali has been voluntarily cleaning mines that are spread all across the Iran - Iraq borderline for 28 years. We follow his footsteps in his home, in the borderline and in the graves of his son, his brother and his legs.



Festivali i nagrade

Film je nagrađen na Boston Turkish Film Festivalu u SAD-u, te je najboljim dokumentarcem proglašen i na Eurasia International Film Festivalu u Rusiji. Prikazan je na Australia International Shorts Film Festivalu i na Batumi International Film festivalu u Gruziji.

Festivals and awards

The film won Boston Turkish Film Festival Documentary Branch Hague Award in the USA and the Best Documentary Award at Eurasia International Film Festival in Russia. It was also screened at Australia International Shorts Film Festival and Batumi International Film Festival in Georgia.

Ajans Ba
ajansba@gmail.com
www.ajansba.com

SUFIZAM

SUFISM



REDATELJ / DIRECTOR **YOUNES BEN HAJRIA**

scenarist / screenwriter: Younes Ben Hajria; snimatelji / cameramen: Younes Ben Hajria, Ahmed Charfedine; montaža / editing: Younes Ben Hajria; producent / producer: Kantaoui films; zemlja / country of origin: Tunis / Tunisia; godina / year of production: 2018.; trajanje / duration: 20 min.

Ovaj dokumentarni film prikazuje različite faze proizvodnje vune i njezinu preobrazbu u predivo za izradu odjeće, nasuprot ritma zvuka strojeva.

This documentary presents the various stages in the production of wool and its transformation into yarn to make clothes, against the rhythm of the sound of the machines. The body dance embraces the dance of the machine...

Ben Hajria
artyounes@hotmail.fr



Festivali i nagrade

Film je osvojio posebnu nagradu žirija na Međunarodnom festivalu Agadir u Maroku. Prikazan je na festivalu Les Journées Cinématographiques de Carthage u Tunisu, Tiburon International Film Festivalu u Kaliforniji, Gabès Film Festivalu, te na brojnim drugim festivalima.

Festivals and awards

The film won special jury award at Agadir International Film Festival. It was screened at Les Journées Cinématographiques de Carthage in Tunisia, at Tiburon International Film Festival in California, Gabès Film Festival and many other festivals.

ROĐEN U GAMBIJI BORN IN GAMBIA



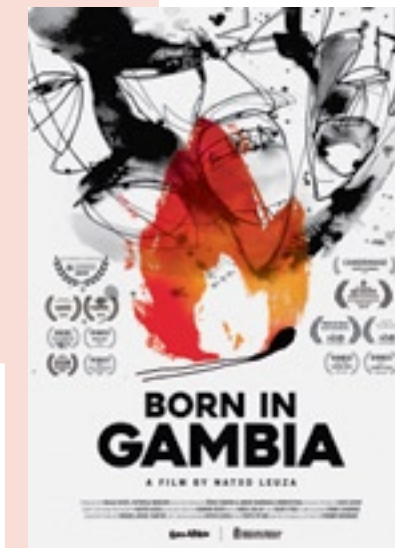
REDATELJ / DIRECTOR **NATXO LEUZA FERNANDEZ**

scenarist / screenwriter: Natxo Leuza Fernandez; snimatelj / cameraman: Natxo Leuza Fernandez; montaža / editing: Natxo Leuza Fernandez; producent / producer: Natxo Leuza Fernandez; zemlja / country of origin: Španjolska / Spain; godina / year of production: 2018.; trajanje / duration: 27 min.

Hassan je dječak koji živi na ulici. Njegov brat optužen je za vračanje i živ je spaljen pred njegovim očima. Njegov mu očuh govori da je vrag unutra, pa Hassan bježi da ga ne ubiju. Uvijek ima magnetofon pomoću kojeg nam govori o svom životu, o životu druge djece i o lijepoj zemlji, ali usidrenoj u opasnim tradicijama.

Hassan is a child who lives on the street. His brother was accused of witchcraft and burned alive in front of him. His stepfather tells him the devil is inside, so he runs away so they do not kill him. Hassan always has a tape recorder with which he tells us about his life, that of other children and that of a beautiful country, but anchored in dangerous traditions.

Selected Films
info@selectedfilms



Festivali i nagrade

Film je osvojio nagrade za najbolji kratki dokumentarac na brojim festivalima diljem svijeta, među kojima su Corto Ciudad Real Festival u Španjolskoj, Queens World Film Festival u SAD-u, Sole Luna Festival u Italiji, Festivalu de Cine de Lanzarote u Španjolskoj gdje je osvojio i nagradu publike za najbolji dokumentarac, te je prikazan na više od dvadeset festivala diljem svijeta.

Festivals and awards

The film won the award for the best short documentary at many festivals worldwide, such as Corto Ciudad Real Festival in Spain, Queens World Film Festival in the USA, Sole Luna Festival in Italy, Festival de Cine de Lanzarote in Spain, where it also won the audience award for the best documentary, and it was screened at more than twenty festivals around the world.

SVOGA OCA SIN MY FATHER'S SON



REDATELJ / DIRECTOR **HILLEL RATE**

scenarist / screenwriter: Hillel Rate; snimatelj / cameraman: Hillel Rate; montaža / editing: Sapir Rokach; producent / producer: Hillel Rate; zemlja / country of origin: Izrael / Israel; godina / year of production: 2018.; trajanje / duration: 32 min.

Sramežljivi 36-godišnji muškarac živi u malom stanu zajedno sa svojim karizmatičnim i starijim ocem. Žive religiozno i skromno, rijetko traže društvo drugih. Ali simbiotski odnos, pun ljubavi, stavljen je na kušnju kada sin poduzima prve korake u smjeru pronalaženja bračnog partnera.

A shy 36 year old man lives together with his charismatic and elderly father in a small apartment. Together they pursue a religious, frugal way of life and rarely seek the company of others. But the loving, symbiotic relationship between them is put to the test when the son makes tentative steps towards finding a marriage partner.

Go2Films
festivals@go2films.com



Festivali i nagrade

Film je proglašen najboljim na Student Competition Docaviv International Film Festivalu, a posebno priznanje osvojio je na Tel Aviv Student Film Festivalu u Izraelu. Prikazan je i na Hot Docs Film Festivalu.

Festivals and awards

The film was winner at Student Competition Docaviv International Film Festival, and won a special mention at Tel Aviv Student Film Festival. Besides these festivals it was also screened at Hot Docs Film Festival.

PITANJE VREMENA

MATTER OF TIME

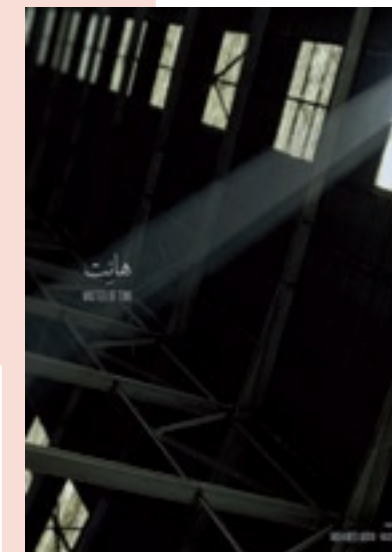


REDATELJ / DIRECTOR **MUHAMED ABDUL-HAKIM**

scenarist / screenwriter: Muhamed Abdul-Hakim; snimatelji / cameramen: Mostafa El-Kashef, Muhamed Abdul-Hakim; montaža / editing: Ahmed Farouk; producent / producer: Muhamed Abdul-Hakim; zemlja / country of origin: Egipat / Egypt; godina / year of production: 2017.; trajanje / duration: 19 min.

Film je pokušaj dokumentiranja trenutnog stanja u Kairu, s fokusom na zlu stranu ovog velegrada.

The film is an attempt to document Cairo's current state. The film somehow focuses on the evil side of Cairo.



Festivali i nagrade

Film je premijerno prikazan na Alexandria Film Festivali u Egiptu.

Festivals and awards

The film was screened at Alexandria Film Festival in Egypt.

Higher Cinema Institute of Egypt
kimocastif@gmail.com

EUROPSKI SAN: SRBIJA

THE EUROPEAN DREAM: SERBIA



REDATELJ / DIRECTOR **JAIME ALEKOS**

scenarist / screenwriter: Jaime Alekos; snimatelj / cameraman: Jaime Alekos; montaža / editing: Jaime Alekos; producent / producer: Jaime Alekos; zemlja / country of origin: Španjolska / Spain; godina / year of production: 2018.; trajanje / duration: 19 min.

Europski san: Srbija istraživački je dokumentarac novinara Jaimea Alekosa o maltretiranju izbjeglica i migranata koje mađarska policija hvata u pokušaju prelaska njihove granice. Film govori i o surovim životnim uvjetima u kojima oni preživljavaju u Srbiji, čekajući priliku za ulazak u EU.

The European Dream: Serbia is an investigative documentary by journalist Jaime Alekos about the tortures of Hungarian police to the refugees and migrants they catch trying to cross their border and the harsh living conditions in which they survive in Serbia awaiting an opportunity to enter the EU.

PROMOFEST
distribucion@promofest.org
www.promofest.org



Festivali i nagrade

Film je nagrađen na španjolskom festivalu Concurs de Curts Educasolid, Leiria International Short Film Festivalu u Portugalu, Festimatge – Festivalu De La Imatge De Calella u Španjolskoj, te na International Independent Film Festivalu u Poljskoj.

Festivals and awards

The film was awarded at Concurs de Curts Educasolid in Spain, Leiria International Short Film Festival in Portugal, Festimatge – Festival De La Imatge De Calella in Spain and at International Independent Film Festival in Poland.





SMART, Raguž & Barbarić design

ANNIVERSARY EDITION

ŽIRI JURY
KRATKOMETRAŽNI
DOKUMENTARCI
SHORT
DOCUMENTARIES



VERA ROBIC-ŠKARICA



Vera Robić-Škarica je više od trideset godina bila uspješna tajnica Hrvatskog filmskog saveza, te je ovu instituciju transformirala od malene udruge u asocijaciju koja broji više od četrdeset filmskih udruga. Od 2000. u Hrvatskom filmskom savezu radila je i kao producent na više od 100 kratkih igranih, eksperimentalnih, dokumentarnih i animiranih filmova koji su nagrađivani na brojnim svjetskim festivalima. HFS je također u mandatu Vere Robić-Škarica postao i najznačajniji hrvatski izdavač filmske publicistike. Inicirala je

revitalizaciju mreže kinoprikazivača, zagovarala uvođenje medijske kulture u redovitu nastavu osnovnih i srednjih škola, te je poticala širenje filmske umjetnosti u sve segmente kulturnog i društvenog stvaralaštva u Hrvatskoj. Od 1999. sudjelovala je u pokretanju Škole medijske kulture koja prema preporuci Ministarstva znanosti, obrazovanja i športa Hrvatske daje vrijedan doprinos razvijanju medijske, posebice filmske kulture, u okviru nastave hrvatskog jezika i književnosti u hrvatskim školama. Škola danas nosi naziv Škola medijske kulture Dr. Ante Peterlić. Obnašala je i dužnost predsjednice HFS-a. Dobitnica je Velike zlatne arene 2012. za najbolji film *Pismo čači* redatelja Damira Čučića. Dobitnica je i nagrade UNICA-e za cjelokupni doprinos filmu 2017. Prije dvadeset godina snažnim zalaganjem je programski i

tehnički podupirala najprije reviju, a kasnije i festival u Širokom Brijegu koji danas nosi naziv Mediteran Film Festival. Jedna je od onih koja je pomogla da ovaj festival izraste u najrespektabilniji festival dokumentarnog filma u Bosni i Hercegovini. ✎

Vera Robić-Škarica has been a successful secretary of the Croatian Film Association (HFS) for over thirty years and transformed this institution from a small association into an organization of more than forty film associations. Since 2000, she has also worked as a producer of more than 100 short feature films, experimental, documentary and animated films that have been awarded at numerous world festivals. HFS has also become the most important Croatian publisher of film journalism in Vera Robić-Škarica's mandate. She encouraged the revitalisation of the network of broadcasters, advocated the introduction of media culture in regular elementary and high school education and encouraged the expansion of film art in all segments of cultural and social creativity in Croatia. Since 1999, she has participated in the initiation of the School of Media Culture, which, according to the recommendation of the Ministry of Science, Education and Sports, gives a valuable contribution to the development of media, especially film culture, within the teaching of Croatian language and literature in Croatian schools. Today, the school is named the School of Media Culture Dr Ante Peterlić. She was also the president of the Croatian Film Association. She is the winner of the Great Gold Arena 2012 for the film Letter to my Father, directed by Damir Čučić. She is also the winner of UNICA's award for the overall contribution to the film in 2017. Twenty years ago, with strong commitment, in terms of program and technically, she first supported the film review and later the festival in Široki Brijeg, which is today named Mediterranean Film Festival. Vera Robić-Škarica is one of the most deserving that the festival has grown into the most respectable documentary film festival in Bosnia and Herzegovina. ✎





SARA FGAIER

Sara Fgaier rođena je 1982. u La Speziji. Diplomirala je povijest i filmske studije na Sveučilištu u Bologni. Godine 2005. studirala je na Fare Cinema Film and Theatre School koju vodi Marco Bellocchio i počela surađivati s Pietrom Marcellom. Bila je prva pomoćnica redatelja na dokumentarcu *Il Passaggio Delle Linea* (2007.); prva pomoćnica redatelja, montažerka i istraživačica arhiva na filmu *The Mouth of the Wolf* (2009.). Po-

bjednica je na 27. Turin Film Festivalu, na Berlin Film Festivalu i dobitnica još dvadesetak nagrada na međunarodnim filmskim festivalima. Montirala je dokumentarni film *The Silence of Pelesjan* (2011.), kao i dokumentarni film *The Train to Moscow* (2013.) Federica Feronea i Michelea Manzolinija, a surađivala je i na montaži filma *Sacro Gra* autora Gianfroca Rosija, dobitnika Zlatnog lava na 70. Venecijanskom filmskom festivalu 2013. Godine 2012. osvojila je filmsku sekciju za Rolex Mentor and Protégé Arts Initiative radeći godinu dana pod vodstvom montažera, dizajnera zvuka i redatelja Waltera Murcha. ✎

Sara Fgaier was born in La Spezia in 1982. She graduated in History and Film Studies from the University of Bologna. In 2005 she studied at the Fare Cinema Film and Theatre School, directed by Marco Bellocchio and she began collaborating with Pietro Marcello. She was first assistant director on the documentary Il Passaggio Delle Linea (2007); first assistant director, film editor and archive researcher on the film The Mouth of the Wolf (2009), winner at the 27th Turin Film Festival, at the Berlin Film Festival and about twenty other awards in the long path between the international festivals in which it participated. She edited the documentary The Silence of Pelesjan (2011). She also edited the documentary The Train to Moscow (2013) by Federico Ferrone and Michele Manzolini and she collaborated on the editing of the film Sacro Gra by Gianfroco Rosi, winner of the Golden Lion at the 70th Venice Film Festival in 2013. In 2012 she won the film section for the Rolex 'Mentor and Protégé Arts Initiative', working for a year under the guidance of editor, sound designer and director, Walter Murch. ✎

Marijana Mikulić poznata je hrvatska kazališna, filmska i televizijska glumica. U rodnom Širokom Brijegu završila je osnovnu školu i gimnaziju, ali i srednju glazbenu, teoretski smjer. Godine 2003. upisala je Akademiju dramske umjetnosti u Zagrebu. Ova glumica ostvarila je brojne kazališne uloge, a premijeru na filmskom platnu doživjela je s filmom *Transmania* redateljice Sare Hribar. Nakon toga je uslijedila suradnja s Filipom Šovagovićem u filmu *Visoka modna napetost*, u filmu Hane Jušić *Ne gledaj mi u pjat*, te u filmu Kristijana Milića *Mrtve ribe*. Glumila je i u filmu Antuna Vrdoljaka *General*, a zapaženu ulogu ostvarila je i u prvom hrvatskom futurističkom dokumentarcu *2068.* redatelja Roberta Bubala. Široj je javnosti postala poznata nakon pojavljivanja u brojnim hrvatskim telenovelama, pa ju tako pamtimo u *Običnim ljudima*, *Ponosu Ratkajevih*, *Zakonu ljubavi*, *Kud puklo da puklo* i *Pravoj ženi*. Osim sapunice, glumila je i u dramskoj seriji *Počivali u miru* i humorističnima *Stipe u gostima* i *Glas naroda*. ✎

Marijana Mikulić is famous Croatian theatre, film and television actress. In her hometown Široki Brijeg she completed elementary and high school, but also secondary musical school, theory department. In 2003 she enrolled in the Academy of Dramatic Arts. This actress has played numerous theatre roles, and had her film debut in the film Transmania directed by Sara Hribar. After that, she cooperated with Filip Šovagović in the film Visoka modna napetost, in Hana Jušić's Ne gledaj mi u pjat, and in Cristian Milić's film Mrtve ribe plivaju na leđima. Marijana also starred in Antun Vrdoljak's film General, and she also played a prominent role in the first Croatian futuristic documentary 2068 directed by Roberto Bubalo. She became known to wider audiences after starring in numerous



MARIJANA MIKULIĆ

Croatian soap operas such as Obični ljudi, Ponos Ratkajevih, Zakon ljubavi, Kud puklo da puklo and Prava žena. Besides soap operas she played in TV drama series Počivali u miru and sitcoms Stipe u gostima and Glas naroda. ✎



SMART, Raguž & Barbarić design

ANNIVERSARY EDITION

U FOKUSU
IN FOCUS
PROGRAM
IZVAN
KONKURENCIJE
OUT OF
COMPETITION



MICHAELOV LET

MICHAEL'S FLIGHT



REDATELJ / DIRECTOR **JESÚS DE FRUTOS AYUSO**

scenarist / screenwriter: Jesús de Frutos Ayuso; snimatelj / cameraman: Ángel Arcega; montaža / editing: Juan Herreros UAN; producenti / producers: Virginia Rodenas, David Ferrero; zemlja / country of origin: Španjolska / Spain; godina / year of production: 2018.; trajanje / duration: 19 min.

Michael je jedini zapovjednik zemaljskog letenja na svijetu, fotograf PhotoEspaña 2018., graditelj krhkih konstrukcija od čačkalica, glazbeni skladatelj i redatelj sportskog programa *Pichichi* na radiju Terricola. Ovo je povijest osobe s invaliditetom, osjetljive, kreativne, s izvrsnim smislom za humor, jednog izuzetnog čovjeka koji nam pokazuje da svi možemo biti najbolji u nečemu.

Michael is the only one commander of "earthfly" of the world, photographer on PhotoEspaña 2018, builder of gentle toothpick constructions, musical composer and director of the sport program The Pichich of Radio Terrícola. This is the history of a disabled person, sensitive, creative, with great sense of humour and an exceptional person who shows us that we all can be the best in something.



Festivali i nagrade

Svjetsku premijeru film je doživio na američkom festivalu Cine Las Americas International Film Festival, a sudjelovao je i na festivalu De Cine Y Television Reino de Leon u Španjolskoj, Certamen Video Corto Joven Decortoan i festivalu International De Cine De Lanzarote u Španjolskoj. Nagradu publike film je osvojio na španjolskom festivalu Brain Film Fest.

Festivals and awards

The film had world's premiere at the Cine Las Americas International Film Festival, and was also screened at Festival De Cine Y Television Reino de Leon in Spain, Certamen Video Corto Joven Decortoán, Festival International De Cine De Lanzarote in Spain. It won the audience award at Brain Film Fest in Spain.

PROMOFEST
www.promofest.org
distribucion@promofest.org

SRETN DANAS HAPPY TODAY



REDATELJ / DIRECTOR **GIULIO TONINCELLI**

scenaristi / screenwriters: Giulio Toninelli, Jessica Pepper Peterson; snimatelj / cameraman: Giulio Toninelli; montaža / editing: Alessandro Capuzzi, Emanuele Dainotti; producenti / producers: Luca Cabriolu, Olivier Chantriaux; zemlja / country of origin: Francuska, Italija / France, Italy; godina / year of production: 2017.; trajanje / duration: 17 min.

U sjeni planine Oret u zemlji Acholi u sjevernoj Ugandi, Patricia uči da postane primalja. Pomaže novim majkama proći kroz fizičku bol i neizmjeran osjećaj rađanja. U zabačenom selu Kalongu nema anestezije, osim utješnih tonova primaljina glasa i njezinog blago umirujućeg društva.

In the shadow of Mount Oret in Acholi Land, Northern Uganda, Patricia studies to be a midwife. She helps new mothers through the physical pain and immense emotion of giving birth. In Kalongo, this remote village, there is no anesthesia except for the comforting tones of a midwife's voice and the soft reassurance of her company.

Filmo2
giulio.toninelli@gmail.com



Festivali i nagrade

Film je nagrađen na talijanskim festivalima Ischia Film Festival, Sole Luna Doc film festivalu i Magma International Short Film Festivalu. Najboljim dokumentarcem proglašen je i na Start International Short Film Festivalu. Svjetsku premijeru imao je na Palm Springs International Short Festu u SAD-u, a prikazan je i na brojnim drugim svjetskim festivalima.

Festivals and awards

The film was awarded at Ischia Film Festival in Italy, Sole Luna Doc Film Festival in Italy and Magma International Short Film Festival. It also won the award for the best documentary at Start International Short Film Festival. It had the world premiere at Palm Springs International Short Fest in the USA, and was screened at many other film festivals worldwide.

NISAM VIDIO NIŠTA, VIDIO SAM SVE

I HAVE SEEN NOTHING, I HAVE SEEN ALL



REDATELJ / DIRECTOR **YASER KASSAB**

scenarist / screenwriter: Yaser Kassab; **snimatelj / cameraman:** Yaser Kassab; **montaža / editing:** Rima Alhamedd; **producent / producer:** Mohamad Ali Atassi; **zemlja / country of origin:** Sirija / Syria; **godina / year of production:** 2019.; **trajanje / duration:** 20 min.

Nakon razgovora o završetku rata u Siriji i početku faze rekonstrukcije, Yaser i njegova obitelj nađu se u situaciji u kojoj su prisiljeni nositi se s premještanjem grobova iz javnih parkova u Alepu.

After talking about the end of the war in Syria and the start of the reconstruction phase, Yaser and his family find themselves compelled to deal with the transfer of graves from public parks in Aleppo.

Zenloop
yasserkassab@live.com



Festivali i nagrade

Film je premijerno prikazan na festivalu Vision du Réel 2019. godine u Švicarskoj.

Festivals and awards

The film had its premiere screening at Vision du Réel 2019 in Switzerland.

SEZONA BEZ GUYA

A SEASON WITHOUT GUY



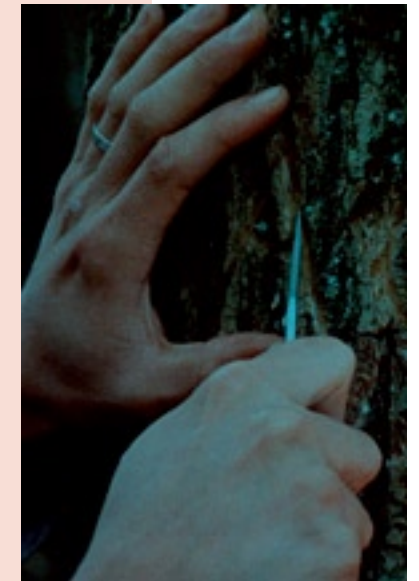
REDATELJI / DIRECTORS **NOÉMI, ALIDA, MANUEL AND LÉO AUBRY**

scenarist / screenwriter: Aubry Noémi; **snimatelji / cameramen:** Frédérique Menant, Victor de Las Heras; **montaža / editing:** Aubry Noémi; **producent / producer:** Alida Aubry; **zemlja / country of origin:** Francuska / France; **godina / year of production:** 2018.; **trajanje / duration:** 12 min.

Tri dana prije nego što su napustili svoje selo i obiteljski dom nakon smrti Guya, članovi njegove obitelji pozdravljaju se s područjem na kojem su odrasli. Uhvaćeni između smrtne ukočenosti, nepristojnosti svijeta koji se nastavlja okretati i odlaska od kuće, suočavaju se s nadolazećom sezonom.

Three days before they left their village and the family home following the death of Guy, the members of his family greet the territories where they grew up. Caught between the stupor of death, the indecency of the world that continues to turn and the departure of the house, they are facing this coming season.

Ozho Naayé
nomiozho@gmail.com



Festivali i nagrade

Svjetsku je premijeru film na FIFEQ International Festivalu of ethnographic films in Quebec u Kanadi, a prikazan je i na festivalu International des cinémas différents et expérimentaux de Paris u Francuskoj.

Festivals and awards

The film had its premiere at FIFEQ International Festival of Ethnographic Films in Quebec – Canada, and was also screened at Festival international des Cinémas Différents et Expérimentaux de Paris in France.

NORA



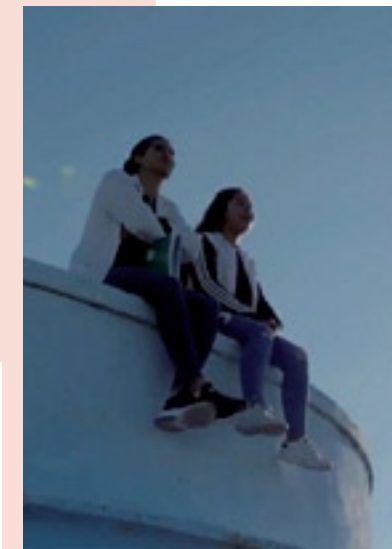
REDATELJ / DIRECTOR **ESSAGHRAOUI MOHAMED ALI**

scenarist / screenwriter: Essaghraoui Mohamed Ali; **snimatelj / cameraman:** Essaghraoui Mohamed Ali; **montaža / editing:** Jihad Libri; **producent / producer:** Essaghraoui Mohamed Ali; **zemlja / country of origin:** Maroko / Morocco; **godina / year of production:** 2018.; **trajanje / duration:** 24 min.

Među krhkim zidovima zapostavljenih četvrti u gradu Mohammadia i na uskim ulicama, Naouara prati svoj put. Mlada žena iz Licije koja je odabrala boks kao strast. Sportu koji je obično muški ona daje tijelo i dušu i priprema se za borbu u nacionalnoj ligi. Naouarini treneri, obitelj i prijatelji podupiru je i ohrabruju na njezinom putovanju, jer u njihovo ime nosi san o pobjedi.

Among the fragile walls of disadvantaged neighbourhoods in the city of Mohammadia, and in the narrow streets, Naouara traces her path, a young Lycian woman who chooses boxing as a passion. A sport usually male, she gives her body and soul to it and is preparing for a fight in the national league. The coaches, the family and the friends of Naouara support and encourage her in her journey, because she carries in their name the dream to win.

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Festivali i nagrade
Festivalska premijera.

Festivals and awards
Festival premiere.

ZABAVA THE PARTY



REDATELJ / DIRECTOR **BOJAN MRĐENović**

scenarist / screenwriter: Bojan Mrđenović; snimatelj / cameraman: Bojan Mrđenović; montaža / editing: Sara Gregorić; producentica / producer: Morana Ikić Komljenović; zemlja / country of origin: Hrvatska / Croatia; godina / year of production: 2018.; trajanje / duration: 10 min.

Koliko smo podložni utjecaju mase i koje emocije nas usmjeravaju u anonimnosti noćnog kluba? Film nas vodi na jednu od najpoznatijih party plaža na Mediteranu - Zrće na Pagu. Mase mladih ljudi slijevaju se na Pag u potrazi za ljetnom zabavom i avanturama. Film ulazi u prostore intimnosti koji nastaju unutar dinamike grupe. Stanje pojačanih emocija prirodni je procjep za ulaz u paralelnu realnost koja se kroz noć razvija na plaži.

Are humans submissive to crowds and do they hide in the anonymity of party clubs? The film takes us to the most popular party beach on the Mediterranean Sea - Zrće on the island of Pag. Streams of people are pouring down to Zrće from all over the world in search of adventure and sex. The Party takes us into the zones of intimacy within the dynamics of the crowd. This temporary setup of amplified emotions is a natural boost for a parallel reality which is developing at the beach throughout the night.

FADE IN
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Festivali i nagrade

Film je imao premijeru na Liburnia Film Festivalu u Opatiji, prikazan je i na UNseen mini film festivalu u Cavtatu, te na Leipzig film festivalu.

Festivals and awards

The film had its premiere at Liburnia Film Festival in Opatija - Croatia, and was screened at UNseen Mini Film Festival in Cavtat - Croatia and Leipzig Film Festival in Germany.



SMART, Raguž & Barbarić design

ANNIVERSARY EDITION

TRAGOVI RATA
WAR TRACES

PROGRAM
IZVAN
KONKURENCIJE
OUT OF
COMPETITION



NISU IMALI KADA ODRASTI THEY SHALL NOT GROW OLD



REDATELJ / DIRECTOR **PETER JACKSON**

montaža / editing: Jabez Olssen; producenti / producers: Peter Jackson, Clare Olssen; zemlja / country of origin: Velika Britanija, Novi Zeland / Great Britain, New Zealand; godina / year of production: 2018.; trajanje / duration: 99 min.

Spajajući najnovija tehnološka dostignuća s prepoznatljivom posvećenošću detaljima, nagrađivani redatelj Peter Jackson u filmu *Nisu imali kada odrasti* daje nevjerojatan prikaz vojnika i događaja iz Prvog svjetskog rata. Uz restaurirane materijale, koloriranu arhivsku građu, originalne, uglavnom neviđene snimke iz opsežnog arhiva Carskog ratnog muzeja i intervju za BBC, vojnici koji su se borili u Velikom ratu prikazani su u potpuno novom svjetlu. Film donosi iznimno dojmljivo, autentično i dramatično iskustvo ispričano glasovima britanskih vojnika koji su ga proživjeli.

Combining state-of-the-art technology and award-winning director Peter Jackson's trademark painstaking methods of restoring and colouring archival war footage, They Shall Not Grow Old takes an extraordinary look at the soldiers and events of the Great War. Using original footage from Imperial War Museums' extensive archive, much of it previously unseen, alongside BBC and IWM interviews with servicemen who fought in the conflict, now presented as the world has never seen. An intensely gripping, immersive and poignant experience through the eyes and voices of the British soldiers who lived it.



MEĐU VUKOVIMA AMONG WOLVES



REDATELJ / DIRECTOR **SHAWN CONVEY**

scenarist / screenwriter: Kevin Ripp; snimatelji / cameramen: Shawn Convey, Martin Langner; montaža / editing: Katharina Fiedler; producenti / producers: Shawn Convey, Gregor Streiber; zemlja / country of origin: SAD / USA; godina / year of production: 2016.; trajanje / duration: 94 min.

Vukovi nisu običan motoristički klub kako je otkriveno u ovom prekrasno snimljenom, iznenađujuće intimnom dokumentarcu o traumi i preživljavanju. Još uvijek boreći se s posljedicama rata u Bosni i Hercegovini, ovaj multietnički klub organizira dobrotvornu akciju za svoj mali grad i štiti ugroženo stado divljih konja koje su prvi put upoznali na liniji bojišnice. Tamo vani, s konjima, suočavaju se sa svojom prošlošću i vraćaju taj teritorij kao prostor za ozdravljenje.

The Wolves are no ordinary biker club as revealed in this gorgeously shot, surprisingly intimate documentary of trauma and survival. Still struggling from the aftermath of the Bosnia-Herzegovina War, this multi-ethnic club organizes charity for their small mountain town and defends the threatened herd of wild horses they first met on the frontline. Out there, with the horses, they confront their past and reclaim that territory as a space for healing.



GOLGOTA BANJOLUČKE BISKUPIJE

DIOECESI
BANIALUCENSIS
GOLGOTHA



REDATELJ / DIRECTOR VINKO LAŠTRO

scenarist / screenwriter: Vinko Laštro; snimatelj / cameraman: Vinko Laštro;
montaža / editing: Vinko Laštro; producent / producer: Vinko Laštro; zemlja
/ country of origin: Hrvatska / Croatia; godina / year of production: 2018.;
trajanje / duration: 59 min.

Na području sjeverozapadne Bosne i Hercegovine, prije rata 90-ih godina, od 7. stoljeća živjeli su Hrvati katolici, kao najstariji domicilni narod toga područja, marljivo radeći, njegujući svoju katoličku vjeru, kulturu, tradiciju, obiteljski život; u mirnom suživotu i prijateljstvu sa susjedi-ma bez obzira na vjeru i naciju. Brojčano stanje prije rata u tom dijelu Bosne, na području banjolučkog kraja, bilo je otprilike 70.000 Hrvata, a nakon rata i etničkog čišćenja ostalo ih je jedva 2000. Film govori o vremenu rata 1992-1995 na banjalučkom području kroz svjedočanstva prognanih Hrvata. Umjesto pomoći i zaštite prognanim Hrvatima i Bošnjacima, veliku potporu etničkom čišćenju dali su politički predstavnici međunarodne zajednice.

Croats, Catholics lived in the territory of north-western Bosnia and Herzegovina, prior to the war of the 1990s ever since the 7th century as the oldest domicile people of the area, diligently working, nurturing their Catholic faith, culture, tradition, family life; in peaceful coexistence and friendship with neighbours regardless of their religion and nation. The pre-war number of Croatian population in that part of Bosnia, in the area of the Banja Luka region, was approximately 70,000, and after the war and ethnic cleansing only 2000 Croats has stayed there. The film tells the story of the 1992-1995 war period in the Banja Luka area through the testimonies of the exiled Croats. Instead of helping and protecting exiled Croats and Bosniaks, the political representatives of the international community gave great support to ethnic cleansing.







SMART, Raguž & Barbarić design

ANNIVERSARY EDITION

OFF PROGRAM
DOMAĆI AUTORI
HOME AUTHORS



RADIO GANGA

RADIO GANGA



REDATELJ / DIRECTOR **ZDENKO JURILJ**

scenarist / screenwriter: Robert Bubalo; snimatelj / cameraman: Antoni Ćorić; montaža / editing: Tomislav Topić; umjetnički savjetnik / art consultant: Zdravko Mustać; producent / producer: Tomislav Bubalo; zemlja / country of origin: Bosna i Hercegovina / Bosnia and Herzegovina; godina / year of production: 2019.; trajanje / duration: 63 min.

Tomo je voditelj na Radio Grudama. U njegovu se emisiju javljaju uglavnom bake i djedovi i to samo oni koji vole i pjevaju gangu. Jedna od njegovih ljubimica je baba Ruža. Tomo ima još jednu zanimaciju: snima i arhivira gangu jer je svjestan da ona izumire. Stoga želi da se ganga stavi na listu nematerijalnih dobara UNESCO-a i odlučuje povesti gangašku skupinu u Pariz pred sjedište te organizacije kako bi im zapjevali.

Tomo is the anchor at Radio Grude. Mainly older men and women call his radio show, and only those who love and sing ganga songs. One of his favourites is grandma Ruža. Tomo has another interest: he records and archives the ganga songs because he is aware that it is going extinct. He therefore wants the ganga to be placed on the list of UNESCO's immaterial assets and decides to take the Ganga group to Paris before the organization's headquarters to sing.



Festivali i nagrade
Svjetska premijera.

Festivals and awards
World premiere.

KADAR
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2068.

2068

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REDATELJ / DIRECTOR **ROBERT BUBALO**

scenarist / screenwriter: Robert Bubalo; glavne uloge / cast: Goran Bogdan, Marijana Mikulić; montaža / editing: Matej Pavelić; producent / producer: Dražen Klarić; zemlja / country of origin: Hrvatska / Croatia; godina / year: 2019.; trajanje / duration: 52 min.

Hoćemo li uskoro prevariti biološka ograničenja i početi živjeti tisuću godina? Hoćemo li svoju svijest pretakati u kompjutore i živjeti vječno u računalnim programima? Koje ćemo gene krasti iz prirode da bismo bili viši, brži, snažniji? Tko će moći platiti dizajniranu bebu i hoćemo li stvoriti dvije klase ljudi - supermoćne i obične? Može li umjetna inteligencija zbrisati čovječanstvo zbog obične algoritamske jednadžbe? Jesmo li na korak do toga da sve delegiramo na virtualne osobne asistente i da nam oni kroje i planiraju živote...? O ovim zanimljivim i pomalo zastrašujućim pitanjima bavi se deset hrvatskih znanstvenika koji predviđaju kakav će život biti za 50 godina. Dok dio njih vjeruje da će čovjek živjeti u boljem svijetu, drugi predviđaju crnu, distopičnu budućnost, čovjeka čiji je mozak u regresiji i svijet koji je otišao kvragu. Glumci Goran Bogdan i Marijana Mikulić u futurističkim igranim scenama igraju glavne uloge u prvoj hrvatskoj misiji na Mars. Svemirski brod Cropspace s posadom od šest članova 2068. iz svemirske baze u Udbini odlazi na Crveni planet...

Shall we trick the biological limitations soon and start living for a thousand years? Shall we turn our consciousness into computers and live eternally in computer programs? Which genes shall we steal from the nature in order to be taller, faster, stronger? Who will be able to pay for a designed baby and shall we create two classes of people - super-power and ordinary people? Can artificial intelligence eliminate humankind because of the simple algorithmic equation? Are we a step away from delegating everything to virtual personal assistants who will plan our lives instead of us...? Ten Croatian scientists, who predict what life will be in 50 years from now, are occupied with these interesting and somewhat intimidating issues. While some of them believe that humans will live in a better world, others predict a black, dystopian future, a man whose brain is in regression and the world that has gone to hell. Actors Goran Bogdan and Marijana Mikulic play leading roles in futuristic fiction scenes in the first Croatian Mission to Mars. Spaceship Cropspace with the crew of six members departs to the Red Planet from the Space Base in Udbina in year 2068...



Festivali i nagrade
Festivalska premijera.

Festivals and awards
Festival premiere.

BURE BARETA BARE



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REDATELJI / DIRECTORS **ROBERT BUBALO, MARIO VUKADIN, RENATO TONKOVIĆ**

scenaristi / screenwriters: Robert Bubalo, Mario Vukadin, Renato Tonković; snimatelj / cameraman: Antoni Čorić; producenti / producers: Olimp, One Sand, Kadar, Croatia Records; zemlja / country of origin: Hrvatska, BiH, Austrija / Croatia, B&H, Austria; godina / year of production: 2019.; trajanje / duration: 52 min.

Glazbeni dokumentarac snimljen za samo 80 minuta: Goran Bare zavaljen u stolici govori o djetinjstvu, odrastanju i zrelosti, o ljubavi, Trumpu i alergiji na ambroziju, o tome zašto mu je uvreda kad ga nazovu roker i o mnogočemu drugom o čemu je do sada šutio. I sve to začinjeno žestokim, teškim bojama...

Music documentary recorded in only 80 minutes: Goran Bare in his chair talks about childhood, growing up and maturity, about love, Trump and allergies to ambrosia, why he is offended when someone calls him a rocker and many other things he has been silent so far. And all this spiced with intense, heavy colours...



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Festivali i nagrade
Svjetska premijera.

Festivals and awards
World premiere.

LJUDI KOJI SU SADILI DRVEĆE

PEOPLE THAT PLANTED TREES

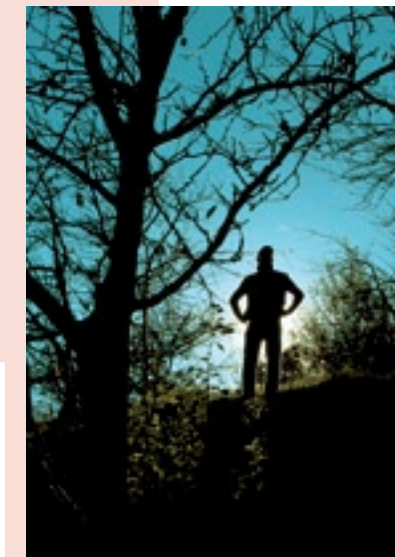


REDATELJ / DIRECTOR **ZDENKO JURILJ**

scenarist / screenwriter: Josip Mlakić; snimatelj / cameraman: Antoni Ćorić;
montaža / editing: Tomislav Topić; producent / producer: Tomislav Bubalo; zemlja /
country of origin: Bosna i Hercegovina / Bosnia and Herzegovina; godina / year of
production: 2019.; trajanje / duration: 46 min.

Jedan je bio pripadnik Hrvatskog vijeća obrane (HVO-a), a drugi pripadnik Armije Republike BiH (ARBiH). Marko je po nacionalnosti Hrvat-katolik, a Arif je Bošnjak-musliman. Kad je u BiH početkom 90-tih godina prošlog stoljeća počeo rat u gradiću Gornji Vakuf-Uskoplje njih dvojica su se borili jedan protiv drugoga. Četvrt stoljeća nakon što je rat završio, Marko i Arif se danima i noćima bore protiv zajedničkog neprijatelja. On se zove posttraumatski stresni poremećaj (PTSP), psihološko oboljenje kao posljedica nasilnih prizora iz ratnog razdoblja. Ostavljeni od države i bez primjerene medicinske skrbi, Marka i Arifa osim PTSP-a sprijateljila je i neobična terapija koja im koliko-toliko olakšava svakodnevni život. Oni su ljudi koji su sadili drveće.

One was a member of Croatian Defence Council (HVO), and the other a member of the Army of BH (ARBiH). Marko is Croatian - catholic, and Arif is Bosniak - Muslim. When the war started in BiH, in the town of Gornji Vakuf-Uskoplje in the early 90's of the last century, the two fought against one another. Quarter-century after the war ended, Marko and Arif are fighting a common enemy, days and nights. It is called Posttraumatic stress disorder (PTSD), psychological illness as a result of violent scenes from the war period. Abandoned by the state and without adequate medical care, besides the PTSD, Marko and Arif have also been befriended by an unusual therapy, which more or less makes their daily life easier. They are: People That Planted Trees.



Festivali i nagrade
Svjetska premijera.

Festivals and awards
World premiere.





SMART, Raguž & Barbarić design

ANNIVERSARY EDITION

HBO ADRIA
PREDSTAVLJA
HBO ADRIA
PRESENTS



VJETAR. DOKUMENTARNI TRILER

THE WIND. A DOCUMENTARY THRILLER



REDATELJ / DIRECTOR **MICHAŁ BIELAWSKI**

scenarist / screenwriter: Michał Bielawski; **snimatelj / cameraman:** Bartłomiej Solik; **montaža / editing:** Hubert Pusek; **producenti / producers:** Maciej Kubicki, Anna Kępińska (Telemark sp. z o.o.), Hanka Kastelicová (HBO Europe), Izabela Łopuch (HBO Poljska); **zemlje / country of origin:** Poljska, Slovačka / Poland, Slovakia; **godina / year of production:** 2019.; **trajanje / duration:** 75 min.

Halny je najnepredvidljivija prirodna pojava u poljskim planinama. Riječ je o vjetru koji se redovito javlja u proljeće i jesen te je nemoguće predvidjeti kad će se pretvoriti u razorni uragan. Halny ostavlja brojne posljedice na stanovnike grada Zakopane i na njegovu okolicu pretvarajući slikoviti planinski krajolik u pozornicu za spektakl neukroćene prirode, te izazivajući tjeskobu i neobično ponašanje – za vrijeme vjetra raste broj policijskih intervencija i samoubojstava, a bolnice zaprimaju više pacijenata sa srčanim problemima. Slojevit dokumentarna zapažanja pružaju rijedak uvid u život ljudi izloženih halnyju – liječnika, meteorologa i ostalih stanovnika regije Podhale dok se bore sa silama prirode i proživljavaju stres koji im vjetar donosi. Kamera prati pjesnikinju Teresu koja radi u šumi i čije pjesme odišu neobičnom senzibilnošću, Staszeka, energična pastira s velikom obitelji kojeg život zbliži s prirodom, Ewu, liječnicu koja živi za pomaganje drugima i Tomeka, meteorologa koji radi u izoliranoj mjernoj postaji u Hali Gąsienicowej. Redatelj zatim preusmjerava pozornost s intenzivnih ljudskih ponašanja na promjenjivu prirodu: uplašene životinje, stabla protresena vjetrom, guste oblake koji se veličanstveno nadvijaju nad Tatru i nagovještavaju dolazak halnya. Film je nastao u koprodukciji HBO Europea, Telemarka i Krakovskog ureda za festivale.

In the Podhale region in Poland, the Halny wind blows several times a year in spring and in autumn, in cycles. It is unpredictable, so you never know if—and when—it will metamorphose into a destructive storm, transforming the picturesque mountain chains into a décor dominated by the savage performance of nature. Coming from the highest of the Carpathian Mountains, it moreover seems to trigger, in addition to the dread it provokes among the population, heart attacks, acts of madness and violence, or other strange effects on the women or men most sensitive to its appearance. Built much like a thriller, the film develops an impressive symphonic account, examining nature and the inhabitants to chart a mysterious phenomenon. A genuine cinematographical tour de force, it is particularly successful—notably thanks to its rigorous editing—in capturing the tension of a place by adopting the form of an astonishing documentary thriller.





HRVATSKI KULTURNI DOM

XIX MFF
22-25. 8. 2018.
19. MEDITERANJSKI FILMSKI FESTIVAL
ŠIBENIK BOLJICA / NOVI DUBROVNIK

HT ERONET

HT ERONET

leda



SMART, Raguž & Barbarić design

ANNIVERSARY EDITION

OFF PROGRAM
FILMSKI CENTAR
SARAJEVO
PREDSTAVLJA
FCS PRESENTS

 **20 MFF**



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 sedam 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 cinematography 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 7 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. 

KOČARI IZ KALIA

TRAWL FISHERS FROM KALIA



REDATELJ / DIRECTOR **MILUTIN KOSOVAC**

scenaristi / screenwriters: Husein Tahmišćić, Milutin Kosovac; snimatelj / cameraman: Miroljub Dikosavljević; montaža / editing: Manja Fuks; producent / producer: Bosna Film; zemlja / country of origin: BiH; godina / year of production: 1958.; trajanje / duration: 13 min.

Ovo je priča o ribarima iz malog ribarskog kraja Kalia na otoku Ugljanu kod Zadra, njihovom radnom danu, te brigama i radostima koje donosi ribarski život.

This is a story about fishers from the small fishing region of Kalia, on the island of Ugljan near Zadar, about their working day, about the worries and joys of fishing life.



PUNTA VELIKOGA MORA

TIP OF THE GREAT SEA



REDATELJ / DIRECTOR **VLATKO FILIPOVIĆ**

scenaristi / screenwriters: Vlatko Filipović, Sreten Petrović; snimatelj
/ cameraman: Eduard Bogdanić; montaža / editing: Zora Branković;
producent / producer: Sutjeska film; zemlja / country of origin: BiH;
godina / year of production: 1966.; trajanje / duration: 14 min.

Punta velikoga mora najistureniji je rt jadranskog otoka Lastovo – ispred njega se pruža samo veliko more. Stanovništvo Lastova, daleko od vanjskih utjecaja, čekajući iz dana u dan nešto bolje, ipak nalazi smisao svog postojanja. Otočani su ponosni na svoju povijest, tijekom stoljeća su sačuvali nacionalni karakter otoka. A danas se ipak raseljavaju...

Tip of the great sea is the most prominent promontory on the island of Lastovo in the Adriatic, surrounded by the boundless expanse of the sea. Shielded from outside influences, the residents of this remote island spend their lives waiting for better days to come, but still finding reasons to stay. They have been preserving the specific island mentality for centuries and are proud of their history, but some of them are now starting to leave.



ČISTILIŠTE

PURGATORY

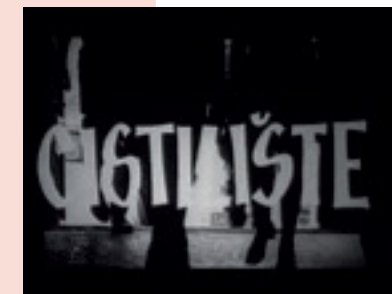


REDATELJ / DIRECTOR **VELIMIR STOJANOVIĆ**

scenarist / screenwriter: Velimir Stojanović; snimatelj / cameraman: Ognjen Miličević;
montaža / editing: Blanka Jelić; producent / producer: Sutjeska film; zemlja / country of
origin: BiH; godina / year of production: 1970.; trajanje / duration: 9 min.

U brojnim čekaonicama
zdravstvenih ustanova
odvija se svakodnevni život,
ispunjen nervozom dugih
iščekivanja. Ljudi koji su
ušli u zdravstvenu ustanovu
iščekujući pomoć kao da su
prepušteni sami sebi, laganom
umiranju bez sažaljenja
i pomoći onih od kojih se ta
pomoć očekuje.

*In numerous health care
institutions, waiting rooms are
full of people who spend long
hours nervously waiting to
be seen by a doctor. Patients
who come there seeking help
appear to have been abandoned,
left to die a slow death
without getting any mercy or
assistance from the people
who were supposed to give
them care.*



CRNE BAŠTE/ BLACK GARDENS

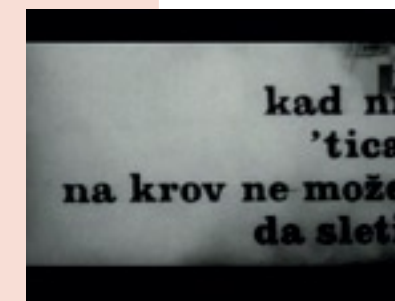


REDATELJ / DIRECTOR **PETAR LJUBOJEV**

scenaristi / screenwriters: Petar Ljubojev, Sinan Šeremet; snimatelj / cameraman: Ressler Dragan; montaža / editing: Blanka Jelić; producent / producer: Sutjeska film; zemlja / country of origin: BiH; godina / year of production: 1972.; trajanje / duration: 13 min.

Film u kojem se govori o bespravnom vađenju ugljena iz divljih jama koje niču kao gljive poslije kiše. Konkretnim nizom činjenica ukazuje se na suštinu duboke društvene krize i na refleksiju takve krize na određenu kategoriju radničke klase: poluseljake i polurudare.

This is a film that talks about miners who extract coal from illegal open-pit mines that are springing up like mushrooms after rain. The film argues that the illegal mining is a consequence of a serious social crisis and examines the impact of the crisis on a specific class of workers: the half farmers, half miners.



PJESKARI SAND MINERS



REDATELJ / DIRECTOR **BAKIR TANOVIĆ**

scenarist / screenwriter: Bakir Tanović; snimatelj / cameraman:
Aleksandar Vesligaj; montaža / editing: Zora Branković; producent /
producer: Sutjeska film; zemlja / country of origin: BiH; godina / year of
production: 1973.; trajanje / duration: 15 min.

Dokumentarac govori o ljudima koji vade pijesak s morskog dna te ga prebacuju na velike brodove kako bi ga se dovezlo do obale, te kako bi se koristio u građevinskoj industriji. Film portretira ljude za vrijeme vađenja pijeska, te prikazuje jedan težački posao na Jadranu.

The film talks about people who take out the sand from the seabed and transfer it to large ships to get sand to the shore and use it in the construction industry. The film portrays people during the sand removal and depicts another of the menial jobs on the Adriatic.



UGLJARI

THE CHARCOAL BEARERS



REDATELJ / DIRECTOR **VEFIK HADŽISMAJLOVIĆ**

scenarist / screenwriter: Vefik Hadžismajlović; **snimatelj / cameraman:** Mihajlo Murko; **montaža / editing:** Blanka Jelić; **producent / producer:** Sutjeska film; **zemlja / country of origin:** BiH; **godina / year of production:** 1973.; **trajanje / duration:** 9 min.

Priča o dječacima koji nakon škole odlaze u daleki rudnik Banovići i donose kući ugljen na ramenima.

A story of boys who walk to the far-away mine of Banovići after school and bring charcoal home carrying it on their shoulders.



KASABE

PROVINCIAL TOWNS



REDATELJ / DIRECTOR **MIRZA IDRIZOVIĆ**

scenarist / screenwriter: Zuko Džumhur; snimatelj / cameraman: Dragan Resner; montaža / editing: Zlata Miličević; producent / producer: Sutjeska film; zemlja / country of origin: BiH; godina / year of production: 1977.; trajanje / duration: 10 min.

Kolaž slika iz filmske arhive sa svakodnevnim scenama društvene modernizacije. Miješanje kultura, mladih ljudi i novih medija s tradicijom i folklorom. Svakodnevna provincija: rock 'n' roll, telefon, rukotvorine, zabava, orijentalni život i slijetanje na Mjesec.

A collage of images from the film archive with everyday scenes of social modernization. Mixed culture, youth and new media with tradition and folklore. Everyday Province: Rock 'n' Roll, telephone, handicrafts, entertainment, oriental life and landing on the moon.



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

POWERED BY

HT ERONET





SMART, Raguž & Barbarić design

ANNIVERSARY EDITION

MFF FORA
MFF FORA

 **20 MFF**

KRALJ LAVOVA THE LION KING

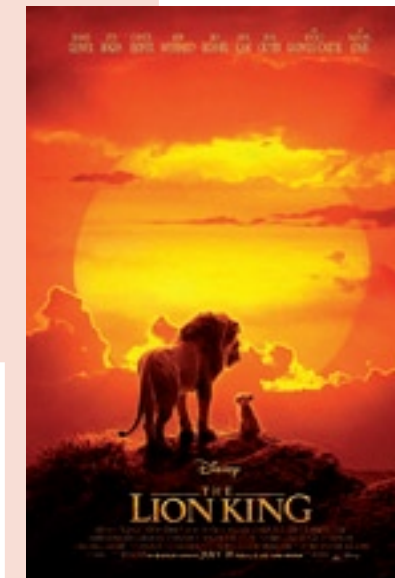


REDATELJ / DIRECTOR **JON FAVREAU**

glasovi / voices: Dino Jelusić, Vanna, Adrian Pezdirc, Frano Mašković, Marko Makovičić...
scenaristi / screenwriters: Jeff Nathanson, Brenda Chapman; montaža / editing: Adam Gerstel, Mark Livosi; producenti / producers: Jon Favreau, Karen Gilchrist, Jeffrey Silver; zemlja / country of origin: SAD / USA; godina / year: 2019.; trajanje / duration: 117 min.

Disney predstavlja *Kralja lavova* redatelja Jona Favreaa, igranu verziju Disneyevog klasika iz 1994. godine. Dugoiščekivani remake vraća nas u afričku savanu gdje na svijet dolazi novorođeni lavić Simba. Lavić idolizira oca, kralja Mufasu i teška srca prihvaća svoju sudbinu. Scar, Mufasin brat, nije oduševljen dolaskom mladunca jer je upravo on nasljednik prijestolja i ima druge planove. Borba za Kamen Ponosa opustošena je izdajom i tragedijom, što na kraju rezultira Simbinim izgnanstvom. Uz pomoć veselih i znatiželjnih prijatelja, Simba prisilno odrasta, te uzima ono što mu s pravom pripada.

Disney presents The Lion King, directed and produced by Jon Favreau, a remake of Disney's traditionally animated 1994 film of the same name. The long-awaited The Lion King directed by Jon Favreau takes us back to the African savanna where the newborn baby lion Simba comes to the world. Simba idolises his father, King Mufasa, and takes to heart his own royal destiny. But not everyone in the kingdom celebrates the new cub's arrival. Scar, Mufasa's brother—and former heir to the throne—has plans of his own. The battle for Pride Rock is ravaged with betrayal, tragedy and drama, ultimately resulting in Simba's exile. With help from a curious pair of newfound friends, Simba will have to figure out how to grow up and take back what is rightfully his.



PRIČA O IGRAČKAMA 4 TOY STORY 4

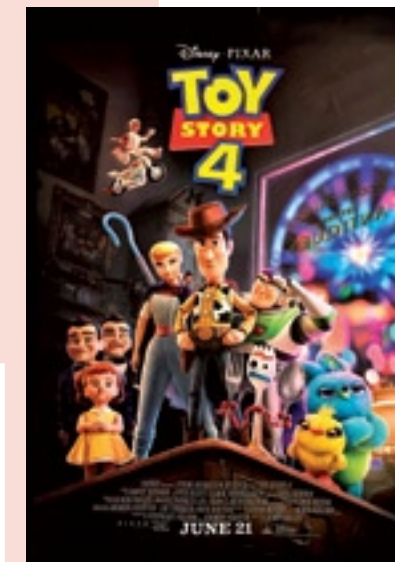


REDATELJ / DIRECTOR **JOSH COOLEY**

glasovi / voices: Krešimir Mikić, Ranko Zidarić... **scenaristi / screenwriters:** John Lasseter, Andrew Stanton; **montaža / editing:** Axel Geddes; **producenti / producers:** Pete Docter, Mark Nielsen, Jonas Rivera; **zemlja / country of origin:** SAD / USA; **godina / year:** 2019.; **trajanje / duration:** 100 min.

Disney i redatelj Josh Cooley donose nevjerojatnu priču o igračkama i njihovom uzbudljivom oživljenom svijetu, te pustolovini bogatoj prijateljstvom i humorom. Glavni junak Woody oduvijek je bio siguran u svoje mjesto na svijetu i da mu je prioritet brinuti se za svoju djecu (Andy ili Bonnie). Kada se Bonniena omiljena igračka Forky proglasi smećem, Woody uzima stvari u svoje ruke te pokazuje Forkyju zašto bi trebao prihvatiti tko je on zapravo. Kad Bonnie okupi cijelu ekipu igračaka s kojom ode na obiteljski izlet, Woody se nađe u neočekivanoj avanturi koja uključuje ponovno druženje s njegovom davno izgubljenom prijateljicom Bo Peep. Nakon višegodišnjeg lutanja Bo in avanturistički duh i život na cesti pokvari njezinu nježnu porculansku vanjštinu.

Disney and director Josh Cooley bring an incredible story about toys and their exciting animated world and an adventure with plenty of friendship and humor. Woody has always been confident about his place in the world and that his priority is taking care of his kid, whether that's Andy or Bonnie. When Bonnie's favorite toy Forky declares to be garbage, Woody takes things into his own hands and shows Forky why he should accept who he really is. When Bonnie gathers the whole team of toys to go on a family trip with, Woody finds himself in an unexpected adventure that involves reuniting with his long lost friend Bo Peep. After years of wandering Bo's adventurous spirit and life on the road spoiled her gentle porcelain exterior.





SMART, Raguž & Barbarić design

ANNIVERSARY EDITION

OFF PROGRAM
FILM ZATVARANJA
CLOSING FILM



BILO JEDNOM... U HOLLYWOODU

ONCE UPON A TIME...IN HOLLYWOOD



REDATELJ / DIRECTOR **QUENTIN TARANTINO**

uloge / cast: Leonardo DiCaprio, Brad Pitt, Margot Robbie, Kurt Russell, Al Pacino...

scenarist / screenwriter: Quentin Tarantino; montaža / editing: Fred Raskin;
producenti / producers: William Paul Clark, David Heyman, Shannon McIntosh,
Quentin Tarantino; zemlja / country of origin: SAD / USA; godina / year: 2019.;
trajanje / duration: 159 min.

Bilo jednom... u Hollywoodu priča je o glumcu i njegovom dvojniku koji kreću na put kako bi prošli svoje mjesto pod suncem u filmskoj industriji daleke 1969. godine. Radnja filma se odvija u Los Angelesu 1969. na vrhuncu hippie Hollywooda. Glavni likovi u filmu Rick Dalton (Leonardo DiCaprio), bivša zvijezda jedne western TV serije i njegov dugogodišnji dvojnik Cliff Booth (Brad Pitt) u vrijeme zadnjih trzaja zlatnog Hollywooda bore se za svoj uspjeh u svjetskoj prijestolnici filmske industrije koju više ne prepoznaju. Ali Rick ima poznatu susjedu - Sharon Tate (Margot Robbie)...

A faded television actor and his stunt double strive to achieve fame and success in the film industry during the final years of Hollywood's Golden Age in 1969 Los Angeles. Quentin Tarantino's Once Upon a Time... in Hollywood visits 1969 Los Angeles, where everything is changing, as TV star Rick Dalton (Leonardo DiCaprio) and his longtime stunt double Cliff Booth (Brad Pitt) make their way around an industry they hardly recognize anymore. But Rick has a famous neighbour - Sharon Tate (Margot Robbie)...







ROBERT BUBALO PRODUCENT FESTIVALA

ODRASTANJE

Kad god krenem na neko putovanje, najbolji vodič mi je Lonely Planet. Otkrio mi mjesta za koja nigdje drugdje nisam čuo, otvorio dušu svake zemlje koju sam posjetio, ukazao na tajne prolaze i skrivene vulkane, tako da mi je ta knjižica uvijek pri ruci. Ove godine Lonely Planet preporučio je deset regija u svijetu koje treba posjetiti jer su prepune izazova, ljepote, gastro iznenađenja, događaja: jedna od tih deset regija je i Hercegovina. Regija u kojoj se već 20 godina održava Mediteran Film Festival. Naravno da bi LP uvrstio Hercegovinu i bez našeg festivala, ali ovaj je festival, kao i nekoliko drugih jako lijepih kulturnih događaja u okolini, svakako pridonio šarolikijoj i prima-

mljivijoj slici ove regije. I ta je preporuka došla kao naručena, u godini kada slavimo jubilej, nakon što već dva desetljeća kroz ovaj festival govorimo o nevjerojatoj ljepoti regije u kojoj živimo i stvaramo, u kojoj jedemo i pijemo, volimo i ljubimo. Mnogi će ove godine prvi puta biti na Mediteran Film Festivalu i u Hercegovini. I vjerojatno se pitaju što će ovdje vidjeti, čuti, okusiti, spoznati. Pa evo nekoliko natuknica koje ćete teško naći čak i u Lonely Planetu za lakšu orijentaciju tijekom festivala.

Vrijeme. Prvo s čime ćete se suočiti je zvizdan. Tako se na jugu kaže za jako Sunce koje prži sve na Zemlji, a takvo je baš u doba festivala. Dakle vruće je, ali nije nepodnošljivo jer nema vlage u zraku. Noću se dobro povući u neko okolno selo, leći na zemlju i gledati u nebo. Otvorit će vam se pogled na nevjerojatno bogatstvo zvijezda, kao da ste u Atacami.

Duhan. Ljudi iz ovoga kraja, koji obiluje suncem, kame-njem i škrtom zemljom, puno puše. A zašto i ne bi kad imaju odličan duhan. Najbolji duhan raste na malim posjedima veličine bazena u selu Dužice, desetak kilometara od Širokog Brijega. Nabaviti ga možete od lokalnih uzgajivača koji će vam ga prodati u plavoj kutiji. Kad otvorite kutije dočekat će vas sitno narezana, suha, opojna biljka zlatne boje, koja će zami-risati i zakletim nepušačima.

Paradajz. Sunce koje godi duhanu, godi i ovoj rajskoj poslastici. Službeni naziv za paradajz u Hercegovini je kavoda. Kavode su ovdje krupne, kvrgave, ružne i beskrajno sočne: jedu se krupno narezane na fete debljine 1 cm i posoljene krupnom solju. Jedu se u svakoj prilici, sama, u paru s kapulom, ili kao dio veće hedonističke ceremonije, na čelu koje je janjak s ražnja.

Vino. U Hercegovini je vrlo lako naučiti piti vino jer su se desetljećima proizvodile samo dvije autohtone sorte: bijela žilavka i crna blatina. Odnedavno se netko sjetio jedne stare crne sorte trnjak, pa sad i nje ima, doduše u malim količinama. No kućna vina u restoranima su uvijek žilavka i blatina, tako da je dovoljno da naručite bijelo i dobijete žilavku, ili crno i dobijete blatinu. Ne crveno nego crno.

Kruh. I u zadnjoj rupi od gostionice ovdje ćete dobiti odličan kruh. Kruh je ovdje jako ukusan, valjda zato što su si to u prošlosti siromašni Hercegovci jedino i mogli priuštiti. No ovdje će vam svakako ponuditi jednu posebnu deliciju od brašna - uštipke. To su tanke pečene šnicle od tijesta koji se konzumiraju uz pršut i sir. I zarazno su ukusni.

Ljudi. Prilično su visoki. Ako imate metar i osamdeset, osjećat ćete se prilično jedno među tim grmaljima. Naravno, ima i ovdje niskih osoba, ali jako malo. Puno mladića igra u košarkaškim i rukometnim klubovima, pa čak i u NBA ligi. Žene su, naravno, lijepe. Ali gdje nisu?

Festivali. Ljeti je po Hercegovini puno festivala. Mostar Blues & Rock Festival. Mostar Summer Fest. West Herzegowina Fest. Neum Animated Film Festival. Mediteran Film Festival. I mnogi drugi.

E sad još malo o našem Mediteran Film Festivalu. Festival je to koji gradi prijateljstva, sklapa poslove, uspostavlja veze, sklapa brakove, festival koji širi entuzijazam, ljubav prema filmu, ljubav prema hrani i ljudima, koji budi znatiželju,

akciju, koji se prostire po vašim dušama poput kozmosa, koji ćete, kada budete odlazili, zavoljeti kao da je vaš oduvijek. I naravno, vratit ćete se.

Ovdje će vas dočekati jedna nostalgična, fellinijevska kino dvorana, zatim kino pod zvijezdama u samom centru grada, kućice s roštiljem, pivom, vodom i vinima, dobri bendovi koji će vas nenametljivo zabavljati do jutra, odlično društvo iz cijelog Mediterana, nova lica, nove ideje, novi svjetovi. Ambijent stvoren za selfije. Dočekat će vas izleti po hercegovačkim selima, puno lijepe domaće hrane, bazeni. Ali naravno, ono najvažnije što vas čeka jesu dobri filmovi.

Ovaj festival nikada se nije dičio velikim brojem filmova. Pobijedila je ideja da se prikazuje manje filmova, ali da svi moraju biti dobri, pametni, pamtljivi, ambiciozni. I da se iz svakog tog filmskog zapisa može zapamtiti poneka riječ koja će vam se urezati u srce. Dvadeset godina je iza nas, u ovom smo razdoblju svi doživjeli velike promjene: neki su se vjenčali, drugi rastali, neki su dobili djecu, drugi su i danas ostali djeca, neki su se udebljali, drugi su se izdužili, neki su se odselili, drugi doselili... svi smo proživjeli svoje male i velike filmove. Kao u kulturnom filmu Richarda Linklatera iz 2013., svi smo proživjeli svoj "Boyhood". ☒



ROBERT BUBALO FESTIVAL PRODUCER

GROWING UP

Each time I set off on a journey, my best guide is the Lonely Planet. It has discovered places I have never heard of anywhere else, opened the soul of each country I have visited, pointed to secret passages and hidden volcanoes and therefore this little book is always at hand. This year the Lonely Planet has recommended ten regions in the world to visit, because they are full of challenges, beauty, gastronomic surprises, events: one of these ten regions is Herzegovina. A region where the Mediterranean Film Festival has been taking place for 20 years now. Of course, the LP would have included Herzegovina without our festival, but this festival, as well as several other really beautiful cultural events in the area, certainly contributed to a more colourful and appealing image of this region. And this recommendation worked out perfectly, in the year we celebrate our jubilee, after talking about the incredible beauty of the region in which we live and create, in which we eat and drink, love for two decades through this festival.

Many will be attending the Mediterranean Film Festival in Herzegovina for the first time this year. And they are probably wondering what they will see, hear, taste, learn here. So here are some tips that are hard to find

even in the Lonely Planet for easier orientation during the festival.

Weather. The first thing one will face is the scorching heat. The word for that in the south is 'zvizdan', the blazing Sun that burns everything on Earth and it is just like that at the time of the festival. So it is hot, but it is not unbearable because there is no moisture in the air. At night it is good to retreat to one of the nearby villages, lie down to the ground and look at the sky. A beautiful sight of the incredible starry sky will open to you, as if you were in the Atacama.

Tobacco. The people from this area, which is abundant in sunshine, rocks and barren soil, smoke a lot. And why shouldn't they when they have great tobacco. The best tobacco grows on small pool-sized fields in the village of Dužice, ten kilometres away from Široki Brijeg. You can buy it from the local growers who will sell it in a blue box. When you open the box, you will find finely chopped, dry, intoxicating, golden-coloured plant that will smell even to sworn non-smokers.

Tomato. The sun that benefits the tobacco is also beneficial to this heavenly treat. The official name for tomatoes in Herzegovina is 'kavoda'. The tomatoes here are large, bumpy, ugly and endlessly juicy: they are eaten in large slices 1 cm thick and salted with coarse salt. They are eaten at all times, alone, paired with onions, or as part of a larger hedonistic ceremony, led by a spit-roasted lamb.

Wine. In Herzegovina it is very easy to learn how to drink wine because for decades only two indigenous sorts have been produced: white wine Žilavka and red Blatina. Recently, someone has remembered Trnjak an old red wine sort, so now it is also present although in small quantities. But the house wines in restaurants are always Žilavka and Blatina, so it is enough to order white and get Žilavka, or black and get Blatina. Not red, but black.

Bread. Even in the worst restaurants around

here you will get excellent bread. The bread here is very tasty, I guess because in the past it is the only thing the poor Herzegovinians could afford. But here you will definitely be offered a special delicacy from flour - donuts (uštipci). These are thin baked pastry steaks consumed with prosciutto and cheese. And they are additively delicious.

People. They are pretty tall. If you are one metre eighty tall you will feel pretty miserable among those big fellas. Of course, there are small people here too, but very few. A lot of young men play in basketball and handball clubs and even in the NBA. Women, of course, are beautiful. But, where aren't they?

Festivals. There are many festivals around Herzegovina in the summer. Mostar Blues & Rock Festival. Mostar Summer Fest. West Herzegovina Fest. Neum Animated Film Festival. Mediterranean Film Festival. And many others.

Now a little more about our Mediterranean Film Festival. It is a festival that builds friendships, makes deals, makes relationships, marriages, a festival that spreads enthusiasm, love for film, love for food and people, arouses curiosity, action, spreading across your souls like the cosmos, which you will fall in love with as if it has

always been yours. And of course, you will return.

Here you will be greeted with a nostalgic, Fellini-like cinema hall, then a cinema under the stars in the very city centre, cottages with barbecue, beer, water and wines, good bands that will entertain you until the morning, great company from all over the Mediterranean, new faces, new ideas, new worlds. An environment perfect for selfies. You will be greeted with trips to the Herzegovinian villages, lots of delicious homemade food, swimming pools. But of course, the most important thing that is ahead of you is good films.

This festival has never boasted with a large number of films. The idea of showing fewer films has won, but all of them should be good, smart, memorable, ambitious. And that from each of these film works a word can be remembered that will be written on your heart. Twenty years is behind us, we have all experienced major changes during this period: some got married, others divorced, some got children, others are still children today, some gained weight, others got older, some moved away, others moved back... we all went through our own films, big and small. As in the cult film by Richard Linklater from 2013 we have all lived through our "Boyhood". 🍿



SMART, Raguž & Barbarić design

ANNIVERSARY EDITION

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

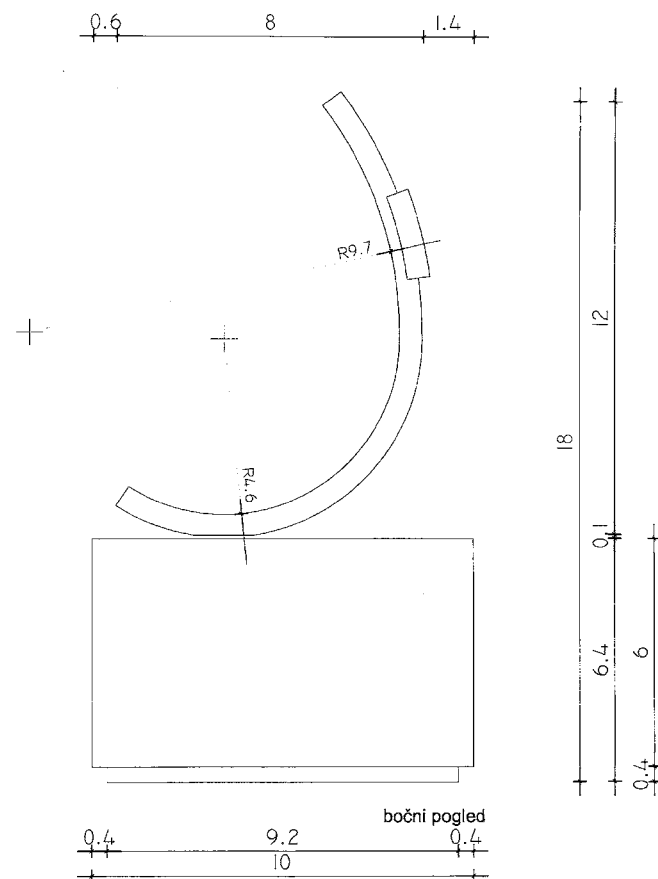


NAGRADE MEDITERAN FILM FESTIVALA / NAGRADE ŽIRIJA

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

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

NAGRAĐA PUBLIKE
MFF PROJEKTOR "AUDIENCE
AWARD"

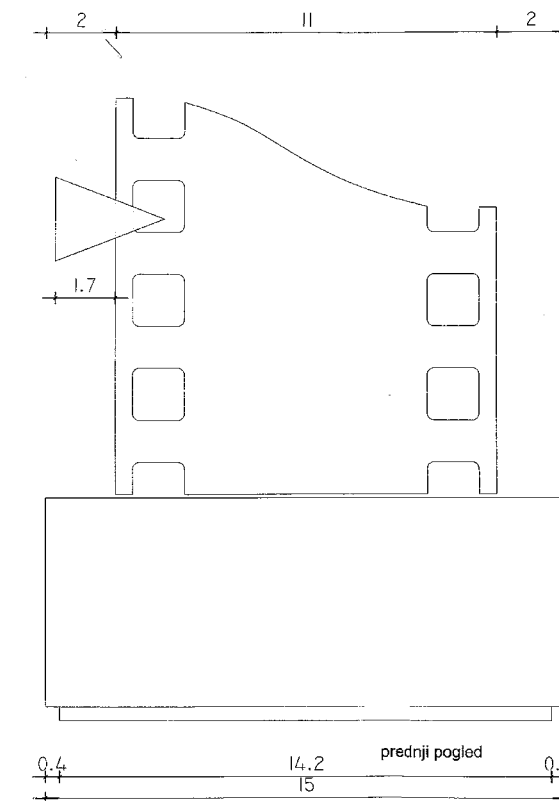


MEDITERRANEAN FILM FESTIVAL AWARDS / THE JURY AWARDS

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

**BEST SHORT / BEST SHORT
DOCUMENTARY OF MFF**
MFF PROJEKTOR "BEST SHORT"

THE AUDIENCE AWARDS
MFF PROJEKTOR "AUDIENCE AWARD"



POBJEDNICI 19. MFF-a / 19th MFF WINNERS



GRAND PRIX / NAJBOLJI DUGOMETRAŽNI DOKUMENTARAC

DRUGA STRANA SVEGA / OTHER SIDE OF EVERYTHING
Mila Turajlić – Srbija, Francuska, Katar / Serbia, France, Qatar



BEST SHORT / NAJBOLJI KRATKI DOKUMENTARAC

BORBA S BIKOVIMA / TAUROMACHY
Jaime Alekos
Španjolska / Spain



NAGRADA PUBLIKE / AUDIENCE AWARD

PRVI SLOJ / FIRST STRATUM
Ventura Durall
Španjolska / Spain

TKO JE TKO WHO IS WHO

DIREKCIJA FESTIVALA / FESTIVAL DIRECTION

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

SELEKTORI PROGRAMA / PROGRAM SELECTORS

Zdravko Mustač: selektor glavnog programa /
Main Program Selector; FCS predstavlja / FCS presents

Tomislav Topić: Filmovi domaćih autora /
Films of Home Authors; Tragovi rata / War Traces

Silvija Kraljević: MFF Fora

Robert Bubalo: HBO Adria predstavlja /
HBO Adria Presents

Zdravko Mustač: U fokusu/ In focus

KOORDINACIJA FESTIVALA / FESTIVAL COORDINATION

Tomislav Topić, Robert Bubalo, Maja Smolić

IZVRŠNA PRODUKCIJA / EXECUTIVE PRODUCTION

Srećko Slišković, Oliver Polić, Boris Galić

TEHNIČKO VODSTVO / TECHNICAL MANAGMENT

Oliver Polić, Boris Galić, Marko Godeč, Mario Vučemilović,
Rezolucija d.o.o.

URED ZA GOSTE / GUEST OFFICE

Ivana Buhač, koordinadora / Coordinator, Miro Martić,
koordinator / Coordinator, Božana Topić, koordinadora /
Coordinator, Silvija Kraljević, koordinadora / Coordinator

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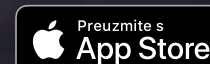
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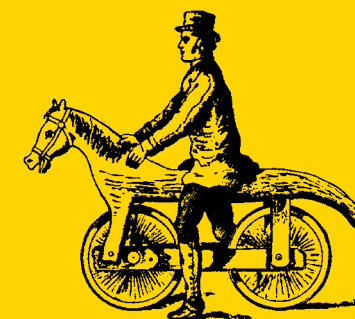


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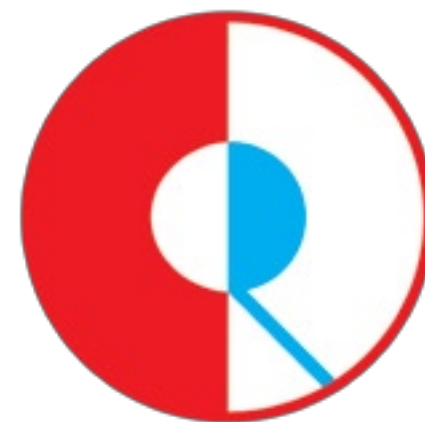


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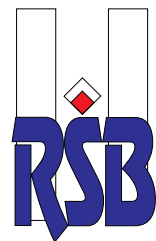
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Tomislav Topić

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DIZAJN / DESIGN

SMART, Raguž i Barbarić design

TISAK / PRINT

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