



11 - 15 / 10 / 2022
ŠIROKI BRIJEG

23 MEDITERRANEAN FILM FESTIVAL / FESTIVAL OF DOCUMENTARY FILMS / MFF.BA

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Veza koja traje





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.

23 MEDITERAN FILMFESTIVAL

  **ŠIROKI BRIJEG**
11 – 15/10/2022

**23RD MEDITERRANEAN FILM FESTIVAL/
FESTIVAL OF DOCUMENTARY FILMS/
BOSNIA AND HERZEGOVINA/ WWW.MFF.BA**

UVOD
INTRO



TOMISLAV TOPIĆ DIREKTOR FESTIVALA

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KLJUČEVI I BRAVE

Tragajući za smislom u lokalnom kinematografu često mi u misli doluta lik starog kinooperatera Rade koji je o hlačama, na njihovom zadnjem djelu, imao obješenih oko kilogram ključeva kojima je otvarao brojna vrata Hrvatskog kulturnog doma (kino Borak). Koja vrata u životu otvoriti uvijek je onaj riskantni potez koji nas vodi u naše željene ili neželjene odaje, ili pak odaje koje možemo pospremiti prema vlastitim ukusima. Vrata koja smo otvorili prije 23 godine, s istim Radinim ključevima, otkrila su nam veliku odaju kinodvorane Borak koju je valjalo pospremiti, učiniti je svečanom i svrsishodnom za cijelu filmsku zajednicu na Mediteranu. Njegujući kinotečne programe i hodajući u skladu s festivalskim trendovima uspješno je proteklo više od dva desetljeća mediteranske filmske dokumentaristike. Široki Brijeg i MFF po tome su jedinstveni, ali i snažni na polju edukacije i produkcije. Bilo koju odaju da otvorite pronaći ćete prave bisere svjetske razine, bez obzira na provincijske „bolesti“ s kojima se susretala MFF ekspedicija. Tako i ove godine, u novom terminu, na starim temeljima, gradimo novu perspektivu gledateljima, učenicima i produkcijama, zagledani u bolju budućnost bez pandemija, ratova, financijskih kriza, i svega negativnog što nas sputava. Selektor u moru

pristiglih filmova, iscrpno i s velikim iskustvom, izabrao je filmove koje ne bismo trebali propustiti.

Natjecateljska selekcija i njezini autori koji se bave ljudskim sudbinama upravo su tu da nas učine boljima i nesebično potiču da radimo na sebi. Program *U fokusu* temeljen je na sličnim autorskim propitivanjima o ljudskom lutanju i traženju „rajskog vrta“ ma gdje on bio. Svi filmovi otvaraju neke nepoznate odaje u koje ćemo zaviriti prvi put, sa znatiželjom ili strahom, suočeni s ljudskim slabostima. Retrospektivni program prikazuje pojedince i grupe u neprekidnoj borbi za bolju sutrašnjicu, bez obzira na prepreke pred kojima su se našli. Ostali programi, bilo da je riječ o glazbenim dokumentarcima ili svjetskim kino hitovima, upotpunjuju programsku cjelinu koja, na radost gledatelja, u tjednu festivala donosi reprezentativan izbor filmova. Filmska radionica, u suradnji s američkim filmskim kampom za mlade *Outside The Lens*, više od deset godina educira mlade i producira filmove, te im tako otvara odaje filmskih magija koje bljesnu na velikom platnu kina Borak. Tako će biti i ove godine. Uvijek volim staviti fokus na radionicu koja mladima nudi u teorijskom i praktičnom smislu pravi filmski set, onaj koji je mnogima od njih postao zanimanje na brojnim filmskim projektima u regiji.

Svi popratni programi usko vezani za filmski svijet, ili oni koji se na kulturnom nivou razlikuju od filmskog stvaralaštva, učinit će u tjednu festivala veliki iskorak na polju medijske kulture. Učeni brojnim iskustvima, kao organizatori, bez zadržske brusimo svaki segment festivala, tako je i ove godine. Zajedno s djelatnicima Hrvatskog kulturnog doma otvorili smo sve zaključane brave. Predstoji nam uživanje u tjednu Mediteran Film Festivala i programima za koje će svatko pronaći ključ i zaviriti u čarobne odaje mediteranske filmske produkcije i nezaboravne atmosfere novog festivalskog izdanja. 🍷

KEYS AND LOCKS

Searching for meaning in the local cinema, the figure of the old cinematographer Rade often comes to my mind, who had about a kilo of keys hanging from the back of his pants, with which he opened the numerous doors of the Croatian Cultural Centre (Borak cinema). Which doors in life to open is always that risky move that takes us into those wanted or unwanted chambers, or chambers that we can set according to our own tastes. The door that we opened 23 years ago with Rade's keys, revealed a big chamber of the Borak Cinema, which needed to be set up, made festive and purposeful for the entire film community in the Mediterranean. Nurturing cinema programs and following festival trends, more than two decades of Mediterranean documentary filmmaking have successfully passed. Široki Brijeg and MFF are unique in this, but also powerful in the field of education and production. If you open any chamber, you will find real world-class pearls,

regardless of the provincial "diseases" encountered by the MFF expedition. So this year too, in the new dates, on the old foundations, we are building a new perspective for viewers, students and productions, staring at a better future without pandemics, wars, financial crises, and everything negative that holds us back. In the sea of the submitted films, thoroughly and with great experience, the selector chose films that we should not miss.

The competition selection program and its authors that deal with people's destinies are here to make us better and unselfishly encourage us to work on ourselves. The In Focus program is based

on similar authorial questioning of human wandering and searching for the "Garden of Eden", wherever it may be. All films open some unknown chambers into which we will peek for the first time, with curiosity or fear, faced with human weaknesses. The retrospective program shows individuals and groups in a constant struggle for a better tomorrow, regardless of the obstacles they faced. Other programs, whether they are music documentaries or world cinema hits, complete the program, which, to the delight of the audience, brings a representative selection of films during the week of the festival. The film workshop, in collaboration with the American youth film camp Outside the Lens, has been educating young

people and producing films for more than a decade, thus opening the chamber of film magic that flashes on the big screen of the Borak Cinema. It will be the same this year too. I always like to put focus on the workshop that offers a real film set to young people, in a theoretical and practical sense, one that has become an occupation for many of them on numerous film projects in the region.

All the accompanying programs closely related to the world of film, or those that are culturally different from filmmaking, will make a big step forward in the field of media culture during the week of the festival. Guided by numerous experiences, as organizers, we polish every segment of the festival without hesitation, and it is the same this year too. Together with the employees of the Croatian Cultural Center, we have opened all the locked chambers. We are looking forward to enjoying the week of the Mediterranean Film Festival and the programs for which everyone will find the key and peek into the magical chambers of the Mediterranean film production and the unforgettable atmosphere of the new festival edition. 🎬

Tomislav Topić
Festival director



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ZDRAVKO MUSTAĆ SELEKTOR FESTIVALA

KINESTETIČKI UKRASI

Ovogodišnji filmovi, njih 266, prijavljeni na 23 Mediteran Film Festival u Širokom Brijegu, obiluju prvenstveno raznovrsnošću lokacija s nekoliko kontinenata. Mediteranski su se filmaši rastrčali po svijetu u potrazi za pričama koje razbijaju ustajale predodžbe o usporenom i predvidljivom načinu preživljavanja.

Prešli su tako i ocean, posjetili Kubu, Peru, cijelu Južnu Ameriku, doskočili do afričkog kontinenta i zabilježili sve moguće mijene koje crtaju brazde na licu tog osunčanog i posebnog planeta na zemlji. Mediteranski su se filmaši pozabavili i velikim transformacijama u utrobi Europe, bježeći na neki način od

isključivo mediteranskih tema kao nečega uvjetovanog i zadanog u bazi općeg filmskog interesa.

Većinu prijavljenih filmova odlikuje snažna i temeljna udubljenost u problematiku razdora svakodnevice. Filmaši se prečesto koriste pro-nađenim i izgubljenim arhivskim snimcima, da bi u kombinacijama s dnevničkim rakursima izložili sasvim nove poglede na filmsku strukturu. Imamo mnoštvo intimnih ispovijesti umoenih u dnevno-političku stvarnost podneblja u kojem djeluju. Prate filmaši i one zanemarene vizure poetskog prožimanja čovjeka i prirode, koja mu je dodijeljena i na koju polaže ruke svoje. Filmaši se također jako dobro snalaze u ulogama aktivističkih promotora, razbijajući sve barijere koje se same nude u sklopu strastvene filmske otvorenosti.

Birajući filmove za konkurenciju i ovaj put smo brižljivo vodili računa da nam termine ne zauzmu projekti s olakim načinom tretiranja prevažnih tema i iznošenja prevažnih istina. Nismo se dali impresionirati televizijsko-reportažnim uradcima kojih je prijavljeno cijela gomila, a koji u svojoj strukturi ne pružaju ništa više od terora verbalnih pojašnjenja i otklona od vizualnog, onog vizualnog koji bi im trebao biti primarni estetski imperativ u građenju dokumentarnog filmskog oblika. Samo čiste slike, čiste subjektivne poglede, samo istina kroz autorsku vizuru što probija sve okove poželjne percepcije.

Iz odabranih uradaka svakako treba naglasiti kratke minijature poput simfonije kubanskih radnika koji stvaraju svoj svijet u utrobi olupine

starog broda. Pamtljiva artifičijelnost u otkrivanju strahova iz djetinjstva u obliku iskreirane bake, hororom nahranjene. Imamo i starca koji šapuće kamenu i krade njegov dah prijeko potreban za produženje života. Pratimo naturalističku igru radnika iz sudske medicine, kao i proces obdukcije kao čin čiste literarne prakse. Mediteranska poezija marokanskog sela, žene, svile, djeca i muškarci smrtno zaljubljeni u ljepotu svog zavičaja. Crno-bijeli oproštaj s filmskom vrpcom u obliku predstavljanja rada maloga grčkog škvera. Posveta filmskim strofama i brodicama koje nestaju. Radnici na terminalu velike luke. Kontejneri kao konstrukcije i arhitektura poznatih slikara.

Odrizi grada u rijeci pričaju svoju prozu nastanjenu u povijesti radosnog stvaranja novih oblika i kompozicija doživljaja. Vjetar. Pustoš. Starac koji priča svojoj unučici na uho priču za laku noć o moru koje je pobjeglo s njihove zemlje i nikad se nije vratilo. Razorni glasovi koji nas vode kroz znakove nuklearnog uništenja. Znakovi koji se kriju u pejzažu odmah pokraj nas.

Kroz dugometražna dokumentarna ostvarenja redatelj nam nude priču o neostvarenom Muzeju revolucije u kojem caruju beskućnici, pokušavajući stvoriti podnošljivi

egzistenciju. Bejrut, grad poslije razorne eksplozije. Bez riječi, bez komentara, stanovnici proživljavaju kontemplaciju nove slike.

Otac opisuje u dnevničkoj maniri svoju zanesenost šestogodišnjim sinom koji razbije sve poglede na uobičajeni sustav komunikacije. Marusya, djevojka, sastavlja od višegodišnjeg materijala poemu o svom prijatelju koji je otišao prerano, a ostavio nasljedstvo sjećanja u njezinom svemiru.

Slovenska redateljica hrabro se uhvatila ukoštac s krvnom osvetom u albanskom selu. Možemo pratiti tegoban način kako se dolazi do pomirenja i praštanja. Gledamo robove, vojnu postrojbu ukrajinske vojske 2014. godine. U njezinoj neborbenoj aktivnosti. Autentični opis ratne perspektive u dojmljivoj crno-bijeloj fotografskoj fakturi.

Djetinjstvo u Napulju. Neorealizam i naturalizam. Put u društvo odraslih i njihovih zakona. Put van zakona. Precizno i dosljedno. Sacro Moderno. Zabačeno selo u talijanskim planinama. Običaji, životi, smrti i navike. Vizualna i operetna vila sazdana od blagdanskim kadrova koji osvajaju svojom puninom.

Riječki "kralj" kokaina. Iscrpno praćenje avanturiste poslije izdržavanja kazne. Kako se vratiti u kolotečinu života, kako postati običan, a da ne izgubiš sebe. Na kraju Libija, brat i sestra na suprotnim stranama u građanskom ratu. Poslije revolucije slijede uzaludni pokušaji da se zajednički životi dovedu u prihvatljive obrise. Za svakog ponešto i više od toga. Samo široko otvorene oči mogu popiti bogatstvo kinestetičkih ukrasa. Uživajte. ☺

KINESTHETIC DECORATIONS

This year's films, 266 of them, submitted for the 23 Mediterranean Film Festival in Široki Brijeg, are, first of all, abundant in variety of locations from several continents. Mediterranean filmmakers have scattered around the world in search of stories that break the stale images of slow and predictable way of survival. So they have crossed the ocean, visited Cuba, Peru, the entire South America, came to the African continent and registered all the possible changes that draw the furrows on the face of this sunny and special planet on earth. Mediterranean filmmakers have dealt with the big transformations in the heart of Europe, in a way escaping from exclusively Mediterranean themes as something conditioned and given in the base of general film interest.

Most of the films submitted for the festival are characterised by strong and funda-

mental immersion in the issues of the disruption of daily life. Filmmakers to often use lost and found archive footage in order to present a completely new view on the film structure in combination with diary perspective. We have a multitude of intimate confessions immersed into the daily political reality of their environment. The filmmakers also follow those neglected skylines of the poetic interweaving of humans and the nature that has been assigned to them and on which they lay their hands. In addition, the filmmakers manage very well in the roles of activist promoters, breaking down all the barriers that present themselves as a part of passionate cinematic openness.

When selecting the films for the competition this time too we have carefully taken care that our timetable is not occupied by projects with a casual way of treating too important

subjects and presenting too important truths. We were not impressed by television reportage works, a whole bunch of which was submitted, and which in their structure offer nothing more than the terror of verbal clarifications and diversion from the visual that should be their primary aesthetic imperative in creating the documentary film form. Only pure images, pure subjective views, only the truth through the author's perspective that breaks through all the shackles of desired perception.

There are short miniatures that should definitely be highlighted among the selected artworks, such as the symphony of Cuban workers creating their world in the bowels of an old shipwreck. Memorable artificiality in revealing childhood fears in the form of a recreated grandmother, fed on horror.

We also have an old man who whispers to the stone and steals its much-needed breath to extend life.

We follow the naturalistic game of forensic medicine workers. The autopsy and process as an act of pure literary practice. Mediterranean poetry of a Moroccan village, women, silk, children and men fatally in love with the beauty of their homeland.

A black and white farewell with a filmstrip in the form of a presentation of the work of a small Greek shipyard. A dedication to movie



stanzas and disappearing boats. Workers at the terminal of a large port. Containers as constructions and architecture of famous painters. Reflections of a city in a river are telling their story settled in the history of a joyful creation of new shapes and compositions of experiences.

Wind. Wasteland. An old woman is whispering to his granddaughter a bedtime story about the sea that escaped from their land and has never come back. Devastating voices that lead us through the signs of a nuclear destruction. The signs that are hiding in the landscape right next to us.

Through feature-length documentaries, the directors offer us the story of the unrealised Museum of Revolution, where the homeless rule trying to create a tolerable existence. Beirut, the city after the devastating explosion. Without words, without comment, the inhabitants

experience the contemplation of the new image. In a diary manner, the father describes his infatuation with his six-year-old son, who shatters all views on the usual system of communication. A girl named Marusya composes a poem about her friend who left too soon, but left a heritage of years long memories in her cosmos. A Slovenian director bravely tackled the blood feud in an Albanian village. We can follow the burdensome way of reconciliation and forgiveness. We are watching the trenches, a military unit of the Ukrainian army in 2014 in its non-combat activity. An authentic description of the war perspective in an impressive black and white photographic texture. A childhood in Naples. Neorealism and naturalism. A way to the society of adults and their laws. A way outside the law. Precise and consistent. *Sacro Moderno*. A remote

village in the Italian mountains. Customs, lives, deaths and habits. A visual and operetta-like villa created from holiday frames that captivate with their fullness. Cocaine 'king' from Rijeka. Detailed follow-up of the adventurer after serving his sentence. How to get back to normal, how to become ordinary without losing yourself.

Finally, Libya, a brother and a sister on opposite sides in the civil war. After the revolution, there are futile attempts to bring common lives into acceptable outlines. There is something for everyone and more than that. Only wide-open eyes can soak up the wealth of kinaesthetic decorations. Enjoy. 🎬

Zdravko Mustač,
Festival selector

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

**DUGOMETRAŽNI
DOKUMENTARCI**
FEATURE
DOCUMENTARIES

MUZEJ REVOLUCIJE

MUSEUM OF
REVOLUTION



REDATELJ / DIRECTOR **SRĐAN KEČA**

scenarist / screenwriter: Srđan Keča; **snimatelj / cinematographer:** Srđan Keča;
montaža / editing: Hrvoslava Brkušić; **producenti / producers:** Vanja Jambrović,
Srđan Keča; **zemlja / country of origin:** Srbija, Hrvatska, Češka / Serbia, Croatia,
Czech Republic; **godina / year of production:** 2021.; **trajanje / duration:** 91 min.

Prije pola stoljeća, arhitekt Vjenceslav Richter predložio je odvažnu viziju za muzej koji bi „čuvao istinu o nama“. U ostacima ovog napuštenog utopijskog projekta nastaje prijateljstvo između sedmogodišnje djevojčice i starice.

Inside the remnants of an abandoned utopian project, a young life persists in the form of a fierce little girl. As the city around her transforms, so looms an end to childhood dreams.



**Festivali i nagrade /
Festivals and awards**

IDFA 2021.

Human Rights Film Festival 2021.

Trieste Film Festival 2022.

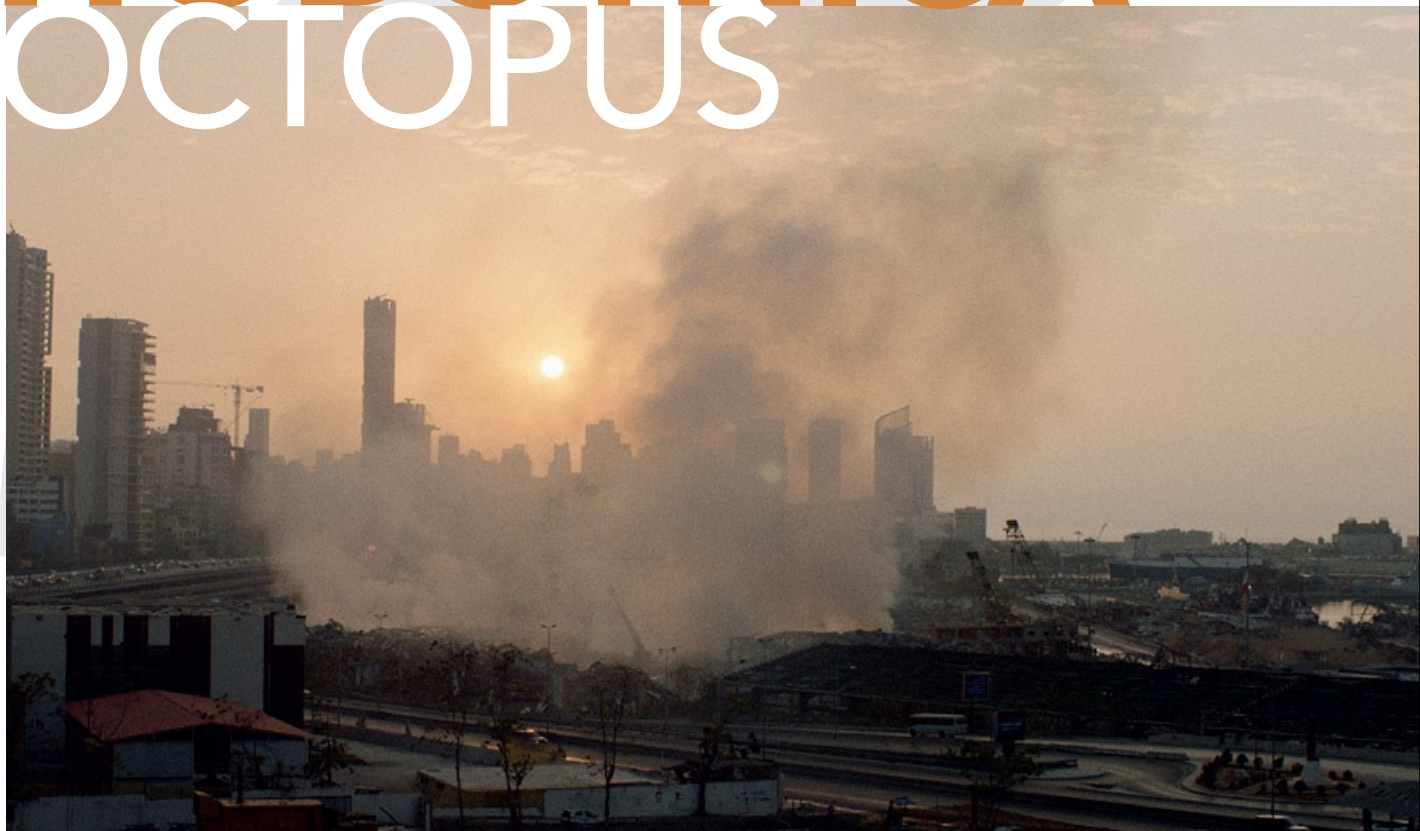
Hot Docs 2022.

Sarajevo Film Festival 2022

– Best Documentary

Restart
vanja@restarted.hr

HOBOTNICA OCTOPUS



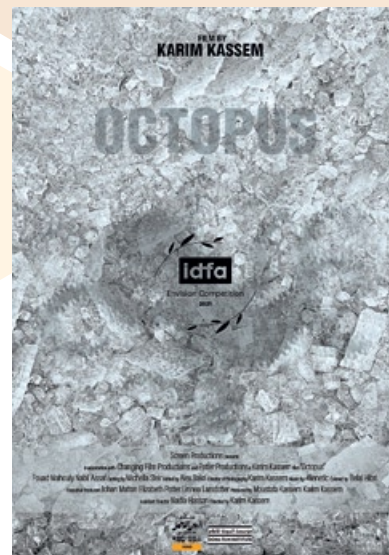
REDATELJ / DIRECTOR **KARIM KASSEM**

scenarist / screenwriter: Karim Kassem; **snimatelj / cinematographer:** Karim Kassem;
montaža / editing: Alex Bakri; **producent / producer:** Karim Kassem; **zemlja / country of origin:**
Libanon, Katar, Saudijska Arabija / Lebanon, Qatar, Saudi Arabia; **godina / year of production:**
2021.; **trajanje / duration:** 64 min.

Hobotnica je filmsko istraživa-
nje posljedica kataklizmične ek-
splozije u bejrutskoj luci. Ovaj
film je nastajao paralelno s tom
traumom, otvarajući mnoštvo
egzistencijalnih pitanja koje
je iznjedrila magnituda tog
događaja. Pitanja nepropitanih
svjetonazora, patnje i značenja,
kolektivne svrhe te mnoge dru-
ge neizgovorene misli razasute
su među ruševinama. Što govo-
rimo kada ne govorimo ništa?

*Octopus surfaced during
trauma, in the aftermath of the
cataclysmic Port of Beirut explo-
sion. The film silently navigates
that unfolding, giving space to
the myriad of existential ques-
tions birthed by the enormity
of the happening. Questions of
unexamined worldviews, of suf-
fering and meaning, of collec-
tive purpose, and of many other
quiet thoughts strewn amidst
the rubble. What are we saying
when we say nothing at all?*

Screen Productions
kassem.karim6@gmail.com



**Festivali i nagrade /
Festivals and awards**

IDFA 2021. – Best Film - Envision

ZagrebDox 2022. – Jury Special Mention

True/False 2022.

LJETNE NOĆI

SUMMER NIGHTS



REDATELJ / DIRECTOR **OHAD MILSTEIN**

scenarist / screenwriter: Ohad Milstein; **snimatelj / cinematographer:** Ohad Milstein; **montaža / editing:** Ohad Milstein; **producent / producer:** Ohad Milstein; **zemlja / country of origin:** Izrael, Švicarska / Israel, Switzerland; **godina / year of production:** 2021.; **trajanje / duration:** 53 min.

Kako izgleda svijet očima šestogodišnjeg djeteta? Film *Ljetne noći* nudi pogled u dječji svijet. Pogled u njihove strahove i želje, njihov način razmišljanja. Putovanje u podsvijest jednog nevinog i domišljatog djeteta dok tone u san i luta u dubinama vlastitoga uma.

How does the world look through a 6 years old child's eyes? The movie Summer Nights offers a window into a child's world. A window to his fears, his desires, his way of thinking. A journey into the subconscious of an innocent and ingenuous child, while he drifts into the depths of his own mind.

Ohad Milstein
summernights.doc22@gmail.com



**Festivals i nagrade /
Festivals and awards**

DocAviv 2021. – Best Film
Israeli Academy Award 2021.
– Best Documentary
Jewish Film Festival Berlin
– Best Documentary
ZagrebDox 2022.
Krakow Film Festival 2022.

KAKO SPASITI MRTVOG PRIJATELJA

HOW TO SAVE A DEAD FRIEND



REDATELJICA / DIRECTOR **MARUSYA SYROECHKOVSKAYA**

scenaristica / screenwriter: Marusya Syroechkovskaya; snimateljica / cinematographer: Marusya Syroechkovskaya; montaža / editing: Outaiba Barhamji; producenti / producers: Mario Adamson; Ksenia Gapchenko; zemlja / country of origin: Švedska, Francuska, Norveška, Njemačka / Sweden, France, Norway, Germany; godina / year of production: 2022.; trajanje / duration: 90 min.

Dvoje mladih ljubavnika stvaraju neraskidivu vezu unutar destruktivnog svijeta.

Together, two young lovers create an unbreakable bond within a destructive world.



Lightdox
nevena@lightdox.com

**Festivali i nagrade /
Festivals and awards**

Visions du Réel

POMIRENJE

RECONCILIATION



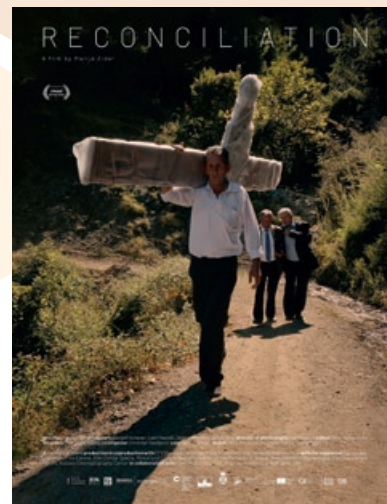
REDATELJICA / DIRECTOR **MARIJA ZIDAR**

scenaristica / screenwriter: Marija Zidar; **snimatelj / cinematographer:** Latif Hasolli;
montaža / editing: Uroš Maksimović, Mariana Kozáková; **producent / producer:** Danijel
Hočevár; **zemlja / country of origin:** Slovenija, Srbija, Crna Gora, Kosovo / Slovenia, Serbia,
Montenegro, Kosovo; **godina / year of production:** 2021.; **trajanje / duration:** 82 min.

Osamnaestogodišnja djevojka ubijena je u žestokoj obiteljskoj zavadi u albanskim planinama. Njezinog ožalošćenog oca razdiru pritisci lokalnog biskupa i predsjednika nevladine udruge iz prijestolnice ne samo da, kao kršćanin, oprosti zatvorenom ubojici i njegovoj obitelji, nego i da se s njima pomiri – kao što je to prastari plemenski kodeks Kanun nekada zahtijevao. Dirljiv i pronicljiv prikaz patrijarhalnog društva uhvaćenog između zaostale prošlosti i nesigurne sadašnjosti.

An 18-year-old girl is killed in a bitter family feud in the Albanian highlands. Her bereaved father is torn by the pressures from a local bishop and an NGO chairman from the capital, not only to forgive the imprisoned killer and his family, as a Christian, but to reconcile with them – as the age-old tribal code, Kanun, once required. A poignant and insightful account of a patriarchal society caught between a lingering past and a precarious present.

Vertigo
katja@vertigo.si



Festivali i nagrade / Festivals and awards

Sofia DocuMental 2021.
– Best Female Director
Tetova Film Festival ODA 2021.
– Best Documentary
MakeDox 2021.
– Special Mention
Dokufest Prizren 2021.
– Balkan Dox Competition Award
IDFA 2021.

ROVOVI TRENCHES



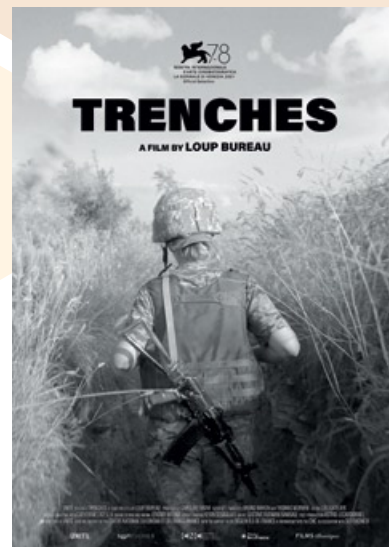
REDATELJ / DIRECTOR **LOUP BUREAU**

scenarist / screenwriter: Loup Bureau; snimatelj / cinematographer:
Loup Bureau; montaža / editing: Léo Gatelier, Catherine Catel; producentica
/ producer: Caroline Nataf; zemlja / country of origin: Francuska / France;
godina / year of production: 2021.; trajanje / duration: 85 min.

Dok diplomati negdje daleko dogovaraju neizvjesna primirja i prekide vatre, u regiji Donbas u Ukrajini vojnici se bore protiv separatista koje podupire Rusija. U dobi kada ljudi proživljavaju najbolje godine života, na prvim linijama bore se muškarci i žene osuđeni na stalno kopanje rovova dok bombe neprestano padaju na njih. Francuski ratni novinar i prvi puta redatelj Loup Bureau vodi nas na impresivno i zapanjujuće kinematografsko putovanje, otkrivajući голу istinu i grubost preživljavanja u onome što se naziva posljednjim sukobom na europskom tlu.

In Donbas Ukraine, while precarious truces and ceasefires are negotiated far away by diplomats, Ukrainian soldiers fight against separatists supported by Russia. At an age when some are experiencing the best years of their lives, in the frontline men and women are fighting, condemned to dig and dig up again the trenches, while bombs keep on falling on them. French war journalist and first-time director Loup Bureau takes us on an immersive and stunning cinematic journey revealing the naked truth and roughness of survival, in what is called to be the last conflict on European soil.

FILMS BOUTIQUE
manon@filmsboutique.com



**Festivali i nagrade /
Festivals and awards**

Venice 2021.

IDFA 2021.

Miradasdoc 2022. – Best First Documentary

DOCVILLE 2022. – Best International
Documentary

IGRA SKRIVAČA

HIDE AND SEEK



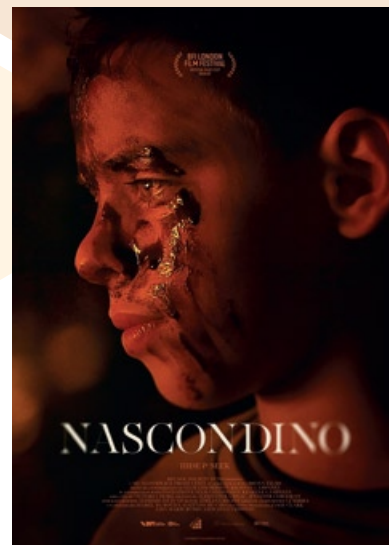
REDATELJICA / DIRECTOR **VICTORIA FIORE**

scenaristica / screenwriter: Victoria Fiore; snimatelj / cinematographer: Alfredo de Juanm; montaža / editing: Adelina Bichis; producenti / producers: Aleksandra Bilić, Jennifer Corcoran; zemlja / country of origin: Ujedinjeno Kraljevstvo, Italija / United Kingdom, Italy; godina / year of production: 2021.; trajanje / duration: 88 min.

Igra skrivača prati četiri godine života "scugnizza", djeteta s ulice Entonija dok se bori za slobodu tijekom oštih mjera države prema mališanima kojima prijete ulazak u organizirani kriminal. U međuvremenu ga njegova baka Dora, glava obitelji, promatra kako luta uskim gradskim ulicama dok se suočava s vlastitim užasima iz prošlosti. U gradu Napulju, u svijetu u kojemu ništa nije onako kako se čini, snovi i poluistine mogu biti njihova jedina šansa za preživljavanje.

Hide and Seek follows four years in the life of "scugnizzo" street kid Antoni as he fights for freedom during a state crackdown on children at risk of entering organised crime. Meanwhile his grandmother Dora, the family matriarch, watches him roam the narrow city streets whilst confronting her own past horrors. In the city of Naples, a world where nothing is as it seems, dreams and half truths may be their only chance for survival.

Syndicado Film Sales
jasmina@syndicado.com



**Festivali i nagrade /
Festivals and awards**

DOC EDGE 2022. – Best Cinematography
BFI London Film Festival 2022.
CPH:DOX Festival 2022.
DOCAVIV 2022.



DJECA USPAVANOG DIVA

THE CHILDREN OF THE SLEEPING GIANT

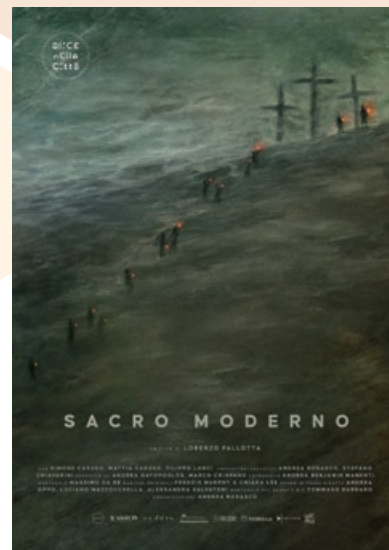
REDATELJ / DIRECTOR **LORENZO PALLOTTA**

scenarist / screenwriter: Lorenzo Pallotta; **snimatelj / cinematographer:** Andrea Benjamin Manenti; **montaža / editing:** Massimo Da Re; **producenti / producers:** Lorenzo Pallotta, Andrea Gatopoulos, Marco Crispan; **zemlja / country of origin:** Italija / Italy; **godina / year of production:** 2021.; **trajanje / duration:** 70 min.

Simone je mladić koji prenosi tradiciju i sjećanja na malu planinsku zajednicu koja polako nestaje. U isto vrijeme Filippo se pokušava distancirati od zajednice, duhovno i mentalno.

Simone is a young man that brings forward traditions and memories of a small mountain community that is slowly fading away. At the same time Filippo is trying to distance himself, spiritually and mentally, from the community.

Lights On
lightson@lighstonfilm.org



**Festivali i nagrade /
Festivals and awards**

Alice nella Città 2021.
Filmmaker Festival 2021.
Taipei Film Festival 2022.
Marienbad Film Festival 2022.
Debut22 – Filmfestival Klosters 2022.

MLUNGU - BIJELI KRALJ

MLUNGU - THE WHITE KING



REDATELJ / DIRECTOR **DAVID LUŠIČIĆ**

scenarist / screenwriter: David Lušičić; **snimateljica / cinematographer:** Bojana Burnać;
montaža / editing: Damir Čučić; **producent / producer:** David Lušičić; **zemlja / country of origin:** Hrvatska / Croatia; **godina / year of production:** 2022.; **trajanje / duration:** 71 min.

U najvećoj zapljeni droge u povijesti Južnoafričke Republike hrvatski pomorac uhićen je zbog krijumčarenja 230 kilograma kokaina u svojoj brodskoj kabini na putu iz Argentine u Europu. Nakon pet godina zatvora izlazi na slobodu. Redatelj ga prati na putu na kojem se suočava s posljedicama svojih odluka iz prošlosti, izazovima da ne ponovi iste pogreške u budućnosti i pokušajima da živi normalnim životom. U zatvoru su ga zvali „Mlungu - Bijeli kralj“, uvjereni da je šef balkanske mafije, a ne samo obični kurir. Sada, kad se vratio kući, dvoji hoće li se primiriti ili će ponovno odigrati ulogu „kralja“.

A Croatian sailor was arrested in connection with the biggest ever drug bust by South African authorities, who seized 230 kilos of uncut cocaine in his room on the ship en route from Argentina to Europe. After five years in prison, he is back home. A filmmaker is following him on a personal journey where he deals with consequences of his decisions, tries to find a way to live a normal life and neglect the temptation of repeating the same mistakes. In prison they called him "Mlungu - The White King", convinced that he is the boss of the mafia and not just a mule. Now he is struggling between settling down and playing the role of "the king" once again.

Greta Creative Network
david@zebra.com.hr



**Festivali i nagrade /
Festivals and awards**

ZagrebDox 2022.

POSLIJE REVOLUCIJE

AFTER A REVOLUTION



REDATELJ / DIRECTOR **GIOVANNI BUCCOMINO**

scenarist / screenwriter: Giovanni Buccomino; snimateljica / cinematographer: Naziha Arebi; montaža / editing: James Scott; producentica / producer: Naziha Arebi; zemlja / country of origin: Ujedinjeno Kraljevstvo, Italija / United Kingdom, Italy; godina / year of production: 2021.; trajanje / duration: 122 min.

Ovo je priča o bratu i sestri koji su se borili na suprotnim stranama tijekom pobune u Libiji 2011. U godinama koje slijede pokušavaju se nositi sa svojim PTSP-ovima dok u tom kaosu odgajaju svoju djecu. Formalno civili, brat i sestra stalno su razvučeni između obitelji i zemlje, preživljavanja i promjene, nesposobni pobjeći od svoje nedavne prošlosti. Obiteljsko iskustvo psihološkog utjecaja modernog ratovanja i međunarodne intervencije iz neposredne blizine.

The story of a brother and sister who fought on opposite sides of the 2011 Libyan uprising. In the years that follow they try to navigate their PTSD as they raise their children amongst the chaos. Formally civilians, our siblings are constantly pulled between family or country, survival or change, unable to escape their recent past. A family experience of the psychological impact of modern warfare and international intervention, at close range.

EiE film
diego@eiefilm.com



**Festivali i nagrade /
Festivals and awards**

IDFA 2021.
HOTDOCS 2022.
FIFDH 2022. – Grand Prix de Geneve
Biografilm 2022. – Best Feature Film -
International Competition

23 MEDITERAN FILMFESTIVAL

  **ŠIROKI BRIJEG**
11 – 15/10/2022

**23RD MEDITERRANEAN FILM FESTIVAL/
FESTIVAL OF DOCUMENTARY FILMS/
BOSNIA AND HERZEGOVINA/ WWW.MFF.BA**



ŽIRI JURY
DUGOMETRAŽNI
DOKUMENTARCI
FEATURE
DOCUMENTARIES

Mateja Valentinčič studirala je komparativnu književnost i filozofiju na Sveučilištu u Ljubljani. Posljednjih dvadeset godina radi kao novinarka specijalizirana za film na Televiziji Slovenije. Kao filmska kritičarka piše za različite izdavače već deset godina, te je bila član uredništva slovenskog filmskog časopisa *Ekran*. Bila je voditeljica je kulturnih vijesti *Kultura* na Slovenskoj televiziji pet godina, a od 2013. do 2015. vodila je glavni kulturni program *Osmi dan*. Pripremala je i vodila tjedni filmski program *Kino fokus* (2015.-2019.) i mjesečni program *Kinoteka* (2015.-2017.) u kojima je intervjuirala filmske znanstvenike, kritičare, sociologe, filozofe i druge kako bi predstavila cikluse klasičnih filmova emitiranih na Slovenskoj televiziji. Voditeljica je mjesečnog filmskog programa *Umetni raj* od 2020. i redovito izvještava s festivala kao što su Trieste Film Festival, Far East Film Fest u Udinama, Kino otok - Isola Cinema u Izoli, Il Cinema Ritrovato u Bologni, Grossmann Fantastic Film and Wine Festival u Ljutomeru, Sarajevo Film Festival, Motovun Film Festival, Festival slovenskog filma u Portorožu, Le Giornate del Cinema Muto u Pordenoneu, Rimski filmski festival, Liffe itd. Bila je članica žirija 11. Festivala slovenskog filma u Portorožu, The European Broadcasting Festivala PRIX EUROPA u Berlinu i mnogih drugih. ☸



© foto Samir Cerić Kovačević / Motovun Film Festival

MATEJA VALENTINČIČ

SLOVENIJA / SLOVENIA

Mateja Valentinčič studied comparative literature and philosophy at the University of Ljubljana. For the past twenty years she has been a journalist specializing in film at Slovenian Television. She has written for diverse publications as a film critic for a decade and was a member of the editorial board of the Slovenian film magazine Ekran. She hosted the cultural news Kultura on Slovenian Television

for five years and hosted the broadcaster's main cultural program Osmi dan between 2013 and 2015. She prepared and hosted the weekly film program Kino fokus (2015-2019) and the monthly program Kinoteka (2015-2017) in which she interviewed film scholars, critics, sociologists, philosophers and others to introduce cycles of classic films broadcast on Slovenian Television. She has hosted the monthly film program Umetni raj since 2020 and regularly reports from festivals such as the Trieste Film Festival, Far East Film Fest in Udine, Kino otok - Isola Cinema in Izola, Il Cinema Ritrovato in Bologna, the Grossmann Fantastic Film and Wine Festival in Ljutomer, the Sarajevo Film Festival, the Motovun Film Festival, the Festival of Slovenian Film

in Portorož, Le Giornate del Cinema Muto in Pordenone, the Rome Film Festival, Liffe, etc. She was a member of the jury of the 11th Festival of Slovenian Film in Portorož, of The European Broadcasting Festival, PRIX EUROPA, in Berlin and many others. ☸

Filmski i kazališni redatelj Yevhen Stepanenko rođen je 5. kolovoza 1974. u Ukrajini. Projekti koje je stvarao tijekom više od 20 godina u medijskom i u području kreativne industrije prikazivali su se na televizijskim kanalima Discovery, RTR, 5. Kanalu, TV 100 - Sankt Peterburg, UA Kultura, ICTV, CTБ, NTN, Arte, Mezzo. Tečaj dokumentarnog filma završio je u filmskoj školi La Femis u Parizu, a tečajeve pisanja scenarija i režije Alekseja Germana i Svetlane Karmalite u Sankt Peterburgu. Kao specijalni dopisnik, tv voditelj i redatelj surađivao je više od 10 godina s 5. Kanalom Ukrajinna. Trenutno je specijalni dopisnik PBC UA i 5. Kanal TV, te televizijski voditelj i voditelj radijskih emisija. Autor je i voditelj dokumentarne serije od 10 epizoda *Na istočnom bojištu*, talk showa *Rat i mir* s više od 300 prijenosa na radiju i TV-u, dokumentarne predstave *Glasovi* (predstava je uvrštena u top-10 kulturnih događaja u Ukrajini 2019. godine), dokumentarnih filmova *Debaljceve*, predstave *Glasovi*, *Zračna luka*, *Kotao*, *Osloboditi Ševčenka* itd. ☸

Film and theatre director Yevhen Stepanenko was born on 5 August 1974 in Ukraine. Projects that he has been creating for more than 20 years in media and creative industry have been shown on TV channels such as Discovery, RTR, Channel 5, TV 100 - Sankt Petersburg, UA Kultura, ICTV, CTБ, NTN, Arte, Mezzo. He completed the documentary film course at the La Femis film school in Paris and the screenwriting and directing courses at Aleksei Germano and Svetlana Karmalita programme in St. Petersburg. As a special correspondent, TV presenter and director, he worked with Channel 5 Ukraine for more than 10 years. He is currently working as a special corre-

YEVHEN STEPANENKO

UKRAJINA / UKRAINE



spondent for PBC UA and Channel 5 TV, as well as a television and radio host. He is the author and presenter of a 10-episode documentary series On the Eastern Front, talk show War and Peace with more than 300 broadcasts on radio and TV, the documentary play Voices (the play was included in the top-10 cultural events in Ukraine in 2019), documentary films Debaljceva, the plays Glasovi, Zračna luka, Kotao, The Liberation of Ševčenko, etc. ☸

Dragan Nikolić (1974.) je redatelj, scenarist i snimatelj dokumentarnih filmova *Pogrebnik* (2013.), *Kavijar konekšn* (2008.) i *Nacionalni park* (2006.), sva tri premijerno prikazana na IDFA, najznačajnijem festivalu dokumentarnih filmova na svijetu. Pored toga, ovi filmovi prikazani su na preko 100 drugih međunarodnih festivala, sa ukupno osvojenih 18 priznanja.

Film *Pogrebnik* svrstan je u TOP 10 najboljih europskih TV dokumentaraca po mišljenju stručnog žirija festivala Prix Europa i dobitnik nagrade za najbolji srpski dokumentarni film na Beldocsu; dok je film *Kavijar konekšn* nositelj nagrada za najbolji dokumentarni film na svim važnijim festivalima u regiji, među kojima se izdvajaju Sarajevo Film Festival, Zagrebdox i Trieste Film Festival. Nikolić je scenarist dugometražnog igranog filma *Reži*, redatelja Koste Đorđevića, i koscenarist filmova *Made in Serbia*, redatelja Mladena Đorđevića, i *Beži zeko, beži*, redatelja Pavla Vučkovića. U kazališnim krugovima je poznatiji kao dramski pisac komada *Transilvanija* i *Ja, Amerikanac*. Urednik je filmskog programa Doma omladine Beograda. Diplomirao je na Katedri za dramaturgiju Fakulteta dramskih umjetnosti Univerziteta umetnosti u Beogradu, i apsolvirao na Katedri za filozofiju na Filozofskom fakultetu Beogradskog univerziteta. Na matičnom fakultetu magistrirao je filmsku i TV režiju i trenutno se usavršava kao student znanstvenih doktorskih studija Teorija dramskih umjetnosti, medija i kulture. Alumni je programa EURODOC, Berlin Talent Campus, IDFA Summer School, Aristoteles Workshop i Atelier Varan Paris. 🎬

Dragan Nikolić (1974) is the director, screenwriter and cinematographer of the documentary films The Undertaker (2013), The Caviar Connection (2008) and National Park (2006), all three premiered at IDFA, the most important documentary film festival in the world. In addition, these films were screened at over 100 other international festivals, with a total of 18 awards won. The film The Undertaker was ranked in the TOP 10 best European TV documentaries according to the expert jury



© foto Dušan Milenković

DRAGAN NIKOLIĆ

SRBIJA / SERBIA

of the Prix Europa festival and the winner of the award for the best Serbian documentary film at Beldocs; while the film The Caviar Connection is the winner of awards for the best documentary film at all major festivals in the region, among which stand out Sarajevo Film Festival, Zagrebdox and Trieste Film Festival. Nikolić is the screenwriter of the feature film Love Cuts, directed by Kosta Đorđević, and co-screenwriter of the films Made in Serbia, directed by Mladen Đorđević, and Run Rabbit, Run, directed by Pavel Vučković. In theatre circles, he is better known as the playwright of the plays Tran-

sylvania and I, the American. He is the editor of the film program of the Belgrade Youth Center. He graduated from the Department of Dramaturgy, Faculty of Dramatic Arts, University of Arts in Belgrade, and graduated from the Department of Philosophy, Faculty of Philosophy, University of Belgrade. He has a master's degree in film and TV directing at his home university and is currently a doctoral student in the theory of dramatic arts, media and culture. He is an alumni of the EURODOC program, Berlin Talent Campus, IDFA Summer School, Aristoteles Workshop and Atelier Varan Paris. 🎬







23 MEDITERAN FILMFESTIVAL

  **ŠIROKI BRIJEG**
11 – 15/10/2022

**23RD MEDITERRANEAN FILM FESTIVAL/
FESTIVAL OF DOCUMENTARY FILMS/
BOSNIA AND HERZEGOVINA/ WWW.MFF.BA**

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

**KRATKOMETRAŽNI
DOKUMENTARCI**
SHORT
DOCUMENTARIES

BEZ DNA ABYSSAL

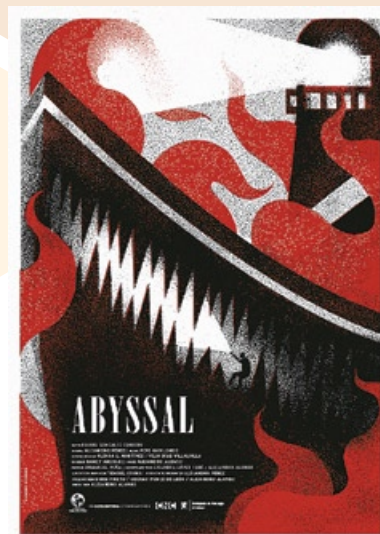


REDATELJ / DIRECTOR **ALEJANDRO ALONSO**

scenarist / screenwriter: Alejandro Alonso; **snimatelj / cinematographer:** Alejandro Alonso; **montaža / editing:** Emmanuel Peña; **producent / producer:** Boris Prieto; **zemlja / country of origin:** Francuska, Kuba / France, Cuba; **godina / year of production:** 2021.; **trajanje / duration:** 30 min.

Raudel radi na odlagalištu broskog otpada u zapadnoj Kubi. Zajedno s kolegama živi u dimu ulja koje izgara i metalu. Priča o duhovima i utvarama koje negdje čekaju na njega. U njegovim očima nada je suprotstavljena onom prostoru u kojem je gotovo nevidljiva linija koja dijeli žive od mrtvih.

Raudel works at a boat scrap yard in western Cuba. With his colleagues, he lives inside the jagged metal and the smoke of the oil when it burns. He talks about spirits, about stories that await him somewhere. In his eyes hope is opposed to that space where the line that separates the living from the dead is almost invisible.



**Festivali i nagrade /
Festivals and awards**

Visions du Réel 2021.
Documenta Madrid 2021.
– Audience Award
DOK Leipzig 2021.
– Golden Dove Short Documentary Film
Full Frame Documentary FF 2022.
– The John Hope Franklin Humanities
Institute Award

VEGA ALTA FILMS
bprieto@vegaaltafilms.com

BABA JANJA

BABA JANJA



REDATELJ / DIRECTOR ANTE ZLATKO STOLICA

scenarist / screenwriter: Ante Zlatko Stolica; snimateljica / cinematographer Katarina Zlatec; montaža / editing: Iva Ivan; producenti / producers: Tibor Keser, Vanja Jambrović; zemlja / country of origin: Hrvatska / Croatia; godina / year of production: 2022.; trajanje / duration: 14 min.

Babajanja je kratki esejistički dokumentarac s elementima horora. Vraćajući se u prošlost, narator pokušava pronaći misterioznu ženu koje se plašio kao dječak. Prekapajući po sjećanjima, snovima i zaboravljenim horor filmovima, nastoji otkriti tko je ona i gdje se danas nalazi. U istragu uključuje obitelj, rodbinu, stanovnike sela. Nitko od njih nije posebno raspoložen pomoći, ali prikupljajući sve više podataka o njoj, narator je sve bliže tome da je konačno susretne.

Babajanja is a short essay documentary with horror elements. Going back to the past, the narrator is trying to find the mysterious woman he was scared of as a boy. Rummaging across his memories, dreams and forgotten horror films, he is trying to find out who she is and where she is today. He includes his family, relatives, fellow villagers in his investigation – no one is particularly keen on helping, but gathering more and more information about her, the narrator is getting closer to finally meeting her.

Restart
tiber@restarted.hr



**Festivals i nagrade /
Festivals and awards**
ZagrebDox 2022.

BANCAL BANCAL



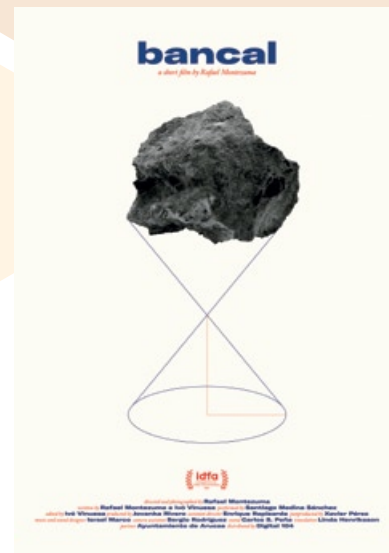
REDATELJ / DIRECTOR **RAFAEL MONTEZUMA**

scenaristi / screenwriters: Rafael Montezuma, Ivó Vinuesa; snimatelj / cinematographer: Rafael Montezuma; montaža / editing: Ivó Vinuesa; producentica / producer: Jovanka Rivero; zemlja / country of origin: Španjolska / Spain; godina / year of production: 2021.; trajanje / duration: 29 min.

Svaki kamen od kojeg je sastavljen kameni zid je nezamjenjiv. Majstor Santiago to jako dobro zna. Pažljivo ih bira svojom snagom i inteligencijom, zatim ih oblikuje izgladjujući im rubove. Njegov pokret je skroman, neprimjetan pred beskrajem Svemira; stalna potraga za smislom promjene. Ostavlja tragove na putu prije nego što nestane u prirodi. To je čin Vjere koja će proći kroz vrijeme.

Each stone that constitutes the stone wall is indispensable. Master Santiago knows it well. He chooses them carefully with strength and intelligence, and then moulds them by smoothing out their edges. This is how he transcribes the representation of a revealed idea. His gesture is modest, imperceptible before the immensity of Cosmos; a constant search for the meaning of transition. He leaves traces on the path before he evanesces into Nature. It's an Act of Faith that will traverse time.

Jonay García
distribucion@digital104.com



Festivali i nagrade / Festivals and awards

Go Short – International Short Film
Festival 2021.
IDFA 2021.
LPA International Film Festival 2022.
Festival MiradasDoc 2022.

PJESME CAROLS



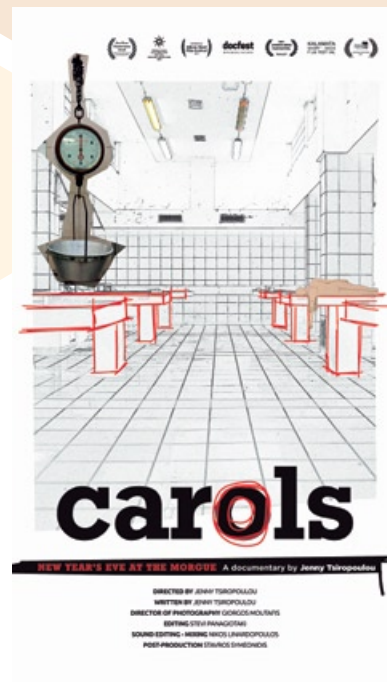
REDATELJICA / DIRECTOR **JENNY TSIROPOULOU**

scenaristica / screenwriter: Jenny Tsiropoulou; **snimatelj / cinematographer:** Giorgos Moutafis; **montaža / editing:** Stevi Panagiotaki; **producentica / producer:** Jenny Tsiropoulou; **zemlja / country of origin:** Grčka / Greece; **godina / year of production:** 2021.; **trajanje / duration:** 18 min.

Nikosu nije moguće doživjeti ljudski kontakt niti radost spašavanja života. Studirao je medicinu, ali je postao forenzički medicinski vještak. Trupla koja pregledava šapuću svoje priče. Kako on stari i njegova djeca odrastaju, njegov strah od smrti postaje sve veći.

Nikos does not get to experience human contact, or the joy of saving lives. He studied medicine but went on to become a forensic medical examiner. The cadavers he examines whisper their stories. As he grows older and his kids grow up, his fear of death weighs heavier.

Jenny Tsiropoulou
jennytsiropoulou@gmail.com



Festivali i nagrade / Festivals and awards

International Documentary Festival of
Ierapetra 2021. – Best Short
Halkida Docfest - Honourable Mention
Athens Short Film Festival 2021.
London Greek Film Festival 2021.

AKOUCHETAME AKOUCHETAME



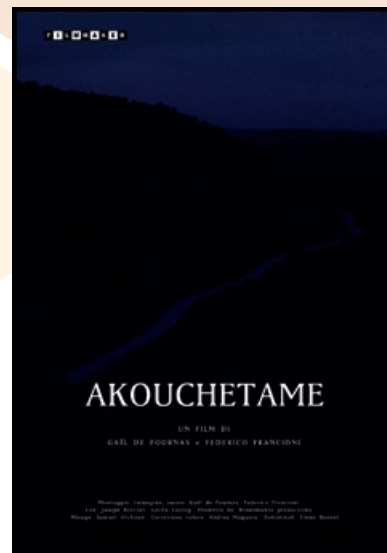
REDATELJI / DIRECTORS **GAËL DE FOURNAS, FEDERICO FRANCONI**

scenaristi / screenwriters: Gaël de Fournas, Federico Francioni; snimatelji / cinematographers: Gaël de Fournas, Federico Francioni; montaža / editing: Gaël de Fournas, Federico Francioni; producenti / producers: Théo Verprat, Gaël de Fournas, Federico Francioni; zemlja / country of origin: Francuska / France; godina / year of production: 2021.; trajanje / duration: 16 min.

Essaouira, Maroko.
Pripovjedač piše
pismo u kojem priča
priču o mladoj ženi
koja gubitkom oca
gubi svijet vlastitog
kulturnog identiteta.

*Essaouira, Marocco.
A narrator writes a letter
in which he tells a
story: a young woman
that, losing her father,
loses the world of her
own cultural identity.*

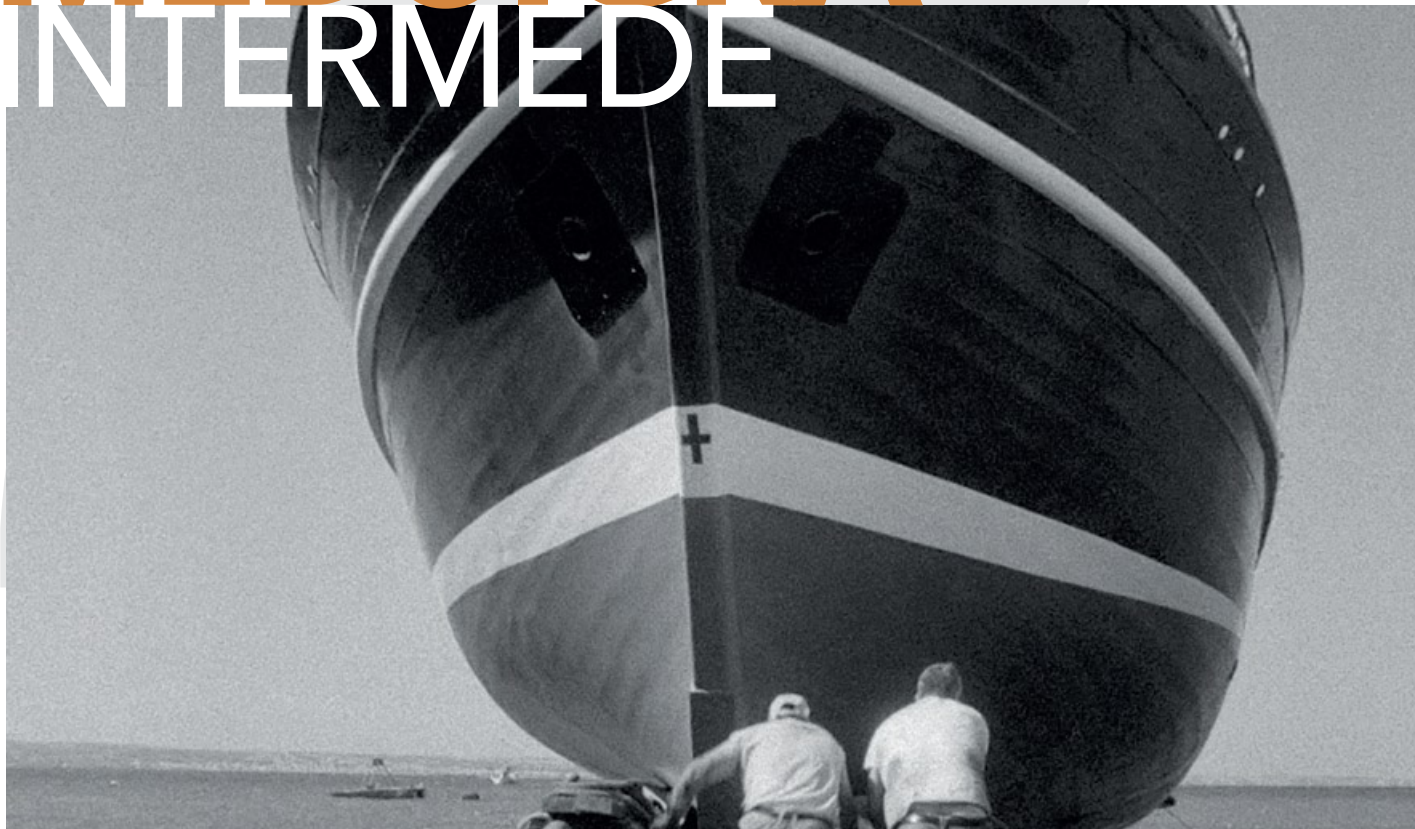
Bradamante Productions
bradamante.prod@gmail.com



**Festivali i nagrade /
Festivals and awards**

Milano Filmmaker Festival 2021.
Avvistamenti 2021.

MEĐUIGRA INTERMEDE



REDATELJICA / DIRECTOR **MARIA KOURKOUTA**

scenaristica / screenwriter: Maria Kourkouta; **snimateljica / cinematographer:** Maria Kourkouta; **montaža / editing:** Claire Atherton; **producentica / producer:** Maria Kourkouta; **zemlja / country of origin:** Grčka, Francuska /Greece, France; **godina / year of production:** 2022.; **trajanje / duration:** 24 min.

Slike iz malog brodogradilišta negdje u Grčkoj. Voda, tijela, užad, lanci, drvo i metal u crno-bijeloj filmskoj poemi od 16 mm. Nekoliko ljudi izvlači čamce na obalu i nakon popravaka guraju ih natrag u vodu. Ovo između je intenzivan, ali nježan vremenski odsječak, poput zbor-skog interludija drevne tragedije sačinjene od gesta i pokreta koji se mijenjaju iz blizine do udaljenosti, od vezanosti do odvojenosti, od napetosti do nježnosti.

Images from a small shipyard somewhere in Greece. Water, bodies, ropes, chains, wood and metal in a filmic poem in black and white 16mm. Between the repair of boats and their sailing anew, a few men pull them ashore and push them back into the water, once repaired. This in-between is an intense yet gentle time slot, like the choral interlude of an ancient tragedy made of gestures and movements that swing from closeness to distance, from bonding to detachment, from tension to tenderness.

Maria Kourkouta
entr.acte95@gmail.com



**Festivali i nagrade /
Festivals and awards**

Cinema du Réel 2022.

NE MOŽEŠ ME AUTOMATIZIRATI

YOU CAN'T
AUTOMATE ME

A person wearing a high-visibility yellow-green vest over a dark blue t-shirt is seen from behind, looking out over a vast industrial landscape under a cloudy sky. The background shows various structures and pipes, suggesting a factory or refinery setting.

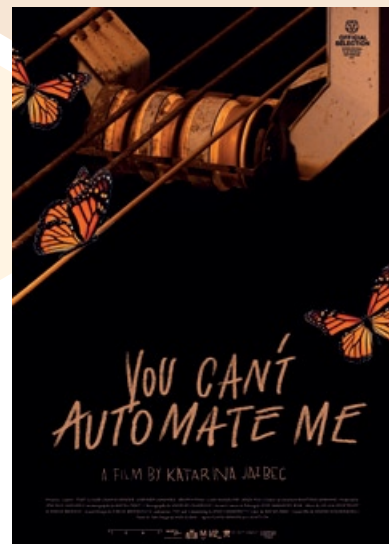
REDATELJICA / DIRECTOR **KATARINA JAZBEC**

scenaristica / screenwriter: Katarina Jazbec; snimatelj / cinematographer: Matija Pekić; montaža / editing: Jesse Immanuel Bom, Katarina Jazbec; producenti / producers: Sem Janssen, Katarina Jazbec; zemlja / country of origin: Slovenija, Nizozemska / Slovenia, Netherlands; godina / year of production: 2021.; trajanje / duration: 20 min.

Prije nego što brodovi napuste luku, radnici učvršćuju kontejnere teškim metalnim šipkama. Oni su posljednji lučki radnici koji rade ove opasne poslove okruženi samopokretnim vozilima i dizalicama na daljinsko upravljanje. Svako tijelo priča svoju priču: od tugovanja za kolegom koji je umro na poslu do toga da se samo ide dalje. Životinje slijepi putnici pojavljuju se kao vizije prirodnijeg svijeta.

Before container-ships leave port, lashers secure the containers using heavy metal bars. They are the last port workers to do such dangerous jobs surrounded by self-driven vehicles and remotely operated cranes. Each body tells its own story: from grieving for a colleague who died on the job to just keep going. Stowaway animals appear as visions of a more natural world.

Lights On
lightson@lightsonfilm.org



**Festivali i nagrade /
Festivals and awards**

International Film Festival
Rotterdam 2021.

SIJAČ ZVIJEZDA THE SOWER OF STARS



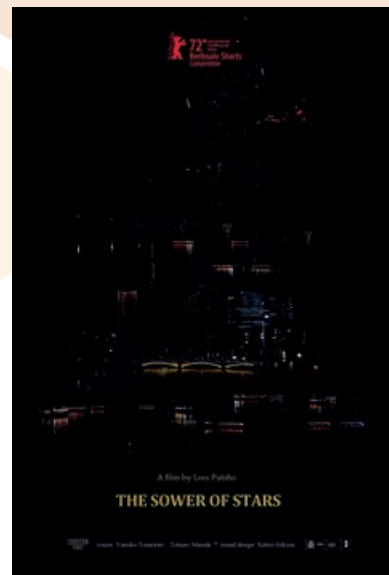
REDATELJ / DIRECTOR **LOIS PATIÑO**

scenarist / screenwriter: Lois Patiño; **snimatelj / cinematographer:** Lois Patiño; **montaža / editing:** Lois Patiño; **producent / producer:** Lois Patiño; **zemlja / country of origin:** Španjolska / Spain; **godina / year of production:** 2022.; **trajanje / duration:** 25 min.

Daleka svjetla ocrta-
vaju grad. Sjajni bro-
dovi stižu s uspavanim
ljudima i noć postaje
tekuća. Budi ih sijač
zvijezda i oni putuju
gradom, pričaju o
svemu i opraštaju se
od svega.

*Distant lights draw
the city. Shining ships
arrive with sleep-
ing people and the
night turns liquid. The
stars' sower wakes
them up and they
travel through the
city, talking about
this and that, while
saying goodbye to
everything.*

Lights On
lightson@lightsonfilm.org



**Festivali i nagrade /
Festivals and awards**

Berlin International Film Festival

SJEĆANJE

MEMORY



REDATELJICA / DIRECTOR **NEREA BARROS**

scenaristica / screenwriter: Nerea Barros; snimatelj / cinematographer: Raquel Fernández; montaža / editing: Julia Juániz; producenti / producers: Nerea Barros, Hernán Zin, Ana Pincus, Xavi Font; zemlja / country of origin: Španjolska / Spain; godina / year of production: 2021.; trajanje / duration: 15 min.

Prenošenje djedove
baštine na unuku
kroz more kojega tu
više nema.

*The transmission
of the legacy of a
grandfather to his
granddaughter
through a sea that is
no longer there.*

Selected Films
info@selectedfilms.com



**Festivali i nagrade /
Festivals and awards**

Festival de Cine Español de Málaga
- Cortos 2022.

Festival Cine Ambiental- FINCA 2022.

Festival de Cine de Guadalajara - Shorts 2022.

Makedox Festival - Shorts 2022.

BESKONAČNO SINE DIE



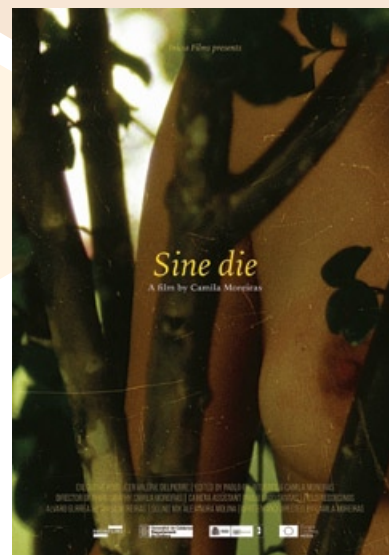
REDATELJICA / DIRECTOR **CAMILA MOREIRAS**

scenaristica / screenwriter: Camila Moreiras; snimateljica / cinematographer:
Camila Moreiras; montaža / editing: Pablo Gil, Camila Moreiras; producentica /
producer: Valérie Delpierre; zemlja / country of origin: Španjolska / Spain; godina
/ year of production: 2021.; trajanje / duration: 15 min.

Usred pustinjskih krajolika i lančanih ograda, plutonij leži razbacan i zakopan u selu Palomares u Španjolskoj. Pripovjedač opisuje neobjavljeno zdravstveno stanje, a zemlja i tijelo spajaju se u neugodnoj razlici između oporavka i preživljavanja. *Beskonačno* temelji se na stvarnim događajima koji izazivaju fizičku kontaminaciju. Dvije priče ispričane paralelno: ona o zemlji koja okružuje Palomares i o tijelu koje je bolesno - redateljvom. Film je odraz stanja kronične sadašnjosti koja tjera i zemlju i tijelo da se pod svaku cijenu prilagode.

Amidst desert landscapes and chain-link fences, plutonium lies scattered and buried in the village of Palomares, Spain. A voiceover narration describes an undisclosed medical condition, and land and body converge in the uncomfortable difference between recovery and survival. Two stories told in parallel, Sine die is based on real events that invoke physical contamination: that of the land surrounding Palomares, and of a body in sickness—the director's. The film reflects upon the condition of the chronically present that urges both land and body to acclimatize at all costs.

Marvin&Wayne
fest@marvinwayne.com



Festivali i nagrade / Festivals and awards

IDFA 2021.

Las Palmas de Gran Canaria
International Film Festival 2022.

Festival Internacional de Cine de
Guadalajara 2022.

Festival Silhouette – Paris 2022.





HT ERONET

MFF
22 MEDITERRANEAN
FILM FESTIVAL

HT ERONET

MFF
22 MEDITERRANEAN
FILM FESTIVAL

HT ERONET

MFF
22 MEDITERRANEAN
FILM FESTIVAL

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22 MEDITERRANEAN
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22 MEDITERRANEAN
FILM FESTIVAL

HT ERONET

JURY

JURY

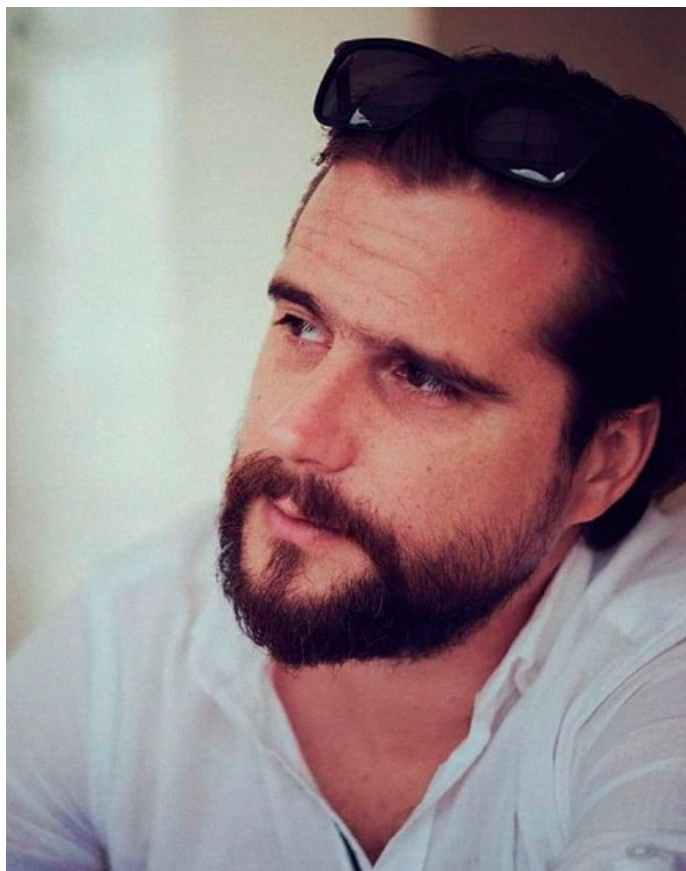
23 MEDITERAN FILMFESTIVAL

  **ŠIROKI BRIJEG**
11 – 15/10/2022

**23RD MEDITERRANEAN FILM FESTIVAL/
FESTIVAL OF DOCUMENTARY FILMS/
BOSNIA AND HERZEGOVINA/ WWW.MFF.BA**

ŽIRI JURY

KRATKOMETRAŽNI
DOKUMENTARCI
SHORT
DOCUMENTARIES



IVAN ŽIVKOVIĆ

HRVATSKA / CROATIA

Ivan Živković Žika je redatelj, producent i novinar. Rođen je u Šibeniku 1982. Fakultet političkih znanosti - smjer novinarstvo - završio je u Zagrebu. Pisao u Večernjem i Jutarnjem listu. Njegov prvi dokumentarni film je *Čiro* iz 2010., a bavi se legendarnim Miroslavom Čirom Blaževićem u ulozi izbornika BiH. Producirao je dokumentarnu tetralogiju *Varoški amarcord*. Žikin dokumentarni film *Galeb* iz 2020. bavi se Titovim putovanjima brodom *Galeb*, jedinstvenim u suvremenoj političkoj povijesti, na kojima je Tito dogovorio okupljanje Pokreta nesvrstanih. Dokumentarni film *U šest manje koju minutu* bavi se herojskom bitkom za obranu Šibenika u rujnu 1991. Autor je i niza kratkih dokumentarnih te promotivnih filmova. Vlasnik je produkcijske kuće Behemoth d.o.o. te je sa švedskim partnerima vlasnik tvtkke Krabat d.o.o. koja se bavi medijskim rješenjima, a posluje u Hrvatskoj i Švedskoj. 🌐

Ivan Živković Žika is a director, producer and a journalist. He was born in Šibenik in 1982. He graduated from the Faculty of Political Science, Department of journalism, in Zagreb. Živković has written for Večernji list and Jutarnji list, Croatian daily newspapers. His first documentary film is Čiro (2010), and it is about legendary Miroslav Čiro Blažević in his role of Bosnia and Herzegovina team coach. He produced the documentary tetralogy Varoški amarcord. Žika's documentary film Galeb (2020) deals with Tito's trips on the ship Galeb, unique in modern political history, on which Tito agreed the gathering of the Non-Aligned Movement. The documentary film A Few Minutes to Six deals with the heroic battle for the defence of Šibenik in September 1991. He is also the author of a number of short documentary and promotional films. He is the owner of the production company Behemoth d.o.o. and the owner of the company Krabat d.o.o. with Swedish partners which is occupied with media solutions and operates in Croatia and Sweden. 🌐

HILLEL RATE

IZRAEL / ISRAEL



Hillel Rate je scenarist i redatelj. Diplomirao je na Školi televizije, filma i umjetnosti Ma'aleh i dovršava magisterij na području dokumentarnog filma na Sveučilištu Tel Aviv. Njegovi dokumentarni filmovi *Svoga oca sin* i *Zamolila sam ga da me odvede na ples* prikazani su na kanadskom međunarodnom festivalu dokumentarnog filma Hot Docs i nizu drugih međunarodnih filmskih festivala diljem svijeta. Za kratki dokumentarac *Svoga oca sin* osvojio je posebno priznanje žirija na 20. Mediteran Film Festivalu. Hillel trenutno radi na svom prvom igranom filmu. 🎬

Hillel Rate is a screenwriter and director. He is a graduate of the Ma'aleh School of Television, Film & the Arts and is completing his M.F.A in Documentary Cinema from Tel Aviv University. His documentaries My Fathers Son & I Asked Him to Take me Dancing were screened at Hot Docs Canadian International Documentary Festival, and a number of other international film festivals around the world. He won a Special Jury Mention for his short documentary My Fathers Son at the 20th Mediterranean Film Festival. Hillel is currently working on his debut feature film. 🎬



Iva Kraljević je kazališna, filmska i televizijska glumica iz Širokog Brijega. Diplomirala je na Akademiji dramske umjetnosti u Zagrebu 2019. godine gdje danas radi kao umjetnička asistentica na diplomskom studiju glume. Glumila je u više od petnaest predstava u HNK Zagreb, teatru ITD, Kunst Teatru, Varaždinskom HNK, teatru Moruzgva i Dubrovačkim ljetnim igrama. Igrala je u više kratkih filmova, serija i dva dugometražna filma. 🌐

Iva Kraljević is a theatre, film and TV actress from Široki Brijeg. She graduated from the Academy of Dramatic Arts in Zagreb in 2019, where she currently works as an artistic assistant at the graduate study of acting. She has performed in more than fifteen plays in Croatian National Theater Zagreb, ITD Theatre, Kunst Theatre, Croatian National Theater Varaždin, Moruzgva Theatre and Dubrovnik Summer Festival. She played in several short films, series and two feature films. 🌐

IVA KRALJEVIĆ

BOSNA I HERCEGOVINA / BOSNIA AND HERZEGOVINA



23 MEDITERAN FILMFESTIVAL

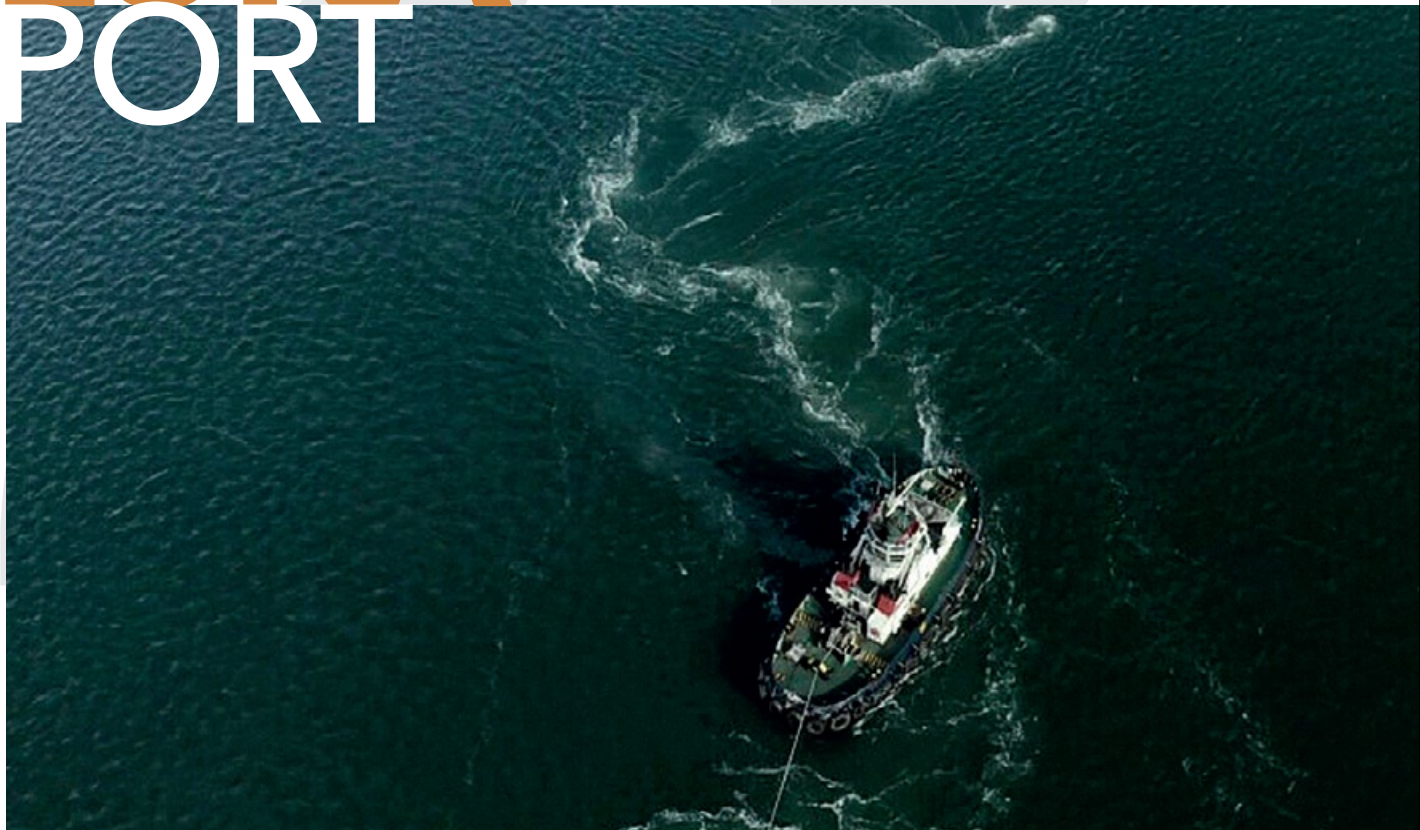
  **ŠIROKI BRIJEG**
11 – 15/10/2022

**23RD MEDITERRANEAN FILM FESTIVAL/
FESTIVAL OF DOCUMENTARY FILMS/
BOSNIA AND HERZEGOVINA/ WWW.MFF.BA**



U FOKUSU
IN FOCUS
PROGRAM
IZVAN
KONKURENCIJE
OUT OF
COMPETITION

LUKA PORT



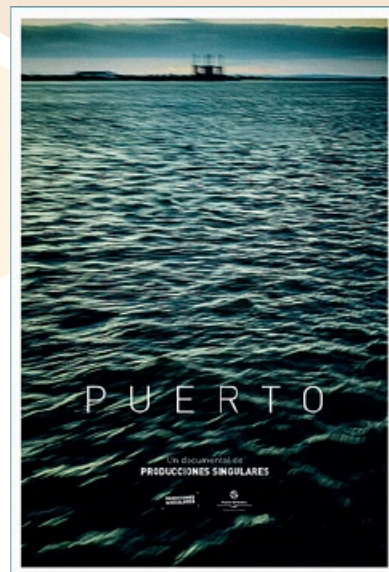
REDATELJICA / DIRECTOR **REMEDIOS MALVÁREZ**

scenaristi / screenwriters: Remedios Malvárez, Arturo Andujar; snimatelj / cinematographer: Luis Castilla; montaža / editing: Arturo Andujar; producentica / producer: Remedios Malvárez; zemlja / country of origin: 2022.; godina / year of production: Španjolska / Spain; trajanje / duration: 21 min.

Upotreba kreativne slobode usmjerena na stvaranje senzacija, prikazujući mjesta koja su daleko od uobičajenog pogleda, s više emotivnim nego narativnim diskursom, u kojem estetska vrijednost slike i zvučnog prostora čine ovu priču o luci Huelva.

An exercise in creative freedom aimed at generating sensations showing places that are far from the usual gaze, with a more emotional than narrative discourse in which the aesthetic value of the image and sound space make up this story of the Port of Huelva.

Promofest
distribucion@promofest.org



**Festivali i nagrade /
Festivals and awards**

Bucharest Short Cut Cine 2022.
– Special Mention

Boden International Film Festival 2022.
Mieres under-60' film festival 2022.

JOŠ SAMO TRI MJESECA ONLY THREE MONTHS AHEAD



REDATELJICA / DIRECTOR **HANNAH HIMAN PESSAH**

scenaristica/ screenwriter: Hannah Himan Pessah; **snimatelji / cinematographers:** Hannah Himan Pessah, Sihmon Ben Simchon, Eli Himan; **montaža / editing:** Shaked Novik; **producent / producer:** Vered Ben Ari; **zemlja / country of origin:** Izrael / Israel; **godina / year of production:** 2021.; **trajanje / duration:** 29 min.

Sredovječna žena nakon 19 godina borbe otkriva da je po treći put oboljela od raka dojke. Ovaj put bolest je metastazirala. Ona dokumentira svoje trčanje na duge diionice u videodnevniku, prikazujući krajolike Negeva i koronavirus u zastrašujućoj usporedbi s njezinim iskustvom. Preispituje mogućnosti liječenja svoje bolesti i pita se - proći kroz njih ili ne?

A middle-aged woman discovers that she has contracted breast cancer for the third time, after a 19-year struggle. This time, the disease has metastasized. She documents her long-distance running in a video diary; showcasing Negev landscapes and Coronavirus in frightening parallel to her experience with cancer. She questions treatment options for her disease: to go through them or not.



Sapir Academic College of Audio and Visual Arts
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Festivali i nagrade /
Festivals and awards

SPLIT

SPLIT

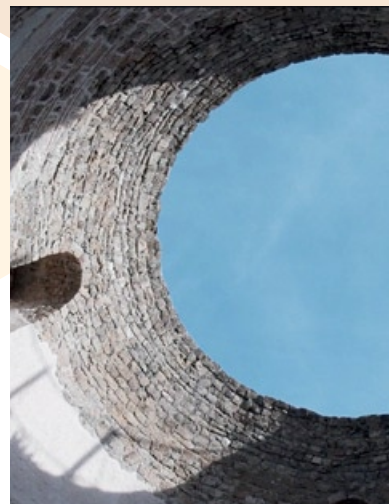


REDATELJICA / DIRECTOR **RENATA POLJAK**

scenaristica / screenwriter: Renata Poljak; **snimatelj / cinematographer:** Boris Poljak; **montaža / editing:** Jan Klemshe; **producentica / producer:** Renata Poljak; **zemlja / country of origin:** Hrvatska / Croatia; **godina / year of production:** 2021.; **trajanje / duration:** 10 min.

Intimna priča o razvodu smještena u Split, redateljčin rodni grad. Iz suptilne atmosfere filma polako izvire paralela između grada Splita (eng. to split – razdvojiti) i dvoje ljudi čiji se putevi razilaze.

The film is an intimate story about a divorce that took place in Split, the city from which the author hails. An analogy is made between the city of Split (in Eng. "to split - to separate") and the parting of the ways between two people.



REA udruga
poljak.renata@gmail.com

**Festivali i nagrade /
Festivals and awards**

Oberhausen Film Festival 2021.
Liburnia Film Festival 2021.
Mediterranean Film Festival Split 2021.

ISJEČCI OUTTAKES



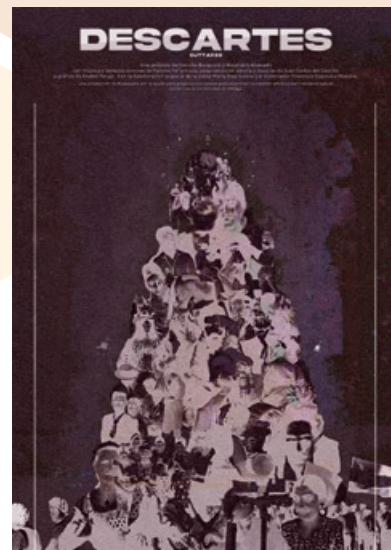
REDATELJI / DIRECTORS **CONCHA BARQUERO, ALEJANDRO ALVARADO**

scenaristi / screenwriters: Concha Barquero, Alejandro Alvarado; **snimatelji / cinematographers:** Concha Barquero, Alejandro Alvarado; **montaža / editing:** Concha Barquero, Alejandro Alvarado; **producent / producer:** Concha Barquero; **zemlja / country of origin:** Španjolska / Spain; **godina / year of production:** 2021.; **trajanje / duration:** 21 min.

2016. posjetili smo španjolsku Kinoteku u potrazi za informacijama za istraživački projekt o dokumentarnom filmu *Rocío*, koji je bio cenzuriran početkom 1980-ih. Među uskladištenim materijalima čuvano je 260 rola negativa od 16 mm. Bili su to isječki iz montaže, snimke koje su izostavljene iz konačne verzije. Zaboravljene slike zabranjenog filma oživljavaju na platnu nakon 40 godina.

In 2016, we visited Filmoteca Española (Spanish Cinémathèque) in search of information for a research project on the documentary film Rocío, which had been censored in the early 1980s. Among the materials deposited in its warehouses 260 rolls of 16 mm negative were kept. They were the outtakes from the editing, footage that was left out of the final version. The forgotten images of a banned film come to life on the screen after 40 years.

Alvarquero
alvarquero@gmail.com



**Festivali i nagrade /
Festivals and awards**

- ZINEBI 2021.
- Grand Spanish Award
- Aguilar Film Festival 2021.
- Critics Choice Awards
- MiradasDoc 2022.
- Best Spanish Documentary Award

JOŠ MALO DO NOVE GODINE

LAST DAYS OF THE YEAR



REDATELJ / DIRECTOR **MARKO BIČANIĆ**

scenarist / screenwriter: Marko Bičanić; **snimatelj / cinematographer:** Urh Pirc; **montaža / editing:** Marta Breguš; **producent / producer:** Vid Oluić; **zemlja / country of origin:** Hrvatska / Croatia; **godina / year of production:** 2021.; **trajanje / duration:** 18 min.

Usprkos epidemiji trinaestogodišnji Mateo uživa na zimskim praznicima – igra se s prijateljima i stalno baca petarde iščekujući Novu godinu. Nekoliko dana prije samog dočeka idilu prekida razoran potres koji pogađa susjednu županiju.

Despite the pandemic, 13-year-old Mateo is enjoying his winter holidays – playing with friends, lighting firecrackers and awaiting the New Year. Several days before the New Year's Eve, their blissful fun is interrupted by the devastating earthquake that hits the neighbouring county.

Blank_filmski inkubator
markobicanicmb@gmail.com

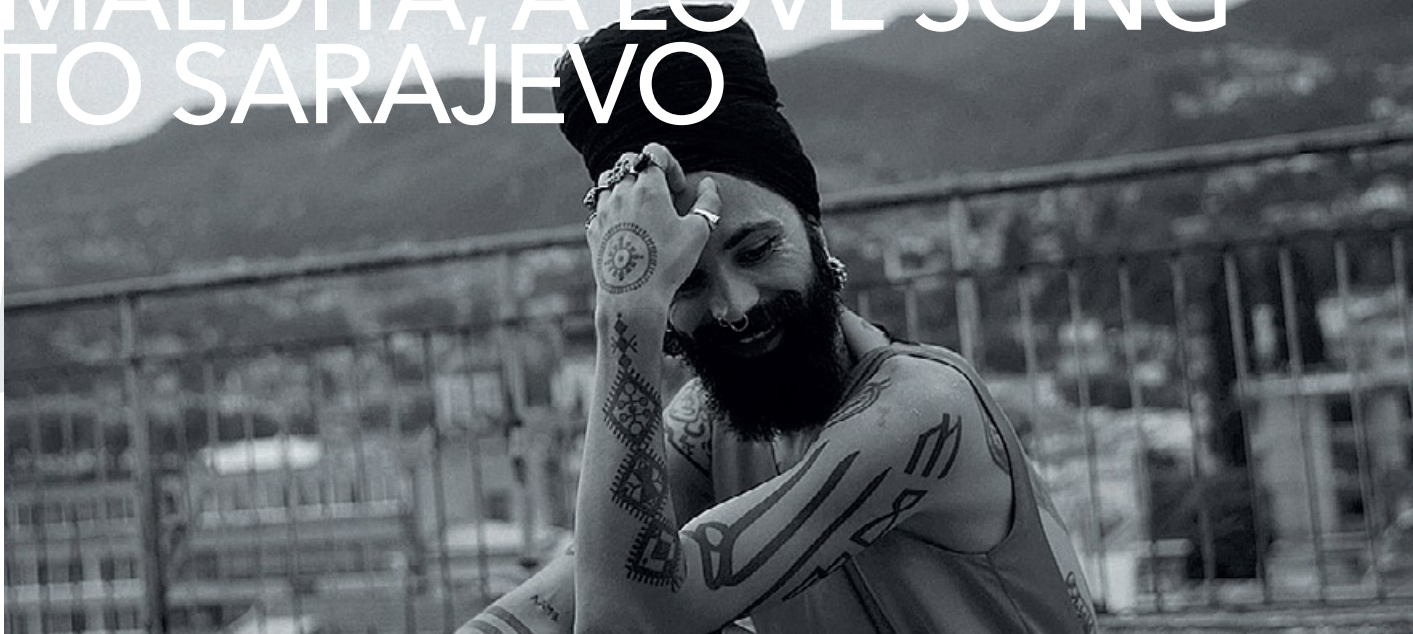


**Festivali i nagrade /
Festivals and awards**

ZagrebDox 2021.
Beldocs Festival 2021.
South East European Film Festival 2022.
Eastern Neighbours Film Festival 2022.

MALDITA, LJUBAVNA PJESMA SARAJEVU

MALDITA, A LOVE SONG
TO SARAJEVO



REDATELJI / DIRECTORS AMAIA REMIREZ, RAÚL DE LA FUENTE

scenaristica / screenwriter: Amaia Remírez; snimatelj / cinematographer: Raúl de la Fuente; montaža / editing: Raúl de la Fuente; producenti / producers: Ivan Zahínos, Amaia Remírez, Isabel Mayoral; zemlja / country of origin: Španjolska / Spain; godina / year of production: 2022.; trajanje / duration: 27 min.

Bog je ljubav. Njegova domovina je Zemlja. Njegov spol? Ljudski. U filmu *Maldita, ljubavna pjesma za Sarajevo*, Božo Vrećo, revolucionarni balkanski umjetnik, pjeva životu, prevladavanju prepreka i ljubavnoj priči između dva grada, Sarajeva i Barcelone koji su se znali naći u teškim trenucima, ali nikad ne kažu zbogom.

God is love. His homeland is the Earth. His genre? Human. In Maldita, a love song to Sarajevo, Božo Vrećo, the most revolutionary artist of the Balkans sings to life, to overcoming obstacles, and the love story of two cities, Sarajevo and Barcelona. They both knew how to find themselves in difficult times to never say goodbye.

Selected Films
info@selectedfilms.com



Festivali i nagrade / Festivals and awards

Corto Ciudad Real 2022. – Best Documentary
Krakow Film Festival 2022. – Best Short
CortoGijón 2022. – Best Documentary
Festival de Cine de Lanzarote 2022.
– Special mention

OVO MUČNO SJEĆANJE KOJE NIJE MOJE

THIS HAUNTING
MEMORY THAT IS
NOT MY OWN



REDATELJ / DIRECTOR **PANOS APRAHAMIAN**

scenarist / screenwriter: Panos Aprahamian; **snimatelj / cinematographer:** Joe Saade;
montaža / editing: Rami El Sabbagh; **producent / producer:** Moritz Maiworm; **zemlja /**
country of origin: Libanon, Katar, Ujedinjeno Kraljevstvo / Lebanon, Qatar, United Kingdom;
godina / year of production: 2021.; **trajanje / duration:** 30 min.

Kroz polufiksijsko pripovijedanje, *Ovo mučno sjećanje koje nije moje* skreće pozornost na to kako su ekonomski rast i propadanje okoliša međusobno povezani i ukorijenjeni u društvenoj i ekološkoj nepravdi. Film se bavi oblicima crpljenja i nasilja nad ljudskim i neljudskim tijelima i ekosustavom duž obala Bejruta, gradske luke i oko područja Karantina, odlagališta za neželjene stvari i ljude.

Through semi-fictional storytelling, This Haunting Memory That Is Not My Own shines a light on how economic growth and environmental decay are interlinked and entrenched in social and ecological injustice. The film addresses forms of extraction and violence inflicted on human and nonhuman bodies and the ecosystem along the shorelines of Beirut, the city's port, and around the Karantina district, a dumping ground for the unwanted - things and bodies alike.

CosMo Pictures Ltd.
panos.s.aprahamian@gmail.com



Festivali i nagrade / Festivals and awards

International Festival Signs of the Night 2021.
– Jury Award
Wathann Film Fest 2021.
Mediterranea 19 Biennale 2021.
Ecrans du Reel 2022.

MARTIN TORPEDO

MARTIN TORPEDO



REDATELJ / DIRECTOR **TONI JELENIĆ**

scenarist / screenwriter: Toni Jelenić; **snimatelj / cinematographer:** Toni Jelenić; **montaža / editing:** Toni Jelenić; **producent / producer:** Maša Drndić; **zemlja / country of origin:** Hrvatska / Croatia; **godina / year of production:** 2021.; **trajanje / duration:** 13 min.

Martin je starac bez doma koji je svoje mjesto pod suncem pronašao u maloj luci bivše tvornice Torpedo. Tik do mora, u napuštenom betoniranom prostoru, skrasio se s nešto svoje imovine. Slika, štap za pecanje i bicikl. Sliku je pronašao u kanti za smeće, štapom vadi lignje, takoreći iz dnevnog boravka, a s volana bicikla vise plastične boce koje Martin ne vraća jer nije klošar. Sve su to neophodni rekviziti u borbi protiv dosade.

Martin is an old man, who has found his place under the sun in the port of the former Torpedo factory. There, in the abandoned concrete space, he has settled down with his few possessions: a painting that he found in a trash can, a fishing rod that he uses to catch squid from his, so to speak, living room, and a bicycle adorned with plastic bottles. He never redeems the bottles, because he is not a bum. All of these are necessary props in the fight against boredom.

Filmaktiv
masa.filmaktiv@gmail.com

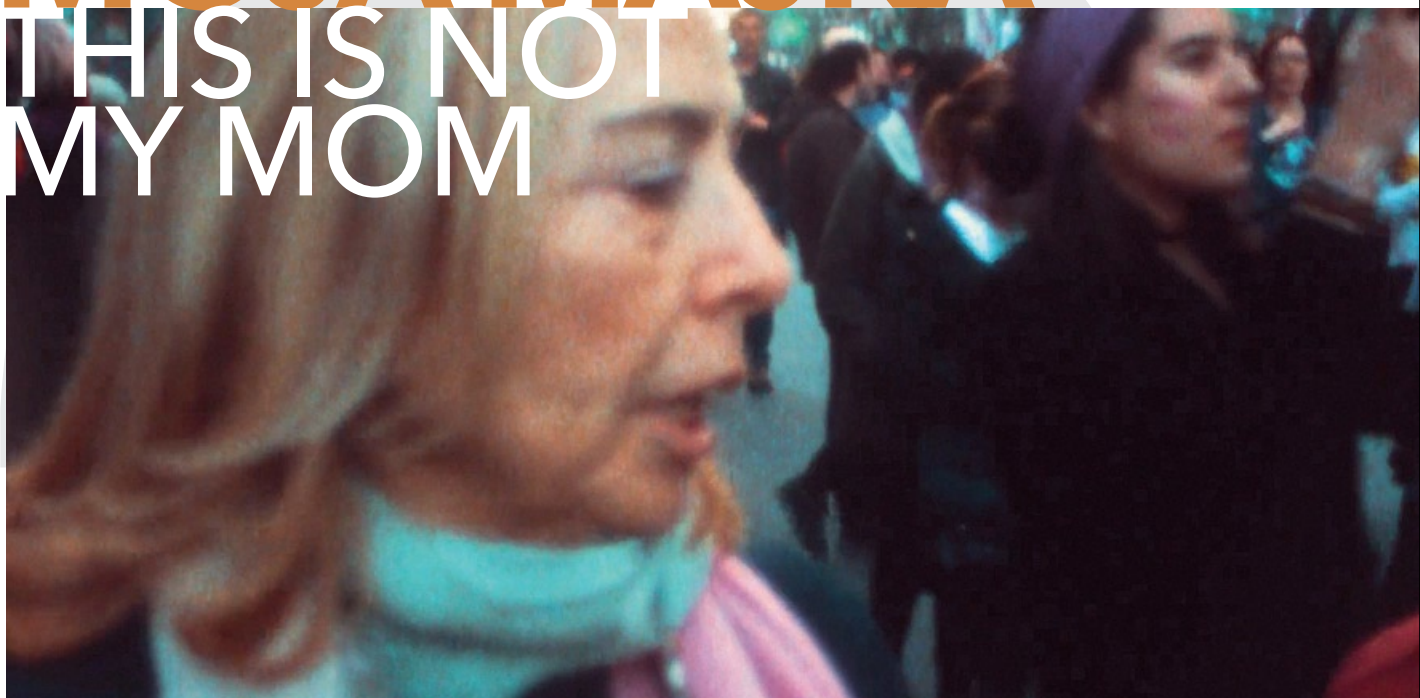


**Festivali i nagrade /
Festivals and awards**

Liburnia Film Festival 2021. – Best Regional Film
Croatian Film Days 2021.

OVO NIJE MOJA MAJKA

THIS IS NOT
MY MOM



REDATELJ / DIRECTOR **JAVIER LOARTE**

scenarist / screenwriter: Javier Loarte; **snimatelj / cinematographer:** Javier Loarte; **montaža / editing:** Javier Loarte; **producent / producer:** Javier Gonzalez Chillón; **zemlja / country of origin:** Španjolska / Spain; **godina / year of production:** 2022.; **trajanje / duration:** 12 min.

Nakon deset godina veze moja partnerica i ja upravo smo se rastali. Dok ona pakira svoje stvari iz našeg stana, ja sam se vratio u majčinu kuću na tjedan dana.

After a ten year relationship my partner and I just separated. And while she packs all her stuff from our apartment, I've returned to my mom's house for a week.



Marvin&Wayne
fest@marvinwayne.com

**Festivali i nagrade /
Festivals and awards**

Mediterranean Film Festival Split 2022.

Festival Internacional de Cine de Calzada de
Calatrava 2022.

Festival Nacional de Cortometrajes Talavera de
la Reina 2022.

BOKAHONTAS

BOKAHONTAS



REDATELJICA / DIRECTOR **JANA RADAN**

scenaristi / screenwriters: Sladana Vujović, Jana Radan; snimatelji / cinematographers: Miloš Samardžić, Jana Radan; montaža / editing: Jana Radan; producentica / producer: Jana Radan; zemlja / country of origin: Srbija, Crna Gora / Serbia, Montenegro; godina / year of production: 2021.; trajanje / duration: 10 min.

Bokahontas je fiktivni eko dokumentarac iz budućnosti: sjećanje na jedno ljeto, na odrastanje u Boki Kotorskoj, „najljepšem zaljevu na svijetu“, tijekom pandemije bolesti koja je izmijenila planet.

Bokahontas is a fictitious eco documentary from the future: a memory of a summer, of growing up in Boka Bay, the most beautiful place in the world, during the pandemic of a strange disease that changed our planet.



FMK
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**Festivali i nagrade /
Festivals and awards**

Montenegro Film Festival 2021.
Wind Fest Tivat 2022.





LA INTERNATIONAL FILM FESTIVAL
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FINE YE

23 MEDITERAN FILMFESTIVAL

  **ŠIROKI BRIJEG**
11 – 15/10/2022

**23RD MEDITERRANEAN FILM FESTIVAL/
FESTIVAL OF DOCUMENTARY FILMS/
BOSNIA AND HERZEGOVINA/ WWW.MFF.BA**

The background features a complex composition of overlapping geometric shapes and semi-transparent text. A large, light-colored triangle is positioned in the center, surrounded by various shades of orange, teal, and dark blue. Faint, large-scale text, including the words 'WALL', 'FEST', and 'FCS', is visible in the background, creating a layered, artistic effect.

OFF PROGRAM
FILMSKI CENTAR
SARAJEVO
PREDSTAVLJA
FCS PRESENTS



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...

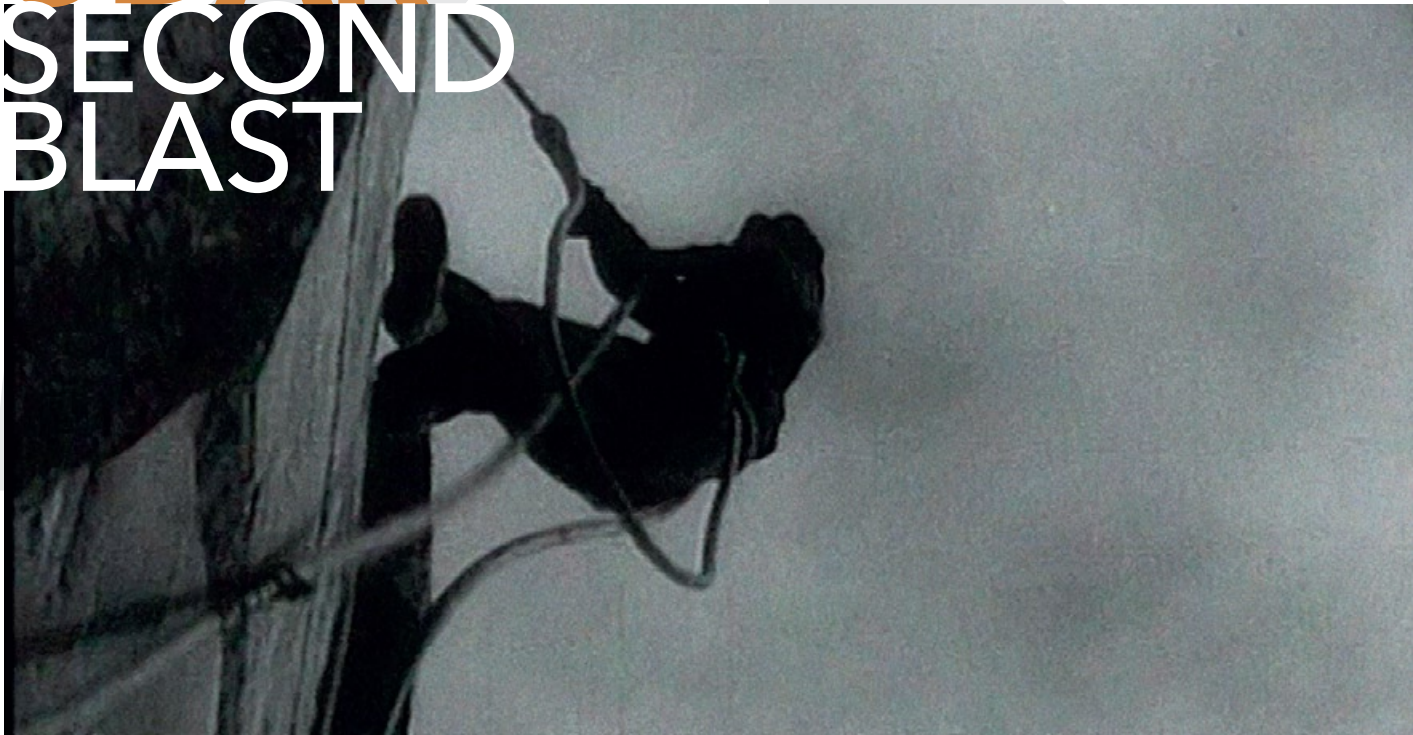
U tijeku je akcija koju Filmski centar provodi pod nazivom *Sačuvajmo filmsko blago BiH* kako bi se skrenula pozornost na značaj zaštite i digitalizacije filmske građe. Centar kroz niz javnih događanja i prikazivanja filmskih naslova provodi ovu akciju, a Mediteran Film Festival se pridružuje akciji 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) 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. ☸

DRUGI UDAR SECOND BLAST



REDATELJ / DIRECTOR **VLADO BALVANOVIĆ**

scenarist / screenwriter: Dragiša Azanjac; **snimatelj / cinematographer:** Đorđe Jolić; **montaža / editing:** Zora Branković; **producent / producer:** Bosna film; **zemlja / country of origin:** BiH / B&H; **godina / year of production:** 1954.; **trajanje / duration:** 12 min.

Nakon izgradnje rudarskih postrojenja u Varešu je izveden i „drugi radni udar“. Pratimo život i uvjete pod kojima rade građevinski radnici za vrijeme izgradnje pristupnih puteva, uspinjača, utovarnih stanica, te rada u kamenolomu.

The second stage of the development of an iron ore mine in Vareš was codenamed "second blast". The film documents the working and living conditions of the construction workers during the construction of access roads, loading docks, as well as rock blasting in the quarry.



GDJE SU NEKAD RASLI MLADI ORASI

WHERE YOUNG
WALNUTS USED
TO GROW



REDATELJ / DIRECTOR **BAKIR TANOVIĆ**

scenaristi / screenwriters: Tihomir Lešić, Bakir Tanović; snimatelj /
cinematographer: Ognjen Miličević; montaža / editing: Manja Fuks; producent
/ producer: Sutjeska film; zemlja / country of origin: BiH / B&H; godina / year of
production: 1966.; trajanje / duration: 21 min.

Dokument o jednom rudarskom kraju (Kakanj) i o rudarskim obiteljima koje svoju egzistenciju zasnivaju na radu u rudniku i na malim neplodnim seoskim njivama. Film iznosi pravo stanje stvari, životne uvjete rudara, čija je rudarska tradicija stara 60 godina, a vezanost za zemlju i nerazvijenu poljoprivredu još uvijek sudbonosna.

Documentary film about a mining city (Kakanj) and miners' families whose existence depends on the jobs in the mining industry and small sustenance farms. The film offers a realistic view of the life of miners in a city whose mining tradition goes back only 60 years and where peoples' destiny is still shaped by their attachment to land and primitive farming.



ZEMLJA NERETLJANSKA

THE LAND OF
NERETVA



REDATELJ / DIRECTOR **VLATKO FILIPOVIĆ**

scenarist / screenwriter: Vlatko Filipović; **snimatelj / cinematographer:** Eduard Bogdanić; **montaža / editing:** Zora Branković; **producent / producer:** Sutjeska film; **zemlja / country of origin:** BiH / B&H; **godina / year of production:** 1968.; **trajanje / duration:** 20 min.

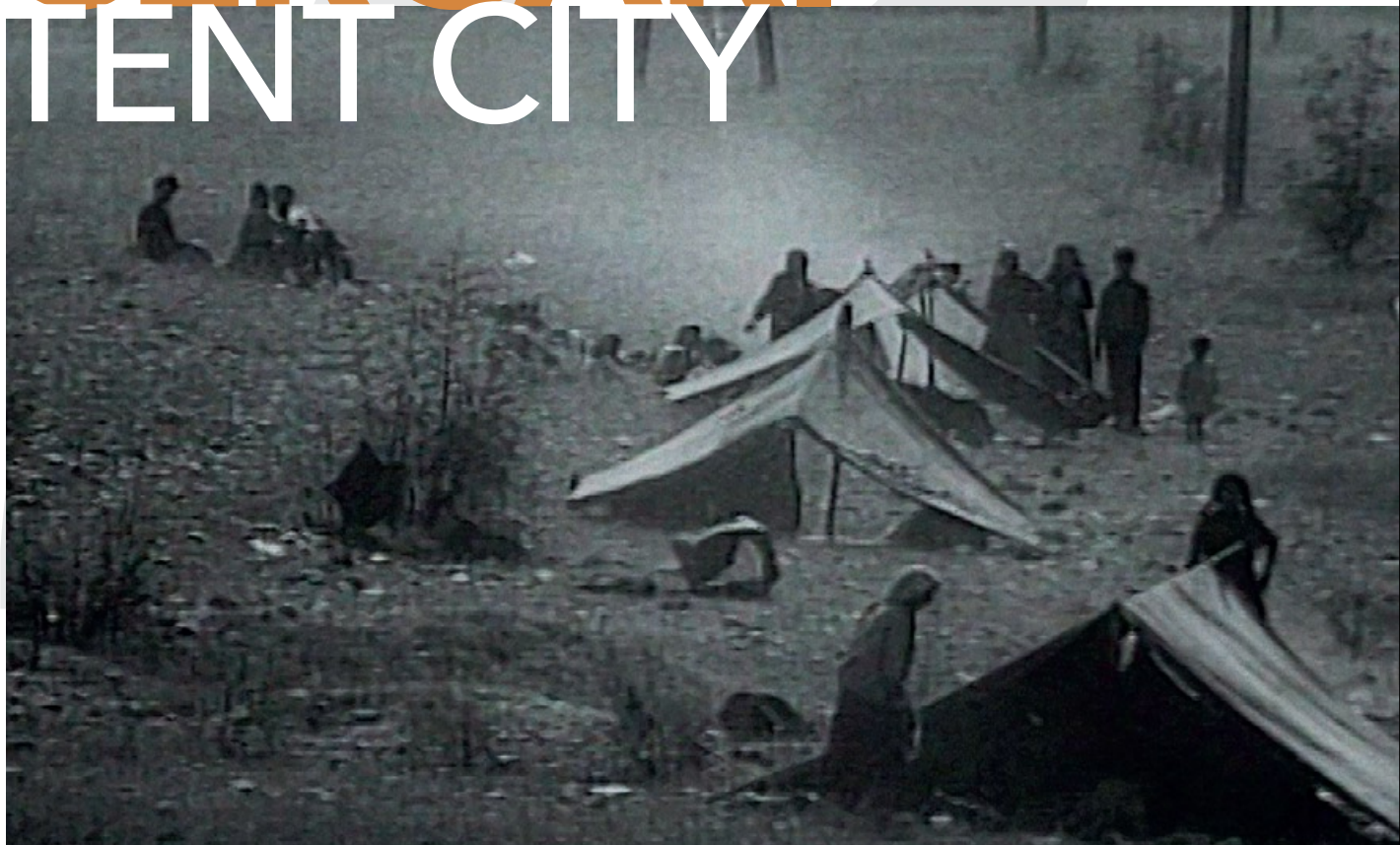
Koliko Neretva ima rukavaca, toliko je danas i istina na delti te rijeke. Svi rukavci potiču iz jedne velike rijeke, na kraju se račvaju, da bi zatim postali dio velikog mirnog mora.

There are as many different opinions in the Neretva River delta as there are the Neretva River distributaries. But all the distributaries branch off the same, big river and flow into the same, big and calm sea.



ČERGARI

TENT CITY



REDATELJ / DIRECTOR **DRENKO ORAHOVAC**

scenaristi / screenwriters: Ivan Fogl, Drenko Orahovac; snimatelj / cinematographer: Mustafa Mustafić; montaža / editing: Petar Arndelović; producent / producer: Sutjeska film; zemlja / country of origin: BiH / B&H; godina / year of production: 1969.; trajanje / duration: 10 min.

Priča o Romima koji se pokušavaju zadržati u jednom kraju Bosne, ali ih sredina, zbog predrasuda, ne prihvaća.

A story about Roma who try to stay in one part of Bosnia, but their surrounding does not accept them due to prejudice.



STANARSKO PRAVO LAGUMASA SAFERA

THE TENANCY RIGHTS OF SAFER THE MINER



REDATELJ / DIRECTOR **PETAR LJUBOJEV**

scenarist / screenwriter: Petar Ljubojev; **snimatelj / cinematographer:** Dragan Resner;
montaža / editing: Blanka Jelić; **producent / producer:** Sutjeska film; **zemlja / country of origin:** BiH / B&H; **godina / year of production:** 1974.; **trajanje / duration:** 13 min.

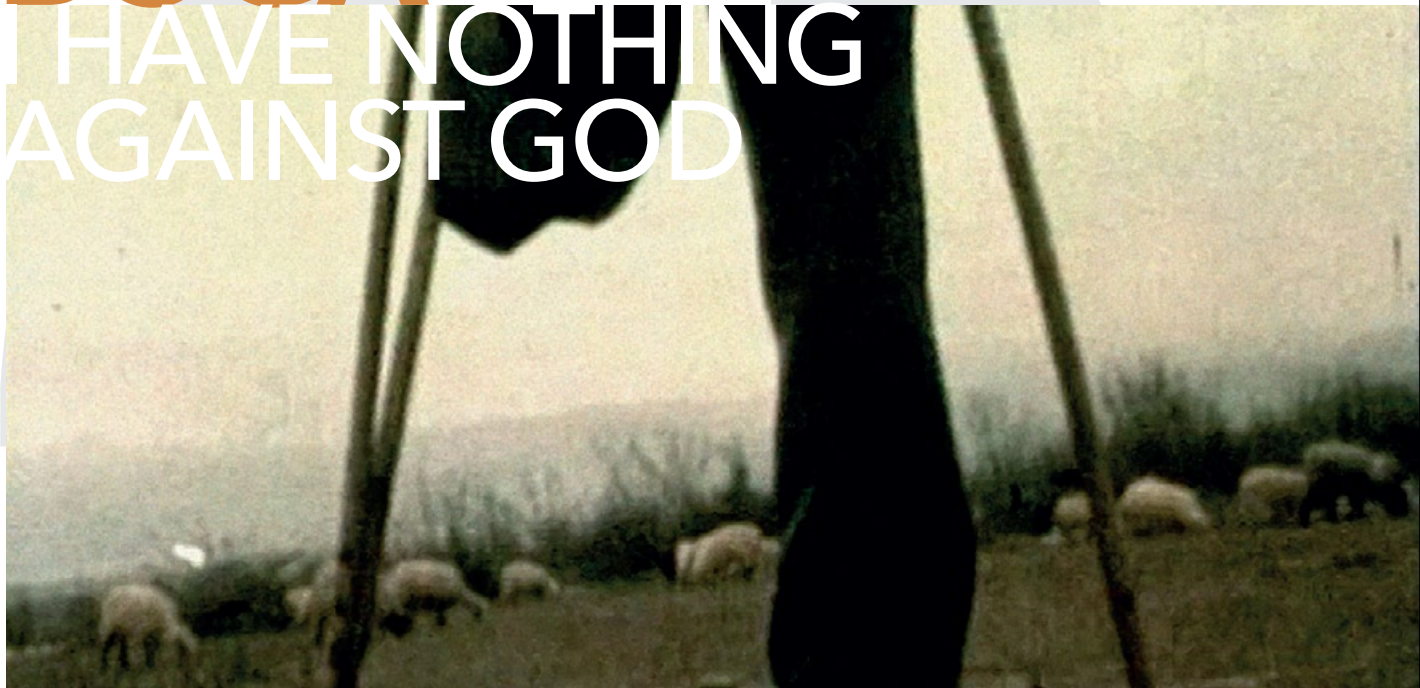
Studija životnih detalja i reakcija karakterističnih za mentalitet dijela radničke klase koja je čvrsto vezana za selo, ali ipak pokazuje sklonosti za industriju. Film prati rudara Safera Korlakovića i njegovu obitelj koji su napokon ostvarili pravo na dodjelu državnog stana, komentirajući pritom, kritički britko i duhovito, klasnu raslojenost i rad državnih birokratskih struktura.

A study of life details and reactions characteristic of the mentality of a part of the working class that is firmly tied to the countryside but still shows inclination towards industry. The film follows the miner Safer Korlaković and his family, who have finally earned the right to get a public housing, while commenting, critically and wittily, on class stratification and the work of state bureaucratic structures.



NEMAM NIŠTA PROTIV BOGA

I HAVE NOTHING
AGAINST GOD



REDATELJ / DIRECTOR **MILUTIN KOŠOVAC**

scenarist / screenwriter: Slavko Gotovac; **snimatelj / cinematographer:** Mustafa Mustafić; **montaža / editing:** Vojislav Vanja Bjenjaš; **producent / producer:** Sutjeska film; **zemlja / country of origin:** BiH / B&H; **godina / year of production:** 1985.; **trajanje / duration:** 11 min.

Kozar Ante nije ni protiv Boga ni protiv ljudi. A malo tko mu je pomogao u njegovom teškom životu. Susjed ga je ranio iz nepažnje, pa je već u sedamnaestoj godini izgubio nogu. Bez obrazovanja i bez poznavanja zanata, odao se poslu koji mu je najmanje odgovarao. S jednom nogom čuva koze po dalmatinskom kršu.

Goat herder Ante has nothing against God or against people. And few helped him in his difficult life. A neighbour injured him out of carelessness, so he lost his leg at the age of seventeen. With no education and without knowledge of some craft, he devoted himself to the work that suited him the least. With one leg, he herds the goats on the Dalmatian karst.



FARAON STIPE JZ VIDOŠA

PHARAOH
STIPE FROM
VIDOŠI



REDATELJ / DIRECTOR **RATKO OROZOVIĆ**

scenaristi / screenwriters: Ratko Orozović, Slavko Gotovac; **snimatelji / cinematographers:** Dragan Resner, Mustafa Mustafić; **montaža / editing:** Koviljka Bačvić; **producent / producer:** Sutjeska film; **zemlja / country of origin:** BiH / B&H; **godina / year of production:** 1986.; **trajanje / duration:** 19 min.

Priča o čovjeku koji je nakon prekida obrazovanja znanje stjecao čitajući knjige. Nakon što je usvojio mnoga znanja, usprkos lošoj financijskoj situaciji, Stipe je izgradio jedinstvenu faraonsku kuću. Ona mu je bila opsesija, dnevno je rasla po jedan centimetar. Nakon tri godine, redatelj nam daje uvid u njegova postignuća. Faraon Stipe je jedinstven primjer samoukog arhitekta, s vlastitim stilom koji je pobijedio okolnosti života.

A story of a man who, after stopping his education, gained knowledge by reading various books. After acquiring a lot of knowledge, despite the poor financial situation, Stipe built a unique pharaonic house. It was his obsession, and it grew a centimetre each day. After three years, the director gives us an insight into his achievements. Pharaoh Stipe is a unique example of a self-taught architect with his own style who overcame the life circumstances.



23 MEDITERAN FILMFESTIVAL

  **ŠIROKI BRIJEG**
11 – 15/10/2022

**23RD MEDITERRANEAN FILM FESTIVAL/
FESTIVAL OF DOCUMENTARY FILMS/
BOSNIA AND HERZEGOVINA/ WWW.MFF.BA**

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PJEVAJ MI PJESMU SING ME A SONG



REDATELJ / DIRECTOR **MIRAN ZUPANIČ**

scenarist / screenwriter: Miran Zupanič; **snimatelj / cinematographer:** Maksimiljan Sušnik; **montaža / editing:** Jaka Kovačič, Miran Zupanič; **producent / producer:** Boštjan Ikovic; **zemlja / country of origin:** Slovenija / Slovenia; **godina / year of production:** 2018.; **trajanje / duration:** 107 min.

Dokumentarac Mirana Zupaniča priča je o slovenskom kulturnom folk rock glazbeniku Vladi Kreslinu, čiji je legendarni status posljedica njegove osobne karizme i sugestivnog glazbenog izričaja za razliku od danas toliko popularne samopromocije. Film prati razvoj njegovog autentičnog umjetničkog pristupa kao i širi kulturni kontekst unutar kojeg Kreslin djeluje već 40 godina.

Miran Zupanič's documentary is a story of Slovenian cult folk rock musician Vlado Kreslin, whose legendary status is the result of his personal charisma and suggestive musical expression, unlike the self-promotion that is so popular today. The film follows the evolution of his authentic artistic approach as well as the broader cultural context within which Kreslin has been operating for 40 years.

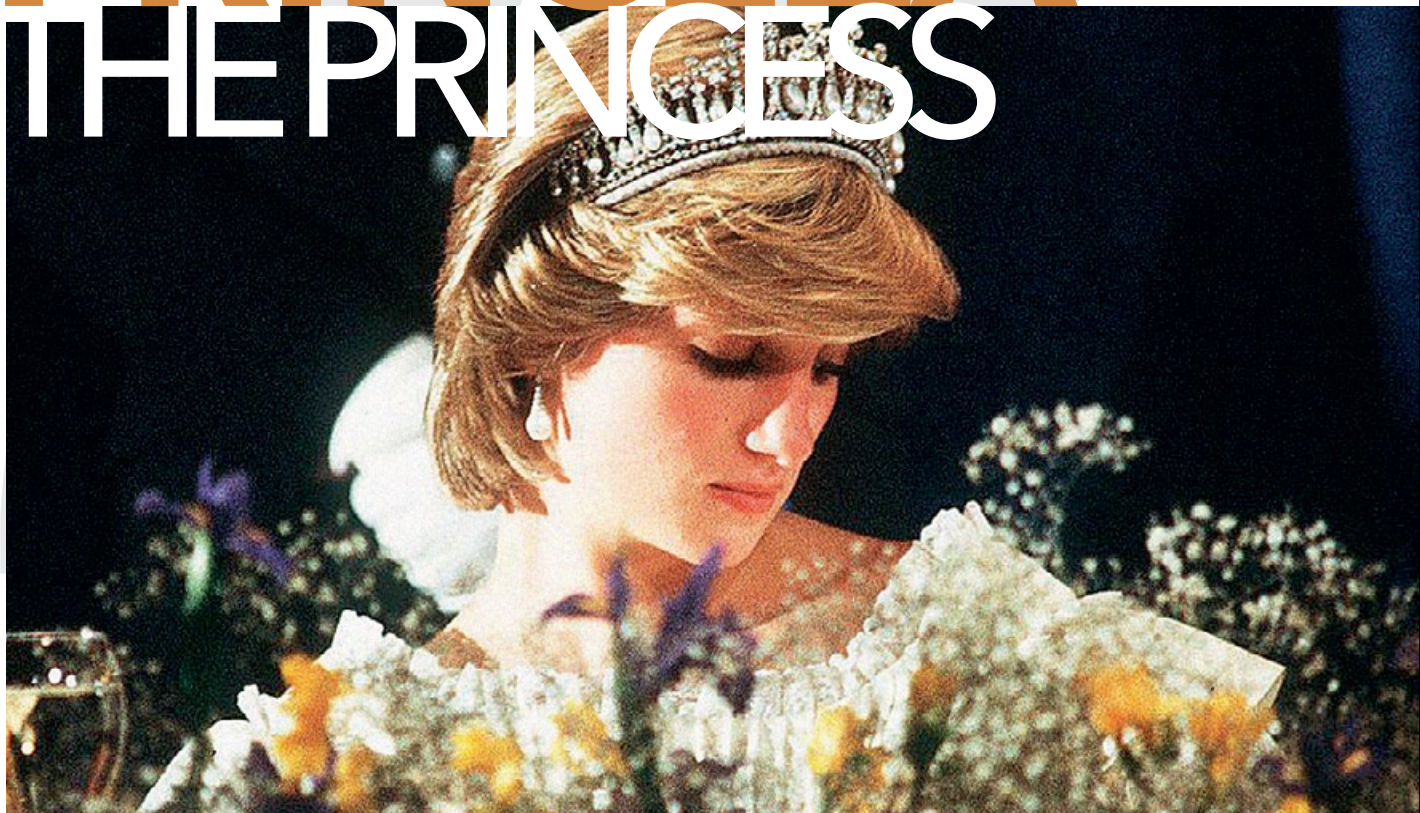
Arsmedia d.o.o.
info@arsmedia.si



**Festivali i nagrade /
Festivals and awards**

Motovun Film Festival
Festival of Slovenian Film Portorož

PRINCEZA THE PRINCESS



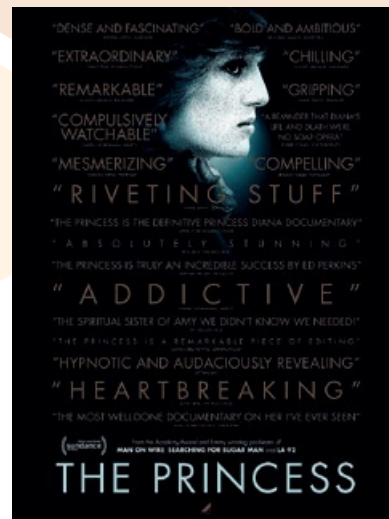
REDATELJ / DIRECTOR **ED PERKINS**

scenarist / screenwriter: Ed Perkins; **snimatelj / cinematographer:** Archive footage; **montaža / editing:** Jinx Godfrey, Daniel Lapira; **producenti / producers:** Jonathan Chinn, Simon Chinn; **zemlja / country of origin:** Velika Britanija / United Kingdom ; **godina / year of production:** 2022.; **trajanje / duration:** 106 min.

Ova priča o princezi Diani ispričana je ekskluzivno kroz suvremene arhivske snimke stvarajući na taj način hrabru i impresivnu priču o njezinu životu i smrti. Okrenuvši kameru na sve nas, dokumentarac također osvjetljava duboki utjecaj koji je princeza imala te kakav je stav javnosti u vezi monarhije bio, a i još uvijek jest, upravo zbog tih događaja. Ovaj dokumentarac donose nam Oscarom i Emmyjem nagrađeni producenti filmova *Čovjek na žici*, *Potraga za Sugar Manom* i *LA '92*. te za Oscara nominirani redatelj filmova *Crna ovca* i *Reci mi tko sam*.

Documentary film The Princess is an intimate and immersive look at the life of Princess Diana, directed by Academy Award nominee Ed Perkins (Black Sheep, Tell Me Who I Am) and produced by Lightbox, Academy Award-winner Simon Chinn (Man on Wire, Searching for Sugar Man) and Emmy-winner Jonathan Chinn (LA92, HBO's Tina). Intensely emotional, The Princess is a visceral submersion into Diana's life in the constant and often intrusive glare of the media spotlight. The film unfolds as if it were in the present, allowing viewers to experience the overwhelming adoration, but also intense scrutiny of Diana's every move and the constant judgement of her character. Through archival material, the film is also a reflection of society at the time, revealing the public's own preoccupations, fears, aspirations, and desires.

Lightbox
info.uk@lightboxent.com



**Festivali i nagrade /
Festivals and awards**

Sundance Film Festival 2022

DIVLJACI SAVAGES



REDATELJI / DIRECTORS **DARIO LONJAK**

uloge / cast: Maja Jurić, Branko Janković, Alen Liverić, Dejan Aćimović, Borko Perić
scenaristi / screenwriters: Velimir Grgić, Dario Lonjak, Ivo Balenović; snimatelj / cinematographer: Mirko Pivčević; montaža / editing: Ivor Šonje; producent / producer: Jozo Patljak; zemlja / country of origin: Hrvatska / Croatia; godina / year of production: 2022.; trajanje / duration: 94 min.

Ljeto 2018. godine. Tri navijača hrvatske nogometne reprezentacije Zolja, Jasmin i Mali pljačkaju benzinsku postaju kako bi otišli na finale Svjetskog prvenstva u Moskvu. Bježeći od policije prelaze granicu s Bosnom i Hercegovinom te u šumi zalutaju u teroristički kamp.

Summer of 2018. The Croatia national football team supporters - Zolja, Jasmin and Mali decided on robbery in order to get money for the trip to the World Cup Final in Moscow. Fleeing the police, they cross the border with Bosnia and Herzegovina and wander into a terrorist camp in the woods.

Alka film d.o.o.



**Festivali i nagrade /
Festivals and awards**

Pula Film Festival 2022
Brač Film Festival 2022







ROBERT BUBALO PRODUCENT FESTIVALA

© foto Sandra Šimunović / Pixsell

ŽIVOT I SMRT **BESMRTNIKA**

Smrcu Jean-Luc Godarda okončana je jedna filmska epoha. Kako je svojedobno tvrdio njegov nekad veliki prijatelj i zajedno s njim osnivač Francuskog novog vala, a kasnije doživotni neprijatelj François Truffaut – kinematografija se dijeli na filmove prije Godarda i poslije njega. Takva je definicija u ozbiljnim filmskim krugovima preživjela do njegove smrti. Njegovim konačnim odlaskom s ovoga svijeta, koji je također izrežirao (umro je potpomognutim samoubojstvom), nestala je i čarolija Francuskog novog vala koji je u kulturi ono što je Francuska revolucija za društvo uopće. Francuski su novovalci odbacili skupe filmske studije i kameru iznijeli na ulice, poput talijanskih neorealista, omogućivši time više autorske kreacije, a manje producerske upetljanosti u filmska djela. Manje je poznato da je i ex yu pokret popularne glazbe Novi val dobio ime po ovoj filmskoj epohi koja je označila jedno potpuno novo doba u subkulturi.

Godardova ostavština je impresivna, na IMDb-u tako stoji zapisan 131 film koji je režirao, među njima je i nekoliko serijala s više epizoda. Doduše, dio tih filmova je kratkog metra, no bez obzira na to radi se o nevjerojatnoj brojci. Primjerice, Truffaut je režirao 28 filmova, Robert Bresson 14. Ono što nas kao dokumentariste posebno zanima jest da je Godard itekako dobro plivao u dokumentarnoj formi. Snimio je oko 35 dokumentaraca, pa je tako i na samom početku karijere praktički startao s dokumentarnim filmom i ovim se žanrom bavio tijekom cijele karijere. Sve do 2018. kada je snimio svoja posljednja dva filma, i opet je jedan od njih bio dokumentarni. Mnogi veliki redatelji nikada se nisu dohvatili ovog žanra, no Godard je u njemu vidio mogućnost za dodatnu autorsku inovaciju, inicijativu i eksperimentiranje. Stoga je legitimno da bilo koji filmski festival, bilo igranog, dokumentarnog ili eksperimen-

talnog, kratkog ili dugog filma, svojata Godarda i odaje počast ovom velikom filmskom akrobatu na različite načine. Možda čak i utemeljenjem nagrade za najvrnutije filmove, zašto ne, jer Godard ako je išta bio, bio je uvrnut. Posve neočekivan. Prvoklasni filmski švaler. S njim je usporediv samo Bergman, s tim da osobno više volim ovog švicarskog Francuza.

Godard je uspio zato što je bio hrabar. Nije se bojao gurati svoje ideje, ma kako one bile neobične. On nije poput nas kolutao očima tražeći tko će prepoznati naše (anti)talente i gurnuti nas u mašinu. On je bio ta mašina koja je usisavala ljude u svoj vlastiti čarobni svijet. Zato, od Godarda ne treba učiti kopirajući njegove filmove, jer to je i besmisleno i nemoguće. Od Godarda treba učiti kako živjeti. A možda i kako umrijeti. Jer njegova rečenica, koju je podario drugom velikanu francuskog filma Jean-Pierreu Melvilleu da ju izgovori u filmu *Do posljednjeg daha* – „Ambicija mi je da postanem besmrtn, a onda da umrem“ - zapravo implicira da je Godard posve izrežirao i vlastiti život. A njegov je bio vraški dobar i uspješan. Pa zašto ga ne probati bar u tome malo kopirati? ☹

LIFE AND DEATH OF AN IMMORTAL

One film era ended with Jean-Luc Godard's death. As his former great friend and co-founder of the French New Wave, and later life-long enemy François Truffaut, once claimed - cinematography is divided into films before and after Godard. Such a definition existed until his death in serious film circles. With his final departure from this world, which he also directed (he died by assisted suicide), the magic of the French New Wave disappeared, which is to culture what the French Revolution is to society in general. The French New Wave filmmakers discarded expensive film studios and took the camera into the streets, like the Italian neorealists, thereby enabling more authorial creation and less producer involvement in film works. It is less known that the ex-Yugoslav popular music movement New Wave was named after this film era, which marked a completely new period in the subculture.

Godard's legacy is impressive; IMDB lists 131 films that he directed, among which several multi-episode series. Indeed, some

of these are short films, but regardless of that, this is an incredible number. For instance, Truffaut directed 28 films, Robert Bresson 14. What we are particularly interested in as documentary filmmakers is that Godard managed very well in documentary form. He filmed about 35 documentaries, so he practically started with documentary film at the very beginning of his career and was involved in this genre throughout his career. Until 2018, when he made his last two films, and again one of them was a documentary. Many great directors never got hold of this genre, but Godard saw the possibility for additional authorial innovation, initiative and experimentation in it. Therefore,

it is legitimate that any film festival, fiction, documentary or experimental, short or feature film festival, should recognize Godard and pay tribute to this great cinematic acrobat in different ways. Maybe even by establishing an award for the most twisted films, why not, because if Godard was anything, he was twisted. Completely unexpected. A first-class film stud. Only Bergman is comparable to him, with the fact that I personally prefer this Swiss Frenchman.

Godard succeeded because he was brave. He was not afraid to push his ideas forward, no matter how unusual they were. He didn't roll his eyes like us, looking for someone who will recognize our (anti)talents and push us into the machine. He was that machine that sucked people into his own magical world. Therefore, one should not learn from Godard by copying his films, because that is both pointless and impossible. One should learn from Godard how to live. And maybe even how to die. Because his line, which he gave to another giant of French cinema, Jean-Pierre Melville, to say in the film Breathless - "My ambition is to become immortal, and then to die" - actually implies that Godard completely directed his own life as well. And his was damn good and successful. So why not try to copy it at least a little? 🍷



23 MEDITERAN FILMFESTIVAL

  **ŠIROKI BRIJEG**
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BOSNIA AND HERZEGOVINA/ WWW.MFF.BA**

MFF FORA
MFF FORA

LJETO KADA SAM NAUCILA LETJETI

HOW I LEARNED TO FLY



REDATELJ / DIRECTOR **RADIVOJE ANDRIĆ**

uloge / cast: Klara Hrvanović, Olga Odanović, Snježana Sinovčić Šiškov, Ema Kereta Rogić, Marijana Mičić, Žarko Laušević, Luka Bajto, Benjamin Lacko, Frano Lasić

scenaristica / screenwriter: Ljubica Luković ; snimatelj / cinematographer: Dušan Joksimović;
montaža / editing: Dejan Urošević; producenti / producers: Maja Popović, Milan Stojanović; zemlja /
country of origin: Srbija, Hrvatska, Bugarska, Slovačka / Serbia, Croatia, Bulgaria, Slovakia; godina /
year of production: 2022.; trajanje / duration: 88 min.

Dvanaestogodišnja Sofija mašta o kempiranju s ekipom i svojem prvom poljupcu. Ipak, ljetovanje će morati provesti u trošnoj obiteljskoj kući na Hvaru, sa svojom pomalo napornom bakom Marijom i luckastom tetom Luce. Bez društva i interneta, Sofijin život na Hvaru je pakao, ali monotoniju ubrzo prekida neobično ponašanje bake Marije. Sofija naslućuje da je u pitanju nekakva tajna romansa, ali velika istraga bakinog ljubavnog života zapravo rezultira otkrićem dugo čuvane obiteljske tajne. S novim prijateljstvima i pustolovinama Sofija dobiva svoje ljetovanje iz snova, ali i mnogo više.

Twelve-year-old Sofija dreams about a camping trip with her friends, and her first kiss. But she's forced to spend her summer in a worn-down family house on the island of Hvar with her overbearing grandma Marija and her quirky great-aunt Luce. With no friends or wifi, Sofia's life on Hvar is hell, but her boredom is undercut by grandma Marija's peculiar behaviour. Sofia suspects some kind of secret romance is at play, but a closer investigation of grandma's love life ultimately unearths a long kept family secret. Sofia gets the summer of her dreams, fuelled with new friends, adventure and much more.



**Festivali i nagrade /
Festivals and awards**

Malmö 2022 – Best European Film
Pula Film Festival 2022

PUT OKO SVIJETA ZA 80 DANA

AROUND THE WORLD IN 80 DAYS



REDATELJ / DIRECTOR **SAMUEL TOURNEUX**

uloge / cast: Damien Frette, Julien Crampon, Kaycie Chase

scenaristi / screenwriters: Gerry Swallow, David Michel; snimatelj / cinematographer: animation;
montaža / editing: Benjamin Massoubre; producenti / producers: David Michel, Zoe Carrera, Cécile
Lauritano; zemlja / country of origin: Francuska / France; godina / year of production: 2021.; trajanje /
duration: 82 min.;

Simpatični minijturni Passepartout je mladi znanstvenik koji oduvijek sanja o tome da postane veliki istraživač. Jednog dana, on se susreće s Phileasom, žapcem koji prihvaća okladu da će u 80 dana obići svijet. Iskoristivši životnu priliku u kojoj će obići niz egzotičnih zemalja, Passepartout kreće sa svojim novim prijateljem u ludu i uzbudljivu avanturu punu obrata i iznenađenja.

Passepartout is a young and scholarly marmoset who always dreams of becoming an explorer. One day, he crosses paths with Phileas, a reckless and greedy frog, eager to take on a bet to circumnavigate the globe in 80 days and earn 10 million clams in the process. Seizing the opportunity of a lifetime to explore the world, Passepartout embarks with his new friend on a crazy and exhilarating adventure full of twists and surprises.



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OFF PROGRAM
FILM ZATVARANJA
CLOSING FILM

MOONAGE DAYDREAM



REDATELJ / DIRECTOR **BRETT MORGEN**

scenarist / screenwriter: Brett Morgen; **snimatelj / cinematographer:** Archive footage; **montaža / editing:** Brett Morgen; **producent / producer:** Brett Morgen, HBO; **zemlja / country of origin:** Njemačka, SAD / Germany, USA; **godina / year of production:** 2022.; **trajanje / duration:** 140 min.

Moonage Daydream filmska je odiseja koja istražuje Bowiejevo kreativno, duhovno i glazbeno putovanje. Film je to koji sadrži zadivljujuće, nikad prije videne snimke i izvedbe koji obuhvaćaju 54-godišnju karijeru Davida Bowieja. Brett Morgen je napisao, režirao, producirao i montirao *Moonage Daydream*. Film uključuje 40 ekskluzivno remasteriranih Bowiejevih pjesama i prvi je film ikada koji je službeno autoriziran od strane Bowie's Estatea. Naslov je dobio prema istoimenoj Bowievoj pjesmi iz 1971. godine.

Moonage Daydream is a cinematic odyssey exploring Bowie's creative, spiritual and musical journey. Written, directed, produced and edited by Brett Morgen, Moonage Daydream features captivating, never-before-seen footage and performances spanning David Bowie's 54-year career. The film includes 40 exclusively remastered Bowie songs and is the first film ever to be officially authorized by Bowie's Estate, and takes its title from the 1971 Bowie song of the same name.



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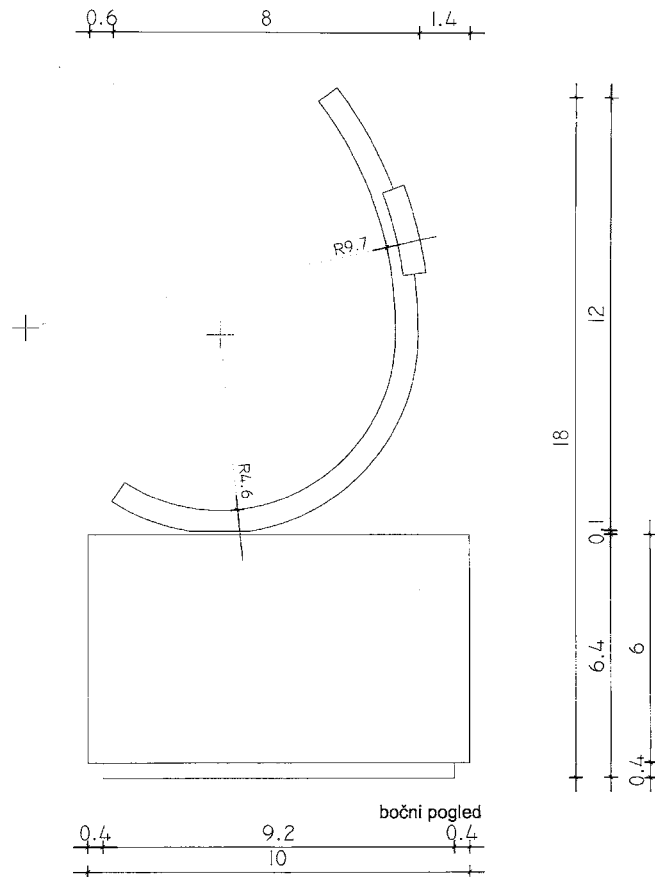
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**GRAND PRIX / NAJBOLJI
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DOKUMENTARAC MFF-a**
MFF PROJEKTOR "GRAND PRIX"

**BEST SHORT / NAJBOLJI
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MFF PROJEKTOR "AUDIENCE
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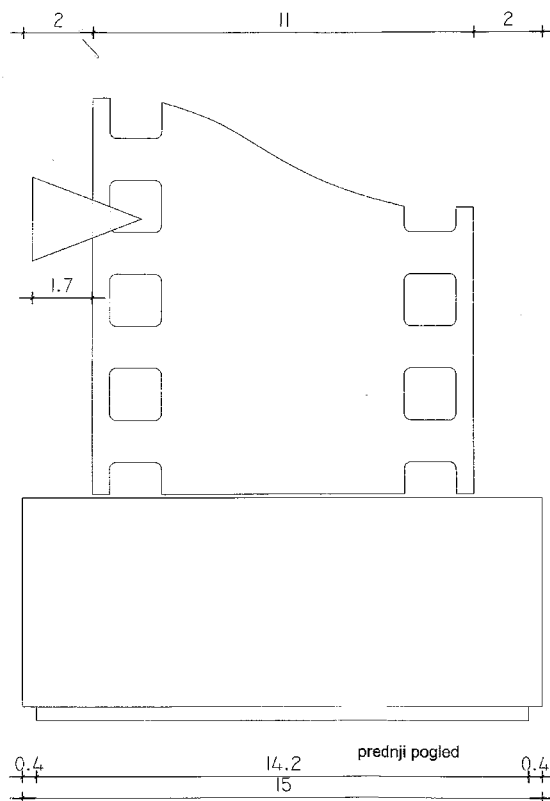


MEDITERRANEAN FILM FESTIVAL AWARDS / THE JURY AWARDS

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MFF PROJECTOR "GRAND PRIX"

BEST SHORT / BEST SHORT DOCUMENTARY OF MFF
MFF PROJECTOR "BEST SHORT"

THE AUDIENCE AWARDS
MFF PROJECTOR "AUDIENCE AWARD"

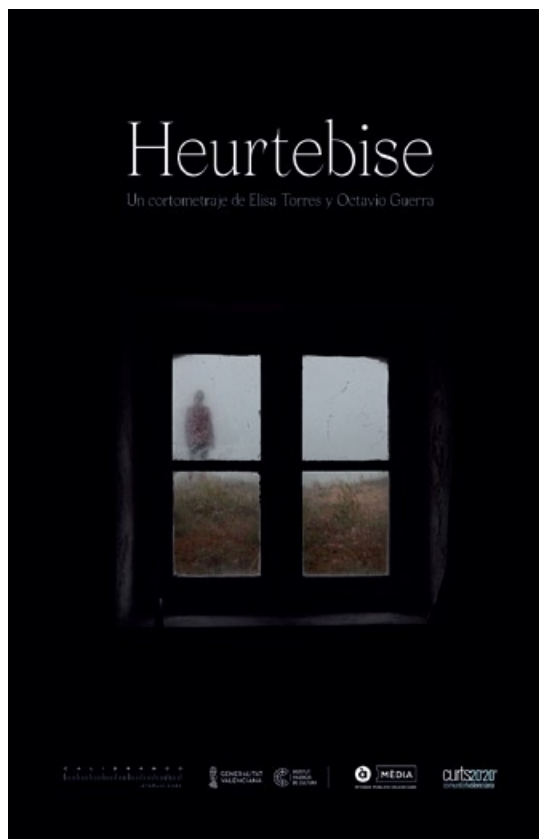


POBJEDNICI 22. MFF / WINNERS OF THE 22nd MFF



**GRAND PRIX
/ NAJBOLJI
DUGOMETRAŽNI
DOKUMENTARAC**

**POSLEDNJA VRPČA IZ BOSNE /
THE LAST TAPE FROM BOSNIA**
Albert Sole - Španjolska / Spain



BEST SHORT / NAJBOLJI KRATKI DOKUMENTARAC

HEURTEBISE / HEURTEBISE

Elisa Torres, Octavio Guerra - Španjolska / Spain



NAGRADA PUBLIKE / AUDIENCE AWARD

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Robert Bubalo, producent festivala / Festival Producer

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U fokusu/ In focus

Silvija Kraljević: MFF Fora

Tomislav Topić, Robert Bubalo: Off Program

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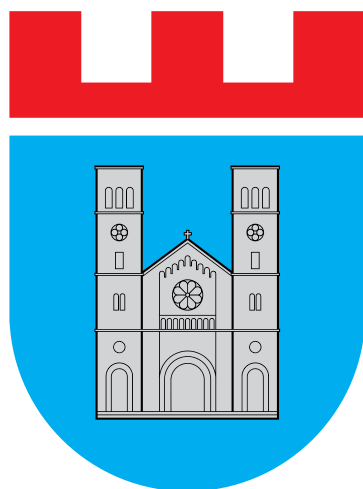
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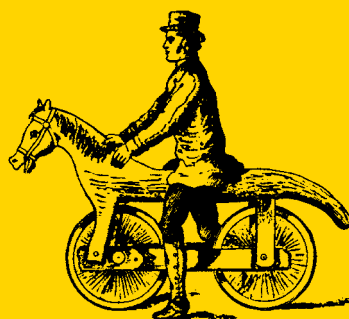
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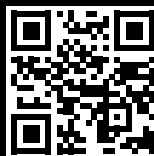
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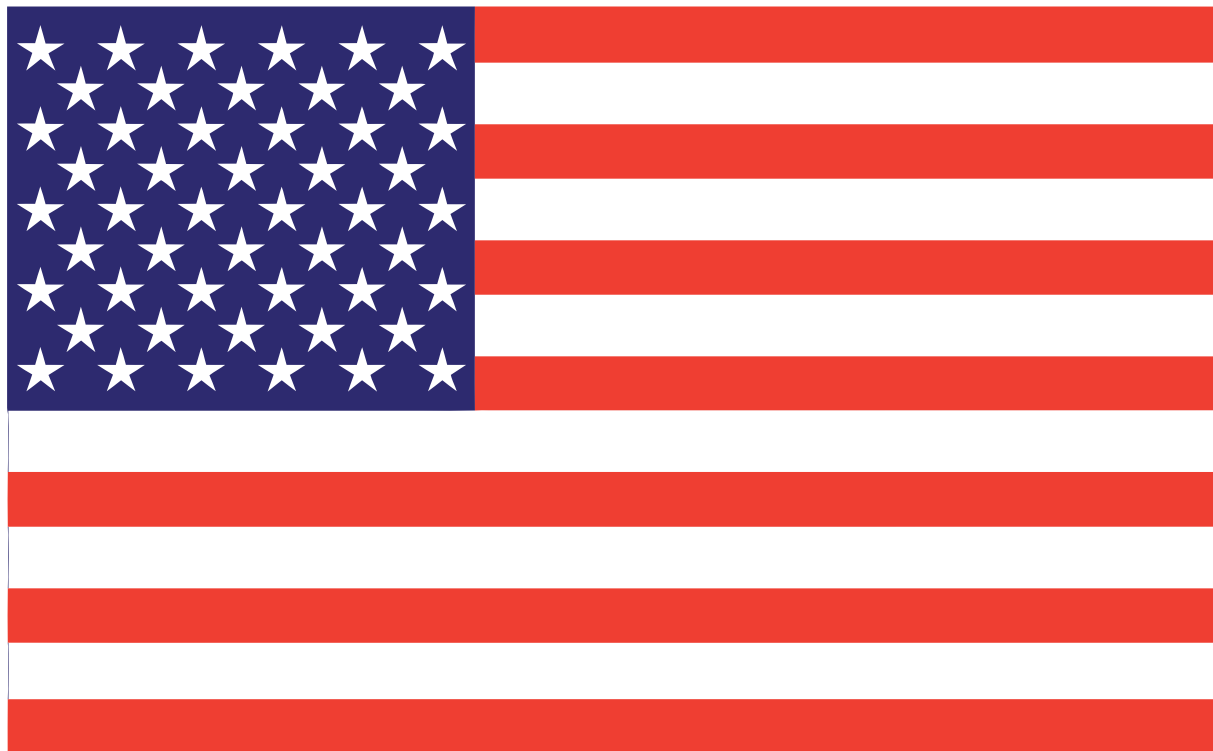


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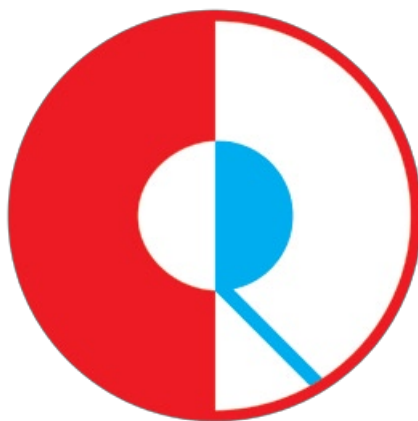


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